



COLUMBIA RIVER CLARION

Columbia River Theatre Organ Society

King of Kings at the Hollywood Theatre

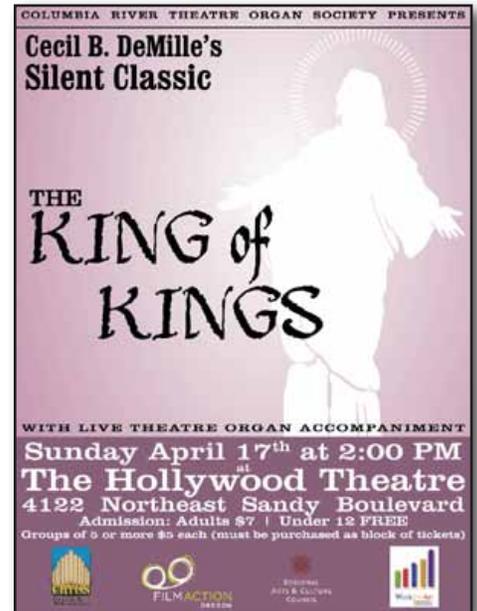
Join us at the Hollywood Theatre at 2:00 PM on Sunday, April 17 for Cecil B. DeMille's silent classic *The King of Kings*. It will be accompanied by Donna Parker on the Beverly Ruth Nelson Memorial organ. Tickets are available at the box office, \$7.00, children under 12 free. A group price is offered for groups of 5 or more at \$5.00 per person, when purchased as a block of tickets. Off street parking is available in the medical office parking lots on Broadway behind the Theatre as well as a bus stop right in front of the theatre and the red, blue and green MAX lines stop 3 blocks behind the theatre.

Calling *The King of Kings* a cinematic masterpiece barely begins to do it justice. This print looks like it could have been made yesterday, not 1927, boasting some incredible special effects for its time. Cecil B. DeMille was a genius who helped turn moviemaking into an art form. With *The King of Kings*, he also retold the story of Jesus Christ in a serious and emotionally powerful way that has effectively helped spread the Gospel for over seventy-five years.

While DeMille's film is a reverent retelling of life and heavenly mission of Jesus, it does take some liberties with the Gospel accounts, sometimes combining different events into one and introducing several of its own elements in an attempt to emphasize

the linear nature and importance of the story. Mark, for example, is presented as a child healed by Jesus who is there to witness the ministry and ultimate sacrifice of Christ. Judas Iscariot is constantly shoved to the forefront of events, heavily emphasizing his misinterpretation of the Messiah's mission and ultimate betrayal of Jesus. He is depicted as a selfish and ruthless man who only joined Jesus' band of followers because he expected to be made a great man in the traditional kingdom he expected Jesus to found on earth. Most interestingly, Mary Magdalene is depicted as a consort to Judas who first comes to Jesus in order to confront Him for having stolen Judas' attention away from her. The film also shows Judas witnessing the events his kiss of betrayal set in motion, hanging himself only after witnessing Jesus' death on the cross.

The film begins with an extended scene of Mary Magdalene living lavishly among a group of male admirers and then zooming out on her zebra-driven chariot to steal her man Judas back from Jesus. As for Jesus, His first appearance could not be more beautifully done, as we first see His face through the eyes of an adorable blind girl as she is healed by the Master. H.B. Warner looks a little too old to be playing Jesus, but he gives a masterful performance, one heightened by the constant aura of slight luminescence



DeMille gives him throughout the film. One of the most memorable scenes is the release of the seven demons from Mary Magdalene - the special effects are just incredible and seemingly decades ahead of their time. Speaking of incredible special effects, one has to mention the earthquake scene that follows Jesus' death on the cross - again, it's just incredible to watch. The resurrection scene is also memorable for the Technicolor aspects DeMille gave it to emphasize the awe-inspiring magnificence of Jesus' victory over death.

Christians will be awe-struck and inspired by the wonderful message of *The King of Kings*, but no one can watch this film and not be impressed by the cinematic artistry and genius on full display. This is easily the most impressive silent movie I have ever seen.



