

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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*Tampa Theatre - 3/14 Würllitzer*

March/April 2006

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

www.atos.org

March/April 2006 • Volume 48, Number 2

PRESIDENT: Gus Franklin

EDITOR: Dale Baker

EXECUTIVE SECRETARY: Jim Merry

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## President's Message



Prompted particularly by our 50th Anniversary Convention preparation and celebration, I find myself increasingly viewing our current programs and activities in a significantly broader and more evolutionary way. For example, when the Board of Directors was discussing the Marketplace during their Midyear Meeting in January, I mentioned that both our Archives and Marketplace each likely began in the corner of a room of some dedicated member's home and has grown into a major corporate project. As such, they require far more regular attention and funding. Now that the Archives are receiving that, I am happy to report that the Marketplace is in line for it. John Ledwon has been doing an outstanding job managing this project. We are soon to begin the process of relocating this resource to an adequate space that is much more readily accessible to him and intend for the Marketplace to be the one and only location of all ATOS marketing activity.

It strikes me that the development of our Journal somewhat parallels that of the Archives and the Marketplace. Clearly it has evolved into a fine publication, and each successive Editor has made significant contributions to that development. Our current Editor, Dale Baker, has made several unique contributions to this and has been doing a truly fine job for the last two years. He will, however, retire from this position when his contract expires at the end of August. Desiring to look to the future, streamline our publications projects, and have a Journal that manifests those various editorial contributions, your ATOS Board has contracted with Jeff Weiler to serve as the new Editor beginning September 1 and as Co-Editor until then. We will no longer have an Advertising Manager as such, but the responsibilities of that position are to be included among those of the Editor.

The current ATOS Website is also the result of an evolutionary process in which the various members responsible for it have each made significant contributions. However, for nearly three years now, the mode of attention given to this project has generally been one of updating and maintaining. Again we are looking to the future, streamlining, and intending to manifest all previous contributions. To that end, your Board has asked Dan Bellomy to serve as the Web Site Editor and Manager. In just a couple months, you'll likely be noticing some significant changes. Indeed, the content of the site is likely to increase gradually since we intend to include more and more information that will be useful to Chapters and individual members. I suspect you'll also notice a more comprehensively edited Web Journal.

The above reflects only a few of the results of your Board's Midyear meeting. Since that meeting is something of a checkup to see that all programs and projects are "on target," decisions as sweeping and significant as made this time are a bit unusual. Yet, as I mentioned a few months ago, we not only celebrated our past during the 50th Anniversary Convention, but we were and are looking to a promising future. The Board believes these changes will help to make that future even more promising and bright.

By the time you read this, we should be on the brink of knowing who the three new Board members are, and many of our annual programs and projects will be nearing completion. Then we'll be able to celebrate all of those results and much more at our 2006 Annual Convention. I truly hope to see you there. It promises to be an outstanding first "family reunion" ever to take place in Florida. The lineup of artists is, indeed, impressive, as is the list of wonderful instruments awaiting us. Have you made your plans to be there?

Gus



# Florida's Picture Palaces and Pipe Organs

*The history of the motion picture playhouse in the Sunshine State*

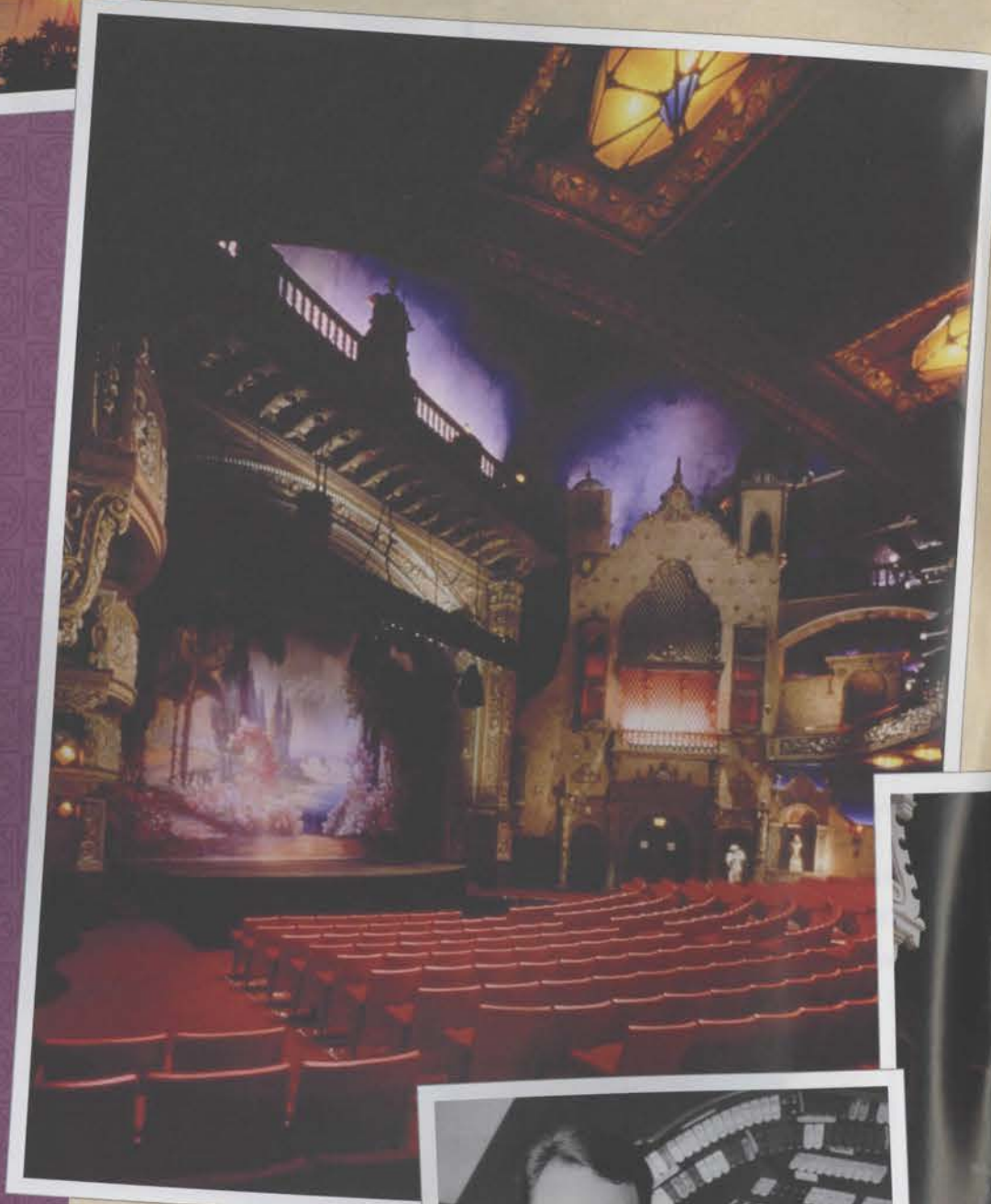
By Dennis W. Wilhelm and Michael D. Kinerk

*And a preview  
of the first  
ATOS Annual  
Convention in  
the state's history*

**2006 ATOS**  
Convention dates:  
Thursday, May 25  
through  
Monday, May 29

**Overture**  
Trip to Orlando:  
Wednesday, May 24

**Encore**  
"East Coast Day"  
Trip to Boca Raton  
& Miami:  
Tuesday, May 30



*Olympia Theatre.*



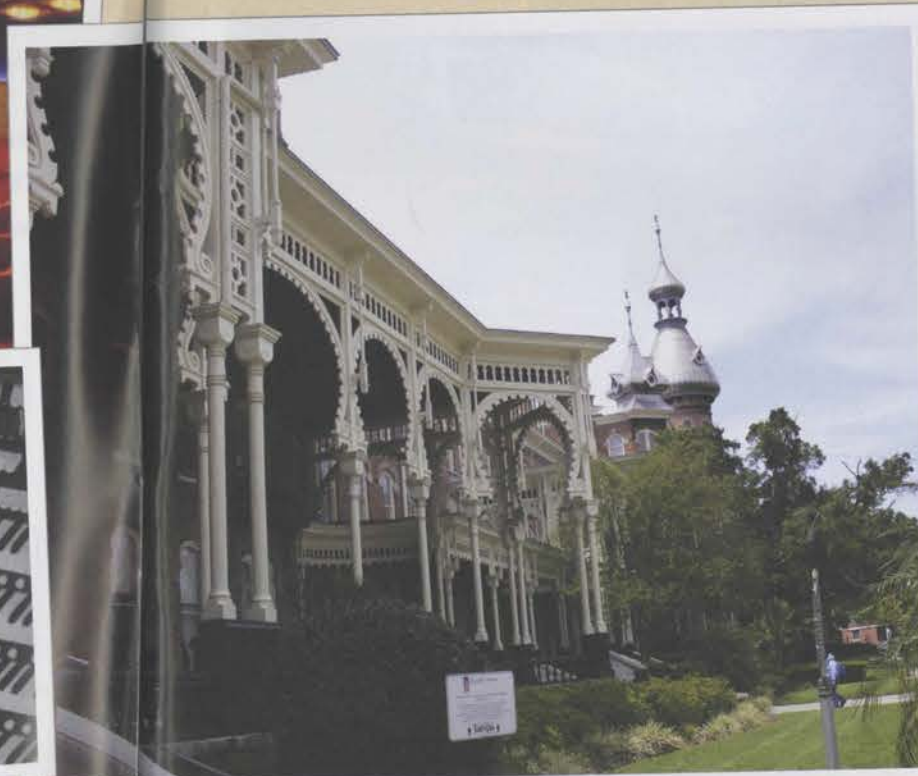
*Ken Double – Emcee.*

## *Welcome to Florida!*

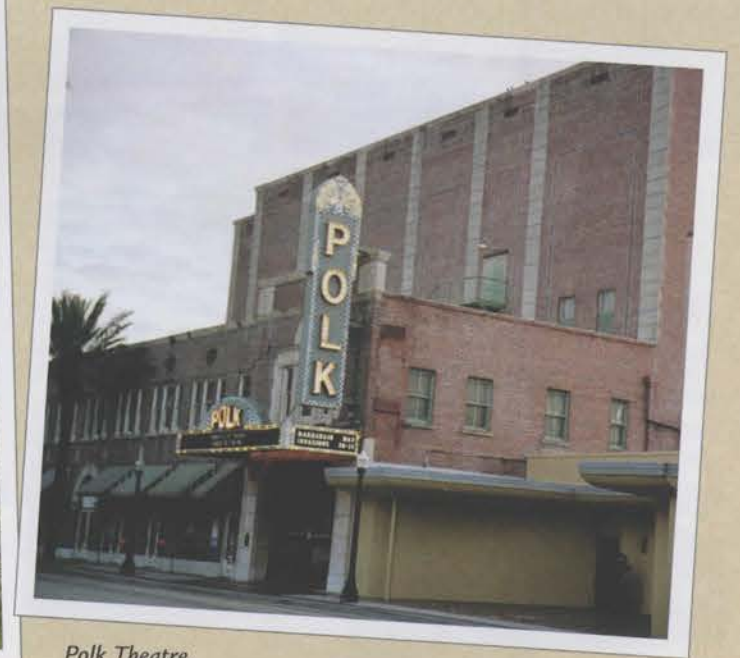
*Come on down to Florida this Memorial Day for an unforgettable week of theatre organ.*

When you arrive, you will find yourself in good company, with artist Jelani Eddington, Richard Hills, Russell Holmes, Donna Parker, Rob Richards, Ron Rhode, Rosa Rio, Walt Strony, Dwight Thomas, Bill Vlasak, Clark Wilson, and 2005 Young Theatre Organist Contest winner David Gray. Your Overture and Encore artists are Tom Hazleton, Tom Hoehn and Dave Wickerham. At our banquet Karl Cole will play in the exotic, sumptuous and historic Tampa Bay Hotel, built by railroad magnate Henry B. Plant in 1891. The amazing building now is the central feature of the University of Tampa.

It will be the first time in its 50-year history that the American Theatre Organ Society has brought its Annual Convention to the sunny, palm-lined shores of Florida. The members of the Central Florida, Manasota, Orlando and South Florida chapters have been busy preparing a good time for their fellow theatre organ enthusiasts. You will be treated to three of America's most splendid theatres, still in operation as performing arts centers, with intact and thrilling pipe organs. First among them is the "Andalusian bonbon" the Tampa Theatre. Next is its nearby cousin, the Polk Theatre in Lakeland. An optional glorious final day will see us at the Milhous Museum of classic cars and theatre organs (two organs) with a grand finale in Miami's 1925 Olympia Theatre. We will hear the nation's largest theatre organ installation in a church, the Grace Baptist in Sarasota. One of America's premiere pizza and pipe



*Historic Tampa Bay Hotel.*



*Polk Theatre.*

organ restaurants, the Roaring 20s, in Ellenton, is also on our list. Another legendary venue is the renowned home of the longest-running theatre pipe organ concert series in the world, the Kirk of Dunedin.

Our headquarters will be the Marriott Waterside Hotel and Marina, a 717-room, 27-story superb resort commanding views of both downtown Tampa and the cruise ship and cargo boat Port of Tampa on a river opening into Tampa Bay and the Gulf of Mexico.

Our first-ever Florida Convention will be earlier than usual for ATOS, it in the delightful springtime Florida weather of May, extending four days prior to the long holiday weekend of Memorial Day. We end our Florida sojourn with an exciting optional daylong trip to Florida's east coast with first stop at the private, seldom-accessible Milhous Museum of classic cars and theatre organs in Boca Raton. This is followed by the trip to Florida's only original theatre pipe organ installation, the classic Olympia Theatre at the Gusman Center for the Performing Arts in downtown Miami.



*Convention Hotel.*



## *Overture*

### **LAKE BRANTLEY HIGH SCHOOL**

991 Sand Lake Road, Altamonte Springs, Florida

Our Overture will take place on the "Don Baker" Memorial Organ, a 3/18 Wurlitzer in Lake Brantley High School, Altamonte Springs, Florida resident Tom Hoehn will preside at the keydesk and delight us in a mid-afternoon program. Attendees will have the choice of returning to the hotel in Tampa, after the concert, or proceeding on to the Disney World theme park for an evening of fun and fireworks, before returning to the Marriott in Tampa.



*Tom Hoehn.*



*'Don Baker' 3/18 Wurlitzer Memorial Organ.*

# 2006 ATOA Annual Convention

Our first 'official' day of the Convention will begin with a leisurely morning, and the first official Convention event, will be a lecture on the "Poet Of The Organ, Jesse Crawford" delivered by Dr. John Landon. Dr. Landon is a minister, college professor, author, organist and an expert on the greatest theatre organist of all time. A no-host cocktail party at the Marriott will come late in the afternoon, and then everyone is off to the Tampa Theatre for the opening concert.

## TAMPA THEATRE

711 N. Franklin Street, Tampa, Florida

Opening night will be our first chance to experience the Tampa Theatre, one of the most authentic and beautiful of all the world's atmospheric theatres. Designed by the master architect and maestro of the style, John Eberson, we will have the opportunity to see original artifacts found here, untouched

Russell Holmes.



Rosa Rio.



Tampa Theatre 3/14 Wurlitzer.



Ron Rhode.



Walt Strony.



Tampa Theatre Exterior.

since opening day. This is exceptionally rare. You will experience the full effect Ebersson intended, with birds, flowering vines, and carved relics from ancient Spain found here and there, in virtually every corner of the old movie palace, as we are entertained by Walt Strony. On Sunday, ATOS will have the Annual Membership Meeting in the lush Tampa Theatre auditorium. Following the meeting, we will hear Russell Holmes in concert. With a break for lunch, on your own, we will then returning to the theatre for another silent movie experience, this time with living legend Rosa Rio at the keydesk. After dinner, on your own in downtown Tampa and environs, the Convention will come together for its gala grand finale concert with Ron Rhode at the Wurlitzer.

## GRACE BAPTIST CHURCH

8000 Bee Ridge Road, Sarasota, Florida

The Convention will proceed with a full day at the magnificent 4/32 Wurlitzer in the Grace Baptist Church in Sarasota. We will hear Rob Richards, Richard Hills and Jelani Eddington, as well as David Gray, the winner of the 2005 ATOS Young Theatre Organists Competition, and cameo performances by the winners of the 2006 YTOC. A lunch and dinner in Sarasota are part of your Convention registration fee. The buses return to Tampa late that evening after all the concerts.



Jelani Eddington.



Rob Richards.



Forker Memorial 4/32 Wurlitzer.



Richard Hills.



David Gray.

CONTINUED ON PAGE 24

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Tampa Theatre Interior.

[www.atos.org](http://www.atos.org)

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(see above at Organist Scholarships)

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Dan Bellomy (see above at Awards and Recognition)



# General Information

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## Notices

Some very important notices from ATOS are located throughout this issue. They contain detailed information about programs for members. Notices are located as follows.

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## Diapason Resource Directory

The Diapason has published its 2006 Resource Directory. Designed as an organist's handbook, the Resource Directory provides listings of companies, individuals, products and services for the organ and church music fields. A directory of associations and calendar of events are also included. The Diapason Resource Directory is available for \$5.00 postpaid, and included free with each subscription to *The Diapason*; 56 pages, 5-3/8" x 8" format.

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## Plan Now to Attend the 2006 ATOS Annual Convention

Florida's Gulf Coast  
May 24-30, 2006

*See Convention Registration Form printed on the inside front page of the Mailing Cover.*

# Members' Forum\*

Dear Editor:

Thank you for the article on tuning sleigh bells. This is very useful for me and brings back memories of earlier issues with articles on repair and preservation of theatre organs.

I have become very tired of nothing but pictures of professionals and wealthy persons installations. Please continue to furnish a few articles with helpful information for those of us not in the main stream.

Larry Evritt  
Defiance, Ohio



Dear Editor:

As the world celebrates the 250th birthday of Mozart, it seems appropriate somehow that Mr. Tom DeLay's recent review of Barry Baker's performance at the LA Convention should inspire me to draw a parallel to the great film, *Amadeus*. In one of the most hilarious moments in the movie, the Emperor Franz Josef Hapsburg is musically overwhelmed upon hearing a Mozart composition. A man of limited musical training himself, the Emperor is at a loss for words to describe his critical reaction to the piece. Turning to his chief of music, the Cappelle Meister, he is provided with just the right phrase: "Too many notes", the Emperor says, "the problem is the music has too many notes."

I have been following the career of Barry Baker since he first played for the New York Chapter back in 1994 at Long Island University. He was about 23 then, and I vividly recall how he turned the 4/26 Wurlitzer into a vast tonal palette, painting musical pictures with the organ like I have never heard any artist do before. With incredible technique (as you know Barry has a degree from a world class conservatory in piano performance), and an innate gift of creativity, Barry played to everyone. Never the less, the more you understood music, the more you could appreciate what he was doing. As a player myself, I was transported for the first time to "Barryland." It was wonderful beyond words!

Since then, I have sought out "Barryland" as often as I could. The most recent being the program he played for the Rochester Theatre Organ Society this past May. The reason I mention this particular concert, is because there was a certain amount of overlap in the repertoire with the program he played for the LA Convention, a performance I did not attend. Unlike many of the players on the circuit, Barry does not rest on his past performances or keep playing the same material. He works at his programming tirelessly to bring new offerings to his audiences – works like the *Solfeggiato/Metamorphosis* by Calandrelli for instance and the "Cuban Overture" by Gershwin. This latter showpiece brought the audience to its feet in unison for a standing ovation in Rochester, and so it should. It was "Barryland" on the brightest of sunny days! As a player, I knew just how much time and effort went into creating this arrangement and memorizing it as well. Few organists

have perfected the art of transcription as has Barry. In my estimation, he is right up there with Thomas Murray, Peter Sykes and Steven Tharp.

Clearly Mr. DeLay and I respond to different types of theatre organ performances. He prefers those that feature more predictable arrangements. I on the other hand prefer to be musically educated at a performance and challenged to understand something new. I don't object to our differences, but I do find it offensive when in the guise of a critical review, the best Mr. DeLay can offer readers are research inaccuracies (as pointed out by John Burns in the January/February issue) and uneducated, highly subjective comments that sound very much like Emperor Franz Josef's "too many notes."

In closing, I would like to offer Mr. DeLay the following advice: The next time you find yourself overwhelmed at a performance in a musically foreign land, whether it be Mahlerville, Wagnerheim, Brahmstown or the like, just slip out the door quietly, boot up your IPOD, sit down and collect your overtaxed senses in Vanucci City.

I'll stay in "Barryland" just as long as I can.

Dave Kopp  
Mahwah, New Jersey



Dear Editor,

Thank you for the interesting piece in the January/February '06 issue on the grand installation in Grace Baptist, Sarasota. The photographs are excellent and reveal a handsome and crafted piece of work. It's also assuring to see parts from a former pizza venue going on to good use. I always felt the Style-260 had just about everything one would ever want or need in a theatre organ assuming the house was about 2,500 seats or less including the Diaphone to 32' but the Florida Theatre in Jacksonville was a "Special" and the article didn't mention what deviation from the standard 260 it entailed.

A B&W photo on page five is titled the "1932 marquee of Florida Theatre in Jacksonville . . ." however there are several cars in view which are newer including what looks like a light colored 1937 Oldsmobile at the curb in front of the theatre.

I notice also in the list of stops that the Wurlitzer standard procedure of placing the Diaphonic Diapason in the Main, and if there be a second Diapason (and there is at Grace Baptist) it would be in the Solo. However both Diapasons at Grace are in the Solo. Moreover, the 3-rank Mixture that has been added, and is the normal tonal crown of a Diapason chorus, that the Mixture is in the Main. I wonder what the tonal designer of the Grace installation had in mind?

Paul Sahlin  
Burlingame, California



Dear Editor,

I have been trying to see to whom this idea would apply; but cannot figure where to send this suggestion. So I thought I would just write to you and then it could be (read by) everyone, and those that wish to respond or act on this suggestion could do so.

I am 33-years-old and am married and have four kids, (a fifth in May) and am a great fan of the Theatre Pipe Organ, I have been a member for 2 1/2-years now, and look forward to every issue of THEATRE ORGAN magazine, a great, beautiful, informative publication.

I think that in order to continue to preserve these instruments and their history for the future, a few things would help greatly. One, we need more demonstration and even recordings of the instrument playing more current movie soundtracks, which I know it is quite capable of, since this was the instrument's main purpose when it was first invented. When I search the Theatre Organ music catalogs there are very few CDs/tapes with even a few songs from more current movies, let alone entire albums of soundtracks. I am not degrading the older more historic music played on albums, as they are great also and well fitting of the instrument in history of the actual era of these fine instruments. I just know that younger generations who do not know those tunes as well are less apt to associate with those tunes, thus interest is somewhat lost in time. I believe if we incorporate some more current music into these albums or even an entire album of more current soundtracks and themes, we just might see a greater increase in interest among this younger generation to preserve this instrument for generations to come.

I know this is a lot of work, since there is no written theatre organ music, but with some sacrifice and work by the many talented theatre organists we have today, this is entirely possible. I know in a few places around the U.S. there are restaurants that are built around these amazing instruments, which would be a great place to incorporate this and make recordings that can be purchased as well. After all, look how popular *Star Wars* is on the theatre organ in these places and on recordings. We used to have a place here in Indianapolis, Indiana, the Paramount Music Palace, which I went to as often as I could as a high schooler and during college until the place unfortunately closed. I really miss that place. I also know one of the issues last year had an article by John Ledwon about his life as a very full-time organist at a California theatre venue. He stated he plays the sound tracks to more current showing films in that theatre, but yet his many recordings have very few recordings of that music. I have almost all of his CDs and thoroughly enjoy them. He is a very talented organist, but it would be nice to hear some of those more current soundtracks he plays, since I do not get to California. I just named him as an example. There are many others I have in my collection that would be just as capable of doing this.

Second, is more aggressive marketing of the instrument and venues in which they reside to the general public. I am no dummy. I know this takes money, creativity and resources, but it is essential to keep and gain interest in the preservation of these historic instruments. We have lost many restaurant venues built around these instruments, the most recent being "The Music Palace" in Ohio, primarily due to a lack of marketing of these places. It takes an investment in these places to get them going, and they may not be profitable at first, but over time with the right marketing they will be more than profitable. I am convinced this was the main factor in loosing the Paramount Music Palace. I was there the last three nights it was open, and the place was filled to the rafters. Why?

Because the local news networks picked up on the story of the place shutting down and gave it news coverage, otherwise indirect marketing. I still find some today who do not even know that place ever existed. I am not by anyway trying to degrade the owners and managers of this place; I just saw very little advertising of this venue in the newspapers, TV or even the phone book. I know there were other issues that closed the place down; but in my mind the main reason was the lack of marketing, lest the lack of funds to operate. It can be successful, just knowing where and how to market most effectively, look at Organ Stop Pizza in Arizona.

Finally, technical and detailed data on every installation known with photos as well. This also is a monumental task, but I am sure we have the talent out there to get this done. I would not mind doing this myself; but I am not as knowledgeable on the different parts of these mighty instruments, I am an Architectural CAD Draftsman by profession, and would not mind putting these plans in electronic format as well as hard copy. This technical data can be archived as some already are for future reference, maintenance and upkeep records, rebuilding and refurbishing. I also really enjoy *The Wurlitzer Pipe Organ: an Illustrated History* book, a great thorough work done. I wish we could do the same on the other Theatre Organ Builders, to preserve their history as well. I would think some of these suggestions could be implemented and subsidized by even the local chapters. I know this is quite lengthy, but I just wanted to offer some, I believe key issues to preserving this instruments history for generations to come. Thanks again for all that ATOS already does. Let's broaden the horizons even more!

Aaron Crute  
Columbus, Indiana



Dear Editor,

I too, would like to offer my congratulations to Mssrs. Kinerk and Wilhelm for the outstanding ATOS 50th Anniversary book. It is outstanding in every way and it will be a treasured keepsake to every member of ATOS and to those who have an interest in the art of the theatre organ.

There was, however, one very important omission:

The list of winners of the **ATOS Hobbyist Division** was not included in the Awards section. I think that the hard work of chairperson Dan Bellomy and that of the numerous professional judges should be recognized in addition to the winners. As a winner in 2002, I can't begin to tell our membership how much the constructive feedback from my judges has helped me since then. Jelani Eddington, for example, sent three typewritten pages of useful advice and feedback to me. I don't know of many organizations that even have a competition that allow this close relationship with the very best professionals.

I would like to suggest that an addendum be made to the book, and published in the Journal so that this listing can be included to complete the entire Awards categories offered by our organization.

John Clark McCall, Jr.  
Moultrie, Georgia



# The Pipe Piper

Now with over 400 listings, this reasonably up-to-date list, now includes international Theatre Pipe Organs in public locations. Additions, corrections, or deletions should be sent to Tom DeLay, 764 Saratoga Drive, Salinas, CA 93906 • 831/443-5917 or E-mail: tdelaycalifornia@att.net

Theatres in **bold type** indicate an original installation; those marked with an \* indicate an original installation other than a theatre. *Editor's Advice: Status and use of each installation are subject to change. Inquiry is recommended before visiting.*

(Many thanks to Thomas Klose, Scott Harrison, David Lowe, Len Rawle, and John Ledwon for help in listing many of the international installations.)

## UNITED STATES

### ALABAMA

#### ► BIRMINGHAM

**Alabama Theatre**  
1817 Third Avenue North  
4/28 Wurlitzer

Fairview United Methodist Church  
2700 31st West  
2/8 Wurlitzer (unplayable)

Southside Baptist Church,  
Foster Auditorium  
1016 Nineteenth Street South  
3/6 Kimball

### ALASKA

#### ► JUNEAU

State Office Building  
333 Willoughby Avenue  
2/8 Kimball

### ARIZONA

#### ► MESA

Organ Stop Pizza  
1149 East Southern Avenue  
4/74 Wurlitzer

#### ► PHOENIX

First Christian Church  
Fellowship Hall  
6750 Seventh Avenue  
2/11 Wurlitzer

Orpheum Theatre  
203 West Adams  
3/30 Wurlitzer

Phoenix College Auditorium  
1202 West Thomas Road  
2/9 Wurlitzer

#### ► TUCSON

Fox Theatre (installation pending)  
4/24 Wurlitzer

### CALIFORNIA

#### ► ANAHEIM

Anaheim High School  
811 West Lincoln Avenue  
3/10 Robert-Morton

#### ► BAKERSFIELD

Granada Theatre  
616 Kentucky Street  
4/24 Robert Morton

#### ► BERKELEY

Berkeley Community Theatre  
1930 Alston Way  
4/41 Wurlitzer (w/2 consoles)

#### ► CASTRO VALLEY

Cathedral of the Crossroads  
20600 John Drive  
4/14 Wurlitzer-Morton

#### ► CATALINA ISLAND

**Avalon Casino Theatre**  
4/16 Page

#### ► DEATH VALLEY

Scotty's Castle\*  
3/15 Welte

#### ► EL SEGUNDO

Old Town Music Hall  
140 Richmond  
4/26 Wurlitzer

#### ► ESCONDIDO

Emmanuel Faith Community Church  
639 East Felicita Avenue  
3/21 Wurlitzer/Blackinton

#### ► FAIR OAKS

Community Clubhouse  
7997 California Avenue  
3/13 Wurlitzer/Morton

#### ► FRESNO

Fresno Pacific College  
1717 South Chestnut Street  
3/20 hybrid

#### **Warnors Theatre**

1402 Fulton  
4/14 Robert-Morton

#### ► FULLERTON

Plummer Auditorium\*  
Fullerton High School  
Grand Avenue  
4/36 Wurlitzer

#### ► HANFORD

Fox Hanford Theatre  
2/10 Wurlitzer

#### ► HEALDSBURG

Johnson's Alexander Valley Winery  
8329 State Highway 128  
3/10 Robert-Morton

#### ► HOLLYWOOD

El Capitan Theatre  
6838 Hollywood Boulevard  
4/37 Wurlitzer

#### ► LODI

Harmony Wynelands  
9291 East Harney Lane  
3/15 Robert Morton

#### ► LOS ANGELES

Founders' Church of  
Religious Science  
3281 West 6th  
4/31 Wurlitzer

#### **Orpheum Theatre**

842 Broadway South  
3/14 Wurlitzer

Shrine Auditorium\*  
649 West Jefferson Boulevard  
4/74 Möller

Wilshire Ebell Theatre

4401 W Eighth  
3/13 Barton

#### ► MARTINEZ

Bella Roma Pizza  
4040 Alhambra Avenue  
3/16 Wurlitzer

#### ► MONROVIA

Monrovia High School  
2/10 Wurlitzer

#### ► MONTEREY

State Theatre  
417 Alvarado  
2/13 Wurlitzer

#### ► MURPHYS

Kautz Vineyard Winery  
1894 Six Mile Road  
3/15 Robert-Morton

#### ► OAKLAND

Grand Lake Theatre  
3200 Grand Avenue  
3/18 Wurlitzer

Paramount Theatre

2025 Broadway  
4/26 Wurlitzer w/2 consoles

#### ► PALO ALTO

Stanford Theatre  
221 University Avenue  
3/21 Wurlitzer

#### ► PARAMOUNT

Iceland Amphitheatre  
8401 Jackson  
3/19 Wurlitzer

#### ► PASADENA

Civic Auditorium  
300 East Green  
5/28 Möller

Sexson Auditorium  
Pasadena City College  
4/23 Wurlitzer

#### ► SACRAMENTO

Grant Union High School  
1500 Grand Avenue  
4/21 Wurlitzer

Memorial Auditorium  
4/48 Estey

Towe Auto Museum  
2200 Front Street  
3/16 Wurlitzer

#### ► SAN BERNADINO

#### **California Theatre**

562 West Fourth  
2/10 Wurlitzer

#### ► SAN DIEGO

#### **Copley Symphony Hall (Fox Theatre)**

1245 Seventh Avenue  
4/32 Robert-Morton

Spreckels Organ Pavilion\*

Balboa Park  
4/72 Austin

#### ► SAN FRANCISCO

Castro Theatre  
429 Castro  
4/21 Wurlitzer

#### ► SAN GABRIEL

Civic Auditorium  
320 South Mission Drive  
3/16 Wurlitzer

#### ► SAN JOSE

Angelino's  
3132 Williams Road  
3/13 Wurlitzer

California Theatre

First Street  
4/21 Wurlitzer

#### ► SANTA ANA

Santa Ana High School  
520 West Walnut  
2/10 Robert-Morton

#### ► SANTA BARBARA

Arlington Theatre  
1317 State  
4/27 Robert-Morton

#### ► SANTA MONICA

Trinity Baptist Church  
3/14 Wurlitzer/Schantz

#### ► SEAL BEACH

Bay Theatre  
340 Main  
4/54 Wurlitzer

#### ► SOUTH PASADENA

South Pasadena High School  
1407 Freemont Avenue  
3/12 Wurlitzer

#### ► SPRING VALLEY

Trinity Presbyterian Church  
3902 Kenwood  
4/22 Wurlitzer  
(San Diego Chapter organ)

#### ► STOCKTON

Fox-California Theatre  
(Bob Hope Theatre)  
4/20 Robert Morton

Masonic Temple\*

2/11 Robert-Morton

#### ► SYLMAR

San Sylmar  
The Nethercutt Collection  
15200 Bledsoe Street  
4/74 Wurlitzer

▶ **VISALIA**  
Fox Theatre  
308 West Main Street  
4/24 Wurlitzer

## COLORADO

▶ **COLORADO SPRINGS**  
City Auditorium  
Kiowa & Weber  
3/8 Wurlitzer

Mount St. Francis Auditorium  
West Woodman Valley Road  
3/20 Wurlitzer

▶ **DENVER**  
**Paramount Theatre**  
1621 Glenarm Place  
4/20 Wurlitzer w/2 consoles

▶ **FORT COLLINS**  
Lory Student Center Theatre  
Colorado State University  
3/19 Wurlitzer

## CONNECTICUT

▶ **HARTFORD**  
Bushnell Memorial Hall  
166 Capitol Avenue  
4/75 Austin

▶ **SHELTON**  
Shelton High School  
Meadow Street  
3/12 Austin

▶ **THOMASTON**  
Thomaston Opera House  
3/15 Marr & Colton

▶ **WILLIMANTIC**  
Windham Technical School  
Summit Street Extension  
3/15 Wurlitzer

## DELAWARE

▶ **WILMINGTON**  
Dickinson High School  
1801 Milltown Road  
3/63 Kimball (w/2 consoles)

## FLORIDA

▶ **ALTAMONTE SPRINGS**  
Lake Brantley School Auditorium  
991 Sand Lake Road  
3/18 Wurlitzer  
(Don Baker Memorial)

▶ **DUNEDIN**  
Kirk of Dunedin  
2686 U. S. Alt. 19  
4/100 hybrid

▶ **ELLENTON**  
Roaring 20's Pizza & Pipes  
6750 North U. S. Highway 301  
4/42 Wurlitzer

