

SILENT FILM WITH LIVE ORGAN PERFORMANCE BY **MARK HERMAN**

# *The Ropin' Fool*

STARRING  
**WILL ROGERS**

**NOV. 6**  
**2:30 PM**  
WILL ROGERS AUDITORIUM,  
5TH PL. & PITTSBURG AVE.  
TULSA, OKLAHOMA



MUSIC BY  
**MARK HERMAN**



SOUND BY  
**ALLEN ORGAN**



**WILL ROGERS STAGE**  
FOUNDATION



# WILL ROGERS STAGE FOUNDATION™

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**Corporate Address (donations):**  
 Will Rogers Stage Foundation, Inc.  
 2840 East 51st Street, Suite 205  
 Tulsa, OK 74105  
 Tax ID: 88-2246506

**Physical Address:**  
 Will Rogers College High & Middle School  
 3909 East 5th Place, Tulsa, OK 74112

**With Gratitude:**  
**Dr. Deborah A. Gist, Superintendent**  
**Tulsa Public Schools**  
**Nicolette “Nikki” Dennis, Principal**  
**Will Rogers College High and**  
**Middle School**

The Will Rogers Stage Foundation, Inc., is organized under the provisions of the Oklahoma General Corporation Act and operated exclusively for charitable and educational purposes, as set forth in its articles of incorporation (the “articles of incorporation”) and within the meaning of Section 501(c)(3) of the Internal Revenue Code of 1986, as amended (“26 U.S.C.” or the “Code”). The foundation is also organized pursuant to 70 O.S. § 5-145 (or its successor or as may be amended), which encourages the formation of “local foundations” as supplements to basic school district programs publicly funded. The foundation is registered with the Oklahoma Secretary of State pursuant to the Oklahoma Solicitation of Charitable Contributions Act, Title 18, Section 552.1a of the Oklahoma Statutes.

## THANK YOU TO OUR DONORS

The new Allen model TH323 theatre organ was delivered to the historic Will Rogers Auditorium and installed on Friday, Aug. 5, 2022. This marks the end of a 13-year odyssey to replace the 1955 organ that became obsolete and quit working by 1985. For the first time in nearly 37 years, music came through the organ chambers at historic Will Rogers High School. Thank you to the many donors for making this possible and to their great support.

