

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

NOVEMBER | DECEMBER 2015

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### ***Both the ATOS Board of Directors and the Society itself need you!***

**WHO:** The ATOS Nominations Committee is seeking candidates for three director positions. Any current ATOS member at least 18 years old and who has been a member for at least two continuous years prior to December 16, 2015 may become a nominee. You may nominate yourself or be nominated by other members, in which case written consent of the nominee is required and must be postmarked (and emails dated) before December 16, 2015.

**WHY:** In accordance with the many highly pertinent recommendations from the 2014 ATOS Leadership Retreat, our movement toward building a focused, skilled board of directors and managers is well under way. This call for nominations is a transitional bridge toward building a professional non-profit board and executive management ATOS team, so those with any of the above skills are particularly encouraged to apply.

**WHAT:** Each candidate shall furnish a brief cover letter announcing his/her candidacy, and a 1- or 2-page resumé to the nominating committee. Once received, a short questionnaire will be returned to you. Your submitted answers will become your nomination statement that appears on the ballot, and shall be a maximum of 300 words in total. Answers that exceed 300 words will disqualify the candidate.

New directors will join the vital development of a transformed ATOS. All directors are expected to attend two in-person meetings typically held in January and July, (with reimbursed travel and lodging expense) along with regular telephone meetings held throughout the year. Directors also serve on various committees and submit reports on their activities and recommendations. Along with the above documents, **each candidate shall furnish a digital photo of themselves** to Doug Powers, Nominating Committee Chair (below). If you have questions, please contact Doug.

### **WHEN:**

**Your Initial Notice:** The postmark deadline for your official candidacy notice, resumé and digital photo to the committee chair is December 15, 2015. You will be sent the questionnaire once your notice is received.

**Your questionnaire answers:** The postmark deadline for your questionnaire answers is January 15, 2016.

These can both be mailed through the postal service or emailed (preferred). It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Email submissions do require the sender to verify receipt of the nomination by the chair.

Doug Powers  
ATOS Nominating Committee Chair  
3323 Belvoir Blvd.,  
Beachwood, OH 44122  
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*Fred and Eva Beeks outside the Centralia Fox Theatre*

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### *On the cover:*

*The old Hollywood marquee with the new blade sign (Photo by Mike Bryant)*

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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

If you have a look at the masthead at the beginning of this issue, you'll notice a new name as Publisher.

Donna Parker, who has served in that role for several years, is now concentrating on her responsibilities as Membership Secretary (which are both considerable and time-consuming). ATOS Chairman Michael Fellenzer has named David Barnett as the new Publisher, and after some conversations with David I have no doubt we'll have a great working relationship.

It goes without saying that I'll do my best not to get him into a jackpot too often. Welcome aboard!

This is the time of year when we tend to look back at our successes and failures of the past year—with the hope the successes outnumber the failures. From the feedback we've had from you, it appears that for 2015, that's been the case. All of us involved with the production of your Journal will do our best to make certain that's the case for 2016 as well.

We have a good start on that already. We have two articles almost ready to publish which we think you'll particularly enjoy. From Simon Gledhill, who writes almost as well as he plays, is a great piece on a UK organ with a most interesting history. And from UK member David Williams is an extensive interview with Buddy Cole's daughters, Tina and Cathy. David has been working on this piece for more than two years, and it is a wonderful portrait of the incomparable Buddy Cole.

These two articles are awaiting final editing and selection of illustrations, and you should see them both during the first half of 2016.

We generally get some comment on the convention coverage, and this year's coverage was no exception. To those of you who got in touch, thank you so very much for your compliments. Dannielle decided to go with a bit less of a "structured" look for the illustrations, and from your

feedback it's clear that it worked very well.

Every year some of you ask how we pull it off in such a short time and still get the issue out on time, and up to now we've just sort of shrugged and said "We're not sure, but we're real glad we did!" If you're interested, we've done a short recap on the process which you'll find on page 42. It's a challenge, to be sure, but there's a sense of satisfaction that goes along with pulling it off.

If you are a Chapter News contributor, please read the note in the News & Notes section. There's some very important information in there for photographers.

Finally, please accept our best wishes for a happy holiday season, and for a successful 2016.

Keep in touch.

—Mike Bryant



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# President's Message

## GET OUT A CRYSTAL BALL. INTERESTING QUESTIONS WHILE THE WORK CONTINUES.

We have reached the time for the final Journal of 2015. You have no idea how ridiculous that sentence looks from my perch at the keyboard, yet the calendar doesn't lie.

There is interesting reading in this issue (as always, thank you Mike Bryant et al), including the notice calling for nominations. Former board member Doug Powers is now chairman of the Nominations Committee. We hope you will read his important announcement, and think seriously about running for the ATOS Board of Directors. We are specifically calling for those with certain experience and expertise to help us continue the post-retreat path forward for ATOS and its chapters and members.

As I write this, nearly five weeks ahead of actual publication, I could offer some information on many items: the website upgrade and changeover; ongoing efforts of the Finance, Bylaws and Policies, and the Communications committees; Mark Renwick's excellent efforts as Interim Operations Manager in providing guidance and direction to the paid and volunteer staff, and so much more. But it is more timely on our website, as some things are changing or certainly getting updated at a rapid pace.

There will be more specific updates available in my blogs and e-mail messages, and on the ATOS website, [www.atos.org](http://www.atos.org).

Meanwhile, about dusting off that crystal ball.... As I stated earlier, the calendar doesn't lie, nor does it reverse itself. There is no need to remind you that we are an aging organization with questions about the short-term and long range future.

Some things to ponder: Can we reverse the trend and actually increase membership? If not, how many members will ATOS realistically boast in 2020? In 2025? And if membership decreases at a

rate we could call "scary," what does it mean for the organization overall?

The leadership of ATOS is pondering these very questions while the post-retreat committee work continues. With some hard work—the miracle of communications that is the World Wide Web and some luck ATOS might find a new group of people with a strong interest in our instrument, our music and our history, to create new growth in membership.

But what if that crystal ball gets all dusty and murky regarding the question of how many members we might have five, eight, 10 years down the road? What then?

Part of the answer to that question is simple. While we might not have as many members, the instruments will still be there. And we know that when the theatre organ is presented properly to the general public, they enjoy it. The evidence is in the audiences at the Atlanta Fox, the Seattle Paramount, Organ Stop Pizza in Mesa and its compatriots in Milwaukee and Lansing, Illinois. The crowds that hear Clark Wilson every summer at the Ohio Theatre always leave smiling. And there are so many other places the instruments are showcased to the public.

How ATOS' role shifts with the future, a future that may or may not find the organization completely membership oriented, is part of our ongoing work.

Know this: Priority One is growing the membership, and making membership so valuable and attractive that many wish to support us.

However, we would be short-sighted and foolish to simply wish the numbers will jump and our current status will improve. The Retreat has taught us to plan for several changes in our future. We would be wise to look in that crystal ball and prepare for the best in terms of membership, and the best in terms of

caring for our instruments. The board, staff, volunteers and leaders of ATOS are exploring every aspect of our organization and our efforts to create a path ahead that guarantees that more of the public will hear the theatre pipe organ.

Is it too early to discuss New Year's resolutions? Especially ones you can keep? Think about running for the board or encouraging a talented, skilled individual to run; buy more tickets to events and take some "newbies" and introduce them to the theatre organ; volunteer for a specific activity within your chapter. Every small effort can—when considered jointly with other small efforts—make a BIG difference.

From all of us at ATOS—the board, the staff, and yours truly—our best wishes to you, your families and loved ones for a wonderful Thanksgiving and a glorious holiday season, however you celebrate.

—Ken Double, President/CE



# Directors' Corner



## RICHARD NEIDICH

My passion is theatre organs—their sounds, the music, and the personalities that make them work. While attending college in Rochester, New York and since, I fortunately got to meet and know a number of these personalities. Their stories and work experiences fueled my interest as well as providing me with a wealth of knowledge about the world of theatre organ.

Since my college years, I have attended most ATOS conventions and have had the opportunity to visit many theatre organ venues. For the last 10 years I have photographed in detail each convention and its venues hoping to capture for others those annual experiences.

I was invited to participate in the ATOS Retreat. At that gathering, I became aware of ATOS's organizational shortcomings and structural problems along with the issues that have been limiting our ability to better serve the community. ATOS Secretary Bob Evans provided a solid description of the ATOS Retreat and the Retreat Forward efforts now being implemented.

Organizations focused on a cause such as ATOS have either a member-serving or community-serving infrastructure. Membership-based organizations primarily serve the membership, while community-serving organizations are often foundations primarily financed by philanthropy. Historically, ATOS has been primarily member-serving. However, ATOS does provide some community-oriented activities.

The Retreat efforts convinced me to accept the chairmanship of the ATOS Communications Committee in the spring of 2015. From the Retreat meeting process, a number of communications issues and possible initiatives were provided to begin

the committee's effort. The committee quickly prioritized the list and thus far has addressed three major items. They are:

1. Staff Communications. The committee identified the need to have a more structured approach to staff tasking and interactions with themselves and others. To facilitate the process, the Communications Committee recommended the creation of an Operations Manager. The identification of this position and the work tasks for the position are now being accomplished.

2. Chapter Communications. ATOS engagement with chapters has been poorly organized and lacking in focus. Years ago ATOS board members were given "regions" to interact with respective sets of chapters. The process lacked structure or specific tasks with the result that most chapters and ATOS had little ongoing communications or any real working relationship. Often it took a convention for one to work with the other. Meanwhile, chapters that did not host conventions often had little contact with ATOS headquarters. The Communication Committee Chapters Report included several specific recommendations with respect to improving routine interaction between ATOS and chapter officers as well as identified possible future initiatives to expand ATOS support to chapter activities including theatre organ events. The current periodic web meetings are just one effort to have the two engage on items of mutual interest and concern.

3. ATOS Website. For the past few years, the ATOS website has become stale and lacked the ability to provide visitors with materials of value and currency. Since ATOS had already started an effort to address some of its refurbishment, the Communications Committee decided to focus on identifying new functionality that could better serve the new visitor to the site and provide a platform with which to launch an effort to expand ATOS membership value. The ATOS staff is currently developing a plan to continue the site's enhancement and provide new visitors with a better introduction to theatre organ and ATOS. As resources permit, the expansion of value for members will also be addressed.

The current Communications Committee effort is focused on the area of marketing. We are looking at several important aspects including identifying potential audiences, types of appeals suitable for our audiences, how chapters with ATOS national support can provide access to new audiences and how ATOS can combine their membership and cause-based efforts to expand our constituency. Lastly, how the production of our story via an Annual Report can be used to tell the story of ATOS and theatre organ support efforts.

As you read this review of my efforts, please consider how you can contribute to our cause, beyond membership—perhaps through a donation to our annual funding efforts or participation in one or more chapter events to promote theatre organ and its entertainment value. ATOS must depend on volunteerism to support its cause. Contact a chapter official and see how you can help. If we grow our chapters, we will grow ATOS.

—Richard Neidich



## DON PHIPPS

This last year has been one of change for ATOS. Starting with the retreat in September 2014, the call for reorganization within ATOS has been heard loudly and clearly.

I, along with Bill Coale and Bob Evans, was asked to serve on the Retreat Forward Task Force. This group is charged with seeing that each committee is staying on target and that progress is being made. I guess you could call us the "enforcers" of the principles agreed to during and after the retreat.

As we all know, change is often painful. Setting aside old habits for new procedures can create some anxiety. Fortunately, most



of the changes to ATOS thus far have been relatively painless and have already improved communication within the group and between the board and the membership.

Speaking of communication, one of my major concerns has been the ATOS website. I have felt, and still do, that our website is in need of significant redesign and updating. Since this website is our “face to the world” it should show all that is best about ATOS and arouse interest in our organization. As I write this piece, Mark Renwick, Ken Double and others are busy researching a total redesign of our site to bring it more in accordance with the times. Hopefully, you’ll see major changes for the better.

Last Memorial Day weekend Ken Double, Bill Coale, Bob Evans, and I convened in Massachusetts to begin phone contact with every chapter on the ATOS list. We were successful in contacting almost all chapters during that time period, and shortly thereafter we followed up on those we could not contact.

Because of this person-to-person outreach, we now have current information on almost every chapter and a contact person for each group. This updated information should appear shortly on the ATOS website.

Finally, I am pleased to say that Richard Neidich, videographer for the ATOS Technical DVD project, is scheduled to meet with Carlton Smith later in September to finish shooting the content for the first technical DVD. Carlton will lead the viewer through the steps necessary to restore a theatre organ regulator. Admittedly, this project has been a slow-starter, but we feel the end product(s) will justify the wait.

—Don Phipps

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# News & Notes

## WELCOME NEW MEMBERS

July 16 — September 15, 2015

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Robert Briere, Fiskdale, Massachusetts  
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Gerald Cox, Chicago, Illinois  
Bill Deyo, Shelby Township, Michigan  
David Fabry, Antioch, Illinois  
Jared Goldinger, Massillon, Ohio  
Linda Lamson, Mansfield, Ohio  
Bruce and Kelly Meisinger, Omaha, Nebraska  
Ralph Morris, Jr., Dearborn Heights, Michigan  
Nicholas Renkosik, Wonder Lake, Illinois  
Fred Rowe, Snohomish, Washington  
Donald Sosin, Lakeville, Connecticut  
Darrel and Jean Marie Wichman, Chesterfield, Missouri

## A MESSAGE TO ALL CHAPTER NEWS CORRESPONDENTS

Gradually, adherence to the requirement for high-resolution pictures to accompany your Chapter News submissions has been slipping. The pictures you choose and send in are almost always great shots and we absolutely want to use them if we can, and so we've been a bit lax on the image requirements.

The biggest problem has been size, as more and more people begin using the camera in a mobile phone, and it's only recently that those cameras have come up to snuff in being able to produce publication-quality images. In the Writers' Guide, we give the figure of 600 x 900 pixels as being an absolute minimum. After we crop it to fit the format we wind up with some loss, and then there is an issue with the conversion from a JPG or TIFF to the format used in publication. We've seen pictures come through with dimensions less than half that, and that makes it almost impossible to use them—even though we try.

Perhaps a better rule of thumb would be to look at file size: If it's greater than

1 megabyte (in JPG format) it should be fine. Anything less is iffy.

You don't need professional equipment to produce shots which fill the bill, but you may need to adjust the settings on your phone's camera. If you have one of the latest generation of high-end mobile phones (iPhone 6, Samsung Galaxy S6, LG G4, etc.) you have a camera with higher resolution capabilities than many "dedicated" digital SLR cameras. The three I named have at least 16-megapixel cameras.

The camera in your mobile phone may be perfectly adequate for Chapter News photos (if it's at least 5 megapixels), but you may need to dig out your owner's manual to be sure you have it set to use the highest quality and produce the largest image possible (within reason, of course). I have an iPod Touch with a 5-MP camera, and while the quality isn't adequate for feature-article illustrations, it's more than adequate right out of the box for the size we print in Chapter News.

Remember, we can reduce the size of a picture, but we can never enlarge it beyond its native size.

## JACK MOELMANN

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# Letters

## Organist Named

This photo from February 1929 shows Frank Lanterman at the console of the then-4/19 Wurlitzer in the State Theatre, Melbourne (Australia). This organ was a dual console job, the other being a slave. The left-hand console was on a lift whereas the right-hand console was left grounded to the right of the orchestra pit. Lanterman was one of a posse of American organists who came out to open up the mighty Wurlitzers at the huge number of great cinema palaces built in the various capital cities from 1928-29 throughout Australia.

The State in Melbourne was part of the Greater Union chain of cinemas and is still standing. Albeit it was twinned in 1962 to form the Forum and Rapallo Theatres, with the organ being removed at that time. The main console and organ were installed later in the Kingston Town Hall (in the southern suburbs) and has recently been refurbished and brought up to 22 ranks. The slave console spent some time in Darwin, doing what I don't know, but now forms part of the organ in the Capri Theatre, Adelaide.

In the early days of the State Theatre there were four organists on the payroll. If memory serves me correctly, Arnold Coleman was the organist at the morning and intermediate performances, whilst

Frank Lanterman performed at the afternoon and evening de-luxe performances. He was assisted by Rene Lees at the slave console, which fell into virtual disuse in the early 1930s. It was revived for a very short time in the mid 1950s in order to produce some gramophone records.

You probably know that Frank Lanterman became a Californian politician for many years. He had a theatre organ in his home. *[The organ was the ex-San Francisco Fox Wurlitzer, which now plays at Disney's El Capitan in Hollywood.—Ed.]*

Two other American organists I would be fascinated to learn more about are Stanley Wallace and Eddie Fitch. Maybe readers of the magazine may be able to reveal more about them?

Sorry to go on and on, but I couldn't resist the urge to spew forth my knowledge!

—Donald Binks  
Skipton, Victoria, Australia



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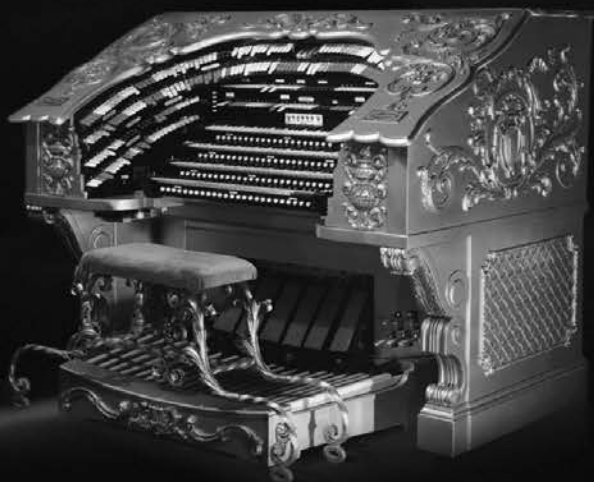


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# Retreat Forward

## RETREAT UPDATE

As the saying goes, time flies when you're having fun. The last few months have been a whirlwind of activity with everyone working hard in their respective committees on identifying solutions to the challenges ATOS faces. We must become a more professional arts organization if we are to survive. A roadmap is being laid out for the future to correct many shortcomings noted at the retreat. Much work has been done and there are many proposals in the final stages of development right now that we expect to be telling you about in the next issues of the Journal.

Our Interim Operations Manager, Mark Renwick, has been busy working with our staff in revising job descriptions and creating accountabilities. He has also been working with others in reviewing our financial operations. He is establishing reporting routines that will increase staff accountability to the board. And, he has been following up on recommendations from the Communications Committee (kudos to Richard Neidich and his team). Mark and Steve Worthington are tackling the difficult job of developing a plan to address necessary website revisions.

On the website front, the team has added and updated many important pages such as the 2016 convention and our Journal advertising and Writer's Guide pages. Awards information has been brought up-to-date. Over 135 pages were updated, deleted or repaired and the navigational structure revised where it made sense. The website committee is in the final stages of making a proposal to the board which will be acted upon at a meeting within the next month.

The Bylaws and Policies Committee led by Mike Bryant has begun to work on our hiring and election processes. They have much work ahead and many proposals will be made that will need to be voted on at the annual meeting in Cleveland.

The Nominations Committee, now chaired by Doug Powers, has been working with the Bylaws and Policies Committee on making necessary changes to the nominations process aimed at helping us attract highly qualified people to serve on the board. You will see some changes in the nominations process in this issue of the Journal and there will be additional changes that will need to be brought to the membership for a vote in Cleveland as well. This is an evolving process.

And, last but not least, Ken Double has been busy orchestrating the Fundraising Committee and getting it back into action.

While there isn't a great deal of hard news to report at the moment, I can tell you that there is a great deal of meeting, evaluation and planning taking place right now that will come to fruition shortly. We won't stop there. There is an initial short list of projects that must be tackled, and there is another long list of chores waiting to be addressed. We have plans to ask the Retreat Forward committee to review our progress and make additional recommendations.

Piece by piece. Bit by bit. Rank by Rank. It will happen.

— Michael Fellenzer  
Chairman of the Board

*Piece by piece. Bit by bit.  
Rank by Rank.  
It will happen.*

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# Unsticking a Sticky Subject

BY MIKE BRYANT

In a previous pair of articles (“A Sticky Subject,” [May/June and July/August 2013]) we discussed the selection of adhesives for particular uses in organ work. Hot hide glue is our choice for most uses, followed closely by fish glue, because of its longer working time and the fact that it is liquid at room temperature, making it convenient to take along in your repair kit.

Both hide glue and fish glue are “reversible” adhesives, meaning that the bond can be relatively easily broken and the glued joint separated. Despite this characteristic, both result in very strong joints because they shrink as they cure, pulling the joint together.

Other types of glue are “non-reversible,” meaning the bond cannot be easily broken. Epoxies fall into this category; the majority of common glues fall somewhere in between.

The one which seems to be the bane of those who regularly encounter it is white or “carpenter’s” glue. There are differences between various white and yellow glues, and between those labeled “carpenter’s glue” and those not. We’ll ignore those differences for the purpose of this article, because they aren’t the one characteristic we’re concerned with here: that characteristic is that they aren’t easily reversible.

Why do we see so much of it? Perhaps it’s because it is so readily available (you can buy it everywhere from your neighborhood grocery store to your local home center to specialty wood shops); perhaps it’s because it is the only glue some people think of when something needs to be stuck together; perhaps it’s because it was the only thing available at the time it was needed. Or, perhaps it was used because the user just didn’t give a fig about the next guy who might have to work on the piece in question, or for the eventual owner who would be footing the bill to undo his work.

Whatever the reason, there is a lot of it out there; sometimes it’s a perfectly appropriate choice for the application, and sometimes not. If you are laying up boards to create a wide panel, you probably don’t want those boards to come apart in the future. Carpenter’s glue is a suitable choice. It makes a strong joint which is impervious to heat and water after it cures, and will last longer than you or I will be around to worry about it.

Some of those characteristics, though, are just the opposite of what you want for gluing leather to a wood surface, or mounting a pneumatic on a board, yet that

seems to be where we most often encounter it.