WWW.CRTOS.ORG

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CRTOS Business Meeting Minutes

The Meeting was called to order at 7:00 PM on 2-22-11 by President Rick Parks.

Members present were: Dick Lawson, Ron Deamer, Jack Powers, Robert Kingdom, Ron Briggs, Gary Nelson and Shirley Clausen. Also present: Paul Tichy, Mike Bryant, Steve Jarvis and Clayton Parks.

The minutes of the previous meeting were approved as printed in the Clarion.

The treasurer's report was given, and approved.

Old business consisted of a list of items that need to be decided upon in view of our installation of the organ into the Hollywood Theatre. Ron Deamer stressed the need to promote our organ events and other possible use of the organ in the theatre. We need to coordinate this with Doug White, and with other groups who will be presenting events there -- hopefully being able to use the organ in various ways. Another group to coordinate with is the Hollywood Boosters, so we need to get acquainted with them as well. We also need to get a silent series scheduled, and work with the theatre to promote this.

We discussed the upcoming presentation of the silent movie King of Kings on the Sunday before Easter, and necessary publicity for this event. Donna Parker will play the organ.

We need to have a written agreement with the theatre, so that we will have the necessary access to work on the organ installation, have practice time for organists, possibly allow access for students

to practice and have lessons, and also be assured of proper insurance coverage and protection for the instrument. Jack Powers will chair a committee to create an agreement with the theatre. He will check on agreements that other organ clubs have with theatres. Dick Lawson and Steve Jarvis will work with him on this. It should include such things as intent, number of club events, access for rehearsal, etc.

The Membership meeting will be on March 26th at the theatre. Doug White and the Hollywood Theatre staff will be invited to attend and Mike Bryant will demonstrate the organ and well as explain the ongoing work on installation of the pipes, etc. We will provide snacks and coffee.

The Nomination Committee is having a lot of difficulty in finding nominees for the club board, especially since they must be members of the ATOS as well as the club. We are encouraged to let members know that at present they can join the ATOS for the half-price of \$20. If we fail to find enough people willing to run for the board, the present board members who will be going off of the board this year, may be able to stay on the board until new recruits can be found!

Dick Lawson expressed the need for the board to appoint a number of standing committees such as: Bylaws, Publicity, Finance, Membership, Liaison, etc. There will be further discussion and planning on this.

The motion was made and approved at 8:15 PM to adjourned.

Respectfully submitted,
Shirley Clausen, Sect.

Show & Tell: Building the Rodgers/Office Depot 3/20



My parents have been ATOS members since the 60's so I've been around theater organs a long time. In 1973, when I was in high school, we installed a Page 2/6 theatre organ in our house. I always liked theatre organ and played reasonably well but pretty much doubted that I would ever have one of my own. As you are all too aware, theatre organs are not easy to own like a piano. I never liked electronic organs much and the good ones were far too expensive anyway. So I had pretty much written the whole thing off and moved on. I played Tenor banjo, then a

bit of piano and eventually got into Austrian button accordions (which I still play).

A few months ago things began to get interesting around my house. There was a pedal board in the family room and, in my workshop, a 1967 Rodgers 3-manual "console" having a second stop rail added. There are console drawings, stop lists, and catalogs of organ parts strewn about. It reminds me of that time 35 years ago when we were installing the Page 2/6 but there are no pipes this time. I'm building a virtual theatre pipe organ

(VTPO). Sure, it would be nicer to have an actual Wurlitzer 3/30 installed in a modest mansion but that just isn't going to happen. Building a virtual organ can be a great alternative to sitting on the sidelines the rest of your life.

You get many of the same experiences as installing a real Wurlitzer. Bundles of unmarked wires that have to be rung out, sticky pedals to clean, stripping old varnish, fixing contacts, getting new stops engraved and cleaning rodent debris out of the console (which we did in fact have to do).

What is a VTPO & how is it different from an electronic organ?

Virtual organs have pipes that come from Office Depot. In other words, the sounds are all generated (or, more accurately, retrieved) by an “office computer.” Because the “sound engine” software is written specifically to emulate pipe organs, every nuance of organ behavior is modeled in amazing detail. They even include things like the effects of pressure drop that results from playing too many pipes at once. MIDI sampled organs are not new but what has changed drastically is the level of detail in both the samples and the processing of effects. Also, there are full theater organ sample sets available rather than just assorted organ sounds from who knows where.

