

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

NOVEMBER | DECEMBER 2014

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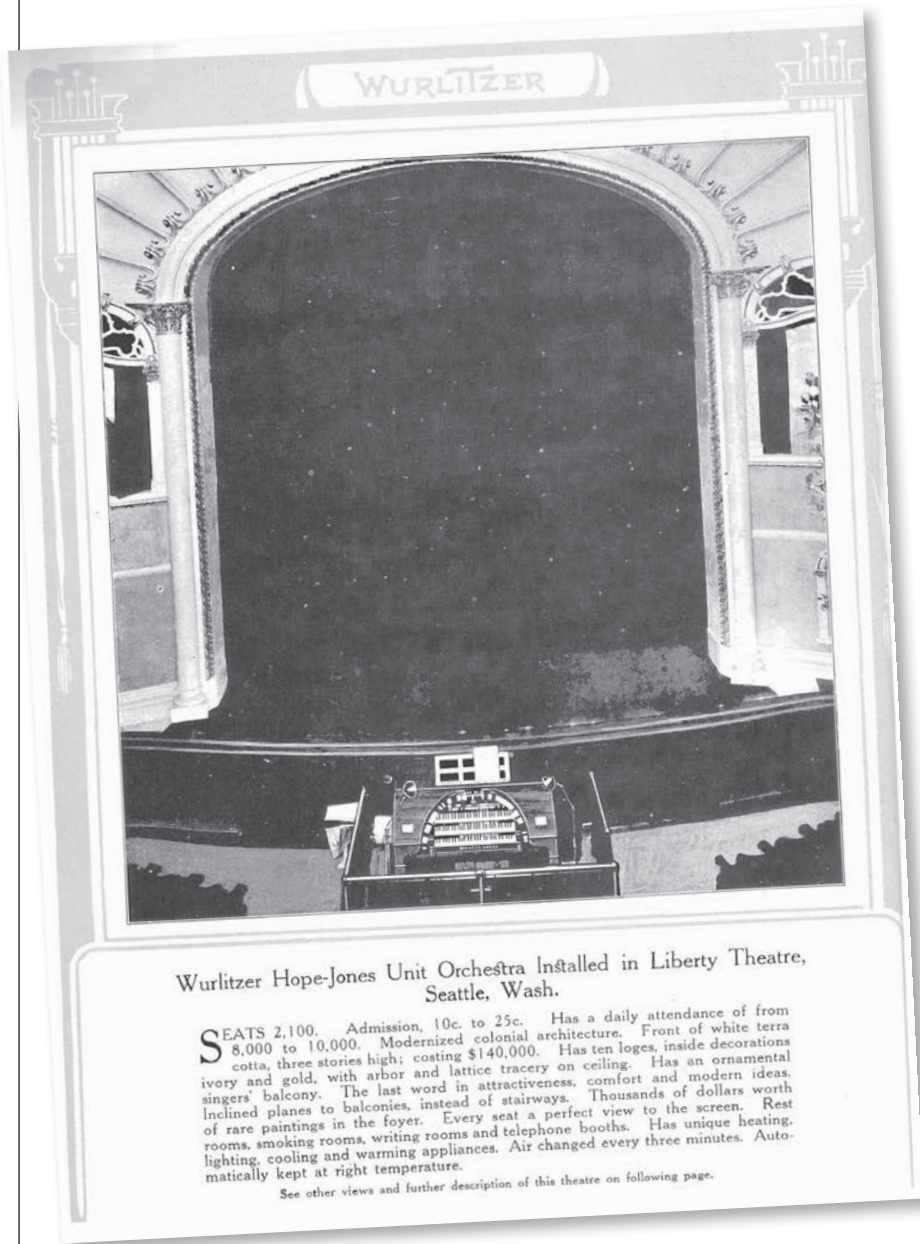
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*On the Cover: The 2014 Summer Youth Adventure visited Jerry Gould's Maple Valley Studio. The organ fills this vast space very impressively*

(Photo by Mike Bryant)

# Theatre Organ

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

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

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

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# Vox Humana

## Look to the Future

Another year has come and gone. It seems that as we get older, the years pass more and more quickly. Of course, in the Pacific Northwest we spend about 11½ months waiting for summer to arrive—and when it does, we're often in another part of the country and miss it completely. But in all other regards the time just flies.

Our cover illustration for this issue is a bit of a departure from our norm. We don't generally put pictures of people on the cover, but every so often we make an exception.

As the heading for this column suggests, there is a theme to this issue: Look to the Future. Inside, you'll read about the planning retreat held in September in St. Louis. Ken Double discusses it in his President's Message, Bob Dilworth addresses it in his Chairman's Message, and Michael Fellenzer has focused his Directors' Corner article on it. We'll also be dedicating some space in upcoming issues to keep you informed of progress as well. We also suggest you visit the ATOS website, where you'll find information on the progress made in implementing recommendations and plans arising out of the retreat.

That's one important aspect; The Future of ATOS. But there's another aspect, too: the future of the theatre organ art form itself. Who will become a performer who can present these instruments to new audiences? Who will maintain and restore them?

One of our feature articles is on the Spokane First Nazarene Wurlitzer. This organ began life in Seattle's Liberty Theatre in 1914, 100 years ago (almost to the day, as this is being written). Over the last five years it has received repairs and upgrades—including a new console—to prepare it for the next hundred years.

The 2014 Summer Youth Adventure was held in early August, and since the young people who attend represent the future of the theatre organ art form, it seemed right that they should be included when we talk about the future.

We couldn't think of a better way to do that than to picture them on the cover along with one of the ATOS members who, as an instrument owner, does so much to help keep the art form alive.

In the last issue, we ran an editorial concerning the lack of transparency in the board votes on the 2014-2015 budget during the board meeting held in Indianapolis in July. We were not alone in being concerned, and on August 25, a special meeting of the board of directors was held to address that and two other issues. You'll find the minutes of that meeting in this issue, and even if you don't usually read the minutes in detail, we suggest you do this time. We'll leave you to draw your own conclusions from the arguments presented and the breakdown of the votes. But we want to make one point.

Our concerns were not limited to the secrecy of the vote, but to us it seemed the most serious of the issues, and was therefore what we focused on in the editorial. The board convened a special meeting to address that issue; the debate was free and vigorous, and the votes were open and transparent. Whether or not you are pleased with the outcome, the more important point is that the process worked as it should. Each director was able to have his or her say, no one attempted to cut off debate prematurely, and we members are able to read the minutes and know how each director voted on each motion. Business was conducted openly, the way it should be.

There is one thing missing from this issue: the 2013-2014 treasurer's report and financial statement. Treasurer Mike Hutcherson is working with the CPA on the year-end report and tax returns, and the timing of the retreat pushed the schedule back. They were unable to have the information ready for publication by our deadline. We expect to publish it in the January/February issue.

Keep in touch.

—Mike Bryant

—Don Feely



## Ciphers

Due to an error in production, page 21 was missing from the September/October issue, and page 23 was printed twice. The entire Awards article is reprinted in this issue.

In our haste to get the issue out on time, some captions were missed in the convention coverage. Most are fairly obvious, but we want to recognize Don Siekmann, pictured in the center of page 47. He introduced Mark Herman at the Encore concert, and gave a history of the organ

and how the Society for the Preservation of Music Hall (SPMH) was instrumental in bringing this wonderful Wurlitzer to the Music Hall ballroom. Don is an ATOS member, president of SPMH, and the driving force behind the very successful concert series featuring the organ.

# President's Message

## RETREAT? YES. FORWARD? NOW!



What happened to this year?? I cannot believe I will close this message with holiday wishes! And I know the above headline is confusing, but let me explain a bit.

The ATOS Corporate Retreat is now in the rearview mirror. What an experience! And certainly we did retreat, and we now have our marching orders going forward.

Twenty attendees—a good cross-section of board members, staff members and individuals from the membership—gathered in St. Louis in September and spent two days in the arduous task of serious self-inspection. What we learned might surprise you.

Over the course of more than twenty individual exercises with attendees evaluating the operations and management of ATOS, the group was as tough grading performance as your worst classroom teacher! More than a few of us cringed when the grades of “D” came spilling forth.

Consultant Dr. William Weary led us through this self-evaluation first, then proceeded to lecture on our structure; highlight our good points and our flaws; and then help US (not him!) determine a path forward. What was most pleasing in the exercise was the consensus achieved by the group. Without fail there was general agreement about the problems, and eventually complete agreement about the path forward.

As you read this, the strategic plan for both short- and long-term change is being adjusted as our path to the future warrants. Since you read this well after the fact, we have created a specific page on the website to keep the membership informed on what transpired, what is being accomplished now, and what the plans are for the future. This page will be updated on a consistent basis to keep you informed. When you get to the site, simply click on Strategic Plan Update for the latest information.

Michael Fellenzer is addressing several items in his Directors' Corner article on page 6, and Chairman Bob Dilworth is also writing with thoughts on the retreat as well. This was a most worthwhile exercise—a great value to ATOS, no matter the expense, at a time critical to correcting issues and moving forward. Our marching orders are clear, and if we are successful in our steps ahead, a healthy ATOS will be around for a very long time.

Now, to other business at hand. You have received your letter for this year's Annual Drive. We hope you can participate, and we definitely hope you can be generous, as so many have been in the past. What makes this a timely request is the fact that the retreat exercise has made our future so much more clear. Your gift of support for specific programs, or simply for the General Fund, means

so much as we plan ahead for 2015 and beyond.

In this Journal, you will see that it is time for the Nominations Committee to begin the process of finding candidates to run for the board of directors. Now more than ever, the input of qualified, interested parties can help shape the direction of ATOS as the retreat-led strategic plan takes shape and is put into practice.

Bob Dilworth and his convention committee are completing preparations for our gathering in Philadelphia/Wilmington, and I hope you are already making plans for what will be a great convention with some of the most famous instruments in the world, played by some of the greatest players in the world.

And as you read this, you will soon be preparing for Thanksgiving, Christmas or Hanukkah, the New Year, and that treasured holiday season that means so much to so many. On behalf of all of us on the board and staff of ATOS, our most sincere wishes for a wonderful holiday time filled with family, good friends, and great music. And if there ever was a time that ATOS is looking forward to what the new year can bring, it is now as we look to 2015 and beyond.

Thank you so much for your membership, support and continued interest in the theatre organ and ATOS.

—Ken Double



# CHAIRMAN'S MESSAGE



As the ATOS board retreat opened on Saturday, September 20, few of us had any idea of what it would be. As it turned out, it was exactly what we needed.

The process was simple: take a group of individuals and shape them into a focused, cooperative group who understand their roles as members of the board of a corporation.

We realized that ATOS has changed greatly. Sixty years ago, it was a hobby for a few; now thousands of people—artists, technicians, and audience—are involved in a business. Our bond is still our love of the theatre pipe organ, but our operating style has to change.

Dr. Weary, our facilitator, led us in a series of small groups to look at problems with the board. We agreed that we did not operate as a team. Individual members had their own agendas outside that of the board. Instead of meaningful discussions by all, some members pushed their agendas, creating feelings of dissent. We were not a team focused on the good of the whole. We were individuals trying to solve problems on our own terms—the exact opposite of an effective board. On the positive side, we discovered that we were not as divided as we had thought.

The role of the board of a corporation is to set the goals for the group, including the budget. Carrying out these goals is the responsibility of the operating staff who do the work and report to the board. In ATOS the lines between board (governance) and operations have blurred badly, adding to the confusion. Too often the board was acting like a committee.

On our second day, Dr. Weary helped us visualize and begin the changes we need to make in our thinking and our behavior to achieve the kind of board needed to guide ATOS into the future. All of us at the retreat agreed that we could change—we must change. The prospect is scary, but we can do it because we are now working together for the future of the theatre organ. All the people at the retreat had the feeling that “We Can Do It.”

On a personal note I remember that every month in elementary school we were given a new pencil and tablet, a clean start for a new beginning. The retreat has provided the board with a clean sheet—to reshape ourselves into the kind of leadership team we need to keep ATOS flourishing for years to come.

—Bob Dilworth

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# Director's Corner

## MICHAEL FELLENER



Where do I begin to describe the process of the recent ATOS retreat weekend? Emotions include surprise, shock, dismay, happiness and excitement to name but a few that run the entire gamut. To be honest, I was not looking forward to the process and it didn't help my disposition when Apple Maps and Siri put me in a never-ending loop through the airport terminal directly across the interstate from the hotel on Friday afternoon with no clear information on how to cross to the other side (I'll be buying a Windows phone but that's another story).

First, while this was billed as a "retreat," it didn't come with any of the perks one might expect that have come to be associated with the concept of a corporate retreat. There were no receptions, golf, luxury rooms or perks—just a standard hotel room for sleeping and a nondescript conference room for our discussions. With the exception of a basic burger/sandwich lunch on Saturday, all meals were on the participant's dime.

Dr. Weary wasted no time in jumping right in and getting down to business. Throughout the day we were asked to comment and reflect on many important questions and concepts. He started by asking us to list ATOS achievements and milestones of the last ten years. There are many, and the first point he made is that we need to do a better job of communicating our successes. We certainly have much to be proud of: the Summer Youth Adventure; Technical Experience; and a vastly improved Journal just to name a few. And yes, we need to do better about promoting our many accomplishments.



Next up was selecting one word to describe ATOS as we currently see it. The answers, for the most part, were not flattering and this was the beginning of the deep self-reflection that was to come. This group was very honest, open, and tough on itself.

From there we moved to selecting one word to describe ATOS as it should be, and then on to thinking about worst-case situations for the future and what we hoped it could be. These exercises helped to focus us on the future and what could be accomplished if we do some hard work.

We then were asked to tackle the difficult question of what must change in order to make our dreams come true and prevent the worst possible outcomes from becoming reality. This was a period of truly difficult self-reflection and generated a great deal of lively discussion. Some of the answers were brutal.

It quickly became clear in our discussions that there was far more agreement among us than disagreement. We divided into groups to discuss these questions and then reassembled as a whole, only to find that each group basically arrived at the same answers and similar additional questions. At appropriate moments along the way, Dr. Weary interjected some of his findings, conclusions, and recommendations. It was uncanny that as a group, we arrived at the same findings, conclusions and recommendations for the future before he shared his information with us. Throughout the process his directions for our group activities were clear and to the point. He did not muddy the waters by hinting at where he thought we should go; he let us draw our own conclusions and then followed up with his remarks.

— Michael Fellenzer



# Letters

WOW!

I joined ATOS this year when I registered for the convention in Indianapolis. Wow! What a convention!

Mentally, I'm still reeling from the playing of Richard Hills and of course hearing all the others.

As a classical organist with a master's degree in performance, I've decided that theatre organists are far more talented than my classical colleagues!

If only there were theatre organs in my neighborhood; the closest are in Burlington and Greensboro, North Carolina. The folks associated with that chapter haven't responded to several phone calls, so I try to adapt Jelani Eddington's arrangements on my limited 2/25 Möller! Otherwise, this is a style worth working on if these instruments were accessible. Be that as it may, I'm looking forward to Delaware next year.

Just read through my first issue of THEATRE ORGAN. In your article, "Dancing in the Aisles," you talk about the "friendliness" of the folks. Now, organists as a rule are not a shy group and can fit in rather quickly in most places. I was new and looked forward to meeting some new folks in Indiana and did manage to talk with a few people throughout the week, but was confounded as to how cliquish folks were. Most of the time, I felt like I had to invite myself into conversations. The friendliest person was a guy from the Netherlands who happened to be on the bus. Hopefully your article will spur ATOS members to read and react favorably to it.

So your article resonated with me on several things you wrote. Maybe Delaware will be better and I won't feel like such an outsider!

I'm certainly looking forward to it without hesitation.

—Robert Chapman  
Martinsville, Virginia

## Foppiano Review

I feel an obligation of sorts to respond to the editorial review by Doug Grant of Scott Foppiano's latest CD recording of the 4/27 Robert-Morton organ in the Arlington Theatre.

Apparently, Doug feels that a theatre pipe organ should be "all honey" and no "bite." That definitely was not the original philosophy of the Robert-Morton firm and I am in total agreement with Clark Wilson when he stated in his article that the tonal qualities of these big Mortons should not be compromised in any way.

While it is true enough that excessive use of the big reeds is not good and people's ears do need a rest from time to time, I think it is also true that a lot of younger people who were attracted to the theatre pipe organ by its power and dynamic range would not purchase a theatre organ CD by any organist if it were confined solely to two Tibias and Voxes.

By the way, I did not entirely agree with Clark Wilson when he stated that the Arlington Morton was compromised. I have two of Scott's earlier recordings, *Christmas at the Arlington* and *I Remember You*, and on these the Arlington Morton still comes across as a true "Morton"—there is still enough fire and brass there to satisfy me!

Meanwhile, keep up the good work.

—Scott Grazier  
Deer Lodge, Montana

## Artists Unleashed

John Ledwon's mention of YTOC requirements for modern music leads me to take exception. If these are artists, isn't that a bit too restrictive? If the youth are so challenging to attract, shouldn't we consider keeping the requirements minimal? It's hoops like that that could lead a petulant youngster, especially one of an artistic temperament, to suggest that we blow it out our Bombarde. I personally would like to hear a musician perform what they enjoy playing. There are the old stories about the famous organist poking fun at the selections on his own recording because he played what the organ owners wanted. Just one old-tune-enthusiast's opinion.

Keep up the great work as always!

—George Hefflin IV  
Portland, Oregon

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Jack Cunkelman, Milford, Ohio  
Rich Daubney, Boston, UK  
Bradley Fair, Carversville, Pennsylvania  
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Mark Kaiserman, Yorba Linda, California  
Nancy Kelsey, Daytona Beach Shores, Florida  
Jerry Keys, Louisville, Kentucky  
Stephen Linnemann, Bonner Springs, Kansas

Brett Miller, Ottsville, Pennsylvania  
Scott and Carol Miller, Ottsville, Pennsylvania  
Bynum Petty, Archivist Organ Historical Society, Princeton, New Jersey  
George Pettit and Raymond Brooks, Jr., Bridgeton, New Jersey  
David Redfield, Tallahassee, Florida  
Stuart Smith, Croydon, UK  
Bernard Tilley, Swanley, UK  
Edward Torres, Culver City, California  
Peter Webber, Louisville, Kentucky  
Clark Wiens, Tulsa, Oklahoma  
Curt Wolfanger, Medinah, Georgia

## FROM THE MEMBERSHIP SECRETARY

Since our last report to you, we've made good progress in some areas for which the Membership Secretary is responsible, and we discovered a 'glitch' in a couple of others. And, we'd like to try to clarify—once again—where to send membership renewals or correspondence.

During the convention, Journal co-editor Mike Bryant received several inquiries about missing Journals. That is a Membership function, not a Journal function, so he passed the inquiries on to me. I researched them, and found no record of a new membership or a renewal for any of the names he sent.

What went wrong? How could we miss not just a single transaction, but many? AMMS, our new membership management system, is solid and working just fine, and we've never had any widespread problems with either the lockbox or the website—we have had isolated problems with the lockbox, but they were easy to track down (although sometimes time-consuming).

Finally, in August, the mystery was solved. We found that all of the missing Journals belonged to people who either joined or renewed with their 2014 Convention registration. The convention team didn't send those transactions on to us as they occurred; instead, they held them all until after the convention and sent us a complete listing and a check to cover all of them at one time.

If you joined as a new member through the convention registration process, we may have to ask for your help to make sure your expiration date is based on the date you joined, not some other date. We'll be in touch if necessary.

What will we do about the Journals? If you are still missing an issue you think you should have received, let us know.

Indianapolis Convention registrar Michael Fellenzer has some good ideas about how to handle this process in future conventions, and we'll be working with Convention Coordinator Mike Kinerk and 2015 Convention chair Bob Dilworth to be sure we don't wind up in a similar quandary next year.

We need to remind you that we have TWO post office boxes for membership, and they aren't "interchangeable."

The Atlanta PO box is only for membership transactions made by check. Do not—please!—include correspondence in the envelope with your renewal, not even a note written on the back of the renewal form. The only thing which should be in the envelope is the filled-out renewal form (if your mailing label is on the form, you don't have to duplicate that information) and your check.

If you do include a note, it may not get a response.

The Oregon PO box is only for correspondence about membership issues. Do not send your renewal forms or checks to that address. We will just have to turn around and mail them to the Atlanta PO box, and depending on when we receive it, the delay could cause you to miss a Journal or be mistakenly listed as an expired member.

While we're on the subject of membership renewals, please keep in mind that the renewal notice included with your Journal is a reminder, nothing more. We include the first notice two Journal

cycles (four months) ahead of your actual expiration date. If you receive a renewal notice with your Journal, take a look at your mailing label to see the month and year your membership expires (it's the group of four digits which look like a month and year following your name).

The mailing lists are generated up to two weeks before the Journal is actually shipped, and are based on the information in the membership system at the time they're created. If you've sent in your renewal but it hasn't been processed by the time the mailing list is produced, you'll receive another renewal notice.

If you renew by check, the processing time is longer than if you renew on the ATOS website with a credit or debit card. Further, renewal processing is a manual process. We must download the transaction information from the lockbox or the website, and then manually update the membership system. There may be a delay before your member record is fully up to date.

It may be worth repeating the advice we gave in our last column: if you receive a second renewal notice after you've sent in your renewal, please get in touch with us so we can check it out. Anything before that is premature.

In closing, let me wish you a warm and wonderful holiday season, and best wishes for the new year. Wearing my Publisher's hat, I'd like to extend those wishes also from the Journal staff—co-editors Mike Bryant and Don Feely, and our graphic designer Dannielle Stark. Here's to a successful and prosperous 2015!

— Donna Parker



# CALL FOR 2015 AWARD NOMINATIONS

Now is the time to consider nominating someone you feel is deserving of consideration for one of the 2015 ATOS honors. As a people organization, we need to recognize members who have done an outstanding job in promoting, preserving, presenting, and otherwise furthering the art form we all hold so dear.

There are many "unsung heroes" working quietly and diligently who may be unknown to anyone outside of their local chapters. Please take the time to nominate these folks so they may receive the recognition they deserve.

All nominations for ATOS awards require a written nomination not to exceed one typewritten page. Any member of ATOS may nominate any other ATOS member for any of the following awards:

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

Nominations should be submitted to the chairman of the Awards and Recognition committee, Jack Moelmann, by e-mail or regular mail using the information listed below.

If you need more information, criteria, or other details just contact Jack and he will be glad to help you. Nominations for any of the above should be submitted to Jack not later than February 1, 2015, and please verify that your nomination was received. Let's continue our tradition of recognizing outstanding members, and please, don't wait until the last minute! Nominations are being accepted now.

— Jack Moelmann  
 1015 Matthew Drive  
 O'Fallon, Illinois 62269  
 Phone: 618-632-8455  
 Fax: 618-632-8456  
 Email: [jmoelmann@atos.org](mailto:jmoelmann@atos.org)



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# CALL FOR NOMINATIONS FOR THE 2015 ELECTION OF DIRECTORS

The American Theatre Organ Society announces its call for nominations to fill three (3) positions on the ATOS Board of Directors for a three-year term (2015-2018).

Any ATOS member who has maintained continuous membership in good standing for at least the last two years is eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is required and must be received with the nomination material.

**CRITERIA:** Candidates for a board position should be passionate about ATOS and its mission. They should also possess skills and knowledge in at least one of the following areas: finance, human resources, fundraising, business, education, public relations, leadership, marketing, communications, or other areas that could be important to the success of ATOS.

**RESPONSIBILITIES:** Candidates should be prepared to attend and fully participate in scheduled meetings of the board. The ATOS board usually meets twice a year, the first being just prior to the annual convention (usually in the summer) and again in mid-year (usually in late January). In addition, directors will be expected to chair or serve on one or more committees.

**PROCEDURE:** Each nominee shall furnish an essay, not to exceed one-hundred-fifty (150) words, describing how their background, knowledge, and skills can positively contribute to the needs of ATOS, based upon the CRITERIA stated above. In addition, the nominee must provide the following information: name, complete address, current occupation, telephone number(s), e-mail address, and a photograph.

Candidate contact information, essay, and photo must be sent to the Nominating Committee Chairperson, Mark Renwick. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent via e-mail (preferred); however, the sender MUST verify receipt of the nomination. The postmark deadline is January 15, 2015.

If you have questions, please contact the Nominating Committee Chairperson, Mark Renwick, by phone at 904-616-2896, or e-mail [Tlha@atn.net](mailto:Tlha@atn.net).

**COUNTING WORDS:**  
 1. All words are counted, including articles and prepositions  
 2. Hyphenated words and numbers (such as phone numbers) count as one word ("Vice-president", "206-123-4567")

3. Non-hyphenated numbers count as one word  
 4. Abbreviations and acronyms count as one word (ATOS, MCTOS)  
**NOTE:** Essays exceeding the 150-word limit will disqualify the candidate.



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# Mystery Photo Answer

This 1964 photo shows two long-time ATOS members, both of whom remain very active to this day. John Ledwon (left) is chairman of the Young Theatre Organ Competition, and Jonas Nordwall (right) is director of the ATOS Summer Youth Adventure and serves on the board of the Columbia River chapter.