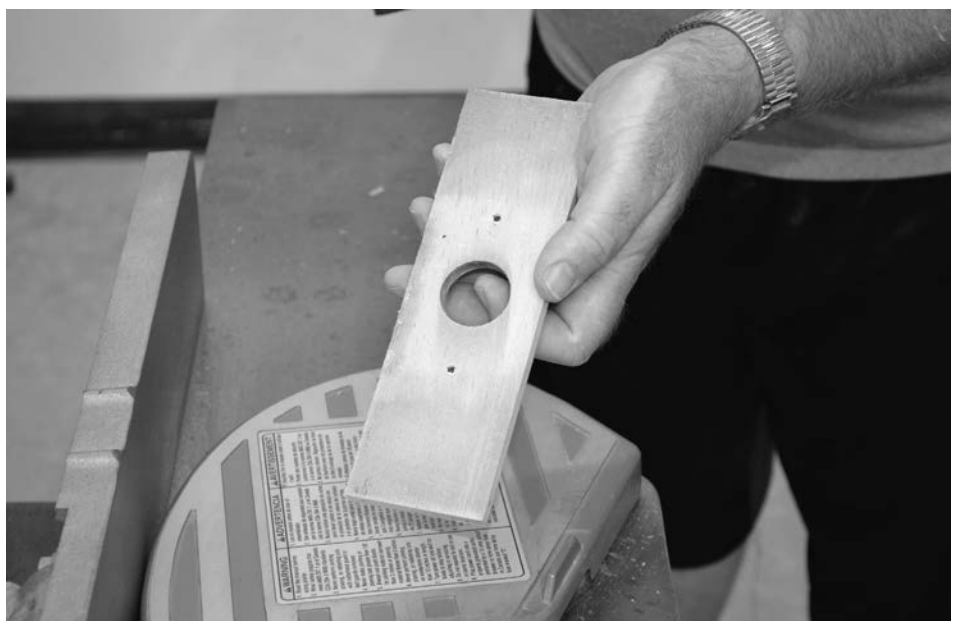
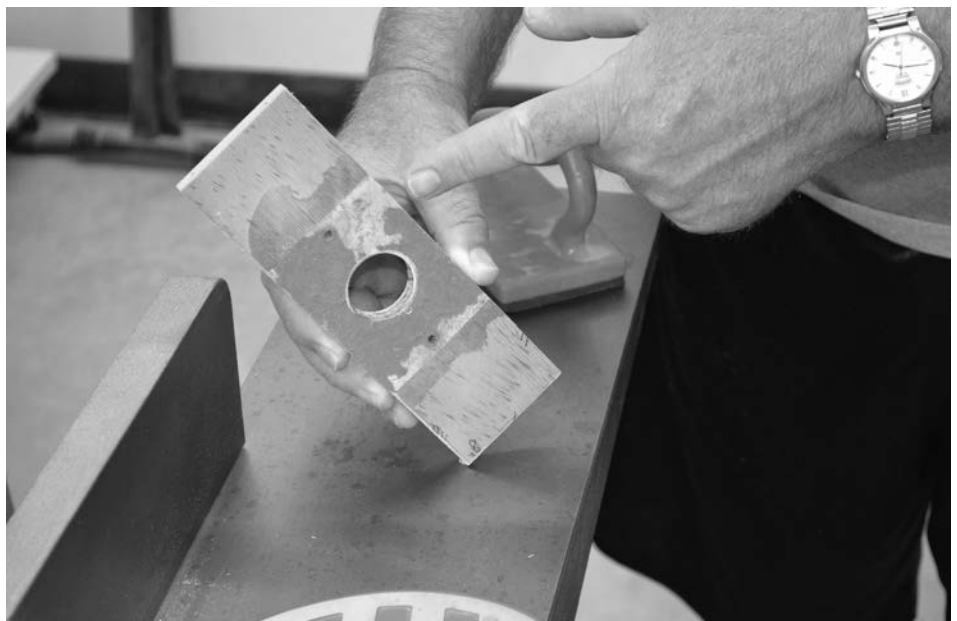
How do you know you're dealing with white glue, and how do you deal with the mess? Detecting it is pretty easy. It doesn't dry clear, like hide or fish glue; it has a milky, often yellowish tinge. Second, if you try to sand it, it becomes gummy and spreads; hide or fish glue will sand off cleanly. Third, if you apply heat, hide or fish glue will liquefy and eventually crystallize; white glue will soften a bit but remain gummy and won't give up its hold on whatever it's stuck to.

The most extreme example I've encountered was a Wurlitzer chest a few years back where not only were the secondary pneumatics mounted with white glue, but the installer had built up a "dike" around each one with glue, presumably in an attempt to stop leaks which must have existed. The pneumatics were also covered with Perflex (which is a topic for another story...). The combination of the two might have made some think the chest was headed for the scrap heap.

Instead, we made the decision to salvage the chest. The wood was in generally good shape, the bottom boards were fine—free from warpage or other damage, and the toe board was likewise flat and showed no sign of delamination.

First, we had to get the primary and secondary pneumatics off. The primaries were easy: we simply threw out the L-channel with the primary pneumatics attached, made a new one (a task which is not terribly difficult), and made and mounted new primaries.

You can either buy new, pre-assembled primary pneumatics from organ supply houses, or you can easily make your own on a table saw. Just remember that the grain needs to run parallel to the long edge of the pneumatic. Top tip: once you locate the exact point at which the hole for the valve wire will be drilled, drill all of the blanks with the small bit. Half of the blanks will be the bases, and will need larger holes. The small hole will serve as a locating point for your brad-point or Forstner drill bit, giving



*From top:*

*This gasket was made of blotter paper (very tough to find these days) and applied with white glue.*

*We took two passes on the jointer—with the infeed table set to take off less than 1/32" on each pass*

*This is how the bases came out; we checked with a sanding block to be sure we had removed all traces of white glue*

you a perfectly-oriented and aligned pair of holes.

The secondaries were another story. The first challenge was to get them off with, ideally, no damage to the underlying wood or, if that wasn't possible, the least amount of damage possible. Remember, whatever damage we do, we also have to repair and wind up with an air-tight fix.

Pneumatics which were originally attached with hide or fish glue, and with paper or thin leather gaskets, will generally come off easily with a sharp rap with a mallet. The technique is to use a piece of wood wider than the pneumatic against the base of the pneumatic, and give it a smack. It will generally pop right off.

If that doesn't work, you may be tempted to beat on it until it gives up. Trust me—you don't really want to, unless you really enjoy repairing wood surfaces. Picture this: the grain runs along the length of the wind bar. The grain on the pneumatic runs along the long dimension of the pneumatic, which is generally mounted with the grain at right angles to the wind bar. If you beat on the pneumatic, you'll be attacking the wood of the wind bar across the grain, which is the "weak" direction. The glue is stronger than the wood, so when the pneumatic and its mounting gasket finally admit defeat and give up, it will very likely take a chunk of wind bar with it.

If the sharp rap doesn't pop it off, then we'll need to take a different approach. First, we need to admit that we are probably going to sacrifice some pneumatics. Secondaries are not as easy to make in the average home woodshop, so you may be faced with finding replacements. Again, they are available from organ supply houses.

If you have the tools and choose to make them yourself, you'll need a tapering jig for your table saw to make the bases, and for the bases with elongated exhaust holes you'll want to have a sharp 1/4" or 1/2" chisel. If you keep in mind that the hole in the wind bar is round, you'll probably conclude that rather than making an oval hole in the base, you could make a slightly-oversize round hole more easily and it would work just fine. You'd be right.

Using a putty knife or a chisel—either should be wider than the pneumatic—try to get it started between the pneumatic base and the gasket and gently tap to get a purchase on the base. Without digging into the wood bar, try to pry up the pneumatic.

If you use a chisel, put the bevel against the wind bar so the flat edge contacts the base of the pneumatic. This enables you

to use the bevel as a fulcrum point to help lever up the pneumatic.

If you're removing all the secondaries, application of hot air from a heat gun may help soften the glue enough to help break the bond; it will also shrink and harden the leather, but you were going to have to re-leather the pneumatic anyway. Don't try this for a single secondary. Chances are that you'll heat the adjacent secondaries and the "death spiral" begins.

The other usual technique of applying moisture won't help you if you're dealing with carpenter's glue, although if the gasket is paper, adding a little moisture once you've gotten it started may well soften the paper enough to help the layers separate and allow you to peel the gasket apart.

Again, the watchword here is "gently." Especially if you're able to get some heat on the subject, as the glue softens you can gradually ease the pneumatic away from the surface, and that will minimize the damage you'll do to the wind bar.

You can also apply the heat directly to the blade of the putty knife (I wouldn't use this technique with a good-quality chisel). If you get it hot enough, it will help cut through the glue.

Now that you've managed to remove the pneumatics, hopefully without damage to the wind bar, you are faced with removing the remains of the glue and gasket.

The usual methods won't work suitably. Sanding will generate heat, and heat will just turn the glue into a goopy mess which will spread and infiltrate more grain. A hot, wet rag will do little but cool off. Attempting to "slice" the glue off with a razor knife or chisel will probably do more damage to the wood than the glue.

What's left? A thickness planer.

You'll need to remove the wind bar from the end pieces, and you'll need to get the cross braces off.

Wurlitzer glued the joint between wind bars and end pieces on the outside bars, and on any inside bars where there was a pressure differential between adjacent ranks. For example, the wind bar between a Vox Humana and a flute or string would have been glued in to help prevent leakage from the higher pressure rank to the lower.

Chances are, any glue on the end pieces would be original hide glue, and hide glue is, remember, reversible. If you heat hide glue it will revert to a liquid state. But if the glue is inside the joint, how do you heat it? You heat the joint.

Your objective is to slowly warm the joint until the glue softens, at which point you can separate the pieces. You only need

to get it up to about 140°F to liquefy it, and that's not hot enough to damage the wood. The trick is for the heat to penetrate the joint enough to soften the glue, and you don't need to come anywhere near 140° to achieve that.

Enter the incandescent heat lamp. Set it up a foot or so away from the joint and turn it on. Monitor the surface temperature of the wood carefully—remember the wood is finished, and you don't want to blister the shellac. If the surface temperature is too high, move the lamp farther away. Eventually the heat will penetrate far enough to soften the glue, so be patient. When you have the wind bar out you can run it through a thickness planer.

The wind bar has strips mounted top and bottom on the side opposite the pneumatics (bottom- and toe-boards mount to these strips). These will allow the bar to sag in the middle as it goes through the planer. To prevent this, set the wind bar on a piece of wood which fits between these two rails. The wood needs to be as long (or longer) as the wind bar, and needs to have been surfaced to assure the faces are flat and parallel to each other.

Run the wind bar through the planer, taking a minimal amount of material off on each pass—I shoot for about 1/32" until I get close to the wood. At that point I drop down to about 1/64". You may wonder why I take such small passes. The answer is twofold. First, the less glue I try to shave off on each pass, the less heat I generate, and that helps to keep the planer knives from gumming up. Second, in order to get the white glue off completely, I do need to take a bit of wood off the surface—but only the amount that the glue has actually penetrated, no more. If I remove too much, I may change the relationship between the pallet spoon and the tab on the pneumatic (making them too tight and causing murmurs), and have to readjust all the spoons. I may still have to do that, but if I don't contribute to the misadjustment, I haven't made additional work for myself.

I'm going to have to take all the glue off with the planer. If I resort to a sander I'm going to generate too much heat because I'll be grinding—relying on friction, rather than slicing. Friction generates heat, and heat is the enemy here.

Continue planing until your entire surface is completely free of any signs of white glue. When it's all totally gone, job done. You can now begin reassembly.

You can either mount the secondaries now, or put the wind bar back in and mount them later. Which option you choose will



probably be driven by how much mobility you have with the chest. If you can stand it on its side, it may be just as easy to mount the secondaries with the wind bar in place. If not, it's probably easier to mount the secondaries with the wind bar on the workbench. Because you've removed material from the face of the wind bar, it will fit just a bit more loosely in the end pieces, so you'll need to assure it doesn't leak between adjacent ranks. Top tip: rather than just gluing in a wind bar to prevent crosstalk, also put a thin strip of leather on the higher-pressure side of each joint. That will effectively kill any crosstalk. Don't forget the cross-braces.

Now let's talk about the pneumatics. As we said earlier, there are ways to salvage the secondaries, but you may prefer to simply replace them—purchasing, if you aren't equipped to make them. They aren't cheap, but your labor has value as well, and you may not have the tools in your workshop.

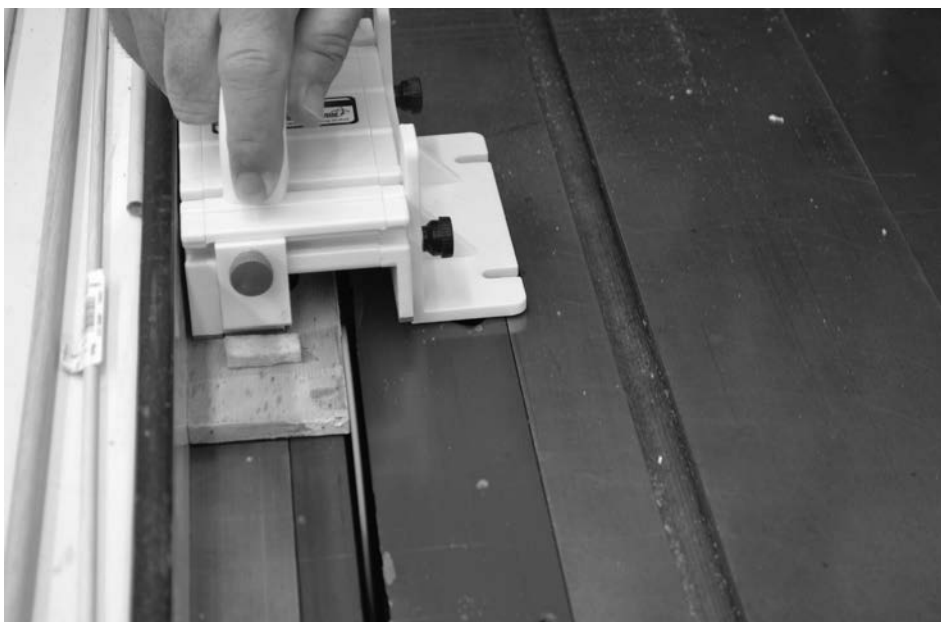
The next things we'll discuss involve high-powered tools with exposed knives and blades. Before you begin, be sure you've read, understand, and follow all the safety precautions for the tools you'll use. Read the sidebar for a personal cautionary tale.

We recently had a Robert-Morton Marimba/Harp in the shop for restoration. White glue had been used on the leather for the power pneumatics. The accompanying pictures illustrate the process we used for cleaning them off.

The process isn't difficult, but it does require some advance planning and very careful setups. The Morton harp has two different widths of power pneumatic; both sizes are the same length. First step is to remove the battens and peel off the leather. For starters, keep the top and bottom pieces together, and grouped by size—narrow ones in one group, wide ones in another.

Stack the pieces like a deck of cards, square them up, and look for any which are either narrower or shorter than the others. Take them out of the stack and set them aside for now, again keeping the top and bottom pieces of the pair together.

From this point forward, it's less important to keep the remaining pieces

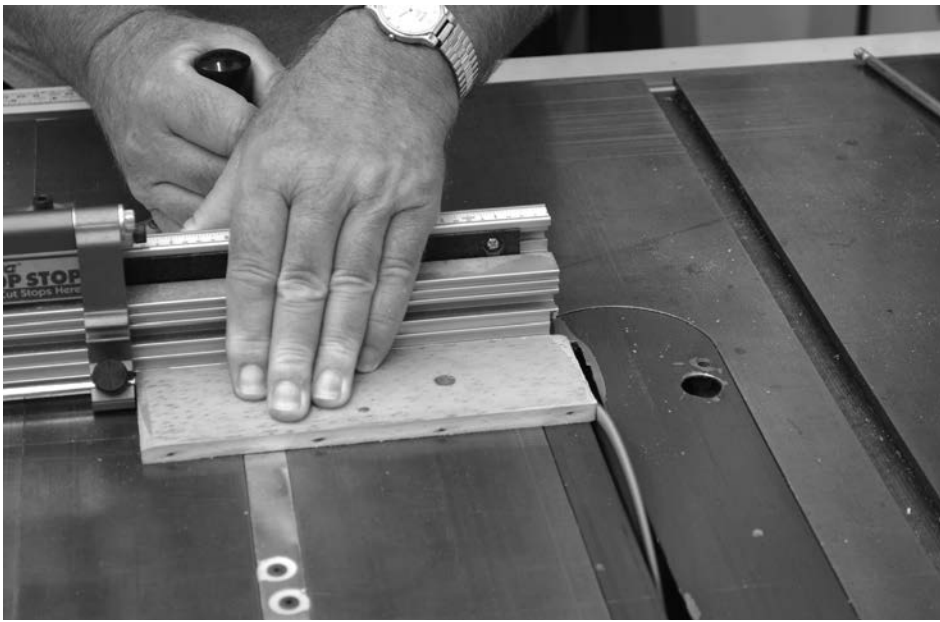


*From top:*

*Setting up for the first cut. Notice how the blade just barely contacts the workpiece*

*Notice how little material is being removed*

*Setting up for cleaning off the ends*



together in top and bottom pairs—so long as you keep the sizes separated.

If the gasket was applied with white glue, the method I prefer to remove it is to use a jointer. I set the depth of cut to 1/32" or less; a couple of passes takes the gasket down nicely. Why a jointer and not a planer? The inside of the base has a felt pad which would prevent the base from sitting

flat on a planer. With the jointer, that isn't an issue.

The jointer is one of the most dangerous pieces of equipment in the workshop. Distractions can cost you dearly, and must be avoided at all costs! Be sure you use a good push block that won't slip on the workpiece, and be very diligent about keeping your hands well away from the cutter head.

The power pneumatics on a Morton harp are secured from the outside by two screws through the base. There are two corresponding holes in the top piece to get the screwdriver through. If the base gasket or the leather was attached with carpenter's glue, chances are the leather or paper covering these holes was as well. You'll probably be re-shellacking the tops, so you

might as well run them through the jointer at the same time.

Now we'll address cleaning off the remaining leather residue and the glue from the blanks. For this, we'll use a table saw. The technique is simple, but it's important to follow the steps in sequence, exactly.

Take one of the blanks and lay it lengthwise against the blade; run the fence up against it and lock it down. Remove the blank and release the tension on the fence slightly. Give the fence the slightest nudge toward the blade and lock it down again. Now, put the blank up against the fence and move it forward until it just contacts a tooth of the blade.

The blade should just barely contact the wood beneath the leather residue. Our objective is to remove the leather fuzz and the glue beneath it, and only as much of the wood as the glue might have penetrated, which should be a minuscule amount.

How do you know how much to take off? Turn on the saw and, using your push block, run the blank through the blade. If you can still see glue residue, reset the fence and run the blank through again. Each adjustment of the fence should be minute, nearly imperceptible. When you can't see glue any more, hit the edge with a sanding block having some medium-grit sandpaper attached. If there is glue left, it will appear as a sticky smear on the wood. If there's no smear, you're done.

Now, run all the blanks of that same width through. When you're finished, you're ready to move on to the next step.

Perform the same setup steps as you did before, but this time with the edge you just cleaned off against the fence. Once again, when the setup is finished, run all the blanks of that width through.

Repeat the process for both long sides of the other width blanks. When you're finished, we'll move on to the ends.

The process is the same, but instead of using the fence we'll use either a miter gauge or a sled to assure we have a square cut. The important thing is that you are able to secure a stop block to the gauge or sled so that each cut is identical. If the stop block shifts, you'll have problems.

For the end cuts, the sequence is important. One end of the blank will have had a double layer of leather partway across. This will be visible as a slight ridge on the end. This is the end you want to clean off first, so you have a square end to reference for the second cut.

When you have the first cut set up, run all the blanks through, then set up for the

*From top:*

*As before, notice how little material is being removed. Looking closely at the long side of this blank, you can see that we've managed to clean off all traces of white glue with minimal wood removal*

*The white glue extended over to the battens; notice three different types of wood. From top, maple, pine, and poplar—homemade, maybe?*

second cut and run them all through again. This should give you perfectly matched pairs of top and bottom blanks, less the off-size sets you set aside at the beginning of the process. For those, you'll clean off each pair individually, so your pairs will wind up matched for size.

You know that hide glue and fish glue won't stick to a non-porous surface, and shellac qualifies as "non-porous." So, we need to mask the edges of the top blanks before finishing. Our technique is to clamp a bunch together in a stack about 2" high then wrap the stack with painter's tape (we prefer the 3M "EdgeLock" series). Using a razor knife, we just cut the tape between the blanks.

For the same reason, we also use 3/4" diameter adhesive dots over the holes in the top blanks so we have raw wood to glue the leather seal to. If we forget (it happens...) we use burned shellac to adhere the leather instead. In that case, we just have to let it set up longer before we put air pressure on it.

This particular harp had the gaskets applied after the battens had been installed, so those edges were also covered with white glue. We could probably have salvaged them, but they were a mix of maple, poplar, and pine and the dimensions varied all over the lot. Nearly half appeared to be homemade, and we concluded it would be faster and easier to make new ones from a block of maple. Four long and four short battens per pneumatic equals 196 of each, which took a couple of hours to cut with the table saw.

If you don't have the tools to enable you to safely make 1/8" cuts to slice the battens off the maple block, you may be better off buying new batten material from one of the organ supply houses. It isn't prohibitively expensive, it comes in multiple widths, and you can easily cut it to length.

Wrapping up, white glue doesn't necessarily have to consign a part to the scrap heap. It's usually possible to salvage it, although it may take quite a bit of extra work. With care, a diligent eye toward safety, and the proper tools, you can recover almost anything.

## A PERSONAL STORY

A few years ago I lost an argument with the table saw in the shop. I don't remember the accident. I have always been diligent about safety, but for some reason after shutting off the saw, I must have reached across the blade for some reason. It was a stupid thing to do, but accidents often arise from stupidity—and careless equals stupid. The blade was slowing down, but hadn't come to a full stop yet. All I remember is my left arm being thrown back violently (picture a major-league pitcher delivering a 100+ mph fastball, but in reverse). I severed the nerves and flexor tendons in the index and middle fingers of my left hand, and cut partway through the bone on one. I was lucky—I still have those fingers.

Fortunately, I was operated on by a surgeon who, I'm told, is one of the top hand surgeons in the Pacific Northwest. That was purely the luck of the draw—he happened to be on call that day. I underwent two surgeries (the repaired tendon on one finger separated) and several months of physical therapy.