|                                                                                                                                                                                                                              |                                                        |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|
| H.I. “Bart” & Claudia Bartlett<br>(Edward & Helen Bartlett Foundation)                                                                                                                                                       | Gayle Risk, in memory of John<br>Langeland Risk, ‘66   |
| Ron Woods<br>(Ron & Carole Woods Foundation)                                                                                                                                                                                 | Beth Shoemaker Davis<br>(M.E. Davis & B.L. Davis)      |
| Richard “Dick” & Carroll Risk                                                                                                                                                                                                | Donna L. Polite Gantt                                  |
| Dan J. & Jane Barrett Hill                                                                                                                                                                                                   | Constance J. Wong                                      |
| Gordona Duca (L.J. & G.D. Heiliger)                                                                                                                                                                                          | Roberta Scott Hamilton                                 |
| Don & Anna Lea Brixey Seago<br>(The Seago Family Trust)                                                                                                                                                                      | Charles “Tony” Bacher                                  |
| Paula LeFan Stover<br>(The Stover Living Trust)                                                                                                                                                                              | William “Bill” McKenzie                                |
| William “Bill” & Karen Pitts                                                                                                                                                                                                 | Larry A. Kelley                                        |
| Jo Anne Meade Lewis<br>(Will Rogers High School<br>Community Foundation 55 Fund)                                                                                                                                             | Sherrie A. Hinkle                                      |
| Jack Millikan<br>(Millikan Living Trust)                                                                                                                                                                                     | Rebecca “Becky” Thompson Ogle                          |
| James C. Bottomley                                                                                                                                                                                                           | Verle G. & Beth C. Randolph                            |
| Wendell Alumbaugh                                                                                                                                                                                                            | Cecil Sterne<br>(The Sterne 2014 Trust)                |
| Judy K. Bostock Frederick, in<br>memory of Nancy Bostock, ‘54                                                                                                                                                                | Thomas W. Anderson, in memory of<br>Nancy Bostock, ‘54 |
| Glenn R. Beustring                                                                                                                                                                                                           | Janet Bryan, in memory of Harry<br>Lynn Bryan, 61      |
| John Baumert & Barbara Jean Turner                                                                                                                                                                                           | John Owen                                              |
| M. Paul & Georgann H. Martin                                                                                                                                                                                                 | Judith “Judy” Culp James                               |
| Nancy Holloway Henry                                                                                                                                                                                                         | Charlotte Heth                                         |
| Catherine “Cathy” Risk Siegel                                                                                                                                                                                                | Michael D. Collins                                     |
| Will Rogers High School Class<br>of 1958                                                                                                                                                                                     | Mona Geraldine “Gerry” Goins                           |
| Carol R. Burns James, in memory<br>of Dr. Donald Ray Burns, ‘62, and<br>honor of Dr. David Stewart James,<br>‘58                                                                                                             | Walter Lipke                                           |
| Garry Plunkett                                                                                                                                                                                                               | Linda Puryear Dominick                                 |
| Judith Morgan                                                                                                                                                                                                                | Thomas F. & Linda K. Bailey                            |
| Aleta Lubbers                                                                                                                                                                                                                | Robert Ritschel                                        |
| K. Wiley Cox                                                                                                                                                                                                                 | Mike Bingham                                           |
| Robert “Bob” & Betty Dupree<br>(Dupree Family Fund),<br>from Will Rogers’ graduates Robert<br>Dupree, Betty Lawson Dupree,<br>Barbara Lawson Gorrell, Kathy<br>Lawson McElhattan, Karen<br>Lawson Koller, and Rommie Gorrell | Stephen Kirkland                                       |
| Terry J. Sanderson                                                                                                                                                                                                           | Will Rogers High School Class<br>of 1950               |
| Wahleah Faulkner Davis                                                                                                                                                                                                       | Joan T. Mays                                           |
| Robert E. Moses                                                                                                                                                                                                              | James “David” Rader                                    |
| Phillip Butler                                                                                                                                                                                                               | Judith Linville                                        |
|                                                                                                                                                                                                                              | Sally Flora French                                     |
|                                                                                                                                                                                                                              | Betty Bard Hatchett                                    |
|                                                                                                                                                                                                                              | James K. “Jim” & Peggy Mitchell<br>Ellington           |
|                                                                                                                                                                                                                              | Gayla Kenslow Reynolds                                 |
|                                                                                                                                                                                                                              | Priscilla Langenderfer                                 |
|                                                                                                                                                                                                                              | David B. Martin & Loraine K.<br>Rickard-Martin         |
|                                                                                                                                                                                                                              | Charles & Ruth Anne Wilcox                             |
|                                                                                                                                                                                                                              | Ronald & Janet Ellison                                 |
|                                                                                                                                                                                                                              | James & Barbara Dunn                                   |
|                                                                                                                                                                                                                              | Bobby Miller                                           |
|                                                                                                                                                                                                                              | Sharon Klingaman                                       |

# **PROGRAM**

## **National Anthem**

### **Welcome and Introductions:**

Dick Risk, Founder and President, Will Rogers Stage Foundation

### **Acknowledgement of Donors**

(listed in program)

### **Remarks:**

Nicolette “Nikki” Dennis, Principal,  
Will Rogers College High and Middle School

### **Remarks:**

Dr. Deborah A. Gist, Superintendent, Tulsa Public Schools

### **Pre-Recorded Remarks:**

Steve Markowitz, President,  
Allen Organ Company, Macungie, Pennsylvania

### **Introduction of Featured Artist:**

Chris Winston, Church Organ Associates

## **Demonstration of Allen Model TH323 Theatre Organ by Mark Herman**

### **Remarks on Behalf of the Will Rogers Memorial Museums and Introduction of Special Guest:**

Tad Jones, Director

### **Recognition of Centennial Anniversary of 1922 Silent Film Classic, “The Ropin’ Fool,” Starring Will Rogers:**

Jennifer Rogers-Etcheverry, Bakersfield, California,  
great-granddaughter of Will Rogers

### **“The Ropin’ Fool,”**

improvised soundtrack performed by Mark Herman

## **INTERMISSION**

(20-minutes)

## **Mark Herman Plays Favorite Tunes, Announced from Console**

SILENT FILM WITH LIVE ORGAN PERFORMANCE BY **MARK HERMAN**

# *The Ropin' Fool*



**Presented November 6, 2022, 2:30 p.m., on the  
Will Rogers Stage, 3909 East 5th Place, Tulsa, OK 74112**

Mark Herman brings to life a 1922 short film starring Will Rogers, in which “Oklahoma’s Favorite Son” shows off many of the rope tricks that made him a vaudeville star with the Ziegfeld Follies from 1916 to 1925.

