

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

# Theatre Organ

MARCH | APRIL 2007



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*On the cover: Some traditions never die. Macy's recently purchased Lord & Taylor, which had in turn purchased Wanamaker's; although the name changed, all chose to honor the centerpiece of the Grand Court: the largest playable pipe organ in the world. Those attending the 2007 ATOS Convention Afterglow will have the opportunity to experience this legendary instrument firsthand. (Courtesy of Friends of the Wanamaker Organ, Inc.)*

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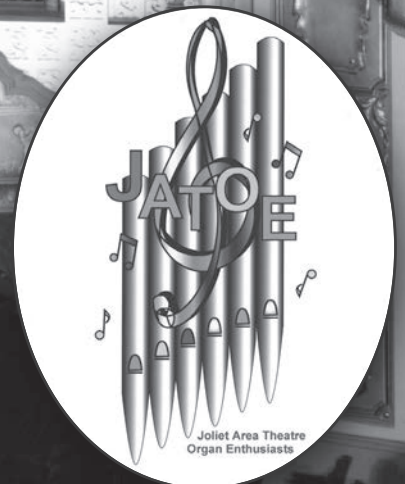
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**THEATRE ORGAN EDITORIAL OFFICE**  
1845 South Michigan Avenue #1905  
Chicago, Illinois 60616  
Voice/Fax 312-842-7475  
j.weiler@atos.org

**PRESIDENT**  
Ken Double  
1201 McDuffie Street #173  
Houston, Texas 77019  
713-520-1911  
k.double@atos.org

**VICE PRESIDENT**  
Michael Fellenzer  
6041 Garver Road  
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317-251-6940  
m.fellenzer@atos.org

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John Riestler  
2175 Spruce Avenue  
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Voice/Fax 847-298-3753  
j.riester@atos.org

**TREASURER**  
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0 N 468 Willow Road  
Wheaton, Illinois 60187  
630-653-4986  
Fax 630-653-4987  
p.vandermolen@atos.org

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Jeff Weiler  
1845 South Michigan Avenue #1905  
Chicago, Illinois 60616  
Voice/Fax 312-842-7475  
j.weiler@atos.org

**ATOS MARKETPLACE**  
John Ledwon  
28933 Wagon Road  
Agoura, California 91301  
Voice/Fax 818-889-8894  
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**MEMBERSHIP/EXECUTIVE SECRETARY**  
Jim Merry  
P.O. Box 5327  
Fullerton, California 92838  
714-773-4354  
Fax 714-773-4829  
membership@atos.org

**JOURNAL STAFF**  
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CONTRIBUTING EDITORS  
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**CORPORATE OFFICE**  
American Theatre Organ Society, Inc.  
5 Third Street, Suite 724  
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**DESIGN & TYPESETTING**  
Frequency ID, Indianapolis, Indiana

**PRINTING & MAILING**  
Sutherland Companies  
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**ATOS COMMITTEES  
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**ACQUISITIONS AND EXPANSIONS**  
Carlton Smith  
2175 North Irwin Street  
Indianapolis, Indiana 46219  
317-356-1240  
Fax 317-322-9379  
c.smith@atos.org

**AMATEUR THEATRE ORGANIST  
COMPETITION**  
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**AROUND THE CIRCUIT**  
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v.bickel@atos.org

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d.near@atos.org

**BYLAWS**  
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1706 West Palamino Drive  
Racine, Wisconsin 53402  
262-639-8788  
Fax 262-639-8242  
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**CHAPTER RELATIONS**  
Ed Mullins  
813 Grand Avenue  
Billings, Montana 59102  
406-259-5555  
e.mullins@atos.org

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**NOMINATIONS - BOARD ELECTION**  
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**THEATRE ORGAN WORKSHOPS**  
Mike Cierski  
526 Luella Avenue  
Calumet City, Illinois 60409  
Voice/Fax 708-868-4039  
m.cierski@atos.org

**WEB SITE (www.atos.org)**  
Tom Blackwell  
9717 Dayton Avenue North  
Seattle, Washington 98103  
206-778-2724  
t.blackwell@atos.org

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THEATRE ORGAN Editorial Office,  
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#1905, Chicago, Illinois 60616,  
j.weiler@atos.org.

# Vox Humana

Blocks of wood, bundles of wire, pots of metal, hunks of hide. Reduced to an elemental level, the theatre organ is about as remarkable as a sofa. So what is the allure? Is it the instrument itself, the music, the silent film and movie palace mystique? Might it be an attempt at recapturing days long past? Or might it more likely be some inextricable combination of these and other factors?

It's no secret that those of us who are in our mid-40s (and certainly those who are a bit further along the path) have a better chance of relating to the theatre organ than the age 40 and younger demographic. If for no other reason, we can remember when popular music was tonal. For us, there is a certain amount of music from our youth that can be successfully performed on the organ. Those who are younger have a much more difficult time making any kind of sense out of what we're listening to, especially since much, if not all, of the music likely to be performed is foreign to youthful ears. Even the concept of going to see a movie at a theatre with one screen is largely unknown, let alone one with a proscenium, multiple sets of curtains, a balcony, an orchestra pit and a pipe organ.