I never took any of the pain medication prescribed after the surgery, but that doesn't mean recovery was a walk in the park. Having the dressings changed the first couple of times was excruciating.

Within about a year and a half, and after a great deal of work, I regained function to the point where I could play the organ without embarrassing myself on second touch, but even now, over six years later, I still don't have pre-injury sensation in my fingertips, and because the first joint doesn't bend on its own, I have very little grip strength in my left hand.

Why am I telling you all this? To explain why I'm about to do something we've never done before. To my knowledge, we have never recommended a commercial product in the Journal. If it were not for the potential for permanent injury and my "teachable moment" I might not feel as strongly as I do. But if I can help to prevent one person from having an experience like mine, I'm going to do it.

Please understand, this is MY opinion, and mine only. It does not represent a position of ATOS.

You'll notice in the pictures that we're using a somewhat complex-looking push block. This is the GRR-Ripper from MicroJig. This is the first product I've seen that appears to have been designed from the start with maximum safety in mind. You can use it on a table saw, a band saw equipped with a fence, a jointer, or a router table.

It grips the work piece securely so you can both apply downward pressure to keep the piece against the table, and side pressure to keep it tight against the fence all the way through the cut, eliminating the need for a featherboard. But the best feature, in my opinion, is that it keeps your fingers safely away from the blade or cutter head.

They also offer a side leg which will allow you to cut strips as narrow as 1/8" which makes it a breeze to cut new maple battens for the power pneumatics. As we mentioned in the main article, if white glue was used on the base gasket, chances are good that the gasket (and the glue) extended outside the base, all the way to the outside of the batten. Cleaning that off is often more difficult than getting the gasket off the base; it's faster and easier to make new ones—if you have the tools to do it safely.

They aren't cheap: about \$110.00 for the "advanced" model if you add the 1/8" leg and the handle bridge (which distributes the downward pressure evenly across the width of the push block), and if you're ripping long stock you'll want two. Of course, a couple of hundred dollars pales in comparison to thousands of dollars in insurance co-pays and deductibles, months of physical therapy, lost productivity during recovery, and the permanent reminder that "you can't fix stupid."

The GRR-Ripper is available from some home centers and most woodworker's shops, as well as online. If you're a serious woodworker, or if you particularly value your fingers, give it a look at [www.microjig.com](http://www.microjig.com).

# Name the Organists

Our members are apparently a pretty well-versed bunch, because we had responses on 15 of the 20 pictures we ran in the July/August issue! Not only did we get a good number of responses, but some of the pictures triggered memories you wrote us with or related to me during conversations at the convention.

Of course, we had some “way out there” responses as well. It’s hard to say whether they were serious or tongue-in-cheek, but they were fun. Nearly all the responses we had correctly identified Mary Pickford as the mystery organist, and one fellow explained his conclusion by pointing out that the kneeboard was missing from the console, and he speculated that the organ installation may not have been complete when the picture was taken.

Some of them were widely-distributed pictures, such as the picture of Jack Ward at the Radio City Music Hall console; others were not. Considering that many of these organists had regional, rather than national, followings, we think 15 of 20 is a pretty good number. Now, who is going to name the remaining five?

(All pictures from the MacNeur collection)





**Tom Sheen**



**Weldon Flanagan**



**Billy Nalle**

?



Randy Sauls



Stu Green



Mildred Fitzpatrick





**Tom Sheen**



**Weldon Flanagan**



**Billy Nalle**



**Frank Lanterman**



**Leonard Smith**



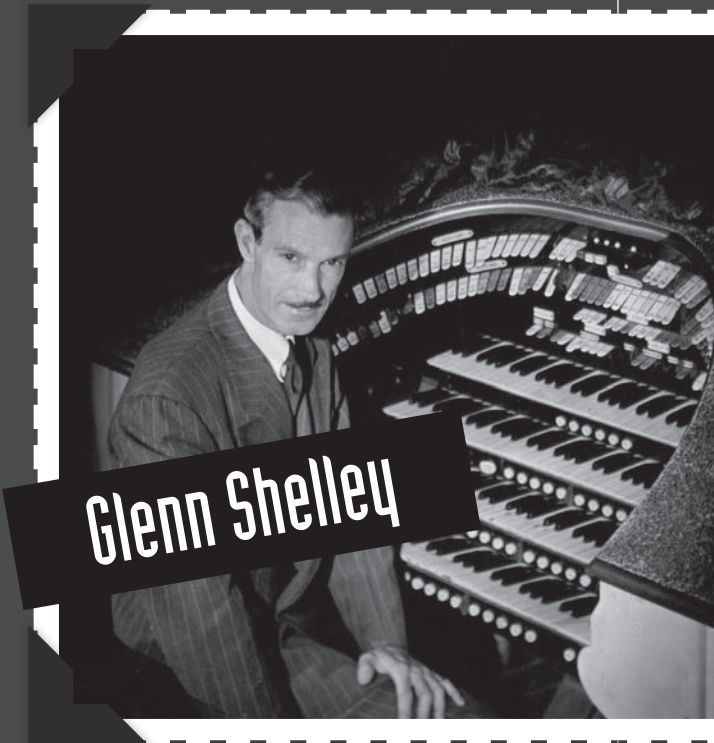
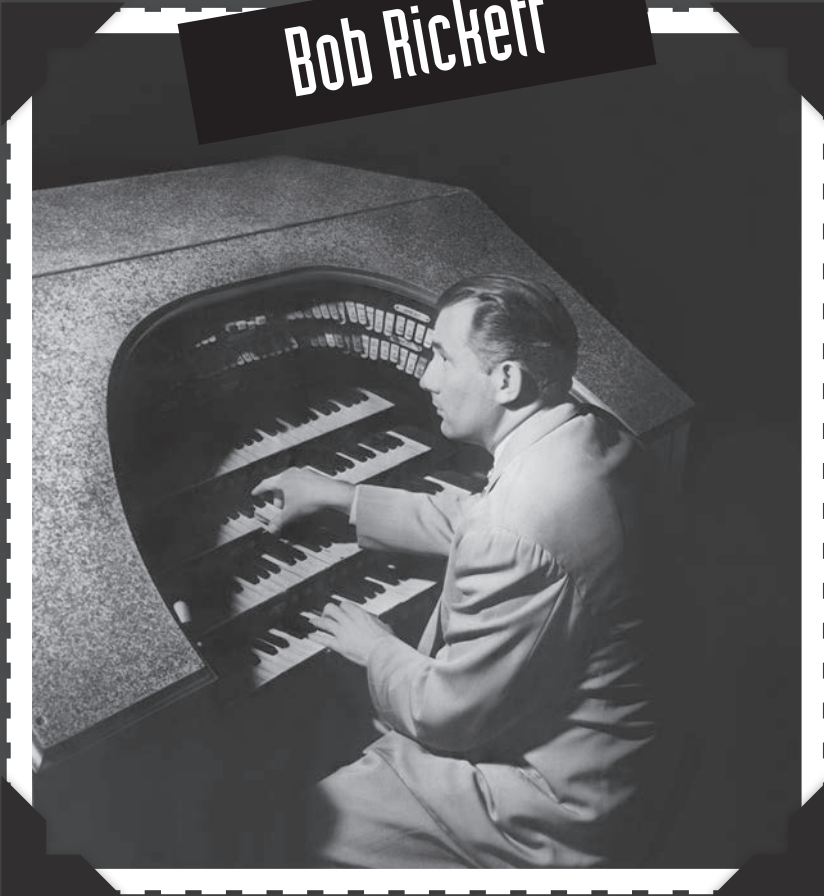
**Hal Beckett**



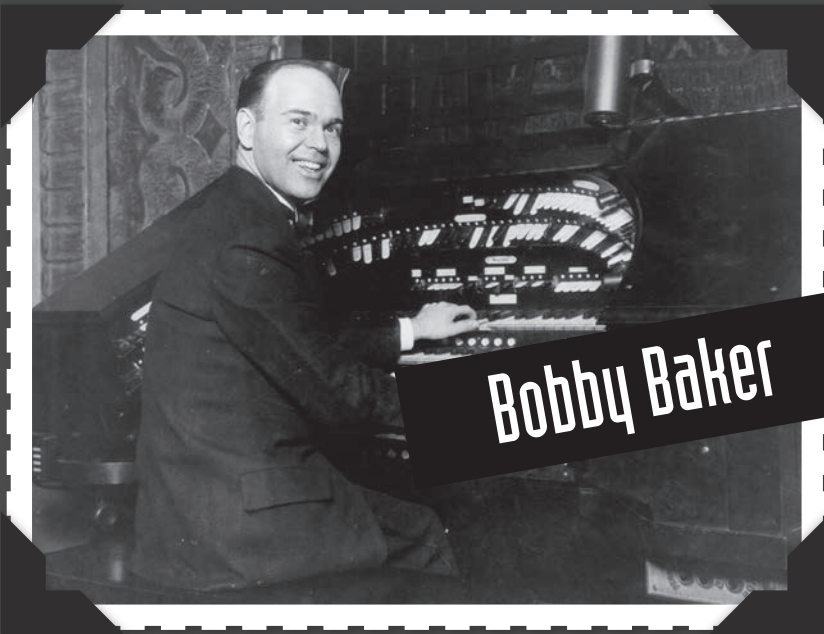
**Mary Pickford**



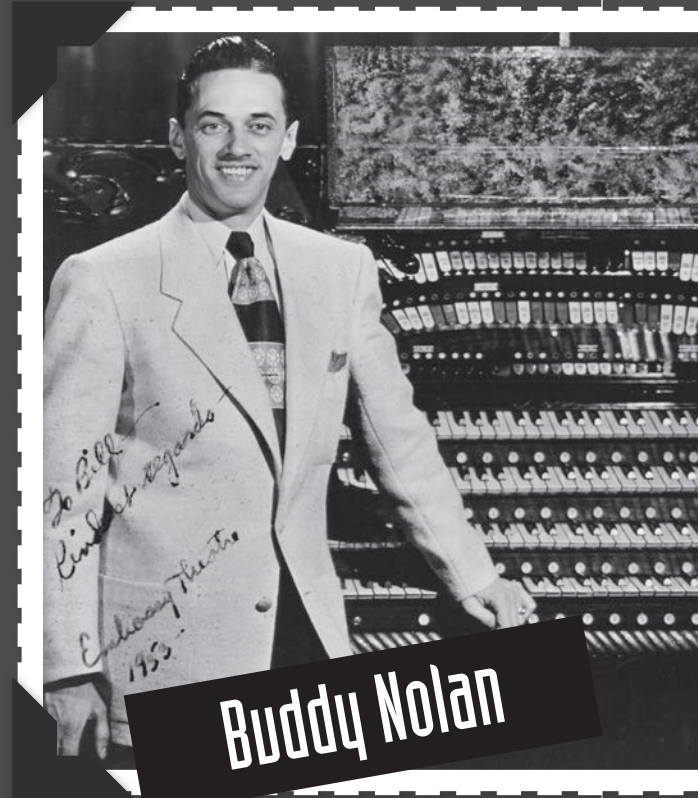
**Bob Rickett**



**Glenn Shelley**



**Bobby Baker**



**Buddy Nolan**

## CENTRALIA'S FOX THEATRE

BY MIKE BRYANT

This story is a bit of a mix of “small world” and “déjà vu all over again.”

The “small world” aspect takes us back to the late 1960s/early 1970s. I had moved from the San Francisco Bay Area to Reno, where I would spend the next 27 or so years. I worked for a piano and organ dealer, and was active in what passed for an “organ club.” With the exception of Sherman-Clay, the Hammond dealer, none of the other brand dealers sponsored brand-specific clubs. There was a “non-demoninational” club which made the rounds, though (good thing—I’ve always been a mediocre Hammond player).

The market was very collegial—nobody got upset if you played somebody else’s brand. I worked for the Baldwin/Conn dealer, but played on Allens, Hammonds, electronic Wurlitzers, and even the odd Schober in churches in addition to Baldwins and Conns and, through the club, played on everything else under the sun.

A couple of times the club met at the Southwest Reno home of a delightful couple, Fred and Eva Beeks, where a “real” Wurlitzer was installed (i.e., one with pipes...). Reno then being a vast wasteland as far as theatre organs were concerned, these were much-looked-forward-to events. There were plenty of pipe organs in Reno and the surrounding area, but they were all church organs. Not a jazzed-up tremulant to be found, except at the Beeks residence.

The story of the Beeks Wurlitzer and its travels is the “déjà vu” part of the story. Wurlitzer Opus 1232 was originally installed in the California Theatre in Dunsmuir, California in 1925. Dunsmuir is a small town on Interstate 5 in Siskiyou County, a little over 200 miles north of Sacramento.

In 1931 the organ was removed from the California and purchased by John Leininger, who installed it in his mother’s house in Redding, another Northern California city, where it remained for several years. The house was slated for demolition in the 1950s to accommodate freeway construction.

Vern Gregory, a prominent San Franciscan who had accompanied silent films in his youth acquired the organ in the late 1950s, and installed it in the third floor of his business in San Francisco (Gregory and Falk, a high-end lithographic firm). Many events were held there and, according to long-time San Francisco organ man Edward Millington Stout III, tapes still exist of the great Larry Vannucci performing on Opus 1232.

During Vern Gregory’s ownership, it had been enlarged with the addition of six Smith ranks and a third manual had been added to the Wurlitzer console. Gregory sold the organ in about 1962. The new owners were Fred and Eva Beeks, who purchased it about eight months after their first date. As Eva described it, “Enter the magic of the first midnight George Wright concert at the San Francisco Fox, a couple on their first date; these two very careful, cautious people getting married five months and 22 days later, purchasing the said Wurlitzer two months later.”

Opus 1232 was installed in their new Reno, Nevada home in 1962 where it remained until 1991. During that time it was played

by a number of organists, including Rex Koury, “Tiny” James, Candi Carley and, way down on the “A...B...C...” list, the author.

Fred eventually retired from Nevada Bell and he and Eva packed up their beloved Wurlitzer and moved to Skagway, Alaska. I moved to Seattle in 1996 and didn’t give the Beeks Wurlitzer another thought until a friend of mine from Reno who made annual fishing trips to Alaska with his daughter showed me a business card with a familiar-looking fellow by a pipe chest. He said “Do you know this guy?”

The guy was Fred, and the address on the card was in Skagway, Alaska. I’ve been in Alaska once, in 2000, but as I was going through Skagway in the dead of night, didn’t stop by. Can you imagine the response if I had phoned at 1:00am and said “Hi, we met about 25 years ago in Reno...”? Now, Fred and Eva are probably simply too nice to just hang up on a call like that, but still....

Eva recalls, “In the fall of 2004 we were contacted by representatives of the California Theatre in Dunsmuir, California. They indicated the theatre was being restored and asked about the possibility of getting the original organ back. By this time we had decided that we did not want to live in Alaska for the rest of our lives and this would be a good final disposition of our beloved organ. (Our daughters had asked that we not die and leave the disposition up to them.)

“We agreed to give the organ to the theatre if they, the theatre, would pay the removal and shipping expenses and pay to have the organ restored by Crome Organ Company in Reno. They agreed to this. We then removed, crated, and took the organ back to Reno.

“The Dunsmuir project failed and we now had an organ in storage at Crome’s that had to be moved. Our house in Anacortes [Washington] was too small for an organ installation and I was then 70 years old and not anxious to remodel to accommodate an instrument which would soon have to find another home. We advertised it and were offered \$3,500, as-is, where-is. We foolishly considered it as an insult, but it would have been best for us financially.

“Enter a small group called “Opera Pacifica” which had recently purchased the Fox Theatre in Centralia, Washington. They appealed on-line for a theatre organ, the previous one having been removed in the 1960s. We spent \$10,000 of our own money and untold hours to gift and install it in the Centralia Fox (and were unfortunately unable to claim any moving or installation expenses on our income taxes). Installation consists of an original Wurlitzer Style D, plus a Gottfried Kinura. We left the project in 2007, not knowing if anything would ever happen there.

“But something did happen, when home-town boy Scott White returned to Centralia with a big dream, and with the City of Centralia’s blessing, formed Historic Fox Theatre Restorations. The theatre is once again alive, with a beautiful new blade sign and marquee. The facilities are used daily by a concessionaire, making the building corner look active once again. Classic movies are shown two Saturdays a month, sponsored by local entities and the theatre is used by many groups for live events.”

Your author has driven I-5 between Seattle and points south countless times in the past 19 years, but never got more than a block off the freeway in Centralia. The sole reason I could see for getting off the freeway was for a cholesterol infusion delivered by the chicken-fried steak dinner at the Country Cousin restaurant.

I had heard of the installation at the Centralia Fox, and kept making mental notes to follow up and see if it might be worth an article. The trigger was an e-mail from Fred and Eva announcing a silent movie at the Fox, sponsored by them, and commemorating Fred's 30th birthday. As an added enticement, they mentioned that the film, Buster Keaton's *The General*, would be accompanied by a blind organist.

Now, I've heard silent film accompaniments which sounded as though they were being played by a blind organist, but never one actually accompanied by a blind musician. I had to see how this would work.

I arranged to meet Fred, Eva, and the organist, Nick Nicholai, and his wife Judy, at the Fox on the morning of the event. Fred, Eva and I spent a bit of time reacquainting ourselves with each other, and I had an opportunity to get up-close-and-personal with the organ.

Going back to the "small world" aspect of the story, the modified Wurlitzer console had been recently replaced by the Marr & Colton console from the Puget Sound Theatre Organ Society's Haller Lake organ which, in turn, had received the three-manual Wurlitzer console from the late Ray Whelpley's residence Wurlitzer.

The six Smith ranks added by Vern Gregory had been removed, leaving a stock Style D with an added Kinura. The Marr & Colton console had controlled eight ranks at Haller Lake, and was a much better fit for the seven ranks in the Fox than the Wurlitzer.

The installation is a tight fit. The chamber is under the stage, carved out of two small dressing rooms. Despite the speaker cabinets partially blocking the egress, the organ definitely speaks out and fills the theatre.

I sat down with Nick Nicholai and his wife, Judy, to talk about his accompaniment.



*The California Theatre in 2009 (Photo by Bruce Fingerhood; used by permission)*

*The new sign and marquee at the Fox Theatre, Centralia, Washington*



# Fanfare

They had been working with the DVD for some time. Judy sits at a laptop with a microphone; Nick sits at the console with a headset. Judy describes the action and feeds him the cues.

The cues were tight, the themes were appropriate and consistent, and all in all, it was a better accompaniment than many I've heard.

What's even more remarkable is that this was the first silent film Nick ever accompanied—with or without Judy's help! It certainly helped that both Nick and Judy are accomplished musicians. Nick holds a Doctorate in Music from Michigan State University, and performed for many years with a number of swing bands, including Louis Armstrong, Paul Desmond, and others. He worked for many years for the Hammond organ company as a clinician and performer, spending a great deal of his time on the road. Judy is a very fine singer in the Julie London vein. Visit their website, [justintimejazzduo.com](http://justintimejazzduo.com), for more about this most talented couple.

The theatre, like the organ, is a work in progress. There is an active fundraising program in place, and it's multi-faceted. The day *The General* was presented, the lobby had a large display of the floor layout, showing which seats had been "sold" (sponsored) and which were still available. To further entice sponsors, a sample of the "new" seats was prominently positioned right in front of the display.

Upstairs, in the balcony lobby, Eva was busy setting up for the silent auctions (two—one for each performance of the day). Downstairs, patrons were buying raffle tickets.

The corner of the building houses Holley's Place, a frozen yogurt shop owned and operated by Holley Keiser, a delightfully energetic and outgoing young woman. The yogurt shop has a door into the Fox lobby and is open every day, so there is always activity around the building—which goes a long way toward giving the impression that the building is far more vibrant than it might appear otherwise. Being a pretty savvy businessperson, Holley also has the concessions in the theatre (just across the lobby).

Prices are reasonable, the yogurt is good, toppings are widely varied, and the energy coming from Holley (who seems to know most of her patrons) makes you want to buy more. Not a bad business model.

Does it work? Is there a chance they'll get the restoration finished? You be the judge: The day I was there, they had just reopened the men's restroom on the balcony level. It was totally in keeping with the '30s look, the heyday for the theatre. And the fundraising activities for the day netted something over \$2,800, according to Fred and Eva.

I'd say they have a pretty effective program going on. Most silent movies I've produced or otherwise been part of have, at best, broken even. The fact they could net what they did is a pretty solid indication that they've hit on a winning formula.

And, just so we don't forget, Happy 80th Birthday, Fred!



*Fred and Eva sponsored the showing of *The General* to help celebrate Fred's 80th birthday*

*Holley Keiser, bundle of energy and proprietor of Holley's Place, behind the counter; she also runs the theatre concessions on the opposite side of the lobby*



*Clockwise from top left:*

*The chamber was once a dressing room; from left, the ranks are stock Style D: Vox Humana, Concert Flute, Salicional, Tibia Clausa, Open Diapason, Trumpet. The added Kinura is on a single-rank chest behind the Trumpet*

*Judy watches the film on a laptop and feed the cues to Nick through a headset*

*Nick (left) and Judy Nicholai (right) rehearse before the showing*

*Eva works on setting up the silent auction bid sheets in the upstairs lobby*

*The Marr & Colton console which replaced the Wurlitzer D console. Yes, Fred is entitled to wear a train conductor's uniform; during his time in Alaska he was a conductor on a small railroad in the Skagway area (there's that connection between pipe organs and trains again!)*

*Fred Beeks in the chamber*



*The old Hollywood marquee with the new blade sign (Photo by Mike Bryant)*

# PORTLAND'S HOLLYWOOD THEATRE

## AN UPDATE BY JACK POWERS (All photos by Gary Nelson except where noted)

In the early 1990s the Columbia River Theatre Organ Society was formed. It was called the “Columbia River Organ Club” back then, and as you might expect, people shortened it to “CROC,” which some thought wasn’t a very good name for a group that wanted to be taken seriously. The name was changed when the group became an ATOS chapter.

The Hollywood Theatre, a 1926 neighborhood house in northeast Portland, had a small Wurlitzer organ installed when it was built, a Style H 3-manual, but the organ had been removed many years before. In the years since, the theatre had been converted to show Cinerama films, and the large curved screen partially blocked the chamber openings. After Cinerama ran its course, the balcony was walled off and split into two small auditoriums, turning the theatre into a triplex.