This is all possible because modern office computers have become so enormously powerful. Top quality digital audio CDs are sampled at rates like 44,000 times per second but most any office computer today can do several billion operations per second. So your computer can do something like 100,000 things between the individual data points on an audio CD. More colorfully put.... in the time it takes your middle C vox reed to flip back and forth your computer can read a couple novels, go to Paris for lunch, and solve a couple hundred Rubik’s cubes. As with digital photography, the game has changed and the electronic organ world will never be the same again.

I know of at least three VTPO programs: Hauptwerk, Miditzer, and jOrgan. Hauptwerk, from Germany, is the most popular because it gives the best balance between flexibility and the amount of technical setup involved. Miditzer is more basic (and simpler to set up) while jOrgan is more flexible but requires some real software knowledge. You can learn all about Hauptwerk (and listen to samples) at www.hauptwerk.com.

There are also some hardware alternatives where you don’t use an office computer at all. Artisan makes a “black box” sound engine and Midi concepts makes a sort of self contained virtual organ. So there are alternatives for various levels of technical skill.

How does it all go together?

Hauptwerk (running on your PC) is sort of the relay and chest work. Then you buy a sample set (from Paramount, Key Media, or Milan Digital Audio) which is essentially your pipes. These are sound bytes of every pipe from an actual theater organ somewhere. They contain many gigabytes of data and come on DVDs because they are too big for CDs. Hauptwerk takes the MIDI “requests” from the keys and stops then plays the appropriate samples sort of like a lightning fast juke box.

A virtual organ system consists of the following parts: A console with a MIDI output, or some Casio MIDI keyboards stacked up, A personal computer with a MIDI-USB adapter so the computer can read the MIDI signals, a sound system to take the computer’s headphone

output and “make it bigger”, Hauptwerk software + sample set. (\$700-\$2000 depending on features and size)

Depending on what you have available this can be done for as little as \$2500 or as much as you care to spend. I think a very nice VTPO can be built for about \$5000 if you already have a good stereo system to use for the speakers.

My VTPO journey begins

The first time I’d heard the term VTPO was in March of 2010. Shortly after that, I joined the Yahoo VTPO newsgroup to learn a little more about it. Another planet lined up with the upcoming ATOS convention being only three hours away in Seattle. It was the perfect storm. We attended the convention and I talked to half a dozen people who actually had a VTPO and were very happy with them. I also talked with the people at Artisan and Midi Concepts. Sitting on the bus all those hours probably didn’t help anything either. The next week I found myself casually browsing Craigslist to see what was out there for consoles.

The idea of actually building something rather than just plugging it together was very exciting to me. This was a big part of the pipe organ experience for me. I also wanted a real console that felt like a theatre organ. I decided that the best idea was to find a nice vintage Rodgers or Allen, gut the electronics, and replace it with new Midi electronics. A few weeks of searching finally turned up a 1967 Rodgers 320.

All theatre organ projects have a story or two and this one would

be no exception. My Rodgers was in the middle of nowhere. Oregon does not have that many covered bridges but the only way to reach this organ was to cross one of them..... and then continue a couple more miles down a dirt road and up a sort of path. The old Rodgers had seen better days but was basically in decent shape and had what I wanted. The keys were basswood core pipe organ keys. The stop tabs were actual Wurlitzer tabs and the wood was black walnut, much of it solid. It was only about half working so I could get it for just a few hundred dollars.

One problem: No piano mover was going to get anywhere near this thing, and it weighed a ton. A piano mover would never even get his truck up that path. We would have to gut this thing on site to reduce the weight then load it onto our little utility trailer. But with several miles of rough dirt road I was quite worried about flipping it off the trailer. It all went pretty much as planned and I actually screwed the organ down to the trailer just to make extra sure I wouldn't lose it.