He performs his own improvisation to accompany this 20-minute movie celebrating its 100th anniversary. He also performs his own favorite repertoire to demonstrate the amazing versatility and tonal quality of the new 3-manual, 42-rank Allen theatre organ in its inaugural concert. This fantastic instrument was purchased by private donors, many of whom are Will Rogers alumni, who will be honored at this event. This fantastic musical instrument is performed by one of the finest.



We are honored to have Jennifer Rogers-Etcheverry introduce this film in observance of its centennial. Jennifer is a proud great-granddaughter of the late Will Rogers. She began her involvement in the Rogers family business in 1991 after attending nine-time Tony winner “The Will Rogers Follies” on Broadway. She now serves as the family spokesperson and travels throughout the year from her home in Bakersfield, California, promoting the legacy of Will Rogers, including an invitation to ride in the Rose Parade with equestrian group “Sons and Daughters of the Reel West.” Jennifer is a founding director of the Will Rogers Ranch Foundation in Pacific Palisades, California, board member of the Will Rogers Memorial Foundation in Claremore, and board member of the Will Rogers Motion Picture Pioneers Foundation. One of her proudest accomplishments is her nomination to the National Cowboy and Western Heritage Museum advisory board. She is currently working with AAA and Route 66 partners promoting the 100th anniversary of the route, which will take place in 2026 on Route 66, aka “The Will Rogers Highway.” (Will Rogers High School sits a half-mile north of 11th Street, former route of U.S. 66. In 1939, when the school was completed, there was just cow pasture separating the two.)

Jennifer will be introduced by Tad Jones, director of the Will Rogers Memorial Museums in Claremore. We are also pleased to have Bart Taylor, Will Rogers Interpreter/Creative Curator, performing rope tricks.

## BIOGRAPHY OF MARK HERMAN



Mark Herman is one of America's busiest theatre organists, performing over 30 concerts and silent film presentations each year across the US and abroad. In 2012, he was named the American Theatre Organ Society's Organist of the Year and is the youngest person ever to receive the prestigious honor. Previously, he was overall winner of the Society's Young Theatre Organist Competition in 2004.

Mark has been featured on several episodes of American Public Media's "Pipedreams" program and has performed for countless conventions of the American Theatre Organ Society, American Guild of Organists, and Organ Historical Society. On the international stage, he has toured in Australia, New Zealand, Switzerland, and the United Kingdom. Additionally, his compositions, arrangements, and performances have been heard both on television and in motion pictures. In 2019, he was honored to be featured alongside the Los Angeles Philharmonic for a rare organ solo cameo.

As a film accompanist and scorer, Mark has developed a reputation for dramatic period-authentic film scores with historically informed presentations that not only resonate with but captivate modern audiences. In 2019, he was commissioned to compose and record two new scores for The Criterion Collection's latest Harold Lloyd Blu-ray release.

He studied theatre organ with the late John Ferguson of Indianapolis, who was recognized worldwide for his skills teaching the art of the theatre organ. His classical piano studies were with Christine Freeman of Fort Wayne, Indiana. He earned a Bachelor of Fine Arts degree in Theatre Arts/Management from DePaul University in Chicago.

He currently resides in Los Angeles, where he is president of Mark Herman Music LLC, a provider of organ-related services and products. He is in demand as an organ consultant and project manager, as well as a voicing specialist and tonal consultant for Allen Organs and is proud to be an Allen Artist, showcasing new Allen Organs in the US and beyond.

Mark Herman's performance is underwritten by the Allen Organ Company, Macungie, Pennsylvania, and Church Organ Associates, Carrollton, Texas.