Naturally, this seemed like a perfect place to put a pipe organ....

The organ club struck up an informal relationship with the management of the Hollywood and began acquiring organ parts. The project always seemed to be in a state of flux; various organs were donated, individual ranks of pipes were acquired, consoles came and went, but pipes never spoke.

In fact, pipes never sat on chests, and there was neither a blower nor a place to put one. The wind-trunk path to the chambers from the original blower location had been blocked years before by the installation of a new heating and air conditioning system.

For several years, a Rodgers analog theatre organ graced the auditorium floor and provided occasional use for open consoles and, rarely, to “play the house in.” Even rarer were public performances, not even silent films.

In the middle of the last decade, a gentleman who had bought a used Allen GW4 with the intent of installing it in his home (which was still being built) needed a place to store it, and offered it to the club on a temporary loan basis. That seemed to be a good deal for both the club and the owner, so the big Allen began to be used on a fairly regular basis for silent movies, pre-show music, solo organ concerts, and club events.

The speakers were placed in the pipe chambers, so the impact of the movable fabric masking the sides of the screen and the screen itself could be evaluated, and it turned out that everything was fairly acoustically transparent.

A specification had been drawn up for the eventual installation of pipes, and settled at about 21 ranks. The Main chamber, on the left side of the auditorium, had become the storage area for much of this pipework. The chapter owned a lot of pipework, thanks to donations and other acquisitions over the years, but a suitable console was still being sought. At one point, the 5-manual Marr & Colton which was owned by Bob MacNeur at the time had been considered since it had controlled 24 ranks, but the console was just too big, given the size of the stage which had been built in front of the movie screen.

In 2009 a member approached the club with a proposition. He had a three-manual Devtronix organ and, because of some serious health issues, he was no longer able to get the use out of it he once had. He offered it for sale to the club. A deal was struck in which the club purchased the Devtronix and he got the Rodgers.

The only portion of the Devtronix that was of interest to the club was the console. But, it had come with all the generators and other electronics. Being obsolete, there are no new replacement parts available, but there is still some demand for Devtronix parts as service replacements to keep existing systems running. The unused parts were donated and sold to others who had need for them.

The console was built from modified Devtronix plans in the early '90s, and is proportioned much like a Wurlitzer Style 260, although slightly smaller—perhaps 7/8 scale. It is very well built, and equipped with late-style Syndyne stop-action magnets (SAMs) and Robert-Morton manuals which had been rebuilt a few years before. One manual has second touch.

There were only three issues which needed to be dealt with. First, the specification on the stoprail was, in the words of then-crew chief Mike Bryant, “just bizarre.” He expanded on that thought, comparing it to Wurlitzer slave consoles where the dummy stop tabs seemed to have been whatever had been grabbed out of the surplus parts bins during assembly, without regard to whether or not the rank actually existed in the organ.

Second was the lack of pipes in the chambers. One of the chambers had a leak in the roof, and the club didn’t want to begin installing chests and pipes until the roof was repaired. Then, too, there was the issue of where to put the blower.

Chapter member Rob Kingdom suggested installing Hauptwerk as a temporary solution to get the organ playing. The console was moved to his garage, where he and other members of the organ crew installed the MIDI components needed for Hauptwerk.

We selected the Neil Jensen 3/35 “Connoisseur” sample set. The console is way too small for 35 ranks, but that set contained all the ranks in our 21-rank pipe specification. The idea was that we would replace the sampled ranks with pipe ranks as we installed them. We were prepared for a lot of overlays on the tabs....

When the now-MIDIified console was returned to the theatre, we were very impressed with some of the ranks (and especially the percussions)—less so, some of the others—but not so much with the ensemble. We had placed the speakers behind the screen, which turned out to be a bit too much “in your face.”

We also discovered that the Devtronix combination action, which was a standalone system, had packed up in a rather strange way. Combinations could be set, and the first time a piston was pressed, it would generally produce the expected combination. Beyond that, all bets were off. Results were nearly random. Turning off the power to the combination system would “reset” it so the next time the



*The traps in the backstage floor are visible*



*The riggers have set up the rigging and are removing the trap from the floor; the blower is on a dolly, ready to go*





*The blower is strapped in, ready for the lift*



*It looks like it might be a tight fit*

piston was pressed, the expected combination would appear—then it was back to random. It was clear this wasn't something suitable for the long-term.

A chapter member who had recently lost his wife made a substantial donation to the organ fund in her memory. The organ was christened the “Beverly Ruth Nelson Memorial Organ” and the infusion of funds enabled the chapter to get rid of the Devtronix combination action and equip the console with a Uniflex 3000 system.

With a simple change to the way the sampled ranks were addressed, we would be able to use Hauptwerk as a “box of ranks” and control the specification and unification with Uniflex, and we'd use the combination capabilities of Uniflex. As we began to bring ranks on line we would be able to easily replace a sampled rank with a “live” one just by changing the addresses of the notes.

We ordered new tabs from Hesco and moved the console to then crew chief Mike Bryant's garage where it was stripped of the old tabs and the Devtronix system, and the Uniflex system was installed with the new tabs to match the pipe specification. He also made a new double-row backrail and expanded the piston count to 15 per manual, along with adding cheek controls and two swing-out trays.

The final issue was the relationship with the theatre management. For years, we had been operating under an informal “handshake” agreement, which had survived changes in management and had worked well to that point. However, the CRTOS board and the theatre's management recognized that a formal agreement was needed to clearly set out the rights and responsibilities of each party, and assure that all parties were protected before we began installing chests and pipes into the chambers in earnest.

Over a period of a few months, an agreement was drafted, poked at, prodded, massaged, and finally approved by all involved parties. It's fair to say that all parties probably feel much more comfortable having the formal agreement in place. We should also point out that the theatre has been exceedingly supportive of the chapter's efforts and include our public events in their marketing and advertising, something they are not obligated to do.

After the console was returned to the theatre, Jonas Nordwall suggested moving the speakers into the chambers, as the speakers for the Allen had been. After this was done, we embarked on a period of serious tonal finishing. To keep the speakers out of the rain (remember, there was a roof leak) we were limited in placement. They wound up in a straight rank facing out right behind the shutter grilles. While the “in-your-face” effect was mitigated, it still wasn't quite as convincing as we thought it ought to be.

Uniflex allows you to apply a delay to a rank. Jonas suggested we try applying a delay to each rank based on the position the rank would occupy on the chest in the finished chamber, allowing also for the space between chests, etc. If the back rank in a chamber is 15' behind the front rank, and if both ranks speak at the same time, it will take the sound from the back rank longer to reach your ear. The rule of thumb is that the delay is about one millisecond per foot, so in this case you'd hear the back rank pipe about 15 milliseconds after the front.

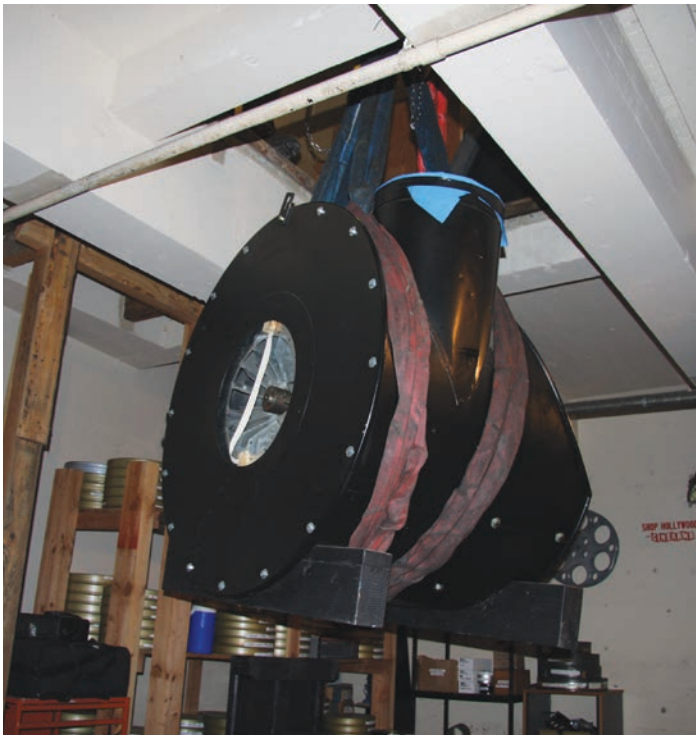
We began with the “one millisecond per foot” rule of thumb and adjusted from there. That didn't follow the rule of thumb exactly, but we weren't able to set fractions of a millisecond.

The result was amazing. The realism factor jumped up several orders of magnitude.

Moving the speakers to the chambers also opened up the space behind the screen, where the bottom 18 notes of the Wood Diaphone



*Looks like it will make it...*



*Tight fit it was, but it made it*

were slated for installation. The chests had been rebuilt and were ready to install, and the resonators had been modified from dead length to having tuning slides installed and were already up in storage, in the Main chamber ante-room. The only thing left was to get the blower into the basement.

We had identified a location and the theatre management was in agreement with our plan to install it there. When we looked closely at the blower, we found that it was a one-piece tank. The “back” section (the side with the motor mounts) is not removable. We would be able to get the motor off and the rotors and stators out, but the tank would not break down to the point where we would be able to get it down the stairs and around the narrow, tight right-angle turn at the bottom. This is a 1926 building, and the stairway is a lot narrower than you’d find in a modern building.

Fortunately, the theatre had been built with a “legitimate” stage which included trap doors. The traps had been closed up many years ago, but one of them looked like it could be reopened fairly easily, and it was large enough to lower the blower intact—which was a good thing since we wouldn’t incur the added expense of having blower wizard Bob Otey rebalance it.

Moving it wasn’t cheap, though. We contracted with a rigging company to come in and handle the move. It took four men, four hours, and cost just under \$5,000 and many more hundreds for an electrician to run three-phase power from the other side of the basement to it and install a remote start switch.

It may seem like overkill for 18 notes, but symbolically those 18 notes are mighty important: they will be the first pipes to speak in the Hollywood in 60 years.

Along with this milestone, the theatre has raised funds for a new marquee (compare the picture with that in our earlier article from the January/February 2013 issue), an upgrade to digital projection (as well as adding 70-mm capability), and has embarked on a project to repair the roof, assuring water-free chambers. We should be able to begin populating the chambers with pipes next spring—summer at the latest.

We have some of the chests rebuilt and ready to go in, and some haven’t been rebuilt yet. But the project, which for so long seemed stalled to the point that many asked “will we ever have pipes in the Hollywood?” is now back underway and, slowly, building momentum.

Because of space constraints in the chambers (the original organ was only 10 ranks and we’re planning 21) we plan to keep the Hauptwerk system for some of the 16’ extensions and some traps and percussions, but the Diaphones are the harbinger of great things to come.

We’ve been a little lax as a chapter in submitting Chapter News items each issue. We promise, when we unveil the Diaphones to the public, we’ll definitely have a submission then!



The blower had to be raised back up through the floor, and longer chains added. The blower wouldn't quite make it all the way to the floor of the basement otherwise.



It's down, and on dollies



The blower is in place—it sits on a rubber pallet to decouple it from the floor and minimize rumble coming through the concrete



# Farewell to the Hollywood

*Hollywood Theatre Auckland, New Zealand's 3-manual Wurlitzer Console (Photo by David Maciulaitis)*

## A Wurlitzer on the Move— Again!

BY JAMES DUNCAN, CHAIRMAN WURLITZER ORGAN TRUST OF AUCKLAND

Greetings to all from Auckland, New Zealand, where the last time we caught up through these pages was back in 2013, when our Wurlitzer pipe organ was celebrating 30 years of music-making at the Hollywood Cinema, in the Auckland suburb of Avondale.

For our newer readers, let's have a quick re-cap.

Our Wurlitzer pipe organ was the Wurlitzer Company's Opus 1475, shipped out in October of 1926 for Auckland's Regent Theatre, a 2/8 Style F instrument.

In 1944 the Regent Theatre sold the organ to the Hutt Valley High School just out of Wellington, New Zealand's capital city, where it was installed in the school hall.

1968 saw a tropical cyclone take the roof off the Hutt Valley High School hall, subjecting the organ to torrential rain. The school later sold the unplayable organ to a Wellington enthusiast who placed it in storage pending restoration.

In 1978 an Auckland enthusiast purchased the organ and brought it back to Auckland where it found a home at the Hollywood Cinema and was installed on the stage, right behind the motion picture screen.

Tony Fenelon presented the premier concert on the organ in 1982.

1993 found the organ on the market again, and this scribe together with eight others formed the Wurlitzer Organ Trust of Auckland to keep the instrument in Auckland and music-making at the Hollywood Cinema.

From 1998 to 2007, a ten-year refurbishment program saw the organ grow to 15 ranks plus additional percussions, a solid-state control system and a 3-manual console formerly from Wurlitzer's Opus 1256, of Loew's State Theatre in Norfolk, Virginia.

In 2007 the now "Hollywood Wurlitzer" celebrated 25 years entertaining Auckland at the Hollywood Cinema with the UK's Robert Wolfe.

In 2012 we celebrated 30 years of very successful Wurlitzer shows with the USA's Dave Wickerham.

Which brings us to today, when I tell you that 32 years of music-making in this wonderful cinema came to a close over the weekend of the 29th and 30th of August, 2015.

As one of New Zealand's last independent single-screen cinemas, the theatre owner could struggle on no further, and the news of the impending sale of the cinema broke shortly after our June show, when the building went on the market. The Trust was given three months to have the Wurlitzer removed, with September 30 being the deadline. With our next show booked for August 29 featuring the USA's Jelani Eddington, it was decided to make this our final hurrah at the Hollywood,

giving us therefore just one month to remove the organ.

As the Wurlitzer Organ Trust of Auckland turned worried eyes to the future, so the media got hold of the story, with NZ's TV3 taking our plight to the nation, together with Radio New Zealand and the NZ Herald and Western Leader newspapers.

Once faced with the realisation that we were about to lose this unique art form from the Auckland music scene, Aucklanders rallied round and our Ticket Secretary was inundated with people, many first-timers, all determined not to miss the last show! The Sunday, August 30 show sold out very rapidly, and sales for a hastily arranged Saturday show began to see the theatre fill up.

The Saturday show was to be a fundraiser, to help build sufficient funds to go towards the removal and safe storage of the organ pending a new home. Despite some years ago setting up a "contingency fund" for a situation such as this, the Trust was becoming more and more alarmed at the prospect of removing the organ and the huge costs of this monumental project.

Support and advice came in from local MP David Cunliffe and City Councillor Ross Clow (Chairman of the Trust's Community Foundation that administers funds from the Portage Licensing Trust). The PLT had, from 1996 to 2007, contributed substantial funds towards the organ's refurbishment project, so obviously wanted to ensure those funds were not in vain.

Following advice from Ross, we amassed quotes from all the businesses locally, who would be needed to provide services such as heavy-lifting, transport and, of course, the all-important storage.

A number of organ builders from the Australian theatre organ community put their hands up, and WOTA took Melbourne's Julien Arnold on board. Julien's reputation was already well known to us, he having successfully transplanted many fine theatre organs in the Melbourne area and beyond, and we knew he would approach the job mindful of the huge passion that many of us have for our Wurlitzer, and the distress that this whole situation was causing all of the team.

John Palmer, our treasurer, set up a PayPal account to provide for the international theatre organ community, who were gravely concerned for our plight and knowing the huge costs that would be required, wanted to donate to the cause. We have been touched by the magnitude of interest from overseas, the words of

support and the high value of many of their donations!

In response to the media publicity, a "Givealittle" account was set up but was much slower to grow; however, the Trust directly received a number of very generous donations from our own Friends of the Wurlitzer members.

As interested parties began to contact the real estate agents to view the property, the message came back loud and clear that buyers would only be interested in the Hollywood as a "live" theatre, not for movies, and as such would require the theatre stage back. This, of course, was fully occupied by the Wurlitzer organ chambers. So the Wurlitzer HAD to go!

We pause briefly here to consider our artist for this *Farewell to the Hollywood* event. Jelani Eddington first came our way in 1996, as a 22-year-old and the USA's rising star at the theatre organ. Jelani was taking part in an eight week "Down Under" concert tour of New Zealand and Australia, and Auckland was his first port of call. Right from the get-go, Jelani formed a great love for the city, its people and our humble little Wurlitzer, not to mention the passion of the small group who had great dreams for the future of this instrument.

This love of a country saw Jelani return almost every second year for some R-and-R during his law studies, and this also saw him witness firsthand the magnificent journey the Hollywood Wurlitzer was undertaking, as the refurbishment and upgrade project was steaming along to its conclusion. So, though not originally intended, when we booked Jelani for the August show, it actually transpired that he was the perfect choice to bring this chapter in the organ's life to a close.

This brings us to that final weekend. With the Sunday show sold out, the Saturday show on August 29 saw the Hollywood three-quarters full with just on 320 being seated, ready for showtime. The Saturday show was planned as an "entrée" to the "Main Course" the next day, so a shorter program was presented by Jelani Eddington. In our audience that Saturday afternoon were representatives from many of the funding organisations who had supported us for so many years, including people from the local Whau Community Board and the Trust's Community Foundation, interested to see just how much regard and fondness Aucklanders had for this Wurlitzer pipe organ. The atmosphere was charged to say the least, and right from the console raiser,



*The Hollywood stage with organ console and piano plinths as seen from the Circle (Photo by David Maciulaitis)*

Judy Garland's "Get Happy," the audience were very vocal in their appreciation.

NZ Herald reporter, Eli Orzessek attended the Saturday show and wrote this wonderful review...

"It was a rather bittersweet occasion, but at the weekend US theatre organist Jelani Eddington performed two special farewell concerts at the Hollywood Cinema in Avondale.

"One of the last independent cinemas in New Zealand, the Hollywood is soon to be sold and the trust which owns the Wurlitzer organ has been told the organ must be removed by the end of September.

"The Wurlitzer originally arrived in New Zealand in 1926 and was first installed at the Regent Theatre on Auckland's Queen St, before being sold to Hutt Valley High School in the 1940s. It moved to the Hollywood Cinema in 1978, which has been its home until now.

"Eddington—who also practices law—first performed at the Hollywood Cinema in

1996 and has since returned every couple of years to play the historic organ.

"His August shows were booked before the sale of the cinema had been announced, so a routine show ended up being a final performance.

"His congenial personality certainly suited the style of the grand old theatre and his Saturday performance was well received by the near sold-out audience of organ enthusiastic and Avondale locals.

"The concert showed off the range of the instrument and Eddington performed an energetic set of musical theatre classics. There were selections from *West Side Story*, a Bette Midler medley and of course, John Williams' *Star Wars* theme.

"However, the real highlight of the afternoon was a screening of Laurel and Hardy's silent classic *Liberty*—complete with accompaniment and special effects courtesy of the Wurlitzer—which had the audience in peals of laughter, a real trip back in time to the silent era of film.

"The theatre is due to be sold soon and a potential buyer has indicated they would like full use of the stage—a large portion of which is taken up by the organ and thus must be moved.

"However, the Wurlitzer Organ Trust of Auckland is in talks with another West Auckland location which may adopt it.

"Hopefully, with a little bit of help, the Wurlitzer will sing again."

*(Reprinted courtesy of the New Zealand Herald (nzherald.co.nz))*

It was with a heavy heart that Jelani Eddington and I arrived at the Hollywood Cinema on Sunday morning to prepare for the very last show ever by the Wurlitzer pipe organ in this venue. The program that Jelani had tentatively planned for the Sunday changed somewhat, following the huge number of requests he received from people attending the Saturday show and were hoping to hear their favourites again on Sunday. So with a couple of additions, Sunday's audience were treated to some



Jelani Eddington was the artist for the final show at the Hollywood (Photo by Bill Ridge)

Jelani Eddington (Photo by Bill Ridge)



of the gems from Saturday, equally well received with as much acclaim as they had been the previous day!

Sunday's show, like Saturday's, saw many first-timers in the audience, all of whom were blown away by just how much fun could be had with a Wurlitzer pipe organ. There were also people who travelled quite some distance to attend the show, including a former Music Master from the Hutt Valley High School, where our Wurlitzer had presided from 1944 to the late 1960s. Theatre organ enthusiasts from around New Zealand and overseas, one being Mr Ross Lange from the Theatre Organ Society of Australia's South Australian Division, one of the key people involved with the mighty Wurlitzer at the TOSA-owned Capri Theatre in Adelaide. The week before, they had celebrated their 50th anniversary at the Capri! Ross had heard so much about the Hollywood Wurlitzer from the touring concert organists and the work we were doing at the Hollywood that he decided he had to fly over and hear this "famous"

Wurlitzer before it was silenced. A thrill also to welcome most of the small ATOS Kiwi chapter, whose members travelled from all over the country to join us.

The show was a real celebration of all the Trust had achieved at the Hollywood with the Wurlitzer organ, and the organ sung that afternoon like never before. As we were approaching the end of the show, Jelani took the time to acknowledge many of the unsung heroes of the 32-year life of the Hollywood Wurlitzer. He then brought on stage members of the Wurlitzer Organ Trust of Auckland, to acknowledge their internationally recognised efforts in promoting what was a very successful theatre organ venue, and maintaining an equally world-renowned Wurlitzer pipe organ! The audience lent their voices and applause to reinforce Jelani's tribute.

He concluded the program with a real tour de force, the "Bacchanale" from the opera *Samson and Delilah*. Go back twenty years, and our Wurlitzer would never have been able to do justice to such an orchestral

masterpiece; however, with Jelani's hands and feet, together with all the additional resources now found on our Wurlitzer, the organ brought this dramatic piece of music to life. At its conclusion the audience acclaim raised the roof and their cries for more brought Jelani back for an encore that included an appropriate "Hooray for Hollywood" and, as the console sank for the very last time, the Maori song of farewell, the haunting "Now is the Hour."

As he climbed down off the console hoist, he and I embraced and shared a few tearful moments, before adjourning to the foyer to greet the over 400, as they departed from a Wurlitzer show at the Hollywood, for the very last time.

Many of our longer-serving Friends of the Wurlitzer members gave me a hug and we too shed some more tears together, as we all realised that it was, really, all over now for the once-proud Hollywood Wurlitzer 1982-2015.