Our 6-rank Page back home was a very good sounding organ but you do get a little bored after a while. Since virtual pipes are virtually free and take up no floor space this would be my chance to have those ranks that we never had: post horn, tuba, kinura, oboe, percussions, piano, diaphone, etc. My plans were big but my stop rail was small. 50 stops is hardly a down payment on a 20 rank organ. I needed twice that.

Well, it turned out that my planets were still lined up pretty good. In searching for a console I

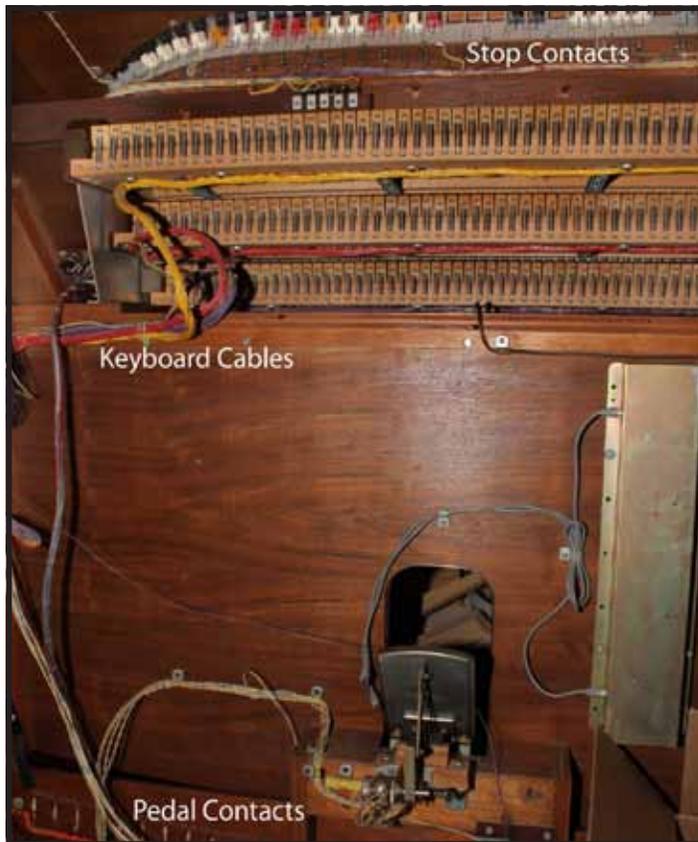
met a guy online from Utah who just happened to have a Rodgers stop rail that needed a home. We measured. It was close enough to risk. I sent him a check and UPS showed up with the goods in a few days. We took it right out and stacked it on top of the existing rail to see what "Franken-Wurlitzer" would look like. It was awesome!

Of course there was still one problem with my new stop rail. My console looked like its clothes didn't fit anymore - the case

needed to grow 5" taller. This probably sounds daunting but, really, you just add very wide trim to the sides. I also widened the front for better proportions by adding some new "cheeks" then made a new "roof" for it. I could have just widened the "roof" though with some clever trim. The existing structure was unchanged so the original stop rail swings up for easy access just as before. The new stop rail is just pegged on top and is easily lifted off.



Aside from some stain and varnish, I'm about ready to convert the console to Midi. Now anyone who's peeked inside and electronic organ knows that there is a lot of scary stuff in there - but that's all gone. There are only switches left just as you'd find in a pipe organ console. Not having actuated stops keeps it very simple. There are nothing but switches. I could just get an Artisan kit and hook a wire from every key or switch to an input, much like wiring a contact board in any pipe organ. (I've chosen a more DIY approach in this case though.)



Console options

The console is really the face of your VTPO. You could (and people do) just stack up some of those Casio keyboards and buy a MIDI pedal board from Guitar Center. It would potentially sound just as good as any other VTPO but this is rather lacking in aesthetics. For me, the console is an important part of the experience. I want it to look and feel like a theater organ.

The other end of the spectrum is to retro-fit an actual theater organ console for MIDI output. Organ specific electronics are available from Artisan Organ, Sydney, Uniflex, etc. - or you could do-it-yourself using general purpose MIDI components from places like Highly Liquid. These are massive pieces of furniture though, too big for normal sized rooms. And where do you get one in good shape? For most of us something a bit smaller is a better fit.