## A THEATRE ORGAN IS DIFFERENT FROM A CHURCH ORGAN

The theatre organ is a uniquely American musical instrument. It was developed in the early 1900s by organist and inventor Robert Hope-Jones to replace expensive live orchestras that accompanied silent films. Playable by only one person, the theatre organ is called a “unit orchestra” because it contains many ranks of pipes that imitate a full range of orchestral instruments and sound effects used for silent films. By a digital recording technique, this instrument exactly replicates the sounds of a 21-rank theatre organ. Additionally, it produces the tones of a 21-rank classical (liturgical) organ

plus many other musical instruments including a range of percussions. All of these technological advances since 1955 were made possible primarily by the invention of the transistor to replace vacuum tubes and digital recording instead of analog.

Unlike classical organs, the theatre organ console is set up in a “horseshoe” configuration, which is its most obvious distinguishing feature. A traditional classical organ console was not adequate to encompass all the stops on a theatre organ. The large number of draw knobs required would make the console so huge as

to be unmanageable by the organist. The horseshoe console uses smaller stop tablet switches or “tabs” instead of draw knobs, allowing the organist to reach any stop or control while playing any piece of music.

The resulting sound is unmatched. From the power of a symphony orchestra to the whisper of a single flute or violin, the theatre organ fascinates and thrills all who hear it. Theatre organs can play virtually any type of melodic music from classical to 1930s music, modern popular music, show tunes, movie scores, orchestral transcriptions, and even jazz. They can also replace multiple instruments in a pit orchestra through “score reduction,” reducing the number of players required for a performance.

The two types of organs are also played differently. The classical pipe organ was developed down through the ages to play classical and liturgical music. Musicians who play these instruments are trained to read three staves of written music: a treble staff for the right hand, a bass staff for the left hand, and a staff for the feet playing the pedals. The music is played exactly as the composer wrote it. Most times, both hands are playing on the same manual (keyboard). A classically trained organist either reads the exact music or plays the exact music from memory.

The theatre organ is an improvisational instrument. When first applied to silent films, the artists were forced to invent their own melodies to match the mood of each movie scene. Sometimes the players were supplied with “cue sheets.” These were snippets of written music suggested by the film maker for different types of action in the film (love scene, chase scene, riot, whatever). Back in the 1920s, not many scores were written for movie accompaniment. It was mostly improvisation then as it is today. Several artists with silent movie skills are available to perform at Will Rogers.

Like a liturgical organ, a theatre organ can be either a pipe organ, which was the standard in the early Twentieth Century, or electronic. The Allen TH323 electronic organ console is configured like a theatre organ, but it is capable of producing the tones of both types.

A MIDI interface system will record and play back. This is not an audio recording system. Rather, it records the mechanical actions by the organist and feeds them back through the organ as though it is being played. This will allow the archival preservation of concerts for later replication with no one seated at the console.



*Photo by Phil Clarkin*

## **ARCHITECTS INTENDED WILL ROGERS TO HAVE A THEATRE ORGAN**

The architects of Will Rogers High School, Leon Senter and Joseph Koberling, intended for this auditorium to house a theatre organ. An electronic Allen liturgical organ donated in 1955 (the Shaw Memorial Organ) became unrepairable after 30 years. Its parts were obsolete and replacements unavailable. The console became just a piece of furniture. The ornate grilles of the organ chambers hid the broken remains of the vacuum tube electronics. The wooden structure in each chamber once elevated the rotating speakers, which disappeared over the years. Giant return air ducts had been installed in each organ chamber when Will Rogers was centrally air conditioned. The ducts would have limited the number of pipes if a pipe organ were to replace the electronic organ. The space was already very small to house pipes.

When air conditioning was added to the building, the presumption was that there would never be a theatre organ installed in the chambers. They became part of the air circulation system with their grilles freely allowing air circulation. When a replacement for the 1955 organ was originally considered,

the plan to install pipe organ ranks in those spaces presented a problem for the preservation of the architectural integrity of this art deco masterpiece building that is on the National Register of Historic Places. How would the air be redirected? New openings in the walls or floor would be needed. The ultimate decision to stay with an electronic organ avoided that issue.

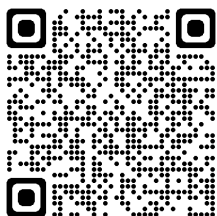
There are many performing arts stages in Tulsa, but none of comparable size offers the inimitable sound of a theatre organ. The Allen model TH323 introduces a new dimension of entertainment that was not available in the greater Tulsa community.