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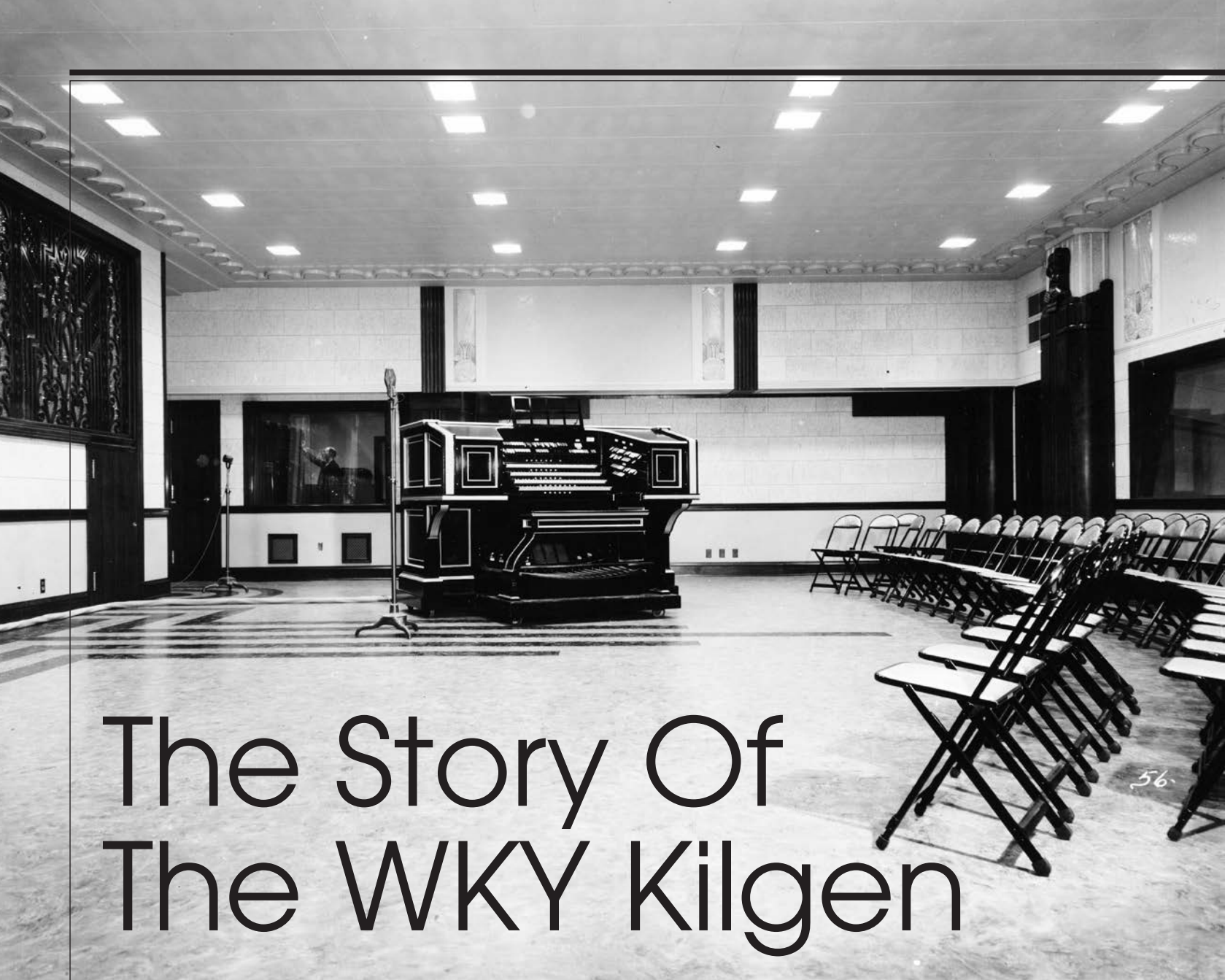
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# The Story Of The WKY Kilgen

ORIGINAL TEXT WRITTEN BY RODGER HARRIS, ORAL HISTORIAN FOR THE OKLAHOMA HISTORY CENTER  
ADAPTED AND EDITED FOR THEATRE ORGAN BY DUSTY MILLER

## Part I

WKY Radio began broadcasting from the Skirvin Tower in downtown Oklahoma City on April 13, 1936. The new studio was referred to as the “Southwest’s finest” broadcast studio. State-of-the-art planning was complemented by a new 4-manual, 14-rank theatre-style pipe organ manufactured by the Kilgen Organ Company of Saint Louis. The original order forms, dated August 17, 1934, identify it as Opus 5281, with a price of \$33,000. It was installed by Paul Haggard, the Kilgen field representative covering the Midwest.

*WKY Studios in Oklahoma City in the late 1930s (Oklahoma History Center Collection)*

Ad for the WKY Kilgen by  
the Kilgen Organ Company  
(Oklahoma History Center  
Collection)

That same day—April 13, 1936—the premiere performance of the WKY organ featured the “Poet of the Organ,” Jessie Crawford. WKY was an NBC affiliate and Mr. Crawford had been playing over the NBC Radio Network for a number of years. While in Oklahoma, Mr. Crawford was given the honorary title “Chief Whirlwind” by the Pawnee Nation. The headdress ceremony was held the next day at the home of Major Gordon Lillie in Pawnee, Oklahoma.

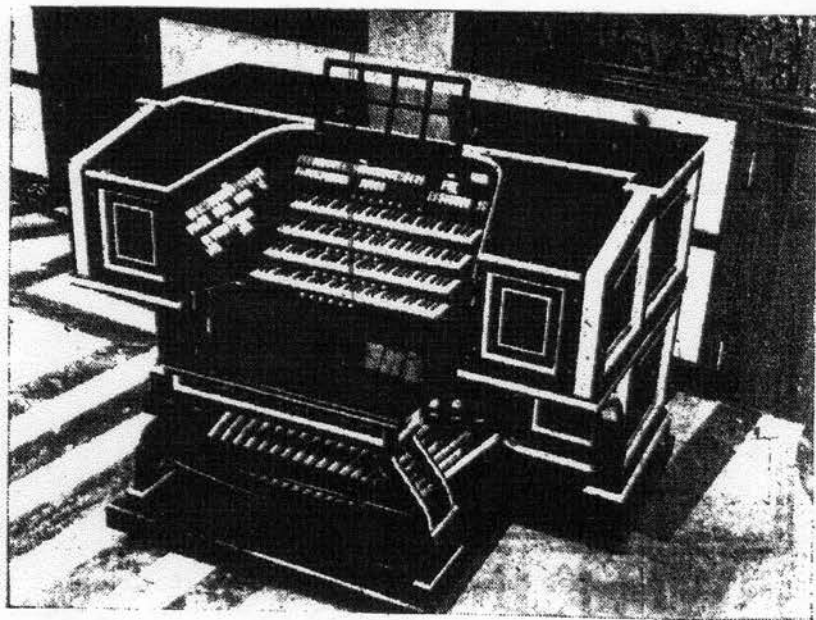
Beginning just a week later, WKY presented Ken Wright on the Kilgen for one hour every night at 10:45. Ken had been performing on the NBC Radio Network based in Chicago and had become familiar with the Kilgen organ in the three years he performed on one at KMOX in Saint Louis. Mr. Wright had been recruited to Oklahoma City by WKY Radio to play the new Kilgen as a staff member of the radio station.

On Mr. Wright’s second night he played favorites of the time such as “Open My Blue Eyes,” “Across the Breakfast Table,” “Valse Bluette,” and “Dinner at Eight.” Ken would be associated with Kilgen Organ the rest of his life. He made a series of recordings in the station’s studio in 1947 that were not released until after he passed away. Several of his friends put together an LP entitled *Ken Wright Remembered*. This remains the best recording of the instrument in its original installation.

Paul Haggard left Kilgen and moved to Oklahoma City in 1942, but he continued to service pipe organs—including tuning the WKY Kilgen once a week. With the introduction of television in the late 1940s, interest in live music on the radio faded and it became more and more difficult to support an expensive studio instrument like the Kilgen. So in March of 1951, when WKY moved their studios to a new building on the outskirts of town, the Kilgen did not make the move. Ken Wright performed for the last time in the WKY Skirvin Tower Studio (the exact date is unknown).

WKY sold the organ to the City of Oklahoma City and Roy Gimple installed it in the 6,400-

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Ken Wright at the WKY Kilgen  
(Oklahoma History Center  
Collection)

seat Municipal Auditorium in downtown Oklahoma City, where it was used for a variety of programs and concerts. Guy Frasier Harrison, conductor of the Oklahoma City Symphony Orchestra, performed on the Kilgen as did a number of other artists. As members of ATOS passed through Oklahoma City, Paul Haggard was always eager to give a tour of the instrument.

In 1967 the auditorium was remodeled and renamed the Civic Center Music Hall, with seating for 3,200. With a much warmer acoustical environment the rich full sounds of the Kilgen came alive and it was played for special events and as part of the Oklahoma City Symphony. In the mid-1970s Paul Haggard came out of retirement to provide much needed repair and renovation. On Sunday, September 11, 1977, Oklahoma City celebrated the reconditioned voice of the Kilgen with a concert by Hector Olivera. His selections

included "In the Mood," themes from *Start Wars*, and "Flight of the Bumblebee" played entirely on the pedals. Paul Haggard was recognized for his restoration work as was Ken Wright for his many years performing on Opus 5281. Ken was heard to say, "That organ's my baby." Ken died the following year.

Paul Haggard and others kept the instrument in playing condition for another 21 years. But in 1998 the Music Hall was to be remodeled once again. Unfortunately the Symphony management did not realize the value of the organ and planned to give it away. A group of local businessmen led by ATOS member Greg Robertson began to look for a home for the historic instrument in the Oklahoma City area. At his urging, the City Council agreed to have the instrument removed and stored until a suitable venue could be found. On August 7, 1998, Robertson invited the mayor,



members of the City Council, some city staff and a few media types to hear beloved local artist Wally Brown play one last private concert. His selections included show tunes and patriotic favorites, closing with "Oklahoma." The audience had to stand, however—the seats were already gone!

Not long after the calendar turned 2000, Mr. Robertson became aware that the Oklahoma Historical Society was planning a new building with a magnificent multi-story atrium and several large exhibit areas, to be known as the Oklahoma History Center. In fact, construction was already underway when he approached Dr. Bob Blackburn, then Deputy Executive Director of the Society. Dr. Blackburn agreed that such a significant piece of Oklahoma- and musical history should be housed in the new center, but money for the installation would have to come from outside. The city agreed to donate the organ, and two spaces adjoining the atrium were set aside for the chambers.

All agreed the History Center would make an ideal venue, but perhaps no one fully realized what a major undertaking this would be. The instrument had been in

storage for several years. Parts were missing and a number of pipes were damaged.

In 2002 Mr. Robertson approached his friend and local businessman Garman Kimmell, who put up over \$160,000 for renovation and installation. A local organ technician was hired for the job, and over the next four years the instrument was brought out of storage and prepared for installation. The work included refinishing the console, installing new stop tablet mechanisms, and re-leathering the chests. A special blower room was built in the basement of the new building and large windlines were routed to both chambers. The renovation also included a computer-based relay.

Unfortunately, the technician chose to assemble the instrument on site rather than in his shop. This led to much of the work being done after hours and under less than ideal conditions. Misunderstandings arose between the technician and management at the Center. At length, the technician abandoned the project just as it was supposed to be nearing completion.

That was 2006. The money was gone and the Kilgen was not playable. Over the next two years management at the History Center sought the advice of several top organ people. The list included Ed Zollman, Clark Wilson, John Peterson, and Dr. John Schwandt. While they differed in approach, each recommendation was essentially the same—do over. Cost estimates ranged from \$140,000 to over \$400,000. Regrettably, the History Center had no money in their regular budget for the organ and their former benefactor had died. And so the WKY Kilgen remains "in storage" in the beautiful new Oklahoma History Center.

Ad for Ken Wright's program on WKY (Oklahoma History Center Collection)

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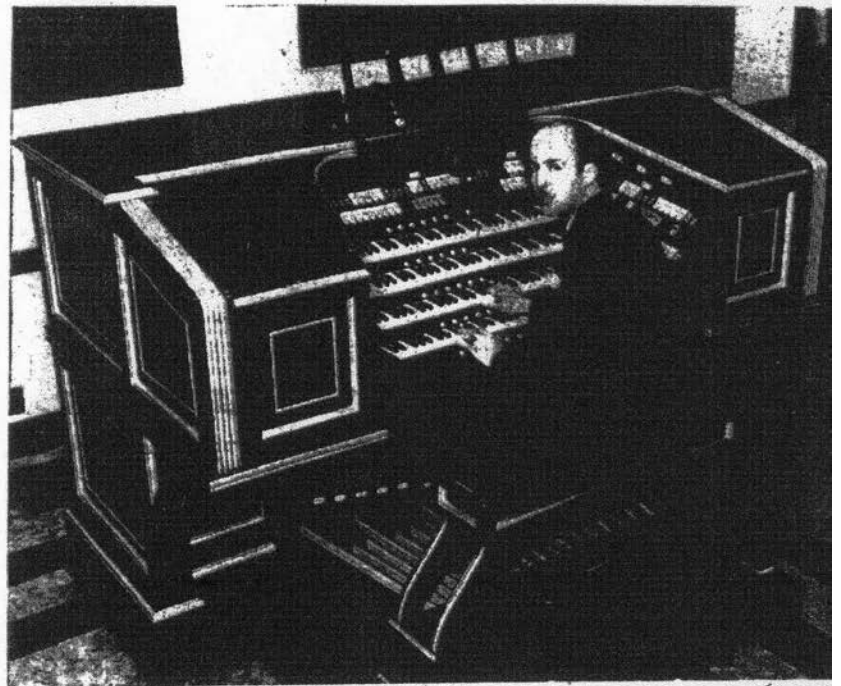
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**WKY Studios: Skirvin Tower Hotel**

# But There's More to the Story

BY DUSTY MILLER

My interest in theatre organs began nearly 50 years ago with a Conn Theaterette. I'm a member of ATOS and a past president of the Susquehanna Valley chapter. As Mr. Kimmell's son-in-law I had heard that he had donated some money to restore an organ, but I didn't know much more. On a visit to Oklahoma City I began to ask family members about the instrument. They all recommended that I talk to Mr. Robertson. So, over lunch one day in 2009 Greg told me the whole story as he saw it.

That luncheon conversation really got me interested. I did a little research and learned that Kilgen made a great many classical organs, but only 250 or so theatre-style instruments. Of those I

could locate only nine others in the U.S. and only two of those were playing.

On a subsequent visit and with support from other members of the family, I approached Dr. Blackburn, now director of the Oklahoma History Center, and offered to act as a facilitator to see if we could move the project forward. He agreed and even gave me copies of the experts' reports.

The numbers were daunting, and to my untrained eye it was hard to believe that this instrument—seemingly fully installed in the chambers—would require that much work. In 2011 I asked Terry Nace of R. J. Bruner & Co. to accompany me to Oklahoma City and make yet another assessment. His verdict was the same: do over.

The History Center already had a short list of people who were qualified to do the work, including the recently launched American Organ Institute just down the road in Norman. The challenge is where to find the money. Look for more on this continuing story.

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# Chapter News

## ATLANTA

Atlanta—August was a remarkable month for the Atlanta chapter in an already memorable and active year as preparations progressed for an event at an old venue, the Tivoli Theatre in Chattanooga, and a new venue, the Performing Arts Center at Marietta High School in Marietta, Georgia.

Several months ago, Mr. Harold Clementz presented the Atlanta chapter with a gift, his Allen LL324Q-SP digital theatre organ. The instrument made a tortuous journey from the country of Panama to Atlanta, where chapter member Ron Carter led the complex and successful endeavor to make the recently-constructed arts auditorium the home for our new Allen.

On August 17, chapter members gathered at the high school to hear a chapter favorite, Dolton McAlpin of Starkville, Mississippi, as he presented the premiere program on the new instrument. Mr. McAlpin explored the resources of the organ with his masterful skill and artistry in a wonderful afternoon of music that is predictive of things to come in this new venue.

Another major event took place with the celebration of the 90th Anniversary of the Wurlitzer theatre organ in Chattanooga's Tivoli Theatre, an instrument adopted years ago by the Atlanta chapter.

Led by ATOS President Ken Double, a plan emerged to screen the silent film *The General* in the town where the real *General* resided for years. Partnerships were forged with the Chattanooga Music Club, the Tennessee Valley Railroad Museum, Jazzanooga, WRCB-TV3, and WUSY US101 FM, and a major publicity effort was undertaken.

On the evening of August 23, the line at the box office stretched around the theatre as people crowded in to see the first silent film shown there since the 1920s, with Ken Double providing the score on the Wurlitzer. The delighted audience responded enthusiastically with laughter, cheers and a standing ovation at the end.

—Larry Davis

Tim Stephens, President  
404-725-1155, tcstephens@gmail.com



Marietta Performing Arts Center: Dolton McAlpin (Photo by Elbert Fields)



Tivoli Theatre: Ken Double (Photo by Robert Soule)

## CHICAGO AREA

Chicago, Illinois—The marquee on the Tivoli Theatre welcomed CATOE and our special guest, Frank Pellico at our August social. Frank, organist for the two-time world champion Chicago Blackhawks, played a varied program that included ballads, Latin tunes (his favorites) and many of his well-known and often requested songs from his many fans. The large crowd in attendance certainly enjoyed his program on the 3/10 Wurlitzer owned by CATOE. After the program, we adjourned to the lobby for refreshments and of course, open console time. We greatly appreciate the management and staff of the Tivoli Theatre for their support of the organ and our socials.

The mighty Wurlitzer at the University of Saint Mary of the Lake in Mundelein will be featured at a dedication in October. The organ crew has been working meticulously to rebuild and restore the organ; she looks and sounds magnificent. There will be much more on that in the next chapter notes, as well as on the 90-year celebration for our 3/10 Wurlitzer in the Tivoli.

On behalf of the membership and board of directors of CATOE, we wish everyone a very happy and musical 2015.

—Taylor Trimby

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



The Tivoli Theatre (Photo by Taylor Trimby)



Frank Pellico at the Tivoli console (Photo by David Rhodes)

## CHICAGOLAND

Chicago, Illinois—A record crowd braved the weather for our January 26 Business Meeting/Social. In ten short minutes we approved bylaws thanks to JayKalman's great work and the board's editing and fine tuning. The program was presented on the Allen GW4 by two of our talented members. DonWalker, banker by day, displayed his love for music—especially old standards. We certainly enjoyed his *Kiss Me Kate* medley using super-star Simon Gledhill's arrangement. Don Young, retired carpenter and family man, played some mellow music like "In Love for the Very First Time." Mr. Young accompanied Mr. Walker, who sang a few selections. Some members had never heard Don sing before and were quite impressed. Don Walker closed by playing "Probably," while DonYoung brought fond



# Chapter News

memories of his teacher Kay McAbee with “Tea ForTwo.”

February found us at Beggar’s Pizza in Lansing, Illinois, to hear staff organist Glenn Tallar play the 1927 3/17 Barton on a Saturday morning prior to public opening. Glenn included some “sweet” selections and a patriotic medley. He even gave us favorites from 50 years of Beatles songs. Of course, we all stayed for lunch.

The Milwaukee Brewers’ musical mascot, Dean Rosko, slid onto that Allen bench at Maloney’s Gallery in March. He had us all bouncing to *Mamma Mia* music and “Green Door”—Dean is a skater and plays for skating. I dubbed the day “My Party” as I was celebrating five years since having double-bypass surgery.

Just one week later we offered another fine Social with JATOE and CATOE on the 3/10 Wurlitzer at the Tivoli Theatre in Downers Grove. CATOE president David Rhodes played an ever-so-interesting, very entertaining program that included novelty tunes about animals, cartoon themes, a *Jesus Christ Superstar* medley, with “Roller Coaster” as an encore.

—Jan Challender, President  
815-726-7665, janfromjoliet@gmail.com

## DELAWARE VALLEY

Cheltenham, Pennsylvania—On Saturday, July 26, 2014, TOSDV members had a rare opportunity to attend an open console meeting at the Colonial Theatre in Phoenixville, Pennsylvania and play the chapter’s Wurlitzer 3/24 theatre pipe organ.

Among those attending and playing were Bill Morong, Vincent Vitalli, Danny Vitalli, Dick Metzger, Tom Rotunno, and Luke Staisiunas. Those attending had a wonderful time. Thanks to President Wayne Zimmerman and the Colonial Theatre for making this event possible.

TOSDV and the Colonial Theatre are pleased to be part of the 2015 ATOS National Convention. Please make plans to visit us and the other venues scheduled for the convention next summer.

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



Delaware Valley members at the Colonial Theatre (Photo by Lucille Russell)

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—This summer EMCATOS had a chance to step down and relax. Member Linc Pero invited the chapter and other guests to a cookout at his home in Providence, Rhode Island. Despite an early threat of showers, the weather was beautiful and mild. There was plenty of room on the spacious lawn to mingle and socialize. Hamburgers and hot dogs, salads, beverages, appetizers, and a birthday cake were provided. All afternoon the Wurlitzer produced background music under control of a Uniflex control system. The tone chute that carries the sound from the basement to the living room above has a window that opens to the outdoors, allowing the music to be enjoyed in the yard. Yes, the neighbors claim they enjoy it, too!

—Roger Austin  
Bob Evans, President  
508-674-0276, bob@organloft.org

## GARDEN STATE

Little Falls, New Jersey—Summer remains a musical time of year in New Jersey. The Rainbow Room organ was used for three events, a members-only concert with Dan Minervini presiding at the 3/10 Wurlitzer, and two concerts open to the public. These featured Ed Alstrom, New York Yankees’ organist and Andrew Van Varick.

Two of those three organists have the distinction of being contestants in the ATOS Young Organist competition this year. Andrew Van Varick came in first place, with Dan Minervini as runner-up. Both brought distinction to themselves and we are very proud that they are part of our organ-loving community. More than 20 GSTOS members

were on hand at the convention to celebrate their performances. Michael Cipolletti took the stage to award \$1000 to Andrew and \$500 each to Dan Minervini and Ryan Hardy, the third contestant.

Bernie Anderson demonstrated his special talent at accompanying silent films when he played at the Brook Performing Arts Center in August. Work on the 3/10 Wurlitzer is continuing but Bernie brought out all its color as he brought Buster Keaton’s *The General* to life for the audience.

Our annual picnic at the Martins’ cottage on Lake Hopatcong was a relaxing summer gathering. Henry Romanczyk entertained the group with his accordion from time to time, and a few members took the short ride around the lake to Pete and Pat Panos’ home to try their hand at their 2/7 Morton.

Right after the picnic three of our crew members took off for the ATOS Technical Experience in Indianapolis. Mike Fox, Cal Bacon, and George Andersen joined the experts to delve more deeply into the best ways to restore and maintain our GSTOS theatre pipe organs.

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



Secretary Michael Cipolletti presents an award from GSTOS to Young Organist winner Andrew Van Varick (Photo by Tony Rustako)



Bob Martin keeps the grill going at the GSTOS Lake Hopatcong picnic (Photo by Tony Rustako)

## LOS ANGELES

Los Angeles, California—LATOS has been mostly busy this summer working behind the scenes on future programming and venue procurement. However, we did manage to produce two events which were well received by those in attendance. The first of these took place at the Wilshire Ebell Theater on July 27, 2014. The Ebell is the home of a fine 3/17 Barton theatre organ. This was our first-ever variety show featuring different musical talents while still showcasing the theatre organ.

On that afternoon the featured guests were Janet Klein and her Parlor Boys. This group specializes in obscure novelty tunes popular during the teens, twenties and thirties. Each member of the group has a special talent which was featured, including Randy Woltz who, besides playing fine piano, is accomplished on the theatre organ. Also appearing on the program was our chapter president, Angie Hougen, playing “Ave Maria” on her classical guitar, aptly accompanied by LATOS member Tony Wilson on the organ. A third segment of the program featured John Reed Torres playing ragtime piano numbers, some of which were his own compositions. He is currently studying music locally and has distinguished himself in the ragtime community at several festivals in other parts of the country.

Finally, as of this writing we have just completed our second annual Member Appreciation Day at the Old Town Music Hall in El Segundo. Owner Bill Field is a longtime member of LATOS who graciously opened his doors for our members and guests to participate in an open console session. Tony Wilson was on hand to assist with registration

which helped each participant produce his very best effort.

—Dorsey Caldwell  
Angie Hougen, president  
818-667-4785

## LONDON & SOUTH OF ENGLAND

Woking Surrey—The first half of our 2014 season was brought to a close with our July concert featuring the ever popular Chris Powell at our Woking Wurlitzer. Chris's lively stylings and console gymnastics proved to be a real audience pleaser.

The end of July found us at Hampton in Arden in the UK Midlands for our Young Theatre Organist of the Year competition, hosted by our friends from the Cinema Organ Society on their Compton organ at Fentham Hall. A full report of this wonderful event appeared in the September/October issue, but our thanks as a chapter must go particularly to Michael Wooldridge for masterminding the arrangements; to the Cinema Organ Society for hosting; to Len Rawle, Damon Willetts, and David Lobban for judging; to John Ledwon for traveling to the UK to lend his support; and to the nine competitors, all of whom did extremely well and without whom there would have been no competition!

Our Autumn concert series promises fine music from David Ivory, John Mann and Keith Beckingham and will culminate in the ever popular Len Rawle Christmas show!

—Peter Collett  
Nick Ashton, Chairman  
+44 7580 332217  
[chairman@atos-london.co.uk](mailto:chairman@atos-london.co.uk)



Chris Powell at the Woking Wurlitzer (Photo by Keith Reeve)

## NEW YORK

New York, New York—The New York chapter produced two of the three finalists for the 2014 Indiana Convention: Dan Minervini and Andrew Van Varick, who placed first in the competition. Both young men played excellent programs at the convention. On August 23rd, NYTOS hosted an open console at the Middletown Paramount on the 3/12 Wurlitzer. The highlight of the day was Andrew Van Varick's mini concert on the Wurlitzer. He played a great program for an audience of approximately seventy people, some of whom were not from the usual NYTOS crowd. During open console, audience members also heard the talents of two of the staff organists at the Lafayette Theater, Rob Kleinschmidt and Earle Seely.