With that chapter now closed and the tissue box empty, we turn our attentions

*Safely wrapped, the console is loaded into the truck (Photo by Laurie Mathews)*



*The piano, with action removed to reduce weight, is ready to come down off the platform (Photo by Laurie Mathews)*



*Steve Crawford and son James begin dismantling the blower plant (Photo by Laurie Mathews)*

to the painful part of a new chapter in the organ's life which will hopefully culminate with its installation into a new venue. Negotiations are still in hand, but looking very promising.

## Movin' out!

Within days of that final show, work began to prepare the way for the removal of the Hollywood Wurlitzer. WOTA Trustee Graham McBain was appointed project leader and with the wonderful support of volunteers from the Friends of the Wurlitzer, a handful of first-timers from the two shows who felt moved to offer help, and WOTA Trustees, a spirited labour force swept into action. Their task was to attend to the preliminary work in readiness for the arrival of the team from Melbourne, under the leadership of organ builder Julien Arnold.

As this preparatory work began, some thrilling news broke! The Trusts Community Foundation advised that a

substantial grant was to be awarded to the project: when officially paid out, it was the mighty sum of NZD\$25,000! Then news arrived that the Theatre Organ Society of Australia's NSW and Victorian divisions had both made substantial donations to the cause. All of these enabling WOTA to breathe an enormous sigh of relief and more importantly, putting a bit of colour back in our treasurers cheeks.

With the backing of this funding, we were able to call on the "big-boys" for all the heavy lifting—such as the piano and console removal from their plinths, the moving of the two big organ blowers and the dismantling of the console scissor lift.

Here are some notes from Graham's diary of work;

*After four days of considerable toil, interspersed with moments of great frustration and anxiety, the console and piano are now safely installed in the storage unit, along with the blowers, piano vacuum pump, organ power supply and some of the*

*wind trunking. The storage unit is now already about 30% full.*

*Work completed so far:*

- *Blowers, piano vacuum pump and organ power supply isolated, removed and stored.*
- *Console and piano disconnected, removed and stored.*
- *The main wind lines have been removed and some of the trunking in the percussion chamber; but the team have left most of the chamber trunking in place for Julien's inspection.*
- *Plinth handrails reinstated.*
- *The organ lift has been largely prepared for removal by Rose Engineering.*
- *Output boards of the organ control relay removed from relay room wall in one unit, together with the adjacent spreaders, and the multicore cables going to the chambers being cut at the chamber end, identified, labelled and pulled back to the relay/spreader unit.*
- *A ladies' auxiliary have provided tasty morning teas and lunches, and set a high*





Crew member Gordon McGhie carries out the roll cymbal (Photo by Laurie Mathews)

Mark Arnold passes down pipes from the Solo String rank to Julien Arnold (Photo by Laurie Mathews)



standard for future organ projects to live up to!

Many people have contributed greatly to this effort, but I can't stress enough how helpful Mark Matheson (Hollywood owner) has been.

Tomorrow a small team of us will work on removing the unenclosed percussions (cathedral chimes, tower chimes, single-tap xylophone, sand block, and roll and crash cymbals), and there may be more preparatory work to be done on the lift.

We are ahead of schedule, despite the delay getting the console and piano down, and well prepared for Julien's arrival tomorrow night.

Should we have a "completion" party when this is all over? Or maybe a wake?

Many thanks to all, Graham

Melbourne Organ Builder Julien Arnold, his son Mark and Mark's fiancée Robyn, arrived over the weekend of 12 & 13 September. After casting their eyes over the Hollywood chamber layout, they

then visited our proposed new venue and inspected the planned space being offered to house the organ. Julien was of the opinion that with a bit of juggling, the organ would indeed fit, and produce a more stunning sound in this location than it had at the Hollywood!

Monday then saw them together with our mighty band of helpers, as they moved into the organ chambers to dismantle this proud Wurlitzer pipe by pipe, chests, wind-lines, wiring by the kilometre, it all being lovingly wrapped, crated, and transported to our storage facility in the neighbouring suburb of Three Kings.

Back to Graham's diary.....

Hello All

This week we have made tremendous progress and are nearing the end of the removal project. With the big and heavy items out of the way the previous week, our three organ specialists from Melbourne made short work of the organ chambers, emptying them in less than four days before moving

on to removing the shutters and frames (in less than a day) and even sweeping out the chambers!

A big thank you to Julien, Mark, and Robyn, who made this part of the process run like a well-oiled machine, taking so much load off my shoulders! Along the way they have made a few discoveries that should mean that Opus 1475 will be in even better condition (and voice) when it emerges in its new home.

Our team of willing and dedicated volunteers wrapped and crated pipes so quickly and efficiently that there was no work left for them on Friday, and the way they worked so happily together bodes well for the success of future organ projects (including one that we all want to see completed as soon as possible). My heartfelt thanks to all of them.

Our storage unit is looking pretty full at present and, with a full truckload of organ parts and general detritus still awaiting sorting and transport, I need to spend a day



Ron Clark, Gordon McGhie, John Kleingeld and Graham McBain pass the Glockenspiel down (Photo by Laurie Mathews)



The morning tea break with (l-r) Brian Massey, John Swales, Tina McNally, Robyn Adderly, Mark Arnold and Julien Arnold (Photo by Laurie Mathews)



Opus 1475 is all packed and ready to transport to storage (Photo by Laurie Mathews)

there (with some volunteers) compressing the contents to make more room!

Neil and James will lead the final push to leave our home of 32 years spic and span, and there is still some work to do removing electrical equipment and reinstating the theatre, as agreed previously. With the completion of this work and the delivery of the final load to the storage unit, my job as project manager of the removal project will be over.

Many thanks to everyone who has supported the removal project, in whatever capacity, and let's look forward to a wonderful new life in another venue.

Graham McBain

As a postscript to this, we are now just a week away from the arrival of another very popular artist from the USA, Dave Wickerham. He was booked to perform a silent movie show and a concert for us over the weekend of October 3 and 4. Dave is doing another Down Under Tour, his third such visit, and as airfares were booked and paid, we plan to give him a great few days' holiday together with wife Rhonda, before getting into the tour proper in Australia. The Trust and our team of helpers will join David and Rhonda for dinner on Sunday October 4, just as we would have done had the show still been on at the Hollywood.

If all goes to plan, we hope to be music-making with the Wurlitzer by mid-2017.

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# HOW WE DID IT—

## Or, “How to avoid sleep and social situations for six weeks...”

BY MIKE BRYANT

Every year some number of you ask how we're able to get the convention coverage complete, all the pictures submitted and selected, and still get the September/October issue out on time. As we said in the Vox Humana column, in the past, we pretty much shrugged and mumbled something incoherent. Truth is, from the beginning we never were absolutely certain we could do it, but we figured we'd give it a try.

In the past, convention reviews didn't show up until November/December or later. When Don Feely and I became co-editors in 2010, just before the Seattle convention, we were sitting in a restaurant with then-publisher Donna Parker and one of us said “I think we should have the convention coverage in the September/October issue.”

Well, that was a pretty stupid thing to say, considering we had no idea how much work it would take to pull it all together in such a short time. Even so, the others said, “Yeah....”

Then, just to tighten the screws a little more, I had the bright idea to solicit pictures from the members. I figured we'd get a hundred or so...I had no idea we'd receive thousands every year. Our biggest year was just over 4,400 pictures.

But without that huge volume of contributed photographs, we couldn't do it. We might as well pack up and go home.

This year, we had fewer pictures submitted (about 2,500) but more contributors (12, although a couple wanted to remain anonymous). Some submitted a couple of pictures, others submitted hundreds. The variety of contributors gave us a wider-than-usual group of perspectives, which made for a more interesting pictorial piece.

First thing to know is that Don begins writing the review during the events. At most concerts, he can be seen in the back of the auditorium, notepad on his lap, head down, making notes. He contacts the artists to request their playlists, mostly to double-

check his recollections. Occasionally, he'll ask me (usually two or three weeks later...), “What was that second number so-and-so played?” I'm not completely past it, but my memory was never that good!

While Don is working on the text of the review after the convention has ended, I'm beginning to receive pictures from members. They generally begin to come in a couple of weeks after the convention, which is already past our usual deadlines—but that's OK, because we're expecting it and we're prepared for the onslaught. They arrive in the mail on CDs, DVDs or flash drives—we don't accept prints any longer because it's just too time-consuming to have to scan them—by e-mail, through links to Dropbox or other cloud services, or through uploads to our ATOS FTP site.

“FTP” stands for “File Transfer Protocol” and it's a method of getting large files to us quickly and efficiently—far more quickly and efficiently than e-mail. It's pretty much “drag and drop”—the same method you'd use to move a document from one folder to another.

We don't accept any pictures from cloud storage services where we are required to create an account to do the download. We couldn't possibly keep up with all the user names and passwords. If you ever want to send us materials through a cloud service, please be sure we don't have to do anything other than click on the “download” link or button.

As the pictures arrive, the first thing we do is separate them by contributor. As part of that process we change the picture's filename to include a reference to the contributor (so please don't try to use the filename as a caption).

Our first pass through the pictures is to get rid of any which are obviously unusable. That generally eliminates about 50% or more. Why such a high reject rate? Here's a partial list:

- Out of focus pictures;
- Pictures which are too dark or too light and can't be corrected in the computer;
- Images which are too small (we can reduce the size in publication, but we can't enlarge it);
- Pictures which would clearly be offensive or embarrassing to the subject of the picture;
- Pictures of the artist's back at the console, where there is no other primary point of interest.

Later, we sort the remaining pictures by date and event. This almost always turns up a very large number of very similar pictures, and as you might expect, this is one of the toughest parts of the job. In addition to the technical issues, we start looking for something in the artistic area which would set one picture apart from its similar stablemates. What makes this picture more interesting than that one?

This next step is a binary process, meaning we compare only two pictures at a time, and the “better” one is kept. That's where the large monitor comes in. I have a 27" high-definition monitor on my desk and I generally work with the pictures in pairs, side by side. I take a group of similar shots and drop them into a temporary folder. I start with the first two pictures on the screen, then make a choice between them, discarding the “loser.” That picture is replaced on the screen with the next picture in the list, and the comparison is repeated. This continues until I've been through all the pictures in the folder. With this binary selection process, one picture winds up rising to the top and moves on to the “Potential Keepers” folder.

This process is repeated for all the groups of similar shots. Eventually, we have a “candidate pool” for Dannielle consisting of maybe 200 pictures, which is still more pictures than we could possibly use. We collaborate on the final selection for the article, and generally print between 125 and 150 pictures. Sometimes she spots

## Thursday, July 2

ATOS members were up early and waiting outside the next morning, as an overcast sky and rains from the previous evening made the temperature very pleasant. We loaded buses at 8:30am for the 50-minute journey to Longwood Gardens, the estate of the late Pierre S. du Pont, located in Kennett Square, Pennsylvania. Purchased in 1906, du Pont had added extensively to the property. A world traveler from an early age, he was often inspired to add features to the garden after attending world's fairs. The most notable features are the massive conservatory, complete with the 146-rank Eolian pipe organ, and the extensive system of fountains. Upon his death in 1954, he left most of his estate "for the maintenance and improvement of the gardens." We can assume this included the pipe organ, which has been extensively rebuilt and modernized over the last 15 years, while maintaining the original Eolian sound.

Helpful attendants ushered us into an elegant ballroom with parquet floors, a glass ceiling, and beautiful chandeliers. A massive 4-manual console attracted picture-takers while we were seated at round tables. Ken Double introduced Emily Moody, who serves as Performing Arts Assistant Manager, and coordinates the organ performances. Emily gave us some information about the organ and then we settled in to hear our featured organist, Jonas Nordwall.

Jonas began with the prelude to the third act of Richard Wagner's opera, *Lohengrin*. The organ displayed a tight, cohesive sound, almost a studio sound—if that's possible with a 10,000-pipe organ! Bringing out nice contrasts between the tutti organ and solo stops, we were able to appreciate the many tonal resources this organ provides. Next was "The Bells of St. Anne de Boulogne" from the suite of four pieces, *The St. Lawrence Sketches* by Alexander Russell. This descriptive piece opened with chimes, and followed with wonderful tone colors, full string combinations with a vibraphone accompaniment, and a very ethereal ending. "Russian Rag" by George L. Cobb, based on Sergei Rachmaninoff's "Prelude in C-sharp minor," featured many of the percussion stops.

Choosing three pieces to show off the "party side of the instrument," Jonas continued with "Moonglow," in a laidback style with many color reeds. "Lullaby of Birdland" had a walking bass with Glock, Vibes, and solo Trumpet, and "Sing, Sing, Sing" was a jazzy rendition with enough key changes to make Gene Krupa's head spin. The "Polonaise in A-flat major" featured deftly handled registration and manual changes and brought out all the drama of Chopin's piece.

His concluding piece was a medley from the musical "Les Misérables," opening with "I Dreamed a Dream" and "Master of the House." "Bring Him Home" featured beautiful Flute and Tibia combinations, and "Do You Hear the People Sing?" was effective as a stately march. A standing ovation brought him back for one more selection, and we heard Sousa's "Stars and Stripes Forever." It is wonderful to see this instrument, one of the largest in world, so well-maintained and presented.

Following the concert, lunch was served. We made our way past the rear of the organ chambers, showcasing a presentation on the history of the instrument. We were able to see into the chambers, and served ourselves at a wonderful buffet. After lunch we had ample time to stroll the meticulously maintained grounds, amazed at the extensive collection of plants from around the world and the water features that highlighted the beautiful countryside. After a brief stop in the gift shop, it was time to load the buses for our trip back to the City of Brotherly Love.

The post-hot cocktail party was in the hotel restaurant, "The Balcony," appropriately named, as it overlooked both the lobby and the historic buildings across the street through large three-story windows. We renewed old friendships and anticipated the organ concerts still to come. The late hour of the next concert left plenty of time to grab a meal at one of the downtown restaurants.

By 9:00pm we were lined up at the "side door" Juniper Street entrance to Macy's, waiting to be admitted for the private concert. Seeing 400 people lined up outside a department store that had just closed was a source of amazement to the patrons leaving the store. Soon we were ushered in and found seats amidst the clothing, jewelry, and shoe departments.



Clockwise from top left:  
Dick Taylor, Todde Gibson, and Richard Neidich (21)  
Jonas Nordwall addresses the audience at Longwood Gardens (26)  
Columbi Theatre (26)  
Chris Nordwall came all the way from Oregon to turn pages for his dad (26)  
Jonas Nordwall (26)



From top:  
The Italian Water Garden, Longwood Gardens (26)  
One of the organ chambers at Longwood Gardens (26)  
Dick Wilson and Ann Wenzel (23)



technical issues I've missed, or something in the composition which would make it unworkable to try to crop it in a way that would both fit the layout and keep the artistic aspects of the shot.

And, there are some cases where we choose to print a picture which, standing on its own, would never make it in the Journal. An example of that can be seen on page 48 in the September/October issue. Look at the pictures of Dr. Steven Ball and Curt Mangel, then go back to the previous page and look at the picture of Boardwalk Hall. See that tiny little podium near the bottom of the shot? Peter Beames took this great picture of the hall, and Richard Neidich took the pictures of Steven and Curt speaking from the podium. Both of Richard's shots were handheld and available-light (i.e., no flash—flash would never have reached that far) and taken from roughly the same distance, although from a different angle.

If you look closely, you'll see that the picture of Steven Ball is noticeably sharper than the picture of Curt Mangel. Frankly, it's remarkable that either of the pictures of these folks were usable at all, given the circumstances under which they were

taken, but the picture of Curt would not normally make the cut because it isn't sharp enough.

That said, we felt it was important to include both pictures to recognize the contributions of both men to this tremendous project. We didn't have a separate picture of Curt we could drop in, so rather than slight him we used this slightly-fuzzy shot.

The number of pictures we use of each event is determined in part by how much space Don has devoted to it in the review copy. Of course, we don't know that until the text is completed, so we have to stay flexible much longer than usual.

Compare our deadlines: for a "normal" issue, the deadline for receipt of the first draft of an article is four months ahead of publication. Pictures to accompany the article are due two months ahead. For the convention issue, we don't even see the first draft of the convention review until about two weeks before the issue has to go to the printer.

We have a budget to work within for the Journal, and over the past few years we've had to tighten our belt along with nearly all other ATOS programs. In order to bring you

a real comprehensive convention issue, we juggle the resources—pages and color.

You may have noticed that the July/August issue was eight pages shorter than our standard; we added those eight pages into the September/October issue, and we put them in the color section (we normally run 16 pages of color; September/October has 24). By doing it that way, production and mailing cost of the issue was only a couple of hundred dollars more than a "normal" issue, and most of that was offset by the lower mailing cost of the lighter-weight July/August issue.

# Chapter News

## ALABAMA

Birmingham—Big Bertha, the Mighty Wurlitzer at the Alabama Theatre, is one of the most frequently-presented theatre organs in the nation. With the Summer Film Festival, the Holiday Film Series and all of the other events at the theatre where the organ is played, it is a treasured part of the life of the community.

House organist Gary Jones and his associate organists Stuart Thompson and Kenny Lewis make the music, and Larry Donaldson and the dedicated organ crew keep it in optimal condition.

In August, the Wurlitzer itself was the show with the screening of a favorite film: *The General*. The silent movie provided the opportunity for the organ to be used for the reason that it was created to begin with. In the eminently capable hands of Tom Helms, who accompanies *The Phantom of the Opera* every Halloween, Bertha brought the famous film to life for the crowd that came to the theatre for a very special experience.

—Larry Davis  
Gary Jones, President  
205-942-5611, smg4music@me.com

## ATLANTA

Atlanta, Georgia—In July, 19 members of the Atlanta chapter attended the ATOS convention in Philadelphia, and our own Joshua Dill provided daily updates of the events on the ATOS website.

A busy August began when Justin LaVoie arrived in Atlanta and was whisked south to prepare for programs on two different organs on successive days. On a hot Southern Saturday evening, the community of Americus, Georgia was invited to join the chapter for a concert program on the 3/11 Möller organ at the Rylander Theatre. The event attracted ATOS members from Alabama, North Carolina, and Florida, and all were thrilled by the phenomenal artistry of this delightful young man.

The following day, Justin was the featured performer for our annual “Bucky’s Birthday Bash,” now held in Butler, a little town not far from Americus. Celebrating Bucky Reddish’s birthday were those who were at the theatre the day before, others who came down for the meeting, and friends from the town of Butler, all gathered for an afternoon of food

and music. The opening half of the program was once again a triumph for Justin, and then several chapter members took turns playing short sets for those in attendance. As always, the visit to Bucky’s was a highlight of our year.

The Mighty Möller organ of Atlanta’s Fox Theatre was the star the following weekend as part of the Coca-Cola Summer Film Festival, celebrating the role of the organ in saving the theatre. As part of the 40th Anniversary of the Saving of the Fox, *The Legend of Mighty Mo* featured Ken Double at the keyboards accompanying three short silent films.

At the end of the month, Ron Carter accompanied *Wings* on the Allen GW4 at the Strand Theatre in Marietta, part of the theatre’s ongoing silent film series.

—Larry Davis  
Larry Davis, President  
770-428-4091, acatos@earthlink.net



Justin LaVoie at the Rylander Theatre  
(Photo by Elbert Fields)



Bucky’s Birthday Bash: Bucky Reddish, Rick McGee, Larry Davis, Justin LaVoie, Ken Double, and Ron Carter

## BLUEGRASS

Lexington, Kentucky—The Bluegrass Chapter conducted its annual meeting at the home of Dr. John W. Landon on June 1. The evening began with dinner and conversation with the 18 members and guests present.

After the delicious meal, outgoing chapter president Dave Pratt called the annual meeting to order. Outgoing chapter secretary John Landon read the minutes of the previous annual meeting. The treasurer’s report was given by outgoing chapter treasurer Tim Jones. On behalf of the members, outgoing vice president Bill Webber presented Dave Pratt with a plaque recognizing his outstanding leadership as president.

Officers for the 2015-2016 year were elected: Bill Webber, President; Tim Jones, Vice President; Greg Weller, Secretary; and Julene Jones, Treasurer. Garry Marsh, Brian Hunt, Tim Baker, and David Pilkinton were appointed directors.

Member Bob Edmunds presented updates on the restoration of the 3/20 Wurlitzer at the Keith Albee Theatre in Huntington, West Virginia, the original instrument. He reported that the existing two-manual Wurlitzer was on its way back to its home, the Granada Theater in Bluefield, West Virginia where it will be reinstalled.

Organist Tim Baker gave a progress report on the restoration of the 4/80 Pilcher orchestral organ in Louisville Memorial Auditorium. We are planning a Pipes and Pizza event there in the fall.

Bill Webber and Tim Jones presented an update on the Kentucky Theater organ project. They also reported that the chapter members removed and stored the Wurlitzer organ from the Worsham Theater located on the University of Kentucky campus. The Worsham Theater and the University Student Center were both demolished to make way for new buildings.

Chapter members Bill Webber, Tim Jones, and Julene Jones indicated that they would be attending the ATOS Annual Convention in Philadelphia. Following the meeting, members took turns during open console on Dr. Landon’s Allen.

—Greg Weller  
William Webber, President  
859-381-8476, willwebb4@windstream.net



The Bluegrass chapter annual meeting at the home of Dr. Landon (Photo by Gary Johnson)

## CENTRAL INDIANA

Indianapolis, Indiana—CIC took a break from our monthly business meeting and social for the month of July for the Annual Convention. In August, we traveled to Anderson, Indiana to the breathtaking Anderson Paramount Theatre, a 1929 John Eberson atmospheric theatre with a Spanish courtyard design. Following the business meeting, CIC member Cletus Goens gave an enjoyable performance on the original installation, 3/12 Page theatre organ and even threw in a finger-busting tune on the piano.

It is never too early to plan ahead. CIC recently announced our 2016 concert series: Simon Gledhill, March 13; Mark Herman, June 12; and Justin Stahl, September 11. All concerts will take place at the Warren Performing Arts Center in Indianapolis and will begin at 2:30pm. Tickets may be purchased in advance at: 5440 N Meridian Street, Indianapolis, Indiana 46208 or by phone at 317-255-8056.