The remnants of the electronic Allen organ installed in 1955 and declared unrepairable in 1985 were removed, and the new organ was delivered and installed in August. This project was not just about completing the original architectural plan for the Will Rogers auditorium. The addition of this Allen 3-manual, 42-rank theatre organ and how we plan to use it will mean another dimension to Tulsa's culture.

## DIGITAL SAMPLING

In 1969, Allen Organ Company partnered with North American Rockwell on a project that went on to change the world of music. Using technology developed for the Apollo Space Program, the companies packed the power of thousands of transistors into 1/16 of a square inch and used those transistor functions to store pipe sounds. For the first time, an electronic instrument recreated actual pipe organ sound using digital technology instead of merely imitating it with the older, analog method. It was the birth of sampling and the basis for virtually every recorded sound we listen to today.

*For the history of  
digital sampling  
pioneered by the  
Allen Organ Company,  
use the QR code.*





## THE RESTORATION OF A LOST TRADITION

Tulsa has long been a cultural center. We have an opportunity to expand the cultural richness of the greater Tulsa community. Tulsa has world-class art museums, a globally renowned ballet company, a top-ten regional opera company, a symphony orchestra, and its own ‘Tulsa Sound’ brand of popular music with the legendary artists who created it.

It has such venerable treasures as Philbrook Museum of Art, Gilcrease Museum (which will rise again), Tulsa Theater (formerly Brady Theater), Cain’s Ballroom, Fairgrounds Pavilion, Tulsa Expo Center, Cox Business Convention Center, Skelly Field at H.A. Chapman Stadium, Reynolds Center, Mabee Center, and Tulsa Performing Arts Center that houses Tulsa Ballet, Tulsa Symphony Orchestra, Tulsa Opera, and touring Broadway shows. Newer venues include ONEOK Field, A Gathering Place, and BOK Center.

One type of entertainment has all but disappeared ... the theatre organ. Tulsa World entertainment editor Vern Stefanic wrote in 1983:

“It’s hard to imagine now, but downtown Tulsa used to be a wonderland of glorious movie palaces, buildings which were bigger than life and more beautiful than dreams. Many downtown theaters came and went. The Mount Rushmore of the group: the Ritz, the Rialto, the Orpheum, and the Majestic. The twinkling stars in its ceiling were part of the atmosphere at the Ritz, where statues and wrought iron gave it the look of an Italian palace. The Orpheum was a vaudeville palace (Jimmy Durante, Eddie Cantor and George Jessel graced the stage) before becoming a movie house. The Majestic boasted Tulsa’s first pipe organ and was the first theater in the state to show a talkie (The Jazz Singer).”



*Photo by Phil Clarkin*

Chicago architect John Eberson, famous for his atmospheric style, designed the Orpheum, which opened in 1924, and the Ritz, in 1926. Sadly, all four of Tulsa's iconic theatres were victims of urban renewal.

There is another palace that can take their place: Will Rogers High School. It is not Italian-Renaissance-Atmospheric. It is Art Deco, also prevalent in Tulsa's past and still evident throughout the city. This beautiful structure designed by local architects Leon Senter and Joseph Koberling is the crown jewel of Tulsa Public Schools. It is on the National Register of Historic Places.

Built during the Great Depression as a Public Works Administration project and opened for classes in

the fall of 1939, Will Rogers High School is designed to have a theatre organ, a common fixture in venues of that era, evidenced by the matching organ chambers along the facing proscenium walls extending at 45-degree angles from the stage.

The new theatre organ makes Will Rogers unique for Tulsa in the tradition of its lost movie palaces. It will instill pride among the students in their school and enhance recruitment. Students will be exposed to the performing arts. Locally produced shows may provide opportunities for students to work with professionals. Concerts at Will Rogers bring back alumni to their alma mater, allowing them to reconnect with classmates while rekindling school spirit.