▶ **FORT MYERS**  
Villas Wesleyan Church  
8400 Beacon Boulevard  
3/13 hybrid

▶ **LAKELAND**  
Polk Theatre  
127 S Florida Avenue  
3/11 Robert Morton

▶ **MIAMI**  
**Gusman Cultural Center**  
174 East Flagler  
3/15 Wurlitzer

▶ **PENSACOLA**  
Saenger Theatre  
118 S Palafox  
4/23 Robert-Morton

▶ **PINELLAS PARK**  
City Auditorium  
7659 - 59th Street North  
2/9 Wurlitzer

▶ **SARASOTA**  
Grace Baptist Church  
8000 Bee Ridge Road  
4/32 Wurlitzer  
(Forker Memorial organ)

▶ **TAMPA**  
Tampa Theatre  
711 Franklin Street Mall  
3/12 Wurlitzer

## GEORGIA

▶ **AMERICUS**  
Rylander Theatre  
3/11 Möller

▶ **ATLANTA**  
**Fox Theatre**  
660 Peachtree Northeast  
4/42 Möller

## HAWAII

▶ **HONOLULU**  
Hawaii Theatre  
1130 Bethel  
4/16 Robert-Morton

▶ **HILO**  
Palace Theatre  
38 Haili Street  
4/22 Robert Morton

## IDAHO

▶ **BOISE**  
**Egyptian Theatre**  
700 Main  
2/8 Robert-Morton

▶ **MOSCOW**  
University of Idaho Auditorium  
2/6 Robert-Morton

## ILLINOIS

▶ **BELLEVILLE**  
Lincoln Theatre  
103 East Main Street  
3/15 hybrid

▶ **CHAMPAIGN**  
**Virginia Theatre**  
201 West Park Avenue  
2/8 Wurlitzer

▶ **CHICAGO**  
Aragon Ballroom\*  
1106 West Lawrence  
3/10 Wurlitzer

**Chicago Theatre**  
175 North State  
4/29 Wurlitzer  
Copernicus Center  
5216 West Lawrence  
3/17 Wurlitzer/Kimball

▶ **DOWNERS GROVE**  
Downers Grove High School  
4436 Main  
3/10 Wurlitzer

Tivoli Theatre  
5021 Highland Avenue  
3/10 Wurlitzer

▶ **ELMHURST**  
York Theatre  
150 North York Road  
2/7 Barton

▶ **JOLIET**  
**Rialto Square Theatre**  
102 S. E. Van Buren  
4/24 Barton/hybrid

▶ **LANSING**  
Beggar's Pizza  
3524 Ridge Road  
3/17 Barton

▶ **MUNDELEIN**  
St. Mary of the Lake Seminary  
176 Mundelein  
4/19 Howell-Wurlitzer

▶ **PARK RIDGE**  
**Pickwick Theatre**  
5 South Prospect Avenue  
3/11 Wurlitzer

▶ **ROCKFORD**  
**Coronado Theatre**  
312 North Main  
4/17 Barton

▶ **SPRINGFIELD**  
Springfield High School  
101 South Lewis  
3/12 Barton

▶ **ST. CHARLES**  
**Arcada Theatre**  
105 Main East  
3/16 Geneva/Marr & Colton

Baker Hotel\*  
100 Main West  
3/10 Geneva (w/2 consoles)

▶ **WAUKEGAN**  
Genesee Theatre  
203 North Genesee  
3/10 Barton

## INDIANA

▶ **ANDERSON**  
**Paramount Theatre**  
1124 Meridian  
3/12 Page

▶ **ELKHART**  
**Elco Theatre**  
410 South Main  
2/11 Kimball

▶ **FORT WAYNE**  
**Embassy Theatre**  
121 West Jefferson  
4/16 Page

▶ **INDIANAPOLIS**  
Hedback Community Theatre  
1847 North Alabama  
2/11 Page

Manual High School  
2405 Madison Avenue  
3/26 Wurlitzer

Warren Center for the  
Performing Arts  
9450 East 18th Street  
3/18 Barton

▶ **LAFAYETTE**  
Long Performing Arts Center  
(formerly Mars Theatre)  
111 North Sixth  
3/21 Wurlitzer

▶ **VINCENNES**  
Vincennes University Auditorium  
3/12 Wurlitzer

## IOWA

▶ **CEDAR RAPIDS**  
**Theatre Cedar Rapids**  
(formerly Iowa Theatre)  
102 Third S. E.  
3/14 Barton

**Paramount Theatre**  
123 Third Avenue  
3/12 Wurlitzer

▶ **DAVENPORT**  
**Capitol Theatre**  
330 West Third  
3/12 Möller-Wicks

▶ **PELLA**  
Pella Opera House  
611 Franklin Street  
3/12 Barton

▶ **SIOUX CITY**  
Orpheum Theatre  
528 South Pierce Street  
3/13 Wurlitzer

## KANSAS

▶ **WICHITA**  
Exhibition Hall, Century II Center  
225 West Douglas  
4/39 Wurlitzer

## KENTUCKY

▶ **LOUISVILLE**  
Louisville Gardens  
525 West Muhammed Ali Boulevard  
4/17 Kilgen  
Memorial Auditorium  
970 South 4th Street  
4/85 Pilcher

## LOUISIANA

▶ **JACKSON**  
Republic of West Florida Historical  
Association Museum  
3406 East College Street  
2/10 Wurlitzer

▶ **NEW ORLEANS**  
**Saenger Performing Arts Theatre**  
111 Canal  
4/26 Robert-Morton (check status  
after Hurricane Katrina)

▶ **SHREVEPORT**  
**Strand Theatre**  
619 Louisiana Avenue  
2/8 Robert-Morton

## MAINE

▶ **OLD ORCHARD BEACH**  
Loranger Memorial School  
McSweeney Auditorium  
Saco Avenue  
3/13 Wurlitzer

▶ **PORTLAND**  
**State Theatre**  
609 Congress  
2/8 Wurlitzer  
City Hall\*  
Kotzchmar Memorial Organ  
5/105 Austin

## MARYLAND

▶ **CATONSVILLE**  
Rice Auditorium  
Spring Grove Hospital Center  
Elm Street  
2/7 Wicks/Robert-Morton

▶ **COLLEGE PARK**  
University of Maryland  
University Boulevard & Adelphi Road  
3/10 Kimball

▶ **FREDERICK**  
**Weinberg Center for the Arts**  
(formerly Tivoli Theatre)  
20 West Patrick  
2/8 Wurlitzer

## MASSACHUSETTS

- ▶ **GROTON**  
Shanklin Conference Center  
130 Sandy Pond Road  
4/34 Wurlitzer
- ▶ **NEW BEDFORD**  
**New Zeiterion Theatre**  
684 Purchase Street  
2/8 Wurlitzer
- ▶ **SPRINGFIELD**  
**Paramount-Sanderson Theatre**  
1700 Main  
3/11 Wurlitzer
- ▶ **STONEHAM**  
Stoneham Town Hall  
35 Central  
2/14 Wurlitzer
- ▶ **WELLESLEY HILLS**  
Knight Auditorium, Babson College  
Wellesley Avenue  
4/18 Wurlitzer

## MICHIGAN

- ▶ **ACME**  
(8 miles North of Traverse City)  
Music Museum House  
7377 U. S. 31 North  
4/15 Wurlitzer/hybrid
- ▶ **ALBION**  
**Bohm Theatre**  
201 South Superior Street  
3/8 Barton
- ▶ **ANN ARBOR**  
**Michigan Theatre**  
603 East Liberty  
3/13 Barton
- ▶ **CRYSTAL FALLS**  
Crystal Falls Theatre  
301 Superior Avenue  
3/21 Möller
- ▶ **DETROIT**  
**Fox Theatre**  
2211 Woodward Avenue  
4/36 Wurlitzer w/2 consoles  
3/12 Möller (lobby)
- Redford Theatre**  
17360 Lahser Road  
3/10 Barton
- Senate Theatre  
6424 Michigan  
4/34 Wurlitzer
- ▶ **GRAND LEDGE**  
Grand Ledge Opera House  
121 South Bridge Street  
3/20 Barton/hybrid
- ▶ **GRAND RAPIDS**  
Public Museum  
272 Pearl Street NW  
3/31 Wurlitzer
- ▶ **FLINT**  
Flint Institute of Music Recital Hall  
1025 East Kearsley  
3/11 Barton
- ▶ **IRONWOOD (Upper Peninsula)**  
**Ironwood Theatre**  
2/7 Barton
- ▶ **KALAMAZOO**  
**State Theatre**  
404 South Burdick  
3/13 Barton
- ▶ **MARSHALL**  
The Mole Hole  
150 West Michigan  
2/6 Barton

- ▶ **MUSKEGON**  
Frauenthal Center  
407 West Western Avenue  
3/8 Barton
- ▶ **ROYAL OAK**  
Baldwin Theatre  
415 South Lafayette  
2/11 Wurlitzer/Hybrid

- ▶ **SAGINAW**  
**Temple Theatre**  
203 West Washington  
3/11 Barton
- ▶ **THREE OAKS**  
Acorn Theatre  
107 Generation Drive  
3/15 Barton

## MINNESOTA

- ▶ **FERGUS FALLS**  
Center for the Arts  
(Fergus Theatre)  
124 West Lincoln  
3/12 Wurlitzer
- ▶ **LUVERNE**  
Palace Theatre  
2/5 Smith-Geneva
- ▶ **MINNEAPOLIS**  
All God's Children Metropolitan  
Community Church  
3100 Park Avenue  
3/11 hybrid
- Powder Horn Park Baptist Church  
1628 East 33rd  
3/13 Robert-Morton

- ▶ **MOORHEAD**  
Minnesota State University -  
Moorhead  
1104 Seventh Avenue South  
3/7 Hybrid

- ▶ **RED WING**  
**Sheldon Auditorium**  
Third & East Avenue  
2/11 Kilgen

- ▶ **ST. PAUL**  
Fitzgerald Theatre  
10 East Exchange  
3/21 Wurlitzer

## MISSISSIPPI

- ▶ **HATTIESBURG**  
**Saenger Center**  
Forrest & Front Streets  
3/8 Robert-Morton

- ▶ **MERIDIAN**  
**Temple Theatre**  
2318 Eighth  
3/8 Robert-Morton

## MISSOURI

- ▶ **KANSAS CITY**  
Civic Center Music Hall  
13th & Wyandott  
4/27 Robert-Morton/hybrid
- ▶ **POINT LOOKOUT/BRANSON**  
Jones Auditorium,  
College of the Ozarks  
Hwy 65  
3/15 Wurlitzer
- ▶ **ST. LOUIS**  
**Fox Theatre**  
527 Grand Boulevard North  
4/36 Wurlitzer; 2/10 Wurlitzer  
(lobby-not original)

## MONTANA

- ▶ **MISSOULA**  
Wilma Theatre  
3/10 Robert-Morton
- ▶ **BOZEMAN**  
**Ellen Theatre**  
2/7 Wurlitzer

## NEBRASKA

- ▶ **OMAHA**  
Rose Theatre  
2001 Farnam Street  
3/20 Wurlitzer
- Orpheum Theatre**  
409 South Sixteenth  
3/13 Wurlitzer

## NEW HAMPSHIRE

- ▶ **BERLIN**  
Berlin Middle School  
2/10 Wurlitzer

## NEW JERSEY

- ▶ **ASBURY PARK**  
Convention Hall  
1300 Boardwalk  
3/12 Kilgen
- ▶ **ATLANTIC CITY**  
Convention Hall\*  
2301 Boardwalk  
7/449 Midmer-Losh; 4/55 Kimball  
Please see: <http://www.acchos.org/>
- ▶ **FLEMINGTON**  
Northlandz Great American Railway  
and Music Hall  
5/37 hybrid
- ▶ **GUTTENBERG**  
Galaxy Theatre  
7000 Boulevard East  
3/12 Kimball; 2/6 Möller (Lobby)
- ▶ **NEWARK**  
**Symphony Hall**  
1040 Broad Street  
3/15 Griffith-Beech/Marr & Colton

- ▶ **NEWTON**  
Newton Theatre  
2/3 Estey
- ▶ **NORTH BERGAN**  
Immaculate Heart of Mary Chapel  
Broadway between 78th & 79th  
3/12 Robert-Morton

- ▶ **OCEAN GROVE**  
Ocean Grove Auditorium \*  
27 Pilgrim Parkway  
4/154 Hope-Jones/Schantz

- ▶ **PITMAN**  
**Broadway Theatre**  
3/8 Kimball

- ▶ **RAHWAY**  
**Union County Arts Center**  
(formerly Rahway Theatre)  
1601 Irving  
2/7 Wurlitzer

- ▶ **TRENTON**  
War Memorial Auditorium  
West Lafayette & Wilson  
3/16 Möller

- ▶ **UNION CITY**  
**Park Theatre**  
**Performing Arts Center**  
3/20 Möller

## NEW MEXICO

- ▶ **ROS WELL**  
Pearson Auditorium  
New Mexico Military Institute  
3/19 Hilgreen-Lane/Wurlitzer

## NEW YORK

- ▶ **BINGHAMTON**  
Broome Center for Performing Arts  
228 Washington  
4/24 Robert-Morton
- Roberson Center for Fine Arts  
30 Front  
3/17 Link
- ▶ **BROOKLYN**  
**Long Island University**  
(formerly Paramount Theatre)  
385 Flatbush Extension  
4/26 Wurlitzer  
(check status on rebuild work)
- ▶ **BUFFALO**  
**Shea's Buffalo Theatre**  
646 Main Street  
4/28 Wurlitzer
- ▶ **CORNWALL-ON-HUDSON**  
New York Military Academy\*  
Academy Avenue  
4/31 Möller
- ▶ **CORTLAND**  
Old Main Auditorium  
State University of New York  
3/18 Link-Wurlitzer
- ▶ **ELMIRA**  
**Clemens Center for Performing Arts**  
(formerly Elmira Theatre)  
State & Gray  
4/20 Marr & Colton
- ▶ **LAKE PLACID**  
**Palace Theatre**  
27 Main Street  
3/7 Robert-Morton
- ▶ **LOCKPORT**  
Dale Building, Senior Citizen Center  
33 Ontario  
2/8 Wurlitzer
- ▶ **MIDDLETOWN**  
Paramount Theatre  
19 South  
3/11 Wurlitzer
- ▶ **MINEOLA**  
Chaminade High School  
Jackson Avenue  
3/15 Austin/Robert-Morton
- ▶ **NEW YORK CITY**  
**Beacon Theatre**  
2124 Broadway  
4/19 Wurlitzer
- Radio City Music Hall**  
Rockefeller Center  
4/58 Wurlitzer
- United Palace**  
175th & Broadway  
4/23 Robert-Morton
- ▶ **NORTH TONAWANDA**  
**Riviera Theatre**  
67 Webster  
3/19 Wurlitzer
- ▶ **POUGHKEEPSIE**  
**Bardavon Opera House**  
35 Market Street  
2/8 Wurlitzer

- ▶ **ROCHESTER**  
Auditorium Center  
875 Main East  
4/22 Wurlitzer
- Eisenhard Auditorium  
657 East Avenue  
3/11 Wurlitzer
- First Universalist Church\*  
150 Clinton Avenue South  
3/13 Hope-Jones

- ▶ **ROME**  
**Capitol Theatre**  
218 West Dominick  
3/7 Möller

- ▶ **SCHENECTADY**  
Proctor's Theatre  
432 State  
3/18 Wurlitzer

- ▶ **SUFFERN**  
Lafayette Theatre  
2/10 Wurlitzer

- ▶ **SYRACUSE**  
Mills Building, State Fairgrounds  
3/11 Wurlitzer

- ▶ **UTICA**  
Proctor High School  
Hilton Avenue  
3/13 Wurlitzer

## NORTH CAROLINA

- ▶ **BURLINGTON**  
Williams High School  
3/17 hybrid

- ▶ **GREENSBORO**  
**Carolina Theatre**  
310 Spittj Greene  
2/6 Robert-Morton

- Masonic Temple\*  
426 West Market  
2/8 Wurlitzer

- ▶ **LUMBERTON**  
Carolina Civic Center  
2/8 Robert-Morton

## NORTH DAKOTA

- ▶ **FARGO**  
Fargo Theatre  
314 North Broadway  
4/21 Wurlitzer

## OHIO

- ▶ **AKRON**  
**Akron (Civic) Theatre**  
182 South Main  
3/19 Wurlitzer

- ▶ **CANTON**  
**Palace Theatre**  
605 North Market Avenue  
3/11 Kilgen

- ▶ **CLEVELAND**  
Gray's Armory  
1234 Bolivar Road  
3/13 Wurlitzer

- Palace Theatre  
3/15 Kimball
- Judson Manor  
1890 Esat 107th  
3/9 Kimball

- ▶ **COLUMBUS**  
**Ohio Theatre**  
39 East State  
4/36 Robert-Morton

- ▶ **DAYTON**  
Victoria Theatre  
138 North Main  
3/16 Wurlitzer

- ▶ **LIMA**  
Allen County Museum  
620 West Market  
2/4 Page

- ▶ **LORAIN**  
**Palace Theatre**  
Sixth & Broadway  
3/11 Wurlitzer

- ▶ **MANSFIELD**  
Renaissance Theatre  
136 Park Avenue West  
3/20 Wurlitzer

- ▶ **MARION**  
Palace Theatre  
276 West Center  
3/10 Wurlitzer

- ▶ **MEDINA**  
County Administration Building\*  
3/6 Austin

- ▶ **SANDUSKY**  
**State Theatre**  
107 Columbus Avenue  
3/8 Page (Theatre closed as of  
December 2005. Check status.)

- ▶ **SHARONVILLE**  
The Music Palace  
11473 Chester Road  
4/28 Wurlitzer

- ▶ **TOLEDO**  
Ohio Theatre  
3114 LaGrance  
4/10 Marr & Colton

- ▶ **WILMINGTON**  
Wilmington College  
2/7 Wicks

- ▶ **WORTHINGTON**  
Worthington High School  
300 West Granville  
3/16 Wurlitzer

## OKLAHOMA

- ▶ **GUTHRIE**  
Scottish Rite Temple\*  
900 East Oklahoma Avenue  
4/65 Kimball

- ▶ **MIAMI**  
**Coleman Theatre**  
3/10 Wurlitzer

- ▶ **MUSKOGEE**  
Muskogee Civic Center  
3/7 Robert-Morton

- ▶ **OKMULGEE**  
Orpheum Theatre  
4/14 Robert-Morton

- ▶ **TULSA**  
Broken Arrow Campus  
Tulsa Technology Center  
3/13 Robert-Morton

## OREGON

- ▶ **COOS BAY**  
**Egyptian Theatre**  
229 South Broadway  
4/18 Wurlitzer (Theatre closed as of  
December, 2005. Check status.)

- ▶ **CORVALLIS**  
Gill Coliseum,  
Oregon State University  
2/8 Wurlitzer

- ▶ **PORTLAND**  
Alpenrose Dairy Park  
6149 S. W. Shattuck Road  
2/5 Kimball; 4/50 Skinner

- Cleveland High School  
3400 S. E. 26th Avenue  
3/26 Kimball

- Oaks Park Roller Rink  
Foot of S. E. Spokane  
4/18 Wurlitzer

- Scottish Rite Temple  
709 S. W. 15th  
2 & 3/14 Wurlitzer (dual consoles)

- ▶ **SALEM**  
Elsinore Theatre  
170 High Street S. E.  
3/24 Wurlitzer

## PENNSYLVANIA

- ▶ **ALLENTOWN**  
Nineteenth Street Theatre  
527 North 19th  
3/7 Möller/digital

- ▶ **CHAMBERSBURG**  
**Capitol Theatre**  
159 South Main  
4/19 Möller

- ▶ **DORMONT**  
Keystone Oaks High School  
1000 McNealy Road  
3/17 Wurlitzer

- ▶ **GLENSIDE**  
Keswick Theatre  
3/16 Möller

- ▶ **HERSHEY**  
**Hershey Community Theatre**  
15 Caracas Avenue  
4/71 Aeolian Skinner

- ▶ **NORTHAMPTON**  
Roxy Theatre  
2/6 Wurlitzer

- ▶ **PHILADELPHIA**  
Lord and Taylor (Wanamaker)  
13th & Market  
6/469 Los Angeles  
Art/Kimball/hybrid

- ▶ **POTTSTOWN**  
Sunnybrook Ballroom  
3/11 United States

- ▶ **YORK**  
Strand/Capitol Theatre Complex  
3/17 Wurlitzer (Check status  
following theatre restoration.)

## RHODE ISLAND

- ▶ **NEWPORT**  
Jane Pickens Theatre  
49 Touro  
2/8 Marr & Colton

- ▶ **PROVIDENCE**  
**Columbus Theatre**  
270 Broadway  
2/6 Wurlitzer

- Providence Performing Arts Center  
(formerly Loew's State Theatre)  
220 Weybosset  
5/21 Wurlitzer

- ▶ **WOONSOCKET**  
**Stadium Theatre**  
**Performing Arts Centre**  
329 Main Street  
2/10 Wurlitzer

## TENNESSEE

- ▶ **BRISTOL**  
**Paramount Center**  
3/11 Wurlitzer-Kimball

- ▶ **CHATTANOOGA**  
**Tivoli Theatre**  
709 Broad  
3/13 Wurlitzer

- ▶ **KNOXVILLE**  
**Tennessee Theatre**  
604 Gay Street  
3/16 Wurlitzer

- ▶ **MEMPHIS**  
**Orpheum Theatre**  
197 South Main  
3/13 Wurlitzer

## TEXAS

- ▶ **BEAUMONT**  
**Jefferson Theatre**  
345 Fannin  
3/8 Robert-Morton

- ▶ **DALLAS**  
Scottish Rite Temple\*  
Harwood & Canton  
2/15 Wicks

- ▶ **EL PASO**  
**Plaza Theatre**  
3/15 Wurlitzer  
(re-installation pending)

- ▶ **SAN ANTONIO**  
Scottish Rite Cathedral\*  
308 Avenue E  
4/44 Möller

- Aztec Theatre/Aztec on the River  
River Walk  
3/20 Wurlitzer

## UTAH

- ▶ **OGDEN**  
Peery's Egyptian Theatre  
2415 Washington Boulevard  
3/23 Wurlitzer

- ▶ **SALT LAKE CITY**  
**Capitol Theatre**  
50 West 200 South  
2/11 Wurlitzer

- The Organ Loft  
3331 Edison  
5/32 Wurlitzer

## VIRGINIA

- ▶ **FAIRFAX**  
PVTOS at George Mason University  
4400 University Drive  
2/9 Wurlitzer

- ▶ **RICHMOND**  
**Byrd Theatre**  
2908 West Carey  
4/17 Wurlitzer
- Carpenter Center  
(formerly Loew's Richmond)  
600 East Grace  
3/13 Wurlitzer  
(theatre closed during remodel)

- Richmond Landmark Theatre**  
(formerly Mosque Auditorium)  
6 North Laurel  
3/17 Wurlitzer  
(organ is reported to be unplayable)

CONTINUED ON PAGE 68

# Pop Organ Workshop

By Bill Irwin



## THEATRE ORGAN

### STYLES & TECHNIQUES

- A tribute and my 'saga'
- A traditional concert arrangement of *Amazing Grace*
- Tenth Progression Accompaniment for Major, Seventh and Ninth Chords.



### First, A Tribute To A Friend and Hero

Allow me to introduce Hans Rainer Eicker, a native of Germany, a long time friend, who became "my hero" during a visit to his home in a small town near Cologne, Germany. His gracious wife Annette helped to make the visit memorable, and who also became an "associate heroine."

## The Saga

For years, I have hosted travel groups to various parts of the world, and have always warned my guests to be careful of pick-pockets. (Have you already guessed the theme?) The long subway station in Cologne was almost empty. To purchase tickets, Hans and I walked over to a machine. I took my wallet out of my left rear pocket...ahem...withdrew the bill, replaced the wallet...tch, tch, When the train pulled in, Hans boarded first and before I could enter the car, a large female in a bright orange dress stepped in front of me and stopped moving.

I politely waited for her to move in, while the "crowd" was gently pushing me into the car. (What crowd? The station was empty!) Finally, the big orange dress disappeared, I entered the train and, for some reason, I checked my left rear pocket. My wallet was gone! I yelled at Hans, saying my wallet was gone but, although he speaks excellent English, he thought I was saying my ticket was gone. At that moment, the doors of the train started to slowly close. I ran to the closing doors and, with the strength that panic can bring, I held them open long enough for Hans to realize what was happening. He rushed to the doors, helped me open them, and we ran out onto the platform. It was easy to spot the large bright orange dress moving down the platform, and Hans yelled to the few people near the end of the platform (in German), "Stop them!" The people did not let the orange dress and her companion (the actual pick-pocket) move away. When we reached them, Hans pointed his finger at the chubby occupant of the orange dress and yelled, (in German), "You stole!" At that moment, the unknown companion tossed my wallet onto the platform floor. I hesitated to pick it up, dreading to see the empty compartments. I finally picked up the wallet, and nothing was missing. My credit card, money, etc., everything was still there. The two

thieves were so sure that the doors would close and take us away from them, they didn't bother to empty the wallet and dispose of it.

Later that day, walking in the Plaza in Cologne, Hans again spotted the two females, the large orange dress and the slim, black-haired one who took my wallet. We looked for a policeman to alert him to the couple, but couldn't find any sign of police in the area. Later in my visit, Hans and Annette spotted a motorcyclist unconscious on the mountain road we were on, and stopped the car, Hans went to help the injured cyclist while Annette used her cell phone to call for medical help. A great couple!

I was so grateful to Hans, that I made some special organ arrangements of two songs for him, to say "thank you" for saving my wallet and for the hospitality of both Hans and Annette. I am now sharing one of them with you in this issue.

### The Arrangement

In the past, there has been some discussion on the use of both two-stave and three-stave organ arrangements. To accommodate the available space, simple arrangements are written on two staves and the more advanced and complex arrangements are written on three staves.

"Amazing Grace" warrants the use of three staves. Because of the complexity of the arrangements, chord symbols would be inadequate and have not been used. Also, due to space limitations and the fact that the music speaks for itself, I have not analyzed this arrangement.

Chord players will find helpful information in the Questions and Answers section in this session.



# Amazing Grace

Early American Medley  
Arr. by Bill Irwin

SLOWLY

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one flat (Bb). The tempo is marked 'SLOWLY' and the dynamic is 'mf'. The notation includes a treble clef staff with a melody, and two bass clef staves for accompaniment. Measure 1 starts with a half note G2 in the treble and a whole note chord (F2, Bb1) in the bass. Measures 2-4 continue the melody and accompaniment.

Musical notation for measures 5-8. The melody continues in the treble staff, and the bass staves provide accompaniment. Measure 5 begins with a half note G2 in the treble and a whole note chord (F2, Bb1) in the bass. Measures 6-8 show the continuation of the piece.

Musical notation for measures 9-13. The melody continues in the treble staff, and the bass staves provide accompaniment. Measure 9 begins with a half note G2 in the treble and a whole note chord (F2, Bb1) in the bass. Measures 10-13 show the continuation of the piece.

Musical notation for measures 14-16. The melody continues in the treble staff, and the bass staves provide accompaniment. Measure 14 begins with a half note G2 in the treble and a whole note chord (F2, Bb1) in the bass. Measure 15 ends with a double bar line and a circled 'R' (ritardando) marking. Measure 16 concludes the piece with a final chord.

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18

20

22

24

POCO A POCO RITARD

A TEMPO UPPER

27

LOWER

30

33

(R) *8va*

UPPER LOCO

36

LOWER

40

ACCORDION  
(BAGPIPE)

(R)

A TEMPO  
BOTH HANDS SAME MANUAL  
*mf*

43

(GRADUALLY GET SOFTER)

47

POCO A POCO RIT

(FADE TO END)

*pp*

Amazing Grace page 4

Engraving by Pat Stacy Dorset, England

If you play an electronic organ at home, and would like to join other organ enthusiasts visiting the World's Largest Organ Festival in England, with a sight-seeing tour of Scotland, in September 2006, please send me an E-mail with your name and street mailing address. Send to: [bim88az@cox.net](mailto:bim88az@cox.net) and I'll send you information.

# Questions & Answers

**Q** The Students ask . . .

Please explain Tenth Progressions and their use.

**A** Bill:

Tenth intervals are Third intervals opened an octave apart. Illustration 1 shows the whole and half tone relationship in the basic pattern of Third intervals. Use the pattern of whole and half tones to build the pattern on all the Roots around the Circle of Chords. (Illustration 2) shows the tenth intervals divided between the Left Hand and the Bass pedals. The Tenth Progressions are shown in five keys. Transpose the Pattern into all keys. (Illustration 3) shows the Tenth Progression in C major, C7th and C9th. Using the indicated steps of the scale, transpose the progressions into all keys. (These illustrations are from the volume, *Tenth Progression Magic for the Advanced Organist* from my *Magic Study Series* of ten volumes. In this book, there is also a list of 100 tunes in which tenth progressions can be used . . . well worth learning.)

When playing legato with sustained melody notes, the tenth progressions using major, seventh and ninth chords is extremely

useful, adding a moving and interesting harmonic accompaniment . . . but with sustained melody notes, the patterns are limited. For example: With a major chord, a sustained melody note may only be held on the Root or 6th step of the scale. Ex: C major . . . notes "C" and "A" may be held. C7th . . . notes "C" and "Bb" may be held. C9th . . . melody notes "Bb", "D" and "A" (13th chord) may be held.

If you are playing in a staccato or detached manner, the slight clash between the tenth progressions and the "non-chordal tones" (notes that are not part of the basic chord) will not be noticed. This is particularly true when playing Jazz improvisations.

The Tenth Progressions can be played with a wide variety of rhythm accompaniments, including fox-trot (4/4 time), waltz (3/4 time), beguine, etc.

Watch for the May/June issue, as we are planning a very special Workshop for you. 'Til then, thanks for joining me.

'Bye now,

Bill



**1**

**2**

**3**

# Closing Chord

## NELSON ARTHUR "KAY" CAHILL

1910 - 2005

Nelson "Kay" Cahill passed away Thursday, November 17 at his home in Billings, Montana at the age of 95. He played organ and piano under his professional name "Kay Kayhill." He was born in Indianapolis, Indiana. April 14, 1910. His mother, a church organist, taught him music. Orphaned at 11, he went to Abilene, Kansas to live with his aunt Bertie Anderson. She later lived with Kay in Billings and reached the age of 105.



Cahill attended Northeast State Teachers College in Kirksville, Missouri studying music theory, harmony and art. Theatre organ was his first love, having a compulsion to play one since he was very young. He studied theatre organ with Frances Ann Fritz, and later accompanied silent films on the organ at the Lyric Theatre in Abilene. Eventually

he played in Kansas City, Missouri, appearing in 60 or more clubs. Subsequently he joined a band heading for Deadwood, South Dakota and spent five years with them. He later moved to Great Falls, Montana and lived in Montana until his death.

In the early '30s musicians were having a rough time. In 1936 Ken Bailey became the first Hammond Organ dealer west of the Mississippi. Looking for musicians who could see the advantages of the Hammond system of harmonic drawbars and exploit the instrument, Bailey found Kay playing piano at the Blue Moon Bar and Night Club in Black Eagle. He enticed Kay into trying the Hammond at his store in Great Falls, which began a mutually profitable association. When Bailey sold a Hammond to a club in Great Falls, Kay was introduced as the premier organist and got the job. Bailey's son Dick is an organist and lives in San Jose, California.

In 1937 Kay played the 3/15 Wurlitzer at the Liberty Theatre in Great Falls. He also played for many functions in Great Falls aside from the Mint and the Jockey Club. He helped with the dedication of the new Civic Center by staging music for an ice show at the new inside Olympic rink. He landed a job at the Lake Elmo Club when Bailey made his first club sale in Billings. He opened there and never returned to Great Falls for a gig. He served in the Army during WWII in the Military Police. He married Carolyn Munday in Texarkana, Arkansas on June 5, 1946. Their only child, a son Jan, was born in 1948.

Sergeant Cahill returned to Billings after the war and formed his own band "The Crescendos," and went on the road

in a bus for several years. While playing in Richmond, Washington Kay bought his first organ from Bailey, a concert model Hammond RT with Leslie speaker. Later on he played for a short time in Palo Alto, California, where he discovered that there weren't many jobs for bald organists. So, he purchased two toupees and "presto" he had gigs again. That idea is still around today!

Cahill was organist at Pipes & Pizza in Billings from October 1981 through September 1984. Kay was co-founder, with Steve Plaggemeyer and Dr. Ed Mullins, of the Jesse Crawford Theatre Organ Society when it was chartered as a Montana Non-Profit Corporation May 21, 1986. He also was the original founding President from 1986 to 1989. JCTOS became a chapter of ATOS April 16, 1987. He was Vice-President from 1991-1994.

Kay was a staunch loyal supporter and lover of the music of Jesse Crawford. A very dapper dresser; I don't think I ever saw him not wearing a suit and tie. He could be counted on to supply the champagne for the Crawford birthday parties. During the past few years he started slowing down, but his enthusiasm never diminished. He had a remarkable memory of music from the past and could sit down and play pieces written over 70-years-ago note perfect. What a musician! He was an extraordinarily talented gentleman, known in Billings not only as a musician but also as a portrait painter. He loved landscapes, but said nothing sold but wild animals and portraits. Many of his painting can be found throughout Billings and the region.

Cahill is survived by his beloved wife of 59 years Carolyn; son Jan (Angie) to whom he was a hero and inspiration; grandchildren Jay Cross, Robert and April Cahill; and cousin Geraldine Alford.

Kay will be sorely missed. May he rest in peace.

*Dr. Edward J. Mullins*



## KATHLEEN "KITTY" GREEN

1954 - 2005

Many members of today's ATOS might not recognize the name Kitty Green. She did not attend ATOS conventions, did not play the organ professionally, and did not appear in the Journal. Despite that, her contribution to the art of the theatre organ was significant. Kitty (and her younger sister, Nancy) were that rare commodity, the second-generation theatre organ enthusiasts, after their parents. Kitty was born to be a great artist, with pastels, graphite, fabric and paints rather

than the keyboard. Her parents were both commercial artists. Her mother Muriel illustrated newspaper fashion ads in the '40s and '50s. Kit's father, Jim, was a lettering artist working commercially on large displays such as the massive General Motors "Motorama" displays.

After graduating Redford High School, Kitty attended Eastern Michigan University, transferring to Detroit's Center for Creative Studies, a leading art college. Kit earned her BA from CCS in 1977 and went to work immediately in the commercial illustration field, as well as returning to her alma mater as an adjunct instructor of graphic design.

The next 28 years of Kitty's life were incredibly productive, she taught, produced many fine illustrations for commercial studios, and pursued her own fine art . . . her life's calling. Her love of the outdoors led to many beautiful impressionist landscapes. The portraits Kit painted radiated with human depth and light. Many projects reflected her admiration of art Nouveau and arts and crafts styles. All during this time Kitty was a consistent face at Detroit area theatre organ gatherings. Whether it was the monthly concerts at the DTOS-Senate, or the Redford, the Green family was there, and later, Kitty.