—Dan Minervini  
Steven Frank, Chairman  
718-456-9741, [steve@virgilfox.com](mailto:steve@virgilfox.com)



Andrew Van Varick at the console of the Middletown Paramount's 3/12 Wurlitzer (Photo by Tom Stehle)

## ORANGE COUNTY

Fullerton, California—“Murder & Mayhem in the Ethereal; pipe beaten, choked, then hurled to the floor!” Doors and locks failed to protect this string pipe in the ethereal chamber. It was found lying on a wind chest by Steven Hanson and Lynne Bishop as they tuned the organ. Authorities are investigating and the auditorium management is cooperating, but no confession has been forthcoming.

On Fathers Day, Dean Mora drew an enthusiastic crowd while he concertized and accompanied a silent movie. The audience included many multi-generational groups.

OCTOS invited LATOS to join us for open console and potluck on August 16. Fifteen willing players took turns on the 4-manual

# Chapter News

Wurlitzer. David Marsh was one of those who played several times. He was first introduced to theatre organ years ago at one of our open consoles as a 10-year-old piano student. He has become an active organist, and is working at Villa Park High School where he plays the new Roland in the band room.

When possible, OCTOS has placed donated organs with students to encourage their musical growth. We were gratified to hear from one such student, Jonathan Neal, with whom we placed a Conn two-manual with full pedal and Leslie 12 years ago. He is moving to Georgia, is married and a father. Since the organ is part of his family (he took it to college and now is teaching his kids to play at home), he was hoping OCTOS would let him keep it and take it out of state. We couldn't be more pleased to say YES!

—Judy Merry  
Ed Bridgford, President  
714-529-5594, [www.octos.org](http://www.octos.org)



Don Near with *Ethereal victim*  
(Photo by Judy Merry)



David Marsh (Photo by Pat Power)

## PUGET SOUND

Seattle, Washington—The warm Sunday afternoon of July 13 saw the lower level organ studio at the Russ and Jo Ann Evans residence nearly filled to hear Gene Roberson

perform at their 3/18 Wurlitzer. Little did they know they would get more than expected!

When Gene sat down at the console the program got off to a good start with “Open Your Eyes” and “The Perfect Song,” and some humorous remarks by the artist. Moving to the piano, he wowed the audience with a solo version of “Warsaw Concerto.” Back to the Wurlitzer for a few more hits and then, unexpectedly, the celebrated “Toccata” from Widor’s *Organ Symphony No. 5*, played at a healthy clip—flawlessly. He continued with a full program of pops, concluding with a Gershwin medley topped off with highlights from *Rhapsody in Blue*.

The sequence of events by which Gene came to be performing that day was rather unusual. Ray Harris and Jo Ann Evans had been scheduled to perform a duo program, as they had many times before. But in June, Ray injured his rotator cuff, making it impossible for him to play. Coincidentally, Gene contacted Ray saying he would be visiting Seattle, and Ray immediately asked if he would be willing to play a concert. Gene agreed!

Gene has played both classical and theatre organ concerts around the globe and has been a concert artist for several organ companies including Hammond, Conn, Technics, Rodgers, and Roland. He has performed for the Los Angeles and Orange County Theatre Organ Societies.

Following the concert the audience moved to the Evans’ patio for refreshments and mingling. Judging from the many enthusiastic remarks heard, it was clear that the audience was delighted with Gene’s playing. You can bet that we will be hearing him more in the future!

—Jamie Snell  
Jeff Snyder, President  
206-546-0975, [jeff@pstos.org](mailto:jeff@pstos.org)



Gene Roberson at the Evans Wurlitzer  
(Photo by Jo Ann Evans)



Gene pays tribute to George, the perfectly preserved 1955 monkey with cymbals loaned by Ray Harris for the event  
(Photo by Jo Ann Evans)

## RIVER CITY

Omaha, Nebraska—July 13, 2014 brought RCTOS to the Sabatka residence in Omaha for our annual picnic/potluck monthly meeting. The residence is home to two Conn organs and an upright piano. The guest artist was Jeanne Sabatka, a local favorite who entertained the group with help from her friends, guitarist Al Anderson, and chapter member pianist/organists Greg Johnson and Jerry Pawlak. The residence has a beautiful patio where the potluck was held with many friends and guests. Open console followed the meeting.

RCTOS annual concert at the Rose Theater, home of the 3/21 Wurlitzer Theatre Pipe Organ was held on August 17 with guest organist Jonas Nordwall. The afternoon’s entertainment was embellished with Johnny Ray Gomez and Johnny Ray Gomez, Jr., local entertainers. Jonas performed a marvelous concert to an audience of over 550! A silent film, *Big Business*, accompanied by Jonas at the Wurlitzer was also included in the afternoon’s program. RCTOS maintains the Wurlitzer, the only theatre pipe organ in the State of Nebraska in a theater in concert condition. An after-party, attended by about 90, was held at the Markworth residence. Jonas performed another mini concert at the party on the Markworth 3/24 Kimball.

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

Visit our website: [www.rctos.com](http://www.rctos.com) for current news and videos.

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





Jeanne Sabatka hosted RCTOS in July  
(Photo by Jerry Pawlak)



Jonas Nordwall at the Rose Theater in Omaha  
(Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—"Lee Traster and Friends" danced the afternoon away in July at the Holiday Hills Ballroom. Lee played some beautiful old standards on the GW4Q using some imaginative registrations, and accompanied crooner Don Hermosillo. Switching over to his stage piano, Lee and friends Tom Grings on accordion, Roger Topliff on clarinet, and Jim Calm on tuba played some smooth dance music while dancers whirled and smiled.

We were back at the Paramount in August for some great Wurlitzer music from house organist Bob Castle. Also taking a turn on the bench were Bev Bucci, Kenny Orr, and Doug Thompson. Ken Mervine and his soprano wife Barbara led the audience in singing a beautiful hymn followed by a set of variations by Ken on the organ. Dr. Devon Howard, Denver AGO chapter dean, performed an amazing variety of selections that used all of the Wurlitzer's resources. Master pipe organ technician Don Wick and crew prepared the Wurlitzer beautifully.

Jim Wagoner, former Paramount projectionist and ever-popular projection booth guru and storyteller for our theatre tours, has been honored to be one of the projectionists featured in a Caboose Books Internet history project. Jim's listing "Projecting in Thin Air" can be found at [www.caboosebooks.net/planetary-projection](http://www.caboosebooks.net/planetary-projection). Scroll down all the way past other fascinating projectionist stories from all over the world to find Jim's story.

—Jim Calm  
Ryan Kroll, President  
[rkroll@colfax.com](mailto:rkroll@colfax.com)



Dr. Devon Howard playing the Paramount Wurlitzer (Photo by Bill Kwinn)



Paramount Projectionist Jim Wagoner  
(Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—Sunday, July 20, 2014 was a special day for me and others playing the Allen GW-319 at the Maryland Heights home of Dave and JoAnn Bartz. Rather than have the entire meeting devoted to himself or any one organist, Dave chose to invite three others in our club to play. In order of performance, those who were invited to play were Wes Kamischke, Gary Broyles (your

reporter), and Richard Rogers. Each of us played three pieces representing a variety of music from show tunes to pop standards, with Richard Rogers performing an encore. Afterward, a few members commented that they liked being able to hear different performers on the same instrument at the same concert. It enabled them to enjoy a greater variety of music, with the performers' various skills and musical styles.

The August 17 meeting was very different. It was hosted in the recital hall of the Steinway and Sons Piano Gallery in Maryland Heights. This meeting differed from most in that it wasn't an organ concert, but dual pianos! The featured artists were none other than our own Mark Gifford and Damien Kaplan. Mark, of course, is a well-known musician and theatre organist from Springfield, Illinois. Damien is Mark's long-time friend, former student, and choral director at Springfield High School in Illinois. Their dual-piano concert must be seen to be believed! Not only do they play piano superbly, but their flair for entertaining is amazing. The dazzling duo are like Ferrante and Teicher on steroids—plus, Damien has a marvelous singing voice! Those who didn't attend missed some amazing piano artistry, and a very entertaining musical afternoon.

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



Richard Rogers, Wes Kamischke, Gary Broyles,  
and Dave Bartz at the Allen GW-319  
(Photo by Ralph Haury)

# Chapter News



Damien Kaplan and Mark Gifford  
(Photo by Gary Broyles)

## SIERRA

Sacramento, California—Sierra chapter had a quiet summer this year with no July events and only an August open console session at our Fair Oaks Community Club House chapter-owned 3/13 Wurlitzer (with the Buddy Cole Morton console before the organ was combined with the Wurlitzer).

September 20 sees the Wurlitzer being demonstrated during the Fair Oaks Parks District's (our landlord) "Chicken Festival" event. How does a Wurlitzer fit in to a "Chicken Festival"? Well, we do look for every opportunity to show the instrument even if it seems a bit out of context. The next day, September 21, our first concert-like event from our welcome transplant from Seattle, Dr. Pete Eveland, on the 3/14 ex-San Francisco Fox lobby Möller at the Wendell Jacob residence in the bucolic college town of Davis.

As to the organ lineup in our chapter area of greater Sacramento and the Sierra foothills, the biggest change about to happen is the ownership change and relocation of the McCluer 3/19 Wurlitzer. Bill Traver has purchased the organ and is finishing a music studio at his home near Mt. Aukum in the Sierra foothills southeast of Sacramento. The organ is actually not moving far from where it has been for over ten years. This 3/19 Wurlitzer, which started life as a Style E in the "New Theatre" in Tulare, California, is the largest residence installation in the Sacramento area. With specs of the "Wurlitzer Modern" concept, this installation was the work of Dave Moreno and Pete McCluer. Bill

Traver intends to set up the organ in nearly the same configuration as it was in the McCluer studio. We are very pleased that the organ is staying in our area and we look forward to hearing it in Bill's studio.

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

## SOUTHERN JERSEY

Franklinville, New Jersey—Now that the 2014 ATOS Convention is history, all the chapters in this area are turning their efforts to the 2015 convention which will be hosted by the large and well-organized Dickenson Theatre Organ Society in Wilmington, Delaware.

The Southern Jersey chapter is blest with access to a historic installation which will be one of the featured organs in 2015. It is a 3/8 Kimball that was installed in the Broadway Theatre in Pitman, New Jersey, 80 or 90 years ago. We will determine its exact age before the 2015 event. Don Kinnier will accompany a silent movie on the Kimball, just as the instrument did when first installed in the theatre. The theatre's seating capacity of about 1,000 will comfortably seat the full convention.

Another 2015 convention feature will probably be the Atlantic City Boardwalk Hall with its gigantic 7/449 Midmer-Losh being restored in the huge main hall, and a 4/55 Kimball recently restored in the ballroom. Anyone eager to see these instruments now can contact Dr. Steven Ball at sball@accenter.com to find when the organs will be shown.

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

## SOONER STATE

Tulsa, Oklahoma—The Sooner State chapter moved the location of our July meeting to the Circle Cinema, Tulsa's last remaining historic theatre, which is celebrating its 86th anniversary. What made the evening so special was the completion of the reinstallation of the theatre's original Robert-Morton two-manual, eight-rank pipe organ originally installed in 1928.

The evening began with Phil Judkins playing the organ followed by a slide presentation of the pipe chambers. Carolyn

Craft followed, accompanying a sing-along with the audience singing with real gusto. Next, Phil accompanied a silent movie starring Buster Keaton. Then a variety of selections followed on the organ, played by Joyce Hatchett, Carolyn Craft, and Phil Judkins.

Many thanks to Rudy Geissler who planned the program and did an outstanding job as emcee and narrator. The theatre was filled to capacity with a very appreciative audience.

Our August meetings for the past several years have been hosted by the German American Society of Tulsa. This venue is always fun, and this year was no exception.

The evening began with the Blaskapelle Band playing a polka and a ragtime tune arranged by our own Bill Rowland. Joyce Hatchett followed with a couple of songs on the organ and then accompanied soprano Sue Wilson who sang a favorite from *My Fair Lady*. Sue then introduced her students, Ryan Page and Jaelyn Hopping, who sang songs of various styles.

It was great to have Jocelyn Rowland play her violin with her dad, Bill, accompanying her on the piano. Joe Sunderwirth provided entertainment on the grand piano while everyone enjoyed refreshments provided by GAST.

The second half consisted of the band, piano, and organ music provided by Phil Judkins, Sandi Sulander, and Carolyn Craft. A great time for all!

—Paula Hackler  
Phil Gray, President  
918-492-2519, philipgray@earthlink.net



Bill and Jocelyn Rowland  
(Photo by Rudy Geissler)





Carolyn Craft, Phil Judkins, and Sandi Sulander at the Circle Cinema (Photo by Rudy Geissler)

## VALLEY OF THE SUN

Phoenix, Arizona—We had double the music and the double the fun at our July 13 meeting at the Orpheum Theatre. Brett Valliant was the featured artist for the afternoon. Brett is a frequent visitor to the Valley, and seemed very comfortable at our Wurlitzer. He played quite a varied program. We heard a classical organ piece, marches, polkas, ballads and some tunes from the '80s.

After Brett's program, four of our very talented chapter members participated in open console. We heard several numbers from

John Bittner, Johnny Sharp and Tim Versluys. New member Bradley Steinbauer played the organ, then played a piano-organ duet with teacher Dwight Brewer.

Round two of open console took place when the cheerful Bernard Tilley sat down at the organ. This is what we sometimes refer to as "the program after the program." Bernard came over from England to attend the national ATOS convention in Indianapolis. After that, he spent several days in Phoenix with Lew Williams and other friends. He was overjoyed to hear that he could play the Orpheum Wurlitzer after Brett's program. He played selections from three Broadway shows, some old standards, and a couple of marches. It was almost like another whole complete concert! Bernard said he would like to come back and play a regular program for the chapter sometime. We look forward to return visits from him and Brett.

—Madeline LiVolsi  
 Johnny Sharp, President  
 623-377-5961  
[www.president@vots-atos.org](mailto:www.president@vots-atos.org)



Brett Valliant at the Orpheum (Photo by Pete Knobloch)




Bernard Tilley at the Orpheum (Photo by Pete Knobloch)

**Donna Parker**



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# SUMMER YOUTH ADVENTURE 2014

BY MIKE BRYANT

(All photos by the author)

For the second year, the Summer Youth Adventure (SYA) was held in my backyard of Portland, Oregon, and I had the opportunity once again to spend a week with the staff and students.

You may recall in the Vox Humana column in the September/October issue, I mentioned a phone conversation I had with a member from Florida. He observed that in his opinion, the Summer Youth Adventure was one of the most important programs ATOS offers. In this article, we'll try to give you a sense of why he feels as he does.

As with other programs, planning for the SYA begins many months in advance. Venues must be arranged, instructors must be recruited and commitments obtained, hotel accommodations contracted for, food service organized, and all the other miscellaneous logistical things identified and dealt with. Fortunately, the SYA is able to call upon resources such as Convention Planning Coordinator Mike Kinerk, who is expert at negotiating with hotels to obtain favorable rates, and members of the two local ATOS chapters, Oregon and Columbia River, who will handle such things as organization of the banquet and mini-concert at the end of the week.

One of the requirements for a headquarters hotel is easy and inexpensive transportation to and from the airport. Since students arrive at all hours, some the day before and some before that, it isn't practical for SYA to handle airport transportation. This year, the headquarters hotel was the Marriott Residence Inn at Cascade Station, a one-stop, two-minute MAX (light rail) ride from baggage claim.

Additionally, there are a Subway sandwich shop and a Target just next door, and several other shopping and dining options a five-minute walk (or another two-minute or less MAX ride) away in Cascade Station. The area offers something for everyone, even though most meals through the week will be organized and part of the SYA. The parents and chaperones may prefer to have a break from time to time,

and the hotel location was ideal from that perspective.

## The Best Laid Plans...

Early on, it looked as though all the venues were lined up and confirmed well in advance. In 2013, one day began with a field trip to the Elsinore Theatre in Salem, about an hour south of Portland. This year, the plan was to go the other direction, toward Seattle for a full-day field trip.

Three venues were planned: Jerry Gould's 3/35 Wurlitzer in Maple Valley; Merlyn Johnson's 3/23 Morton/Wurlitzer in Tacoma; and Bill Keller's five-manual Allen TO-5Q in Olympia. About two weeks prior to the SYA, though, one of the venues became a question mark. Seattle-area organ technician Greg Smith stepped up and offered to locate a backup venue. Fortunately, the issue was resolved and the original plan would work.

Traffic in the Puget Sound area is challenging, no matter which day of the week we might select. It would be important to establish a workable schedule so we could be sure to have adequate time at each venue. A week before the SYA, Jonas Nordwall and I set off early one morning, at about the same time we planned to leave with the Adventurers the following week, and headed north on Interstate 5. We held the speed to that which we expected we'd be able to maintain in the vans, and visited two of the three venues. We were comfortable with the drive times to the first venue (Bill Keller's), since Jonas makes that drive frequently.

After spending time with Jerry Gould and Merlyn Johnson, it was time to head back to Portland. Imagine: intentionally leaving Tacoma at peak commute time! We did, though, because we needed to be sure we could arrive in Centralia, where we planned to feed the hungry horde at the Country Cousin restaurant, during the time window Jonas had arranged with the restaurant.

Naturally, since we were there anyway, and it was dinnertime, after all...

When we got back to the Portland area, we found that our estimates of time, both from venue to venue, and total time for both northbound and southbound legs, were pretty close. We were in good shape.

Nothing to do now but wait until the Adventurers arrive.

Columbia River Theatre Organ Society members Marc Gerlack, Lou Paff, and I would serve as drivers of the two vans during the week. On Sunday, August 3, we arrived at the Residence Inn to collect our charges.

A sea of faces familiar to us from last year greeted us, along with a few first-timers and parents. We loaded up and headed for the welcome pizza party at First United Methodist Church in Portland, where Jonas is organist. We found that two Adventurers from Southern California were coming by train, and would not arrive until the next morning. Other than those two, everybody had arrived, some having been up since Oh-Dark-Hundred the night before, thanks to time zone differences.

It was likely to be a short evening, but following welcoming remarks from the instructors, many found the energy to take a turn at the FUMC organ, which is now up around 118 ranks—some 18 theatrical.

Monday morning found us at Cleveland High School and the 3/21 Kimball. Cleveland would be one of our two primary instructional venues for the week, with the other being the Scottish Rite temple with its two-console, 15-rank Wurlitzer.

The morning consisted of lecture and demonstrations applicable to all. Following lunch, the group split into two groups, one going to Scottish Rite with Donna Parker and Martin Ellis, and the other remaining at Cleveland with Jelani Eddington and this year's guest instructor, Chris Elliott. The following day, the groups were reversed. The afternoons consisted of "master classes" where the Adventurers could receive more personalized input from the instructors.



*Jerry Gould and organ technician Greg Smith on the bench with the Adventurers*

At the beginning of the week, those of us who had been present last year noted how much many of the returning Adventurers had progressed since we last heard them. (That progress was not limited to musical skills, but we'll get to that a bit later.)

Of course, our expectations were pretty high for at least three: Andrew Van Varick, Justin LaVoie, and Nathan Avakian. Each was a current or past winner of the Young Theatre Organist Competition.

Early in the week, co-editor and school music teacher Don Feely presented a class in "critical listening." Don presented a "rubric," which is essentially a guide listing specific criteria for evaluating or grading. It's a matrix: the columns might contain the elements to be evaluated, and

the rows contain the evaluation criteria on a one-to-five scale, with five being the best.

For example, one column might be "Registration." The rows under "Registration" might range from "never changes registrations; melody and accompaniment have no distinct definition; registration not appropriate for the mood of the song"—which would earn the player a 1 in that element—to "consistently selects registrations which fit the mood of the song; makes changes at logical points, and accomplishes changes without interruption of the rhythm or phrasing; melody never gets lost, and registrations remain fresh and creative," which might earn a 5 for the registration element.

Don brought numerous examples and asked the Adventurers to score each one.

There was a wide variety in his examples, and the scores were surprisingly consistent from Adventurer to Adventurer. Some of the observations were remarkably insightful. One observation I'll make is this: if you are one who thinks Dennis Hedberg is too critical, you should be thankful the Adventurers don't write the record reviews!

On Wednesday morning, we loaded the vans a bit earlier than usual and hit the road for Olympia and Bill Keller's home, where the Adventurers had the opportunity to play what was, for most, their first five-manual console. None had any apprehension about tackling the resources of this instrument, though, and they did so enthusiastically. I'm not sure who enjoyed the session more—the Adventurers, the staff, or Bill.





From top, left to right: Jonas tries out Jerry Gould's Wurlitzer on the advance trip—first time he's ever played it; Jonas welcomes the 2014 SYA participants at the welcome get-together; Bill Keller welcomes the Adventurers to his home; Glenn Tallar and three of the instructors at Bill Keller's  
Below: Dan Umholtz tries out the TO-5Q at Bill Keller's



Our next stop was Jerry Gould's studio in Maple Valley, southeast of Seattle, where we would also have lunch. Jerry's organ was heard during the 2010 convention in Seattle, when Walt Strony performed an afterglow concert, and he frequently presents concerts throughout the year.

The Gould console looks like a straightforward Balaban 3 configuration, but it plays more than twice the ranks of the original 15-rank specification, including a couple of Post Horns that will certainly get your attention. The room is very live; the listening space is high, wide, and deep, with hard surfaces abounding. A lot of cold pizza was consumed (it cooled off while the Adventurers were focused on the organ).

The organ still runs on an EP relay and the piston rails are still the original Wurlitzer configuration, so the Adventurers who explored the pistons found a good example of how to maximize the efficiency of what many today would consider limited resources. That alone was an excellent

learning experience for those who aspire to be public performers.

Following an all-too-short time at the Maple Valley Studio, we loaded up again and headed to Tacoma and the lovely home of Merlyn Johnson and her 3/23 mostly-Morton organ. Now, some may get a quizzical look when they realize "23 ranks of mostly Morton in a living room?" but in this installation, it works, and works well.

It's a very different instrument from either the big Allen or the Gould Wurlitzer. The Adventurers had a great time exploring and comparing the tonal differences among the three organs. While there's some Wurlitzer pipework in the organ, the majority is Morton, and for some this was the first opportunity they had to experiment with the Morton ensemble. Coming from a big Wurlitzer in a big, live room and sitting down an hour later at a mid-size Morton in a much smaller and acoustically dead room is an ideal way to demonstrate how an organist must be prepared to adapt to





*From top, left to right: Edward Torres at the big Allen; Luke Stasiunas takes a turn at Merlyn Johnson's Robert-Morton; the chamber is behind the drapes in the background; Jelani assists Alex with registration at Merlyn Johnson's; Our hosts, Merlyn Johnson, on the bench surrounded by SYAers*

fit the organ and the room—not only in registrations, but also playing technique.

The view from the Johnson living room is spectacular, looking west across the Tacoma Narrows to Gig Harbor, the weather was as perfect as one could ever expect in the Pacific Northwest in August, and Merlyn is a consummate hostess.

As the afternoon wound down, we headed back down Interstate 5 toward dinner in Centralia, and finally back to the hotel.

Thursday brought a very well-received session from instructor Chris Elliott on accompanying silent films. Following his demonstration with a short silent, the Adventurers came up with far more (and far better!) questions than many of us expected. Chris illustrated his answers with musical examples. Unfortunately, time didn't permit every Adventurer to try his or her hand at an actual accompaniment, but the material Chris had prepared for the workbooks will

serve them well as they try things out back home.

At the end of the day, we all adjourned to the Nordwall residence where Jonas' wife, Nancy, had prepared a feast to carry us all through the evening's activities.

The family room at the Nordwall residence holds Jonas' electric train set, a grand piano, and a three-manual Rodgers Trio. Many of the Adventurers had been there the year before, and headed downstairs to introduce the new Adventurers to the family room. Solo turns and impromptu duets kept everybody occupied until it was time to leave for our final stop of the day, Oaks Park Roller Rink, home of the last pipe organ still in regular use in a roller rink anywhere in the United States.

The Oaks Park organ is a 4/18 Wurlitzer, totally unenclosed. The pipes are suspended above the center of the rink. As you move around the rink, you become aware of the tonal changes in subtle ways. The Post Horn is on one side, and the strings are on

the other. As you circle the rink, the strings become more or less prominent, depending on where you are. The Post Horn, though, makes its presence known no matter where you are—including outside, from time to time....

Thursday evening was a skating party, and this was the other time we were astounded by the progress made by some of the Adventurers since we last saw any of them on skates.

Skating abilities ranged from "advanced" to "probably shouldn't" but, just as it was last year, the more advanced Adventurers helped out the novices, and we didn't notice too many "hard landings" among our group. That camaraderie and mutual support was something we had noticed throughout the week, and it was good to see that it carried on outside the music world.

We want to single out one person (although we won't name him or her) as having made the most impressive progress. Last year, this skater spent nearly as much





From top, left to right:  
 Chris Elliott, Jelani Eddington, and Kate Hausken on the deck at the Nordwall residence  
 Justin LaVoie and Katie Van Varick at the Oaks Park skate evening  
 Jonas with Dan at the Oaks Park console  
 Kate introduces her number at Cleveland  
 Connor basks in the applause  
 Justin LaVoie introduces his piece



*From left: Not to be outdone by his sister, Andrew Van Varick hits the rink at Oaks Park; Luke gets some assistance from Connor Ream; Jelani welcomes the audience to the closing event, the Friday-evening mini-concerts at Cleveland High School*

time on the floor as propelling him- or herself around the rink hand-over-hand on the rail. The gaps in the rail where you enter or exit the skating floor were a real challenge!