# THE STORY BEHIND THE WILL ROGERS STAGE FOUNDATION

## DICK RISK, FOUNDER AND PRESIDENT



In the fall of 2009, a couple of years after the school had received the National Register of Historic Places designation from

the U.S. Department of the Interior, I saw the opportunity to make a major difference at my school. The school had turned 70 years old and I realized there lacked a nonprofit foundation that could provide financial and volunteer support to this once-proud school that had been struggling for several years due mainly to a change in the economic and demographic population of the neighborhood. I incorporated in 2010 and, to date the nonprofit Will Rogers High School Community Foundation has raised some \$2 million to supplement the tax dollars appropriated by the state. Will Rogers went through a transformation as part of a district-wide reset and now has grades 6 through 12, with enrollment solely by application, open to anyone in the school district, with a college preparatory curriculum and offering up to 24 college credit hours earned before graduation. It now ranks high as a school of choice and always has a waiting list.

The idea to form an entity to bring professional entertainment to the school came in 2016 out of a conversation with Principal Nikki Dennis, lamenting that the general public could not experience

the splendor of the school's architecture since campuses in general were closed for security reasons, including this campus. The exceptions were a few scheduled guided tours and athletic events. We concluded that professional entertainment shows held in the auditorium would be a draw, not only opening it to the general public on those occasions, but also raising the stature of Will Rogers High School (its traditional name) in the community. The earnings of these events benefit the school.

Under the auspices of the Will Rogers High School Community Foundation, I brought The Kingston Trio twice in that year. Since then, in collaboration with Teresa Knox and The Church Studio, once owned by my 1959 classmate, the late Rock & Roll Hall of Fame member Leon Russell (nee Claude Russell Bridges), and with a lot of help from many other volunteers, I produced two tribute concerts to his extraordinary career. We know what it is like to fill every seat in the auditorium and have people dancing in the aisles and in front of the stage.

Shortly after the Will Rogers High School Community Foundation was formed, we began an effort to replace the 1955 theatre organ in the Will Rogers auditorium, also an Allen, which had become outdated in technology and eventually quit working in 1985. This effort was abandoned a

few years later when it became apparent that a restored century-old pipe organ would be too costly and impossible to overcome some physical location challenges. Last fall, I resurrected the project in earnest as a personal effort and focused on a state-of-the-art electronic replacement, a 3-manual, 42-rank Allen model TH323 theatre organ. The response, mostly from alumni, was overwhelming. We raised nearly twice as much in donations as the acquisition and installation of the new organ would cost. We had pledged to the donors to use any excess funds as seed money to produce events at Will Rogers.

The availability of funding, the success of the four concerts, the enthusiasm of the donors and the principal about bringing more events to our auditorium, and because the addition of a theatre organ would create a unique performance space for this region, convinced me that the time was right to form a separate entity.

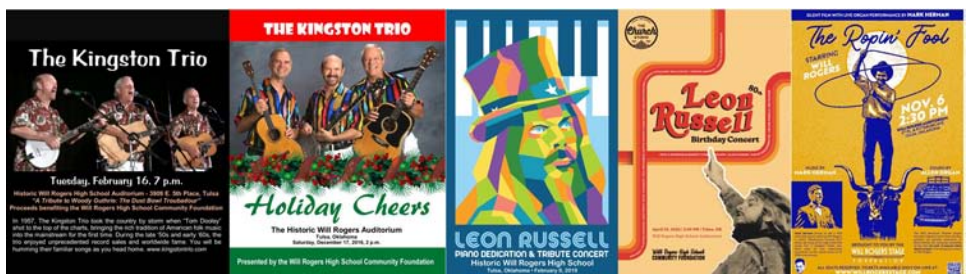
With the funds then allocated to promote the theatre arts, I formed a new foundation in May of this year, separate from the Will Rogers High School Community Foundation, exclusively to present professional entertainment

events in the Will Rogers auditorium, open to the general public, and to support performing arts at the school. It is named Will Rogers Stage Foundation to help us establish a brand that says we present professional shows.

We are grateful for the full support of Superintendent Dr. Deborah Gist and Principal Nikki Dennis. We are also indebted to the many patrons listed in this program who made financial donations to fund the new Allen TH323 theatre organ and the formation of the Will Rogers Stage Foundation, especially H.I. "Bart" and Claudia Bartlett on behalf of the Edward & Helen Bartlett Foundation, and Ron Woods of the Will Rogers Class of 1957 on behalf of the Ron and Carole Woods Foundation.

We also appreciate the Foundation for Tulsa Schools for serving as the repository for the fund drive.

We hope to sustain the momentum made possible by our initial funding by producing quality shows that are also successful at the box office. We will also seek financial support, tax deductible to the donors, in the form of sponsorships and annual gifts.