As an artist, Kitty was heavily influenced by the French impressionist school of painters that flourished in Paris during the early years of the last century. She was keenly aware of the living link then between painters, sculptors, composers and couturiers then. Music was an exceptionally important facet of her life. Her stereo system was as essential to her art as her brushes. Kitty was one of the most perceptive persons I have ever known. The same formal training and innate keen eye in visual art made her the listener every musician wanted as a friend. After each concert she would rush up, and after a great hug would ask "what was that string combination you used at the end of song X, and what was that chord progression you used going into the bridge of song Y?"

Kitty and her sister were "naturals" at playing the theatre organ. Nancy favored the stylings of Lyn Larsen, and romping Sousa marches. Kitty had a very introspective style. I am one of the few that have heard her play the theatre pipe organ. She was unusually shy about this. Despite that shyness, she played the most exquisite ballads, using polychords, 13th chords, flatted 9th chords, flatted 5th chords, all perfectly placed. Had she wanted, Kitty could have become an outstanding theatre organist . . . but it remained a hobby of her youth, an outgrowth of her artistic ability.

Kitty illustrated/designed two theatre organ recordings, Lyn Larsen's *That Certain Hour* (1978), a relaxing set of soft, reflective pieces. Kitty's original painting for that album is an art nouveau painting, replete with stylized flowers and lettering. The second theatre organ recording Kit illustrated was my cassette release *John Lauter Vol. 1* (original title!) from 1988. For the cover Kitty executed a graphite illustration of me at Roger Mumbroe's 3/39 console. Far more traditional a cover than Lyn's (I much prefer Lyn's cover concept today), but I went to Kitty with the open, undefined need for a professional looking cassette package, and the idea for the portrait was hers. It is uncanny in the attention to detail. The stop tablets, console lights, labels and miscellaneous controls are all perfectly rendered. During our meetings to see this project through, we began dating, and had a brief, but significant relationship. That relationship ended, and after a while, we did the impossible . . . became friends again.

Her enthusiasm for the theatre organ was manifested when she began learning the technique of batik. Her "Theatre Organ" batik is an interesting vision of the instrument we all love. It is reminiscent of the LP covers of the 1950's.

We began the habit of trading tapes of music we felt each other would enjoy. She was always spot-on with her choices. A great fan of Jazz, and jazz influenced singers, Kit fed my musical growth with recordings by Johnny Hartman, Betty Carter, Dakota Staton, Chris Connor, June Christy, Blossom Dearie, Peggy Lee, Marion McPartland, Bill Evans, Ella Fitzgerald, George Shearing and many others. Those tapes were all completely labeled, in her immaculate penmanship that looked like printing. Occasionally one would have a "Kitty Green Original" on the narrow spine of the "J" card . . . a pastoral scene, a whimsical portrait.

Kitty was diagnosed with an inoperable brain tumor in 1999. She approached the radiation treatments and chemotherapy with the same vigor and positive attitude she applied to her life, and art. The tumor was halted by the treatments she was in remission for five years. Kitty used that time productively, teaching, and producing more art, as well as volunteering her time with Gilda's Club, helping fellow cancer patients discover art. This past year the tumor returned, and advanced beyond the many treatments available. Kitty left this life on December 24, her church family constantly at her side. On January 15 a memorial service was held at the Royal Oak Women's Club. Over 125 family, friends, students, teachers, fellow artists and theatre organ enthusiasts over-crowded the club for a celebration of Kitty's life.

Kitty's life was a continual study of beauty in nature, people, all of the visual arts and music. She was uncommonly beautiful herself, and offhandedly dismissive of the fact. I will miss the kindred spirit of someone who understood the creative process, and what drives a person vested with that spirit. We will all miss a great friend, skilled artist, and the best listener a musician could ever have.

John Lauter

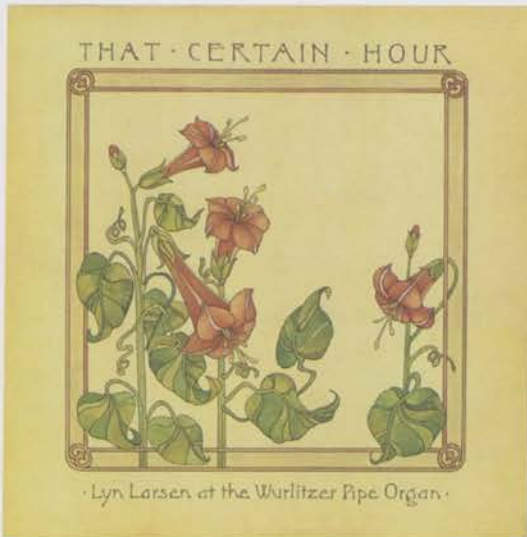
## Gone Too Soon

A world without art is a world in darkness, and that world is now just a bit dimmer.

While not a name immediately familiar to organ buffs, Kitty Green, a lover and supporter of the theatre organ and the arts in general has too soon slipped away. She saw everything, heard everything, felt everything and at times, I thought she knew just about everything. At least everything she needed to express herself artistically.

Any work of art reveals a part of the artist within. Kitty's artistic output was no exception. Like her, the concepts were simple and approachable, but intricate and colorful in the details. She preferred the company of other artistic types. Her eclectic tastes belied a person born out of their own time. She held strong opinions, and was quick to let you know. She liked working with her hands, but hated computers. She loved Wallace and Grommit, but despised the works of Thomas Kinkaide. She tolerated Andy Warhol, but disdained Peter Max. She cared little for the work of George Wright, but adored that of John Muri. Like all true artists, Kitty knew that artistic expression did not reside in the brush or the paint, but in the artist.

Living ninety miles away from Kitty, much of our time spent together had to do with public events. For many years, she escorted me along with another couple to the annual *Indian Village Home Tour*. This is a small district of remarkable preservation on the East side of downtown Detroit, built up in the early decades of the Twentieth Century, where auto magnates and captains of industry lived in amazing mansionettes



Lyn Larsen at the Wurlitzer Pipe Organ cover.



Organ batik.



John Lauter Vol. 1 cassette cover.

before moving on to larger homes in Grosse Pointe and beyond. As we went about the tour, she always managed to teach us something architecturally. I'll never forget to look for an English sunrise in those houses. She often wore a stylish, wide-brimmed hat to hide her delicate skin from the sun. We never attended one of these tours without unexpectedly seeing someone she knew.

It was a standing date to attend the *World's Second Largest Garage Sale*, held at the Royal Oak public parking ramp every July. We'd walk over from her house, and, at her insistence, start at the top and wind our way down. Nothing . . . *nothing* escaped her notice, which explains why it always took us all day to get through the whole thing. It was exhausting, yes; exasperating, sometimes; but being with her, it was exhilarating. As I often told her, she saw art where there was none.

Her apartment was a constant source of wonder and amazement. Colorful and oddly shaped stones lined the wall next to the front steps. Buttons of all shapes, color, texture and material had been collected over a lifetime and sorted neatly in organizer cabinets. From floor to ceiling, the walls of her tiny kitchen were completely covered by advertising thermometers, artsy stickers, labels, and handwritten sticky notes with curious words, quotations and inspirational thoughts. Where most others would have followed the original intent of the builder to display family china on the plate rail that encircled the living room, she used it to display her ever-growing collection of women's shoes. Mind you, these were not just any shoes. I remember one pink satin pair in particular. She pulled them down for me to examine more closely, turned them over and pointed out that there was barely any scuffing on them at all. She deduced that they had been worn for just one occasion . . . a dance, perhaps, and never worn again. She was always thinking.

Speaking of shoes, she was always mildly embarrassed by the size of her feet. Certainly not those of a sumo wrestler . . . but not those of a geisha, either. One day while visiting, she told me that she had discovered a custom shoemaker in another city that she thought she could work with. It never occurred to me that there were actually people who did this sort of thing, and furthermore, how did she find them? She next pulled out several designs that she had put together, with various types, textures and colors of leather adorned with jewels, buttons and metallic snaps. The shoes were unlike any I had ever seen. She never failed to amaze me.

She served as my model for a professional creative, and to this day, I try to live up to the standard I feel she set. She was as pure an artist as anyone I've ever known. Once she chose her medium, she delved into it wholly and completely, mastered it, and made it her own, whether it was batik, chalk, pastel paint or . . . whatever. Who else could find art in the absolutely most mundane things, like ticket stubs or the insides of security envelopes? Who else would take the time to decorate a simple homemade cassette filler card with colored pencils? She could be tender and tough at the same time, and both could be represented in a singular piece of art. She could be convincing to anyone that the work of an artist was as important as the work of a tradesman. She stood tall and took great pride in her work, and it was easy to see why.

The thing about someone dying so young is that, while we never get to see them grow old, they'll never be old in our memories, either. As long as they never grow old, we never grow old, and as long as we have Kitty's art to admire, we still have her to admire, too.

Scott Smith

To see other works by Kitty Green online, check out the following websites:  
[http://www.detroitfocus.org/Issues/0410/CancerSurvivors/Photo\\_19.html](http://www.detroitfocus.org/Issues/0410/CancerSurvivors/Photo_19.html)  
<http://www.emich.edu/aroomofyourown/g/pages/Green,Kitty.htm>





# FLORIDA'S PICTURE PALACES AND PIPE ORGANS



*Kirk of Dunedin 4/100 Organ.*

## KIRK OF DUNEDIN

2686 Bayshore Boulevard, Dunedin, Florida

## ROARING 20s PIZZA & PIPES

6750 North US 301, Ellenton, Florida

Saturday and Monday will be split into two groups, with 'Group A' will enjoy hearing Donna Parker at the 4/100 organ at Kirk of Dunedin on Saturday, while 'Group B' will enjoy an afternoon of pizza and pipe organ in Ellenton, Florida, at the Roaring 20s Restaurant with its great 4/38 Wurlitzer. At the Roaring 20s Restaurant house organists Dwight Thomas and Bill Vlasak will entertain us with back-to-back concerts. This Wurlitzer, most of which was originally from the Oakland Paramount, came to Ellenton by way of the Paramount Pizza Palace in Indianapolis. You can enjoy a pizza lunch while hearing the concerts, what a treat! The two groups will reverse the trips on Monday so everyone can experience these two great venues and wonderful organists!



*Donna Parker.*



*Roaring 20s 4/38 Wurlitzer.*



*Dwight Thomas.*



*Roaring 20s Exterior.*



*Roaring 20s 4/38 Wurlitzer.*



*Bill Vlasak.*



Clark Wilson.



Polk Theatre Interior with 3/12 Robert-Morton.

## POLK THEATRE

121 South Florida Avenue, Lakeland, Florida

On Saturday evening, everyone will travel to nearby Lakeland, Florida to visit the original Polk Theatre and its 3/12 Robert-Morton. Here we will be entertained by a silent film classic, and the artistry of Clark Wilson, just as they did in 1928 when this old Paramount Publix palace opened.

# Banquet Awards & Honors Celebration

## Tampa Bay Hotel

Then we close out a wonderful week in Tampa with a cocktail party, banquet and awards in the splendid 1890s Tampa Bay Hotel, which is now the headquarters of the University of Tampa. This sprawling wood and brick hotel built in the heyday of Florida original boom will delight and thrill you. Everyone can attend the cocktail hour (optional ticket) but the banquet in the opulent Fletcher Lounge will have a seating capacity limit, and will sell out at 300 tickets. Karl Cole will entertain us during the evening on an Allen Digital organ. Non-banquet attendees may sit in after the dinner to participate in the 2006 ATOS Awards and Honors Celebration.



Karl Cole.



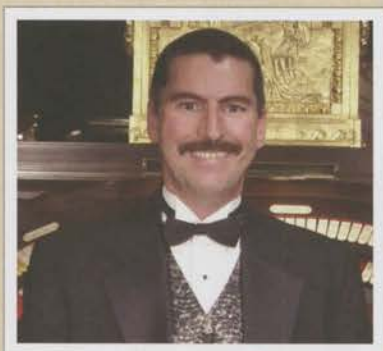
Tampa Bay Hotel.



*Milhous Duesenberg Salon.*



*Milhous Walker.*



*Dave Wickerham.*

## Encore

### **Milhous Museum**

Boca Raton, Florida

### **Olympia Theatre – Gusman Center**

Miami, Florida



*Milhous Wurlitzer.*

The Encore this year is the “East Coast Day” which will take you on an extraordinary and privileged once-in-a-lifetime excursion to the private Milhous Museum, established by brothers Bob and Paul, in Boca Raton. This museum with its stunning gallery of classic cars, such as Packards and Duesenbergs, has both a Wurlitzer Theatre Pipe Organ and the Walker Digital Electronic Organ. Dave Wickerham, organ curator and resident organist, will provide our musical entertainment on both of these instruments. The buses have to depart early for this event, approximately 7 am, in order to reach Boca Raton in time for a noon program and tour of the museum.

The buses leave Boca Raton and proceed south about 90 miles to the Gusman Center for the Performing Arts, also known as the Olympia Theatre. Here we will experience an original Wurlitzer installation, the only original theatre organ installation left in Florida (all the others are rebuilds). Here we will get our final theatre pipe organ thrill of the week from the great maestro Tom Hazleton. The buses will return to the Marriott in Tampa around midnight, as the trip from Miami to Tampa is a little over four hours.

# Tampa Theatre

In Florida, none was finer than the luxurious but compact Tampa Theatre (1926, John Eberson, architect, with Robert E. Hall). This was one of Eberson's finest "Andalusian bonbons," to quote theatre historian Ben M. Hall, author of the beloved book, *The Best Remaining Seats*.

The Tampa Theatre most closely approaches the standard set by its big city counterparts, though it did not have a hospital, children's playroom, marble-clad rotundas, nor chandelier-laden fourth floor foyers. In keeping with Florida's illustrious 500-year Spanish history, the Tampa, indeed all of the biggest theatres in Florida in the 1920s, were decorated in Moorish Iberian style. The Tampa and other Florida theatres discussed below survive as testaments to the enduring magic and quality of this architectural style.

The Central Florida Chapter of the American Theatre Organ Society has cared for the Wurlitzer organ since it was returned to the theatre in 1978. Originally Wurlitzer technicians installed it as a 2/8, Opus 1429. Eddie Weaver played the Wurlitzer organ at the Tampa Theatre for its opening October 15, 1926. Then the organ was removed in the 1960s, at which time the pipework was sold to the nearby Bayshore Baptist Church, and the console went to a private owner in Omaha, Nebraska. In an amazing stroke of luck and diligence, the pipework was returned to the city for reinstallation in the original chambers at the theatre. Today, under the stewardship of the Central Florida Chapter, the Tampa Theatre organ has been expanded to 14-ranks.

To accommodate extra ranks, the city obtained a suitable three-manual console from a radio station in New York. This console had a complicated history before arriving at the Tampa Theatre. The basic pipework for this organ first was installed in 1925 at the Palace Theatre in Lockport, New York (near Buffalo) as Opus 1066. In the 1940s Wurlitzer shipped the organ to WMCA Radio in New York City as Opus 2236, but later it was moved to WRG Radio in Buffalo. Dick Loderhose was its next owner and then Gary McDonald, before it finally ended up in Florida. The McDonald Estate donated it to the University of Tampa, unfortunately they didn't want it and it was sold to Terry Charles. Mr. Charles installed it in the Ritz Theatre in Clearwater, where he presented concerts for two years. The Kirk of Dunedin purchased it and Terry founded his now-legendary theatre organ concert series. After all this the console finally ended up in the Tampa Theatre!

The Tampa Theatre sits within a 9-story brick office tower, which is today a city owned performing arts center. The Tampa was restored in 1977 and was placed on the National Register in 1978. The Tampa Theatre Film Series has weekly screenings and often features famed organist Rosa Rio at the Wurlitzer providing authentic accompaniment for silent film classics, just as they were seen in the theatre's early years of operation. The late great organist Billy Nalle began his career at the Tampa Theatre in the 1940s. The NBC radio star organist Rosa Rio moved to the area in 1993 and began playing regularly for silent films at the Tampa Theatre in 1996. The Tampa is the only Florida movie palace (and one of the few in the nation) still afforded the dignity of regular use in its originally intended purpose, exhibition of motion pictures.



*Olympia Theatre Wurlitzer console and fire curtain (+ bird).*



*Tom Hazleton.*

## Florida's Rich Theatre Heritage

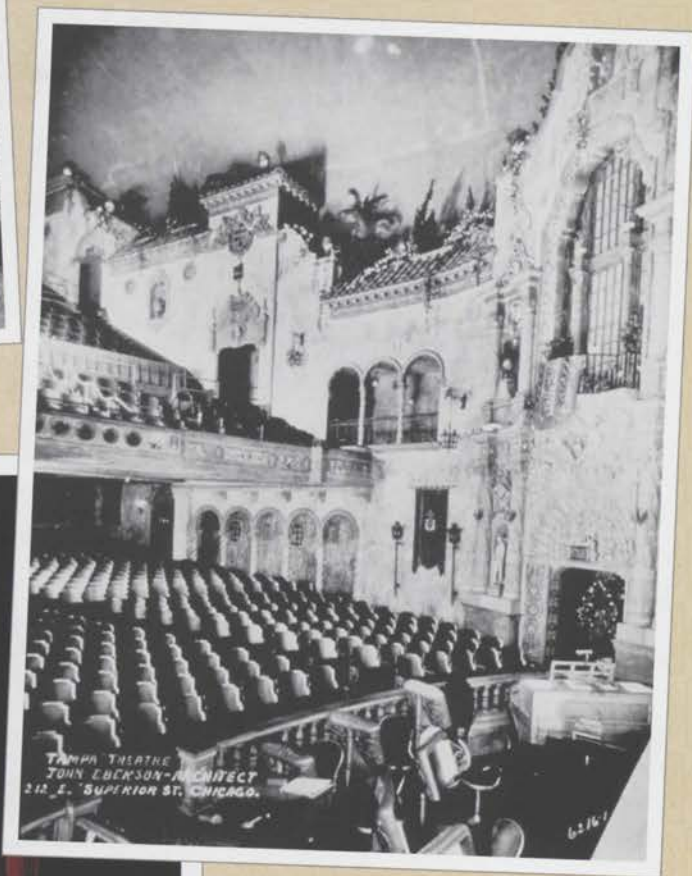
In case you need another reason to attend this Convention, other than hearing great theatre organ music, is the richness of the theatre venues. Florida boasts two of the surviving John Eberson atmospheric movie palaces from the mid-1920s, the Tampa and the Olympia. A third atmospheric, the Polk, erected in 1926 also operated as Paramount Publix house. Each had a pipe organ, and each still features the live organ music today.

The saga of how Florida got these beautiful venues is worth reviewing briefly. By 1927 at the zenith of the silent picture era, America had hundreds of movie palaces for motion picture exhibition. At this time Florida was not among the major population centers of the nation; however, in its relatively small cities and towns were three theatres with over 2,000 seats and 21 with over 1,000 seats. All of Florida's big movie palaces featured Wurlitzer, Kimball or Robert-Morton pipe organs.





Original lobby.



Interior sidewall.



Tampa Theatre  
Wurlitzer console.

By 1926, when the Tampa opened, there were more than 80 cinemas in the state. Many were designed with tropical overtones in keeping with the climate and locale of the state. It is not surprising that John Eberson, architect of the so called "atmospheric" style credited Florida for his inspiration:

*"I have been wintering in Florida for the past several years, and it is from this state that I got the atmospheric idea. I was impressed with the colorful scenes that greeted me at Miami, Palm Beach, and Tampa, where I saw happy, gaily dressed people living constantly under azure skies, and amongst tropical splendor. Visions of Italian gardens, Spanish patios, Persian shrines and French formal garden lawns flashed through my mind, and at once I directed my energies to carrying out these ideas."*

The unique "atmospheric" style which Eberson popularized consisted not of domes, marble columns nor crystal chandeliers, but of a twilight blue sky with twinkling stars and lazy clouds slowly drifting by, set in a romantic courtyard, surrounded by villas and tropical foliage. The Olympia (1925) in Miami, and some of his earliest works in Texas, were asymmetrical (different on each side.) The Tampa, while not exactly symmetrical, was nearly so. (The Chicago Paradise, usually cited as his masterpiece, was symmetrical.) Although this effect was created with plaster, electric lights and projection machines, it was nonetheless galvanizing, and its popularity catapulted the architect to the forefront of his profession.

CONTINUED ON PAGE 52

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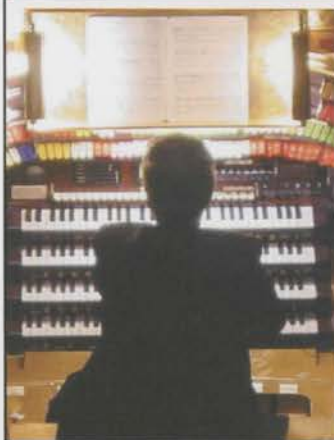
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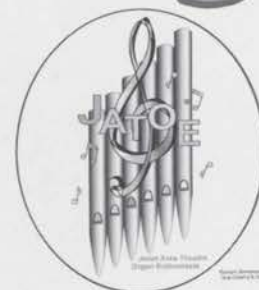
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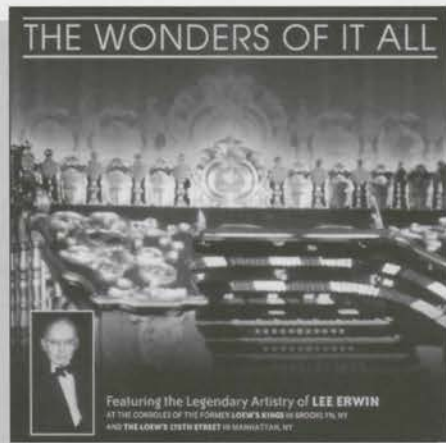
# For the Records

Ralph Beaudry, Associate Editor

Compact discs, cassettes, videos, and books to be reviewed should be sent to Ralph Beaudry, 5155 N. Fresno Street, Apt. 170, Fresno, CA 93710-6838. Please be aware items must be received three months prior to the issue date in which the review will appear. Information telephone 559/222-0239.

## THE WONDERS OF IT ALL

Lee Erwin



By the mid-1920s the building of huge, lavish movie palaces was in full swing and the Loews Theatre chain opened five 3,000-plus seat theatres in

the New York metropolitan area and described them as "Wonder Theatres." Naturally they had to have a special organ that matched the "Wonder" title so they commissioned the Robert-Morton firm to build five 4/23s. Loew's 175th Street Theatre still has its original Wonder Morton although the liner notes tell us it's currently unplayable. The Morton from Loew's Valencia was put into storage, but somehow most of it vanished leaving only the console, which is now controlling the Van Der Molen 4/26 Morton in Wheaton, Illinois. The Valencia Morton is now being installed in San Diego's Balboa Theatre while the Loew's Jersey City organ has been playing for many years in Santa Barbara, California's Arlington Theatre. Replacing the original Jersey City Morton (a project that is well underway) is the former Loew's Paradise instrument. On this new release organist Lee Erwin

featured playing live concerts on the original Mortons in Loew's 175th Street and the Kings in Brooklyn. It should be noted that these organs, with just 23-ranks, really fill their homes with glorious organ voices as the solo chamber pressures are 25-inches of wind and the main chamber is on 15-inches (with the Vox on 11-inches.)

Does the late Lee Erwin (1908-2000) really need a detailed biography? Probably not for he spent most of the 1930s playing the famous WLW radio program *Moon River* from Cincinnati. He then moved to New York where he became the organist for the famous Arthur Godfrey broadcasts and other CBS programs for 22-years. Since the end of his broadcasting career Lee had been composing marvelous music scores for many of the most famous silent films, making a number of fine recordings, and he has also entertained audiences with

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This album is the companion disc to *Blue Tango*. Together, these albums feature 50 compositions and over 2 1/2 hours of exciting Anderson classics and are the only collection of Leroy Anderson's music performed on the theatre pipe organ. Highlights include *Sleigh Ride*, *The Belle Of The Ball*, *Bugler's Holiday*, *Forgotten Dreams*, *Promenade*, *Fiddle-Fiddle*, *Jazz Pizzicato/Legato*, and the rarely-recorded *Piano Concerto In C*.

### MUSICAL FIREWORKS

This much-anticipated album has been described as a "landmark" recording that must be part of every collection. Recorded at the 5/80 Sanfilippo Wurlitzer, this album features 70 minutes of spellbinding arrangements, including *Broadway Rhythm*, *Medley from "My Fair Lady"*, *Polovtsian Dances*, *Anything Goes*, and *Overture from William Tell*.

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his organ artistry at ATOS Annual Conventions and in many East Coast theatre organ venues. His complete biography can be found in the September and November 2004 THEATRE ORGAN. Lee was twice named Theatre Organist of the Year (1970 and 1995) and he entered the ATOS Hall of Fame in 1970.

The late Bob Balfour recorded the two live concerts heard on this one-hour disc in the early 1970s. The first half hour is Lee at the 175th Street Loew's where he brings the console up with a cheery arrangement of Gershwin's "But Not For Me" from the 1930 musical *Girl Crazy*. As promised it's a glorious big room filling organ sound, which does, indeed, seem to be more than 23-ranks. There is great stereo separation and, we hasten to add, very little of the usual live audience snorts, hacks and wheezes. Also the applause is nicely faded out at the end of each number. Next up is Lee's lusty "Overture" to the 1925 silent film *The Eagle*, which starred Rudolph Valentino and Vilma Banky. In the story Valentino becomes a kind of Robin Hood (called The Eagle) as he tries to avenge his father's murder. That is followed by two of Irving Berlin's finest ballads . . . "Always" and "Remember," which features the Morton's marvelous, lush Tibias that really do "Ooh-Hoo."

Even if you've never been to a sing-along you'll probably find yourself

joining with Lee's large audience in the 6-minute sing-song of "It's A Grand Night For Singing," "Put On Your Old Grey Bonnet," "The Band Played On," "Tea For Two," "Down By The Old Mill Stream" and a rousing "Old MacDonald Had A Farm" with all its "oinks" and "clucks." From his WLW days Lee plays "Caprice Viennois" followed by a tasty "Someone To Watch Over Me," a bouncy "Kiss Me Once, etc" which is actually titled "It's Been A Long, Long Time." Next is Lee's rather unusual arrangement of Liszt's magnificent "Liebestraum" which many will recognize as his "Dream Of Love." It's followed by Lee's "Jack And David Theme" for the first Oscar winning Best Picture film *Wings* way back in 1927. This closes Lee's 175th Street program.

Lee Erwin's concert on the Brooklyn Kings Theatre Wonder Morton opens with his own Latin-flavored novelty "Aqua." He continues with a series of short olde-tyme melodies, which might be considered one long medley although each is complete, but with no applause until his final rather rousing version of "America The Beautiful." By now the listener will be aware of Erwin's light registrations, which show off the organ's voices so beautifully; and of his beautiful countermelodies and tasteful use of bouncing the melodies back and forth between the Main and Solo chambers.

This group of 'shorties' starts with "There'll Be A Hot Time In The Old Town Tonight," and continues with "Put On Your Old Grey Bonnet," "In My Merry Oldsmobile" (which must be the first commercial jingle ever written as it came out in 1902 to promote the new Oldsmobile.) "Ta-Ra-Ra-Boom De-Ay," "Beautiful Isle Of Somewhere," "Cecella," "Londonderry Air," and "Sidewalks Of New York." Here we'll pause in the list because the liner notes show the next song (on track 20) is "Bill Bailey" but that number is actually preceded by Arthur Lamb and H.W. Perrie's "Asleep In The Deep." (If you remember organist Al Melgard's recording of that number on the big Barton in Chicago's Stadium, you'll get a kick out of Lee's pedal dexterity.) Lee gets a nice round of applause after "America The Beautiful."

A bright and brassy Erwin composition "Tootsie Oodles" opens the final section of his concert which features some all-time favorite 'Rain' songs starting with "I'm Always Chasing Rainbows" and continues with "April Showers," "Raindrops Keep Falling On My Head," "Look For The Silver Lining," and "Over The Rainbow." His big finale is another playing of his "Overture" for *The Eagle*. This is an "archival" delight in every way, and first-class recording of two of the fabulous "Wonder Mortons." Good liner notes

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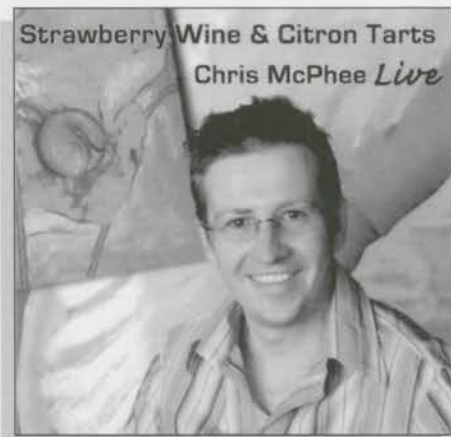
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and the organ's specifications are also included. We can recommend this as a fine tribute to the late Lee Erwin. Thanks to the Garden State Theatre Organ Society for making this theatre organ treasure available. The CD is \$20.00 (including US postage.) Make checks payable to GSTOS and mail to Ms. Coralie Dreyer, 576 Sherwood Drive, Pisataway, New Jersey 08854-1513.

## STRAWBERRY WINE & CITRON TARTS

Chris McPhee



Before explaining this CDs unusual mouth-watering title we'll talk about the artist and organ heard on this 63 1/2-minute disc. Chris was the overall Young Organist winner in 1994. Since his home is in Australia we haven't had many opportunities to enjoy his organ

playing talents except on the three CDs that have been reviewed in THEATRE ORGAN. His first disc was *Polished Pipes* (November 1994 Journal) about which reviewer Dan Bellomy wrote "What a marvelous first effort. Try it, you'll like it." *Concert Hits* (November 1995) received our comments "Everything about this album is fresh and spirited... Try it, you'll like it." About his *In The Spotlight* CD (January 2000) we wrote, "... as we've come to expect from Chris, this CD has a delightfully varied program of melodies with fresh registrations and arrangements. It's Highly Recommended." And all that is true about this new live concert album, which was recorded on the 3/21 Wurlitzer in the Karrinyup Community Center near Perth, Australia.

The Wurlitzer is Opus 1728, which *Walton's Wurlitzer List* says was a Style-F Special that went to Adelaide's Regent Theatre in 1927. But it was repossessed and moved to Perth's Metro Theatre less than a year later. It was a 2/12 when Ray Clements and John Fuhmann bought it from the Metro in 1972. They made some substantial alterations to the organ in the past 30 years and it's now a 3/21 in what we hope is its permanent home in the Karrinyup Centre. Chris first became acquainted with the organ when he played it at age 15; so it's an old friend and that shows in his playing. This recording was made at his concert on October 3, 2004 just for the archives. But in listening to it later everyone felt it

was worthy of being released as is, despite a few coughs here and there, it not only shows off Chris' artistry but it also captures the flavor that both the artist and audience are having lots of fun. About this album's unusual title, the liner notes tell us "Well, it just happens that these irresistible delights are traditionally proffered to each and every artist who come to perform at Karrinyup."

Our concert opens with a fiery "Saber Dance" by Aram Khachaturian (1903-1978.) Musicologist Jim Svejda remarks about its "pile riveting" rhythm and says it is a fine example of "... good clean Socialist Realist fun." That sums it up very nicely. Next is Australian composer Percy Grainger's (1882-1961) picturesque "Country "Gardens" which Chris dresses up almost the same way George Wright did "Tiptoe Through The Tulips." We rarely hear any of Grainger's melodies today although Svejda describes him as "... an irrepressible zany ... a great pianist in an ear of great pianists ... and perhaps the most inspired arranger of folk music who ever lived." Chris combines the pop song "Memory Lane" with one of Eric Coates' most beautiful melodies, "Birdsong At Eventide" and they work together beautifully. A burst of Latin fireworks is next ... it's the "Mexican Hat Dance." By now the listener will be aware there is a wonderful big room sound with this organ, Chris has tasty registrations and arrangements, and the audience is rarely heard except

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for quickly faded applause at the end of each number.

Chris serves up a slightly jazzy version of the ever-popular "Fly Me To The Moon" which is followed by a mellow ballad that Frank Sinatra introduced back in 1955. The lyrics begin with "In the wee small hours of the morning. While the whole wide world is fast asleep/You lie awake and think about the girl/And never ever think of counting sheep." Another mellow delight is next and its lyrics begin with "Maybe I'm right and maybe I'm wrong/And maybe I'm weak and maybe I'm strong/But, nevertheless I'm in love with you." ("Nevertheless" was written by Bert Kalmar and Harry Ruby way back in 1931. Why do musicians seem to be unable to write great songs like this in 2006?) One of opera's most beautiful arias is next it's Puccini's ravishing "Nessun dorma (none shall sleep)" from *Turandot*. This is Puccini's last opera, which premiered in 1926. (Unlike so many operas; this one has a happy ending, despite some executions in the early scenes and a suicide in the last act, Princess Turandot and the Calaf will be married!) In startling contrast Chris plays Monti's "Czardas" which is full of gypsy fireworks but is calmed down by the bouncy ballad "My Old Flame."

A cute light-hearted statement "My Dreams Are Getting Better All The Time" features both pipes and percussion combinations in the solo line. We don't recall ever hearing the next tune played

on pipes before. It's that popular British music hall favorite "The Biggest Aspidistra In The World." The audience knows this song so well they join in singing part of it. (Or did they get into the strawberry wine early?) One of the most maudlin songs ever written was introduced by Al Jolson in his second talking picture, 1929's *The Singing Fool*. It's that tear-jerker "Sonny Boy" which was the first 78-rpm recording to sell more than a million copies while this movie was the most financially successful Hollywood film until *Gone With The Wind*! We were surprised to find that Al Jolson, who was rightfully billed as the World's Greatest Entertainer, entertained US soldiers in every war from the Spanish-American up through Korea. Definitely lighter and brighter is a song we'll all associate with Shirley Temple; it's the nautical novelty "At The Codfish Ball" which is followed by Ivor Novello's ravishing "We'll Gather Lilacs."

Although it was written in the middle of those raucous Roaring Twenties, Isham Jones' "I'll See You In My Dreams" is surely one of the sweetest melodies ever written. Since Chris also plays the rarely heard verse, here are those words; "Tho' days are long/Twilight brings a song/Of the happiness that used to be/Soon my eyes will close/Soon I'll find repose/And in dreams you're always near to me." The noted operetta composer Gioachino Rossini (1792-1868) once commented, "Every kind of music is good except the boring." As his


major production number Chris has chosen to play Rossini's "Overture" to *The Barber of Seville* about which one critic said "... it's freshness and bright veneer make people smile with delight at every bar and make other composers' scores seem heavy and dull." Well done, Chris. Time for an encore and it's an upbeat, somewhat jazzy version of "Tea For Two." As we've indicated before Chris and his audience are having a wonderful time and this disc is Recommended as a thoroughly enjoyable listening experience. The CD is \$20.00 (post-paid in the US; overseas add \$1.00 more.) Make checks payable to and send to Russ Evans, 6521 NE 191st Street, Kenmore, Washington 98028-3453.