This year, the manual propulsion system from last year had been replaced by a good degree of confidence in his or her ability to remain upright well outside arms' reach of the rail. We didn't see a single fall, and even saw this skater assist one of the newest Adventurers a couple of times.

Combine that with the progress shown at the organ, and this is a pretty impressive Adventurer, one we hope we'll continue to see in the SYA for several years to come.

Friday morning brought a return to Oaks Park before public opening hours, when the Adventurers would have the opportunity to play the Wurlitzer. For many, this was another first in a week of firsts; the first unenclosed theatre organ most had ever played.

The Wurlitzer was installed in Oaks Park in the mid-1950s, but spent the first 30 years of its life in the Broadway Theatre in Portland, where it was a standard enclosed two-chamber installation. Thus, the console still has the original swell shoes.

While some had tended to use the swell pedals simply as a footrest during the week, others had treated them more like the treadles on a pump organ. It was interesting

to see how those habits carried through to this unenclosed organ.

And yes, we use the term "habits" intentionally. What we saw gave rise to this not-too-insightful conclusion: some players don't consciously figure expression control into their arrangements. For some, it's a near-constant fairly gradual advance and retreat of the shoe; for others, it's "set it and forget it"; for still others, it's like a timekeeping device—instead of tapping your foot in time to the music, you work that pedal for all it's worth!

All this made us wonder: after playing for mumbledecadesmumble, might we have fallen into those, or similar, habits? I clearly recall my teachers including "use of expression" as a distinct element in working up arrangements, but that was a long, long time ago. What sort of bad habits have I allowed to creep in over the years? You can bet I'll be conscious of that for quite a while!

So.....,not only did the Adventurers learn a lot from the instructors over the week, some of us "staff" people learned from the Adventurers, and in areas we had never anticipated.

Just how much the Adventurers had learned came to light after the banquet at Cleveland High School on Friday night, when the closing performances were presented. As we previously noted, the banquet was hosted by the two ATOS

chapters in the area, and was held in the cavernous cafeteria space at Cleveland.

While the banquet was open only to the Adventurers, their families, and the staff, the closing performances were open to the chapter members, and the turnout was very good—not surprising, since the 2013 closing performances received very enthusiastic endorsements from those who attended.

Bear in mind that we (the staff) had been hearing the Adventurers perform the same numbers for five days, and as late as Friday afternoon we were pretty apprehensive about how some would do with an audience present.

We couldn't have been more wrong to be concerned. Without exception, the Adventurers' performances were at a peak; stumbling points which had existed earlier in the day seemed to magically disappear. One Adventurer who had been very hesitant to play at all during the week, mounted the bench and played a very impressive arrangement, very nearly note-perfect and with great understanding of the music and mood.

Another, who was one of the "set it and forget it" group in regards to expression, sat down and—surprise!—used the expression pedals, and used them effectively.

Best of all, every one left the bench with a smile.



Following the performances, the Adventurers received their certificates of completion from the instructors, and then posed for the last group picture of SYA 2014.

I'll freely admit to being biased about the program, but I couldn't agree more with the member from Florida whose comment opened this article. The SYA is very nearly self-supporting, thanks to the generosity of ATOS members who have made targeted donations to the program, and to several chapters around the world (last year, we had an Adventurer from New Zealand) who have sponsored attendees. The small amount that ATOS subsidizes is, in my opinion, one of the best investments the organization could ever make. It is the Adventurers who are the future of the theatre organ art form, and we need to expand their number if that art form—and ATOS itself—is to continue to be viable for another half-century.

I won't have the opportunity to be at the ninth annual Summer Youth Adventure next year, which will be held in Omaha, Nebraska, July 19 - 24, 2015 and I'll miss the week spent with this fine group of both Adventurers and instructors. We all need a little inspiration in our lives, and this is a program which provides it in spades.

Omaha is home to many fine arts organizations accustomed to many youth activities. SYA Director Jonas Nordwall reports that the primary teaching venue will be the wonderful 3/24 Kimball/Wurlitzer in the Robert Markworth residence. Bob is a long time ATOS member, a past member of the ATOS board of directors, and a most gracious host who enthusiastically shares his instrument with the community.

Other venues include the Rose Theatre, home to a 3/24 Wurlitzer, and the original 3/13 Wurlitzer in the Orpheum Theatre. The Orpheum is a member of the Omaha performing arts complex, managed by Ed Hurd.

Ed is an organist and a Portland, Oregon native who spent many hours during his high school years at the Portland Organ

Grinder Restaurant developing his respect and support for the theatre organ. He is very enthused about participating in the SYA program.

As soon as hotel accommodations are confirmed, we'll have full information posted on the ATOS website, [www.atos.org](http://www.atos.org), and we'll announce it in an upcoming Journal.

*Every Adventurer received a certificate of completion. First-year Adventurer Brett Miller accepts his from the instructors, (l-r) Jonas Nordwall, Jelani Eddington, Martin Ellis, Chris Elliott, and Donna Parker*

*The final group photo. First row: Andrew Van Varick, Chris Elliott; Second row: Seamus Gethicker, Brett Miller, Jonas Nordwall, Katie Van Varick, Luke Staisiunas, Justin LaVoie, Alex Straus-Fausto, Nathan Avakian, Kate Hausken, Zack Feely, Wilson Alness; Third row: Jelani Eddington, Glenn Tallar, Connor Ream, Dan Umholtz; Back row: Donna Parker, Roger Chaisee, Martin Ellis, Edward Torres, Doug Morgan*





# A Birthday Present for a Centenarian



## An Updated Console for the 1914 Seattle Liberty Wurlitzer Hope-Jones

*The completed console ready for installation. Compare the proportions of the new (top) and old consoles (bottom) (Photos by Clint Meadway)*





*The Liberty console in the theatre, 1955. The indignities suffered by the console over the previous 40 years are apparent: note the broken lid, unique finish, keys apparently missing return springs, broken light fixtures, and missing toe studs (Bill Bunch collection)*

*The 32' diaphones in 1992 had a stairway built above, following the length of the resonators (Photo by James R. Stettner)*



It is summer 1949 in Seattle. A young musician stands in the gentle rain at 1<sup>st</sup> Avenue and Pike Street waiting for the bus to take him to his piano lesson. Frank “Ken” Fuller is already an award-winning accordionist and pianist. His frequent visits to Rhodes Department Store to hear the 3/14 Æolian after his music lessons has kindled a strong interest in the pipe organ. As he does most days, he looks across the street at the Liberty Theatre. He knows there is a magnificent pipe organ in the now third-rate house and wonders if he will ever have the chance to play it. It has been silent for two decades.

If you read the articles by Jonathan Gradin published in THEATRE ORGAN in 2010 you know what happens next. If not, a brief refresher is in order. The instrument in the Liberty Theatre was the last Wurlitzer Unit Orchestra designed by Robert Hope-Jones. The theatre opened in October 1914, a month after Hope-Jones’ suicide. The instrument was so successful that the Seattle police had to provide crowd control on a daily basis for the 10,000 patrons who waited on 1<sup>st</sup> Avenue for admission.

The organ went silent in 1929 with the advent of sound movies. It was rescued by Dr. R. Byard Fritts and Pacific Lutheran University students in the summer of 1955, during the week before the theatre was razed. The Wurlitzer was installed in the PLU gymnasium where it was used regularly until 1972. It was then sold to Spokane First Church of the Nazarene for installation in their new church building, then under construction.

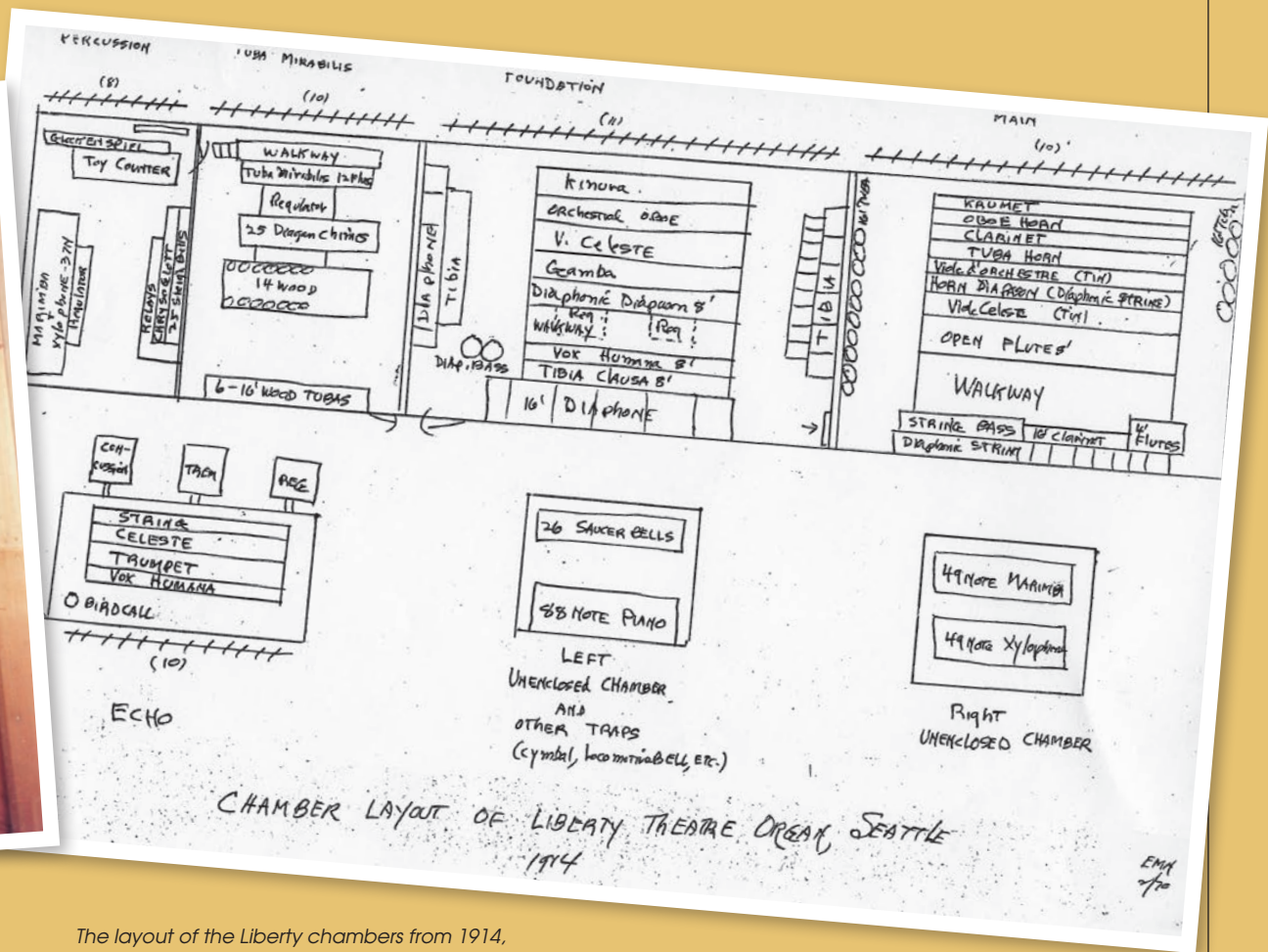
From the beginning, the Spokane installation was a work in progress. The restoration of the organ to fully-operational status did not begin until September 1996, when Russ Evans and Greg Smith, members of the Puget Sound chapter, sent a multiphase written restoration proposal to the church. Phase One was accepted, and work proceeded through all of 1997. In 1998 Puget Sound member Walt Cook donated his residence instrument to the church with the agreement that Russ and Greg would sell the components with the proceeds going directly to the Nazarene organ restoration fund.

During this time period the chests were releathered and many repairs made. Russ and church member George Perks, with help from Wenatchee resident Brad Miller, built a wind trunk for the 32' Diaphones and wired them to the relay. They were played for the first time since their arrival and installation at the church some 25 years before, much to the delight of the members who had moved the organ from Parkland. Gene Sutherland, the builder of the church, installed a staircase over the top of the 32' Diaphones which allowed safe access to the area above the chambers. The tonal percussions were removed from storage, rebuilt and installed in that space.

Russ asked Clint Meadway to join him on the project in 2005. The pace was stepped up beginning in July, 2006 with the addition of a volunteer force from the church and the community. Although it was far from completion, the 2010 ATOS Annual Convention featured the organ in the Pre-Glow concert by Dave Wickerham.

After the convention, another project arose which required considerable unanticipated funding. In mid-2011 Clint





The layout of the Liberty chambers from 1914, as drawn by E.M.Nye in February 1970 from his 1955 notes. (Bill Bunch collection).

heard a rumble in the blower room. Upon investigation he found the 30-horsepower, 60-inch tall five-blade Spencer blower jumping vertically nearly a full inch. Blower and motor wizard Bob Otey was called to the scene and discovered that two of the fan blades had cracked and that all five had cracks at the hub. Bob made five new shrouded fans, rebuilt the four collectors, replaced the bearings at both ends and balanced the entire assembly. The blower now delivers around 7,000 cubic feet per minute at 42 inches of wind pressure. There is no vibration.

The very difficult decision to replace the original console was made before the 2010 ATOS Convention in Seattle. There had been much discussion about how to go about rebuilding the original Liberty console once the rehab project picked up speed in June, 2006. There were many things to take into consideration.

Available records indicate that Hope-Jones Unit Orchestra #3164 was designed to be 14 ranks on three manuals and pedal. Based on correspondence between Hope-Jones and the Wurlitzer factory, it appears

that the Tibia Clausa and Vox Humana were added to the specification while the instrument was in the factory. The original combination action setter boards are intact and show these ranks were included in the console as shipped. When the combination action was releathered it was found that many of the stop tabs had been moved and that modifications had been made at the factory to accommodate these added ranks.

The Echo stops were on the backrail and occupied a rather crude hand-cut extension of the slot that suggests the Echo may have been a field addition. There were no combination action pneumatics for the Echo stops, a fact confirmed by no Echo stops on the setter board. There has been speculation that the organ was shipped as 16 ranks with the four-rank Echo added a year later. However, it is doubtful that four ranks would have cost only \$1,500, the amount paid to Wurlitzer in October 1915 for "additions."

The best information available indicates that the instrument was shipped in 1914 as three manuals, 20 ranks. It had 78 stop tabs on the horseshoe and 28 on the

backrail. There were 11 buttons and rocker tabs on the keycheeks for percussions and tremulants. In other words, the spec was maxed! Even so, there was one spare tab on the Great.

The Echo played on the Solo manual only but could be coupled to the Great along with whatever Solo stops were registered. In case of a cipher there were eight ventill switches conveniently located under the keydesk. These would shut off the air supply to the 32' Diaphone, the 16' Diaphone, Bombarde, Ophicleide, Tibia Clausa, Diaphonic String, the 8' Tuba Horn, and the main chest.

Between the time the organ was removed from the theatre and it began playing in Spokane, three soft strings made in Holland and a Morton Flute were added, as well as a Dennison Trumpet and a Möller Trompette masquerading as an English Post Horn. Addition of these ranks and their related unification required more stop tabs. These were added as a second row on a replacement backrail which grew to 61 stop tabs. Summing up, the Liberty console had 106 stop tabs plus 11 buttons when it

Gordon Smith (l) and Wyatt Aller (r) preparing a pipe for the hoist to the chambers  
(Photo by Kathy Hester)

Clint Meadway gives Ken Fuller a tuneup  
(Photo by Kathy Hester)



Crew Chief Gordon Smith (l) and right hand man Wyatt Aller (r) testing the electric hoist used to move pipes and supplies up and down the 25' ladder  
(Photo by Kathy Hester)



came out of the theatre. In 2010 it had 140 stop tabs and 16 buttons—and the artists wanted more.

In planning the console renovation it was obvious that the 24 present and 27 planned ranks with modern unification were not going to fit on a single-bolster console designed for 16 ranks with limited unification. So, we took stock of what we had left from the original console. The keybeds were original, but the keys had been sanded narrower when the original ivory coverings were replaced. This made them feel odd and it was easy to catch a finger nail on the edge. The keydesk and corbels, the upper and lower side panels, the flat top, the sloped horseshoe panels, music rack, the stop rail—including the pneumatics and action rods—and the combination action machines were original.

The list of what was missing is even longer: pedalboard, bench, knee panel, expression shoes and indicators, expression shoe coupler switches, upper and lower back panels, toe studs, effects pedals, backrail, combination action relay, and one setter board. The original backrail has

since been found, but it has not solved the mystery of whether the Echo was original or added later.

Russ and Clint each had a shop, lumber and the necessary skills. Clint's fondest desire was to do a complete makeover, keeping the remaining original parts in use. All that was needed was the addition of another stop rail. After all, the Liberty console is higher than a Wurlitzer console from the keydesk to the top of the horseshoe by 1.25", so it should be a piece of cake. Believing in "measure twice, saw once" they took tape measures in hand.

That was when the trouble started.

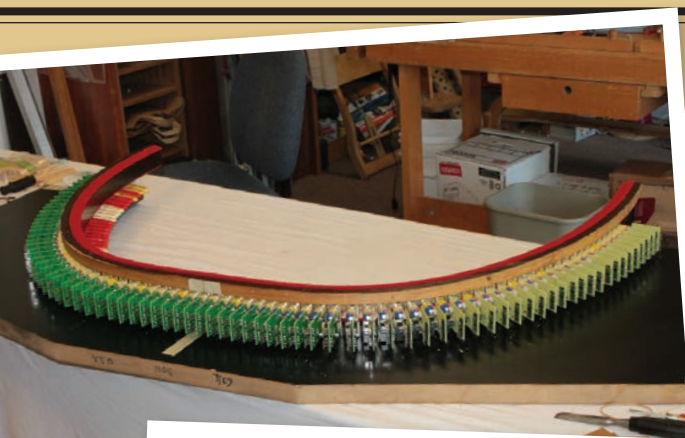
The Liberty console is a Hope-Jones design and differs significantly in design and dimension from "standard" Wurlitzer. Although the horseshoe is taller than the Wurlitzer, the sloped top of the console is shallower, front to back. The Hope-Jones horseshoe stop rail goes under the top which results in two separately hinged sloped panels. A Wurlitzer sloped top is continuous and stays about 6" below the hinge. The Liberty top curve stops just under the music rack on each side. The

center 12" is actually the front edge of the top and accommodates the expression indicators. In order to raise the top and the slope enough to get the second row of stops installed we would have to make new side panels, a new top and new sloped panels. This meant that nothing from the original console would remain above the keydesk. This would also make the console top even shallower front to back. We made a drawing of the result and it was downright ugly. It certainly didn't look like either a Wurlitzer or Hope-Jones console anymore.

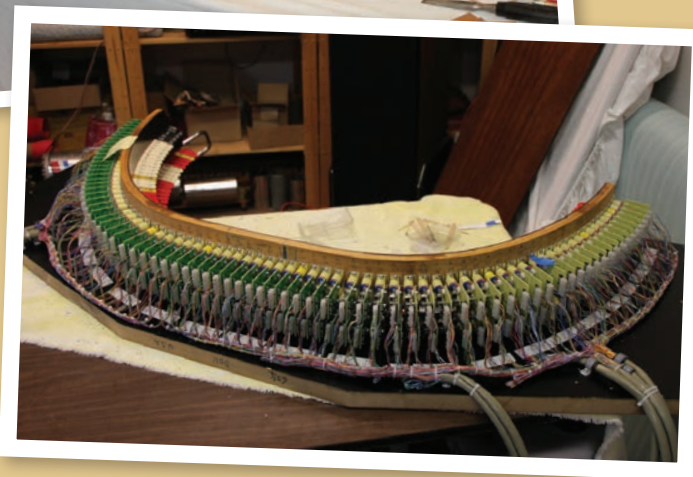
So, with much regret, hand wringing and grumbling, Clint made the call to replace the console so that those fortunate enough to play this magnificent instrument would have a truly comfortable and responsive "user interface" to contribute to the music-making. The Puget Sound ATOS chapter purchased the original console for an upcoming project and it was returned to Seattle. It will be restored as close as possible to original condition, including the ventil switches under the keydesk.

When getting down to specifics of the new stop list for the replacement console





*One of several damaged 16' Ophicleide pipes in the Main chamber (Photo by Clint Meadway)*



*The lower row of SAMs is laid out. Note the pieces of masking tape marking the exact center of the horseshoe, helping to assure symmetry (Photo by Clint Meadway)*

*The finished horseshoe assembly with all SAMs wired in (Photo by Clint Meadway)*

we reviewed the original stop list prepared by Robert Hope-Jones. That specification was compared to the stop tabs as shown in the pictures taken of the console at the Liberty Theatre in June, 1955. All stop tabs are clearly visible and easily read in that photo.

The left chamber (Main) pipes were played from the bottom (Accomp) and top (Solo) keyboards only. The next chamber (Foundation) pipes were played by the middle (Great) keyboard only. The exceptions were the Vox Humana and Kinura in the Foundation chamber which played on the Accomp and Great at 8' and 4' pitch. The Tuba Mirabilis, the only rank in the third chamber, played on the Solo and Great keyboards. The Foundation chamber Tibia Clausa played on the Great keyboard at 16', 8' and 4', and at 8' pitch on the Accomp 2nd Touches, a concession made to Henry Murtaugh by Hope-Jones.

There were only two stops in the entire instrument above 4' pitch: the 2-2/3' Flute Twelfth and 2' Flute Piccolo on the Solo manual. Those readers who play the organ will understand how different this

is from current practice! There was a fourth chamber (right side) also above the proscenium with a portion of the tonal and non-tonal percussions under expression. The Echo, whether part of the original 1914 installation or added in 1915, played only on the Solo but coupled to the Great with the other Solo stops. As is the usual practice, the pedal keyboard drew stops from all chambers (except the Echo).

With the decision on the final number of ranks made, a search began for a used console that could be rebuilt to meet the needs. A three-manual Wurlitzer console that had been in storage in California, and which had suffered some water damage, was purchased and the job began. Because we would be using Syndyne stop action magnets (SAMs) and the original bolsters had been poorly modified previously, we elected to replace them with a complete double bolster made in Melbourne, Australia. The two bolsters came with a channel board replacement which we elected to use in place of the original Wurlitzer. The channel board is made of MDF (Medium-Density Fiberboard) which sags unless



*The same 16' Ophicleide pipes after repairs by Russ Evans (Photo by Clint Meadway)*

braced thoroughly. Russ devised supports for all parts of the board, which prevent any movement. The stop rails are solid!

Syndyne makes SAMs that operate on 12 volts DC and 24 volts DC. The 24VDC style has a much stronger detent so feels more like the original Wurlitzer tabs. To make sure the General Cancel clears everything even if all 225+ tabs are on requires about 100 amps. After considerable research and consulting we decided to use two 12 volt deep-cycle glass mat adsorption batteries to power the SAMs.

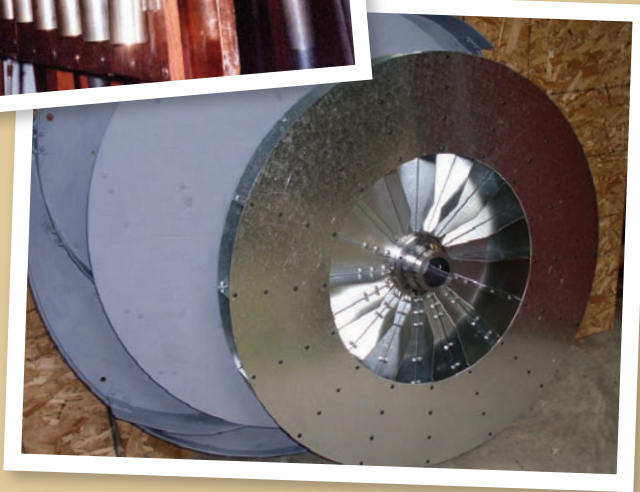
The replacement console's top was warped due to water damage and we finally gave up trying to correct the warp, twist, and bow problems. About that time we also discovered a problem in fitting the top to the new horseshoe. So we went looking for lumber to make an entire replacement top. Finding 7/8" thick African mahogany big enough for both pieces of the top is a real challenge these days.

We found a couple of sources who wanted an equivalent weight in gold for the wood. In desperation Clint called Paul Fritts at Fritts Pipe Organs in Parkland, Washington. Paul

The Liberty organ had a set of Wurlitzer saucer bells, which have since been restored (Photo by James R. Stettner)



Bob Otey built five new fans and repaired the collectors for the blower (Photo by Gordon Smith)



The backrail SAMS are temporarily clamped to a layout fixture to lay out the wiring harness (Photo by Clink Meadway)

Russ Evans (l) and Terry Perdue (PSTOS members) wiring some of the 225 SAMS (Photo by Clint Meadway)

said he thought he might have something we could use. He called back to say he had a piece of the mahogany but it was 1" thick. Paul then offered to plane the boards to 7/8", edge joint and glue them into the sizes needed for the top and horseshoe. The price quoted was obviously a contribution to the effort to restore the organ and was gratefully accepted.

Neither Russ nor Clint owned a shaper, so the mahogany was stored until the rest of the console work was done. The console and the mahogany were then taken to Rose City Organ Builders in Portland, Oregon, owned by Chris Nordwall and Michael Ruppert. They cut the detail on the edges, and cut the angle for the hinge and installed it. With the new horseshoe about an inch narrower side-to-side, the end caps for the stop rail no longer fit the space. In addition, the refinishing already done had caused those pieces to twist quite badly. Michael and Chris made new end caps from the piece of mahogany that was cut out to make the horseshoe. They reassembled the console and delivered it to a finisher who made all the parts match. The funds for the

wood and its transformation into four main parts of the console shell were provided by Barbara Weatherly in memory of her husband Glen, who was an active member of the team of volunteers on the project.