# ALLEN TH323 THEATRE ORGAN

- **Multiple theatre specifications w/Classic voices:** Wurlitzer, Barton, Morton
- **GENISYS Display** - Advanced touchscreen control of many of the organ's functions and features, offering seamless control and ease-of-use.
- **GENISYS Voices** - Variable stops with hundreds of organ and instrumental voice possibilities offering unmatched tonal versatility.
- **GENISYS Remote** - Allows the user to operate the Auto Play functions of the organ (Recorder, and Performance Player) from a mobile device.



## Features Include:

- **Acoustic Portrait™** - Exclusive real sampled acoustics offering tonal realism not found with digital reverberation
- **Stop Controls** - Moving Colored Stop Tablets
- **Premium Allen Keyboards** - individually adjustable and felted keys; optical- sensor velocity keying
- **Capture Action** - Full functions with General and Divisional Pistons, and 128 memories
- **Other Pistons** - Set, Cancel, Recall, Crescendo B, GeniSys Voices Couple
- **Expression** - Main, Solo, Crescendo
- **Toe Studs** - Pistons are user reconfigurable
- **Performance Player™** - Allows for recording and playing back music

**Unique Allen Voicing Capabilities** ensures that Allen's Theatre organs can be perfectly matched to the environment in which it is installed. Controls include:

- Stop-by-stop and note-by-note adjustments
- Parametric Equalization (PEQ)

## Customization Options:

Allen Organs are designed in the world's most vertically integrated organ factory with most assemblies built in-house. This ensures the highest quality and manufacturing flexibility with dozens of customization options available including special finishes, alternative keyboards, audio systems, stop control materials and much more.

**Console Dimensions:** Width 59-5/8"; Height 62" with music rack; Depth 32-5/8" without pedalboard, 57" with pedalboard

## Warranty:

10 year limited warranty included. See warranty for details.

*Specifications and configurations subject to change without notice or obligation.*

## TWO COMPLETE VOICINGS:

### CLASSICAL

*French Trompette  
Trompete  
Tromba  
Principal  
Bourdon  
Gedackt  
Cromorne  
Hautbois  
English Horn  
Gamba  
Viola  
Viola Celeste  
Harmonic Flute  
Vox Humana  
(English)  
Mixture IV  
Mixture III*

### THEATRE

Post Horn  
Brass Trumpet  
Tuba Horn  
Trumpet  
Open Diapason  
Solo Tibia  
Clausla  
Tibia Clausla (m)  
Clarinet  
Krumet  
Orchestral Oboe  
Saxophone  
Solo Violin  
Violin  
Violin Celeste  
Oboe Horn  
Quintadena  
Concert Flute  
Vox Humana  
Dolce  
Dolce Celeste  
Ped Tibia Pizz

### EFFECTS

Persian Cymbal  
Crash Cymbal  
Wind Chimes  
Auto Horn  
Storm  
Siren  
Bird  
Train Whistle

### TRAPS

Bass Drum  
Snare Drum  
Tom-Tom  
Castanets  
Tambourine  
High Hat  
Tap Cymbal  
Brush Cymbal

### PERCUSSIONS

Piano  
Wood Harp  
Chrysoglott  
Vibraharp  
Xylophone  
Glockenspiel  
Chimes

**Sound • Performance • Reliability**



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# TH323 BY ALLEN

## 42 RANK / THREE-MANUAL THEATRE/CLASSIC ORGAN

Two Complete Voicings - 21 Theatre and 21 Classical Ranks

Plus 12 dynamic GeniSys™ Voices!

### FEATURING:

- Multiple Theatre Specifications w/Classic Voices -
- Acoustic Portrait™ -
- Stop-by-Stop and Note-by-Note Voicing -
- Optical Sensor Technology Keying (OST™) -
- Mechanical Stop Tab Action -
- Individually Adjustable Felted Keys -

*Allen theatre organs are widely acclaimed for their authentic sound of theatre pipe organs. These organs start with the finest theatre pipe organ samples, including the attack, steady state and decay. When combined with authentic digitally sampled theatre organ tremulants, the result is a magnificent ensemble!*



Console configuration subject to change.



**WILL ROGERS STAGE**  
FOUNDATION™

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