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chapter annually has presented a week-end-long Extravaganza that stars the world's finest organist in a sold-out Rialto Fest at the magnificent Rialto Square Movie Palace. Once again there were additional concerts at the nearby Sanfilippo and Van Der Molen residences. Last year's ninth edition featured (in the order they are first heard on this live recording) Neil Jensen, one of Australia's leading organists for the past 30 years; Jelani Eddington, who certainly needs no introduction to readers of this column; Mark Herman, who was the Overall Winner of the ATOS Young Organists Competition in 2004 and now, at age 17, is the youngest organist to be presented at an Extravaganza; and Clark Wilson, who was named ATOS Organist of the Year in 1988 and has had five recordings reviewed in these pages. It's a great line-up and they will be heard playing the original installation Golden-voiced Barton in the Rialto Square Theatre along with an amazing Walker 3-manual Style-351 and a Yamaha Grand Piano. On the Bonus Tracks each organist is also heard at either the Sanfilippo 5/80 Wurlitzer or the Van Der

Molen 4/26 Wonder Morton. And since this is a Big Band Pops program, they are joined by the DePaul University Jazz Band directed by Dr. Robert Lark.

As the liner notes on this 77-minute CD suggest, let's take "... a musical magic carpet ride back to another time when music had melodies, harmonies, great lyrics and ... oh yes ... **Rhythm.**" Neil Jensen proves that statement by bringing the Barton console up with Duke Ellington's rousing "It Don't Mean A Thing (If It Ain't Got That Swing.)" Then he joins the DePaul Jazz Band in an alternately bluesy-jazzy version of Ernie Hagen's 1940 composition "Harlem Nocturne." Jelani Eddington takes over the Barton for a sparkling "You Make Me Feel So Young" and another Ellington delight, "I'm Beginning To See The Light." Check out the great pungent untremmed Brass on that second tune. Surely you know by now that Jelani is as competent on piano as he is at an organ so he moves to the Yamaha Grand for a dramatic arrangement of Harry Warren's "The More I See You" which was introduced in the 1945 movie *Billy Rose's Diamond Horseshoe*.

Before turning the show over to our next artist Jelani moves to the Walker organ for a bright, rather sexy version of Rodgers and Hart's hit song from 1935's Broadway musical *The Boys From Syracuse*. It's "This Can't Be Love."

Neil Jensen, now at the Walker organ, and the Jazz Band return with a bouncing "Is You Is Or Is You Ain't (My Baby)" from the 1944 film *Follow The Boys*. They then top that with the silky smooth dance Fred and Ginger introduced in the 1934 film *Gay Divorcee*. It was also the first musical number in a movie to win an Academy Award Oscar; of course it has to be "The Continental." Then Mark Herman, at the Barton, enters the spotlight with that great Benny Goodman hit tune "Stompin At The Savoy." He calms things down a bit after moving to the Walker for a sweet song of devoted love, Ellington's moody "I Got It Bad (And That Ain't Good.)" To show his skill as a pianist Mark moves to the Yamaha Grand as Jelani seats himself at the Walker for a duet of the cheery World War II favorite "Don't Sit Under The Apple Tree (With Anyone Else But Me.)" Can't you still hear

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Laverne, Maxine and Patti—The Andrews Sisters—singing that great swing tune?

Now it's time for our fourth organist to take the spotlight and Clark Wilson opens his program with another Ellington classic "Don't Get Around Much Anymore." With only a brief pause Clark goes into the wonderful ballad that Les Brown and his Band of Renown made into a hit; it's "Sentimental Journey." (You might like to know that Les and his band had the longest run in Big Band history—over 60 years—because they went to NBC in the early 1950s and played for both Dean Martin and Bob Hope until the 1990s.) Clark features the Barton's lush Tibias on that sentimental World War II melody "A Nightingale Sang In Berkeley Square." Cole Porter wrote Clark's next number for Mary Martin's Broadway debut in 1938's *Leave It To Me*. You may not recognize that show's title but you'll surely know "My Heart Belongs To Daddy." After a swinging version of Ray Noble's "Cherokee" Clark moves to the Yamaha Grand while Jelani takes over the Walker for a stunning duet on that great Rimsky-Korsakov swinger "Song Of India." Wow!

Time out now for the bonus tracks. First up is Mark Herman at the 4/26 Van Der Molen Wonder Morton playing another Rodgers and Hart standard, the silky warm ballad "Spring Is Here" from

their 1938 musical *I Married An Angel*. Then Jelani's Morton selection is the gently swinging ballad Johnny Mathis made a hit back in 1956—"When Sonny Gets Blue." Moving to the Sanfilippo 5/80 Wurlitzer Neil Jensen plays a saucy selection Frank Sinatra introduced; it's the title song from a 1960 movie and one of his all-time biggest hits, "Come Fly With Me." Clark Wilson takes over the 5-manual console for the only number on this album that does not fit the Big Band category. But he's surely forgiven as this Wurlitzer is one of the few organs anywhere that can do full justice to Mussorgsky's magnificent musical picture of the "Great Gate Of Kiev." Bravo!

Returning to the Rialto Square Theatre all the organists join the Jazz Band for a great recreation of Glenn Miller's hit song "In The Mood." Of course, as always, the Grand Finale is Sousa's "Stars And Stripes Forever." It's a great program and the audience always shows its appreciation for a wonderful evening's entertainment. Although one might wish the band could have been heard better, all the organs and the Yamaha Grand are superbly recorded, the introductions are brief, coughs are minimal, and the applause is quickly faded away. This CD is \$20.00 (postpaid in the US) VISA and MasterCard and American Express are accepted and orders should be sent to JATOE, P.O. Box 212, Joliet, Illinois 60434.

## AT THE LEICESTER SQUARE ODEON

Gerald Shaw



GERALD SHAW of Leicester Square

"What's the best way to get on the bench when you're wearing a kilt?"

That seems to be the question Scottish born organist Gerald Shaw (1911-1974) is asking himself as he prepares to play the 5/17 Compton in London's Odeon Theatre. Not to worry for, at the time of his death he had been playing this organ six days a week for 16 years, which made him the last full-time organist in the UK. Also he was only the third organist to preside at the massive console since the theatre opened in 1937! Today the instrument is still frequently heard in concerts and on a few British recordings. This unique organ was fully described, with a complete stoplist, in the Winter 1964 Journal, (Some references show it as having 16-ranks but there are two String ranks for a total of 17.) The organ is an under the stage installation and like most Comptons, it beautifully fills the 2,600 seat theatre. The 5-manual (starting at the bottom) are Accompaniment, Great, Solo, Orchestral (including the electronic Melotone,) and Manual 5 (which is a coupler manual.) Oddly, this organ boasts having a Wurlitzer wood Tibia in place of the usual Compton metal Tibia!

Shaw will probably be a "new" name to many of our readers but his career at theatre organ consoles began in 1932 and he was a well-known and loved organist throughout the British Isles. He was inducted into the ATOS Hall of Fame in 1976. In reviewing Shaw's *At The Odeon* LP (May 1975 Journal) Stu Green stated "...Gerald Shaw as presented here is a one-of-a-kind experience." We agree for Shaw is obviously comfortable at the Compton's console



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and has a style of his own that is completely captivating as he shows off the multitude of delightful Compton solo voices and ensembles, but he never "blasts you out of your seat." He has a subtle jazz feeling in much of his music. But most importantly, he obviously is having a lot of fun playing the 29 selections of this 77-minute CD. The first five selections were released on the Concert Recordings LP *Fanfare* way back in 1967 while the balance of Shaw's program was recorded by Don Thompson in 1964 for a limited release cassette titled *Music from Movies*. Thompson's conversion of the original analog tapes to CD is excellent so the sound is far better than what was heard on the original release. And the few times Shaw features the brass department it really cuts through just the way it should.

The traditional Scottish tune "A Song Of Home" has been Shaw's "signature tune" for years and it opens this disc. You'll immediately note the big room sound that has just the right amount of reverberation to compliment the organ. A cheerful "Parade Of The Tin (or Wooden, take your pick) Soldiers" is followed by a ravishing ode to lost love, "Too Late Now." An enthusiastic "Rio Chambira" is followed by a nicely done version of Chopin's "Waltz In A Flat" and one of the finest arrangements of Gershwin's "Summertime" you'll find! This is a sample of the variety of wonderful melodies on this disc. Some of its other highlights are "The Irish Washerwoman," "Serenade To A Wealthy Widow," "April In Portugal," the "Cygnet

Dance" from *Swan Lake*, "Golden Earrings," a saucy "Tico Tico," "The Carioca," and "Moon River." (Some liner notes may have a slight error in reversing the song "From Russia With Love" and the "Love Duet" from *Madame Butterfly*.)

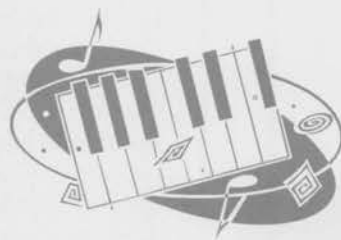
When first listening each disc submitted for review in THEATRE ORGAN, we make notes about every selection. Our notes on Shaw's program have repeated comments about his fresh and innovative ideas in both registrations and arrangements. He is a thoroughly enjoyable artist of the recent past and well deserves our most enthusiastic Recommendation. The CD is \$20.00 (postpaid in the U.S.) from Pipe Organ Presentations, 68-022 Grandview Avenue, Cathedral City, California 92234. You can charge your order to VISA, MasterCard, or Discover and order on-line at don@donthompson.org



### Oops . . . Correction

Stephen Ross, Dickinson Theatre Organ Society Record Shop Manager, advises, "When the DTOS Richard Hills CD, *Graduation*, was reviewed in the Journal, an incorrect address was listed as: 10 Edjil Drive. Bob and Jean Noel handle the mail orders for DTOS recordings. Their address at that time was 110 Edjill, but subsequently they moved."

The correct new address for orders is: 113 Megan Drive, Bear, DE 19701  
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The ATOS Technical and Education Committees are jointly requesting the assistance of all ATOS members who have access to original factory organ chamber and contractor blueprints, drawings, contracts, photos, specifications and correspondence. The goal is to acquire historic documents to include in the ever-expanding ATOS Archive. This request for documentation includes all builders of theatre pipe organs.

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number

generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important, is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

Please assist us with this important project, before the gnawing tooth of time wipes away more of our important history.

Contact Carlton Smith, Chairman, ATOS Technical Committee,  
for further information, assistance and coordination.  
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## MARK YOUR CALENDAR

**2006 Morton Madness**, April 8, 2006. Jim Riggs. <[www.theatreorgans.com/norcal](http://www.theatreorgans.com/norcal)>

**Rialto Pops Weekend**, April 28-30. Jelani Eddington, Chris Elliott, Chris Gorsuch, Rob Richards, Ralph Wolf with Rosemary Bailey at the Roland Atelier and the Depaul University Wind Symphony

**2006 Annual ATOS Convention**. Wednesday, May 24 through Tue May 30, Tampa/Sarasota, Florida.

**COS Northern Division Convention**, Leeds, UK, August 25 to August 28. Simon Gledhill, Richard Hills, Lyn Larsen, Nicholas Martin, Nigel Ogden, Jack Pickford, Robert Sudall

**2006 ATOS Regional Convention**, Eastern Massachusetts, Friday, November 3 – Monday, November 6, Jelani Eddington & David Harris, Scott Foppiano, Richard Hills, Ron Reseigh, Ron Rhode, Jim Riggs, Dave Wickerham.

Schedules subject to change. Please see the THEATRE ORGAN Journal for details.

# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 9, NUMBER 2

<http://www.ATOS.org>

March, 2006

## CALENDAR OF EVENTS

This Calendar is for your benefit. If you don't supply the information in a timely manner, the information will not make it in time for publication. The best way is to E-mail the Editor on the day you book the event.

The closing date is always on the first day of the even numbered months. Events can be listed up to a year in advance.

## ATOS CALENDAR OF EVENTS

Codes used in listing: A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr & Colton, P=Page, RM=Robert-Morton, W=Wurlitzer.

Example: (4/19W) = 4 manual, 19 rank Wurlitzer.

*Schedules subject to change.*

### ■ ALASKA

**State Office Building**, 333 Willoughby Ave, Juneau, AK, (907)465-5689, (2/8K); Organ concerts Fri at 12:00 noon; <<http://www.pstos.org/instruments/ak/juneau/state-bldg.htm>>

### ■ ALABAMA

**Alabama Theatre**, 1817 3rd Ave No, Birmingham, AL (205)252-2262, (4/28W); <<http://www.AlabamaTheatre.com>>

### ■ ARIZONA

**Organ Stop Pizza**, 1149 E Southern Ave, Mesa, AZ (480)813-5700, (4/74+W); Winter organ hours, Sun-Thu, 4:30pm-9:00pm, Fri-Sat, 4:30pm-10:00pm; Summer organ hours, Sun-Thu, 5:30pm-9:00pm, Fri-Sat, 5:30pm-10:00pm; Charlie Balogh, Lew Williams; <<http://www.organstoppizza.com>>

**Orpheum Theatre**, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); Sun, Mar 19, 2:30pm, Roh Rhode, *The Kid*; <<http://www.silentsundays.com>>

### ■ CALIFORNIA (NORTH)

**Angelino's Restaurant**, 3132 Williams Rd, San Jose, CA, (408)243-6095, (3/13W); Tue, Thu, 6:30pm-9:30pm, Dean Cook; Sat, Dean Cook & "A" Street Band, 6:30-11PM; Silent movies Sun, 4:00pm, Dean Cook

**Bella Roma Pizza**, 4040 Alhambra Ave, Martinez, CA, (925)228-4935, (3/16W); Tue, Wed, Thu, Sun, 6:00pm - 9:00pm; Fri-Sat, 6:00pm-10:00pm; Tue, Wed, Sat, Dave Moreno; Thu, Bob Reichert; Fri, Sun, Kevin King

**Berkeley Community Theatre**, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); Sun, Mar 12, 2:30pm, Ron Reseigh; Sun, May 14, 2:30pm, Lew Williams; <<http://www.theatreorgans.com/norcal>>

**Bob Hope Theatre**, 242 East Main St, Stockton, CA, (209)369-6850, (4/21RM); Sun, Apr 9, 5:00pm, Jim Riggs, *King of Kings*

**Castro Theatre**, 429 Castro, San Francisco, CA,

(415)621-6120, (4/21W); Intermissions played nightly by David Hegarty, Warren Lubich, or Keith Thompson

**Grand Lake Theatre**, 3200 Grand Ave, Oakland, CA, (510)452-3556, (3/18W); Intermissions: Fri, Warren Lubich; Sat, Kevin King

**Harmony Wynelands**, 9291 East Harney Ln, Lodi, CA, (209)369-4184, (3/15 RM); Tasting Room open Fri, Sat, Sun 11:00am-5:00pm or by appointment; Bob Hartzell live and recorded performances; <[www.harmonywynelands.com](http://www.harmonywynelands.com)>

**Johnson's Alexander Valley Winery**, 8333 Hwy 128, Healdsburg, CA, (707)433-2319, (3/10RM); Daily in tasting room from 10:00am-5:00pm

**Kautz Vineyards and Winery**, 1894 Six Mile Rd, Murphys, CA, (209)728-1251, (3/15RM); Winery tours, theatre pipe organ; <<http://www.ironstonevineyards.com/main.html>>

**Paramount Theatre**, 2025 Broadway, Oakland, CA, (510)465-6400, (4/27W); Public tours on 1st and 3rd Sat, 10:00am; Movie Overtures, Thu at 6:30pm; <<http://www.paramounttheatre.com>>

**Stanford Theatre**, 221 University Ave, Palo Alto, CA, (650)324-3700, (3/21W); Organ played before and after the 7:30 movie; David Hegarty, Jerry Nagano, or Bill Taylor; Call to verify the theatre is open for the evening

**Towe Auto Museum**, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; <[www.toweautomuseum.org](http://www.toweautomuseum.org)>

**Visalia Fox Theatre**, 308 W. Main St, Visalia, CA, (559)625-1369, (4/22W); <[www.foxvisalia.org](http://www.foxvisalia.org)>

### ■ CALIFORNIA (SOUTH)

**Arlington Theatre**, 1317 State St, Santa Barbara, CA, (805)963-4408, (4/27RM); All concerts on Sat, 11:00AM; <<http://members.cox.net/sbtos/>>

**Avalon Casino Theatre**, One Casino Way, Catalina Island, CA, (310)510-2414, (4/16P); Fri & Sat, 6:15pm, Pre-Show concert, John Tusak; <<http://www.visitcatalina.org/>>

**Balboa Park**, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/72A); All Concerts, Sun aft at 2:00pm unless otherwise noted; Carol Williams and guests; <<http://www.serve.com/sosorgan/>>

**El Capitan Theatre**, 6838 Hollywood Blvd, Los Angeles, CA, (800)DISNEY6, (4/37W); Organ played for weekend intermissions & special showings; House Organist, Rob Richards, Staff Organists, John Ledwon & Ed Vodicka; <<http://www.elcapitan.tickets.com/>>

**Nethercutt Collection**, 15200 Bledsoe St, Sylmar, CA 91342, (818)367-2251, (4/74W); Guided tours twice a day, Tue-Sat at 10:00am and 1:30pm. Free admission by reservation; Organ is played at the end of each tour; Organ Concerts: Reservations required in advance; All concerts are Fri 8:00 pm and Sat 2:00 & 8:00 pm; Apr 21 & 22, Rob Richards; Jun 23 & 24, Ken Double; Aug 11 & 12, Walt Strony; Nov 3 & 4, Doug Montgomery, Piano

**Old Town Music Hall**, 140 Richmond St, El Segundo, CA, (310)322-2592, (4/26W); Bill Field at the Wurlitzer; Sun, Mar 12, 7:00pm, Jerry Nagano; <<http://www.otmh.org>>

**Orpheum Theatre**, 842 S Broadway, Los Angeles, CA, (310)329-1455, (3/14W); Sat, 11:30am, organ is featured as part of the guided tour of theatre; <<http://www.laorpheum.com>>

**Plummer Auditorium**, 201 E Chapman, Fullerton, CA, (714)671-1300, (4/36W); Sun, Apr 2, 2:30pm, Bob Mitchell Sun, Jun 18, 2:30pm, Chris Elliott, *Peter Pan*; Sun, Sep 10, 2:30pm, Dave Wickerham; Sun, Nov 12, 2:30pm, Ron Rhode; <<http://www.octos.org>>

**San Gabriel Auditorium**, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); <<http://www.latos.org>>

**Trinity Presbyterian Church**, 3092 Kenwood, Spring Valley (San Diego), CA, (619)286-9979, (4/24W); Sun, May 21, 3:00pm, Donna Parker; Sun, Jul 16, 3:00pm, Mark Herman; Sun, Sep 10, 3:00pm, Jelani Eddington; Sat, Nov 11, 7:00pm, Clark Wilson "Wings"; <<http://theatreorgans.com/ca/tosssd/TOSSD/TOSSD.html>>

## ■ COLORADO

**Colorado Springs City Auditorium**, 221 E. Kiowa St, Colorado Springs, CO, (719)385-5969, (3/8 W); Sacklunch Serenade, free noontime concert each Thurs 12:00noon-1:00pm with silent short performed by local and guest artists, from first Thurs in May thru mid-September; <theatreorgans.com/PPATOS>

**Holiday Hills Ballroom**, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330 (elect); Sun, May 21, 2:00pm, DeLoy Goeglein; DeLoy Does DeMusic; Sun, Jun 25, 2:00pm, Theatre organ, piano, instruments, vocal; Designed for Dancing; Sun, Sept 17, 2:00pm, Frank Perko; Frankly Perko; Sun, Nov 12, 2:00pm, Got Gospel? II; <RMCATOS.org>

**Paramount Theatre**, Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); Sun, Mar 13, 2:00pm, Bob Castle, pending theatre availability; Sat, Apr 22, 10:00am-4:00pm, Doors Open Denver; Sun, Apr 23, 10:00am-4:00pm, Doors Open Denver; <http://www.RMCATOS.home.comcast.net>

## ■ CONNECTICUT

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sat, May 12, 8:00pm, Jelani Eddington; <ThomastonOperaHouse.org>

## ■ DELAWARE

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Mar 11, Rob Richards; Apr 29, Jonas Nordwall; Jun 10, Neil Jensen; Jul 15, Ken Double; <http://www.geocities.com/dtoskimball>

## ■ FLORIDA

**Grace Baptist Church**, 8000 Bee Ridge Rd, Sarasota, FL, (941) 922-2044, (4/32W); Concerts Sun aft at 3:00pm; <www.mtos.us>

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); Thu, Apr 20, 2:00pm, Rosemary Bailey; Fri, Apr 21, 8:00pm, Rosemary Bailey; Sat, Apr 22, 2:00pm, Rosemary Bailey; Thu, May 11, 2:00pm, Terry Charles; Fri, May 12, 8:00pm, Terry Charles; Sat, May 13, 2:00pm, Terry Charles; Fri, Jun 23, 8:00pm & Sat, Jun 24, 2:00pm Terry Charles; <http://www.kirkorgan.com/>

**Polk Theatre**, 127 S Florida Ave, Lakeland, FL, (863)682-7553, (3/11RM); Movie overtures 7:45pm, Fri & Sat, 1:45pm, Sun, Johnnie June Carter, Bob Courtney, Sandy Hobbs, & Heidi Lenker

**Roaring 20's Pizza and Pipes**, 6750 US Hwy 301, Ellenton, FL, (941)723-1733, (4/41W); Sun-Thu eve, Open: 4:30pm-9:00pm, Organ performance: 5:00pm-9:00pm; Fri-Sat eve, Open: 4:30pm-10:00pm, Organ performance: 5:00pm-10:00pm; Sat & Sun aft, Open 12:00-2:30pm, Organ Performance: 12:30-2:30pm; Wed, Fri, Sat aft, Sun eve, Alternating Mon, Dwight Thomas; Tue, Thu, Sat eve, Sun aft, Alternating Mon, Bill Vlasak; <www.roaring20spizza.com>

**Tampa Theatre**, 711 Franklin St, Tampa FL, (813)274-8981, (3/14W); Movie Overtures, Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, & Bob Logan; <http://www.tampatheatre.org>

## ■ GEORGIA

**Rylander Theatre**, 310 W. Lamar St, Americus, GA,

(912)931-0001, (3/11M); Sun, Apr 9, 2:00pm, John McCall

## ■ HAWAII

**Palace Theatre**, 38 Haili, Hilo, HI, (808)934-7010 (4/8M); Weekend movies, pre-show entertainment, Bob Alder; <http://www.hilopalace.org>

## ■ ILLINOIS

**Arcada Theatre**, 105 E Main St, St. Charles, IL, (630)845-8900, (3/16GMC); Organ interludes Fr and Sat nights; <http://www.arcada.theater.com/>

**Beggar's Pizza**, 3524 Ridge Rd, Lansing, IL, (708) 418-3500, (3/14B); Tue 6:00pm-9:00pm, Sat & Sun 3:00pm-7:00pm, Glenn Tallar; <http://local.yahoo.com/details?id=17277828&stx=&csz=Lynwood+IL>

**Coronado Theatre**, 314 N Main, Rockford, IL, (815)547-8544, (4/17B); <http://www.centreevents.com/Coronado/>

**Gateway Theatre**, 5216 W Lawrence Ave, Chicago, IL, (773)205-SFSC(7372), (3/17WH); Silent film show Fri 8:00pm; <www.silentfilmchicago.com>

**Lincoln Theatre**, 103 E Main St, Belleville IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; Sun, Mar 26, 2:00pm, Jack Moelmann; <http://www.lincolntheatre-belleville.com>

**Rialto Square Theatre**, 102 N Chicago St, Joliet, IL, (815)726-6600, (4/27B); Organ pre-shows and Intermissions Jim Patak or Sam Yacono; Theatre Tours with Jim Patak at the console.

**Tivoli Theatre**, 5201 Highland Ave, Downers Grove, IL, (630)968-0219, (3/10W); Theatre organ interludes on Fri & Sat, Freddy Armish; <http://www.classiccinemas.com>

**Virginia Theatre**, 203 W Park St, Champaign, IL, (217)356-9063, (2/8W); Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist; <http://www.thevirginia.org>

## ■ INDIANA

**Embassy Theatre**, 125 W Jefferson, Fort Wayne, IN, (260)424-6287, (4/16P); <http://www.EmbassyCentre.org>

**Long Center For The Performing Arts**, 111 N 6th, Lafayette, IN, (765)589-8474, (3/21W); <www.cicatos.org>

**Manual High School**, 2405 Madison Ave, Indianapolis, IN, (317)356-3561, (3/26W); <www.cicatos.org>

**Paramount Theatre**, 1124 Meridian, Anderson, IN, (800)523-4658, (3/12P); <http://www.paratheatre.org/>

**Warren Centre**, 9500 E Sixteenth St, Indianapolis, IN, (317)295-8121, (3/18B); <www.cicatos.org>

## ■ IOWA

**Paramount Theatre**, 123 3rd Ave, Cedar Rapids, IA, (319)393-4129, (3/12W); Fri, May 5, David Wickerham, Old Time Theatre 5th Grade Program

## ■ KANSAS

**Century II Civic Center**, 225 W Douglas, Wichita KS, (316)838-3127, (4/38W); Sat, Mar 18, 7:00pm, Jim Riggs; Sat, May 6, 7:00pm, Brett Valliant. Carrie

& Patrick Greene; <http://www.nyparamountwurlitzer.org>

**Little River Studio**, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19 W); Sun, Mar 19, 1:00pm, Mark Herman; Sun, May 7, 1:00pm, Rich Lewis; <http://www.nyparamountwurlitzer.org>

## ■ MAINE

**Merrill Auditorium**, 389 Congress St, Portland, ME, (207)883-9525, (5/107A); All concerts Tue, 7:30pm unless otherwise noted; <http://www.foko.org/>

## ■ MARYLAND

**Rice Auditorium**, Stoddard St, Catonsville, MD, (410)592-9322, (2/8M); <www.theatreorgans.com/md/freestate/>

## ■ MASSACHUSETTS

**Knight Auditorium Babson College**, Wellesley Ave, Wellesley, MA, (508)674-0276, (4/18W); Sat, Mar 25, 7:30pm, Clark Wilson, WINGS; Sat, Apr 29, 7:30pm, Ron Rhode; <www.emcatos.com>

**The Shanklin Music Hall**, 130 Sandy Pond Rd, Groton, MA, (508)674-0276, (4/34W); Sun, Apr 30, 2:30pm, Ron Rhode; <www.emcatos.com>

## ■ MICHIGAN

**Crystal Theatre**, 304 Superior Ave, Crystal Falls, MI, (906)875-3208, (3/21M); E-mail: <klamp@up.net>

**Fox Theatre**, 2211 Woodward Ave, Detroit, MI, (313)471-3200, (4/36W) & (3/12M); Lobby organ played for 45 minutes prior to selected shows; Call Theatre for dates and times

**Grand Ledge Opera House**, 121 S Bridge St, Grand Ledge, MI, (888)333-POPS, (3/20B) <www.lto-pops.org>

**Michigan Theatre**, 603 E Liberty, Ann Arbor, MI (616)668-8397, (3/13B); Wed thru Sun intermissions (times vary); Henry Aldridge, Director; Steven Ball, Staff Organist, & Newton Bates, Wade Bray, John Lauter, Stephen Warner

**The Mole Hole**, 150 W Michigan Ave, Marshall, MI, (616)781-5923, (2/6 B/K); Organ daily, Scott Smith, recorded artist

**Public Museum of Grand Rapids Meijer Theater**, 272 Pearl St NW, Grand Rapids, MI, (616)459-4253, (3/30W); Tours by appt, and ATOS guests welcome to hear organ on Thurs noon weekly; story time slides program during school year; Organ played Sun 1:00pm-3:00pm

**Redford Theatre**, 17360 Lahser Rd, Detroit, MI, (313)531-4407, (3/10B); Movie Overtures, Fri at 7:30pm and Sat 1:30pm & 7:30pm; Guest Organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson; <http://redfordtheatre.com>

**Senate Theatre**, 6424 Michigan Ave, Detroit, MI, (313)894-4100, (4/36W); All Concerts start at 3pm;

## ■ MINNESOTA

**Center For The Arts**, 124 Lincoln Ave W, Fergus Falls, MN, (218)736-5453, (3/12W); <http://www.fergusarts.org>

**Heights Theatre**, 3951 Central Ave NE, Columbia Heights, MN (763)789-4992, (4/11W); Movie overtures every Fri & Sat

**Minnesota State U Moorhead**, 1104 7th Ave, So Moorhead, (701)237-0477, (3/7H); Lloyd Collins, Steve Eneboe, Lance Johnson, Dave Knutson, Gene Struble; <organ@johnsonorgan.com>

## ■ MISSOURI

**Fox Theatre**, 527 Grand Blvd N, St Louis, MO, (314)534-1678, (4/36W); 10:30am theatre tours with Stan Kann playing the organ; <http://www.fabulousfox.com/>

**Missouri Theatre**, 203 S 9th St, Columbia, MO, (573)875-0600, (2/8RM); Schedule to be announced; <motheatre@socket.net>

## ■ NEW JERSEY

**Broadway Theatre**, 43 So Broadway St, Pitman, NJ, (856)589-7519, (3/8K); Venue closed

**Galaxy Theatre**, 7000 Blvd E, Guttenberg, NJ (201) 854-6540, (3/12K); Fri, Sat eve during intermission, Jeff Barker; (Lobby, 2/6M) Sun aft before matinee, Jeff Barker; <http://www.galaxy-movie-theatre.com/>

**The Music Hall at Northlandz**, Rt 202 So, Flemington, NJ, (908)982-4022, (5/39W); Organ played several times daily, Call for exact times; Bruce Conway, Harry Ley, Bruce Williams

**Newton Theatre**, 234 Spring St, Newton, NJ, (973)579-9993, (2/4E); Fri evening intermissions, John Baratta

**Ocean Grove Camp Meeting Auditorium**, 27 Pilgrim Pathway, Ocean Grove, NJ, (732)775-0035 (4/154 Hope-Jones + Hybrid); Concerts by Dr. Gordon Turk; <http://www.oceangrove.org>

**Symphony Hall**, 1040 Broad St, Newark, NJ, (973)256-5480, (3/15GB); Used for special events; <http://www.gstos.org>

**Trenton War Memorial**, W Lafayette St at Wilson, Trenton, NJ (732)741-4045, (3/16M); <http://www.gstos.org>

**Union County Arts Center**, 1601 Irving St, Rahway, NJ, (732)499-8226, (2/7W); Sun, Apr 2, 3:00pm, Bernie Anderson, *Gold Rus*; <www.ucac.org>

## ■ NEW YORK

**Auditorium Center**, 885 E Main, Rochester, NY, (585)544/6595, (4/23W); Mar and Apr concerts are in the Eisenhart Auditorium. Due to limited seating these concerts are for members only; Sat, Sep 9, 8:00pm, Lew Williams; Sun, Oct 8, 2:30pm, Dave Wickerham; Sun, Nov 12, 2:30pm, Brent Valliant; Sun, Dec 12, 2:30pm, Tim Schramm, Christmas program; <http://theatreorgans.com/rochestr/>

**Bardavon 1869 Opera House**, 35 Market St, Poughkeepsie, NY, (914)473-2072, (2/8W); Organ played before selected movies. Call or check the website for details; <http://www.bardavon.org/>

**Capitol Theatre**, 220 W Dominick St, Rome, NY, (315)337-2576, (3/7M); Silent movie programs in 35mm (all shows 7:00pm); <http://www.theatreorgans.com/ny/rome/>

**The Clemens Center**, 207 Clemens Ctr Pkwy, Elmira, NY, 1(800)724-8191, (4/20MC); <clemenscenter.com>

**Empire Theatre**, 581 State Fair Blvd, Syracuse, NY, (315)451-4943, (3/11W); All concerts start at 7:30pm unless stated otherwise; <www.jrjunction.com/estmim>

**Lafayette Theatre**, Lafayette Ave, Suffern, NY,

(845)369-8234, (2/11W); Thu, 7:30pm & Movie Overtures, Ed Fritz; Fri & Sat, 7:30pm, Movie overtures, Dave Kopp, Earle Seeley; Sat 11:00 Jeff Barker; Sat eve and Sun before matinee, John Baratta

**Long Island University**, 385 Flatbush Extension, Brooklyn, NY, (4/26W); Organ undergoing repairs from water leak.

**Proctor's Theatre**, 432 State St, Schenectady, NY, (518)346-8204, (3/18W); Noon Concert series, Tues unless stated otherwise; <www.proctors.org>

**Middletown Paramount Theatre**, 19 South St, Middletown, NY, (845)346-4195, (3/12W); Pre-show music, concerts and silent films presented by the New York Chapter and the Middletown Paramount Theatre. Check <www.nytos.org>

**Shea's Buffalo Theatre**, 646 Main St, Buffalo, NY, (716)684-8414, (4/28W); <http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm>

## ■ NORTH CAROLINA

**Carolina Theatre**, 310 So Green St, Greensboro, NC, (336)333-2600, (3/6M); Organ played before & after the Carolina Classic Film Series; <http://www.carolinatheatre.com/index.htm>

## ■ NORTH DAKOTA

**Fargo Theatre**, 314 N. Broadway, Fargo, ND, (701)239-8385, (4/21W); Organ plays Fri-Sun eve before and between performances; Short organ concerts, Lance Johnson, David Knudtson, & Steve Eneboe; <http://www.fargotheatre.org/>

## ■ OHIO

**Akron Civic Theatre**, 182 S Main St, Akron OH, (330)253-2488, (3/19W); <www.akroncivic.com>

**The Historic Ohio Theatre**, 3114 Lagrange St, Toledo, OH, (419)241-6785, (4/11MC); Organ pre-show for movies (6:30-7:00pm)

**Music Palace**, 11473 Chester Rd, Sharonville, OH, (513)771-1675, (4/22W); Fri & Sat 11:00am-2:00pm, & 5:30pm-8:30pm. And to groups of 20 or more with reservations at any time. Call for other special events. Call for evening performance times; Trent Sims

**Ohio Theatre**, 55 E State St, Columbus, OH, (614)469-1045, (4/34RM); Organ overtures and intermissions; <http://www.capa.com/>

## ■ OKLAHOMA

**Tulsa Technology Center**, 129th E Ave & 111th St, Tulsa, OK, (918)355-1562, (3/13M); 3rd Fri of each month, programs & Open Console; <members.aol.com/SoonerStateATOS>

## ■ OREGON

**Bijou Theatre**, 1624 NE Hwy 101, Lincoln City, OR, (541)994-8255, (Elect); Silent Film Series on Wed 1:00pm; <http://www.cinematelovers.com/>

**Elsinore Theatre**, 170 High St SE, Salem, OR, (503) 375-3574, (3/25W); Sun, Mar 26, 2:00pm, Lew Williams; Silent Movie Programs start Wed at 7:00pm, Rick Parks, organist; Apr 5, *The Iron Mask*; May 3, It; May 17, *Now or Never*, Harold Lloyd, *Leave Them Laughing*, *Among Those Present*, Laurel & Hardy; Sun, Sep 24, 2:00pm, Ken Double; <http://www.elsinoretheatre.com/>

## ■ PENNSYLVANIA

**Grand Court of Lord & Taylor**, 13th and Market,

Philadelphia, PA (6/469 H); Forty five minute organ concerts daily except Sun, 12:00noon, Mon, Tue, Thu, Fri & Sat, 5:00pm, Wed, 7:00pm; <http://www.wanamakerorgan.com/>

**Keswick Theatre**, Easton Rd & Keswick Ave, Glenside, PA, (610)659-1323, (3/19M); Musical Overtures Before Live Shows; House Organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McGorrey; <www.keswicktheatre.com>

**Keystone Oaks High School**, 1000 Kelton Ave, Pittsburgh, PA; (412)921-8558, (3/19W); All concerts on Sat at 7:30pm; <http://www.aol.com/wurli2/index.html>

**Longwood Gardens**, Kennett Square, PA (610)388-1000, (4/146 Aeolian); Sun, 2:30pm, Pipe Organ Concert Series

**Roxy Theatre**, 2004 Main St, Northampton, PA, (610)262-7699, (2/6W); Organ is played 6:30pm-7:00pm and intermissions, Henry Thomas; <www.Roxytheaternorthampton.com>

**Strand-Capitol PAC**, 50 N George St, York, PA, (717)846-1111, (3/20W); Sat, Apr 1, 7:30pm & Sun, Apr 2, 2:00pm, Bob Ralston; Sun, May 21, 2:00pm, Don Kinnier & Joseph Echert; Sun, Jun 11, 2:00pm, Organists & Spring Garden Marching Band; <http://www.strandcapitol.org/>

## ■ RHODE ISLAND

**Stadium PAC**, 28 Monument Square, Woonsocket RI, (401)762-4545, (2/10W); Wed, May 24, 10:00am, Jack Cook, "Coffee Concert"; <www.STADIUMTHEATRE.COM>

## ■ TENNESSEE

**The Paramount Center for the Arts**, 518 State St, Bristol, TN, (423)274-8920, (3/11+W); <www.theparamountcenter.com>

**Tennessee Theatre**, 604 So Gay St, Knoxville, TN, (865)684-1200, (3/16W); Organ played before movies throughout the year and at free "First Monday" concerts, the first Mon of every month at 12:00 Noon. Subject to cancellation due to other scheduled events; <http://www.tennesseetheatre.com>

## ■ TEXAS

**Jefferson Theatre**, 345 Fannin, Beaumont, TX, (409)835-5483, (3/8 RM); Organ played occasionally before shows and for concerts; <http://www.jeffersontheatre.org>

## ■ UTAH

**Capitol Theatre**, 200 So 50 West, Salt Lake City, UT, (801)355-2787, (2/11W); Seldom used; <slco.org/fi/facilities/capitol/capitol.html>

**The Organ Loft**, 3331 S Edison St, Salt Lake City, UT, (801)485-9265, (5/36W); <http://www.organloftslc.com>

**Peery's Egyptian Theatre**, 2415 Washington Blvd, Ogden, UT, (801)395-3200, (3/24W); Silent Movies, entrance, and exit music at some other times; <peeryegyptiantheater.com>

## ■ VIRGINIA

**Byrd Theatre**, 2908 W Carey, Richmond, VA, (804)353-9911, (4/17W); Overtures Sat, 7:15pm & 9:30pm, Bob Gullede

## ■ WASHINGTON

**Everett Theatre**, 2911 Colby, Everett, WA,

(425)258-6766, (3/16K); Tue, May 9, 7:00pm, Dennis James; Tue, Jun 13, 7:00pm, Dennis James, *THE MARK OF ZORRO*; Tue, Jul 11, 7:00pm, Dennis James, *PHANTOM OF THE OPERA*; Tue, Sep 12, 7:00pm, Dennis James, *PETER PAN*; Tue, Oct 10, 7:00pm, Dennis James, *NOSFERATU & Dr JEKYLL and MR HYDE*; <<http://www.everetttheatre.org>>

**Kenyon Hall**, 7904 35th Ave SW, Seattle, WA, (206)937-3613, (2/10W); Sat and Sun, 2:00pm, silent movie. Call to verify schedule.