Rebuilding the keyboards was another frustrating experience. We took our first shot at the job and were not entirely happy with the results. Careful inspection revealed that a previous rebuild of the keyboards, done by persons unknown, had altered a lot of the original parts and relationships. Although we tried a second time, it soon became obvious that the damage exceeded our abilities to repair. Neither of us had rebuilt a Wurlitzer keyboard in the last 50 years and the needed knowledge seemed to have escaped us now.

A call to Ron Mitchell (aka "Dr. Tibia") resulted in his accepting the job of rebuilding the three manual keyboards as well as the pedal board. As part of the job, he restored the second touch to the pedalboard to match the Liberty console arrangement. He also added second touch to the Great manual, which was not part of the Hope-Jones console, making replica

Wurlitzer contact rails and other parts out of cherry and maple.

The Great keyframe had sagged badly in the center due to the water damage. Ron can save just about anything, but this time decided the frame was beyond hope. There was also a noticeable difference in color between the Solo and Accomp keys. So, our collection of seven Wurlitzer keyboards was delivered to Ron. He was able to disassemble them as needed and fabricate three that matched as to wood, key grain and key color. With his usual attention to detail he produced three manuals that are a joy to play.

Puget Sound Chapter member Terry Perdue spent many hours helping Russ and Clint with the wiring while the console was in Clint's shop. He also designed and built two relays for the console that allow both Pedal and Accomp traps to play on either first or second touch. Terry also built a pizzicato relay that will be installed on the 32-note Pizzicato 8' Tibia which will play only on Pedal.

The replacement console was delivered in September 2012. Installation began in



# The Reluctant Hero of the Spokane First Nazarene Wurlitzer



*Organist Ken Fuller in 1984*  
(Photo courtesy of Ken Fuller)

March 2013 with the transfer of the Syndyne keying, stop input and combination action components from the old console to the new. Additional component boards to handle the larger specification had been added while the console was in Clint's shop. The console was put in service in April 2013.

After a brief hiatus, the installation process resumed in earnest in October 2013. While Clint handled mechanical issues in the chambers and console, Spokane First Nazarene chapter president Jim Park and engineer/organ tech Roger Angell spent many hours adjusting console details, dealing with wiring errors, and a host of other issues discovered once the console was put to use.

The church's newly-acquired Yamaha Disklavier grand piano was connected to the console via MIDI and is a most welcome addition. The original Wurlitzer pressure piano remains in the Tuba chamber, possibly to be rebuilt at some time in the future. Jim and Roger were assisted by Mike Moery and Jim Dahlem. Mike silenced many winds leaks, repaired shutters that weren't operating or were slamming shut, and began work on the Diaphone pipes. Aaron Smith helped out by making various parts in his home workshop

In the several articles about the former Seattle Liberty Wurlitzer Hope-Jones, two people have remained in the shadows—Ken and Carol Fuller. This summer they celebrated 54 years of continuous service as organist and pianist at Spokane First Church of the Nazarene. Their Sunday morning duets are legendary, with folks coming from miles away to hear the Wurlitzer and the Yamaha Grand sing out.

Ken was born in Seattle, and began piano study with his mother at the age of four. She was a graduate of the Findlay Music Conservatory in Ohio. At age five he began studies with Marguerite Hood, a prominent teacher at the time. On trips to town for his lessons Ken would stop and listen to a blind man play the accordion in front of the J.C. Penney store. This led to studies with Walter Schelp and an appearance in a talent show at the Florence Theatre in the Smith Tower.

He won the contest. He entered another talent show at the Palomar Theatre and won. He was asked to remain as a weekly appearing artist. This led to a steady spot on "Uncle Frank's Children's Hour" on KOMO radio as well as spots on KOL radio. By age seven Ken was appearing several times a week on the radio as well as for civic clubs.

Ken continued his studies on accordion with the famous Frank Iaccolucci and piano with composer William Coburn. Invited to join a USO troupe, he amassed several thousand hours providing musical entertainment over the next decade.

Ken's mother and teachers had plans for him in classical music but he was enamored with jazz and the music of the day. Concentrating on the accordion, he learned all the contemporary songs of the day. Being only 16 years old he used false ID to play with the Bob Harvey Orchestra at the Trianon Ballroom, the Jackie Souders Orchestra, and with Louis Armstrong at the Palomar Theatre. He played in concert with Anthony Gall-Rinni and Charles Magnante. Upon graduation from high school he went to Sun Valley at the request of Larry Laprise as accordionist and arranger for the Sun Valley Trio.

In 1957 Ken moved to Spokane where he taught and played accordion, appearing with Eddy Peabody, the Banjo King. He accompanied Norma Zimmer at the Seattle Opera House and opened shows for Sonny & Cher at the Great Falls Fair. After starting a sales career with Music City in Spokane selling pianos and organs he met and married Carol in 1959. She was a member of the Church of the Nazarene and Ken was asked to take over as organist until they could find a permanent replacement.

Ken had been the church's organist for 15 years when the Seattle Liberty organ was put on the market in 1972 by Pacific Lutheran University. At his urging the organ was purchased and he headed up the crew of church volunteers that removed the organ and transported it to Spokane.

After the organ was "installed" by local hobbyists, Ken played the uncompleted organ without complaint for 25 years. He had to contend with several ranks that did not have the 8' octave installed, several ranks that did not have the 4' extension octave installed, numerous dead notes due to damaged pipes, windchest problems, and relay glitches. In addition, all the pipework was full of coal dust and badly out of regulation.

Four ranks were added to the organ over the years and unification was increased. The needed extra stop tabs were added as a second row to the backrail. Each keyboard had stop tabs on both the horseshoe and the backrail and only half of the backrail tabs were on the combination action. To say that handling registration was challenging is an understatement.

The fact that all of the original Seattle Liberty Wurlitzer is intact and playing today is very much due to Ken's time, energy, and persistence in fulfilling the ministry he was called to by the church.



Some of the crew members at the start of the project: (l-r) Clint Meadway, Russ Evans, Ken Fuller (church organist), Helene Guider, Vicki Wintersteen, Kathy Hester (Photo courtesy of Clint Meadway)

L-R: Jim Ferguson, currently in charge of building remodel and location of components being added to the organ; Jim Park, SFNTOS club President; Scott Robinson, crew member since 2006; Wyatt Aller, crew lead since 2006; Gordon Smith, who died in a freeway crash in 2013, crew chief since 2006. (Photo courtesy of Clint Meadway)



and improved the mounting and operation of the expression pedal electronics.

The project suffered a major blow in November, 2013 when church member and Wurlitzer crew chief Gordon Smith was killed in a multi-vehicle freeway accident in Arizona. Gordon was the first man on the job in 2006. He recruited and scheduled the volunteers, acquired parts and supplies as needed, and was always on the job to do whatever needed to be done—and he did it with joy and a big smile. He is sorely missed by all who knew him.

The Spokane chapter engaged Dave Wickerham to play the first public concert using the new console in April, 2014. Donna Parker played a program for the Spokane ATOS chapter meeting on November 16, 2013 when things were still pretty rough as to final touches. With over 225 stop tabs, 66 combination pistons and 128 memory levels, it takes a while to get it all working perfectly once the console is settled into place. Donna and Dave are real troupers and pros, so the performances by both were outstanding.

Dave Wickerham's concert on Saturday night, April 12, 2014 attracted a nearly-

full house, many of whom were not church members. Dave had planned to play from 7:00 to 9:00 with one encore. The crowd gave him many standing ovations and Dave obliged with encores until 10:00!

After the concert the church's pastor, Bill Vaughn, asked Dave to play a prelude and again for about 10 minutes following the dedication of the new console during the Palm Sunday service. Dave played the prelude, Ken and Carol Fuller played for the hymn sing, and Dave played following the dedication. At that point the pastor went to the lectern, turned to Dave and asked if he would play for the rest of the hour if Bill cut his sermon to 15 minutes. Dave agreed. After the short sermon the congregation was treated to German Baroque, French Baroque, French Symphonic, Gospel, great hymns, and other outstanding selections, all with authentic registrations. On the way out of the church after the postlude one of the members said to Clint, "I have attended this church for 70 years. That's the first time a pastor here has given up his sermon time for anything."

After the dedication programs in April 2014, Jim and Roger have continued to

refine console operations as well as deal with various percussion issues, lighting, and the location of various required control devices. They continue to come up with new and sometimes novel ideas which make the console easier to use.

There are several projects yet to be completed. Most of the materials are on hand and plans for the continuation of the project starting this fall are finalized. The traps and sound effects will be moved from the Tuba chamber to a new chamber at house right. That chamber will also contain the 25-note Tower Chimes from the Portland Liberty Theatre. They replace the Seattle Liberty chimes which were cracked or damaged beyond reasonable repair. At the time of this writing, Wyatt Aller, Jim Ferguson, and Wayne Kalbfleisch are completing that chamber.

The installation in Spokane has the Main chamber on the left, the Tuba Mirabilis in the middle and the Foundation on the right. After carefully examining the original Hope-Jones Tibia Clausa pipes in the right chamber, we decided to move them to the middle chamber and put them on higher pressure to make them the solo Tibia voice.



# How Big Was It, Really?

Several sources report that the instrument was shipped with 17 ranks and that a three-rank Echo was added later, bringing the total to the 20 original ranks installed in the Liberty Theatre. The first problem with this is that although the Echo did have three stop tablets, the String and String Celeste were on one tablet. There are four separate toe boards and four ranks of pipes on the Echo chest.

The other hurdle is that there is no combination of the original chests that can add up to 17 ranks. This speculation likely arises out of information supplied by Eugene M. Nye, tonal director of Balcom & Vaughan Pipe Organs, Inc. Gene visited the organ twice in the 1950s and made careful drawings and notes. His drawings of each chamber with the ranks noted on each chest total 16. His written notes and comments of the same date state the organ is 17 ranks. This inconsistency is on his notes dated June 1955 and his revised copy dated 2/70 with the initials EMN. The close-up console photo from 1955 has 16 ranks on the horseshoe and four Echo ranks on the backrail.

There are rumors that the original console had a three-octave partial third manual and that the 1915 expenditure was for a full Solo manual. Several facts indicate this was not the case. The opening night picture in the Seattle Times shows three full manuals, and the still-extant original relay is 61 notes. The Echo chest, which played only from the Solo manual, is 61 notes.

The confusion may have been caused by the full-page ad provided by Wurlitzer to the Seattle Times, printed a week before the October grand opening. The advertisement contains a drawing of a console with a partial third manual, one expression pedal instead of five and a totally different complement of toe studs and thunder pedals than the Liberty console. It also shows the console light cord plugged into a wall socket to the right of the console. This really does appear to be a “stock” drawing rather than the actual Liberty console.

*The two consoles, new (l) and old (r). Note the differences in proportion between the two (Photos by Clint Meadway)*



We have a standard-scale Wurlitzer Tibia for the right chamber which blends beautifully with the Vox Humana and Saxophone ranks. The original Hope-Jones Vox Humana has been replaced in the Foundation with a 1926 brass reed set. The Hope-Jones Vox will be installed in the Main chamber to go with the strings and Concert Flute. It is similar to a Kimball style with a “sardine can” top rather than the rotating cap.

The straight pallet-and-slider with pneumatic pulldown action chest in the Echo will be refurbished. The Echo pipes will be cleaned and repaired, and the entire division installed in an elevated chamber at the back of the church. The original Trumpet, solo-scale spotted-metal String and Celeste and Vox Humana will be heard for the first time since 1955.

The 100-year-old Wurlitzer Hope-Jones Unit Orchestra located at Spokane First Church of the Nazarene is an unrecognized national treasure. It is certainly a treasure for the church and expands their outreach to the community. The people of Spokane Nazarene have

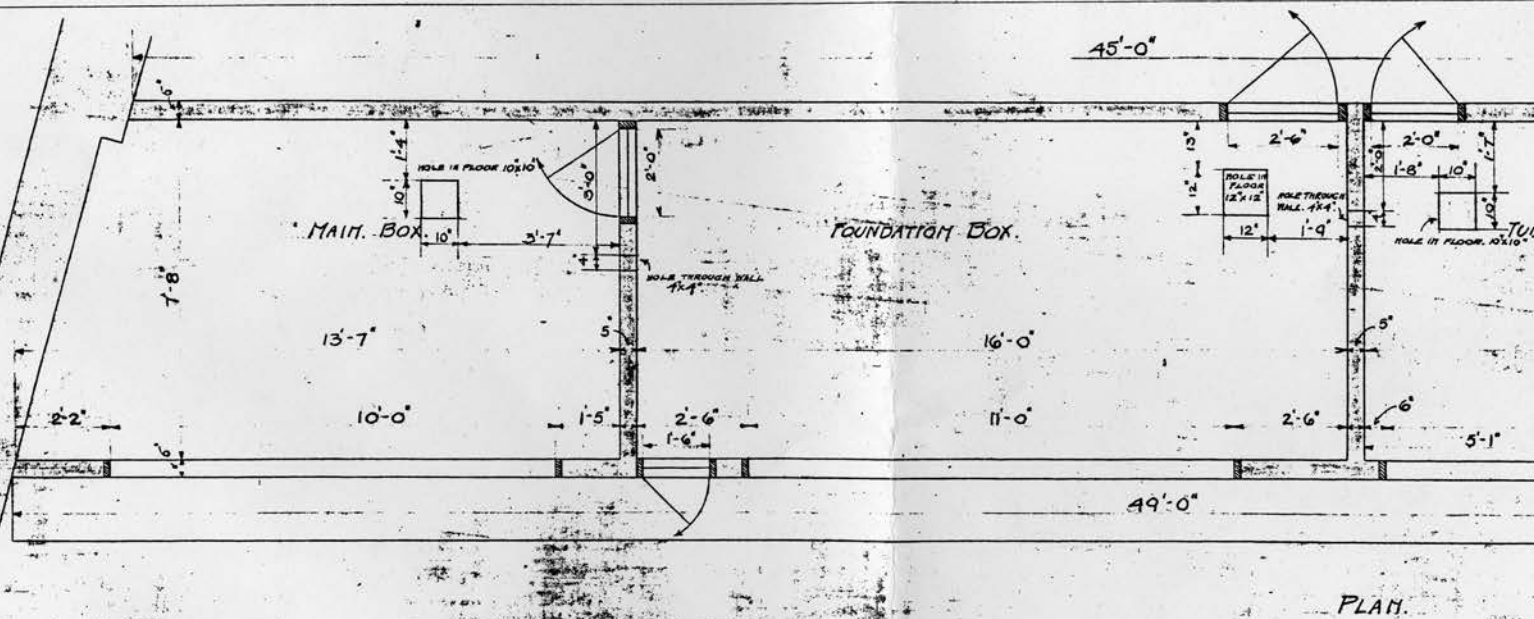
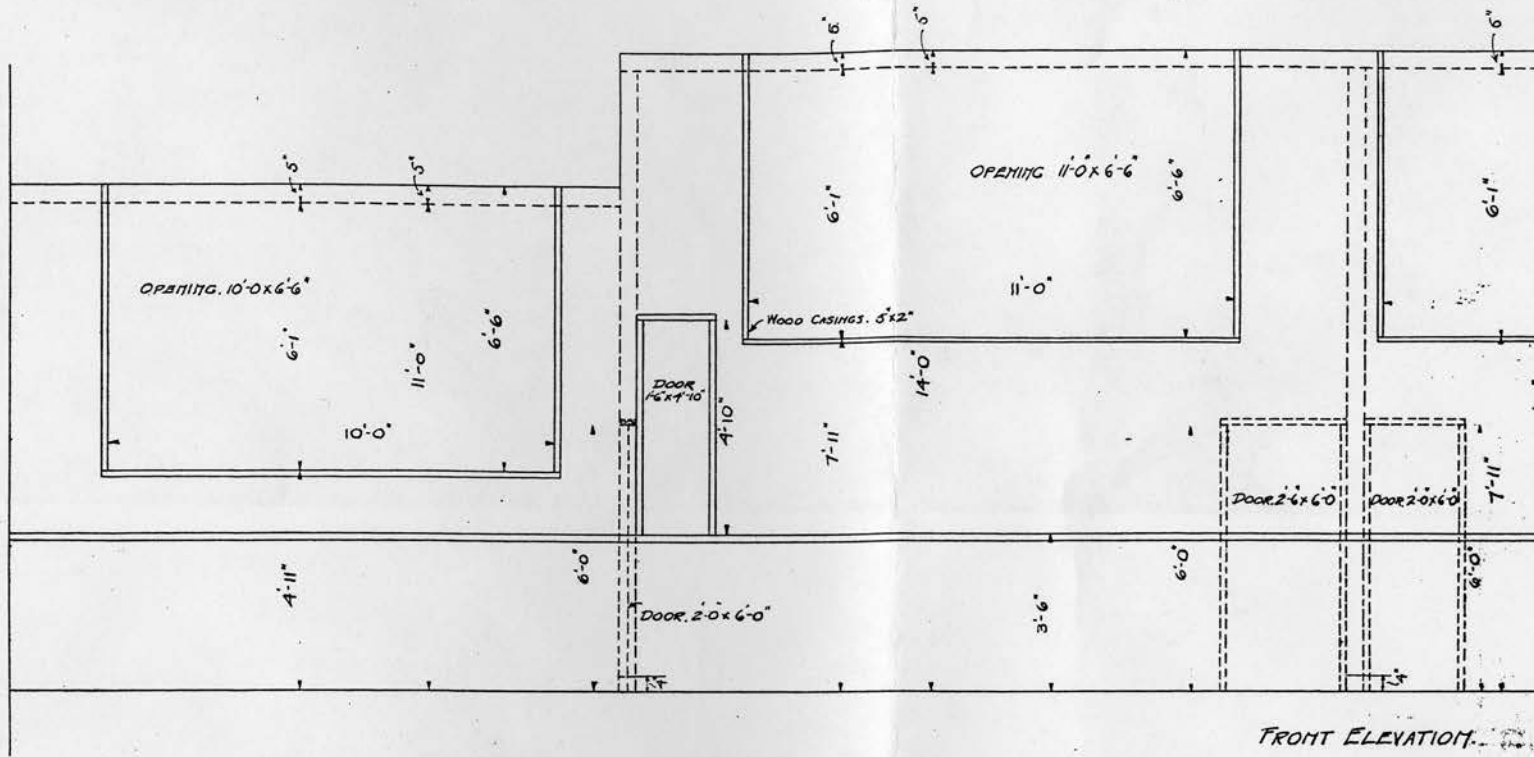
rescued, protected and improved this historic instrument and deserve a great deal of respect and admiration for doing so.

The church has generously made the Wurlitzer accessible to the community. If you would like to inspect the Wurlitzer’s 100th birthday present and/or play the instrument, call the church office a couple of days in advance to make arrangements. There is no charge for the privilege but contributions to SFNTOS for the maintenance of the organ are always appreciated. Contact information is at the end of this article.

In conclusion, the author would like to take this opportunity to thank Russ Evans for inviting him to join the project. It has been a joyous adventure. Russ, you are a true and generous friend.

Spokane First Church of the Nazarene  
9004 Country Homes Blvd.  
Spokane, WA 99218  
509-467-8986

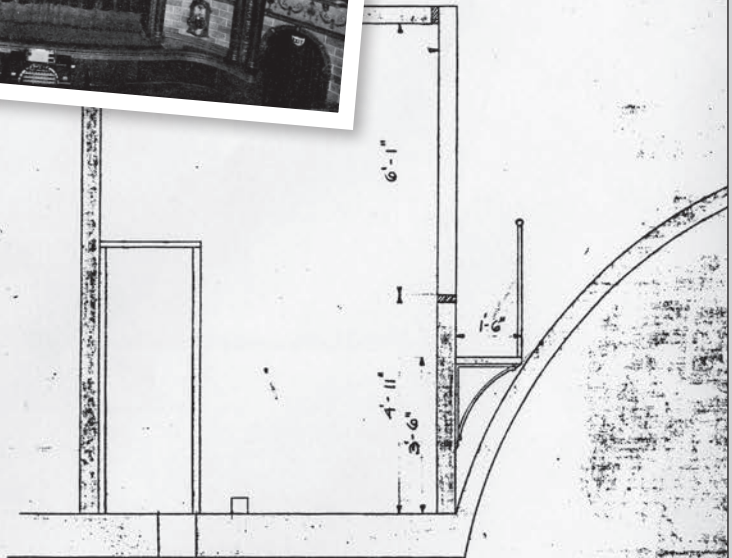
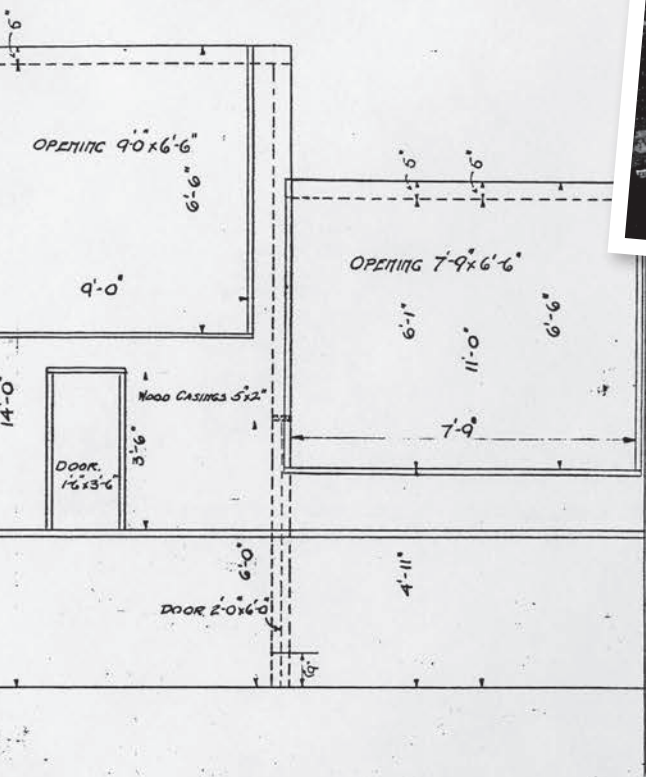
Copy of the original blueprints for the Liberty Theatre chambers in 1914. (SFNTOS Collection)



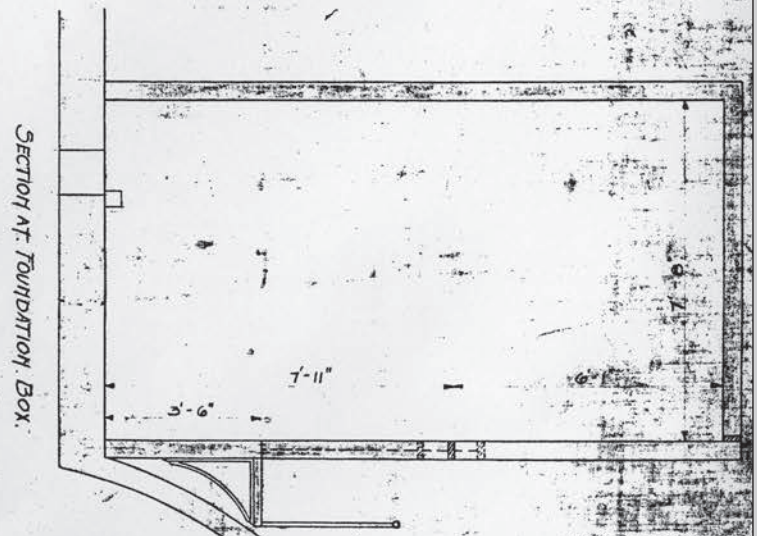
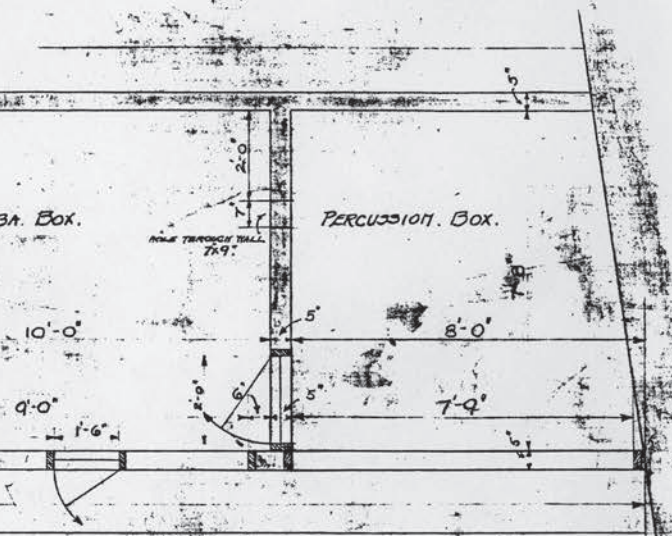
DETAILS OF SWELL BOXES.  
LIBERTY THEATRE SEATTLE WASH.  
SCALE  $\frac{1}{2}$  IN. = 1 FT. APRIL 17, 14.



The Liberty console in the theatre, circa 1914  
 (Bob Zat collection)



SECTION AT MAIN BOX.



SECTION AT FOUNDATION BOX.

## Liberty Theatre

3/20 Hope-Jones  
Wurlitzer 1914, shop  
order #3164  
Seattle, Washington

Stop list copied from Liberty  
console June 23-25, 1955 by  
Eugene M. Nye, Balcom &  
Vaughan Pipe Organs, Inc.  
Seattle

Stops are listed in order, left to  
right. The Solo stops really were  
between the Accompaniment  
and Great.