—Mike Rolfe  
Tom Nichols, President  
317-417-7414  
[thomas.nichols1970@yahoo.com](mailto:thomas.nichols1970@yahoo.com)



Cletus Goens at the Paramount's 3/12 Page (Photo by Mike Rolfe)

## CHICAGO AREA THEATRE ORGAN ENTHUSIASTS

Chicago Illinois—CATOE members and guests were treated to a fantastic afternoon of music at our August social. Frank Pellico, organist for the three-time Stanley Cup champion Chicago Black Hawks, was our special guest. Frank brought along two percussionists to make our afternoon of music that much better.

Frank entertained the over 130 people that filled the Allen showroom to capacity with great songs as only he can. Ballads, Latin-based and more current selections were included in the 90-minute concert. One of the highlights was Frank's vocal rendition of the Olivia Newton John song, "I Honestly Love You." His performance on the 5-manual Allen Quantum TO-5Q showed off all that it has to offer, from quiet strings, great Tibias, to a staccato guitar solo and, of course, full organ.

We are grateful to Lee Maloney of Allen Organs of Chicago for welcoming CATOE members and guests for this wonderful afternoon at his store.

—Taylor Trimby  
David Rhodes, President  
630-687-0380, [dvrhodes85@gmail.com](mailto:dvrhodes85@gmail.com)



Frank Pellico (Photo by Taylor Trimby)



Frank Pellico and percussionists at Allen Organs of Chicago (Photo by Taylor Trimby)

## CHICAGOLAND

Chicago, Illinois—Red, white, and blue decorated the refreshment table to celebrate Memorial Day today—May 30th. We honored three members who served in the Army—Gerry Long, Ray Petter, and Don Walker, Sr.—and thanked them for their service. We had a brief general business meeting, where Jay Kalman reported 50 memberships plus five honorary memberships.

Our artist for the social was Jim Patak, JATOE president and Rialto house organist. A friend composed a console riser, "Rialto on Parade," for Jim to play as the Barton rises from the pit. Jim played songs by Sigmund Romberg, Sidney Torch, and Andrew Lloyd Webber.

Another friend of Jim's wrote a song every day, so I requested "Living in a World of Dreams." A few more compositions by his friends were presented, including "Come, Grow Old With Me," written for Jim and Dolores. Of course, Jim played my favorite, "Midnight, the Stars and You." "God Bless America" said it all! What an enjoyable program of clever, cute, and mellow music for

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a Sunday afternoon. A big “Thank You!” to Jim for returning his well-earned artist fee!

What made Don Springer extremely nervous? I wanted to hug him and say, “Calm down. Your selections are so entertaining and your playing spot on!” Don played a few songs in memory of Jesse Crawford, Leon Berry, and George Wright—then a very long list of oldies that we’ve known and loved. He made a good choice to include a polka and a Marx Brothers medley.

The encore was “Yankee Doodle Dandy” for Flag Day—today! Springer was swell, and it was good to share our June social with our friends in JATOE.

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

## DELAWARE VALLEY

Cheltenham, Pennsylvania—TOSDV was honored to be involved with the ATOS convention in July with events on two days at the Colonial Theatre in Phoenixville, Pennsylvania. In the months prior to the convention, Grahame S. Davis, President and Artistic Director of Pipe Organ Artisans of Arizona, Inc., spent a total of two weeks carefully going over our 3/24 Wurlitzer. Wind pressures were checked and adjusted; trem rates were set; some voicing was refined; and the organ was tuned. The instrument was gone over carefully, tweaking things as necessary in an effort to have it prepared to the best possible condition for the convention. Feedback from convention attendees indicated Grahame, crew chief Jack Serdy, and Glenn Eshbach, were successful.

The 1958 film *The Blob*, starring Steve McQueen, featured the Colonial Theatre—the movie-goers came running out of the theatre being chased by the blob. For the past few years, this local event recreating this scene from the film has been staged to celebrate and highlight the film and the theatre. This year, the Theatre Organ Society of the Delaware Valley was asked to participate in the event by having the Wurlitzer played for the kickoff of the Friday night activities on July 10. TOSDV member and Wanamaker organist Rudy Lucente, wearing a cape, rose out of the pit playing Bach’s “Toccatina in D,” surrounded by smoke. The crowd in the theatre was in awe and began taking pictures. By the time the playing was over and Mr. Lucente descended playing the last of the piece, there was very

enthusiastic applause for the performer. Rudy was then introduced to the audience. The organizers were very happy and are considering having TOSDV participate again next year. Local chapter officers Jack Serdy and Bob Parkhurst were there to assist and represent TOSDV.

—Dick Metzger

—Bob Parkhurst

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



The audience recreates a scene from *The Blob* at Blobfest in July (Photo by Sandy Lusch)



Rudy Lucente, suitably attired in cape, performed at Blobfest (Photo by Bob Parkhurst)

## GARDEN STATE

Long Valley, New Jersey—More than 20 members of GSTOS attended the ATOS Convention this summer. For some it was a regular tradition; for others it was a new experience. It makes everything more enjoyable to share it with happy people. Additional smiles came when member Dan Minervini won the annual Young Theatre Organ Competition after presenting a superb performance at the convention. GSTOS awarded scholarships to the three finalists. Then we had the delightful opportunity to hear another member, Andrew Van Varick,

play a concert as last year’s winner of the same competition.

Many of the members who enjoyed the convention—and quite a few more—came together later in the month for a Lake Hopatcong picnic at Bob and Cathy Martin’s home. A pilgrimage across the lake to Pete and Fr. Pat Panos’ home gave folks a chance to blend organ music with grilled food and sunshine. The Panos’ organ is a 2/7 Robert-Morton which adds a special dimension to their lake house.

Young artist Luke Staisiunas played his debut performance for GSTOS in August. Luke took his seat at the 3/11 Wurlitzer in the Brook Arts Center with poise and evident talent for this members-only event.

Andrew Van Varick and Mark Andersen continued the *First Thursdays* series of concerts on the Rainbow Room organ. The 3/10 Wurlitzer is housed in the Rahway Senior Center with programs offered free to the public.

To help maintain the instruments and support the artists, GSTOS sponsored a number of members for both the Technical Experience and the Summer Youth Adventure. We are committed to continuing education to preserve and restore theatre pipe organs and their music.

As always, crew members have continued their dedicated efforts to do the behind-the-scenes work which makes this all possible: no organs = no music.

—Catherine Martin, President  
973-256-5480, catherinemartin2424@gmail.com



Luke Staisiunas plays the 3/11 Wurlitzer at the Brook Arts Center (Photo by Tony Rustako)





Mark Andersen performs on the Rainbow Room Wurlitzer (Photo by Tony Rustako)



Organ maintenance team members John Wiesner (right) and Dick Calderwood (Photo by Claudia Bracaliello)

## HUDSON-MOHAWK

Schenectady, New York—The Hudson-Mohawk chapter, in association with MVP and Proctors Theatre, provide free organ concerts each month, September through June. The winter-through-summer 2015 events included the following artists: January: Carl Hackert and William Hubert; February: Claudia Bracaliello and friends; March: Charles Jones; April: Helen Maksymicz and guests; May: Nixon McMillan and friends; and June: Dan Minervini.

The club's March meeting featured a talk by Paul Carey on various church/theatre organ related topics. The April event was a covered dish supper to "welcome spring," and the May meeting consisted of an ice cream social and election of officers for the 2015-16 season. The end-of-season June picnic was held at the home of Phyllis and Ray Stanton in Schenectady. Thanks to the Stantons for being such wonderful hosts. The officers for 2015-16 include: Frank Hackert, Chair; Claudia Bracaliello, Vice-chair; Ray Stanton, Treasurer; and Norene Grose, Secretary. Thanks to retiring Vice chair Richard Calderwood for his service.

During the summer shutdown of Proctors Theatre for maintenance, organ club members also carried on some maintenance on Goldie, the theatre's 3/18 Wurlitzer. The team included Carl Hackert, Frank Hackert, John Wiesner, Richard Calderwood, Claudia Bracaliello, and Ray Stanton.

In addition to club-related events, member Avery Tunningley accompanied a classic silent film as part of the Capitol Theatre in Rome, New York's Capitolfest in August 2015.

—Norene Grose

Frank Hackert, Chairman  
518-355-4523, fhackert@gmail.com



Dan Minervini (Photo by Claudia Bracaliello)

## JOLIET

Joliet, Illinois—JATOE has been very lucky to have some serious talent lately at our socials. In July we had Justin LaVoie as our guest artist—and he is only twenty years old! He was voted the young artist of the year several years ago. Justin is so very talented that we had to wait a year to get him to the Rialto. Justin modulated between songs so beautifully that I couldn't believe it. He will be among the top artists in the country very shortly.

Our organist for August was Dennis Wolkowitz, known professionally as Jay Warren. Dennis plays silent films at a theatre in Park Ridge. I bet you could ask Dennis to play any song, and he could do it. Dennis has offered to play a silent film at the Rialto to pique the interests of the younger generation. Hopefully this will happen in the near future.

Our September artist will be Steve Eaklor. Steve is a genius at the keyboard and has so many talents that I can't name them all. He is involved in many other organizations as well as with the Hammond Organ Company. We look forward to hearing him on September 13.

Our guest for October 4 will be the famous Tony Thomas on the Barton and singing along with him will be Mark Demin, who we all love to hear sing. This will be a wonderful day and the doors open at 1:30.

—Barb Petry

Jim Patak, President

708-562-9538

## LONDON & SOUTH OF ENGLAND

Woking, Surrey—The first half of our 2015 season was brought to a close with our July concert featuring Vice-Chairman and musical advisor Len Rawle at our Woking Wurlitzer, an instrument he knows well, having designed the enlarged specification, as well as performing regular tuning and maintenance.

The concert included two cameo slots by our Young Organist of the Year 2014 runner-up, Jamyma-May Hanson, who delighted our audience with her selections. Len and Jamyma were joined by Michael Wooldridge at the piano for a stunning encore.

Our autumn concert series promises fine music from Andrew Quin, Kevin Morgan and Robert Wolfe culminating in the ever-popular Len Rawle Christmas show! We also look forward to our 2015 Young Theatre Organist Competition on 22nd November.

I was privileged to attend the opening of the Wurlitzer in the former Troxy cinema at Stepney, London back in August, which took the form of a splendid gala concert given by Richard Hills and Robert Wolfe. Our friends in the Cinema Organ Society have done a sterling job of installing this instrument (the former Trocadero, Elephant and Castle) over the last five years. The results sound superb, filling the large auditorium with clear sound from the chambers at either side of the proscenium. Congratulations to the Cinema Organ Society and we wish them every success for the future of this installation.

—Peter Collett

Nick Ashton, Chairman

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# Chapter News



Michael Wooldridge, Jamyma-May Hanson and Len Rowle at Woking  
(Photo by Keith Reeve)



Bill Campbell at Pasadena City College  
(Photo by Angie Hougen)



Dan Minervini at the console of LIU's 4/26 Wurlitzer (Photo by Tom Stehle)

## LOS ANGELES

Los Angeles, California—LATOS has been enjoying a very busy summer season with films and open consoles as our highlights. On August 23 we had the delightful opportunity to host an afternoon at Pasadena City College with our very own 4/23 Wurlitzer front and center in Sexson Hall Auditorium. We started the day with a social hour, followed by an outstanding concert by board member Bill Campbell. He was very generous with his time and talent, and played a program filled with variety and memorable tunes.

Bill's performance was followed by a healthy turnout of LATOS members who anxiously awaited their turn at the open console. Each member spent time polishing their pieces, and their music was pleasant and enjoyable to the many who came "just to listen." Congratulations to Stirling Yearian, Steve Asimow, Edward Torres, Esther Pineda, Charlton Quinn, Andre Rigden and John Reed-Torres, who were brave enough to "step up to the bench!" Thanks also go to Donn Linton who helped set up the organ.

—Angie Hougen, President  
hougen@sbcglobal.net

## NEW YORK

New York, New York—On August 8, NYTOS hosted an open console at Long Island University's Brooklyn campus, the former Brooklyn Paramount theatre. Guests enjoyed the opportunity to play the excellent 4/26 Wurlitzer in its original home and to hear Dan Minervini, the winner of the ATOS 2015 Young Theatre Organist Competition, play a short mini-concert. Thanks to the crew consisting of Tom Stehle, Joe Amato, and Dan Minervini, the organ performed very well.

NYTOS again hosted an open console featuring another young artist. August 22, approximately 65 people visited the Middletown to hear Andrew Van Varick, the winner of the 2014 Young Theatre Organist Competition, play a short mini-concert on the 3/11 Wurlitzer. He demonstrated the organ's versatility playing standards, show tunes, and an orchestral transcription for the enthusiastic audience. Thanks to Jack Stone and Tom Stehle, the organ was well-prepared for those who played and listened.

—Dan Minervini  
Steven Frank, Chairman  
718-456-9741, steve@virgilfox.com



Andrew Van Varick at the console of the Middletown Paramount 3/11 Wurlitzer  
(Photo by Tom Stehle)

## NORTH TEXAS

Dallas/Fort Worth, Texas—On August 29, NTC presented its summer program called *An Evening of Comedy Classics*. This is something new for the chapter to do. It consisted of five silent comedy short films by Charlie Chaplin, Buster Keaton, Harold Lloyd, Our Gang, and Laurel & Hardy. Organists Mike Tarzis, Jim Pitts and Bob Whiteman provided the music for three of the films on the NTC-MPAC 3/18 Wurlitzer. Music for the other two films was provided by Robert Edwards on the piano. The master of ceremonies was Bruce Calvert of the Dallas Classics Film group, who provided very informative dialog before each film.

It was entertainment and education rolled into one seamless program. Handling the films was in the very capable hands of our projectionist, Jim Reid, who also has an extensive film library.

We had a good turnout and the audience loved the free popcorn!

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



Bob Whiteman, Mike Tarzis, and Robert Edwards at An Evening of Comedy Classics (Photo by Ken Brown)



The promotional postcard for the event (Photo by Ken Brown)

## NORCAL

Berkeley, California—This summer brought the membership of NorCal and the neighboring Sierra chapter to the beautiful home of Kevin King, who has installed a 3/21 Wurlitzer in his custom built 1000 square-foot music room in Walnut Creek, on the continental side of San Francisco Bay. Kevin is well known locally from his decades of playing in various pizza emporiums and the Grand Lake Theatre in Oakland, but especially at Bella Roma Pizza in Martinez where, since the early 1970s we enjoyed music, good food and friendship until its recent untimely closing. Indeed, upon closing and breakup of the instrument, Kevin acquired the console and some other components for his home. Kevin's installation is flawless, presenting the best in organ-building practices. Assisted only by Curt Wood, they performed the entire installation themselves.

All the approximately 40 guests that day enjoyed the result. Kevin played a few introductory pieces and then turned the organ over for open console. The music never stopped. Jerry Nagano and Dave Moreno—both well-known locals—played, with many

other very talented members taking their turns. Kevin then played several pieces by visiting organists who had recorded into the Uniflex relay, bringing to a close a meeting in the fine tradition of home installations in the Bay Area.

Also happening locally is the re-installation of the 3/10 Robert-Morton originally installed in 1928 in the California Theatre in Pittsburg, California, which replaced the original 1920 2/11 Smith organ. Removed in 1948, it did service in two churches until purchased by the City of Pittsburg in 2011 and is now returning to the same chambers it inhabited in 1928. Under the direction of organ builder and organist Dave Moreno, this powerful instrument will once again be heard in the California as the centerpiece of downtown revitalization.

—Roy K. Powlan  
Tom Madsen, Chairman  
510-229-3974, tmadsen2014@gmail.com



Kevin King's Wurlitzer has every trap imaginable, most designed and built by Curt Wood (Photo courtesy of Kevin King)



The California Theatre, Pittsburg, California—fully restored, inside and out (Photo by Roy Powlan)

## OLD DOMINION

Richmond, Virginia—An open console and concert were held at the Carpenter Theatre, formerly Loew's, on August 1. Fourteen ODTOS members and 15 guests attended the event, made possible by the CenterStage Foundation and their management company, SMG.

Richmond is fortunate to have the Carpenter Theatre 3/13 Wurlitzer, one of three original Wurlitzers that remain in the city. When the Loew's was closed in the early 1970s, the organ fell into disuse. In 1975, it was disassembled for donation to the Kennedy Center and placed in storage in a Maryland warehouse. A few years later it was moved to Texas and eventually sent to a warehouse in Tennessee. In 1988, the organ was brought back to Richmond where it was renovated and reinstalled. On April 5, 1992, Richmond organist Eddie Weaver played the first concert on this beautiful instrument that had finally returned to its original location.

Guest artist Nick Pitt, Loew's organist from 1964 to 1970, opened the concert followed by ODTOS members John DeMajo, Jim Reinhart, and Bob Gulledge. Their excellent performances provided musical variety while showing the melodious sounds of the instrument and exceptional acoustics of the theatre. A surprise guest artist, Bob Lent, former Byrd Theatre house organist from 1989 to 1992 and now president of Shenandoah Organ Studio, Inc., gave an outstanding performance to cap off an entertaining afternoon.

—Charles Hague  
Charles Hague, President  
804-859-6426, president@odtos.org



John DeMajo, Jim Reinhart, Bob Gulledge, Nick Pitt (photo by Charles Hague)

# Chapter News



Bob Lent with the Carpenter Theatre console  
(Photo by Doug Riddell)

## ORANGE COUNTY

Fullerton, California—Greetings from Southern California! Our first open console for the year was held at Plummer Auditorium on August 15, and gave our members a chance to try their stuff on the 4/37 Wurlitzer console. A cipher in the Solo chamber gave us a chance to demonstrate how to hunt down and remedy an errant pipe to our technophile members—the magnet cap contained the usual speck of sawdust holding the armature off the seat. No dag tool was found nearby, and a Swiss Army Knife plier saved the day.... This event led to a decision to install a simple tool shelf in each chamber and at each chest level, and there will be the basic tools available for simple repairs.

In October we will be showing *Nosferatu* (1922) for the Halloween concert. This show will be held on Halloween night, and typically attracts a larger audience of young people, eager to see a silent movie with organ accompaniment. Many of the concertgoers dress in costume to make the night more fun. The console is decorated with themed draping, and smoke and lighting effects bring up the artist for the introduction—the crowd loves it! An array of classic funeral cars which are provided by the Phantom Coaches Hearse Club of Los Angeles are displayed before the show.

Visit our web site at [www.octos.org](http://www.octos.org) for upcoming concert schedules.

—Randy Bergum  
Ed Bridgeford, Chairman  
714-529-5594, [ebridgeford@sbcglobal.net](mailto:ebridgeford@sbcglobal.net)

## PUGET SOUND

Seattle, Washington— The weatherman, whether heeding our pleas or in a kind gesture, delivered a blessedly mild August 9 afternoon for Pete Eveland's fun-packed program at the 3/18 Evans Wurlitzer.

Pete was his usual beaming, gracious self, with a story loosely connecting a string of old favorites, starting with "Those Lazy, Hazy, Crazy Days of Summer," "Summertime," "In the Good Old Summertime"... you get the idea. The plot thickened as he imagined a couple courting ("The Sweetheart Tree," "By the Light of the Silvery Moon"), tying the knot ("Get Me to the Church on Time," "Love and Marriage"), enduring financial woes ("I Got Plenty of Nothin'," "Sixteen Tons"), and celebrating country living ("Oh What a Beautiful Morning," "Green Acres Theme"). The audience seemed delighted as Pete played fluidly and entirely from memory, fully demonstrating the organ's wide variety of voices, notably the luscious Tibia and tuned percussions.

The program was followed by refreshing ice cream with several topping options, served by Barb Graham and Susan Buchholz on the Evans patio. Ray Harris serenaded the attendees with familiar standards on his Italian-built accordion—technically a musette, notable in that two of the stops are intentionally tuned slightly out of unison—and all the keyboard keys are black! This was an opportunity for members to hobnob casually and everyone seemed to have a good time.

Many thanks to Pete for performing, to Russ and Jo Ann Evans as always for hosting, to the refreshment crew, and to a number of members who set up the organ studio for the event and later restored it to its usual state. We all appreciate concerts in large venues, but sometimes we also need events like this "Old Fashioned Ice Cream Social" to enjoy each other's company informally and stay connected. Here's to summertime!

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



Pete Eveland at the Evans' 3/18 Wurlitzer  
(Photo by Jo Ann Evans)



Ray Harris and his accordion entertained on the patio (Photo by Jo Ann Evans)

## RED RIVER

Fargo, North Dakota—July was a busy month for the Red River chapter. Minnesota State University—Moorhead (MSUM) held its 39th annual Summer Cinema series, showing movies every Monday night. This year's series screened four silent films with live organ accompaniment on the 3/8 Wurlitzer hybrid by Lance Johnson and Dave Knudtson. The series started off with Charlie Chaplin's *The Kid*, followed by *Metropolis*, *Heart O' the Hills*, and a collection of silent comedy shorts. Preshow music was played by Alex Swanson and Ryan Hardy. Attendance was slightly above average with a spike in attendees on the last program due to some media coverage on the series.

The *Fargo Forum*, Fargo's newspaper, ran an article on the Summer Cinema series a week before the final program. Although the timing of the article was late in the series, it was much appreciated! There was a near-record number of movie-goers at the comedy shorts night, which was a great sight to see! Brief tours of the Solo chamber were available

for audience members after the show. Check out the article online on Inforum here: <http://goo.gl/dXj6aj>.

—Ryan Hardy  
Alex Swanson, President  
701-540-8930, [apswanson@hotmail.com](mailto:apswanson@hotmail.com)

## RIVER CITY

Omaha, Nebraska—RCTOS held our May 17 meeting at the Jerry Pawlak residence in Lincoln, Nebraska, home to a vintage Hammond 101 organ with Leslie speaker and a Yamaha keyboard. Jerry presented a well rounded program, the first part of which were selections and stylings that would be presented if the Hammond were a theatre pipe organ. Then, with the help of rhythms from the keyboard, some jazz was incorporated as well as prerecorded instrument tracks that accompanied the organ. This was RCTOS' annual Pizza & "Hammond" meeting. Jerry just completed his fifth year as Omaha's College World Series organist.

The RCTOS June meeting was held at the Norm & Naomi Emmack residence in Omaha, home to Conn & Baldwin organs as well as a grand piano. RCTOS Vice President Jeanne Sabatka, who is on the mend from serious surgery, headed the musical portion of the program with help from pianist Naomi Emmack & organist Greg Johnson. After a long absence from performing, Jeanne was at her best—she's back! Thanks to the Emmacks for hosting the July meeting.