**Mt Baker Theatre**, 106 N Commercial, Bellingham, WA (2/12W); Second Sun monthly, 2:00pm, Open console

**Paramount Theatre**, 911 Pine St, Seattle, WA, (206)467-5510, (4/20W); Mon, Aug 7, 7:00pm, Dennis James, *DON JUAN*; Mon, Aug 14, 7:00pm, Dennis James, *THE PRISONER OF ZENDA*; Mon, Aug 21, 7:00pm; Dennis James, *SPARROWS*; Mon, Aug 28, 7:00pm, Dennis James, *THE IRON MASK*; <<http://www.theparamount.com/>>

**Washington Center for the Performing Arts**, 512 Washington St SE, Olympia, WA, (360)753-8586, (3/25W); Mon, Mar 27, 7:00pm, Dennis James, *THE THREE MUSKETEERS*; Mon, Apr 3, 7:00pm, Dennis James, *ROBIN HOOD*; Mon, Apr 10, 7:00pm, Dennis James, *THE GAUCHO*; <<http://www.washingtoncenter.org/>>

## ■ WISCONSIN

**Capitol Theatre**, 211 State, Madison, WI, (608) 266-6550, (3/14B); Sat, Apr 22, 7:00pm, Dennis James, Charlie Chaplin shorts

**Hermes' Basement Bijou**, Racine, WI, (5/34W); For bus tours, contact Eileen at Racine County Convention Bureau, (262)884-6407; or Fred Hermes, (262)639-1322 for appointment to visit.

**Lakeshore Cinema**, 1112 Washington St, Manitowoc, WI, (920)339-8501, (Elect); <<http://packerlandtos.tripod.com>>

**Organ Piper Music Palace**, 4353 S 108th St, Greenfield (Milwaukee), WI, (414)529-1177, (3/27 W/K); Organ hours, Tue, 5:30 to 9:00pm, Wed 5:30 to 10:00pm with live band, Thu 5:30 to 9:00pm; Fri 5:00 to 9:45pm; Sat 12:30 to 9:45pm, Sun 12:30 to 8:45pm; Ron Reseigh, Ralph Conn, & Dean Rosko

**Oriental Theatre**, 2230 N Farwell Ave, Milwaukee, WI, (414) 276-8711, (3/39K); <<http://theatreorgans.com/wi/milwaukee/orientaltheatre/>>

## ATOS NEWS

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HARRY HETH, EDITOR

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All matters pertaining to membership or change of address must be sent to:

Jim Merry  
ATOS Membership Office  
P.O. Box 5327  
Fullerton, CA 92838  
E-mail: merry@ATOS.org

**Phipps Center for the Arts**, 109 Locust St, Hudson, WI, (715)386-8409, (3/16W); Sat, May 13, 8:00pm, Dennis James; Sat, Jun 17, 8:00pm, Charlie Balogh; <[www.ThePhipps.org](http://www.ThePhipps.org)>

**Weill Center**, 826 N 8th St, Sheboygan, WI, (920)208-3243, (3/7); Sun, May 21 3:00pm, Jelani Eddington

## ■ AUSTRALIA

**Capri Theatre**, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Apr 30; 2:00pm, John Atwell & Sergei Golovko; Sun, Jun 4, 2:00pm, Mark Herman; Sun, Jul 16, 2:00pm, Chris McPhee & Ryan Heggie; Sun, Aug 20, 2:00pm, Neil Jensen; Sun, Sep 24, 2:00pm, Rob Richards; Sun, Nov 5, 2:00pm, Paul Roberts; Organ used Tue, Fri, & Sat eve

**Dendy Cinema**, 26 Church St, Brighton, VIC, (03) 9781 5349, (3/15W); Organ before films, Sat eve

**John Leckie Music Centre**, 25 Melvista Ave, Nedlands, WA, (08) 9276-6668, (3/12C); <[au.geocities.com/tosa\\_wa/index.html](http://www.geocities.com/tosa_wa/index.html)>

**Karrinyup Center**, Perth, WA, 61-9447-9837, (3/21W); All concerts Sun 2:00pm; Sun, Mar 19, Dennis James; Apr 30, Chris McPhee/Ryan Heggie – Organ & Piano duets; Jun 11, Mark Herman; Jul 16, John Pound & John Fuhrmann; Aug, 13, Ray Clements & choir; Sep 17, Rob Richards; Oct 22, Simon Gledhill – 25th Anniversary

**Marrickville Town Hall**, Cnr Marrickville and Petersham Roads, Marrickville, NSW.; (02) 9629 2257, (2/11W); <<http://www.tosa.net.au>>

**Orion Centre**, 155 Beamish St, Campsie, NSW, (02) 9629 2257, (3/17W); <<http://www.tosa.net.au>>

**Orpheum Theatre**, 380 Military Rd, Cremorne, NSW, 9908-4344, (3/15W); Sat eve, Sun aft, Intermissions, Neil Jensen

## ■ CANADA

**Casa Loma**, 1 Austin Terrace, Toronto, ON, (416) 421-0918, (4/19W); All concerts, Mon 8:00pm; Apr 3, Peter Hansen; May 1, Lew Williams; <[www.theatreorgans.com/toronto/](http://www.theatreorgans.com/toronto/)>

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Rd, Kingston, ONT, Canada, K7M 2X7; All concerts 8:00pm unless otherwise stated; Thu, May 4, Lew Williams; <[kingstonkimball@cogeco.ca](http://kingstonkimball@cogeco.ca)>

## ■ HOLLAND

**CBS Building**, Princes Beatrixlaan 428, Voorburg, Holland, 0344-624623, (2/11Standaard); <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

**Fortis Theatre an der Schie**, Stadserf 1, Schiedam, Holland, 010 246 25, (3/11Standaard); <<http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm>>

**Theatre de Meenthe**, Stationsplein 1, Steenwijk, Holland 0521-514004 (4/29 Strumk); <[http://home.wanadoo.nl/tomk/webseite\\_peter/web/index.html](http://home.wanadoo.nl/tomk/webseite_peter/web/index.html)>

## ■ UNITED KINGDOM

**The Assembly Hall**, Stoke Abbot Rd, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts Sun 3:00pm unless noted otherwise; Dances Sat 7:15pm

**The Barry Memorial Hall**, 7, Gladstone Rd, Barry, South Glamorgan, (4/15CHR); <[www.atos-london.co.uk](http://www.atos-london.co.uk)>

**Civic Hall**, North St, Wolverhampton, W Midlands,

(0)1902 552121, (4/44C); Fri noontime concerts 12:00-12:30pm before the Tea Dance, Steve Tovey or Cameron Lloyd; All concerts Sat, 2:00pm; <[http://geocities.com/comptonplus/civic\\_hall.html](http://geocities.com/comptonplus/civic_hall.html)>

**The Burtey Fen Collection**, 3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, +44 (0)1775 766081, (3/12C), (2/8W); Sat, Mar 25, 7:30pm, Robert Wolfe; Sat, Apr 22, 7:30pm, John Mann; Sun May 21, 2:30pm, Andrew Nix; Sat, Jun 17, 7:30pm, Byron Jones; Sun, Jul 16, 2:30pm, Jean Martyn; Sat, Aug 19, 7:30pm, Adam Evans & Christian Cartwright; Sun, Sep 17, 2:30pm, Nigel Ogden; Sun, Oct 14, 7:30pm, Nicholas Martin; Sun, Nov 12, 2:30pm, Robert Wolfe; <<http://www.burteyfen.co.uk>>

**Fentham Hall**, Marsh Ln, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All Concerts Sun 3:00pm; Apr 2, Richard Hills; May 7, Dr Arnold Loxam; Jun 4, Matthew Bason; Jul 2, Kevin Morgan; Aug 6, Chris Powell; Sep 3, Paul Roberts; Oct 1, Jean Martyn; Nov 5, Eddie Ruhier; Dec 3, Michael Wooldridge; <<http://www.cos-centraland.wales.co.uk/>>

**Kilburn State Theatre**, 19 -199 Kilburn, High Rd, Kilburn, London, (4/16W); <[www.atos-london.co.uk](http://www.atos-london.co.uk)>

**New Victoria Centre**, High St, Howden-le-Wear, Crook, Co Durham, (0)1388 762 467; (3/12W); Concerts are on Sat at 7:00pm and Sun at 2:30pm.; <<http://www.theatreorgans.com/uk/netoa>>

**Ossett Town Hall**, Market Pl, Ossett, Wakefield, W Yorkshire, 44 (0) 113 2705885; (3/13C); Apr 2, Nicholas Martin; Jun 4, Eric Barber; Jul 2, Stephen Foulkes; Oct 1, Richard Hills; Nov 5, Richard Openshaw; Dec 3, Kevin Morgan; All concerts Sun 2:30pm

**Peterborough Regional College**, Eastfield Rd, Peterborough, Cambridgeshire, UK, (44(0)1733 262800, (2/11W); <[www.ptops.ptops-wurlitzer.co.uk](http://www.ptops.ptops-wurlitzer.co.uk)>

**The Ritz Ballroom**, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun 2:30pm; Apr 9, Joe Marsh; May 14, Donald Mackenzie; Jun 11, Trevor Bolshaw; Jul 9, David Ivory; Sep 10, Robert Sudall; Oct 8, John Mann; Nov 12, Dan Bellomy; Dec 10, Richard Hills; All Dances on Sat 7:45pm; Apr 1, Phil Kelsall; Aug 27, Nicholas Martin; <[www.cosnorth.co.uk](http://www.cosnorth.co.uk)>

**St. Albans Organ Museum**, 320 Camp Rd, St Albans, Hertfordshire, 01144(0)1727 851 557 (3/12W); <<http://www.stalbansorganmuseum.org.uk/>>

**St John Vianney RC Church**, Clayhall, I Stoneleigh Rd, Ilford, Essex, 44 (0)1525 872356, (3/7C); <[www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)>

**Singing Hills Golf Course**, Albourne near Brighton, (0)1903 261972, (3/19W); All concerts at 3:00pm

**Thomas Peacock Community College**, The Grove, Rye, East Sussex, 01424 444058, (2/6W); All concerts Sun 2:30pm; Apr 9, Andrew Nix; May 7, Phil Kelsall; Sep 24, Matthew Bason; Oct 22, John Mann; Nov 19, Robert Wolfe; Dec 3, Byron Jones; <[geocities.com/ryewurlitzer](http://geocities.com/ryewurlitzer)>

**Woking Leisure Centre**, Woking Park, Kingfield Rd, Woking, Surrey, (3/17W); <[www.atos-london.co.uk](http://www.atos-london.co.uk)>

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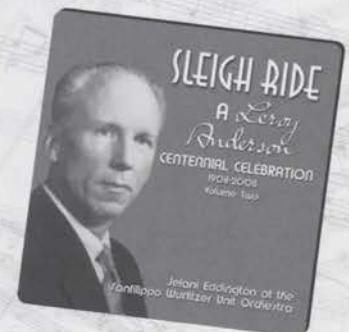
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# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the July/August issue is May 5. Send All Chapter News Items and Photographs to: DALE BAKER, EDITOR, P.O. BOX 51450, INDIANAPOLIS, IN 46251-0450...or...If possible, send all text via E-mail attachment, to: baker@atos.org

Photos may also be sent electronically, if they are no less than 300 dpi resolution. If you do not have access to equipment that can send high-resolution photos, please send all photos to the editor via the postal service. Please include the captions and credits for your photographs.

Be sure to include the name, telephone number, and e-mail address of your chapter president, the name of the principal city of operation for your chapter, and the name of your chapter correspondent.

You are reminded that the ATOS Board of Directors' Policy states that your article is not to include the titles of the music played at programs, or the menu items served at chapter functions. Thank you for your cooperation.

## ALABAMA

Sabrina Summers, President  
205/688-2357  
Sabrina\_atos@earthlink.net

**Birmingham, Alabama.** Gene Stroble was originally scheduled to play the Alabama Wurlitzer for us on May 15, 2005, but a doctor-ordered-bed-rest case of the flu nixed that. So, for that meeting we opened with a computerized rendition of Gene Stroble's console raiser from a prior appearance. The remainder of the afternoon's public performance was a combination of 'open-console' and pre-recorded playbacks of previous guest artists. And when we finally had a chance to have another chapter meeting in the Fall, on September 18, Gene Stroble appeared live and in person and played a wonderful program for us.

Alleen Stickler, a founding member of our chapter, arranged for long-time friend, Jack Moelmann, to play a program of us on *Bertha*.

When a day to practice followed closely but not immediately thereafter by a Sunday performance afternoon combination became available in October, we invited Jack to drive down from his St. Louis area home. Jack noted to the audience at the beginning of his October 16 performance that he had played *Bertha* several times in the 70's, and that he was pleased to be back. Jack's performance was well received, though several mistook the flight demonstration team in the film at the end of the show for the U.S. Navy Blue Angels, rather than the U.S. Air Force Thunderbirds. Oops!

The members who take part in our annual *Phantom of the Opera* show are getting less and less limber each year. So we made a change to the procession that starts the show to accommodate this, and the Pall Bearers "presented" organist Tom Helms, complete with coffin, a little differently to the audience this year. As usual, Tom did a fantastic job of accompanying the silent film, really bringing the story to life. There is a movement in Birmingham by arts groups to present to the public, in odd places at unexpected times events called a "Random Act of Art." The local opera company selected our *Phantom of the Opera* silent movie for one

of these events. They set up a piano at the entrance to the Alabama Theatre and began to sing to the patrons waiting to buy tickets. It went over very well and those in attendance enjoyed the "Random Act of Art!"

Atlanta-area organist Ron Carter, a very

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THURMAN ROBERTSON



Tom Helms Phantom Organist.



THURMAN ROBERTSON



Sidewalk "Random Act of Art."

THURMAN ROBERTSON



Ron Carter.

talented performer, always looks to create a unique show for us and this year was no exception. Ron spent a lot of time and effort creating a "Movie Themes" show, which he presented at the Alabama Theatre on November 13. By using a series of movie clips with famous songs from the early talkies up through the last part of the 20th Century, Ron gave a little commentary about each clip, and then the clip was shown while he played the famous song that went with the movie or scene. All in all, a very successful performance that was a refreshing change of pace for the audience.

Alabama Theatre bookings remain strong, which provides for a secure future for the theatre and our beloved *Big Bertha*.

However, this busy schedule makes maintenance of the organ and presenting theatre organ to the public somewhat problematic at times.

Larry Donaldson

### ALAMO

George Webster, President  
210/656-4711  
gwebster@satx.rr.com

San Antonio, Texas. Chapter President Brigadier General (Ret) George Webster presented virtuoso Walter Strony as a Christmas gift (and birthday present to his wife, Margaret), to the Alamo Chapter and guests on December 15. Approximately 250 were in attendance for the annual holiday celebration held at the Army Residence Community in San Antonio. George and Margaret have a great three-manual Allen organ and an artist the caliber of Walt Strony certainly made the season come alive.

Walt demonstrated his talent in the first presentation, an original Strony composition blending themes which could be attributed and identified with the styles of such famous composers as Brahms, Mozart, Bach, and Beethoven. It was truly magnificent! Walt could have stopped there and the evening would have been a success, but he continued playing crowd-pleasing seasonal favorites.

We were treated to a great silent movie with of all things Laurel and Hardy trying to sell Christmas trees to a somewhat reluctant homeowner. The result: one wrecked truck and a totally demolished home, and Laurel and Hardy happily skipping off. Believe me, with Walt's contributions words weren't necessary to appreciate the story.

Walt concluded the program with "request time" to the delight of all. This was a beautiful musical evening for which the Alamo Chapter and friends were very grateful to Margaret and George for their hospitality.

Harry L. Jordan

### DAIRYLAND

Gary Hanson, President  
414/529-1177  
orgnpipr@aol.com

Racine/Milwaukee, Wisconsin. The annual meeting for Dairyland was held November 5 at the Organ Piper Restaurant. Routine business was on the agenda plus election of officers. 'Open-console' and refreshments followed our meeting.

Our annual fall concert was held Sunday November 20 in Sheboygan at the Stefanie Weill Center Of The Performing Arts. Our guest organist was Lew Williams, who currently performs on the world's largest publicly installed theatre organ, the 4/74 Wurlitzer at Organ Stop Pizza in Mesa, Arizona. The program was a combination "Pops" concert and the 1920 silent movie *One Week* starring Buster Keaton and Sybil Seely. Lew did an outstanding job playing the 3/12 Kimball, especially when you consider he had never been to Sheboygan before, never played the organ, and never had seen that movie before! To top it all off, Lew only arrived in Sheboygan a few hours before the concert!

PETE TILLEMA



Lew Williams.

The movie was a hilarious comedy about newlyweds who receive a wedding gift of a "kit home." This home could be built in one week by following the numbers painted on the crates, however the bride's ex-boyfriend, upset about her marriage, had other ideas. It all added up to the usual Buster Keaton

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## DELAWARE VALLEY

Harry Linn, President  
610/566-1764

**Media, Pennsylvania.** On November 13 we were treated by Pennsylvania State University to a silent movie at their Abington Campus, near Philadelphia, Pennsylvania. Our own Wayne Zimmerman presided at the Rodgers 340 three-manual organ for the three Laurel and Hardy silent comedies.

The comedies were: *The Second 100 Years* (1927), *Two Tars* (1928), and *From Soup To Nuts* (1928). As usual Wayne was at his finest in cueing these films. Dr. Moylan Mills of Penn State gave us very informative comments on these films and on the lives of Laurel and Hardy.

Laurel and Hardy came from different backgrounds (England and Georgia, respectively). Their partnership at the Hal Roach Studio began in 1926. Within a year of their first joint appearance, they were being touted as the new comedy team. After collaborating on many silent films, they took the transition to "talkies" in stride. As their success spread through the world, they began making feature films and won an Oscar for their short, *The Music Box* (1932). After leaving the Hal Roach Studio, they formed their own production company, but were unable to repeat the success under Roach.

If you have not seen any of these three fabulous Laurel and Hardy silent films, here is a short synopsis of the plots:

In *The Second 100 Years*, they portrayed two convicts eager to escape. When tunneling fails, they posed as visiting painters and walk out of the gates. They borrow civilian clothes and are taken for VIP's, visiting their own prison and causing mayhem.

In *Two Tars*, they played two sailors on leave from their battleship who hire a car, pick up two girls, and cause a massive and destructive traffic jam.

Last, *From Soup to Nuts*, the fellows are engaged as waiters for a posh dinner hosted by a newly rich couple that want to impress their society friends. The dinner turns out to



Wayne Zimmerman.

be a disaster, caused by the bumbling antics of Messrs. Laurel and Hardy.

Many thanks go to the Pennsylvania State University, Dr. Moylan Mills, and Wayne Zimmerman for giving us the opportunity to experience such a wonderful and successful show.

Dick Auchincloss

## EASTERN MASSACHUSETTS

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

**Wellesley, Massachusetts.** We've been busy here in New England. On November 6 we gathered at Babson College where Larry Masters, John Clegg, and Yvonne Wollak joined member Ed Wawrzynowicz for an afternoon of musical fun. Ed and his friends never fail to please the audience. The group has an infectious style and sense of humor. Those in attendance could tell that they were having as much fun playing for us as we had listening to them. Great program!

December 4 found some 96 of us at



PETE TILLEMA

Lew Williams at Sheboygan.

comedy and lots of laughs! Lew showed off all the 'toys' of the Kimball, not only during the movie but when he took time to educate the non-organists in the house what each stop sounded like! Thank you Lew for taking questions from the audience and helping promote theatre organ! To conclude his great program Lew took requests from the crowd and coordinated some of them in to one magnificent medley! After this great performance it was heard "You know the concert was a success when everyone is leaving with a smile on their face!" So true - so true!

We celebrated our Christmas program and party on December 11 at the home of Bill Gans. This party always draws a crowd and it was "standing room only." Gary Hanson, at the piano and Dean Rosko, at the spinet organ, provided the entertainment. Dean is the organist for the Milwaukee Brewers, a local roller rink and at the Organ Piper. 'Open-console' and a great holiday dinner followed a sing-along of holiday tunes, which included requests!

Sandy Knuth

A black and white advertisement for Fr. Andrew Rogers. It features a portrait of a man with a beard and glasses, wearing a clerical collar. The text is arranged around and below the portrait.

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Ed Wawrzynowicz and friends.

the Shanklin Music Hall in Groton, Massachusetts celebrating the holiday season at what has come to be called the "Holiday Bash." We enjoyed a great buffet dinner and after dinner Stu Hinchliffe and Stan Garniss received the treasured EMCATOS Member Extraordinary Award in recognition of their lifelong service, dedication and loyalty to EMCATOS. Well done, Stu and Stan.

Jelani Eddington then mounted the bench of the Shanklin Music Hall Mighty Wurlitzer Theatre Pipe Organ and began an afternoon of musical magic. Jelani took us from Broadway to Bethlehem in a musical program that was absolutely flawless. This young man gets better every time we hear him. The setting was wonderful with light snow falling it was the perfect backdrop for a fabulous afternoon. We thank Sarah and Garrett Shanklin for their hospitality, offering the Music Hall for this event, and providing such a great entertainer. We've been invited back next year and can hardly wait.



Jelani Eddington.

On January 14, Rich Lewis presided at the console of our own Mighty Wurlitzer at Babson College. The Board of Directors set aside our January concert each year to present a young organist and Rich is a former ATOS Young Theatre Organist Competition winner. Member Charlie Briggs sponsors this concert. Thank you for your support, Charlie.

On January 21, our Board of Directors and Regional Convention Planning Committees met as this is the Golden Anniversary Year of EMCATOS and The Board of Directors has some surprises up its collective sleeve that will show just how special our chapter is. We are finalizing up our plans for the culmination of our Anniversary Year—The ATOS 2006 Regional Convention, EMCATOS, *Going for the Gold* on November 3, 4 and 5,

with a Maine afterglow on November 6. We're putting endless hours of work into the planning so that we can offer you an unforgettable Regional Convention. We promise you a world-class Regional Convention and are looking forward to seeing all of you.

EMCATOS has a busy spring season ahead. Clark Wilson will execute a complete tonal regulation of our beloved Babson Wurlitzer and then accompany the silent film classic, *Wings* on March 25.

On April 29 Ron Rhode returns to the Mighty EMCATOS Wurlitzer for an evening of marvelous music. The next day, Sunday April 30 Ron will put the fantastic Shanklin Music Hall Wurlitzer through its paces. These concerts are not to be missed. Ron has not appeared in these parts for quite a while, so we are looking forward to his return.

Bob Evans

## GARDEN STATE

Don Hansen, President  
732/350-0485

Trenton, New Jersey. Sunday October 16 we held our chapter meeting in Pennsylvania at the unique, interesting home of Bob and Barbara Molesworth who live in New

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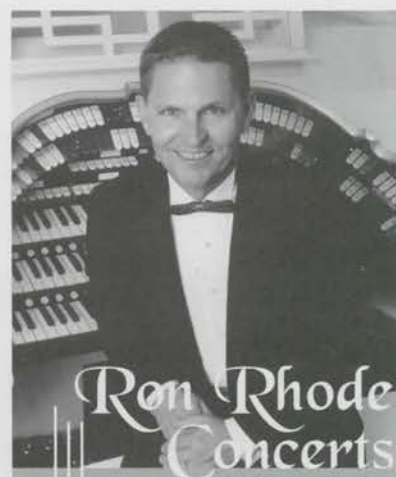
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Bob and Barbara Molesworth.



(L-R) VP Greg Klingler and President Don Hansen.



Cathy Martin with Don Hansen.

Britain, Pennsylvania. Our members were greeted by Bob and Barbara, who guided them through rooms filled with music by large and small instruments. Bob has been a collector and has designed and built many of the instruments. The main music room contained a Band Organ, a carousel horse and a nickelodeon and a variety of other musical instruments. Bob demonstrated the instruments all of which he cares for and cleans himself.

Our members lingered in the kitchen admiring the interesting objects old and new. Kitchens are a great place to meet friends to talk and enjoy the goodies and drinks. We then found a sunny bright room it is Barbara's heaven a room filled with dolls. Barbara is very proud of these beautiful dolls, large, small, old and new all representing clothes of the world. Many of us lingered and reminisced about our own dolls.

The highlight for the organists was the basement, a tiny 21-seat theatre and its 2/11 Hybrid pipe organ built by Bob. The members enjoyed listening and watching a Laurel and Hardy film. Talented organists kept the music going with 'open-console'. The afternoon flew by and many thanks to Bob and Barbara, for sharing their wonderful home.

In November issue of *Pedals and Pipes*, our newsletter, announced there would be a shake down of the Mighty Möller! On Saturday November 20 GSTOS members, in good standing, had an opportunity to play 'open-console'. This announcement became a special day as our members have been waiting patiently for three long years to hear the Mighty Möller to fill the Patriot Theatre with wonderful music. November 20 was a dull windy day, but members gathered at the theatre to sign up for the opportunity to play the Möller. All eyes were looking at the stage gazing at the beautiful white and gold theatre pipe organ console that had been stored for three years.

Jay Taylor crew chief, had spent months of hard work on technical finishes for concert quality, was chasing ciphers. Our President Don Hansen was the first to play 'open-console' and masterful music filled the large theatre. Virginia Messing, one of our charter members and a pianist, played the organ for the first time and was delighted with the experience. The long list of professionals and amateur organists, of different abilities, took their turn. The hours swiftly flew by and at closing time President Don Hansen called to the stage Greg Klingler our outgoing Vice President and program chairman. Greg's programs during the past three years were interesting and educational, especially seeing home theatre pipe organs installations. Don presented to Greg a plaque for his service to GSTOS and many thanks were extended to Greg. This preliminary session with a shake down of the organ and 'open-console' with GSTOS members was very successful.

December is a month of excitement. People rushing and counting days to receive and fill the sleigh of Santa Claus not to

mention our chapter "Holiday Party" held at the home of Bob and Cathy Martin. Saturday December 17 was the 11th year Bob and Cathy have so generously given their house to us for a great afternoon of music, food and fun! Members and friends settled in and listened to the music from the famous 3/24 Griffith Beach theatre pipe organ as member organists supplied pleasing music that filled the air. Ron Coombe, who comes all the way from Syracuse for our special affair, brought Avery Tunningley from Schenectady as his guest. We were thrilled and delighted as Avery played for us his special style of music. Reverend Jiggetts Jr., Pastor of the Greater Liberty Temple Church, introduced the church Director of Music, Linda Scales who is an excellent pianist and entertained us with several selections. The audience enjoyed her playing and then Reverend Jiggetts proceeded to the organ and played several duets with Linda, again delighting the audience. The evening ended with all our members and guests smiling on the way home. Many thanks to Bob and Cathy for their hospitality.

Jimny Vanore

## HUDSON-MOHAWK

Frank Hackert, Chairman  
518/355-4523

Schenectady, New York. Since *Goldie*, the 3/18 Wurlitzer, our chapter star, is still in storage while Proctors Theatre, Schenectady, New York completes its dramatic renovation project. The Chapter has met in alternate venues from its usual meeting ground on the theatre stage. Our November general meeting was held at the Rollerama in Schenectady. Member John Wiesner, house organist at the roller rink, hosted chapter members to a fun evening of great organ music and skating for those talented enough to take to the boards. He entertained the



Jim Wiesner.



(L-R) Dr. Ed Mullins, Andy Crow, Steve Plaggemeyer.



(L-R) Carl Hackett, Donna Tallman, Helen Menz, Cathy Hackert, Maude Dunlap and Stanley Jones.

skaters and listeners on a Hammond Organ with Yamaha keyboard for additional capability. The rink's owners generously waived admission fees and skate rentals for chapter members.

On November 15 Proctors Theatre held its annual Volunteer Party celebrating the many individuals who give of their time and talent. Chapter organ club members attended with special recognition to Helen Menz, who celebrated 20 years as a volunteer. She was included in a special 20-year volunteer dinner before the formal party and received the Organ Club Volunteer of the Year Award for her many years of service to the chapter and Proctors Theatre. Chapter Chairman Frank Hackert presented the award. Helen and her late husband Bill for many years served as

Refreshment Chairpersons and assisted in the organization of many chapter banquets and picnics. At 89, Helen continues to be a dynamic integral part of our organization.

Instead of a formal December general meeting, chapter members attended the Union Presbyterian Church offering of the silent movie series held the first Friday of each month. The series features classic silent films with improvised organ accompaniment by chapter member Avery Tunningley. Avery has become well-known regionally for his excellence at this innovative, artistic skill, and we were not disappointed as members delighted in the movie *Little Lord Fauntleroy*, and also enjoyed the reception following.

Norene Grose

## JESSE CRAWFORD

Steve Plaggemeyer, President  
406/248-3171

**Billings, Montana.** Charter member Andy Crow flew to Billings from Olympia, Washington September 19 to give a special performance on piano and organ for a mixed gathering sponsored by the Yellowstone Chapter of the American Guild of Organists and JCTOS. Andy delighted more than 36 guests at the home of Steve Plaggemeyer. Andy is one of our few members who had actually met Jesse Crawford; he met him at Penny-Owsley's in Los Angeles when Jess was teaching there. Andy said Crawford was very interesting and that they had a nice visit.

The Annual Corporate Meeting and election of officers was held in Billings Sunday, December 4. Officers of 2005 were re-elected: Steve Plaggemeyer, President; Bertie Newton, Vice President; and Ed Mullins, Secretary-Treasurer. We were saddened by the death of Founding President Nelson "Kay" Cahill on November 17. Kay was chapter President from 1986 to 1989 and Vice President from 1991 to 1994. Officers and members extend our deepest sympathy and condolences to his wife Carolyn and son Jan. He will be missed and may he rest in peace.

The meeting was also the remembrance of the 110th birthday of Jesse Crawford, who was born in Woodland, California December

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Santa's helpers after arriving by sleigh with Dave.



ED MULLINS

Dr. Mullins license plate!

2, 1895. Jesse began his career as a theatre organist at the Gem Theatre in Billings in 1913 at the age of eighteen.

As you can see Dr. Ed Mullins renewed his personalized auto tag for Montana when the "Big Sky Country" issued new license plates for 2006. A member of the ATOS Board of Directors, Ed will do anything to promote ATOS and theatre organ!

Dr. Ed Mullins

## KINGSTON

Roy Young, President  
613/386-7295  
royandnan@sympatico.ca

**Kingston, Ontario.** If you ever wonder where David Wickerham spends Christmas every year, try Kingston. Dave keeps coming back like a song, charming our hearts more and more with the sound of his endearing music. How long has this been going on? It's a tradition.