### PEDAL

Diaphone	32
Bombarde	16
Ophicleide	16
Diaphone	16
Tibia Clausa	16
Diaphonic String	16
Clarinet	16
Tuba Mirabilis	8
Octave	8
Tibia Clausa	8
String (2 rks)	8
Diaphonic String	8
Clarinet	8
Flute	8
Bass Drum	8
Kettle Drum	8
Snare Drum	8
Crash Cymbal	8
Triangle	8
Accomp to Pedal	8
Great to Pedal	8

### ACCOMPANIMENT

Diaphonic String	16
Tuba Horn	8
Diaphonic String	8
Clarinet	8
Oboe Horn	8
Violes d'Orchestre (2 rks)	8
Flute	8
Krumet	8
Kinura	8
Vox Humana	8
Violes (2 rks)	4
Flute	4
Kinura	4
Harp	4
Chrysoglott	4
Accomp Octave	4

### SOLO

Ophicleide	16
Diaphonic String	16
Clarinet	16
Krumet (TC)	16
Tuba Mirabilis	8
Tuba Horn	8
Clarinet	8
Oboe Horn	8
Violes d'Orchestre (2 rks)	8
Flute	8
Krumet	8
Clarion	4
Violes (2 rks)	4
Flute	4
Twelfth	2 2/3
Piccolo	2
Glockenspiel	2
Xylophone	2
Cathedral Chimes	2
Harp	2
Bells	2
Chrysoglott	2

### GREAT

Bombarde	16
Diaphone	16
Tibia Clausa	16
String (TC)	16
Tuba Mirabilis	8
Diaphonic Diapason	8
Tibia Clausa	8
String (2 rks)	8
Orchestral Oboe	8
Kinura	8
Vox Humana	8
Clarion	4
Piccolo	4
Kinura	4
Glockenspiel	4
Xylophone	4
Blank	4
Solo to Great	4

### BACKRAIL

#### Pedal 2nd Touch

Diaphone	32
----------	----

#### Accompaniment

Snare Drums	8
Tambourines	8

#### Accomp 2nd Touches

Bombarde	16
String	16
Tuba Mirabilis	8
Diaphonic Diapason	8
Tibia Clausa	8
String	8
Glockenspiel	8
Xylophone	8
Chimes	8
Triangle	8

### Piano

Pedal	8
Accomp	8
Solo	8
Mandolin	8

#### Sforzando Touch

Red - Probably Tuba chamber	8
White - Probably Foundation chamber	8

#### Tremulants

General	8
Vox Humana	8
Foundation	8

#### Echo

Trumpet	8
String (2 rks)	8
Vox Humana	8
Echo Octave	8
Tremulant	8

#### Keycheeks

Solo right: Sleigh Bells	8
Great right: Xylophone (37 note)	8
Great left: Harp (A=440)	8
Accompaniment right: Tremulant	8

#### Expression Pedals with couplers

Main	8
Foundation	8
Tuba	8
Percussion	8
General	8
Ten double touch combination pistons per manual plus Suitable Bass	8

#### Ventils under keydesk (electric)

Diaphone 32	8
Diaphone 16	8
Tuba Mirabilis 16	8
Ophicleide 16	8
Tibia Clausa 16	8
Diaphonic String 16	8
Tuba Horn 8	8
Main	8

## Spokane First Church of the Nazarene

3/31 Hope-Jones/  
Wurlitzer (with  
additions)  
Spokane, Washington

### PEDAL

Diaphone	32
Resultant Bass	32
Bombarde	16
Ophicleide	16
Diaphone	16
Diaphonic Horn	16
Tibia Clausa (S)	16
Clarinet	16
Bourdon	16
Tuba Mirabilis	8
English Horn	8
Trumpet	8
Tuba Horn	8
Octave	8
Horn Diapason	8
Tibia Pizzicato	8
Tibia Clausa (S)	8
Gamba (2 rks)	8
Clarinet	8
Cello (2 rks)	8
Oboe Horn	8
Flute	8
Accomp to Pedal	8
Great to Pedal	8
Solo to Pedal	8

### ACCOMPANIMENT

Tuba Mirabilis	8
English Horn	8
Trumpet	8
Tuba Horn	8
Diaphonic Diapason	8
Open Diapason	8
Horn Diapason	8
Gamba (2 rks)	8
Saxophone	8
Clarinet	8
Viole d'Orchestre	8
Viol Celeste	8
Oboe Horn	8
Concert Flute	8
Flute Celeste (TC)	8
Vox Humana (M)	8
Viola	8
Voix Celeste (TC)	8
Dulciana (TC)	8
Octave Horn	4
Piccolo (S)	4
Viol	4
Octave Celeste	4
Flute	4
Flute Celeste	4
Vox Humana (M)	4



Twelfth	2 2/3	<b>SOLO</b>		<b>ACCOMP</b>		<b>GREAT 2ND TOUCHES</b>	
Piccolo	2	English Horn (TC)	16	Snare Drums (Tap)		Bombarde	16
Sub Harp		Trumpet (TC)	16	Snare Drums (Roll)		English Horn (TC)	16
Harp		Tuba Mirabilis	8	Tambourine		Tuba Mirabilis	8
Chrysoglott		English Horn	8	Castanets		English Horn	8
Accomp Octave		Trumpet	8	Chinese Block		Solo to Great	
Solo to Accomp		Tuba Horn	8	Tom Tom			
		Diaphonic Diapason	8	Brush Cymbal		<b>PIANO</b>	
<b>GREAT</b>		Open Diapason	8			Pedal	16
Bombarde	16	Tibia Clausa (F)	8	<b>ECHO</b>		Pedal	8
English Horn (TC)	16	Tibia Clausa (S)	8	Trumpet	8	Accomp	8
Trumpet (TC)	16	Orchestral Oboe	8	String	8	Great	16
Ophicleide	16	Kinura	8	String Celeste	8	Great	8
Diaphone	16	Gamba (2 rks)	8	Vox Humana	8	Great	4
Diaphonic Horn	16	Saxophone	8	Sub Octave		Solo	8
Tibia Clausa (F) (TC)	16	Clarinet	8	Octave		Auto Sustain	
Tibia Clausa (S)	16	Viol d'Orchestre (2 rks)	8				
Orchestral Oboe (TC)	16	Krumet	8	<b>TREMULANTS</b>		<b>MIDI</b>	
Gamba (2 rks) (TC)	16	Oboe Horn	8	Echo		Pedal	
Saxophone (TC)	16	Flute Celeste (2 rks)	8	Main		Accomp	
Clarinet	16	Vox Humana (2 rks)	8	Tuba Horn		Great	
Viol d'Orchestre (2 rks) (TC)	16	Voix Celeste (2 rks)	8	Soft Strings		Solo	
Krumet (TC)	16	Piccolo (F)	4	Vox Humana (M)			
Vox Humana (2 rks) (TC)	16	Strings (7 ranks)	4	Diaphonic/Mirabilis		<b>EXPRESSION PEDALS</b>	
Tuba Mirabilis	8	Twelfth (F)	2 2/3	Tibia Clausa (Found)		Foundation	
English Horn	8	Piccolo (F)	2	Solo		Main	
Trumpet	8	Tierce (F)	1 3/5	Tibia Clausa (S)		Solo	
Tuba Horn	8	Cathedral Chimes		Saxophone		General (Traps, Echo, Piano sustain, MIDI)	
Diaphonic Diapason	8	Sub Harp		Vox Humana (S)		Crescendo	
Open Diapason	8	Xylophone					
Horn Diapason	8	Chrysoglott		<b>BACKRAIL Lower</b>			
Tibia Clausa (F)	8	Glockenspiel				15 Divisional pistons per manual	
Tibia Clausa (S)	8	Sleigh Bells		<b>PEDAL 2ND TOUCHES</b>		16 General pistons	
Orchestral Oboe	8	Saucer Bells		Diaphone	32	128 memory levels	
Kinura	8	Sub Octave		Kettle Drum			
Gamba (2 rks)	8	Unison Off		Traps on 2nd Touch			
Saxophone	8	Octave					
Clarinet	8	Echo On Solo		<b>ACCOMPANIMENT 2ND TOUCHES</b>			
Viol d'Orchestre (2 rks)	8			Tuba Mirabilis	8		
Krumet	8	<b>BACKRAIL Upper</b>		English Horn	8		
Concert Flute	8			Trumpet	8		
Vox Humana (M)	8	<b>PEDAL</b>		Tuba Horn	8		
Vox Humana (S)	8	Bass Drum		Diaphonic Diapason	8		
Fifth (S)	5 1/3	Snare Drums (Roll)		Tibia Clausa (F)	8		
Octave	4	Brush Cymbal		Clarinet	8		
Piccolo (F)	4	Hi-Hat		Piccolo (S)	4		
Piccolo (S)	4			Piano			
Gamba (2 rks)	4			Chimes			
Octave Celeste (2 rks)	4			Harp			
Flute	4			Glockenspiel Octave			
Tenth (S)	3 1/5			Hi-Hat			
Twelfth (S)	2 2/3			Triangle			
Twelfth	2 2/3			Great Octave to Accomp			
Piccolo (S)	2			Solo to Accomp			
Fifteenth	2			Traps on 2nd Touch			
Piccolo	2						
Fife (Flute)	1						
Harp							
Xylophone							
Chrysoglott							
Glockenspiel							
Sub Octave							
Unison Off							
Octave							
Solo Sub to Great							
Solo to Great							

Spokane  
Nazarene  
Wurlitzer as of  
09/30/2014

MAIN	Pipes
16 Flute	97
Originally 8' with 85 pipes. 16' added ca.1973.	
16 Horn Diapason	73
First 14 Metal Diaphone. "Diaphonic String" on Liberty console.	
16 Tuba Horn	73
16 Clarinet	73
8 Krumet	61
8 Viol d'Orchestre	85
"Violes d'Orchestre 2 ranks" on Liberty console.	
8 Viole Celeste	73
See above.	
8 Oboe Horn	61
8 Vox Humana	61
Originally in Liberty Foundation chamber	
8 Flute Celeste (tc)	61
Added Morton Concert Flute, ca. 1973	
8 Viola	73
J. Stinckens added ca. 1973	
8 Voix Celeste (tc)	61
J. Stinckens added ca. 1973	
8 Dulciana (tc)	61
J. Stinckens added ca. 1973	

**FOUNDATION**  
(25" WP) (Originally TUBA chamber)

32 Diaphonic Diapason	85
Originally in Liberty Foundation chamber. 30 wood diaphones.	
16 Tuba Mirabilis	85
8 Tibia Clausa	73
Originally in Liberty Foundation chamber	

**UNENCLOSED**

8 Pizzicato Bass	32
Organ Supply Industries to be added in 2015	

**SOLO**  
(Originally FOUNDATION chamber)

16 Tibia Clausa	85
1-12 original. Balance are late standard scale Wurlitzer.	
8 Gambas (2 rks)	122
"String 2 ranks" on Liberty console.	
8 Open Diapason	73
8 Orchestral Oboe	61
8 Kinura	61
8 Vox Humana	61
Late (1926) brass reed Wurlitzer replacing original Hope-Jones ca. 2009	
8 Saxophone	61
Trivo brassless, added ca. 2009	

8 Trumpet	61
Dennison added ca. 1995	
8 English Horn	61
Gottfried added 2014	

**ECHO**  
(In storage, to be installed later.)

8 Trumpet	61
8 String	61
"String 2 ranks" on original console.	
8 String Celeste	61
See above.	
8 Vox Humana	61

**PERCUSSIONS AND TRAPS**  
(Original)

Piano	73
Harps (2)	49
A=440 Hz set sold. Still in service.	
Chryso-glott	49
Glockenspiel	49
Xylophones (2)	49
A=440 Hz 37 note set sold. Still in service.	
Cathedral Chimes	25
Not repairable. Will be replaced with Portland (Oregon) Liberty Solo Chimes.	
Cathedral Chimes	25
Saucer Bells	25
"Bells" on Liberty console.	
Sleigh Bells	25
Triangle	
Bass Drum	
Kettle Drum	

Snare Drums (2) Tap	
Snare Drums (2) Roll	
Tom Toms (2)	
Tambourines (2)	
Castanets (2)	
Crash Cymbal	
Chinese Gong	
Bird Whistle	
Door Bell	
Surf	
Additional Traps added ca. 2007	
Brush Cymbal	
Hi-Hat	
Chinese Block	
Cow Bell	
Siren	
Klaxon	
Boat Bell	
Boat Whistle	
Bird Whistle #2	
Train Whistle	
Fire Gong	

*This ad, loaded with the usual hyperbole which characterized such ads in the early 20th century, promoted the organ and the theatre opening in October, 1914*

**THE WURLITZER  
HOPE-JONES  
UNIT ORCHESTRA**  
AT THE NEW LIBERTY THEATRE

**LARGEST INSTRUMENT OF THE KIND  
THE WORLD HAS EVER KNOWN**

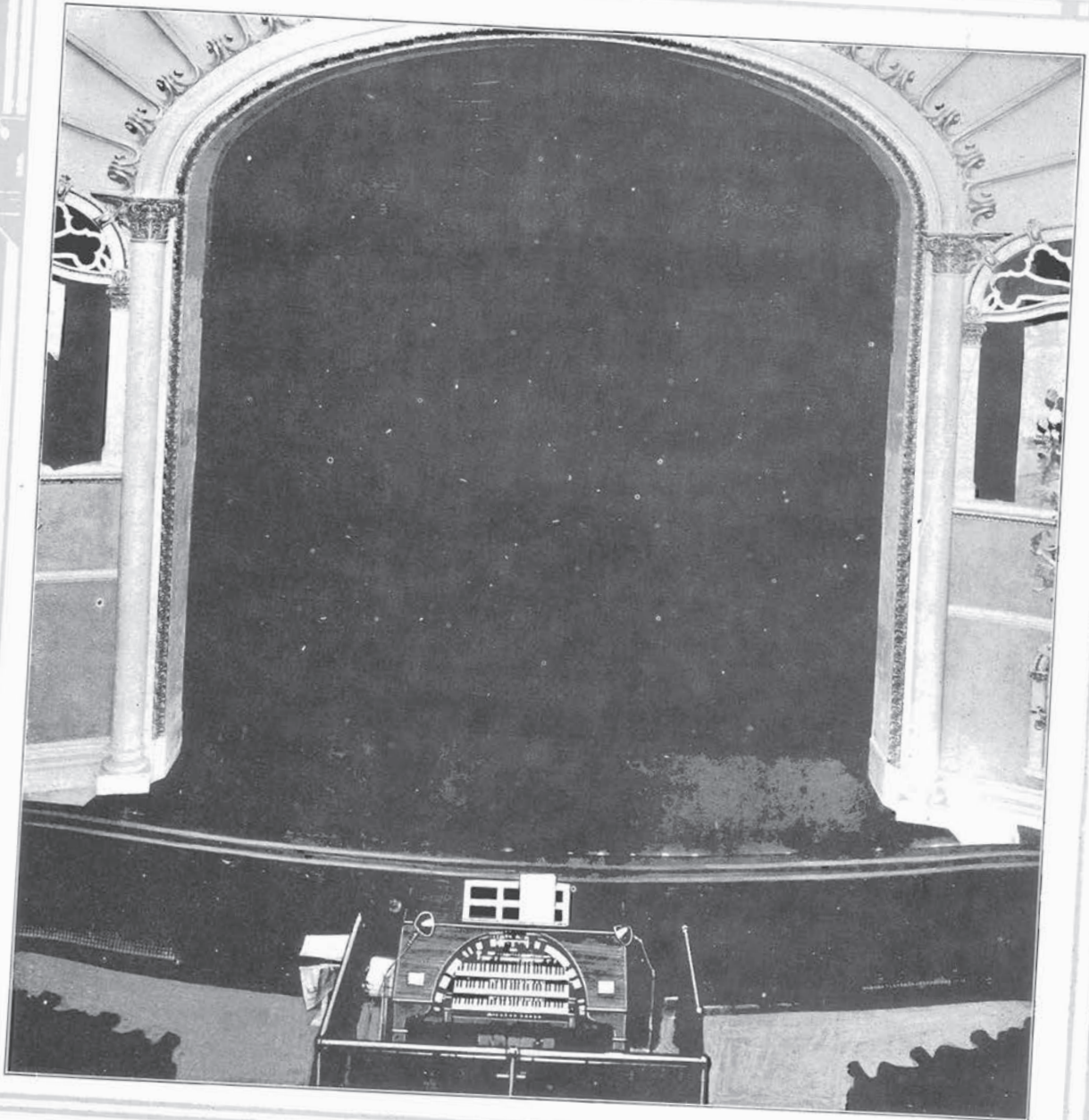
Built and Installed at a Cost Approximating \$30,000, It Combines the Grandeur of the Cathedral Organ With the Finest Symphony Orchestra. In Variety and Beauty of Tone Color It Excels any Instrument Ever Before Produced. It Contains More Than 1,000,000 Parts and Reproduces Fifty-Six Different Musical Instruments.

On Tuesday, October 27, the Opening Day of The Liberty, Henry B. Murtagh Will Give a Special Brief Concert on the Unit Orchestra Before Each Performance, From 2 to 11 P.M.

**BE SURE TO ATTEND ON THE OPENING DAY, TUESDAY**



WURLITZER



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

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

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



# Awards

(All photos by Journal Staff except as noted)

During the awards ceremony at the banquet, ATOS welcomed two new chapters: Free State, represented by Pete D'Anna; and Old Dominion, represented by Charles Hague.

2014 scholarships were announced: recipients were Steven Kucera, Danny McCollum, and Dan Minervini.

Endowment fund grants totaling \$33,615 were awarded to the following:

- Stonybrook Foundation, Inc: \$12,198 to replace 750 chest magnets and re-leather the same number of notes;
- Stoneham Town Hall: \$3,325 to restore seven regulators for the Wurlitzer organ
- Templo de San Jose: \$2,700 to upgrade the Artisan relay system on the 3/20 Wurlitzer
- Hanover Theatre: \$3,800 for a 16' extension of the Oboe Horn
- Historic Elsinore Theatre: \$3,962 for a Trivo 8' octave of the Orchestral Oboe, and console repairs and upgrades
- Allegheny RiverStone Center for the Arts: \$2,668 for a relay system upgrade on the McKissick Wurlitzer

- Downers Grove Wurlitzer: \$4,962 for partial restoration of the Chrysoglott and for re-leathering secondaries

## Awards of Special Merit

### JOHN TANNER

By incorporating his professional skills as a volunteer assistant, our recipient of this Award of Special Merit provided guidance, direction, and 'hands-on' effort to the installation of the Atlanta chapter's Grande Page organ. And for his work on the Rylander Möller, the Grand Theatre Barton, and his research and writing on Georgia theatre organ history, ATOS gratefully acknowledges his many contributions with this Award of Special Merit presented to John Tanner.

### LEE LANIER

Our second recipient is a member of the Atlanta chapter and co-chaired the 2013 ATOS annual convention. He is active in chapter affairs and has taken on the mantle of ATOS liaison to overseas artists. He has been instrumental in assisting overseas artists who wish to perform in this country with obtaining performance visas. His

research and expertise has made what could be an arduous task much easier. He has invested much time in this process and is to be lauded for his efforts. This Award of Special Merit goes to Lee Lanier.

### KEN DUFFIE

Our third recipient is a member of the Eastern Massachusetts chapter. Through his hard work and considerable effort, the Wurlitzer theatre organ originally housed in the Zeiterion Theater in New Bedford, Massachusetts, was returned and reinstalled in its original location in 1980. Since that time, the Wurlitzer has provided pre-show music for over 700,000 school children at the Zeiterion Schooltime Performances. He has also acted as the organ's curator and liaison to the theatre. A well-deserved Award of Special Merit goes to Ken Duffie.



Don Phipps announces the new chapters



Pete D'Anna accepts the Free State chapter certificate from Bob Dilworth and Don Phipps



## Member of The Year

### KEN AND HARRIET WUEPPER

Our Member of the Year for 2014 is the president of the Great Lakes Bay chapter. He and his wife are very quiet and unassuming people who may not be known to the majority of the membership, but his accomplishments in the theatre organ world qualify him for this honor. He has been the organ curator for the original installation of the Barton theatre organ in the Temple Theatre in Saginaw, Michigan, since 1952. He is a purist and will not allow anything to be changed on the organ while maintaining the instrument in fine playing condition. The theatre is now fully restored to its 1928 magnificence. He was also instrumental in the restoration of the Barton theatre organ at the Ironwood Theatre in Ironwood, Michigan. This involved many trips to the

Upper Peninsula at his own expense—a distance of nearly 500 miles each way. He is also a fine organist and plays regularly at the Temple Theatre. It is with great pleasure that we grant the 2014 Member of the Year award to Ken Wuepper and his wife Harriet.

## Honorary Members

### BILL ZABEL

Bill Zabel was born and raised in the Milwaukee area, where his engineer father encouraged his natural fascination with technology. He learned about pipe organ technology after connecting with Chris Feiereisen at the University of Wisconsin, and helping with the maintenance of the 3/14 Barton at the Capitol Theatre (now the Oscar Mayer Center) in Madison. When Chris graduated, Bill took over the whole

job of nursing the thing along until his own graduation in the late 1960s.

Bill joined ATOS toward the end of high school, and cultivated enough acquaintances in the theatre organ discipline to acquire sufficient Frankenstein parts for a 3/11 before graduating high school. Although that pile of parts followed him for several years, the project never came to fruition.

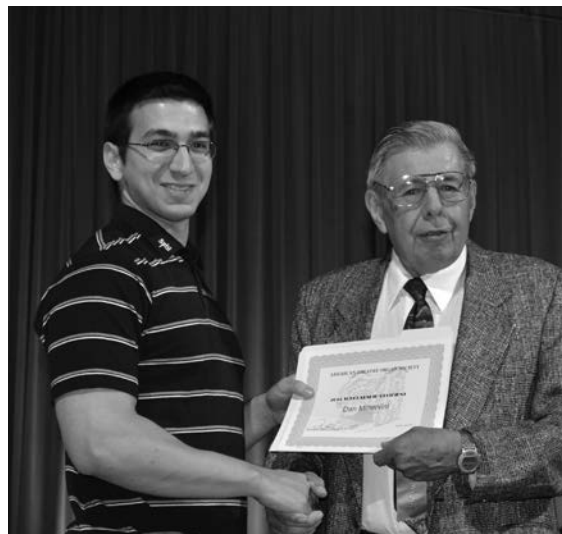
The parts followed Bill and his recently-married bride, Barbara, a couple of years later, after he completed his MSEE in 1969.

Once in Fort Wayne, his circle of friends quickly grew to include Buddy Nolan, Bob Goldstine, Bob Nickerson, Dyne Pfeffenberger, and others with a common interest in the Embassy Theatre—and in particular its 4/15 Page theatre pipe organ.

When the Embassy theatre went dark in the mid 1970s and the building was in danger of being demolished, Bill became



Charles Hague accepts the Old Dominion chapter certificate from Don Phipps



Dan Minervini, scholarship recipient and Youth Representative to the Board



Tim Stephens accepts the Award of Special Merit on behalf of John "Grumpy" Tanner



Young Theatre Organist Competition chairman John Ledwon with finalists Ryan Hardy, Andrew Van Varick, and Dan Minervini

active in the campaign to raise enough local money to purchase the property. He wound up serving on the Embassy Theatre Foundation's board of directors for several years, and also presided over the organ maintenance crew.

It was during this time that he invented the Z-Tronics multiplex relay system—also granted a US patent—and began manufacturing them after the first installation proved successful. The Embassy Page received the third such system in 1978, with almost 200 more systems to follow during the next 14 years.

Bill and Barb had three children in the mid 1970s, two of whom survive. In the summer of 1990 he was diagnosed with a variety of heart problems, including congestive heart failure, and was eventually ordered by his doctors to bail out of the rat race for his own survival—hence the

passing of the Z-Tronics torch to Allen Miller in early 1992.

Almost 17 years ago Bill suffered a near-fatal cardiac arrest, and since then he has been re-booted an additional 8 times by his implanted defibrillator; so, technically, he's on his 10th life, having bested the proverbial cat by one.

He is so responsible for what we have heard and are hearing today, it seemed only fitting that, on his own turf, we should name Bill Zabel an Honorary Member of ATOS.

**DICK WILLSON**

Our second Honorary Member Award goes to a man who attended so many conventions that he is almost a fixture. He comes from Houston, Texas, by way of California. Since his days in the San Francisco Bay Area many years ago through the present day in Texas, he has been continuously active in the theatre organ

world, and it is through his efforts and support that many instruments continue playing today. ATOS is but one name on a long list of organizations and individuals who have been the grateful recipients of his generosity over the years, and the list of those who have benefited from his knowledge, talents, and assistance is longer still. He truly represents the embodiment of ATOS's mission—the preservation and support of the theatre organ. It is a pleasure to award Honorary Member status to Dick Willson.



*Lee Lanier accepts the Award of Special Merit from Bob Evans*



*Ken Duffie accepts the Award of Special Merit from Bob Evans*



*Ken and Harriet Wuepper accept the Member of the Year plaque from Jack Moelmann*



*Jack Moelmann presents the Honorary Member plaque to Dick Willson*



## Organist of The Year

### LANCE LUCE

Our Organist of the Year for 2014 is an internationally-acclaimed theatre organist. He has played hundreds of concerts all over the United States, Canada, England, and Australia. His concerts are praised for appealing to audiences of all ages, containing a wide variety of musical styles. He has played for national and regional conventions of ATOS and Australia. He began playing the theatre organ at age 10 at the Royal Oak Theatre near his Michigan home. By age 13 he was playing at that same theatre for intermissions. At age 18 he won first-place honors in the Yamaha National Electone Organ Competition in California, and the next year he was appointed head staff organist at Radio City Music Hall in New York City. While he was house organist at the Organ Grinder in Toronto, Ontario, he

played for well over a million patrons in his eight-year run. He is currently on the staffs at the Fox and Redford Theatres in Detroit and the Michigan Theatre in Ann Arbor.