At least many of the Generation X and Y set have some notion that there was once a time when motion pictures had no sound. Some of our chapters, and many of

the independent theatre organ presenters, have capitalized on this fact, marketing silent film exhibitions with great success. Young audiences experience the theatre organ doing what it was created to do, and in this context, it's readily accepted. Of course there will always be those who, due to specific interests and predilections, find their way into our tribe.

There seems to be lots of wringing of hands and gnashing of teeth regarding how to bring in young members. I feel that a good deal of effort expended in worry may indeed be misplaced. What about targeting young audiences? Perhaps we'd benefit more by redoubling a commitment to excellence, seeking opportunities to heighten our profile locally and internationally. The new faces will come, and ATOS will survive. More importantly, so will the theatre organ.

I'll close with one of my favorite epitaphs: All is well.

—Jeff Weiler, Editor

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# Headquarters

Greetings to you all from Houston, Texas, where by now it's well on its way to getting back into the hot, humid 90s!

Let me begin with my cheerleader's hat squarely on my head. I sincerely hope you are making your plans for the Grand Tour and our upcoming convention. Nelson Page and Mike Kinerk have been working diligently to not only put together an exciting array of theatre organ events, but to also put together a schedule that will allow you to enjoy the world's most exciting destination—New York City.

Sight-seeing, touring, Broadway, shopping...all wrapped around the finest practitioners of the art form we love performing at theatres and venues we have not visited as a convention in many, many years. This is truly a one-of-a-kind opportunity, and I look forward to seeing you there.

More convention news! During the Grand Tour, we will hear from our friends at the Central Indiana Chapter about 2008 convention plans, including (if all goes according to plan) the debut of TWO new instruments. Beyond that, we will very soon be announcing that 2009 and 2010 convention sites are set and ready to go, one location being brand new convention territory! This is welcome and exciting news, with local chapters stepping up to share their instruments and expertise.

Allow me to offer some words on the challenge of this form of communication with you. As I write this, I am a day short of celebrating the start of 2007. And yet, you will read this in early March, AFTER our mid-year Board meeting...AFTER our initial push into the arena of Strategic Planning...AFTER the most significant announcement about the teaching and education of the art of playing theatre organ since the first schools were developed in the 'teens!

Thus, just because of deadlines and circumstances (and believe me, Jeff Weiler is adhering to deadlines so you CAN read this in early March—and that is a GOOD thing!), this missive must be somewhat generic in nature. To aid in the process of communication, I will begin to write a more specific version of this newsletter to be posted on the ATOS website on a monthly basis, or more often when significant news dictates I communicate to you.

Your Board of Directors has determined that communication with chapters and members is the highest priority as we seek to strengthen our relationship with individuals, and thus strengthen the organization as a whole. I hope to do my part with better and more consistent communication to you.

Let me close by stating this fact which I communicated to the Board and Staff in an



e-mail on December 30, 2006. "There is no question about the following fact: 2007 could be the most important year in the history of ATOS since 1955. And I state this without drama or unnecessary fanfare. We have the opportunity to set the foundation for a completely new organization that can grow and that can raise the level of awareness of our art form.

"As we have celebrated the wisdom and foresight of those in 1955 who met in that Los Angeles living room to form this organization, let us hope that 50 years down the road, there are those who might recall that a certain group understood the challenges of the organization, and began to take the steps necessary for spectacular growth with their actions in 2007."

Allow me to repeat what I have said many times: this is a most exciting time to be a member of ATOS. We'll chat again soon.

—Ken Double, ATOS President

## DIRECTOR'S CORNER... BY MICHAEL CIERSKI

Serving ATOS since 2002, I have the opportunity for involvement with numerous projects. But my committee's most recent undertaking, the 2007 ATOS Theatre Organ Summer Camp, is particularly exciting. The purpose of the camp is to provide an opportunity for young musicians to study the theatre organ. Private lessons, hands-on demonstrations, concerts, lectures, and independent study are all included. Lecture topics include an overview of the history of the theatre organ as well as basic exploration into various technical aspects of the instrument. The primary instructor for this year's camp will be Jonas Nordwall, with teaching assistance from Donna Parker, Jeff Weiler, Jelani Eddington, and other professionals.

I encourage all ATOS chapters to identify, encourage, and support young enthusiasts who could benefit from such an experience. As far as I know, nothing like a theatre organ summer camp for youth has been attempted before. The ATOS Board joins me in its enthusiasm for this wonderful opportunity for our Society. For details, please read the announcement in News and Notes on page 13 or the advertisement on page 47, both in this issue of THEATRE ORGAN, or visit the ATOS website at [www.atos.org](http://www.atos.org).

The future of our great Society is with our young people, and it's up to all of us to support their education. If you would like more information about how you might financially contribute to the ATOS Summer

Camp, or if you have any questions, please feel free to contact me at [m.cierski@atos.org](mailto:m.cierski@atos.org), and put "2007 TOSC" in the subject line.