Artists like David Wickerham build audience confidence and their return performances are enthusiastically attended. KTOS does its best to keep our 3/28 Kimball at good concert performance level for our concerts, thanks to improvements and maintenance by professionals, and professional tuning. We like to accommodate our artists for two or three days of unlimited console access. Being in the far-flung hinterland of the theatre organ world, we enjoy their company. Eleven days before Dave's Christmas show, our media publicity

announced there was 'no room at the inn', in other words sold-out! We know now adding a matinee will be necessary next year to accommodate the many disappointed last-minute ticket shoppers.

Show times are always busy times. We manage to round up a concert crew of 15 members for helping in the auditorium and another five for intermission refreshments and CD sales. Our pizzazz betrays our enthusiasm. We donned Santa hats (Dave too!) and made sure each concertgoer was given a candy cane. The Christmas tree twinkled with lights, tinsel festooned the lift and poinsettias blossomed everywhere the spotlight followed. We try to make each concert an occasion, with its own theme. This one sure looked a lot like Christmas! Even the weather was on cue. If Dave was dreaming of a white Christmas in Florida, he sure landed in a Canadian snowstorm! Irving Berlin who summered near here in the Thousand Islands would have been delighted.

Wonder comes easy to the theatre organ world. We are amazed with the sound of mighty and magnificent theatre organs. We are enthralled with the spectacular technique and creative genius of our artists. Together they really make music come alive. KTOS flaunts the slogan "Where else can you hear our kind of music these days?" The headline on our monthly newsletter reads "Lovin' you, and MUSIC! MUSIC! MUSIC!" The song is where the rubber meets the road for most concertgoers. They simply seek a favourite song, performed live, the way they like it played. Every time that happens, we win another theatre organ lover. As Shakespeare said, "Only the music shall live."

Maybe that's why everyone in our audience spontaneously rose to applaud our cameo vocalist, tenor Len Whalen, after he sang with Dave's dramatic accompaniment. Len is no stranger to our Kingston audience as he recently sang the heroic lead role in *Jesus Christ*



BOB BROWN

Dave Wickerham.

*Superstar.* That standing ovation was an overwhelming tribute to the occasion. Moments like this win theatre organ concertgoers. Let's have more and more!

Nor was this the only encore, as Dave set a record in KTOS performance time that night, sustained by one thunderous encore after another, concluding nearly three hours past curtain time. Both the artist and audience completely lost track of time, carried away by the music. Time flies when you're having fun.

Shows like Dave Wickerham's keep audiences coming. They will be back for more. However, to replace the ever-present



RON ABBOTT

Jim Hopkins presents 24 Years Award to Ticket Secretary Barb Moses.

attrition, KTOS turns to "FTF" (first-time-free) tickets, where concertgoers are encouraged to introduce their musical friends to theatre organ. This idea regenerates audiences for the future. After two years of FTF, our audiences have tripled to full-house capacity. KTOS now urges "Reservations Recommended." When Dave asked how many people were here for the first time, 20% of the audience raised their hands. It works! In these days of declining audiences, it's well worth a try. Both audience and artist love the magic of a full house.

John Robson

## LAND O' LAKES

Terry Kleven, President  
651/489-2074  
nlttak@comcast.net

Minneapolis-St. Paul, Minnesota.  
Many events took place at the Heights Theatre during the month



Tom Needle performs piano solo.

of November, beginning with a screening of *Singin' in the Rain*. John Verona, organist of Westminster Presbyterian Church in Minneapolis played a mini-concert at the mighty WCCO Wurlitzer prior to the film.

Harvey Gustafson, one of the staff organists at the Heights, was the featured artist for our monthly chapter meeting as he presented



Roland Maston.



Mike Erie at his Hybrid installation.

a program of standards, ballads, and show tunes. Following his concert, several members took turns at 'open-console'.

Mike Erie and Roger Dalziel were the hosts for our annual Holiday party in their



Mike Kline at 'open-console'.

Prescott, Wisconsin home. After a short business meeting Mike played a mini-concert on his 3/17 Hybrid organ. They are also the proud owners of a recently acquired 6'1" Story and Clark Grand Piano. While enjoying treats served up by our hosts, several members kept both organ and piano busy with songs of the season. Marilyn Matson, of Spring Valley, Minnesota was the winner in our door prize drawing. Thanks to Mike and Roger for their wonderful hospitality and for again hosting this year's event.

Kim Crisler

## LONDON & SOUTH ENGLAND

Ian Ridley, President  
ridley@atos-longond.freemove.co.uk

London, England  
Kilburn State Theatre  
Sunday November 6  
Organist Russell Holmes

Russell is well known both here and in America. In his early days he competed in, and won all the classes of the International ATOS Young Theatre Organist Competition, and in 1994 when he won the senior division he was judged the overall winner. He is a very well travelled and popular organist, and this year he was elected to the Board of Directors of ATOS and has taken on the role of chairman of the Young Theatre Organist Competition. We were very fortunate to have Russell for this concert, as he was just about to join the 'Queen Mary' as cocktail pianist for its cruise. It was nice to welcome to the concert that well-known American organist, Dan Bellomy, who Russell had invited along as his guest.

It was quite a while since Russell had played at the State and the larger than usual audience were treated to a wonderful programme which included music for all tastes. We had marches, some Latin American

CONTINUED ON PAGE 59

### LEATHER SUPPLY HOUSE QUALITY LEATHERS for Musical Instruments-Clocks-Organs



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# Bob brings them in at the Orpheum Theatre!

"The Orpheum Theatre recently brought back Bob Ralston for his second performance in less than twelve months. Once again, Bob filled the seats with over 1,000 tickets sold and the theatre walking away with a nice profit. The organ fans were delighted with the show and patrons were asking me to bring him back again next year. Not only can Bob sell tickets for the theatre, he is great to work with. The Orpheum plans to have him back again and again!"

—Kim Steffen, Development Director  
Orpheum Theatre, Sioux City, IA



## BOB RALSTON

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### The Organist Entertains

The Organist Entertains is a weekly radio program broadcast on BBC Radio 2 in the United Kingdom and worldwide via the net. British organist Nigel Ogden hosts the show. You can listen to the show every Tuesday at 20:00 hours UK time at:

[http://www.bbc.co.uk/radio2/shows/organist\\_show/](http://www.bbc.co.uk/radio2/shows/organist_show/)



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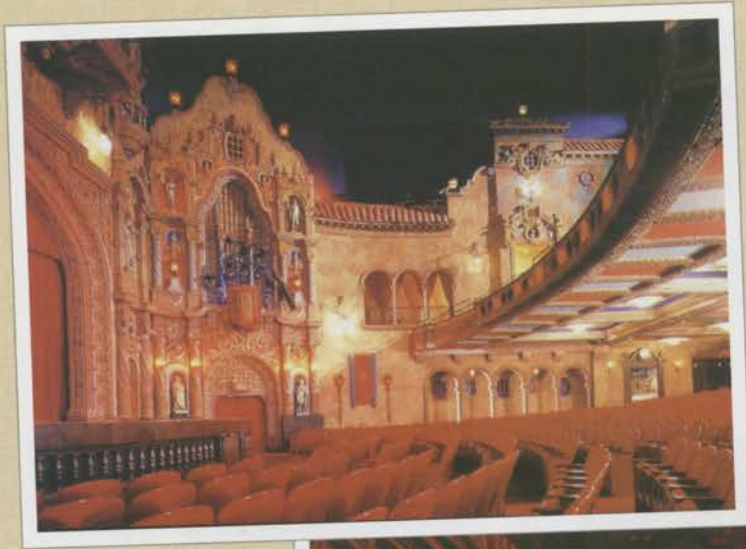
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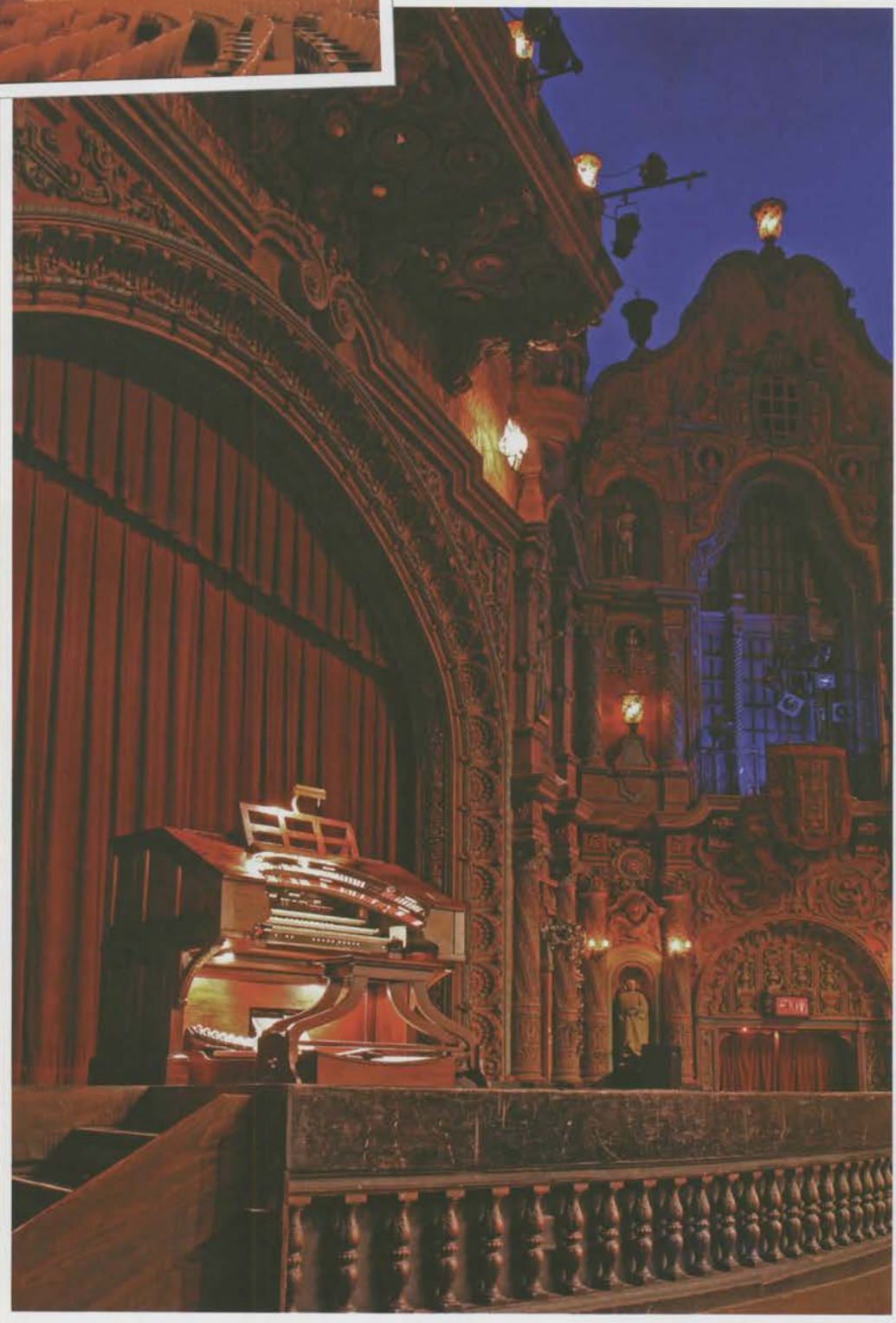


CONTINUED FROM PAGE 29

## FLORIDA'S PICTURE PALACES AND PIPE ORGANS



*Ornate Tampa Theatre.*





*Restored Lobby.*

(Eberson's archives are housed today in the Florida International University-Wolfsonian Museum in Miami Beach.) Miami architect Stuart Grant in 1987 wrote a master thesis on Miami's Olympia Theatre. In analyzing Eberson's work, he concluded:

*"In a sense, it is unfair to Eberson to look for precedents. One can almost always find some similarities between different buildings of the same type. Eberson is to be credited with developing, perfecting, and marketing the Atmospheric concept. His theatres were more than just a painted sky. The illusion reached into every nook and cranny of his theatres — and it was convincing."*

It is fortuitous indeed that Florida boasts not one, but two of Eberson's atmospheric masterpieces, the Tampa and the Olympia. It is equally exciting that the 2006 ATOS Annual Convention will feature both of these theatres.

## Grace Baptist Church

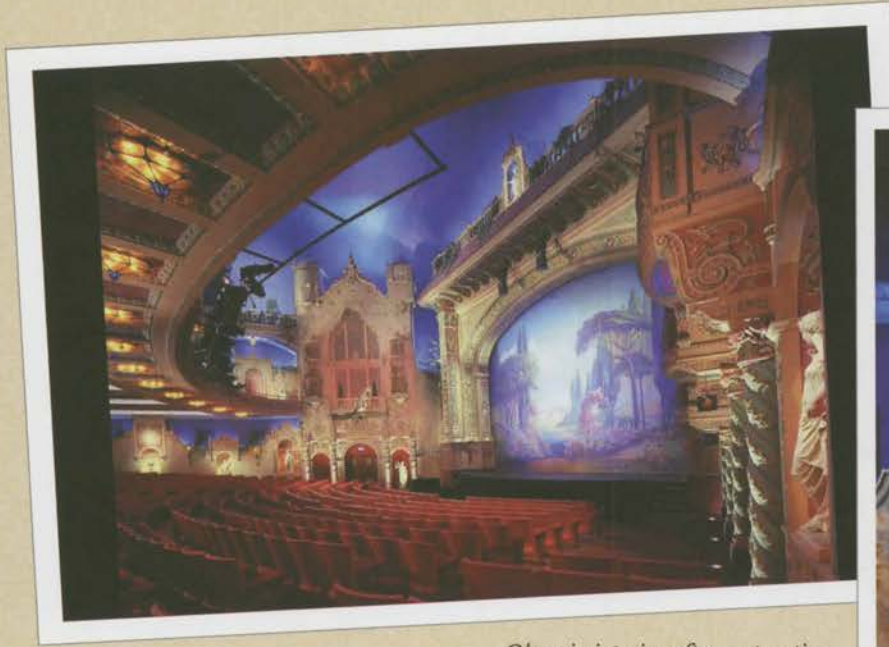
Another feature of the Convention is the splendid theatre pipe organ housed in Sarasota's Grace Baptist Church. This organ had a long journey to its present home. It began its life in 1927 as a Style-260 Special, 3/15 Wurlitzer Opus 1569, in the largest movie palace in the Sunshine State, the Florida Theatre in Jacksonville. It was removed to a privately owned warehouse that included a quarter-size replica of the Olympia Theatre, built by Miami developer and businessman the late Bob Andre, with the help of his wife Vivian, long-time president of the South Florida Chapter. After Hurricane Andrew ravaged Miami and the Andre warehouse-theatre in 1992, the organ was heavily damaged. Eventually it was removed in 1996 and purchased by the Manasota Chapter through the generosity of J. Tyson Forker for installation in the Grace Baptist Church in Sarasota. ATOS charter member and organ builder Allen Miller was hired to supervise the installation and the expansion of the organ from its original 15-ranks to its present thirty-two.

Though the generous and farsighted benefactor, J. Tyson Forker died in 1997, today this historic instrument is known as the Forker Memorial Organ at Grace Baptist Church. It is

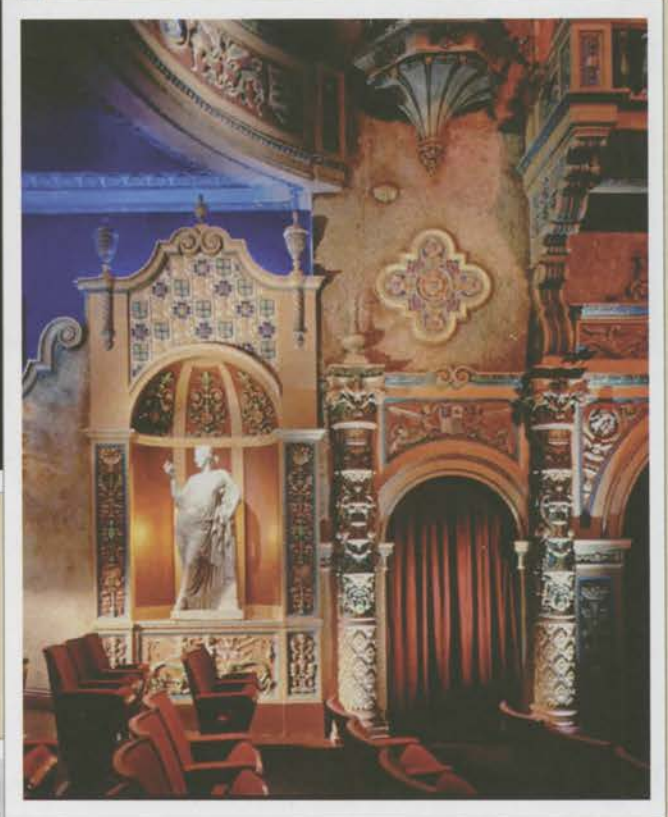
owned and maintained by the Manasota Chapter. The project began in 1995, when J. Tyson Forker said he wanted to see a theatre organ installed in a public venue in the Sarasota area. He agreed he would supply the necessary funds if MTOS members would supply the manpower (and womanpower) to rebuild and install such an instrument. In 1996, the MTOS found their Wurlitzer theatre pipe organ in Miami at the Andre theatre-warehouse. On two hot August weekends, members convoyed to Miami with a rental truck and removed the organ, piece by piece and brought it back to Sarasota. The organ was completely disassembled and rebuilt by MTOS members. The Chapter reached an agreement with the Grace Baptist Church, whereby MTOS would add ranks suitable for church use and install the organ in their existing pipe chambers, and therefore the Forker organ is now thirty-two ranks. The organ is used for church services and for classical and religious concerts, while MTOS members gather for meetings and present theatre organ concerts, with top concert artists, for members and the public. To complete the project, Carole Scutt (daughter of Tyson Forker) continued the financial backing after her father's death. With Allen Miller's tonal design and the hard work by MTOS members this organ is a world-class instrument, though its pedigree has stretched remarkably since its introduction in Florida's largest movie palace so long ago.

## Florida Theatre JACKSONVILLE

In the boom time era of the silent picture (1905–1927) Florida's largest city was Jacksonville. Logically, Florida's largest movie palace was here: the 2,211 seat Florida Theatre (1927, Robert E. Hall & Roy A. Benjamin, architects). The theatre was placed in the National Register in 1982. This theatre was in the heart of downtown on East Forsyth Street, and featured a popular open air roof garden above the auditorium. The Florida Theatre, while possessing a rugged Spanish-Mediterranean fortress like interior, had romantic "atmospheric" lobbies with Spanish tiled pent eaves overhung with flowering vines, and framing an open blue sky in the domed plaster above them. Various press accounts and anecdotes noted that the interior furnishings were provided by "Michael Angelo" (c.q.) Studios. One theatre historian points out a striking resemblance between the Florida and Tampa Theatre's atmospheric lobbies. He explains the similarity by noting that Michael Angelo Studios of Chicago was used to furnish the Florida Theatre and was "often used by Eberson," architect of the Tampa Theatre. In fact, the Michael Angelo Studios of Chicago was a wholly owned subsidiary of John Eberson's architectural firm. According to Eberson's son Drew, the staff



*Olympia interior after restoration.*



*Olympia Theatre – 1926.*

of Michael Angelo Studios, was none other than his dad, himself, his mother, and others. The late historian Jane Preddy interviewed Drew Ebersson in 1989 and reports his comments as follows:

*"Michael Angelo Studios was the name of our design team . . . About 30 people . . . They moved from theatre to theatre installing the plaster ornamentation, the statuary, trees and birds, painting the walls. They hung the banners my mother and sisters made. My job was ordering and placing the statuary, mapping out the stars, and generally seeing to it that things went well . . . The ornamentation for the walls and ceiling was cast plaster produced from clay molds. The fellow responsible was Rudy Schmidt, owner of the Schmidt firm in Chicago. The free standing sculpture we ordered from Caproni Studios . . . As for the lighting fixtures, we designed them ourselves . . . then had them made in Chicago by Pearlman. Father used a lot of pink light bulbs and since they were impossible to buy, he dipped them in pink paint . . . The tapestries? . . . Many of them were from a theatre supply company in New York . . . the furniture also . . . there, and from antique shops in New Orleans."*

The team would work for weeks, painting every surface in appropriate polychrome. They would reenter the theatre shortly before opening and "blitz" it with decorations. These always consisted of large, wooden high backed Spanish chairs — more like thrones — halberds and halyards hung with heraldic banners, sideboards, torchieres, wrought iron gates, and parchment shaded Spanish and Italian table lamps. Near every horizon along the sky would be dozens of stuffed birds, more hanging velvet banners, tropical flowers in pots and on hanging vines, and usually — only if John Ebersson himself was chief architect — there would be a stuffed peacock, tail features folded down, perched on one of the many overhanging false balconies along the facades of the fantasy villa. Surviving relics from the Michael Angelo Studios are exceedingly rare.

## Olympia Theatre

174 East Flagler Street, Miami, Florida

Our last glorious day will culminate in a visit to the Tampa Theatre's big sister. It was Florida's second largest theatre when built: Miami's 2,147 seat Olympia (John Ebersson, architect: built, 1925, opened 1926), on Flagler Street in downtown Miami.

This theatre was situated behind a 10-story office tower in which Ebersson himself maintained a branch office during construction. At opening night, February 18, 1926, Paul Whiteman and his 28 piece jazz orchestra played the grand finale, courtesy of George Merrick, developer of Coral Gables. This theatre had (and still has) an original Style-260 Special Wurlitzer 3/15 theatre pipe organ, one of the most popular the Wurlitzer Factory ever produced. It remains intact, and is the only original theatre organ installation in Florida. Through the years it has been played by Jesse Crawford, Eddie Dunstedter,

Stanleigh Mallotte, Don Miller, John Steele, Gaylord Carter, Walt Strony, Lyn Larsen, David Thurman, Diane Bish, Karl Cole and Darrell Stuckey, to name a few.

In November 1954, after years of declining attendance, the Olympia closed for the first time. It remained closed through 1955 and most employees were let go. It reopened February 10, 1956, as a first-run film palace again. In July 1971, the Olympia's owner applied for a demolition permit. At this time the Olympia's savior, 85-year-old businessman and philanthropist Maurice Gusman stepped in and purchased the building for a million dollars. Mr. Gusman gave another half million dollars to refurbish the 45 year old movie palace as a philharmonic hall. Unaware of their importance, the restoration architect removed what was left of the Ebersson signatures . . . birds, flowers and vines. Ebersson's original lighting and statuary were rearranged and altered. The theatre's Spanish corridors were paved over with red nylon carpet, thus the incomparable tile floors were lost from sight for almost two decades. They are back today, as you will see during your visit on Tuesday, May 30, thanks to a superb renovation and recreation by renowned Miami restoration architect Richard Heisenbottle. His historically sensitive renovation has uncovered much of the tile and removed modern false ceilings in some areas, revealing portions of previously hidden original Ebersson decor again to public view. Gusman turned over the Olympia to the Miami Philharmonic, but they soon mortgaged it for two million dollars to cover their budget deficit. After serious disagreements between Gusman and the orchestra leaders, Gusman paid off the mortgage, took back the theatre and gave it to the surprised city. The City of Miami has wished it did not have to operate the property, and the building has suffered from periodic lack of adequate funding. Fortunately, the State of Florida has given several major grants to upgrade the theatre and its facilities. The Olympia/Gusman was listed on the National Register in 1984. In September 1995, when the city tried to close the Olympia, movie star Sylvester Stallone appeared, in person, at a city commission meeting, causing a sensation, and giving 50-thousand dollars to keep the landmark open. He donated even more a year later. And so far the Olympia is still a working theatre, performing arts center!

The pipe organ, Wurlitzer Opus 1198, Style-260 Special, was installed in the Olympia Theatre in 1925. The organ then cost almost \$75,000. Today it is virtually irreplaceable. Over the years pests and old age had damaged the mechanical functions of the organ, in 1971 the South Florida Theatre Organ Society's (SFTOS) volunteers began to refurbish the instrument. The console, covered with 12 coats of paint, was stripped to its original solid mahogany finish and then varnished. Many of the air-driven electrical parts were replaced with thousands of transistors and diodes. Pipes were removed and cleaned of 50-years of dirt. A new cable was run from the pipe lofts to the console, which was moved from the stage to a box in the balcony. It took 40 people donating over 100,000 man-hours to complete the project. This was done at no charge to the City of Miami, which now owns the building and the organ. SFTOS members lovingly maintain the organ to this day.

## Lights! Camera! Action!

Florida's history with motion pictures extends beyond exhibition to film production. From 1908 to 1917 Florida was the major winter film production center. Hollywood, California was popular, but not pre-eminent until after 1915. In 1908 the U.S. film capital was New York. But Jacksonville vied equally with Chicago and Hollywood for the number-two spot.

Jacksonville was touted as "winter film capital of the world" until a fateful election in 1917, after which the rowdy, vulgar and often-unscrupulous film producers were run out of town. Jacksonville Mayor "Jet" Bowden was a film production booster, but the conservative citizenry was having none of it as they booted him out of office in 1917. It was then Jacksonville's roughly 30 motion picture studios began their immediate decline as sunshine and palm trees were not a monopoly in Florida, and California soon became epicenter of the film universe. Thus Florida lost out as a studio center but was not diminished as home to many yet to be built motion picture palaces.

Up until the Jacksonville election, major studios such as Biograph, Edison, Gaumont, Kalem, Keystone, Klutho, Luben and Selig regularly made feature photoplays in the state, using or leasing permanent studios in Jacksonville. Among notable Florida productions were Edison Studios' 1898 newsreel scenes of American troops debarking at Port Tampa for action in the Spanish American War. This production came only four years after the founding of the first U.S. motion picture studio by Thomas A. Edison. Later, many Keystone Cops comedies were filmed here. Lionel Barrymore and Oliver Hardy began their film careers in Jacksonville. The venerable D.W. Griffith who began in New York City as an actor for Biograph, directed several features in Florida, including scenes on the beaches of Fort Lauderdale and Miami Beach.

### Florida Theatre

SAINT PETERSBURG  
(1926 – 1967 Demolished)

Of course, not all of the magnificent movie palaces survived. Third largest of Florida's movie palaces was Saint Petersburg's 2,100 seat Florida Theatre, (1926, Roy A. Benjamin, architect), was demolished in 1967. It was on the northwest corner of South Fifth Street and First Avenue, within the eight story "Famous Players Theatre Building." It featured a very popular amenity of the day, a rooftop "garden" (a separate cabaret and nightclub venue.)

### Kirk of Dunedin

Happily at the Florida Convention, we will hear sounds from this great original Saint Petersburg organ, thanks to the hard work of Terry Charles, was rescued from the Florida

Theatre before it was demolished. That organ, Wurlitzer Opus 1384, was a Style-235 Special, a "Balaban 1" model, with three manuals and eleven ranks. This pipework became the nucleus of the famous Kirk of Dunedin organ. This organ has been greatly augmented over the years by its curator, Mr. Charles. It has both pipes and electronic voices today. It also contains most of the pipework from Wurlitzer Opus 2236, the "broadcast" organ from New York Radio studios and originally installed in the Palace Theatre, Lockport, New York, as Opus 1066. A three-manual Style-H Special (Style-H normally was 2/10), but 19 three-manual versions were made, today the Kirk organ is rated as being the equivalent of a 4/100 in its tonal capacities. It has been heard in concert by the leading organists of the world, from Virgil Fox and George Wright to Terry Charles and Donna Parker, who we will hear in concert here during the Convention.

The organ's original site, Saint Petersburg is only about 15-minutes from downtown Tampa, just across Tampa Bay to the west. Many trips from Tampa to Sarasota pass through Saint Petersburg on the way south to the towering and majestic Florida Skyway suspension bridge, Dunedin is further north on the coast, and about an hour drive from Tampa.

Before the organ was built, Famous Players Studio merged with Jesse Lasky Studios to form Paramount Pictures in 1916. Shortly Paramount created a new company to operate its nearly 1,000 owned and franchised theatres under the legendary brand of Paramount Publix. In Florida, the story of the movie palace is the story of Paramount Publix. In 1926-27, Paramount Publix, as it was then known, opened four of the most spectacular of the hundreds of theatres built or yet to be built in Florida. These four were (in order of size): Jacksonville's Florida Theatre, Miami's Olympia Theatre, Saint Petersburg's Florida Theatre, and the Tampa Theatre. These were opened while Paramount Publix held in reserve the completed but shuttered new 1,800 seat Polk Theatre in Lakeland.

Paramount used its financial clout to build hundreds of theatres. More often, in smaller cities, it induced local financiers and property owners to build the theatres, then leased them back to operate under the Publix banner. This happened many times in Florida, which eventually had some 100 Publix theatres. Eventually its successor, Florida State Theatres would operate approximately 130 theatres.

### Polk Theatre

What happened with the Polk Theatre in Lakeland is a telling example. In 1925 John E. Melton, a Lakeland real estate developer assembled land and financing to build a multi purpose office building, "anchored by a grand movie palace." He hired Italian born architect James E. Casale, from Tampa, who specified and designed an atmospheric auditorium. Casale, in press reports, credited his inspiration to Andrea Palladio's famed atmospheric *Teatro Olimpico* (1580) in Vicenza, Italy. (Note: historic namesake for Miami's Olympia.) It is more likely that Casale received his inspiration to build an atmospheric movie palace, especially one with a plaster ceiling and electric stars, not from Palladio, but from John Eberson.



Casale had opened his architectural office in Eberson's ten-story Tampa Theatre Building in 1925 at the time of its opening. He was obviously familiar with Eberson's work and techniques. Casale designed a lovely theatre in the Italian Renaissance style, though less exotic and opulent than Eberson's work. Perhaps austerity was due to the fact that Melton ran short of money. The Polk sat unfinished for a time. To obtain funding, the builder had entered into a Faustian agreement with Paramount Publix, which was his undoing. Publix took a lease on the uncompleted theatre to tie it up, apparently with no intention of opening it; Publix had other operations in Lakeland and was in no hurry to increase its operating costs by staffing the Polk... while likely not increasing overall revenue.

When the theatre was completed in spring 1927, Melton was stymied, unable to open the theatre, he could not lease out the stores either. Publix would not open the Polk Theatre and would not advance further funds, as Publix had done so often,

their apparent intention was to freeze out the partner. Which they did! The Polk finally opened December 22, 1928 only after Melton sold his interest in the theatre to Publix. It was, when it opened in 1928, the sixth largest movie palace in the state. The formerly parsimonious Publix then came up with \$65,000 to upgrade the house to sound for talkies.

A community based non profit corporation was formed in 1982 and purchased the theatre for \$300,000, to save and restore. This group secured a grant from the state, completed a major fund-raising effort and completed the restoration in October 1999. They had the Polk Theatre listed in the National Register in 1993. Today the restored Polk Theatre is a popular performing arts center with a very active schedule.

The 1927 Robert-Morton Theatre Organ originally was from Loew's Theatre in Canton, Ohio. It was installed in a pizza restaurant in Texas until it was acquired and moved to the theatre in the mid 1980s. Tom Drake a representative of Wicks Organ Company, Highland, Illinois, led a multi-year

restoration effort on the 11-rank organ. The Central Florida Chapter added another rank so the organ is now a 3/12. CFTOS maintains this grand organ, and Rosa Rio dedicated it October 18, 2002 with a concert.

## *Publix Theatres in Florida*

Florida's first major motion picture palaces went on the drawing boards shortly after the creation of Famous Players Lasky, which was founded on June 29, 1916. This happened when Adolph Zukor's Famous Players Studio merged with the Jesse Lasky Feature Play Company to form Famous Players Lasky Corporation. Paramount Studio lists this event as the beginning of Paramount Pictures. Edward Sparks was general manager for Publix in Florida and from his office in the Palmer Building in Jacksonville he oversaw the steadily growing chain. Under Sparks' leadership Publix gained total domination of the Florida market. After Publix was found to be a monopoly and broken up by court order in 1940, Mr. Sparks retired in 1941.

Typically, Publix created local partnerships in each city or region, buying into existing operations or forcing competitors to sell out. The story of the Leach family interests in Miami is very typical of Publix operations from 1917 through 1933.

## *Leach Family Saga in Miami*

In 1922 Miami's Leach family joined forces with Famous Players Lasky to form Paramount Enterprises of Miami, with Leach's initially enjoying controlling interest. Prior to this partnership, the family controlled many of Miami's early theatres. The Leach family apparently began booking Paramount films the same year Paramount was formed. The profits pouring into Paramount Enterprises (the Leach family concern) fueled the construction of ever larger and more elaborate dream palaces. Though Miami then was still a small

city (1920 census population: 29,571), it enjoyed a booming economy through 1926. A hurricane in September 1926 wiped out the Miami boom, and the town took years to recover. After this, the Leach family suffered financial reversals and was forced to turn over control to Publix. This approach of stepping in when owner/investors were financially weak, and seizing control, worked many times for Publix throughout the state . . . until 1933.

## *Paramount Breaks Up?* **NOT EXACTLY!**

Overextended, fighting the bottomed out economy of the Depression, and near insolvency, Publix entered voluntary reorganization in 1933. Thereafter Publix began spinning off its assets, selling theatres, and attempting to regain profitability during the worst years of the Depression. A 1940 consent decree order entered in U.S. Court finally wiped out Publix, and its assets were divided among regional companies. This is how Florida State Theatres came into being, inheriting former Florida Publix properties. Florida State Theatres was still a giant, but could not crush competition with the effortless aplomb of Adolph Zukor's former juggernaut.

No matter how many seats are remaining, Florida is very lucky to have saved most of its largest and most lavish movie palaces, putting them to use as performing arts centers – with theatre pipe organs! – which preserve for the public a glimpse of a fabulous and dazzling era, the likes of which we shall never see again.

We look forward to having everyone attend the 2006 ATOS Annual Convention and experience these wonderful theatres and the fabulous theatre pipe organs in May!

*Editor's Note: Some material in this article is based upon a more detailed, footnoted version first published in 1998 in Marquee, the Journal of the Theatre Historical Society of America.*



# Plan Now to Attend the 2006 ATOS Annual Convention

Florida's Gulf Coast  
May 24-30, 2006

*See Convention Registration Form printed on the inside front page of the Mailing Cover.*

## CHAPTER NEWS

CONTINUED FROM PAGE 50

IAN RIDLEY



Russell Holmes.

music, a well-known number depicting London, and an American selection, which included some lovely songs I had not heard before. We also had two very comprehensive selections, one from the pen of Irvin Berlin and the other from that well loved musical, *Oliver*. Both of these brought great acclaim from the audience. All too soon it was time for the concert to end, so after the demanded encore, our emcee brought a wonderful Sunday afternoon of theatre organ entertainment to a close. We wish all success to Russell in his new role with the Board of Directors of ATOS and a wonderful cruise.

### Woking Leisure Centre Sunday November 20 Wurlitzer Workshop with Len Rawle

This event, the fourth we have undertaken was again a great success. Out of an attendance of about 20, nine people registered to play in the 'open-console' session after Len Rawle's talk and demonstration. The rest just came to learn about the theatre organ as an



Youngster receiving help from Len.

instrument, and they were not disappointed.