## Hall Of Fame

### TONY FENELON

Music has played a significant major role in our Hall of Fame inductee's life. He showed astounding talent as a pianist as a child. Additionally, he showed a passion and talent for electronics. Deciding between the two, he enrolled in a Science degree program but found it almost impossible to keep music in the background as he also studied part time at the Conservatorium of Music. His insatiable interest in lighter music and a love of the majestic sound of the theatre pipe organ led to his "other" career, leading to his appointment in 1965 as the resident organist at Melbourne's

prestigious Regent Theatre in Australia. He has performed concerts throughout Australia, the United States, Japan, the United Kingdom, Canada, Hong Kong, and Taiwan. He received the ATOS Organist of the Year title in 2002, and in 2003 was awarded the distinction of the Medal of the Order of Australia in the Queen's Birthday Honours for his service to music. He has 22 recordings and 4 gold records.

The 2014 inductee into the ATOS Hall of Fame is Tony Fenelon.

The Awards and Recognition Committee for 2014:

Jack Moelmann, Chair  
Fr. Gus Franklin  
COL Mike Hartley  
John Ledwon  
Don Near



Lance Luce accepts the Organist of the Year award from Jack Moelmann



Tony Fenelon accepts his Hall of Fame award from Walt Strony



Bill Zabel accepts his Honorary Member award from Jack Moelmann and Allen Miller as his wife Barbara looks on

# 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](http://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](http://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](http://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](http://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 and Sunday at 2:30pm.

**Plummer Auditorium**—201 E Chapman Avenue, Fullerton (4/37 Wurlitzer) [www.octos.org/details/history.htm](http://www.octos.org/details/history.htm). November 23, 2:30pm: Jack Moelmann.

**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](http://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](http://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](http://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](http://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](http://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](http://www.castrotheatre.com). Intermissions played nightly by David Hegarty, Warren Lubich.

**Arlington Theatre**—1317 State Street, Santa Barbara (4/27 Robert-Morton) [sbtos.org](http://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](http://www.nethercuttcollection.org). October 24 8:00pm, October 25 2:00pm and 8:00pm; Dean Mora; December 5 8:00pm, December 6 2:00pm and 8:00pm; Ron Rhode; December 12 8:00pm, December 13 2:00pm and 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](http://www.foxvisalia.org). Thirty-minute organ prelude, with guest organist, to frequent classic movies.

### FLORIDA

**Kirk of Dunedin**—2686 US Alt 19, Dunedin (4/100 hybrid). November 15 2:00pm; Ken Double, Skip Stine; December 13 2:00pm: Terry Charles.

**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](http://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](http://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](http://www.foxtheatre.org). Larry-Douglas Embury plays before most shows.

**Grand Theatre**—119 S Main Street, Fitzgerald, 229-426-5090 (3/18 Barton) [www.fitzgeraldgrand.org](http://www.fitzgeraldgrand.org). Organ is played 60 minutes before every film, 6 nights a week; monthly Sunday silent film series at 3:00pm. Films accompanied by staff organist, Jon Durkovic. Features include Laurel and Hardy, Buster Keaton, Charlie Chaplin, and others. All silent film series proceeds go to the organ fund.

**Earl Smith Strand Theatre**—117 N Park Square NE, Marietta, 770-293-0080 (GW4Q Allen digital) [www.earlsmithstrand.org](http://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](http://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 hybrid) [www.lincolntheatre-belleville.com](http://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](http://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 hybrid) [www.beggarspizza.com/location-il-lansing.php](http://www.beggarspizza.com/location-il-lansing.php). Tuesday and Friday, 6:00pm and 9:00pm; Glenn Tallar.

**Arcada Theatre**—105 E Main Street, St. Charles (3/16 Geneva / Marr and Colton) [www.onestientertainment.com/arcada/arcada.htm](http://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.cicatos.org](http://www.cicatos.org). June 14, 2015, 2:30pm: Richard Hills.

### IOWA

**Orpheum Theatre**—520 Pierce Street, Sioux City, 712-258-9164 (3/21 Wurlitzer) [www.orpheumlive.com](http://www.orpheumlive.com). Organ is used by the Sioux City Symphony and for special events. Call for schedules.

### MASSACHUSETTES

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



## MICHIGAN

**Music Museum House**—7377 US 31N, Acme, 231-938-9300 (3/12 hybrid) [www.musichouse.org](http://www.musichouse.org). November 28 7:00pm; November 29 5:30 and 7:30pm; Andrew Rogers.

**Michigan Theater**—603 E Liberty, Ann Arbor, 734-668-8397 (3/13 Barton) [www.michtheater.org](http://www.michtheater.org). Lance Luce, 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](http://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](http://www.dtos.org). Organ overtures and intermission music at events by Dave Calendine, Paul Jacyk, John Lauter, Lance Luce, Lynn Walls. November 16 3:00pm; Melissa Ambrose-Eidson; December 7 3:00pm; Donnie Rankin. Organ concerts, \$15 at the door.

**Flint Institute of Music**—1025 E. Kearsley Street, Flint (3/11 Barton) [thefim.org/affiliated-organizations/530-flint-theatre-organ-club](http://thefim.org/affiliated-organizations/530-flint-theatre-organ-club). October 31 7:00pm; Andrew Rogers.

**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](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. October 24 and 25; Andrew Rogers; April 18, 2015 7:30pm; Andrew Rogers.

**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](http://www.templetheatre.com). Organ is played before most events and tours on a regular basis by musicians Joanne Leach, Pat Portner, Arthur Ralph and Ken Wuepper. November 9 3:00pm; David Wickerham.

## 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](http://www.kctpo.org). All events 2:00pm.

**City Museum**—701 N 15th Street, St. Louis, 314-231-2489 (3/17 Wurlitzer) [www.citymuseum.org](http://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](http://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

**Brook Theatre**—10 Hamilton Street, Bound Brook, 201-447-2817 (3/11 Wurlitzer) [www.gstos.org](http://www.gstos.org). October 30 8:00pm; Bernie Anderson, Jr.

**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](http://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](http://www.gstos.org). Organ played monthly and for special events. Free public concert, first Thursday of every month.

## NEW YORK

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://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](http://www.carolinatheatre.com). Organ played before and after the Carolina Classic Film Series.

## NORTH CAROLINA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/21 Wurlitzer) [www.fargotheatre.org](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://www.oakspark.com). The Wurlitzer is played for skating sessions on Sunday afternoons and evenings, special parties on Monday and Thursday evenings. Keith Fortune is the principal organist with Gary Russell and Dean Lemire as associates.

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

## PENNSYLVANIA

**Keystone Oaks High School**—1000 Kelson Avenue, Dormont (3/19 Wurlitzer) [theatreorgans.com/PATOS/](http://theatreorgans.com/PATOS/). April 11, 2015 2:00pm; Jelani Edgington; May 30, 2015 2:00pm; David Wickerham; September 26, 2015 2:00pm; Hector Olivera.

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

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

**Colonial Theatre**—227 Bridge Street, Phoenixville (3/24 Wurlitzer). October 26 2:00pm; Wayne C. Zimmerman, Sr.; November 30 2:00pm; Wayne C. Zimmerman, Sr., Glenn Hough, Luke Staisiunas.

**Strand-Capitol Performing Arts Center**—50 N George Street, York, 717-846-1111 (3/20 Wurlitzer) [www.strandcapitol.org](http://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. November 7 8:30pm; Don Schoeps; December 5 8:30pm; Gary Collier; December 21 2:30pm; Glenn Hough; January 2, 2015 8:30pm; Roy Wainwright.

## TENNESSEE

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

# Around the Circuit

Theatre Organ Programs  
and Performances

**Tennessee Theatre**—604 S Gay Street, Knoxville, 865-684-1200 (3/16 Wurlitzer) [www.tennesseetheatre.com](http://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 Theatre**—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24 Wurlitzer) [www.peeryegyptiantheater.com](http://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](http://www.byrdtheatre.com). Overtures Saturdays at 7:15pm and 9:30pm, Bob Gulledege.

## WASHINGTON

**Mt. Baker Theatre**—106 North Commercial, Bellingham (2/14 Wurlitzer). Second Sunday monthly, 2:00pm, open console. November 30: Dennis James.

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

**Haller Lake Community Club**—12679 Densmore Avenue N, Seattle (3/9 hybrid). December 7: Larry McGuire, Jamie Snell.

**Paramount Theatre**—911 Pine Street, Seattle (4/20 Wurlitzer) [www.stgpresents.org](http://www.stgpresents.org). October 27 7:00pm: Jim Riggs.

**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

**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](mailto:craigkeller1966@gmail.com) to confirm. Players and listeners welcome. 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. December 7 2:00pm: Tony Fenelon.

## QUEENSLAND

**Kelvin Grove State College**—Victoria Park Road, Kelvin Grove (3/11 Christie) [www.tosa-qld.org](http://www.tosa-qld.org). 1st Sunday of each month: open console.

## SOUTH AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, +61 8 8272 1177 (4/29 Wurlitzer) [www.capri.org.au](http://www.capri.org.au). Organ played before evening sessions on Tuesday, Friday, and Saturday nights. November 9 2:00pm: Richard Hills.

## TASMANIA

**St. Michael's Collegiate School**—Macquarie Street, Hobart (3/10 Wurlitzer). October 29 8:00pm: Dwight Beacham; December 14 2:00pm: Various.

## 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). October 26 2:00pm: Dwight Beacham.

## WESTERN AUSTRALIA

**John Leckie Music Centre**—Melvista Avenue, Nedlands (3/12 Compton) [www.tosa-qld.org](http://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](mailto:email@tosawa.org.au) for more information.

Karrinyup Center, Perth (3/21 Wurlitzer). November 2, 2:00pm: Richard Hills.

## NEW ZEALAND

**Hollywood Cinema**—20 St. Georges Road, Auckland (3/16 Wurlitzer) [www.theatreorgans.com/wota](http://www.theatreorgans.com/wota). November 9 2:00pm: Dwight Beacham.

## UNITED KINGDOM

### DERBYSHIRE

**Pipes in the Peaks**—Dovedale Garage, Thorpe, Ashbourne, +44 01335 350258 (3/18 Compton) [www.pipesinthepeaks.co.uk](http://www.pipesinthepeaks.co.uk). October 26 2:30pm: Robert Wolfe; November 30 2:30pm: Christian Cartwright; December 7 2:30pm: Stephen Foulkes; December 13 2:30pm: Stephen Foulkes; December 14 2:30pm: Christian Cartwright.

### MANCHESTER

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) [www.voxlancastria.org.uk/heritage](http://www.voxlancastria.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.

### WEST SUSSEX

**Assembly Hall**—Worthing, W. Sussex, UK, Stoke Abbott Road, Worthing (3/23 Wurlitzer) [www.worthing-wurlitzer.org](http://www.worthing-wurlitzer.org). November 23 2:30pm: Ron Rhode; January 25, 2015 2:30pm: Janet Dowsett; February 22, 2015 2:30pm: Nicholas Martin; March 22, 2015 2:30pm: Phil Kelsall.

### WEST YORKSHIRE

**Town Hall**—Market Place, Ossett (3/13 Compton) [ossetttheatreorgan.weebly.com](http://ossetttheatreorgan.weebly.com). December 7 2:30pm: David Redfern.

**Victoria Hall**—Victoria Road, Saltaire (3/11 Wurlitzer) [www.cosnorth.co.uk](http://www.cosnorth.co.uk). November 9 2:30pm: Robert Wolfe; December 14 2:30pm: Richard Hills.



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# Shopping for Recordings

**Alabama Chapter ATOS**—1817 Third Avenue North, Birmingham, Alabama 35203, [www.alabamatheatreorgan.com](http://www.alabamatheatreorgan.com)

**Allen Organ Company**—P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, [www.allenorgan.com/www/store/maincds.html](http://www.allenorgan.com/www/store/maincds.html)

**Steven Ball**—734-846-3627, [www.stevenball.com](http://www.stevenball.com)

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

**Ed. Benoit**—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, [WurliTzer@q.com](mailto:WurliTzer@q.com)

**Canterbury Records**—626-792-7184

**Central Indiana Chapter of ATOS**—1431 North Audubon Road, Indianapolis, Indiana 46219, [www.cicatos.org](http://www.cicatos.org)

**Cinema Organ Society**—[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Dickinson Theatre Organ Society**—302-995-2603, [www.dtoskimball.org](http://www.dtoskimball.org)

**Ken Double**—404-790-5400 [www.kendoubleentertainment.com](http://www.kendoubleentertainment.com)

**DSP Recordings**—847-651-9511 [www.dsprecordings.com](http://www.dsprecordings.com) or [rcrdengr@gmail.com](mailto:rcrdengr@gmail.com)

**Duet MIDI Concepts**—[www.midiconcepts.com](http://www.midiconcepts.com), 630-893-5383

**R. Jelani Eddington Organ Recordings**—P.O. Box 44092, Racine, Wisconsin 53404-7002, [www.rjeproductions.com](http://www.rjeproductions.com)

**Mark Herman Productions, LLC**—5510 N. Illinois St., Indianapolis, IN 46208, [www.markhermanproductions.com](http://www.markhermanproductions.com)

**The Historical Recording Company**—[www.thehistoricalrecordingcompany.com](http://www.thehistoricalrecordingcompany.com)

**Joliet Area Theatre Organ Enthusiasts (JATOE)**—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, [jpatak31@att.net](mailto:jpatak31@att.net)

**JAV Recordings**—888-572-2242, [www.greatorgancds.com](http://www.greatorgancds.com)

**JBL Productions**—[www.organhouse.com/jbl\\_productions.htm](http://www.organhouse.com/jbl_productions.htm)

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

**Michael's Music Service**—4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, [www.michaelsmusicservice.com](http://www.michaelsmusicservice.com)

**Midnight Productions, Inc.**—800-788-1100, [sales@theatreorgan.com](mailto:sales@theatreorgan.com), [www.theatreorgan.com](http://www.theatreorgan.com)

**MSS Studios**—[www.organ.co.uk](http://www.organ.co.uk)

**Musical Contrasts**—[musicalcontrasts@cox.net](mailto:musicalcontrasts@cox.net)

**Nor-Cal Theatre Organ Society**—P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, [www.theatreorgans.com/norcal/](http://www.theatreorgans.com/norcal/)

**Organ Historical Society**—Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, [catalog@organsociety.org](mailto:catalog@organsociety.org), [www.organsociety.org](http://www.organsociety.org)

**Organ Stop Pizza**—480-813-5700 x200, [www.organstoppizza.com](http://www.organstoppizza.com)

**Jonathan Orloff**—[www.jonathanortloff.com](http://www.jonathanortloff.com)

**Donna Parker Productions, Inc.**—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009, [www.tcbrio.com](http://www.tcbrio.com)

**Pipe Organ Presentations**—68022 Grandview Avenue, Cathedral City, California 92234, 760-324-0470, [info@pipeorganpresentations.com](mailto:info@pipeorganpresentations.com), [www.pipeorganpresentations.com](http://www.pipeorganpresentations.com)

**Bob Ralston**—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, [www.bobralston.com](http://www.bobralston.com)

**Rob Richards**—[www.robrichards.com](http://www.robrichards.com)

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

**Roxy Productions**—480-695-8568, [azroxy@cox.net](mailto:azroxy@cox.net)

**Santa Barbara Theatre Organ Society**—P.O. Box 1913, Goleta, California 93116

**Trio con Brio**—[www.tcbrio.com](http://www.tcbrio.com), or from Donna Parker Productions

**Texas Talkies Media Production Company**—P.O. Box 23413, Waco, Texas 76702, [www.texas-talkies.com](http://www.texas-talkies.com)

**T-V Recording**—408-248-6927, [tvrdc@aol.com](mailto:tvrdc@aol.com)

**Walter Strony**—[www.waltstrony.com](http://www.waltstrony.com)

**Wichita Theatre Organ**—316-655-8177, [tickets2wto@hotmail.com](mailto:tickets2wto@hotmail.com), [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

**Tony Whittaker**—[www.tonywhittaker.co.uk](http://www.tonywhittaker.co.uk)

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# Minutes

## SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING Hyatt Regency Hotel, Indianapolis, Indiana July 4-8, 2014

Chairman of the Board Bob Dilworth called the meeting to order at 8:34 a.m. and made brief opening remarks.

Secretary Bob Evans called the roll:

**Officers Present:** Bob Dilworth, Chairman; Jack Moelmann, Acting Vice-Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Board Members Present:** Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Don Phipps, Carlton Smith, Bucky Reddish. **Staff Present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Co-editor THEATRE ORGAN and Parliamentarian; Don Feely, Co-editor THEATRE ORGAN. **Guests Present:** Denise Andersen and Donnie Rankin, Directors-elect; Dr. William Weary, ATOS retreat facilitator; Bill Coale; Mary Ann Dilworth; and Mike Knight.

Chairman Dilworth informed the board that discussion of the committee, officer, staff, and task force reports would be discussed if a board member had a question, concern, or correction. Otherwise, the reports would stand as submitted.

The board accepted the June 3, 2014 and June 16, 2014 virtual board meeting minutes.

OLD BUSINESS:

**NOTE: The reports will be posted on the ATOS website. This summary will only include additional information or elaboration not contained in the underlying report.**

Treasurer

- Our net assets are \$2,000,020.
- By the end of the convention we will be close to running a \$135,000 deficit.
- As of yet we have not had to use the reserve fund.
- Mr. Hutcherson gave a detailed presentation as he explained the revenue/expense report.

Membership Secretary (Parker):

- Ken Double noted that the notification of membership renewal is now included with the journal. Many people did not notice the renewal notice in the journal. A follow-up letter was sent to all non-renewals.

Theatre Organ Archive and Library at OU (Wance):

- Mr. Wance's progress report was published as an article in Theatre Organ.

Awards and Recognition (Moelmann):

- The following are the recipients for 2014:

- Outgoing Board Member-Bucky Reddish

- Outgoing Endowment Fund Trustees: Bucky Reddish and Tim Needler

- Young Theatre Organist Competition Finalists-Ryan Hardy, Dan Minervini, and Andrew Van Varick

- Awards of Special Merit: Ken Duffie, Lee Lanier, John Tanner

- Member(s) of the Year: Ken and Harriet Wuepper

- Honorary Member(s) Dick Willson and Bill Zabel

- Organist of the Year: Lance Luce
- Hall of Fame: Tony Fenelon

Convention Planning Coordinator (Kinerk):

- The Western Reserve chapter has made a bid for the 2016 convention.

- A clarification and summary of payment responsibilities according to chapter (convention budget) or ATOS (ATOS budget) will be added to the Convention Planning Handbook.

**Motion** (Moelmann) to accept the Western Reserve Chapter's bid for the 2016 ATOS Annual Convention. (Motion CARRIED)

**Motion** (Moelmann) to approve Joe McCabe as chairman of the 2016 ATOS Annual Convention. (Motion CARRIED)

**Motion** (Eddington) to include the clarification page defining financial responsibilities to the Convention Planning Handbook. Mr. Eddington amended his motion to have the convention pay for the convention registration and banquet and ATOS pay for the travel and lodging of the finalists of the Young Theatre Organist Competition. (Motion CARRIED)

**Motion** (Ledwon) that the guidelines for the Young Theatre Organist Competition include two selections from the 1950s forward and two selections of the participant's choice. (Motion CARRIED)

Technical (Smith):

- Carlton Smith reports eight applicants for the 2014 ATOS Technical Experience. More are expected.

ATOS Technical DVD Series (Phipps):

- Much of the material for the first two lessons is "in the can". The problem is one of scheduling with the instructors. Hopefully we should see the results of the lesson on regulator restoration in late spring.

Bylaws and Policies (Eddington):

- Mr. Eddington has investigated the possibility of changing the state of our incorporation from California to Delaware. He advises against such a move because ATOS would have to reapply for 501(c)(3) status.

Strategic Planning (Double):

- Strategic Planning has been put on hold because of the upcoming retreat.

Endowment Fund (Needler):

The following are the 2014 Endowment Fund Grants:

- Sunnybrook Foundation, Inc.: Replace 750 chest magnets; re-leather same number of notes. \$12,198.00

- Stoneham Town Hall: Restore 7 regulators. \$3,325.00

- Templo de San Jose (Bill Murdock): Artisan Relay System upgrade. \$2,700.00

- Hanover Theatre: Addition of 16' extension to the Oboe Horn. \$3,800.00

- Historic Elsinore Theatre: 8' Octave, Trivo Orchestral Oboe; console repair and update. \$3,962.00

- Allegheny River Stone Center for the Arts: McKissick Wurlitzer relay system upgrade. \$2,668.00

- Downer's Grove High School Wurlitzer: Partial restoration of chrysoglott; re-leathering secondaries. \$4,962.00

Total Amount of Grants Awarded: \$33,615.00

- Mike Hutcherson pointed out that more non-ATOS groups are applying than are ATOS chapters. We need to encourage chapters to apply.

**Motion** (Moelmann) to approve the 2014 Endowment Fund grants as listed. (Motion CARRIED)

Publications Committee Report (Bryant for Parker):

- New ATOS brochure is ready to be printed.

- Renewal forms have been reworded.

**Motion** (Phipps): to print 10,000 new ATOS brochures. (Motion CARRIED)

Organist Scholarships (Smith):

The following are 2014 ATOS scholarship recipients:

- Steven Kucera, Kansas City, Kansas: \$900.00

- Daniel McCollum, Sumterville, Florida: \$1,300.00

- Dan Minervini, Massapequa, New York: \$650.00

**Motion** (Moelmann) to approve \$2,850.00 for organist scholarships (Motion CARRIED. Abstaining: Eddington)



Chapter Relations (Phipps):

- Don Phipps announced that two new chapters have been formed. They are the Free State chapter (Pennsylvania) and the Old Dominion chapter (Virginia). The chapter charters will be presented at the awards banquet.

**Motion** (Phipps) to approve the Uniform Chapter Charter Agreement of the Old Dominion Chapter of the American Theatre Organ Society. **(Motion CARRIED)**

Public Relations (Double):

- Ken Double noted that ATOS, both nationally and locally, has to work on generating press releases.

Youth Initiatives (Minervini):

- Ken Double offered information about the Youth Silent Film Festival. The Northwest regional had 110 entrants from all over the world. This is a great opportunity for ATOS to publicize the theatre organ...a marvelous public relations opportunity.

ATOS Marketplace (Vastine):

- President Double asked some pertinent questions regarding the Marketplace. Should we rethink the Marketplace? Should we consider a major restructure? Should it be eliminated or expanded? Food for thought...

**Motion** (Evans) to approve the "Step Up Your Playing" adult teaching event as an ATOS program for outreach to our adult players. This program will be executed annually on a break-even or revenue-generating basis, creating no cost to ATOS, with tuition or donations providing sufficient funding to cover expenses or that year's event shall be cancelled. **(Motion CARRIED)**

NEW BUSINESS:

Recognition of Outgoing Board Member (Dilworth):

- Chairman Dilworth recognized outgoing board member Bucky Reddish. Bucky is a true ATOS lover and should be recognized as a tireless worker and for his outstanding contributions to ATOS.

Seat New and Returning Board Members (Dilworth):

- New board members Denise Andersen and Donnie Rankin were seated.

- Returning board members John Ledwon and Don Phipps were seated.

Appointment of Officers for 2014-2015 Term (Board)

- No additional candidates for Chairman, Secretary, or Treasurer (other than those currently serving) presented themselves for nomination.

- Bill Coale presented himself for nomination to Vice-chairman of the board. No other candidates presented themselves for this office.

**Motion** (Moelmann) to appoint Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; and Mike Hutcherson, Treasurer. **(Motion CARRIED)**

**Motion** (Eddington): to approve the following as Endowment Fund Trustees: John Ledwon, Chairman; Bob Maney and Bob Lachin, Members-at-large; Mike Hutcherson, Treasurer; Jack Moelmann, Advisor. **(Motion CARRIED)**

ATOS Retreat

- Ken Double introduced Dr. William Weary to the board. Dr. Weary will facilitate the ATOS retreat scheduled for September 19-21. The retreat will be held at the St. Louis Airport Hilton Hotel. The purpose of the retreat is to chart a new, more efficient course for ATOS in the future. Dr. Weary has extensive experience as a consultant/facilitator and comes highly recommended by several organizations that have utilized his services. Dr. Weary will be conducting extensive research on ATOS, interviewing board and staff and interviewing several of the membership.

**Motion** (Moelmann) that ATOS contract with the Dickinson Theatre Organ Society to conduct the ATOS retreat in September. **(Motion CARRIED)**

George Wright Memorial Fund (Moelmann):

- Some confusion has developed in regard to exactly how the interest from the GWMF can be distributed. Jack Moelmann has proposed a method of distribution of the interest from the fund:

**Motion** (Moelmann) the annual revenue from the George Wright Memorial Fellowship (GWMF) shall first be used to help fund the travel and lodging for the finalists of the Young Theatre Organist Competition to attend the annual ATOS convention. Should there be GWMF revenue not used for this purpose, the remaining funds may be used to help a young ATOS member between the ages of 15-24 to attend either their first participation at the annual convention, the Technical Experience, or the Summer Youth Adventure in the order or priority listed above.

- Some disagreed with the priorities set forth in the motion and suggested a reordering of the priorities. Lengthy discussion followed with many board members voicing opinions.

- After much discussion the consensus of the board was that this proposal merited further study and consideration.

**Motion** (Coale) to table the motion made by Jack Moelmann. **(Motion CARRIED)**

Budget Review and Approval (Ledwon)

- John Ledwon, Budget Committee chair, turned over explanation of the Budget Committee's recommendations to committee member Bill Coale.

- Dr. Coale explained the process through which the Budget Committee had arrived at its recommendations. He explained that the committee considered a line-by-line examination of each program or committee, making a recommendation for each. He commented that maintaining status quo for one program while reducing another pits program against program and committee against committee. Bill pointed out that budget cuts are never easy, no matter how cutting is accomplished.