Election of officers was held at the July meeting with a unanimous vote that the present officers retain their offices for one more year: President, Bob Markworth; Vice President, Jeanne Sabatka; Secretary/Treasurer, Jerry Pawlak; board members Greg Johnson, Frank Sabatka, and Sandy Rockwood.

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

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



Jerry Pawlak at home in Lincoln, hosting the RCTOS May meeting (Photo by Janet Domeier)



Jeanne Sabatka, Naomi Emmack, and Greg Johnson (Photo by Norm Emmack)

## RIVER CITY

Omaha, Nebraska—RCTOS held its July 29 chapter meeting at Elmwood Tower in Omaha. The meeting was held at this retirement facility as a tribute to the late Warner Moss, a RCTOS charter member. We thank the Moss family for donating Warner's Conn 3-manual theatre organ to Elmwood Tower whose previous instrument was no longer operational. Headed by Vice-President Jeanne Sabatka, an entertaining musical program was provided to members and residents as well with duets by Greg Johnson and Jerry Pawlak on the facility's grand piano.

Dave Wickerham was the guest artist August 9, 2015 at the RCTOS annual concert at the Rose Theater—*Let's Get Lost in the Music*. The audience of nearly 500 really enjoyed Dave's artistry as he commanded the theater's Mighty Wurlitzer 3/24 theatre pipe organ. A silent movie was a part of the afternoon's entertainment, as was a guest appearance by Omaha Street Percussion, a local drum group all of whom are teachers in Omaha's school system. After the formal concert, an after-concert reception was held at the Markworth residence, where Dave

entertained over 90 guests for another couple of hours.

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

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



Dave Wickerham after his August River City concert (Photo by Jerry Pawlak)

## ROCKY MOUNTAIN

Denver, Colorado—There was "Musical Magic" in the air last July as the amazing Bruce and Kitty Spangler brought their magic show to the Holiday Hills ballroom. Now retired, the Spanglers educated and entertained countless audiences with their professional flair and humor. Organ music was provided by Jim Calm, Bob Castle and DeLoy Goglein. Bruce and Kitty have an awesome magic museum in their gracious home, with a grand piano, 3-manual and 4-manual digital theatre organs in their great room.

The Front Range Organ Owners Group (FROOG) had an enjoyable visit to Longmont in July to experience Jud Murphy's outstanding automated musical instrument collection and to visit the Dougherty Museum which houses a 1928 2/4 Wurlitzer Style B Special. The August AMICA International Convention in Denver included a visit to the Paramount to hear live and automated organ music.

Our August club social brought us back to the Paramount to hear the "Wonderful Wurlitzer," beautifully played by house organist Bob Castle, Ben Ehrlich, Ingrid Gardner, DeLoy Goglein and Doug Thompson. Young organists Eva Cavaillé-Coll and Kenny Orr really made the Wurlitzer roar! The Publix I performed flawlessly thanks to the meticulous attention given by master

# Chapter News

pipe organ technician Don Wick and crew. Don answered audience questions during the intermission and talked about the organ's history.

—Jim Calm  
Ryan Kroll, President  
rkroll@colfax.com



Bruce and Kitty Spangler (Photo by Bill Kwinn)



Eva Cavallé-Coll (Photo by Bill Kwinn)

## ST. LOUIS

St. Louis, Missouri—It was a hot day with blazing sun on the afternoon of July 12 for our meeting at the home of Mary Lou Ammann in Highland, Illinois. The meeting was hosted by George and Nancy Neimeyer, who provided a plethora of delicious food and drink. A good crowd of 30 to 40 members and guests were in attendance. The featured organist of the day was our own Dave Stephens who performed pop and standard music on the Barton 3/14 with his usual skill and unique style.

During open console a couple of people played, including Larry Krupp. In addition to the organ there is also a Baldwin baby grand in the upstairs living room. After the organ concert Tom Finger, Ralph Haury, and this writer entertained at the piano. It was a very enjoyable afternoon for all. Many thanks to

Mary Lou for opening her home, and to George and Nancy for providing all the goodies!

The August meeting was held at the Fabulous St. Louis Fox Theatre in downtown St. Louis, hosted by Al Haker. The incomparable Col. Jack Moelmann presented the Mighty Wurlitzer 4/36 in a “prequel” to his *Those Were the Days* concert. Afterward members had an opportunity to play during open console. Pam Masching brought one of her piano and organ students, 10-year-old Connor Vennemann, and his parents. Connor is very interested in theatre organ, and is becoming quite an accomplished musician, having won awards from the Mid-America Music Association this year as follows: Piano Solo, First Place; Organ Solo, First Place; Music Theory Bee, Gold Medal. He was thrilled to play the big organ which he did very well, and then enjoyed a tour of the organ blower, relay room, and pipe chambers. It will be exciting to watch him grow and develop as an artist.

—Gary Broyles  
Jim Ryan, President  
314-416-0146



SLTOS July meeting featured organist, Dave Stephens (Photo by Gary Broyles)



August meeting guest organist Connor Vennemann, with featured organist Jack Moelmann (Photo by Gary Broyles)

## SIERRA

Sacramento, California—Evidently the opportunity to see and hear the two largest pipe organs in the world was a major reason to travel across the country because, by our count, 19 Sierra chapter members attended the very fine Philadelphia Convention. Many thanks to Bob Dilworth and crew.

With so many of us there from so far away we kind of wished for the now-discontinued convention banquet practice where the convention “emcee” called out each chapter and attendees would stand at their tables so all could get see the turnout from each chapter. Obviously this favored the larger and nearer chapters, but we had maybe the largest turnout of any West Coast chapter.

The chapter extends huge kudos to our member Bob Wilcox who, when at the banquet a “pass the hat” appeal for donations for travel funds for the young organists at the convention, stepped forward with by far the largest contribution. So large, in fact, that Ken Double recognized him specifically from the floor.

August 9 Sierra members gathered at the Fair Oaks Community Club House, the home of the chapter's 3/13 Wurlitzer with the Buddy Cole Morton console, for our traditional summer event, the *Hot August Pipes* ice cream social. This year our featured artist was member Greg de Santis. Many years ago Greg was under the tutelage of the late Jim Roseveare. “Rosey,” as nicknamed in the Bay Area theatre organ scene, was known for his tasteful, urbane arrangements of the songbook of the '20s to late '40s. Greg's theatre organ style very much shows the influence of Jim Roseveare, and chapter members were treated to a delightful afternoon of theatre organ music, followed by all of the ice cream and toppings that anyone could—or should—eat.

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



Greg de Santis at Sierra chapter's 3/13 Wurlitzer (Photo by Randy Warwick)

## SOONER STATE

Tulsa, Oklahoma—Our July *Patriotic Plus* program was a great success and enjoyed by all. The stage was decorated in red, white, and blue, setting the mood for our theme.

Carolyn Craft began the evening with an overture of favorite patriotic songs followed by our “special” guest, Robert Taylor, who presented the Gettysburg Address dressed as President Abraham Lincoln. Mr. Taylor is a retired Lieutenant Colonel of the United States Air Force, having flown 169 missions during his service. Carolyn then played each branch of service songs with veterans standing when their song was played—very moving indeed.

Phil Judkins, Wes Eaton, and Rudy Geissler followed, playing marches, popular songs during WWII, and patriotic numbers. Lynda Ramsey took the stage and played a medley of “State” songs followed by Paula Hackler playing songs of “Summer Sounds.” Lynda continued on piano playing boogie-woogie, and the two ended the evening with a patriotic piano-organ duet.

August is always the month our chapter is a guest of the German American Society. The Blaskapelle Band started the evening by playing two German marches.

Our members, Phil Judkins and Joyce Hatchett on organ, and Lynda Ramsey on piano, followed with each one playing great hits from the 1940s through the 1970s. Our special guest, vocal instructor and vocalist Sue Wilson presented two of her students, with each singing a selection from Broadway.

After a break for refreshments the band played two more selections, with our Bill Rowland following playing ragtime on piano

and love songs on organ. Sue Wilson then sang a religious medley accompanied by Bruce Wilkin. Carolyn Craft closed the evening playing Gospel, Latin, and standard hits.

Bill Rowland was honored to accompany a silent film—originally shown in 1929—at the Orpheum Theatre in Okmulgee, Oklahoma celebrating its 95th anniversary on August 22.

—Paula Hackler  
Bill Rowland, President  
918-355-1562, Ragtimebill@gmail.com



July program participants: Paula Hackler, Lynda Ramsey, Phil Judkins, Robert Taylor, Wes Eaton, Carolyn Craft, and Rudy Geissler (Photo by Phil Gray)



August program participants at the Sooner State chapter (Photo by Rudy Geissler)

## SUSQUEHANNA VALLEY

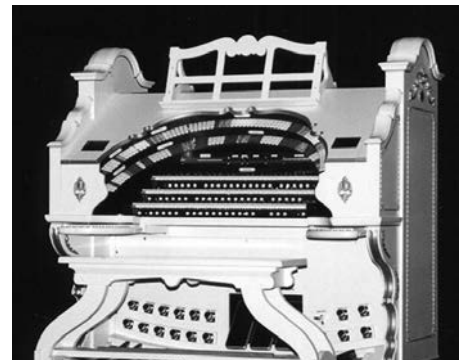
York, Pennsylvania—Our June 28 silent film at the Allen Theatre in Anville, Pennsylvania was a great success with 122 people in attendance. This was the last in a series of three silent films and was our largest audience ever for a silent film program at the Allen Theatre. An article in our local newspaper helped to boost our attendance. Don Kinnier, on the 3-manual digital theatre organ, accompanied the 1927 silent film, *It*, starring Clara Bow. Don received glowing

comments after the film for his outstanding performance. We are planning another public silent film in November.

Two of our youngest members, Connor Ream and Dan Umholtz, attended the ATOS Summer Youth Adventure again this year in Omaha. SVTOS was pleased to be able to sponsor them again this year with generous donations from our members.

We are pleased to have received a grant from the ATOS Endowment Fund to make much-needed improvements to the Wurlitzer at the Capitol Theatre in York. The relay, combination action, sound engine and related audio equipment will be replaced with the latest Artisan equipment which will be a great improvement for our organists. Terry Nace is currently in the process of installing the new system and hopes to have it completed in September.

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



Capitol Theatre's Wurlitzer console (Photo courtesy of SVTOS)

# 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: Monday through Thursday, 4:30pm to 9:00pm; Friday 4:30pm to 10:00pm; Saturday 3:30pm to 10:00pm; Sunday 4:30pm to 9:00pm. Summer organ hours: Monday through Thursday, 5:30pm to 9:00pm; Friday 5:30pm to 10

### 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 2:30pm, 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). October 31, 2015 7:30pm: Bob Salisbury.

**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.

**Fox Theatre**—308 W Main Street, Visalia, 559-625-1369 (4/24 Wurlitzer) [www.foxvisalia.org](http://www.foxvisalia.org). 30-minute organ prelude, with guest organist, to frequent classic movies.

### FLORIDA

**Polk Theatre**—121 S Florida Avenue, Lakeland, 863-682-7553 (3/12 Robert-Morton). Friday and Saturday, 7:10pm; Sunday, 1:40pm. Rodney Charles, Bob Courtney, Jim Helwig, Don Jeerings, Heidi J. Wuerfele, 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 & Hardy, Buster Keaton, Charlie Chaplin, and others.

**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, John McCall, Larry David, Rick McGee, Misha Stefanuk, Bob Fountain, and Phillip Allen.

### HAWAII

**Palace Theatre**—38 Haili St., Hilo on the Big Island of Hawaii, 808-934-7010 (4/13 Robert-Morton) [www.palacehilo.org](http://www.palacehilo.org). Rick Mazurowski plays from 6:30pm until 7pm every Tuesday night before the movie. Occasional silent movies, concerts and special events featuring the organ. Organists also include Walter Greenwood and Tommy Stark.

### 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 & Colton) [www.onestientertainment.com/arcada/arcada.htm](http://www.onestientertainment.com/arcada/arcada.htm). Organ interludes Friday and Saturday nights.

### 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

Shanklin Music Hall—130 Sandy Pond Road, Groton (4/34 Wurlitzer) [www.emcatos.com](http://www.emcatos.com). November 15, 2015 2:30pm: Lew Williams, Jan Peters and Company.

**Knight Auditorium, Babson College**—100 Forest Street, Wellesley (4/18 Wurlitzer). November 14, 2015 2:30pm: Lew Williams, Jan Peters and Company; January 10, 2016 2:30pm: Andrew Van Varick.



**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). October 24, 2015 5:30pm: Andrew Rogers; October 25, 2015 5:30pm: Andrew Rogers; November 27, 2015 7:00pm: Andrew Rogers; November 28, 2015 5:30pm, November 28, 2015 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, David Hufford. 3/13 Barton and Hammond C2 in the Annex Theatre played daily before movies and for special occasions.

**Stahls Automotive Museum**—56516 N. Bay Drive, Chesterfield (Wurlitzer) [stahlsauto.com](http://stahlsauto.com). John Lauter. Organ is played every Tuesday from 1pm to 4pm and on the first Saturday of each month between 11am and 4pm. Organist John Lauter or played by computer.

**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, Kevin Werner. November 15, 2015 3:00pm: Nathan Avakian; December 6, 2015 3:00pm: John Lauter. Organ concerts, \$15 at the door.

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

**Ironwood Theatre**—113 E Aurora Street, Ironwood, 906-932-0618 (2/7 Barton) [www.ironwoodtheatre.net](http://www.ironwoodtheatre.net). Organ is featured as part of the guided summer tour Fridays at noon and 2 pm. October 31, 2015 7:00pm: 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.

## 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) [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

## NEW JERSEY

**Northlandz Music Hall**—Route 202 S, Flemington, 908-982-4022 (5/39 Wurlitzer). Call for exact times. Bruce Williams.

**Loews Jersey Theatre**—54 Journal Square, Jersey City, 973-256-5480 (4/23 Robert-Morton) [www.gstos.org](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

**Riviera Theatre**—67 Webster, North Tonawanda (3/17 Wurlitzer) 3m Sp. December 2, 2015 7:30pm: Andrew Rogers.

**Auditorium Theatre**—885 E Main, Rochester, 585-234-2295 (4/23 Wurlitzer) [rtsonline.org](http://rtsonline.org). November 8, 2015 2:30pm: John Ledwon; December 13, 2015 2:30pm: Tim Schramm.

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18 Wurlitzer) [www.proctors.org](http://www.proctors.org). Pre-show 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 and 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 DAKOTA

**Fargo Theatre**—314 N Broadway, Fargo, 701-239-8385 (4/26 Wurlitzer) [www.fargotheatre.org](http://www.fargotheatre.org). Organ plays Friday, Saturday, and Sunday evening, before and between performances. Short organ concerts: Lance Johnson, Tyler Engberg, Ryan Hardy and Alex Swanson.

## OHIO

**Cincinnati Music Hall Ballroom**—1241 Elm Street, Cincinnati (3/31 Wurlitzer) [www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php](http://www.spmhcincinnati.org/Music-Hall-History/Albee-Mighty-Wurlitzer-Organ.php). Concerts, special events presented by the Ohio Valley chapter of ATOS. December 10, 2015, 10:30am & 7:00pm: Jelani Eddington.

**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.

**Circle Cinema**—10 S. Lewis Avenue, Tulsa, 918-585-3456 (2/6 Robert-Morton) [www.circlecinema.com](http://www.circlecinema.com). Theatre pipe organ performances during movie intermissions, last Saturday evenings of each month. Also, silent movies with organ accompaniment during the year.

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (3/17 Allen digital) [www.cinemalovers.com](http://www.cinemalovers.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 on Thursday evenings. Keith Fortune is the principal organist, with Gary Russell, Marc Gerlack, and Dean Lemire as associates.

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

## PENNSYLVANIA

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

# Around the Circuit

Theatre Organ Programs  
and Performances

**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 25, 2015 2:00pm; Wayne C. Zimmerman, Sr.; December 6, 2015 2:00pm: Winter presentation.

**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.

## 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.

**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.

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

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

## WISCONSIN

**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.

**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.

### QUEENSLAND

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

### 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.

### VICTORIA

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

### 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.

## CANADA

### ONTARIO

**Casa Loma**—1 Austin Terrace, Toronto, Ontario (4/19 Wurlitzer) [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto). December 7, 2015 8:00pm: Andrew Rogers.

**Kingston Korean Church**—89 Kirkpatrick Street, Kingston, Ontario (3/27 Kimball); December 4, 2015; Concert, sing-a-long, silent film: Andrew Rogers.

## UNITED KINGDOM

### DEVON

**Congregational Church**—Fore Street, Beer (2/6 Wurlitzer) Britain's Oldest Wurlitzer theatre pipe organ [www.beerwurlitzer.org.uk](http://www.beerwurlitzer.org.uk). November 28, 2015, 2:00pm: Matthew Bason.

### EAST SUSSEX

**Rye College**—Love Lane, Rye (2/6 Wurlitzer) Britain's Second Oldest Wurlitzer theatre pipe organ [www.ryewurlitzer.org.uk](http://www.ryewurlitzer.org.uk). October 25, 2015 2:30pm: John Mann; November 22, 2015 2:30pm: Nicholas Martin.

### MANCHESTER

**Theatre Organ Heritage Centre and Hope-Jones Museum**—Alexandra Road, Peel Green, Eccles (2/6 Wurlitzer) [lotf.org.uk](http://lotf.org.uk). 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 22, 2015 2:30pm: Simon Gledhill.

### WEST YORKSHIRE

**Victoria Hall**—Victoria Road, Saltaire (3/11 Wurlitzer) [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk). November 8, 2015 2:30pm: Robert Wolfe; December 13, 2015 2:30pm: Nicholas Martin.

# Board Directory

## OFFICERS



Chairman, Michael Fellenzer (2016)  
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Vice Chairman, Richard Neidich  
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Secretary, Bob Evans  
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Treasurer, Lee Lanier  
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## DIRECTORS (current term)



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David Barnett (2018)  
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Juan Cardona, Jr. (2018)  
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**ATOS Corporate Office**  
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Society, Inc.  
7800 Laguna Vega Drive  
Elk Grove, California 95758

# Minutes

## SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL MID-YEAR MEETING

Saturday, February 7, 2015  
12:00pm EST

Chairman of the Board Bob Dilworth called the meeting to order at 12:02pm.

**Officers present:** Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. **Directors present:** Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Carlton Smith. **Director absent:** Donnie Rankin. **Staff Present:** Ken Double, President/CE; Donna Parker, Membership Secretary; Mike Bryant, Co-Editor THEATRE ORGAN/Parliamentarian; Don Feely, Co-Editor THEATRE ORGAN; Jonas Nordwall, Workshop Coordinator; Mark Renwick, Finance Committee Chair. **Staff member absent:** Greg Bellamy, IT Manager.

The minutes of the January 21, 2015 virtual board meeting were accepted.

### Standing Business:

#### Officer Reports:

Treasurer (Hutcherson):

- QuickBooks was updated from computer to an on line program. This move is in preparation for the transition to a bookkeeper when Mr. Hutcherson retires from his ATOS Treasurer's position in July.
- The Revenue and Financial Statement was delayed because of problems with the transfer.
- The board has received a copy of the approved budget.

#### Committee, Staff, and Task Force Reports:

Membership Secretary (Parker):

- 2,377 members as of February 7, 2015
- The ATOS Annual Drive has brought in \$30,793 to date. This is a record.

Awards and Recognition (Moelmann):

- The regular awards process closed on February 1.
- Some awards are no longer given and some have faded away because of non-participation.

**MOTION (Moelmann)** to accept the recommendations pertaining to the following awards and policy statements. (See attachment.)

- Carlton Smith is not in favor of getting rid of the technical awards.
- Much discussion ensued on this subject.

- Ken Double suggested that we table the discussion for now.

• Jelani Eddington wondered if this wasn't part of a larger discussion of what the board will be involved in because of the restructure as per the ATOS Retreat.

(Motion **WITHDRAWN**)

Transition Bylaws and Policies Task Force (Moelmann):

**Motion (Moelmann)** to repeal the policies or portions thereof as listed below from the policies document. (See attachment at end of minutes.) (Motion **CARRIED**)

Convention Planning Coordinator (Kinerk):

- In Mike Kinerk's absence Bob Dilworth reported that over 100 are now registered.
- Hotel is reallocating additional rooms for our use.
- Be sure to use the code "TOG" to get convention rate.
- Ken Double added that all is going well for the 2016 Cleveland convention.
- Discussions for future conventions are underway with Los Angeles, Detroit, and Central Florida.

Endowment Fund (Ledwon):

- No requests for grants for this year as of yet.
- John has urged the committee to be proactive. The Endowment Committee should know where the trust fund is invested, etc.

• The committee has received a request from the Elsinore Theatre to reallocate funds originally for purchase of an 8' Oboe octave to upgrading the current control system.

President/CE Reports (Double):

• The ATOS Annual Fund Drive has hit a record high number. This may be a result of the ATOS Retreat indicating that membership feels more secure about the future of ATOS.

- Many folks are considering estate-planning gifts.
- Donations from the ATOS Annual Drive will help keep ATOS Radio on the air.
- Other special projects involve finding places where we can put theatre pipe organs. Many of these instruments will become available in the future. This project is of prime importance.

Summer Youth Adventure (Nordwall):

- SYA material sent to Danielle Stark (graphic designer) to advertise the upcoming event.

• This year's location is Omaha, Nebraska. This location is far less expensive than the east or west coast.

- Six new people have inquired about attending.

Nominating Committee (Renwick):  
Nominees for ATOS Board of Directors:

- David Barnett
- Juan Cardona, Jr.
- David Kellzenberg
- Richard Neidich

Young Theatre Organist Competition (Ledwon):

- Information for 2015 competition was updated in November of 2014.
- No idea of how many competitors until audition CDs are received.
- Entries are normally received shortly before the deadline.

Technical Experience (Smith):

- The Technical Experience will be held from August 10-13.
- Topics will include: shutter restoration, basics of tuned percussion restoration, and wiring craftsmanship.
- Headquarters will be Carlton's shop in Indianapolis.

Youth Representative (Miniverni):

- Dan has been contacting possible recipients of the Theatre Organ Student of the Year.
- So far no applications have been received.