Len started by recapping some of the differences between a theatre organ and a church organ. Then as before he asked each person attending "what they would specifically like to know about the theatre organ ... either from a technical standpoint or from the point of view of playing." He made notes at the time, and then assembled similar questions together. Then, using demonstrations where required, proceeded to go through them. As you can imagine the topics he covered were wide and various.

At the end of Len's seminar we had some lovely refreshment, which was provide by the ladies of our committee. At the same time we started our 'open-console' session, which continued until about 5:45 pm. This gave everyone wishing to play our 3/19 Wurlitzer plenty of time. Len was of course on hand throughout to give help and advice and it was good to see youngsters taking an interest in these instruments. It was a very rewarding day for us all. I certainly was one to benefit from Len's advice, as did all the players in attendance.

### Woking Leisure Centre Saturday December 17 Annual Christmas Program

It does not seem like a whole year since we did our last epic show, but once again it was time for our chapter committee and volunteers to make an early start and commit to a very long day in order to produce and stage our regular and acclaimed Christmas Show. This show is a regular feature of our Christmas celebrations and is performed twice during the day. Len Rawle had of course been planning this for some time and had assembled several guest performers as usual. As well as musical entertainment, this year we had Richard and Elliot Moore to provide a comedy aspect and a 16mm Mack Sennett silent movie, provided by projectionist and enthusiast Alan Wilmott. Some advance preparation was necessary, as once again, one of our guests was the wonderful soprano Sandie Stefanetti. It meant that some rehearsal with Len accompanying on the Wurlitzer was required. This took place on the day before with some final tuning of the Wurlitzer also. Earlier in the month Len had invited to his home for practice, another of our guests, James Singletery who plays the ukulele and sings in the style of that well-known entertainer of the war years, George Formby.

Early Saturday morning saw all hands

IAN RIDLEY



James Singletery and his ukulele.



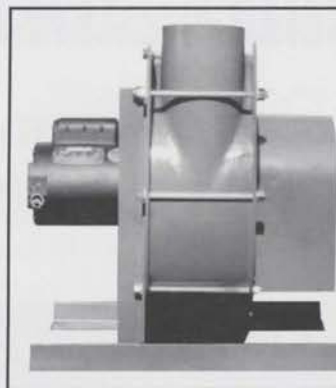
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*Sandie, the Aldrich Brothers and Len.*



*Richard entertains the audience.*



*A bell ringer playing the large bells.*

assembled in Wurlitzer Hall to fix up the decorations, rig a stage area and light it as well as rig and test the three television cameras plus one computer feeding the TV projection equipment. We have for some time been dissatisfied with the quality of the audio system provided in Wurlitzer Hall for such an event as this. The fixed loudspeakers are not very clear and there is no means of mixing a multi-miked show. So this year in the very short time available, two of our technically intrepid committee decided to install an alternative PA speaker system complete with sub-mixing desk at the rear of the hall... this believe me, was quite a venture. I have to say that this turned out to be well worth the work as for the first time we really had a superb sound system which warranted favourable comment from members of the audience. By 2:00 pm everything was just about ready, all rehearsals with our other guests, Christopher and Andrew Aldrich on Keyboard and Electronic Piano were completed. Doors were opened and our very large audience admitted.

The show opened with a blackout broken only by a spotlight, into which Len walked, and did the initial, welcome and introduction to Sandie and then played a number on the Wurlitzer. This got the show off to a good start with enthusiastic applause. Sandie, as well as singing some wonderful songs also acted as our compere and I must say did a fantastic job. The show consisted of music from Len on the Wurlitzer, some lovely songs from the finely tuned soprano voice of Sandie, and some favourite George Formby numbers from James with his ukulele. Also we had a wonderful contribution from Christopher and Andrew on Keyboards and a comedy act from Richard and Elliot accompanied by nautical numbers on the Wurlitzer. Projectionist Alan, with Len on the Wurlitzer also recreated the golden age of silent movies with a Mack Sennett film, which was well received by the audience.

The video system we now have in place at Woking, the lighting effects coupled with the new temporary sound system installed for the show, and of course the fantastic perform-

ances of all the artists concerned made our show a great success with the audience. Many kind comments were made by the large audience so we all felt gratified with our efforts. But then in two hours, after a short rest and some refreshment we had to do it all again!

The two performances were not quite the same, as in the evening we had some fantastic Christmas music from the 100 bells of the St. Lawrence Chobham Hand Bell Ringers who are often regulars on our show. Unfortunately they were busy in the afternoon so they could only join us later, being in great demand this time of year. These hand bells ranged in size from very small to very large, so with that number of bells and their amazing expertise, the sound was quite orchestral. The ringers played several wonderful pieces and also helped Len play out the end of the show. The evening performance, which was just as well received by the audience as the one in the afternoon, came to its spectacular end around 10:00pm. All chapter members involved were very tired by then, but the elation of a job well done, kept us going for over another hour while we dismantled everything.

As Chapter president I would like to thank all chapter members and artists who worked so hard to make the day such a great

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success. I would like to pay particular tribute to Len Rawle for all the time he puts into the planning and organisation of these spectacular annual events, and for the time he is prepared to devote to our chapter generally.

Ian Ridley

## MANASOTA

Charles Pierson, President  
931/924-0674

Sarasota, Florida. Sunday November 20 was a fun-filled afternoon for MTOS members as it was our 14th Anniversary Celebration. Our meeting began in the fellowship hall of Grace Baptist Church where special refreshments were served. The turnout was good, as we now have over 100 members and over 90 people attended the celebration. After some of the founding chapter members were introduced and information was given about our upcoming ATOS Annual Convention in Florida, everyone moved into the sanctuary for a program played by Dave Cogswell. Rather than play a formal program, Dave took musical requests beforehand and then played something for everyone, a veritable cornucopia of hit parade tunes known and loved by his audience. Dave made the Forker Wurlitzer sound great and many appreciative smiling faces were seen as members departed into the warm, sunny afternoon.

The MTOS Chapter was also recently featured on the Tampa based public television station, WEDU. The program was one of a series entitled *A Gulf Coast Journal*,

JIM WEISENBORNE



Dave Cogswell.

JIM WEISENBORNE



Ralph Wolf.

JIM WEISENBORNE



Rob Richards.

hosted by Jack Perkins who is best known as a former host of the A & E Network *Biography* series. The segment featured the Forker Wurlitzer at Grace Baptist Church and several chapter members, on the history of the chapter's first project, the Aeolian residence organ at the former Charles Ringling mansion in Sarasota. A brief interview with Rosa Rio was a highlight and also participating in the program were organists Dwight Thomas and Bill Vlasak.

Well-known club member, Tom Hoehn, no stranger to the Forker Wurlitzer, played our December program. Even though it was the Christmas season, Tom's program was not devoted entirely to Christmas songs and Santa melodies. Tom played his own elaborate concert arrangements, much to the pleasure of his audience. Tom is very comfortable playing in the pizza parlor style, so much so, that he boldly played requests shouted out by his enthusiastic audience and he gave the toy counter a workout. Thus ended another happy 70-degree "harsh" winter Sunday afternoon in Sarasota.

On January 22 Rob Richards and Ralph Wolfe entertained an audience of approximately 600 people with their piano/organ program. Ralph, now 87-years-old, especially pleased our "mature" audience with his piano solos. Rob seemed equally at home with his

JIM WEISENBORNE



Tom Hoehn.

solo numbers and showed off the Wurlitzer with his registration and skilled playing. With wit and humor, Ralph and Rob played a fine program, especially novelty tunes arranged for piano/organ. This reviewer saw many new faces in the audience and judging from the comments overheard, this "duo" team was a big hit with the public, many of who insisted that this team be invited back.

Our next concert was on March 12; with Simon Gledhill. If you are in our area come and visit and be sure to check out our website at [www.mtos.us](http://www.mtos.us)

Jim Weisenborne

## NEW YORK

Bernard Anderson, Chairman  
732/634-2320  
[roxymusic@comcast.net](mailto:roxymusic@comcast.net)

New York, New York. On Sunday November 6 British theatre organist Paul Roberts returned to New York Military Academy in Cornwall-on-Hudson, New York, and played an excellent concert for the New York

TOM STEHLE



Paul Roberts.

Chapter on the Academy's 4/33 Mighty Möller. Paul's choice of a wide range of popular musical selections, his accurate and lightening fast keyboard skills, and his wit and rapport with the audience made for a delightful afternoon of theatre organ entertainment. Since this was Paul's fourth concert at the Academy (also his 20th concert tour in America), his familiarity with the Möller facilitated his making full use of its vast orchestral, theatrical, and classical resources. Among the highlights of the concert was a medley of great popular tunes by Jimmy Van Heusen. To provide an additional bit of variety, Paul also played a few selections on the piano. Enthusiastic applause and a standing ovation brought Paul back to the console for an encore, and brisk sales of his CD's provided further evidence of the audience's desire to enjoy more of Paul's



Jeff Barker.

keyboard artistry. Thanks to Bob Welch, Lowell Sanders and Tom Stehle, the organ was tuned and concert ready, and thanks also to Calvin Fenton for production assistance.

Nelson Page hosted our Christmas Holiday Gathering on Saturday December 17 at his beautiful Lafayette Theatre in Suffern, New York, where members and guests had an opportunity to play and enjoy the Chapter's 2/11 Ben Hall Memorial Mighty Wurlitzer. Nelson provided a delicious spread of refreshments in the lobby during 'open-console' in the morning, as members took turns playing or just enjoying the company of fellow theatre organ enthusiasts. A short film of highlights from the 1970 New York Annual ATOS Convention was also shown. Organist Jeff Barker was at the console to play in the house, as the doors opened to admit the hundreds of patrons who came to enjoy the big screen classics feature film, *A Christmas Carol* starring Alistair Sim. As a special feature the Lafayette Brass Ensemble also joined in playing the house in with a splendid selection of Christmas carols. Donning his Santa Claus hat, Nelson welcomed the audience with a reading of Clement Moore's traditional poem, *The Night Before Christmas*. He then turned the show back over to Jeff Barker who did an excellent job accompanying the hilarious Laurel and Hardy silent comedy, *Big Business* before classic Christmas cartoons and the feature film got underway. In all, it was a wonderful way to catch the spirit of Christmas present. A special thanks to Nelson Page for his generous and warm hospitality in hosting the chapter for this delightful holiday gathering.

Meanwhile the holiday season was also a busy one for the chapter's two other Mighty Wurlitzers, our 2/10 at the Bardavon Theatre in Poughkeepsie and our 3/12 at the Middletown Paramount in Middletown, New York. Organist Rolf Krohn was at the Paramount organ to play for a Christmas stage show, while Organist Juan Cardona, Jr. played to a packed house, providing music before and after the Bardavon's December classic film

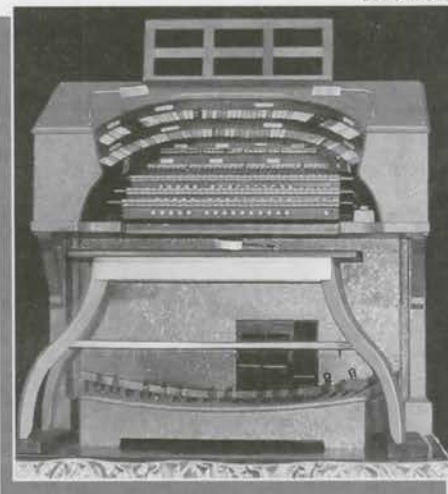
feature, *Raiders of the Lost Ark*. A week later the Bardavon Wurlitzer assumed a classical role as it joined with the Hudson Valley Philharmonic for their winter concert with West Point Cadet Chapel Organist Craig Williams at the console.

Tom Stehle

## PIEDMONT

Ernest Boyd, Jr. President  
931/542-9145  
tarfun@charter.net

Fayetteville, North Carolina. The Christmas season has come and gone and the Carolina Theatre (Greensboro) Robert-Morton got to play its part. The theatre's film series does a showing of one of the standard Christmas movies that always seems to draw a good crowd. This year it was *A Wonderful Life*, the show was to start at 7:30 on a Tuesday evening and the papers carried the story with that time. We had arranged for the organ to be used for a short sing-along and an edited down version of Laurel & Hardy classic *Big Business* before the main feature. We were concerned that most folks would miss the organ program but at 6:30 the theatre was full. It was a young crowd of college students and 30-something patrons.



Robert-Morton Console.



As theatre organ enthusiasts, Christmas came early for us.

On a side note the theatre management has taken a poll of films that people would like to see shown, and number 16 on the list was *Phantom of the Opera*. We think that's pretty good given the wide range of movies that are out and the lack of putting any category on the wish list. The theatre plans to meet this request and we hope this indicates an interest in these old films and may provide the much need spark to introduce the theatre organ to a younger crowd in this city.

You can always find a list of our programs on our web site along with a brief history of our many projects. Your questions are always welcome.

Buddy Boyd

## PIKES PEAK

Dave Weesner, President  
719/632-9539  
dnwdwa@aol.com

Colorado Springs, Colorado. The Pikes Peak Chapter resumed their Sacklunch Serenade for the Christmas Season the first Thursday of December and concluded on December 29. This is the first holiday season that we have presented free noontime concerts past the Christmas Holiday. This was one of the best-attended holiday concerts yet. We have over 1,200 attendees over the five-week period. They say that you always want to leave the audience wanting more, and that is exactly what took place. After the final program, many devoted Sacklunch Serenade attendees stood around asking questions about the organ and want a year round concert agenda. I guess we really make it look easy. Beginning the first week in May 2006, we kick off our 12th year of SLS. The success of this event is due to one person, Dave Weesner. We at PPATOS call him, "Mr. Sacklunch Serenade".

On December 11, a Christmas social was held at the home of Don and Owanah Wick. Doug Thompson of Ft. Collins, Colorado on the 2/8 Wurlitzer provided this year holiday music. Everyone enjoyed the musical potluck afternoon with 24 members and guests were in attendance.

Plans are being made for the upcoming year of musical events. The PPATOS is trying to establish a concert series for the summer. We have had two years of successful summer concerts on the fine instruments in the Colorado Springs area, and this year we are striving to firmly establish this as an annual event.

If you are interested in coming to Colorado Springs to see our fine instruments and would be interested in playing these instruments, please contact us. We looking forward to seeing you this summer and please check our website:  
[theatreorgans.com/PPATOS](http://theatreorgans.com/PPATOS).

Owanah Wick

## PUGET SOUND

Tom Blackwell, President  
 206/784-9203  
[tom@pstos.org](mailto:tom@pstos.org)

Seattle, Washington. Puget Sound Chapter members had its annual party at North Seattle's Haller Lake Community Club to celebrate the Holiday season. The mood was festive with appropriate decorations, plenty of munchies, an afternoon of organ music, and lots of friendly camaraderie. A highlight of the event was the presentation of Honorary Life Member status to long time member, Andy Crow. Not only has he made a name for himself as an outstanding organist and silent movie accompanist, Andy has been an active preservationist, playing a key role in the installation of several important theatre pipe organ installations in the area. A featured artist at several ATOS Annual Conventions, Andy was a regular performer at the three former local Pizza & Pipes restaurants, was an early chapter president and more recently served several years on the board of directors. Congratulations, Andy!

PSTOS is justly proud of the recent news received from Daniel Goltz, whose organ training is paid from our Homer & Jane



Andy Crow.

Johnson Memorial Scholarship Fund. A recent letter from him follows.

*Greetings from Walla Walla. The reason for this email is to share some very exciting news. Each year, the National Foundation for the Advancement of the Arts hosts a nationwide talent search among the nation's high school seniors. About 6,500 applications (CDs) are submitted, and of these, 25 musicians are chosen to receive an all expenses paid trip to Miami for a week where they will attend master classes, interviews, etc., and compete for over \$25,000 in prizes, including a \$10,000 first prize. I have just been notified that I am one of those 25 selected for this honor and the first*



Daniel Goltz.

*organist ever selected in the history of the program. If you would like to learn more about this program, their website is: [www.artsawards.com](http://www.artsawards.com). In addition, the top finishers are chosen to be Presidential Scholars for the Arts and are flown to Washington, D.C. to perform in J.F. Kennedy Center for the Performing Arts and also gain an audience with President Bush.*

*I would hope that the members of PSTOS recognize that they have played no small part in this success, because it is through their generosity that I have received such valuable training. It is something of which they can be justly proud. Sincerely, Daniel*

What a tribute to a fine young man! PSTOS is proud indeed!

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Jo Ann Evans

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## RIVER CITY

Bob Markworth, President  
402/573-9071  
kimballorgan1@msn.com

**Omaha, Nebraska** Since there is no chapter meeting in November due to the Thanksgiving Holiday, the December meeting is held early in the month so as not to interfere with other Christmastime parties and festivities.

This year, the Annual Chili-Feed Pot/Luck meeting was held on December 4 at the Markworth Residence. The weather appears to keep repeating itself yearly as with no exception; Sunday, December 4 was another crisp winter day with between 2-4 inches of snow accumulating Saturday night. However, the RCTOS faithful attended the afternoon event anticipating the theatre organ artistry of Tom Hoehn. Tom had flown in from a 60-degree Florida on Friday afternoon. He and wife Katie were in weather shock for a brief period of time. However, both are mid-westerners acquainted with winter weather, Tom being a native of St. Joseph, Missouri.

JERRY PAWLAK



Tom Hoehn.

Tom reassured the 95 members and guests that it was indeed winter like weather outside by performing various winter tunes and included many Christmas melodies throughout the program. Tom presented a very artistic and wonderful program along with a Christmas sing-along. All members and guests were in great voice as the decorated Markworth Residence and snowy terrain exuberated the first claims to the holiday season. Tom told us he released his first CD in late December recorded at Grace Baptist Church in Sarasota, Florida.

After the program all were treated to the Christmas Chili-Feed/Potluck featuring Joyce Markworth and other members delicious culinary favorites. Again, we give many thanks to Bob and Joyce Markworth for hosting this yearly event.

During the dinner hour 'open-console' was afforded to many members including our own young organist competitor Andrew Cullen. Then, as an added treat, Tom Hoehn

presided at the console as the 'unplugged' Tom entertained with audience requests for another hour or so.

Some chapter volunteers assist Bob Markworth in exposing the theatre pipe organ to interested groups who may have never had the experience to see the theatre pipe organ up close and personal.

In early December, Jerry Pawlak at the Markworth Kimball, entertained a group of 80 who exclaimed "we didn't know what we were getting into." Everyone left the program voicing that they had a great time and when could they come again for more. The program includes a chamber slide presentation, chamber tour, program, sing-along, a short silent movie and an explanation of the advantages of ATOS and chapter membership.

There was a special surprise attraction when Ken Double makes his first appearance at the Markworth Kimball on Saturday, March 11 for chapter members, their guests and friends of the theatre organ. We will have more regarding this program next time!

The 2006 AGO Regional Convention will be held in the Omaha/Lincoln, Nebraska area. We are pleased to announce that AGO has scheduled a dinner concert featuring Brett Valliant at the Markworth Residence on May 8. In addition, Brett will be presiding at the Markworth Kimball on Sunday May 7 in a "Pizza & Pipes Extravaganza" concert for chapter members, their guests and friends of the theatre organ. For more information contact Bob Markworth at 402/573-9071 (kimballorgan1@msn.com) or Jerry Pawlak at 402/421-1356 (gpawlak@neb.rr.com).

Jerry Pawlak

## ROCKY MOUNTAIN

Jim Burt, President  
719/388-9101  
jimburt@frontier.net

**Denver, Colorado.** We had it all! From hymns of praise, spirituals, sing-alongs, to New Orleans Jazz in our November "Got

Gospel!" Social held on November 18 at Holiday Hills Ballroom, home of George (George Wright Digital theatre organ console) and Victor (Grand Piano). Kathy Brayton and Irene Schaefer on piano and organ respectively started us off, then Frank Perko, (a face out of our past) followed by Bev Bucci and Lee Traster kept things moving along. Ten-year-old Micah Cohoon, accompanied on the organ by Jim Calm, blew us away with a voice and the poise of rock star. Somewhere in there Bev Bucci, Jim Calm and Bob Castle continued our journey into the world of Gospel. Local Gospel Singer Lee Morris (a favorite of Rocky Mountain Chapter) treated us to her velvety contralto rendition of several lesser-known spirituals. Wrapping up our program with some good ole New Orleans jazz, George Sawaya on Clarinet and Bev Bucci on George and Lee Traster on Victor . . . priceless! We truly "Got Gospel!"

We enjoyed our annual Christmas Potluck and White Elephant Bingo Party, at Holiday Hills Ballroom on December 4. The food was wonderful, (we have lots of good cooks as members), some of the white elephants were outrageous and some highly coveted changed hands several times, and of course Santa arrived to make sure who was naughty and who was nice. Our member artists celebrated all the festivities with a background of carols and other Christmas music; it was a wonderful way to put everyone into the Christmas Spirit.

Priscilla Arthur

BILL KWINN



Micah Cohoon.

BILL KWINN



(L-R) Lee Traster, George Sawaya, Bev Bucci & Jim Calm.

## SIERRA

Craig Peterson, President  
916/682-9699  
craigapeterson@cs.com

**Sacramento, California.** Each November Sierra Chapter joins the Grant Union High School Alumni Association for a concert on the George Wright Memorial 4/21 Wurlitzer at Grant Union. This year's artist was Simon Gledhill and he presented a wide range of selections to us with his usual energy, emotion, technique and great registrations. Simon received a well-deserved standing ovation.

We held our annual Christmas party in December with Tom Thompson playing us into our potluck lunch. After the election of officers for 2006 and an update on our chapter web page by Dave Sauer there was 'open-console' on the chapter's 3/13 George Seaver Memorial Wurlitzer. Tom Thompson started the 'open-console' was then followed by other chapter members.

Thank you to Dave Moreno and his assistants for preparing these two fine instruments for our enjoyment.

Sadly, in November, we lost one of our earliest members, Bernice Cline. Bernice and her husband, Harry, were Sierra Chapter members for over 30 years. All who met her loved Bernice, and she will be missed by all of us in Sierra Chapter.

Pete McCluer

## SOUTHERN JERSEY

Joseph Rementer, President  
856/694-1471

Franklinville, New Jersey. At the annual

FRED OLTMANN



Janet Norcross at Brook organ.

FRED OLTMANN



Louis Rabouin.

business meeting for the election of officers on November 13, we reelected the existing officers. Thus, the officers for 2006 are: Joe Rementer, President; Harry Bellangy, Vice President; Ernest Wurth, Treasurer and Marion Oltmann, Secretary. They had done a great job during 2005 and were willing to continue in office for another year. The meeting was held in the home of Walter and Mary Brook who have a large and beautiful Conn 620 three-manual organ. After the business part of the meeting it was 'open-console' time. Most of the members played. Then the meeting was adjourned to one of the better local restaurants for dinner.

Our Christmas celebration was on Saturday December 17 in the Rementer's basement, which should, more properly, be called the "Music Room." It has a three-manual Allen analog theatre organ, an upright piano, and, wonder of wonders, a 3/20 real pipe organ. The theme of the afternoon was play music, eat food and have fun. With no short-

age of organists there were Christmas songs and carols constantly heard in the room. Food was plentiful and served buffet style as Theresa Rementer, Joe's wife, coordinated the food and provided the main entree. Delicious!

Harry Bellangy, chapter Vice President, had the pleasure of helping to show professional organists, Donna Parker and Rob Richards, through the organs installed in the Atlantic City Boardwalk Hall, formally called Convention Hall. Harry is on the Board of Directors of ACCHOS, the group that is rehabbing the organs. Donna and Rob were in Atlantic City for daily appearances during December in The Quarter, a restaurant in the Tropicana Casino. There are two pipe organs in Boardwalk Hall. The larger of the two is a huge Midmer Losh 7/449 in the main hall. The smaller is a Kimball 4/55 that is used to provide music in the building's ballroom. Neither instrument is playing at present due to the work being undertaken.



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> Banquet with Jim Riggs - Babson College, 4/18 Wurlitzer  
Sunday > Jelani Eddington & David Harris - Shanklin Music Hall, 4/34 Wurlitzer,  
Mason & Hamlin Ampico Grand Piano  
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FRED OLTMANN



John Breslin at Rementer organ.

This disappointed the two guests but they were amazed at the installations and were looking forward to a future visit when the organs could be played.

Southern New Jersey is an area where it is possible and practical to have membership in several theatre organ chapters. We are in the Delaware Valley just across the Delaware River from Philadelphia, Pennsylvania. Here is a lineup of chapters near to Southern Jersey TOS: Delaware Valley, Garden State, Dickinson, Friends of the Wanamaker Organ and the Atlantic City Convention Hall Organ Society. It is not unusual to find many of our members, like Harry Bellangy, are also members of other nearby groups. Of course, the advantage is the widening of our exposure to the activities of many chapters; we get to more concerts and social events.

The Broadway Theatre, Pitman, New Jersey, the home of the 3/8 Kimball that we used for playing silent movie programs, overtures and intermissions is still closed due to bankruptcy in March 2005. The future of this



FRED OLTMANN

Nathan Figlio.

beautiful Kimball is still in doubt and has us deeply concerned. It is original to the theatre and had been completely restored by the chapter.

Our work in the left chamber of the Cinnaminson High School 3/16 Wurlitzer is almost completed. We have brought the organ to good playable condition so that the school could use the instrument for its Christmas season music programs. The work in the right pipe chamber will be finished much faster than the left chamber because it is in much better condition. Then reconditioning of the console starts. The end of work on this organ is almost in sight.

Fred Oltmann

## SOONER STATE

Bill Rowland, President  
918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's November and December meetings had to be cancelled due to repair work on the roof of the Tulsa Technology School building in Broken Arrow. The Robert-Morton console and pipes were covered for protection. We hope to be back soon to enjoy our Robert-Morton!

Members of Sooner State were able to enjoy holiday music at the Philbrook Museum of Art in Tulsa. We had this delightful experience last year and 'open-console' on the pipe organ this year was presented by Sam Collier, Carolyn Craft, Dick Deaver, Bonnie Duncan, Joyce Hatchett, Jeanette Maxfield, Bill Rowland, and Dorothy Smith. Again this was a truly wonderful experience!

Dorothy Smith

BILL ROWLAND



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This French-style console was built for Jack Darr of Irvine, California.

## SUSQUEHANNA VALLEY

Sam Groh, President  
717/534-2470  
TallPipes@msn.com

York, Pennsylvania. Now that a Mighty Wurlitzer has returned to the Capitol Theatre in York, the process of rebuilding Theatre in York, the process of rebuilding interest in the chapter continues under the guidance of President, Sam Groh and a cadre of dedicated volunteers.

Our November event was a general membership meeting to which we invited the folks from the Free State Theatre Organ Society in Catonsville, Maryland near Baltimore. Featured artist was Bob Lachin from Free State. His delightful two-part program included a nice variety of tunes from patriotic to Broadway. During the intermission, our chapter held a brief meeting. Members of both chapters took advantage of the 'open-console' that followed the feature presentation.

In December, classical organ stylist Rudy Lucente got us ready for the holidays with a program of traditional Christmas music.



Bob Lachin.

Rudy is an Assistant Organist at the Grand Court Organ (formerly Wanamaker's) and a holiday staff organist at Longwood Gardens. He confessed that this was only the second time he had played a concert on a theatre organ and he had high praise for the instrument. Joining Rudy for several numbers and to lead a sing-along was operatic soprano Amanda McDonald.

Just before Christmas, the Capitol Theatre revived an old tradition and asked the chapter to provide organ music before each showing of that wonderful classic *White Christmas*. This year's volunteers were Terry Nace, Ivan Spahr, Glenn Thompson and your reporter. Thanks guys!

Plans for the spring include a Champagne Brunch with organ virtuoso Bob Ralston on April 1 & 2 and a program featuring highlights from the history of silent films with

DUSTY MILLER



Rudy Lucente & Amanda McDonald.

silent film collector and expert Joseph Echart on May 21. Don Kinnier will be at the console. You are invited to join us!

Dusty Miller



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# Pipe Piper

CONTINUED FROM PAGE 14

## WASHINGTON

- ▶ **Bellingham**  
**Mt. Baker Theatre**  
106 North Commercial  
2/10 Wurlitzer
- ▶ **BREMERTON**  
Community Theatre  
2/11 hybrid  
Masonic Temple  
2/8 Wurlitzer
- ▶ **EVERETT**  
Everett Theatre  
2911 Colby Avenue  
3/16 hybrid
- ▶ **MT. VERNON**  
**Lincoln Theatre**  
2/7 Wurlitzer
- ▶ **OLYMPIA**  
Washington Center for the  
Performing Arts  
512 Washington Street S. E.  
3/25 Wurlitzer
- ▶ **PULLMAN**  
Physical Sciences Building  
Washington State University  
2/7 Robert-Morton
- ▶ **RAYMOND**  
**Raymond Theatre**  
2/5 Wurlitzer
- ▶ **SEATTLE**  
Franklin High School  
3013 South Mt. Baker Avenue  
3/13 Kimball  
Haller Lake Improvement Club  
12579 Desmore  
3/8 Wurlitzer-Marr & Colton  
**Paramount Theatre**  
907 Pine  
4/20 Wurlitzer
- ▶ **SPOKANE**  
First Nazarene Church  
North 9004 Country Homes Blvd.  
3/16 Wurlitzer
- ▶ **TACOMA**  
**Temple Theatre**  
29 St. Helens  
2/9 Kimball
- ▶ **WENATCHEE**  
Wenatchee Valley Museum  
& Cultural Center  
2/9 Wurlitzer
- ▶ **WEST SEATTLE**  
Hokum Hall  
7904 35th Avenue S. W.  
2/10 Wurlitzer

## WEST VIRGINIA

- ▶ **HUNTINGTON**  
Keith-Albee Theatre  
4th Avenue @ 10th Street  
2/7 Wurlitzer/hybrid plus additions  
(Theatre has reportedly closed.  
Check status.)

## WISCONSIN

- ▶ **BARABOO**  
**Al. Ringling Theatre**  
136 Fourth Avenue  
3/8 Barton
- ▶ **GREEN BAY**  
**Meyer Center for the Arts**  
(formerly Fox Theatre)  
Washington Street  
2/8 Wurlitzer

- ▶ **HUDSON**  
Phipps Center for the Arts  
1st & Locust  
3/15 Wurlitzer
- ▶ **MADISON**  
**Oscar Mayer Theatre**  
(formerly Capitol Theatre)  
211 State Street  
3/14 Barton
- ▶ **MILWAUKEE**  
Organ Piper Music Palace  
4353 South 108th (Greenfield, WI)  
3/27 Kimball-Wurlitzer  
Oriental Theatre  
Farwell & North Avenues  
3/38 Kimball  
Pabst Theatre  
144 East Wells  
4/20 Möller/hybrid  
**Riverside Theatre**  
116 West Wisconsin Avenue  
3/14 Wurlitzer
- ▶ **RACINE**  
Theatre Guild Playhouse  
2519 Northwestern Avenue  
2/7 Wurlitzer
- ▶ **SHEBOYGAN**  
Sheboygan Theatre for  
Performing Arts  
3/10 Kimball
- ▶ **WAUSAU**  
**Grand Theatre**  
415 Fourth  
3/8 Kilgen

## AUSTRALIA

### S.A. AUSTRALIA

- ▶ **GOODWARD**  
(suburb of Adelaide)  
Capri Theatre  
141 Goodwood Road  
(Corner of Gilbert Street  
& Goodwood Road)  
4/29 Wurlitzer/hybrid

### QUEENSLAND

- ▶ **BRISBANE**  
Kelvin Grove College Auditorium  
3/Christie

### NSW AUSTRALIA

- ▶ **MARRICKVILLE**  
Marrickville Town Hall  
2/11 Wurlitzer
- ▶ **CAMPSIE**  
Orion Function Centre  
3/17 Wurlitzer

### VICTORIA

- ▶ **MALVERN**  
Malvern Town Hall  
Glenferrie Road  
3/17 Compton
- ▶ **BRIGHTON**  
Dendy Theatre  
Church Street  
3/15 Wurlitzer
- ▶ **COBURG**  
Coburg Town Hall  
Bell Street  
2/9 Christie/Blackett and Howden

- ▶ **MOORABBIN**  
Kingston City Hall  
(Moorabbin Town Hall)  
Corner South Road & Nepean Hwy.  
4/21 Wurlitzer  
Regent Theatre  
Collins Street, Melbourne  
4/36 Wurlitzer

## WESTERN AUSTRALIA

- ▶ **NEDLANDS**  
John Leckie Music Centre  
Melvista Avenue  
3/12 Compton

## CAPITOL TERRITORY

- ▶ **CANBERRA**  
Albert Hall  
3/9 Compton

## DENMARK

- ▶ **HORNSTRUP/VEJLE**  
Hornstrup Forsamlinghaus, Vejle  
(Village Hall, Hornstrup, Veji)  
private collection open to the public  
3/11 Christie

## CANADA

### BRITISH COLUMBIA

- ▶ **VANCOUVER**  
**Orpheum Theatre**  
884 Granville  
3/13 Wurlitzer

### ONTARIO

- ▶ **ANCASTER**  
Ancaster High School  
Jerseyville Road  
3/17 Warren
- ▶ **KINGSTON**  
Church of the Redeemer  
Kirkpatrick Street  
3/21 Kimball  
Hockey Rink, Queen's University  
207 Stuart  
3/19 Hilgreen-Lane
- ▶ **RENFREW**  
The O'Brien Theatre  
Raglan Street South  
3/7 Robert-Morton/Warren hybrid
- ▶ **TORONTO**  
Casa Loma  
1 Austin Terrace  
4/18 Wurlitzer
- ▶ **WINDSOR**  
St. Peter and St. Paul Maronite  
Catholic Church  
166 Tecumseh West  
2/7 Wurlitzer

## FRANCE

- ▶ **NOGENT-sur-MAME**  
Pavillon Baltard  
4/15 Christie

## GERMANY

- ▶ **BERLIN**  
**Babylon Theatre**  
Filmkunsthaus Babylon  
(Babylon Film Museum)  
Rosa-Luxemburg-Str. 30  
2/14 Phillipps  
Staatliches Institut fuer  
Musikforschung  
Preussischer Kulturbesitz  
Tiergartenstrasse 1  
D-10785 Berlin  
4/16 Wurlitzer
- ▶ **DORTMUND**  
Deutsche Arbeitsschutz-Ausstellung  
(DASA)  
(Federal Museum for  
Protection at Work)  
2/4 Link/hybrid
- ▶ **DÜSSELDORF**  
BLACK BOX Kino im Filmmuseum  
Schulstr. 4, 40213  
2/8 Welte (German Welte)
- ▶ **FRANKFURT-ON-MAIN**  
German Film Museum  
2/6 Wurlitzer
- ▶ **HAMBURG**  
North German Broadcasting Corp.  
(NDR)  
3/24 Welte
- ▶ **HEIDELBERG**  
Kings Hall Heidelberg Castle  
2/19 Oskalyd
- ▶ **LEIPZIG**  
Grassi-Museum  
2/ 8 Welte
- ▶ **MANNHEIM**  
County Museum for  
Technology and Labour  
2/8 Welte
- ▶ **POSTFACH**  
Aug. Laukhuff GmbH & Co  
D-97984 Weikersheim  
(Information on concerts:  
[laroli@aol.com](mailto:laroli@aol.com))  
3/11 Moller
- ▶ **POTSDAM**  
Filmmuseum Potsdam  
Marstall am Lustgarten  
(Breite Straße 1A), 14467 Potsdam  
2/10 Welte (German Welte)

## JAPAN

- ▶ **TOKYO**  
**Mitsukoshi Department Store**  
3/12 Wurlitzer

## NETHERLANDS

- ▶ **STEENWIJK**  
de Meenthe  
4/29 Strunk
- ▶ **VOORBURG**  
CBS-building  
3/11 NOF/VARA 'Standaard'  
The NOF/TIVOLI  
2/4 Standaard
- ▶ **AMSTERDAM**  
City Theatre  
4/17 Strunk  
Tuschinski Theatre  
4/10 Wurlitzer/Strunk

- ▶ **SCHIEDAM**  
"Theatre a an the Schie"  
3/11 Standaard
- ▶ **PERNIS**  
Geref. Jeugdgebouw  
3/6 Compton
- ▶ **LEEWARDEN**  
Pniëlkapel  
2/10 Standaard
- ▶ **MIDDELBURG**  
Gehoorzaal  
3/11 'Compton  
(Zeeuwse Theatre Orgel Stichting)
- ▶ **HILVERSUM**  
AVRO-studio  
4/18 Standaard/Compton

## NEW ZEALAND

- ▶ **Avondale, Auckland**  
Hollywood Cinema  
3/15 Wurlitzer
- ▶ **TOURONGA**  
Bay Court Theatre  
2/10 Wurlitzer

## POLAND

- ▶ **WARSAW**  
Muzeum Techniki Fundacja Artibus,  
Warszawa  
(Technical Gallery and Foundation  
Artibus, Warsaw)  
2/8 Wurlitzer

## REPUBLIC OF SOUTH AFRICA

- ▶ **CAPETOWN**  
Nico Malan Theatre  
2/8 Wurlitzer
- ▶ **PRETORIA**  
City Hall  
Kimball 4/106
- ▶ **RANDBURG**  
Afrikaans Presbyterian Church  
3/15 Wurlitzer

It is known that there are a very few other theatre organs in the Republic of South Africa, however status and locations are not presently known.