- The Budget Committee had agreed that a twenty percent (20%) reduction in the proposed budget was necessary.

- Bill suggested that some good can come out of budget cuts as the reduced appropriation gets people thinking about how to operate within reduced monetary parameters, while forcing committees or task forces to be creative in problem solving.

- Chairman Dilworth commended John Ledwon and his committee for their hard work with a difficult issue.

**Motion** (Phipps) to accept the recommendation of the Budget Committee.

Discussion was very active on this subject:

- Several board members objected to an "across the board" reduction.

- Several board members objected to reducing travel and hotel reimbursement for ATOS board members as might find it difficult to attend because of financial considerations.

- One board member suggested that ATOS might encounter a problem asking staff to keep the same workload with reduced compensation.

- Two members of the Budget Committee remarked that the reduction was necessary in light of our present finances and that an "across the board" cut was fairest to all concerned.

**Motion** (Coale) to limit debate. **(Motion CARRIED: Yes (9), No (3) (show of hands))**

# Minutes

**On the motion** to accept the recommendation of the Budget Committee (this was a secret vote as requested by the Chairman of the Board):  
**Yes (8) No (5)**

**Motion** (Fellencer) If ATOS receives major unrestricted gifts (beyond those budgeted for in the 2014-2015 budget) of \$150,000 or more in unrestricted gifts, that the budget cuts be restored to the 2013-2014 level (This was a secret vote as requested by the Chairman of the Board.) **(Motion NOT CARRIED: No, 7; Yes, 6)**

Contract Administration (Eddington):

- The board convened in executive session at 3:22pm.
- The board re-convened in regular session at 3:28pm.

**Motion** (Moelmann) to renew the contract of Ken Double for one year at the rate of \$64,000 per year. **(Motion CARRIED)**

**Motion** (Moelmann) to renew the contract of Donna Parker (Membership Secretary) for one year at the rate of \$19,200 per year. **(Motion CARRIED)**

**Motion** (Moelmann) to renew the contract of Greg Bellamy (IT Manager) for one year at the rate of \$9,600 per year. **(Motion CARRIED)**

Appoint the ATOS Executive Committee for 2014-2015

Chairman Dilworth has appointed the following to the ATOS Executive Committee for 2014-2015:

- Bob Dilworth, Bill Coale, Bob Evans, Mike Hutcherson (ATOS Officers), Jelani Eddington, and Jack Moelmann

**Motion** (Phipps) to approve the appointment of the ATOS Executive Committee for 2014-2015 **(Motion CARRIED)**

Good of the Order (any topics that have arisen but were not on the printed agenda):

The Bylaws and Policies report contains a motion to change ATOS Policy regarding the distribution of funds from the George Wright Memorial Fellowship.

**Motion** (Moelmann) to table Jelani Eddington's motion (Bylaws and policies report) (regarding the policy change on the GWMF funds). **(Motion CARRIED)**

Jelani Eddington presented an amended hotel contract for the "Step Up Your Playing" adult event to be held in San Diego.

**Motion:** (Eddington) that the contract be executed as amended. **(Motion CARRIED)**

- Chat Sessions: Bob Dilworth asked whether or not we should continue with the informal board chat sessions. He

stated that participation has been spotty and sometimes the conversations drift into the realm of a pseudo board meeting. That was not the original intent. The chat sessions were never intended to discuss business. If someone wishes to discuss a particular subject informally they can request that Bob Dilworth initiate a chat session on the subject.

- Estate Planning Challenge: Jack Moelmann, the first to leave money in his estate for ATOS (\$10,000) back around 1997, presented a challenge to the attendees at the Convention. He increased his estate gift to \$25,000 and would match others at the convention who would indicate their willingness to put into their estate any amount of money in increments of \$5,000 up to a total of \$25,000. By the end of the convention, the total which could be realized, including Jack Moelmann's now \$50,000, was \$110,000. Funds could be restricted to the Endowment Fund or any other program or project or just used for the general fund as indicated by the donor.

The meeting recessed at 4:10pm until the end of the ATOS Awards Banquet, at which time the meeting reconvened

**Motion** (Moelmann) to defer establishment of all but a few of the committees until after the retreat in September. The chairman will assign necessary committees and activities shortly after the convention. **(Motion CARRIED)**

Committees established by the chairman prior to the retreat:

- Awards and Recognition: Jack Moelmann
- Convention Planning: Mike Kinerk
- Young Theatre Organ Competition: John Ledwon
- Nominations Committee: Jonas Nordwall
- Around the Circuit: Paul Jayck
- ATOS Marketplace: Rob Vastine
- Web Site (IT Manager): Greg Bellamy
- ATOS Radio: Ken Double
- Youth Representative: Dan Minervini
- Membership: Donna Parker
- Historian: Jack Moelmann
- Chapter Relations: Don Phipps
- Publisher: Donna Parker
- Technical: Carlton Smith
- Scholarships: Carlton Smith
- Workshops: Jonas Nordwall
- Youth Initiatives: John Ledwon
- Contract Administration: Jelani Eddington

The next ATOS Virtual Board Meeting will be held on Tuesday, September 9, 2014 at 9 pm EDT.

The meeting was adjourned at 9:00pm EDT on July 7, 2014.

/s/ Bob Evans, Secretary

Attachments for File:

(to be published on the ATOS Web Site

1. Agenda
2. Chairman of the Board Report
3. Vice Chairman of the Board Report
4. Secretary Report
5. Treasurer's Report
6. ATOS Profit and Loss
7. Membership Secretary Report
8. Awards and Recognition Committee Report
9. Convention Planning Coordinator Report
10. DVD Instructional Series Committee Report
11. Bylaws and Policies Committee Report
12. Endowment Fund Board of Trustees Report
13. Endowment Fund Grants for 2014-2015
14. Publisher Report
15. Scholarship Committee Report
16. Chapter Relations Committee Report
17. Youth Representative Report
18. Summer Youth Adventure Committee Report
19. International Youth Silent Film Festival Report
20. ATOS Marketplace Report
21. Contract Administrator Report
22. Fundraising Report
23. Convention CD Report
24. Office of the President Report
25. Adult Camp: "Step Up Your Playing" Report
26. Theatre Organ Radio Report
27. Historian Report
28. Budget Committee Report
29. Budget Committee Proposed Budget 2014-2015

## MINUTES OF THE ATOS VIRTUAL BOARD MEETING August 25, 2014

Chairman of the Board Bob Dilworth called the meeting to order at 9:03pm EDT.

Secretary Bob Evans called the roll:



**Officers Present:** Bob Dilworth, Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Officer Absent:** Bill Coale, Vice-chairman. **Board Members Present:** Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Donnie Rankin, Carlton Smith. **Staff Members Present:** Ken Double, President/CE; Mike Bryant, Parliamentarian.

The board accepted the minutes of the ATOS 2014 Annual Meeting.

The agenda for this virtual board meeting is to consider three motions made by Jelani Eddington (See attached memo for full text of each motion)

**Motion** (Eddington) That the following ATOS Bylaw 4.21 be created and enacted, effective immediately. (This motion prohibits secret voting by the board.)

Discussion:

- John Ledwon stated that the secret vote was not intended to keep information from the membership.
- Denise Andersen noted that personnel issues are usually handled in private but the regular daily business of an organization is usually conducted without secret ballots.
- Bob Dilworth asked whether he was allowed to cast a vote. He is chairman but also an elected board member. Mike Bryant (Parliamentarian) answered that the chairman always has the right to vote and usually exercises that right to break or create a tie.
- Jelani Eddington requested a roll call vote.

**Motion FAILED 6-6.** Voting Aye: Andersen, Eddington, Fellenzer, Minervini, Rankin, Smith. Voting Nay: Dilworth, Evans, Hutcherson, Ledwon, Moelmann, Phipps.

- Ken Double stated that he hoped that what we've done here is vote for the status quo. We have not voted for secrecy. This is the first time in his recollection that we have voted in secrecy. Ken feels that most of the board members should not routinely opt for secrecy and will vote by open vote. John Ledwon agreed strongly with Ken. (See Ken's complete statement at the end of these minutes)
- Jelani Eddington stated that perceptions and impressions are important. We will be judged by the actions that we took tonight. (See Jelani's complete statement at the end of these minutes)

**Motion** (Eddington) that, notwithstanding any prior vote of the board, all staff contracts approved during the annual meeting shall be renewed for a period of ninety (90) days beginning September 1,

2014 at the previously contracted rate of compensation.

**Motion CARRIED, 7-5.** Voting Aye: Dilworth, Evans, Andersen, Eddington, Minervini, Rankin, Smith. Voting Nay: Hutcherson, Fellenzer, Ledwon, Moelmann, Phipps.

**Motion** (Dilworth) To reconsider the vote previously adopting the 2014-2015 budget as soon as practical following the development of recommendations arising out of the strategic planning retreat, and that the 2013-2014 budget shall remain in effect until a new budget is adopted.

Discussion:

- Jelani Eddington's primary concern is that the board was not allowed to discuss specific concerns; especially the newly elected directors. Debate was closed before all directors could speak—this was fundamentally unfair.
- John Ledwon expressed concern that another face-to-face meeting would be necessary to reconsider the budget.
- Jack Moelmann pointed out that the past few budgets were "virtual" and based on projections.
- Jack Moelmann asked why we could not delay implementation of the budget for 90 days. That time period would bring us past the retreat.
- John Ledwon noted that postponing implementation we still have to have a line-by-line examination of the budget.
- Ken Double pointed out that if we go back on our vote this sends a confusing message to the membership.
- Jelani is concerned with appropriate process.
- Denise Andersen said that she had little to say in the budget process this year. We don't know what various committees need.
- John Ledwon, as chair of the Young Theatre Organist Competition, noted that he has already made the adjustment to his program's budget.
- Jack Moelmann said he never heard from any contracted staff or committee chairs.
- John Ledwon stated that the Budget Committee did not contact the staff or committee chairs.
- Don Phipps noted the division on the board and hoped that the retreat would bring positive changes that encourage cooperation. Hopefully the retreat will create a new ATOS that will take us into the next generation.

**Motion CARRIED, 7-5.** Voting Aye: Dilworth, Hutcherson, Andersen, Eddington, Minervini, Rankin, Smith. Voting

Nay: Evans, Fellenzer, Ledwon, Moelmann, Phipps.

**Motion:** (Eddington, Minervini) That ATOS Policy 1(f) be suspended for unrestricted gifts in excess of \$20,000 until further notice of the Board in order to review said policy in light of recommendations arising out of the strategic planning retreat.

Discussion:

- Jack Moelmann suggested that this might be best considered after the retreat.
- Bob Evans remarked that while philosophically in agreement with the use of unrestricted funds for worthy programs passage of this proposal is premature. We could make a more intelligent decision after the retreat and reorganization of our organization.

**Motion FAILED:** Aye, 5; Nay, 7. Voting Aye: Andersen, Eddington, Minervini, Rankin, Smith. Voting Nay: Dilworth, Evans, Hutcherson, Fellenzer, Ledwon, Moelmann, Phipps.

Chairman Dilworth asked if any board member wished to add anything at this time. No one wished to do so.

The meeting adjourned at 11:07pm EDT.  
/s/Bob Evans, Secretary

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

**SPECIAL STATEMENT BY JELANI EDDINGTON:** For the reasons I explained in the memo attached to these minutes, it is my firm belief that the business of ATOS should be conducted in an atmosphere of openness and transparency. Our votes on day-to-day matters must be public so that our membership not only knows what we are doing, but can hold us accountable as their elected representatives. This is not only what our written policies require, but it is the right thing to do. Tonight, by an equally divided board, we failed to live up to this commitment by declining to adopt a bylaw that would prohibit secret voting and require that all votes of the board (with only the narrowest of exceptions) be taken publicly and in the light of day. By rejecting this bylaw, we not only failed our commitment to transparency, but we also failed our membership and the public at large. I hope that our members will share their views with us on this important matter and that the board will reconsider this proposal as soon as possible.

**SPECIAL STATEMENT BY KEN DOUBLE:** ATOS has existed in one form or another for nearly 60 years, and votes taken by the board of directors have, for the most part, been taken publicly. The option to

# Minutes

vote by written ballot or “secret” ballot is an option that has been available to the members of the board, but has NOT been exercised lightly in the more than seven years I have been involved in board meetings. The ballot matter that did not pass changed nothing. The same policies are in place today as they have been, including the general understanding that ATOS business is best conducted with transparency. There is no pattern of behavior nor is there an overwhelming effort on the part of any board members to pursue a different course of action. A one-time instance indicates no prevalent new course of action, nor should there be any forthcoming series of “secret” votes, except in matters as noted in current policy. We most certainly invite membership input on all matters before the board, and in this specific instance, over sound policies that have been in place for years.

## MEMO TO THE ATOS BOARD OF DIRECTORS

TO: Bob Dilworth, Chairman Of The Board, Mr. Bob Evans, Secretary, ATOS Board Of Directors  
FROM: R. Jelani Eddington  
DATE: August 16, 2014  
RE: Proposed Motions

## SUMMARY & BACKGROUND

The circumstances surrounding the adoption of the 2014-15 budget at the annual board meeting have generated divisions among directors and the membership. In the six weeks following the annual meeting, the author has received substantial feedback from directors and members—most of which has come from the membership and most of which has been negative. The bulk of the negative feedback has focused on the manner in which the budget was proposed and adopted—which has been described by some as “a farce.”

During the final board meeting on June 16th prior to the annual meeting, the author requested clarification from the Chairman regarding the process for adopting the 2014-2015 budget. Specifically, the author asked whether board members would be given the opportunity during the meeting in Indianapolis to discuss specific budget line items prior to a vote on the budget—as had been the consistent practice over the past several years. The Chairman responded in the affirmative.

Notwithstanding, by a vote of 9-3, all debate was closed on the 2014-15 budget after very little substantive discussion. Most

of the discussion of the debate consisted of the endorsement of the budget by members of the Budget Committee. Following the premature closing of debate, the board, by a secret vote of 8-5 voted to slash the budget by 20% in most (but not all) categories. This action was the most drastic and indiscriminate budget cut in recent history (and possibly the entire history of ATOS).

In a second vote of 7-6—also veiled under the shroud of secrecy—the board refused to reinstate the 20% budget cuts for those staff members whose compensation had been reduced<sup>1</sup>, even if sufficient donations were received during the year to offset the deficit.

The adoption of the 2014-15 budget, including two secret votes and the absence of any meaningful opportunity to discuss budget line items as had previously been promised by the Chairman, has led many on and off the board to question both the wisdom of the board’s actions as well as its commitment to openness and transparency.

Although the 20% budget cuts were advocated by some on the pretense of addressing budget deficits, the board nonetheless has agreed to spend up to \$35,000 of membership funds to conduct a corporate retreat in September. The purpose of this retreat is to formulate a strategic plan for the long-term survival of the organization. It is expected that many far-reaching proposals affecting all areas of ATOS’ operations—including its finances—will be proposed as part of the retreat.

If the board is truly committed to using the retreat as a vehicle to redefine ATOS’s mission and operations, the adoption of the 2014-15 budget containing the most draconian cut in history just weeks before the retreat and without any meaningful opportunity to discuss specific programs and expenses—was at best premature and at worst irresponsible.

Moreover, the board should take immediate and decisive and corrective action to restore the transparency in board operations that was so severely compromised as a result of the secret votes taken during the annual meeting.

The specific proposals follow.

## PROPOSED MOTIONS

### I. VOTES AS A MATTER OF PUBLIC RECORD

**MOTION: That the following ATOS Bylaw § 4.21 be created and enacted, effective immediately:**

*Section 4.21. VOTING BY DIRECTORS. Each director shall have one vote on each*

*matter presented to the board of directors for action. Voting by proxy shall be prohibited. Except as otherwise provided herein or by applicable law, all votes taken by the board during a meeting shall be a matter of public record and conducted by voice vote, roll call, show of hands, or rising vote, the results of which vote shall be recorded in the minutes of the meeting at which the vote was taken. Each director’s vote shall be recorded in the minutes of the meeting at which the vote was taken. Voting by secret ballot shall be prohibited except in cases relating to personnel matters, disciplinary matters, election of appointed directors, or matters subject to a legitimate claim of privilege.*

It is the stated policy of ATOS that “the business of ATOS shall be conducted in an environment of open and free communication.” ATOS Policy 5(b)(1) (See ATOS OPEN RECORDS & CONFIDENTIALITY POLICY).

Prior to the series of secret votes at the annual board meeting, the board had generally respected this statement of policy. The ostensible purpose of voting by secret ballot is to conceal a director’s vote from the other directors, from the membership, and/or from the public at large. In the absence of a legitimate claim of privilege or other sensitive personnel or disciplinary issue, concealing a director’s vote from the public on board matters—particularly on matters of public concern such as the budget—is inappropriate and wholly incompatible with ATOS’ stated commitment to transparency.

Moreover, in the case of the votes taken with respect to the budget, the author contends that everyone in the meeting was aware of how each director voted. As such, there was no purpose in concealing the vote from the other directors. The only purpose in voting in secret would have been to conceal the vote from the membership or the public at large, which is entirely inappropriate.

ATOS should therefore immediately adopt the bylaw above prohibiting voting in secret except in the narrowest of circumstances.

## II. RESCISSION OF ADOPTION OF BUDGET PENDING RECOMMENDATIONS FROM THE RETREAT

**MOTION: That the vote previously adopting the 2014-15 budget be rescinded and the matter set for reconsideration as soon as practical following the development of recommendations arising out of the strategic planning retreat. Notwithstanding any prior vote of the board, all staff contracts approved during the annual meeting shall be renewed for**



**a period of ninety (90) days beginning September 1, 2014 at the previously contracted rate of compensation.**

During the June 16, 2014 board meeting, the author asked the Chairman to clarify whether the 2014-15 budget proposal would be presented in "take-it-or-leave-it" fashion, or whether a meaningful opportunity would be given to discuss specific line items in the budget. The Chairman provided assurances that an opportunity would be given to discuss the proposed 2014-15 budget on a line-by-line basis.

Notwithstanding, the Vice-Chairman interrupted discussion of the budget with a motion to close debate. That motion passed on a vote of 9-3, effectively foreclosing any opportunity to consider specific, targeted cuts to given programs or compensated positions rather than imposing a heretofore unprecedented 20% cut to most—but not all—areas of ATOS's operations and staffing.

Candidly, the author found the attempt to foreclose discussion on this issue alarming—particularly given (1) the importance of the budget and the long-standing practice of open and full debate within ATOS, and (2) the board's consistent practice of reviewing each previously adopted budget item line by line.

Notwithstanding the Budget Committee's recommendations for austerity, ATOS committed \$35,000 of membership funds to conduct a strategic planning retreat in order to review all areas of ATOS's operations. Enacting such a drastic, unprecedented budget just weeks before the strategic planning session and with little meaningful opportunity to discuss that budget is not only ill-advised, but also a clear case of putting the proverbial cart before the horse.

This motion would rescind the prior vote and preserve the status quo until such time as the board can consider, fully discuss, and act on the recommendations from the strategic planning retreat.

It is the author's hope that—unlike the budget discussion at the annual meeting—a full and complete discussion of the strategic plan proposal will allow all members of the board to be engaged in the process of moving ATOS forward.

If the retreat is to be successful, discussion cannot be prematurely ended, and the process must include full and complete participation and debate by all members of the board. Because that did not happen at the Indianapolis meeting with respect to the budget, that vote should be rescinded and the matter reconsidered with a complete and fair opportunity for all points of view to be heard and considered.

**III. TEMPORARY SUSPENSION OF POLICY ON INVESTMENT AND DISTRIBUTION OF UNRESTRICTED GIFTS PENDING RECOMMENDATIONS FROM RETREAT**

**MOTION: That ATOS Policy 1(f) be suspended until further notice of the board in order to review said policy in light of recommendations arising out of the strategic planning retreat.<sup>2</sup>**

It is expected that the strategic planning retreat will focus in large part on matters of financial concern, including the investment policy for unrestricted gifts.

Some have suggested that the current ATOS policy requiring a minimum balance of the investment fund is a largely artificial construct that serves little purpose. Similarly, the distribution formula directs a significant percentage of unrestricted gifts to the Endowment Fund, which currently is valued at approximately \$1 million. The strategic planning retreat will likely explore whether it is a sound financial practice to expand an already-healthy Endowment Fund at the expense of reducing the budget deficit. This motion suspends that current policy until such time as the strategic planning retreat can provide some more definitive answers to these questions.

<sup>1</sup>Although the Budget Committee represented that all staff positions would be subject to a 20% reduction in compensation, the Budget Committee Chairperson at the time acknowledged during the annual meeting that the Treasurer's assistant (also an independent contractor) would not be subject to the 20% reduction in compensation.

<sup>2</sup>Policy 1(f) provides: (1) ATOS shall at all times maintain a reserve/investment fund ("Reserve Fund") which fund shall be appropriately invested in order to generate earnings. The Reserve Fund may be comprised of one or more accounts, but shall maintain an aggregate minimum balance ("Minimum Balance") which shall be calculated as \$300,000.00 plus any amounts placed into the Reserve Fund from an unrestricted gift as provided below in ¶ 1(f)(2)(B). The Treasurer shall from time to time report to the board the Minimum Balance required to be maintained by this policy.

(2) Absent contrary action from the board, all of the following shall apply for any unrestricted gift in excess of \$20,000: (A) a minimum of twenty percent (20%) of the unrestricted gift shall be placed into the principal of the ATOS Endowment Fund; and (B) a minimum of forty percent (40%) of the unrestricted gift shall be placed into the Reserve Fund, which placement shall increase the Minimum Balance of the Reserve Fund as described in this paragraph; and (C) any remaining amount not placed into the principal of the ATOS Endowment Fund and/or into the Reserve Fund, shall be placed into ATOS' operating account(s) and may be used for any lawful purpose, including day-to-day operations.

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# Theatre Organ

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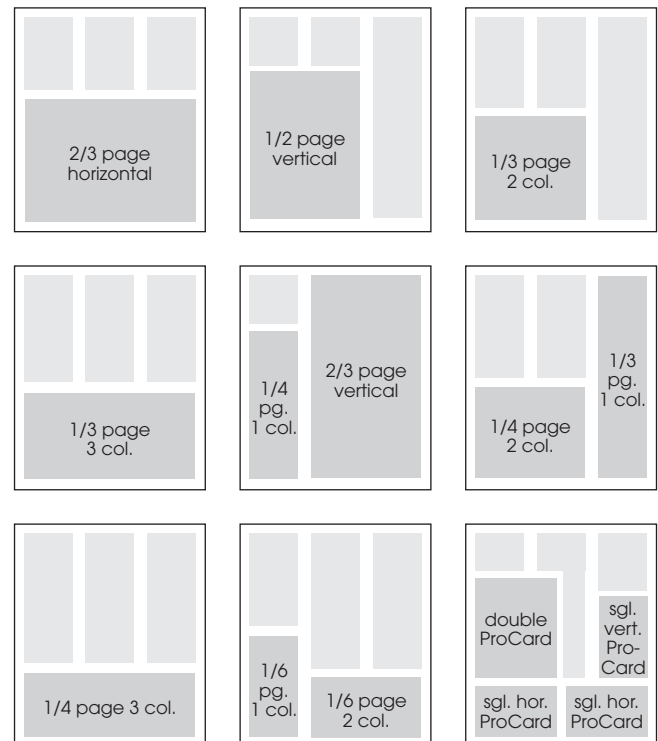
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1/4 Page (2 columns)	4 3/4"	3 3/4"
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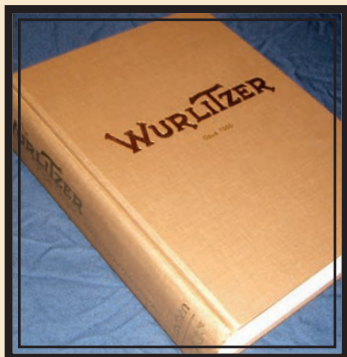
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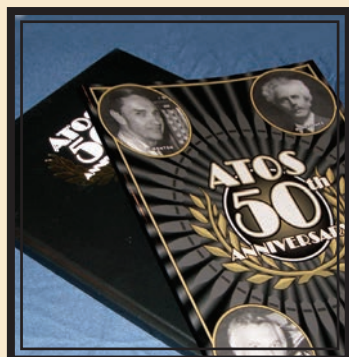
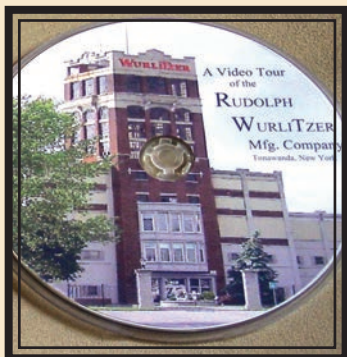
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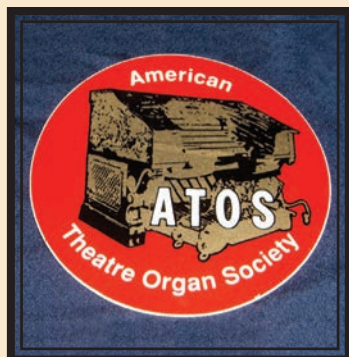
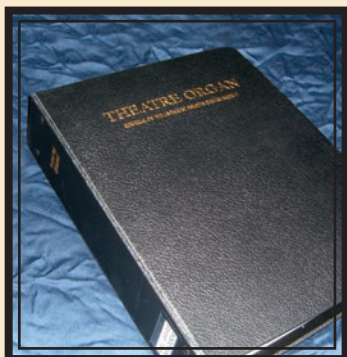
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