Small "spinet" electronic organs (newer than about 1985) made by Yamaha, Technics and others often have a MIDI output and will work fine - but I want a bit more of the theater organ experience. A later model Rodgers or Allen theater organ would have Midi output but these can be fairly expensive and you have to maintain the original electronics. The older pre-midi organs turn out to be real bargain. Many are in need of repair but the keys and other contacts are in fine shape or easy enough to fix up. Since all of the original electronics is going out the window you don't have to worry about keeping it in working order. Everything will be new and, since you put it there, you know how to replace it. A sort of hybrid solution is to use an old organ shell but replace the keyboards with Casio or Yamaha midi keyboards that have been relieved of their tacky plastic cases and trimmed out with wood.

by Vince Kurpan



Hauptwerk

<http://www.hauptwerk.com>

jOrgan

<http://jorgan.sourceforge.net>

MidiTzer

<http://www.virtualorgan.com>

ATOS President Ken Double Addresses CRTOS & OCATOS



On a chilly and wet February evening, members of both CRTOS and OCATOS greeted ATOS President & CEO, Ken Double in a classroom at First United Methodist Church in downtown Portland. Ken was passing through the area and arranged this meeting to meet and get to know the local chapter members and talk about the exciting things ATOS is working on for its (as well as our) future. He talked on topics ranging from his efforts to improve the financial future of the national organization as well as the long term strategic planning under way to guarantee a strong and supportive ATOS for years to come. The meeting concluded with a question and answer session and of course sweets and beverages.

Classifieds

For Sale: Robert Morton, 49 note chryso-glott. Asking \$250.00. It is currently playing in our home in Hillsboro. Buyer to pick up. Phone # 503-591-1559.

Free: Yamaha FS-100 Electone Organ. Good condition, low miles. (2) 49 note keyboards, (1) 13 note pedalboard. U-haul from Vancouver. For further information contact Randy Rock, rrandall4@msn.com

Membership Meeting Reminder

Saturday March 26th
10AM-Noon

The Hollywood Theatre
4122 NE Sandy Blvd.

This will be a special meeting as we've invited the staff and volunteers from Film Action Oregon to attend as well. This will be a great opportunity to get to know the people responsible for everything else involved in running, maintaining and restoring this historic theatre.

The newly upgraded and re-installed Beverly Ruth Nelson Memorial Organ console will also be demonstrated and there may be time for some open console as well.

Remember, this is your club. This is your theatre organ. Please show up and support those who have put untold hours and effort into it to reach this point.



We now have a Facebook Fan Page. This is not a replacement or substitute for either the newsletter or the web site, but gives us a public face on the most popular social networking site in the world. Event listings can be found there and eventually photos from those events as well.

If you already have a Facebook account, log in and use the search box at the top of your screen to find Columbia River Theatre Organ Society. Once your on the CRTOS page, click the like button at the top of the screen. Any postings or news events will then appear in your news feed on your main Facebook front page.



Steve Jarvis
Newsletter Editor
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Upcoming CRTOS Events and Other Area Organ Activities

Next Board Meeting

Tuesday March 22nd at Izzy's
Restaurant at the Gateway
Shopping Center
1307 NE 102nd Ave., Portland
7 pm. (No-host dinner, 6:30).
All CRTOS members are
encouraged to attend.

Columbia River Theatre Organ Society
is a non-profit, educational organization
dedicated to the preservation of the
theatre organ and its music.

Elsinore Theatre

www.elsinoretheatre.com

Oaks Park

www.oakspark.com

Wurlitzer is used Thursday
evenings and Sundays all day

PSTOS

www.pstos.org

MBTOS

www.mountbakertohome.org

OCATOS

www.ocatos.org

No Open Console at CHS in April.

Membership Meeting

DATE CHANGE

Saturday March 26th

10 AM - Noon

The Hollywood Theatre
4122 NE Sandy Blvd.

*This is your club, this is your
theatre organ. Please show up and
support those that have put untold
hours and effort, since 1994, to
reach this point.*

The Hollywood Theatre

King of Kings accompanied by Donna Parker

Sunday April 17th at 2 PM
4122 NE Sandy Blvd.