IT Manager (Bellamy):

• Much of the background processing power of the web site was outdated and needed updating. This required installing and copying material. Now all is up to date.

- Ken Double noted that he is in the process of getting the IT Committee back to work.

### New Business:

**Motion (Evans)** to authorize the ATOS President to hire a financial administrator for ATOS. The salary for this position will be determined at a later date and shall be subject to the approval of the ATOS Board of Directors. (Motion **CARRIED**)

Mark Renwick explained that the finance committee is looking for a part time position.

- In response to a board member's inquiry Mark noted that a job description has been sent out to the board.
- Mark described the responsibilities of this position. (See reports)
- Mark related that the job of ATOS Treasurer has expanded greatly over the

years. It is no longer reasonable to expect a volunteer to do all that is necessary.

**Motion (Moelmann)** to approve the \$2500 retainer fee for Robert F. Schauer, Esq. of the Law Offices of Robert F. Schauer in Upland, California. (Hourly rate is \$350) (Motion **AMENDED**)

**Motion (Ledwon)** to amend the current motion to "Pending successful vetting of attorney Robert F. Schauer, to authorize the payment of a retainer of \$2500." (Motion **CARRIED**) (Abstaining: Moelmann)

- Several board members asked about Mr. Schauer's credentials.
- One board member suggested a lack of clarity on whether ATOS was planning to change its state of incorporation from California to another state.
- Jack Moelmann was questioned about the search for an attorney. He noted that the scope of Mr. Schauer's work would be limited to review of documents, etc.
- A board member again pointed out that this is an exercise in futility if we are considering changing our state of incorporation.
- Many other questions were considered.
- Bill Coale asked if the motion could be approved until vetting of the attorney.

Discussion of Jelani Eddington's motion to be introduced at the ATOS 2015 General Membership Meeting.

(Text of motion to be brought before the membership):

**"That Section 4.21 of the ATOS Bylaws be created and enacted, effective immediately, to limit the use of secret voting by written ballot:**

#### **Section 4.21. VOTING BY DIRECTORS.**

a. 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 required by applicable law and/or this section, 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. Unless the use of a secret or written ballot is authorized by this section, each director's vote shall be recorded in the minutes of the meeting at which the vote was taken. Voting by secret or written 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.

b. Notwithstanding any other provision of these bylaws, this section shall only be amended or repealed by the affirmative vote of a majority of the members present and voting at a duly held meeting of members at which a quorum is present."

- Ken Double offered that based on all discussion that took place on the budget issue, there's a side of (him) that understands why the motion was made but we only had one written or secret ballot outside of delegate matters.
- Jelani feels that it is important that the membership know this information.
- Bill Coale asked if this was appropriate for the Bylaws and Policies Committee to consider and recommend action.
- Jack Moelmann pointed out that this issue could come up at a membership meeting and be deferred for board action.

**Motion (Eddington)** to adopt the motion as presented. (Motion **CARRIED, 7-5**)  
Voting Yea: Andersen, Eddington, Evans, Fellenzer, Hutcherson, Minervini, Smith.  
Voting Nay: Coale, Dilworth, Ledwon, Moelmann, Phipps.

#### **Good of the Order:**

- Jack Moelmann asked if any effort is being given to promote regional conventions.
- The prevailing opinion was that regionals are not actively sought at this time.
- Ken Double noted that twice-monthly staff meetings will begin shortly. The focus of these meetings will be getting work done and addressing problems.

The board went into executive session at 3:07pm. And reconvened in regular session at 3:31 p.m.

The meeting was adjourned at 3:32pm EST

/s/ Bob Evans, Secretary

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

## **SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL BOARD MEETING**

**Tuesday, April 7, 2015  
9:00pm EDT**

Chairman of the Board Bob Dilworth called the meeting to order at 9:05pm.

**Officers present:** Bob Dilworth, Chairman; Bill Coale, Vice-chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.  
**Directors present:** Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Donnie Rankin. **Director absent:** Carlton Smith. **Staff present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Parliamentarian and Co-editor THEATRE ORGAN; Don Feely, Co-editor THEATRE ORGAN; Donna Parker, Membership Secretary; Greg Bellamy, IT Manager; Mark Renwick, Finance Committee Chair/Retreat Forward Committee member; Richard Neidich, Communications Committee chair.

The minutes of the ATOS Virtual Mid Year Meeting were accepted as corrected.

#### **Standing Business:**

#### **Committee, Staff, and Task Force Reports:**

- Membership Secretary (Parker):
- Working on processing memberships
- Current membership: 2286
- Sent our first reminder letters about expired memberships
- Will remind chapters to send in ASCAP reports.

#### **Retreat Forward Task Force (Coale):**

- The task force has met several times.
- We have met with Ken Double to create a running "to do" list.
- The "to do" list will address items that need attention in a timely manner.

#### **Chapter Relations (Phipps):**

- We are welcoming a new chapter: The Houston Theatre Organ Society, John Steen, President
- Working with a new group that has interests in Wisconsin, Michigan and Minnesota.

• We are gearing up for a new chapter census to be conducted around the Memorial Day weekend period.

• This year's convention will feature a "Chapter Showcase." This showcase will take the form of an endless loop of chapter information to be shown in the convention record shop. 14 chapters have chosen to participate.

#### **President/CE (Double):**

• Ken has been on the road for 33 out of the last 48 days. He has visited chapters, participated in fundraising discussions with groups and individuals, and has reconnected with folks who are planning gifts to our organization.

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- Ken has also talked to individuals about supporting specific programs in which they have an interest.

- One board member asked about creating different categories of giving. Ken replied that this year would not be an appropriate time, as we did not solicit donations by categories in the Annual Fund Drive.

- Ken noted that Mike Kinerk, Convention Planning Coordinator, is dealing with two chapters who are interested in hosting future conventions.

- One board member inquired if the upswing in recent membership renewals had anything to do with the convention. Donna thought that this was surely a reason for some renewals.

- Ken reported that he and Bill Coale met with representatives of the Theatre Historical Society, the League of American Theatres, and the Organ Historical Society. They discussed many items including possibly pooling resources to make operations more economical.

- Ken reported that the site work for the Loew's Kings digital organ installation has begun.

- Ken is continuing efforts to work with a California attorney (specialty: non profit organizations) and will retain his services for ATOS. We will need guidance on the revision of our bylaws and policies.

IT (Information Technology) Manager: (Bellamy)

- Greg has met with some of the IT staff.

- He has also been in contact with Danielle Stark (graphic artist) to begin development of a new home page layout.

Summer Youth Adventure Update (Nordwall):

- At least five new students have signed up for this year's SYA.

- Omaha will be the location. This site will prove to be less expensive than sites on the East or West Coasts. Access to instruments is good.

## New Business:

**Motion (Phipps)** to approve the application of The Houston Theatre Organ Society. (Motion **CARRIED**)

**Motion (Phipps)** that ATOS make payment to the Central Indiana Chapter of the American Theatre Organ Society in the amount of \$742.30, which represents 40% of the expenses reported by Walt Strony of his 2014 convention appearance, thus reimbursing the chapter for this convention expense. (Motion **CARRIED**)

Adoption of a "consent agenda" (Coale):

- Bill Coale had suggested the adoption of a consent agenda for our meetings. Normally, a consent agenda contains the routine agenda items like reports, etc. If a board member has a question on an item it may be pulled from the consent agenda for discussion. This method usually saves time and is more efficient.

- Several board members were concerned that items of importance would be overlooked.

- Mr. Coale pointed out that a consent agenda is dependent on receiving necessary written reports in advance for board members' consideration.

**Motion (Coale)** to adopt the concept of a consent agenda. The secretary conducted a roll-call vote: (Motion **DEFEATED, 10-2**) Voting Yea: Coale, Evans; Voting Nay: Anderson, Dilworth, Eddington, Fellenzer, Hutcherson, Ledwon, Minervini, Moelmann, Phipps, Rankin

## Good of the Order:

- Jack Moelmann spoke on awards and discussed the current programs.

- John Ledwon confirmed five candidates (so far) for the Young Theatre Organist Competition.

- John Ledwon (Endowment Committee Chair) remarked that only three entities had applied for grants so far.

- Jelani Eddington asked for an update on the bylaws committee and review by a California attorney. Ken Double answered that he had been in touch with the recommended attorney's office and was in the process of securing said attorney's services.

- Jelani also asked if ATOS was pursuing the question of reincorporating in Delaware. He remarked that this has been discussed off and on for four years with no resolution.

- Bob Dilworth said that he thought this subject had been dropped.

- Ken Double noted that we were not ready to make that change.

- Bill Coale noted that one can't make a motion that is binding on future boards.

- Jelani wants some finality for this issue.

**Motion (Eddington)** that ATOS shall remain incorporated in the State of California.

The secretary conducted a roll-call vote. (Motion **CARRIED, 10-2**) Voting Yea: Andersen, Coale, Dilworth, Eddington, Evans, Fellenzer, Hutcherson, Minervini,

Phipps, Rankin. Voting Nay: Ledwon, Moelmann.

- Bob Dilworth (in his role as 2015 ATOS Annual Convention Chair) noted that 358 had registered thus far with 300 registered for the Overture event and 328 registered for the Encore event.

A second hotel has been added to handle the demand for rooms. See the convention web site for details.

The meeting was adjourned at 10:22pm EDT.

/s/ Bob Evans, Secretary

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

## SUMMARY OF THE MINUTES OF THE ATOS VIRTUAL BOARD MEETING

Wednesday, June 17, 2015  
9:00pm EDT

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

**Officers Present:** Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer. Directors Present: Denise Andersen, Jelani Eddington, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Donnie Rankin, Carlton Smith.

**Guests Present:** David Barnett, Juan Cardona, Jr., David Kelzenberg, Directors-Elect. Joshua Dill, Youth Representative designee.

The minutes of the April 7, 2014 (as revised) and May 5, 2014 virtual board meetings were accepted.

Standing Business:

Officer Reports:

- Chairman of the Board (Dilworth):
  - 469 are registered for the convention. Macy's concerts are sold out. The Afterglow has over 400 registered.

- Vice Chairman of the Board (Coale): Will report later with the Retreat Forward Task Force Report.

- Secretary (Evans): None

- Treasurer (Hutcherson):

- Donations are up compared to the same period last year. (See Statement of Financial Position attached to full minutes on the ATOS website)

Staff, Committee and Task Force Reports:

- President/CE (Double)
  - We are anticipating a \$111,000 check designated for the Endowment Fund.
- Membership Secretary (Parker):
  - Current membership is 2260.

**Motion (Phipps)** to reimburse Michael Fellenzer's unpaid expenses of \$914.09. (Motion **CARRIED**)

**Motion (Ledwon)** that Peter Crotty be appointed to the Endowment Fund Board of Trustees to fill the remainder of Bob Lachin's term (Bob Lachin's term has one month remaining) (Motion **CARRIED**)

The board convened in Executive session at 9:27pm and returned to General session at 10:45pm.

The meeting adjourned at 10:52pm.

/s/ Bob Evans, Secretary

## SUMMARY OF THE MINUTES OF THE ATOS BOARD OF DIRECTORS ANNUAL MEETING Doubletree Hilton Downtown Hotel, Philadelphia, Pennsylvania July 1-6, 2015

Chairman of the Board Bob Dilworth called the meeting to order at 8:38am and made brief opening remarks.

**Officers Present:** Bob Dilworth, Chairman; Bill Coale, Vice Chairman; Bob Evans, Secretary; Mike Hutcherson, Treasurer.  
**Directors Present:** Denise Andersen, Michael Fellenzer, John Ledwon, Dan Minervini, Jack Moelmann, Don Phipps, Donnie Rankin, Carlton Smith. **Staff Present:** Ken Double, President/CE; Mike Kinerk, Convention Planning Coordinator; Mike Bryant, Co-Editor, THEATRE ORGAN; Don Feely, Co-Editor, THEATRE ORGAN; Donna Parker, Membership Secretary; Greg Bellamy, IT Manager; Rob Vastine, Marketplace Coordinator; Mark Renwick, Finance Committee Chair; Richard Neidich, Communications Committee Chair. **Guests Present:** Directors-Elect David Barnett, Juan Cardona, Jr., David Kelzenberg; Youth Representative-Elect: Joshua Dill.

The minutes of the June 17, 2015 virtual board meeting were approved.

### Old Business

Note: The referenced reports are posted on the ATOS website; only information added since submission is contained in this summary.

### Officer Reports:

Chairman of the Board: Bob Dilworth

Vice Chairman of the Board: Bill Coale

Secretary: Bob Evans

Treasurer: Mike Hutcherson

- Any billing or expense reports need to go to the e-mail or regular mail address provided on the new expense report form. Norma Smith will be our full-charge bookkeeper.

- Mike expressed his pleasure in serving ATOS and commented on the many friends he has made because of his association with the organization.

### Committee/Task Force Reports:

Membership Secretary (Donna Parker):

- Current membership stands at 2,239.
- Donna also demonstrated the capabilities of the new membership system.

Archive and Library at the University of Oklahoma (Jeremy Wance):

- Jeremy will deliver his report at the ATOS Membership Forum.

Awards and Recognition (Jack Moelmann):

- The following are award recipients for 2015:

- Outgoing board members: Jelani Eddington, Jack Moelmann, Mike Hutcherson, Bill Coale

- Outgoing Youth Representative: Dan Minervini

- Outgoing Parliamentarian: Mike Bryant

- Outgoing Endowment Fund Trustees: Mike Hutcherson and Bob Lachin

- Young Theatre Organ Competition finalists: Ryan Hardy, Seamus Gethicker, Dan Minervini

- Young Theatre Organ Competition First Place Winner: Dan Minervini

- Student of the Year: Ryan Hardy

- George Wright Memorial Fellowship Recipient: Richie Gregory

- Awards of Special Merit: Jack Serdy, Dick Wilcox

- Member of the Year: Henry Hunt

- Honorary Members Bill Field, Bucky Reddish

- Organist of the Year: David Gray

- Hall of Fame: Lew Williams, Simon Gledhill

Technical (Carlton Smith, Don Phipps):

- Carlton Smith reported that seven had signed up for the 2015 ATOS Technical Experience and that he expected a "full house" again this year.

Organist Scholarships (Carlton Smith):

- The following are scholarship recipients:

- Dan Minervini: \$450

- Ryan Hardy: \$450

- Declan Poole: \$950

**Motion (Ledwon)** to approve the recommendation of the ATOS Scholarship Committee (Motion **CARRIED**)

Chapter Relations (Don Phipps):

- Don Phipps explained the Memorial Day Weekend phone chapter census. Bill Coale, Ken Double, Don Phipps, and Bob Evans called every active chapter soliciting updates on chapter leadership and current contact information. The updated information will be posted on the web site.

IT Manager (Greg Bellamy)

- Stabilizing our servers has been an ongoing effort

- Redesigning the look of the web site will be the whole thrust for the next six months.

- Statistics:

- Theatre Organ Radio: 26,000 listening hours

- Homepage visits: 23,000

- Organ page visits: 7,000

- Theatre organ locator: 5,000 visits.

- Greg showed a mockup of a possible redesign of the site.

- Don Feely will be taking over the content area of the web site. Don will be reaching out to those who want information posted on the web site. This will speed up the process of keeping information up to date. David Kelzenberg offered to work with the content area staff.

- Bill Coale noted that ATOS has 1,700 "Likes" on its Facebook page.

Endowment Fund (John Ledwon)

- \$39,700 distributed in grants this year.

- A long overdue updating of the grant form has taken place.

- The Endowment Fund Board of Trustees will follow up on the use of the grant monies.

- An overall "tightening up" of grant policy is in the works.

- The following are the 2015 Endowment Fund grant recipients:

- Byrd Theatre, Richmond Virginia: \$5,000 awarded for water damaged xylophone repairs

- Capital Theatre, Lebanon, Pennsylvania (SVTOS): \$5,750 awarded for relay/audio system upgrade

- Orpheum Theatre, Phoenix, Arizona (Valley of the Sun chapter): \$12,300 granted for blower upgrade

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- Rye Wurlitzer Academy, Rye, United Kingdom: \$1,000 granted for ongoing educational needs

- Templo de San Jose Catholic Church, Hidalgo, Mexico: \$3,995 awarded for completion of Artisan relay system upgrade

- Town Hall, Stoneham, Massachusetts: \$10,000 awarded for tonal finishing.

**Motion: (Ledwon)** to approve the Endowment Fund grants as presented (Motion **CARRIED**)

Policy/Bylaws Revisions (Jack Moelmann)

- Jack Moelmann distributed the latest version of ATOS Bylaws and Policies. Policies will be updated as necessary.

Communications/Marketing (Richard Neidich)

- An Operations Manager is necessary to handle the day-to-day business of ATOS and to keep the Retreat Forward momentum.

- Regular communication with chapters is absolutely necessary. Chapters are the entities that "make things happen."

- Consistent behavior from chapters is necessary. ATOS needs to create "value added" so that chapter members see the value in belonging to ATOS.

Nominating Procedure/Guidelines (Bob Evans)

- Bob referred to his "Director's Corner" article (March/April, 2015 Theatre Organ) describing the outline for a proposed revision of nominating candidates for the ATOS board.

## **OLD BUSINESS:**

Distribution of Mertz Bequest

**Motion: (Moelmann)** that 20% of the \$41,100 Mertz bequest be distributed to the ATOS Endowment Fund. The remainder is to be placed in the Reserve Fund (Motion **CARRIED**)

## **NEW BUSINESS:**

The board recognized outgoing board members and officers Bob Dilworth, Jelani Eddington, Jack Moelmann, Mike Hutcherson, and Dan Minervini for their service to ATOS.

**Motion (Fellenzer)** to seat Josh Dill as youth representative for one year (Motion **CARRIED**)

David Barnett, Juan Cardona, David Kelzenberg, and Josh Dill were seated as new ATOS board members. Bob Dilworth will be seated as Past Chairman once the new Chairman of the Board is elected.

The meeting was recessed at 11:02 and re-convened at 1:02pm.

The following nominees presented themselves for election:

- Chairman of the Board: Bill Coale, Michael Fellenzer

- Vice Chairman of the Board: Denise Andersen, Richard Neidich.

- Secretary: Bob Evans

- Treasurer: Lee Lanier

The meeting convened in executive session at 1:05 for officer candidate interviews and election of officers, and re-convened in general session at 2:45pm.

The following are the ATOS Officers for 2015-2016:

- Chairman of the Board: Michael Fellenzer

- Vice Chairman of the Board: Richard Neidich

- Secretary: Bob Evans

- Treasurer: Lee Lanier

The meeting re-convened in executive session at 3:03pm to discuss personnel and contracts, and re-convened in regular session at 5:13pm.

The following actions taken in executive session were reported:

- Jack Moelmann is appointed Parliamentarian;

- Policy #25 (Hiring) is suspended until the mid-year meeting, and the Bylaws and Policies Committee is tasked with developing a new policy to replace Policy #25;

- A six-month project to define tasks and operating environment for our staff members as well as staff relationship with the Board as outlined in the Retreat Forward proposal will be conducted; and

- Ken Double, along with two other people of his choosing, is tasked with presenting the board with their selection for a Project Manager within two weeks

Chairman Michael Fellenzer announced that all committee and task force appointments would be postponed for a two week period.

John Ledwon will report to the board with a slate for the Endowment Fund Board of Trustees.

Adoption of 2015/2016 ATOS Budget

- Ken Double briefly reviewed the budget. All board members were sent a copy of the draft budget prior to the June 17, 2015 virtual board meeting and were given an opportunity to comment on or ask questions about any item on the document.

*The entire budget will be posted on the ATOS web site along with all other reports from committees and task forces.*

**Motion (Kelzenberg)** to approve the budget as amended (the term "Project Manager" was substituted for the title "Chief Operating Officer" in the approved budget). (Motion **CARRIED**)

The meeting recessed at 5:52pm.

The board and ATOS Retreat attendees present at the convention re-convened on Monday, July 6, 2015 at 7:30am to meet with Dr. William Weary, who was the consultant for the retreat.

The main points of Dr. Weary's report from the September, 2014 retreat were summarized by Dr. Weary. After his presentation, board members were encouraged to ask questions or comment on the ATOS Retreat Forward Initiative. Many of those at the meeting offered input and made suggestions.

Dr. Weary encouraged the Board to act as a cohesive unit.

**Motion (Kelzenberg)** to hire Mark Renwick to complete the project as delineated in the Retreat Forward Task Force Report. (Motion **CARRIED**)

The Retreat Forward Task Force Report will be posted on the ATOS web site along with all other reports from committees and task forces.

The ATOS 2015 Annual Meeting adjourned at 10:14am, July 6, 2015

/s/ Bob Evans, Secretary

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



# Theatre Organ

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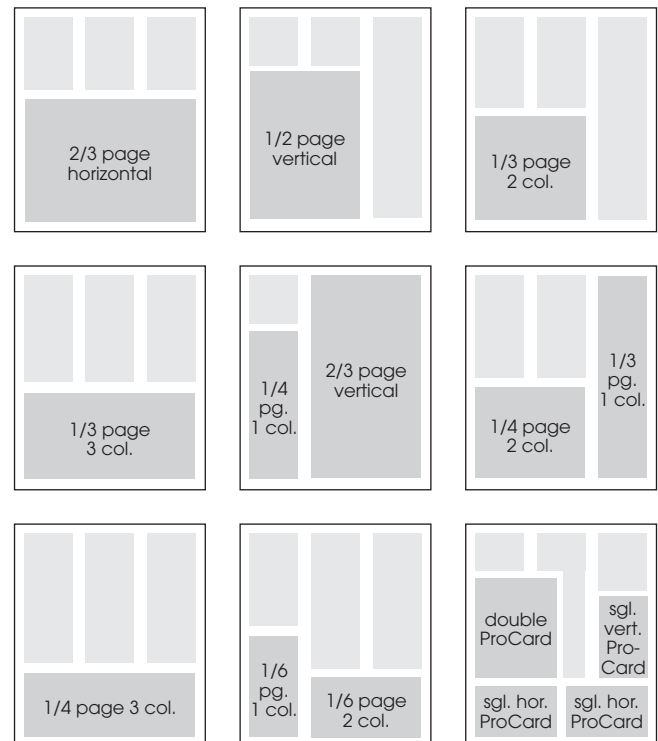
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