## SWITZERLAND

- ▶ **DEGERSHEIM**  
Dream Factory  
9113 Degersheim (in der Nähe  
von Flawil, nördl. Toggenburg)  
3/15 Wurlitzer
- ▶ **Genf**  
Collège Claparède  
61 chemin Fossard  
1231 Conches (Nähe Genf)  
3/8 Wurlitzer
- ▶ **SERVION**  
Café-Théâtre Barnabé  
1077 Servion  
4/44 Welte

## UNITED KINGDOM

- ▶ **ABINGDON**  
Abbey Hall  
Abingdon, Oxon  
4/10 Compton (plus Melotone)
- ▶ **ALBOURNE**  
Singing Hills  
17 Orchard Close  
Southwick, W. Sussex BN42 4NJ  
2/5 Wurlitzer and 3/23 Wurlitzer
- ▶ **ASHBOURNE**  
Pipes In The Peaks  
Dovedale Garage  
Thorpe, Ashbourne, Derbyshire  
3/10 Compton
- ▶ **BARRY**  
The Memorial Theatre  
Barry, South Wales  
4/15 Christie
- ▶ **BELPER**  
Organ Loft  
Derbyshire  
3/10 Compton (plus Melotone)
- ▶ **BLACKPOOL**  
**Tower Ballroom**  
3/14 Wurlitzer  
**Opera House**  
3/13 Wurlitzer
- ▶ **BOURNEMOUTH**  
The Pavilion Theatre  
Westover Road  
Bournemouth, Dorset BH1 2BU  
4/24 Compton
- ▶ **BIRCOTES**  
Bircotes Social Welfare Hall  
3/9 Christie
- ▶ **BRIGHOUSE**  
Brighouse Ballroom  
73 Bradford Road, W. Yorkshire  
3/10 Wurlitzer
- ▶ **BRIGHTON**  
The Dome  
4/40 Hill Norman & Beard (Christie)
- ▶ **BRISTOL**  
Eden Grove Methodist Church  
523 Filton Ave, Horfield BS7 0QF  
3/11 Compton
- ▶ **COATBRIDGE**  
Summerlee Heritage Museum  
Coatbridge, Scotland  
3/7 Compton and 4/10 Compton  
under renovation
- ▶ **CLYDEBANK**  
Clydebank Town Hall  
Scotland  
3/10 Wurlitzer
- ▶ **ESTON**  
James Finnegan Hall  
Fabian Road, Middlesbrough  
3c/8 Wurlitzer (Coupler top manual)
- ▶ **GOSPORT**  
Thorngate Hall, Bury Road  
Gosport, Hampshire  
3/13 Compton
- ▶ **GREENLAW**  
New Palace Centre  
Todholes, Greenlaw  
Berwickshire, TD10 6XD  
4/24 Hillsdon and 3/7 Christie
- ▶ **HOWDEN**  
Howden-le-Wear  
3 Edendale Crescent, Howden  
3/12 Wurlitzer
- ▶ **ILFORD**  
St. John Vianney RC Church  
Clayhall, Essex  
3/7 Compton (plus Melotone)
- ▶ **IPSWICH**  
Castle Hill UR Church, Ipswich  
3/7 Christie
- ▶ **LEICESTER**  
Compton Lodge  
Sapcote Road  
Sapcote, Leicester  
4/12 Compton
- ▶ **LONDON**  
The Apollo, Hammersmith  
4/15 Compton  
Harrow  
**Gold's Gym (The ex Granada)**  
3c/8 Wurlitzer  
Kilburn  
**Gaumont State**  
4/16 Wurlitzer  
**The New Gallery**  
Regent Street  
2/8 Wurlitzer  
**Leicester Square**  
Odeon Cinema  
5c/16 Compton (plus Melotone)  
**Tooting**  
Granada Cinema  
4/14 Wurlitzer  
EMD. The ex Granada  
Walthamstow. Closed.  
3/12 Christie
- ▶ **LOUTH**  
Town Hall  
Near Lincoln, Lincolnshire  
3/7 Compton
- ▶ **OLDHAM**  
Bluecoat School  
3/7 Christie
- ▶ **OSSETT**  
Ossett Town Hall  
3/13 Compton/Christie
- ▶ **PETERBOROUGH**  
Regional College  
Eastfield Road, Peterborough  
2/9 Wurlitzer
- ▶ **PORTSLADE**  
Portslade Town Hall  
Victoria Road, Sussex  
3/18 Compton/Christie
- ▶ **RYE**  
Thomas Peacocke College  
The Grove, Rye, Sussex  
2/6 Wurlitzer
- ▶ **RYHOPE**  
The Community Centre  
Ryhope Street, Sunderland  
3/9 Compton
- ▶ **SHREWSBURY**  
Buttermarket Theatre  
Howard Street  
3/10 Wurlitzer
- ▶ **SHEFFIELD**  
City School  
Stradbroke Road Sheffield  
3/14 Compton
- ▶ **PENISTONE**  
Paramount Cinema  
Shrewsbury Road, Sheffield  
4/9 Compton
- ▶ **ST. ALBANS**  
St. Albans Music Theatre  
Camp Road, St. Albans, Herts  
3/10 Wurlitzer & 3c/6 Rutt

- ▶ **STOCKPORT**  
**Plaza Cinema**  
3/11 Compton  
Stockport Town Hall  
Wellington Road South, SK1 3XE  
4/20 Wurlitzer
- ▶ **SOLIHULL**  
Fentham Hall  
Hampton-in-Arden, Birmingham  
3/11 Compton (plus Melotone)  
National Motorcycle Museum  
Solihull  
3/27 Wurlitzer
- ▶ **SOUTHAMPTON**  
**The Guildhall**  
West Marland Road  
Southampton, Hampshire  
4/31 Compton (plus Melotone)  
(dual console classic and theatre)
- ▶ **STEVENAGE**  
Gordon Craig Theatre  
Lytton Way  
3/13 Christie
- ▶ **SPALDING**  
Burtey Fen Collection  
3 Burtey Fen Lane, Pinchbeck  
2/8 Wurlitzer & 3/12 Compton
- ▶ **THURSFORD**  
The Thursford Collection  
Thursford Norfolk  
3/19 Wurlitzer
- ▶ **TYWYN**  
Neuadd Pendre  
Mid Wales coast  
3c/9 Wurlitzer
- ▶ **WESTON-SUPER-MARE**  
The Odeon  
Weston-Super-Mare, North Somerset  
3/6 Compton (plus Solo Cello)
- ▶ **WINDSOR**  
Old Windsor Memorial Hall  
Straight Road, Berks  
3/12 Compton
- ▶ **WOKING**  
Woking Leisure Kingfield Road  
Old Woking, Surrey  
3/19 Wurlitzer
- ▶ **WOLVERHAMPTON**  
Church of The Epiphany  
Lymer Road, Oxley  
Compton  
Wolverhampton Civic Hall  
North Street  
West Midlands WV1 1RQ  
4/44 Compton  
2nd Wurlitzer console  
under development
- ▶ **WOODHALL SPA**  
Kinema in the Woods  
Woodhall Spa, Lincolnshire  
Compton 3/9
- ▶ **WORTHING**  
Worthing Wurlitzer Assembly Halls  
Stoke Abbott Road, Sussex  
3/23 Wurlitzer
- ▶ **WYTON**  
Wyton House  
Sawtry Way, Wyton, Kings Ripton  
Huntingdon, Cambs PE28 2DT  
3/20 Wurlitzer & Compton 4/16

# Technical Assistance Program

Several years ago, the ATOS Board of Directors initiated a program, by which Chapters which either own or are totally responsible for the maintenance of a theatre pipe organ installed, or to be installed in an essentially public venue, can receive advice from a qualified organ technician. The Technical Assistance Program assists those in need of professional consultation, to better access a technician familiar with high-pressure theatre instruments.

We are all very familiar with installations, restorations and improvements, which have been compromised do to lack of professional advice up front, often wasting much time and money in the process. This program is designed to encourage Chapters to seek expert technical advice **before** attempting costly installation, maintenance, or upgrading, which might otherwise be done incorrectly.

Under the terms of this program, ATOS will provide partial payment of the transportation costs (currently up to \$250) and partial payment (currently up to \$250) of the fee charged by the professional technician. The Local Chapter is responsible for the remainder of the costs involved. The program is **not** designed to assist with the payment for actual work done by technicians or their assistants, but to help Chapters in obtaining the best possible technical advice **before** embarking on any installation or program of restoration, refurbishment, upgrading, or enlargement. (ATOS Endowment Fund grants are available for assistance with the actual work involved in these various projects.) Funding for this program is budgeted annually by the ATOS Board of Directors. It will be provided as long as budgeted funds are available during any fiscal year, and will be provided to Chapters on a first come - first served basis

The President of any ATOS Chapter interested in using this service is invited to contact the Chairman of the ATOS Technical Assistance Program, Cory Wright, to obtain a copy of the program application and list of guidelines.

Cory Wright • 2107 S. Grand Blvd.  
St. Louis, MO 63104  
Telephone: 314/678-0896  
Email: [wright@atos.org](mailto:wright@atos.org)

## THE ORGAN HISTORICAL SOCIETY

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# ATOS ENDOWMENT FUND

## GRANT MONEY IS AVAILABLE

Is your Chapter planning a project or program which will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical artform or a project or program of particular historical or scholarly merit? Grant money from the interest earned by the ATOS Endowment Fund is available to assist Chapters with such projects or programs, and Chapters are encouraged to submit an application for a grant to the Endowment Fund Board of Trustees. Now is the time for your Chapter representative to request a grant application form so your completed application may be returned and postmarked by **April 1, 2006**, at the very latest.

The Endowment Fund Board of Trustees will review all completed applications so returned. The recommendation of that group will then be reviewed by your ATOS Board of Directors, which makes the final decision.

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, Robert D. Davidson, (Vice President of ATOS). He may be contacted by mail at 9448 117th Street N, Seminole, Florida 33772-2715, by e-mail at [davidson@atos.org](mailto:davidson@atos.org) or by telephone at 727-392-7518.

# *A Call For Papers*

The Simonton Literary Prize has been established in honor of Richard C. Simonton, founder of American Theatre Organ Enthusiasts, the organization now known as the American Theatre Organ Society. Its purpose is to encourage and award original research, scholarship, and writing in the areas of theatre pipe organ history, restoration, and conservation. A monetary prize, certificate, and publication in THEATRE ORGAN shall be awarded winning entries.

## **Competition Rules and Regulations**

1. The Simonton Literary Prize competition is open to anyone, except present officers or staff of the American Theatre Organ Society or their families.
  2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.
  3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.
  4. Entries are to be submitted in triplicate, typed or printed, double-spaced, and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5000-7500 words in length. Use of the ATOS Archives, photos and other illustrations are encouraged.
  5. Entries must be clearly marked, "Submitted for Simonton Literary Prize Competition." Furthermore, the author must include a signed statement that he or she, "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.
  6. Except as provided above, copyright ownership otherwise remains with the author.
  7. Entries are to be postmarked by April 15, 2006, and be submitted to:  
Jeff Weiler, Chair  
ATOS Education Committee  
1845 South Michigan Avenue, #1905  
Chicago, Illinois 60616
- Entries shall not be returned.
8. Winners shall be notified on or about June 15, 2006. Award certificates shall be presented at convention where possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society, to personally accept their award.
  9. One award shall be offered each year, comprised of a certificate and a \$1000 monetary award.
  10. Submissions shall be reviewed by a panel consisting of the Journal Editor, Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.
  11. Awards may be distributed prior to publication in the THEATRE ORGAN.

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# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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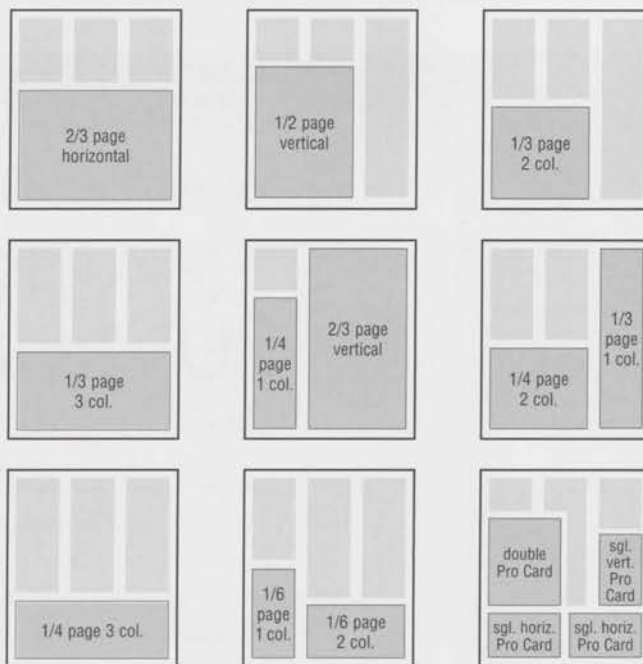
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# ANNOUNCING THE TWELFTH ANNUAL THE DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1,000 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders. There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures, workshops, and has the opportunity to meet fine organbuilders and pipe organ technicians from around the world, as well as the major suppliers to the profession. The 2006 AIO convention will be held in Seattle, Washington on October 8-11, 2006.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well-intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed

valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work, and a commitment to excellence. Deadline for applications is April 15, 2006.

*For complete information,  
and an application, write to:*

Jeff Weiler, Chairman  
ATOS Education Committee  
1845 South Michigan Avenue, #1905  
Chicago, Illinois 60616

*American Theatre Organ Society*

## THEATRE ORGAN SUMMER CAMP

June 23-26, 2006 · Indianapolis, Indiana

*This inaugural project sponsored by ATOS and co-hosted by the Central Indiana Chapter, ATOS will provide a unique opportunity for younger generations to learn and experience the art of the theatre organ. Distinguished guest lecturers and experienced faculty will cover both the technical and performance aspects of this wonderful instrument.*

The camp is open to anyone ages 13 - 30.

Please contact Michael Cierski at:  
[cierski@atos.org](mailto:cierski@atos.org) or call at 708/785-4985  
Please type in the subject line - "TOSC2006"

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The back issues of *THEATRE ORGAN* contain invaluable information about the history of the theatre pipe organ. The articles that have appeared in the Journal provide the necessary information to fully understand and appreciate the rich heritage of the theatre pipe organ and the people who have been responsible for the manufacture, maintenance and presentation of these magnificent instruments. The text and photographs give an overall perspective of the tremendous contributions that the ATOS and its members have made in preserving and promoting the theatre pipe organ as a musical art form since 1955.

### INDEX OF ATOS PUBLICATIONS (1955-2005)—\$8.00

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This publication was developed to help educators teach the history of the theatre pipe organ. It is designed to be used with students in the upper elementary school grades through junior high school age. It approaches the subject of the history of the theatre pipe organ by focusing on the history of the 1920s. Students study the important social issues and events, style and fashion, prominent personalities, dance, music,

silent films, and two uniquely American creations that embody the very essence of life in the Roaring Twenties—the movie palace and the theatre pipe organ.



### THEATRE ORGAN BINDER—\$14.00

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to insert the year or years of the Journals inside. The binders hold six to nine issues of *THEATRE ORGAN*.

### WURLITZER FACTORY VIDEO—\$24.00

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The Wurlitzer Factory Video is a rare black and white silent film documentary from the early 1920s showing the Rudolph Wurlitzer Manufacturing Company in Tonawanda, New York. A musical score is provided by Ray Brubacher on the 2/10 Wurlitzer, formerly in the Loew's Colonial Theatre in Reading, Pennsylvania. This video contains a special added attraction guaranteed to please every theatre organ enthusiast. This video is available in VHS format for the U.S. market and in PAL format for the overseas market.



### ATOS LAPEL PIN—\$2.50

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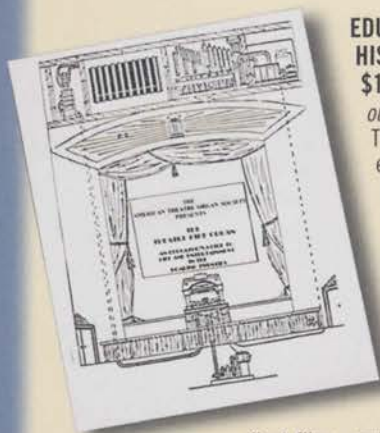
The ATOS Lapel Pin is a bronze-colored tie-tack type pin, about the size of a dime. Each pin displays a theatre organ console in the center with the words "American Theatre Organ Society" around the outside. The letters "ATOS" are shown across the console.



### ATOS SHOP NOTES—\$75.00

(Please write for International shipping charges.)

This valuable technical manual, compiled and edited by Allen Miller, contains all of the technical articles that have been published by ATOS over the years. It is a must-have publication for anyone who is restoring or maintaining a theatre pipe organ. It is published in loose-leaf binder form, with re-enforced pages, in order to make it convenient to use in the chamber or in the shop while working with pipe organ components.



If you have any questions, please contact John Ledwon, ATOS Marketplace Manager at [ledwon@atos.org](mailto:ledwon@atos.org) or 818/889-8894.





# Stan Kann Celebration Day

By Howard Pfeifer

Theatres rarely have "double features" these days, but the Fabulous Fox Theatre in St. Louis recently celebrated a "really big one" with their "Stan Kann Celebration Day," to commemorate Kann's 55-year association with the theatre. More than 3,300 people were in attendance.

The big day started with the theatrical premier of a new documentary *Stan Kann: The Happiest Man in the World*, created by local filmmaker Mike Steinberg. The documentary is an intimate portrait of theatre organist/entertainer/vacuum cleaner aficionado, Stan Kann. From roller rink musician to silent film accompanist to movie palace gadabout, Kann has lived an interesting, exciting and charmed life. Steinberg uses personal interviews with Kann, archival footage of his many television appearances, and contemporary footage of Kann in action to provide an in-depth portrait of the man who has won the hearts of America.

The second half of the program was the fast-paced, action-packed 1920 silent classic, *The Mark of Zorro* starring Douglas Fairbanks, Sr. Kann played his original score accompaniment on the theatre's "Fox Special Mighty Wurlitzer" organ, one of five matching models of the largest organ Wurlitzer ever built. As an added treat, the Gateway Men's Chorus performed a special tribute to Kann.

Kann is a native of St. Louis. "I began playing the piano when I was a student at Hamilton Grade School and took up the organ at Soldan High School," he said. "Later, I studied classic organ and choir directing at Washington University." He practiced at a local funeral home. Recently, Kann was inducted into the Hall of Fame at Soldan High School.

As a graduation present, Kann received a trip to New York City from his parents. "It was in New York that I saw my first theatre organ at Radio City Music Hall." His love for the theatre organ provided the motivation to convince the then-owner of the St. Louis Fox to allow him to restore the big Wurlitzer, which had fallen into disrepair and been silent since 1937.

In an article by Kann in the May/June 1995 THEATRE ORGAN he recalled: "It was June 12, 1952, 11:55 a.m. The place: the Fabulous Fox Theatre in St. Louis. Seated at the console of the big 4/36 Wurlitzer was a young guy in his early 20s. He was about to push the 'UP' button. This would bring the organ slowly up into view before an audience that had not seen or heard the organ in this fantastic 6,000-seat theatre, second largest in the world, since the mid-thirties. Of course, that young guy was me!"

"I had five minutes to pull my thoughts together and tell myself I knew just what I was doing. At the same time I was hoping the organ would behave and that eventually I might quit shaking. I was shaking so hard that I outshook the tremolos on the Tibias. This was my big chance, and I didn't want anything to go wrong. At the same time I

was thinking that I would rather be running the Central Vacuum up and down the main aisle and avoiding the spotlight."

From 1952, and for the next 22 years, Kann played the organ at the Fox, sometimes before or after a modern movie, sometimes to accompany a classic silent film. He played regularly, four times a day, and seven days a week. Kann was much in demand. He played the organ at Bevo Mill and at Stan Musial & Biggies, both well-known restaurants in St. Louis. At Ruggeri's restaurant Kann was the very first organist in the country to play a real pipe organ in a restaurant or pizza parlor. He also played at several churches and was musical director and organist for the "Charlotte Peters Show," a local variety show on what was then KSD-TV.

In addition to his love of the organ, Kann has another passion that led to yet another career, this one in comedy. It seems that from childhood he has been fascinated with vacuum cleaners. Kann grew up in St. Louis right next door to an Ohio (brand) vacuum cleaner. "There was a nurse, and she lived there with her brother across the hall from us," he said. "I don't know how I got to see the Ohio for the first time, but I was under 5-years-old. I remember she had it in the front closet in the living room... She always had it in there, and when you'd open the door by the closet, there was that Ohio. I was attracted by the funny-looking bag it had." From that grew an interest in vacuum cleaners for this future concert organist. "I'd just run around the neighborhood listening to them run. I'd ask people to let me come in and watch them run their vacuum cleaners." For Stan, it has been lifelong obsession. A picky eater as a kid, Kann would occasionally agree to clean his plate for a reward: the chance to see and hear the next-door neighbor's motorized sweeper. "I was simply fascinated by how it worked, by the sound of it," he says.

"I came from a very doting and loving family," Kann said, and although his family "was not musical, they saw to it that I was able to study music at a very early age, but my interest in vacuum cleaners at the age of 6 annoyed them, so they insisted that I see a psychiatrist. After a few sessions, they asked my how it was going. I told them: 'Great! And, guess what? Dr. Fingert collects irons!' That ended my visits to the doctor."

Interestingly enough, it wasn't Kann who saw comedy in his vacuum cleaner collection. It was his friend, well-known comedienne Phyllis Diller, whom he met on the local TV show, who told NBC's Johnny Carson about Kann and his interesting hobby.

Diller, who lived in Webster Groves, Missouri, with her family during the early to mid-1960s, served as the crucial link between Kann, the local talent, and Kann, the TV star. Diller said, "Who ever heard of a man collecting these, and who ever heard

of a man knowing what model of vacuum cleaner it was from two blocks away?" Kann, she figured, would be perfect for her good friend Carson.

So, "sight unseen, he booked me with a few of my cleaners," Kann said. "As it turned out, my trip to New York became a comedy from start to finish. By the time they were ready for me to be introduced, I had gotten locked into the fire escape stairwell, accidentally cut the end of my necktie off while unpacking the cleaners and was perspiring so badly they could not apply the makeup."

"Finally, on the show, everything possible went wrong. Some of the cleaners came apart when I was trying to demonstrate them. I was trying to be serious, but Johnny and the audience became hysterical with laughter. When it was time for the second guest, Bob Hope, things were going so well they extended my time eight more minutes. This started a whole new career for me as a comic."

So, Kann says, he became a comedian. "I owe it all to Phyllis Diller. She apparently saw the comedic side of me before anyone else."

Stan went on to a total of 77 performances on the *Tonight Show*. Even more, 89, unfolded on the set with TV host Mike Douglas. Then there was Merv Griffin and Dinah Shore, and scores of other variety and talk show appearances. Each time out, the narrative played out in similar fashion. Kann stops by to demonstrate a variety of gadgets; gadgets fail to work properly; said failure translates into major yuks. It was the inverse of the whole "defeat as tragedy" paradigm. Kann managed to take a lack of success and mold it into a successful act. Of course, that type of molding requires a skillful set of hands. Kann just happens to own a pair.

Nearly four decades later, the entertainment value of that first Carson TV appearance holds up as if it has been . . . dare we say . . . preserved in a vacuum. In fact, it's quite amazing just how good Kann was . . . the quick quips . . . the setup lines for Carson . . . the stylized stumbling and bumbling over loose cords and broken handles. Kann was straight man and clown, a role that many have attempted but few achieved

"They say you can't go home again," Kann said recently, "but I think I've proved them wrong." It appears so. A lifelong bachelor, Kann returned to St. Louis in 1998 after more than three decades of 'Left Coast' living. He came back for hip surgery, realized he missed his hometown, and decided to stay. He now lives with approximately 150 of his vintage vacuum cleaners. Of all the gizmos that get the "Guru of Gadgets" absolutely giddy, vacuums sit at the very top of the list. In 2006, the national Vacuum Cleaner Collectors Club will hold their annual convention in St. Louis. Kann has already made arrangements for the group to visit the Fox Theatre to inspect and "feel the vacuum" of the Fox's central vacuum system.

Elected to the ATOS Hall of Fame in 1999 and chosen Organist of the Year by the society in 2003, Kann has received a string of awards for his musical contributions over the decades. He has recorded with the noted motion picture composer John Williams at the 20th Century Fox Studios and performed his music for such as TV's long-running *M\*A\*S\*H*. In addition to his other accomplishments, Stan hosted his own syndicated Canadian television program taped in Vancouver, British Columbia, from 1979 to 1982, a show that was called . . . what else? . . . *The Stan Kann Show*.

Last year, when the Fox Theatre celebrated its' 75th anniversary, two performances were recreated of the original opening night gala. The program was an elaborate bill of song and dance that included Wagner's *Tannhauser* overture, a rendition of "Laugh, Clown, Laugh," accompanied by a pirouette ballet, "Tableaux St. Louis," which included a real live horse, and the setting of the feature film was anticipated with an atmospheric prologue, *Neapolitan Festival*. Then the full-length movie, *Street Angel*, starring Janet Gaynor and Charles

Farrell was presented. Kann provided all the music that the Fox Grand Orchestra provided in 1929. That was what theatre pipe organs were made for.

Filmmaker Steinberg, who followed Kann for nearly two years while making his documentary, said "The guy really is genuinely the happiest person I've ever known. As I got to know him more, it was reflected in the fact that he's lived a kind of charmed life, in terms of being an artist. He has been able to express himself in that way, and what else could make you happier in life?"

Diller lovingly describes Kann as her "little gnome, (he might reach 5 feet 2 when the bottoms of his feet are swollen)," and a "very rare and one-of-a-kind human being."

"That's just the way he was born," she explains. "He's very generous. He's all goodness."

Spend some time with Kann and you'll be hard pressed to disagree with that assessment. Polite. Gracious. Generous. Optimistic. He has great stories to tell . . . throwing a party for Carson in his Central West End home; the joys and rigors of playing the Mighty Wurlitzer four times a day, seven days a week, for 22 years in succession . . . and he's more than willing to share them. He can come up with a great line no matter what the conversation.

Mary Strauss, who restored the Fox Theatre with her late husband, Leon, back in the early 1980s, says, "What he does on-screen is definitely how he is off-screen . . . it's definitely not an act. When you are with Stan, something funny always happens. He doesn't mean it. It just happens."

Information for this story provided by: St. Louis Post-Dispatch, St. Louis Times, Prime Life Circuit, and THEATRE ORGAN.



HOWARD PFEIFER



Mary Straus, co-owner of the Fabulous Fox Theatre, presents Stan Kann with a proclamation from the Mayor of St. Louis declaring December 9 is Stan Kann Day in St. Louis.



# In Other News

*ED: We're frequently accused of 'suffering from poor mental health' due to our addiction to, and passion for, theatre organs. From Florida comes more evidence.*

Look what my dear son built for me!

Being completely aware of my extreme love and affection for my beautiful 3/12 Page Theatre Pipe Organ in my back music/theatre room, my son Bill (a tropical fish farmer and water garden builder) enhanced my togetherness with my organ. He built me an extended water garden in front of my house that has an organ look waterfall, complete with pipes behind the waterfall.

Everyone really likes it! What a joy it is to me! Now, I would like to meet and get to know others who also have a pipe organ in their home. We all share common feeling for our organ and its music.

Sweet music to all of you!  
 Johnnie June Carter  
 Wimauma, Florida



## Official Notice

**TO:** Members of the American Theatre Organ Society (ATOS)

**FROM:** Jack Moelmann, ATOS Secretary

**SUBJECT:** Notice of the Annual Membership Meeting

**DATE:** MAY 28, 2006

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 9:00 A.M., May 28, 2006, at the Tampa Theatre, Tampa, Florida, during the 2006 ATOS Annual Convention.

### Agenda:

- Approval of the 2005 Annual Membership Meeting Minutes as printed in the Theatre Organ Journal (Nov/Dec 2005)
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board Actions during the past year by the Secretary. Other status reports, as needed.
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

### AMERICAN THEATRE ORGAN SOCIETY

Jack Moelmann, ATOS Secretary

# Call for Nominations

As prescribed by the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its Annual Meeting. This year the Board of Directors will have that meeting in Tampa, Florida on Tuesday, May 23, 2006, immediately before the ATOS Annual Convention officially begins.

Candidates for these offices must submit their written résumés and candidate statements to the ATOS President, Fr. Gus L. Franklin, no later than May 1, 2006. These documents will be distributed to the Board of Directors prior to their meeting. Candidates for these positions are expected to present themselves, at their own expense, to the Board for a personal interview on the morning of May 23, 2006. Appointment will immediately follow the interview process. Successful candidates will need to be ready to assume the duties of the office at the conclusion of the Convention and also be available to participate in the remainder of the Board meeting following their appointment. Reimbursement of travel (economy air fare or equivalent) and hotel expenses will be made by ATOS for those appointed. All candidates for these offices must have had continuous ATOS membership for at least the last two years.

*Gus*

Gus L. Franklin  
ATOS President

# 2006

# Annual ATOS Convention Schedule

All convention events, schedules and artists are subject to change or cancellation without notice.

	WEDNESDAY May 24	THURSDAY May 25	FRIDAY May 26	SATURDAY May 27	SUNDAY May 28	MONDAY May 29	TUESDAY May 30
<b>Morning</b>	ATOS Convention Registration Desk (Hotel)	ATOS Convention Registration Desk (Hotel)	Grace Baptist Sarasota 4/32 Wurlitzer <b>Rob Richards</b>	9:00am-10:00am ATOS Membership Forum (Hotel)	Tampa Theatre ATOS Annual Meeting & Russell Holmes 3/14 Wurlitzer	Memorial Day Holiday	ENCORE East Coast Day**  Buses leave Hotel for Boca Raton
<b>Afternoon</b>	<b>Overture**</b> Altamonte Springs Lake Brantley High  'Don Baker' Memorial 3/18 Wurlitzer <b>Tom Hoehn</b>	<b>LECTURE:</b> <b>Dr. John Landon</b> "Jesse Crawford, Poet of the Organ" (Hotel)  <b>OPENING:</b> No-host cocktail party (Hotel)	Grace Baptist Sarasota 4/38 Wurlitzer <b>David Gray*</b> Winners of Young Theatre Organist Competition <b>Richard Hills</b>	<b>GROUP A:</b> Kirk of Dunedin* 4/100 Wurlitzer hybrid electronic & pipes <b>Donna Parker</b>  <b>GROUP B:</b> Roaring 20s* Ellenton 4/38 Wurlitzer <b>Bill Vlasak &amp; Dwight Thomas</b> Pizza Lunch**	Tampa Theatre 3/14 Wurlitzer  <b>Rosa Rio</b> Silent Movie	<b>GROUP A:</b> Roaring 20s* Ellenton 4/38 Wurlitzer <b>Bill Vlasak &amp; Dwight Thomas</b> Pizza Lunch**  <b>GROUP B:</b> Kirk of Dunedin* 4/100 Wurlitzer hybrid electronic & pipes <b>Donna Parker</b>	<b>Milhous Museum†</b> Boca Raton  Wurlitzer & Walker <b>Dave Wickerham</b>  Bus to Miami
<b>Evening</b>	<b>Overture**</b> Orlando Walt Disney World	<b>Opening Concert</b> Tampa Theatre 3/14 Wurlitzer <b>Walt Strony</b>	Grace Baptist Sarasota 4/32 Wurlitzer <b>Jelani Eddington</b>	Polk Theatre Lakeland 3/12 Morton <b>Clark Wilson</b> Silent Movie	Tampa Theatre 3/14 Wurlitzer <b>Ron Rhode</b>  <i>followed by late-night Jam Session**</i>	<b>Fletcher-Lounge in Plant Hall‡</b> University of Tampa  <b>Awards &amp; Banquet**</b> <b>Karl Cole</b>	<b>Olympia Theatre**</b> Gusman Center Miami 3/15 Wurlitzer <b>Tom Hazleton</b>  Bus to Tampa

Tampa Marriott Waterside Hotel & Marina will be ATOS Convention Headquarters.

\*limited capacity venues — These may sell-out or, if possible, second repeat sessions will be added Saturday and Monday

‡Fletcher Lounge Banquet capacity limited to first 300 reservations only.

\*\*Option item, not included in basic convention fees, extra cost.

†Milhous Museum has capacity limit. First 300 registrants only. Ticketed in order of registration date.

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