# Letters

## KDKA Memories

A few days ago, the January/February issue of THEATRE ORGAN arrived, and I placed it on my “favorite” chair until I had an opportunity to sit down, relax, and absorb the interesting, informative articles and “tid-bits” to be found in the journal.

When I reached the “From the Archives” section, I was fascinated with the “Mystery Solved” article. Why? Because, at age 15, I had an opportunity to play the KDKA studio Wurlitzer and, at the same time, develop a friendship with Bernie Armstrong which continued until his untimely death several years later.

I grew up in Western Pennsylvania in the Allegheny Mountains. The city which boasted a population of 15,000 was called DuBois. I never questioned the French name; to my knowledge, there were no residents of that nationality in town. However, DuBois had the distinction of bragging about the mother of Tom Mix (the movie star of westerns) living there. She had a lovely home on the outskirts of town and apparently was somewhat of a recluse. We rarely saw her in town and, as a result, we believe that she spent much of her time out West with her son.

My mother was an accomplished (degreed) musician who, during the last several years of silent films, played piano with pit orchestras but also played organ solos on the organ (mostly Wurlitzers). At the age of five, I decided that I, too, would some day play the organ.

When “talkies” arrived, slowly but surely (in most cases) the orchestras were dismissed, and the theatre organs fell into disuse—of course, the rest is history.

However, there were still church organs available. I had a good foundation in piano and beginning theory and composition (thanks to the Catholic Sisters of Mercy—who often showed NO mercy to me IF my piano practice did not measure up to expectations!). Nevertheless, my interest in theatre-style instruments did not wane.

For many years, KDKA, Pittsburgh, Pennsylvania was the pioneer radio station. That is when I first listened to Bernie Armstrong and Aneurin Bodycombe (not sure of the spelling). Bernie sounded so energetic “over the air,” and of course, as



*Bob Carter, Mary Martha Briney, Bernie Armstrong, and Paul Shannon at KDKA Radio, circa 1940–1950 (ATOS Archive Collection)*

shown in the photo on page 20 [of the January/February 2007 issue of THEATRE ORGAN], Bob Carter, Mary Martha Briney, and Paul Shannon were regulars at the station. There was also a female trio; I believe they were sisters who also sang (wonderful, close harmony) with Bernie at the Wurlitzer.

At age 15, I mustered up sufficient courage to write to Bernie and ask if I could visit him at KDKA and perhaps try the organ. He responded in the affirmative, and an older friend drove me from home to Pittsburgh, 110 miles away. In those days, travel time was three hours. Today, the distance can be covered in one hour and 30 minutes!

I was on cloud nine when I met him. I was permitted to spend an hour at the console because that studio was not in use, and it was well insulated. Therefore, I could enjoy the Wurlitzer to the fullest.

Surprise, surprise! Bernie had an organ spot later that afternoon, and I was invited to stay on and be a part of it. Wow! The organ [console] was not on a lift, but I felt like I was floating while I played.

As I mentioned, that was the beginning of a memorable friendship. Several years later (I was in my 20s), Bernie talked with me over the phone and asked if I would be interested in working for him in his organ/piano studio in downtown Pittsburgh. KDKA had to move from the Grant Building, and it would not be feasible to take the Wurlitzer to the new location. I’m not certain whether or not Bernie made an offer to buy (or take it with him). I do know that in the late 30s he had a small pipe organ in his apartment (the neighbors must have LOVED that!).

Also, in closing, Tom Delay’s comment about the KDKA pedal division being unique due to limited frequency response: when I played theatres in the 40s and 50s, there was usually a monitor next to the console so I could watch the meter. I had to at all cost keep under the “red”—otherwise, we would be off the air for an instant or two. Actually, the same situation continued with Hammonds and other electronic instruments in the studios. “Watch the gain!”

As an aside, I agree with Terry Kleven’s comment about the KDKA organ being made up of “mostly old stuff.” But I’m a bit fuzzy about the history of pipe organs at the studio. I was told (by Bernie) that the Wurlitzer (in the late 30s) came out of the Princess theatre in the Pittsburgh area. I do know that Bernie (God rest his soul), “appropriated” some ranks of pipes from the Warner Bros. Stanley theatre (which was no longer in use) for his apartment organ.

A year or so before 1939, Bernie used a concert-style pipe organ housed in an older mansion for his Sunday afternoon program. It definitely was NOT a theatre organ, and we were all so happy when the Wurlitzer was in operation (1939) in the studio.

I hope I have not thoroughly confused you. These are some thoughts I wanted to share with you.

By the way, I was surprised, but pleased, to notice that Bob Evans, president of EMCATOS (Massachusetts Chapter) mentioned my October 8 concert in his column. Although their Wurlitzer is a composite instrument, it has a good sound. Several months ago, Clark Wilson spent several days re-voicing and regulating the organ.

—Jack Cook  
Blackstone, Massachusetts

## Beyond Wurlitzer

In partial response to Mr. Robert Legon's letter [published in the July/August 2006 issue of THEATRE ORGAN] wanting more articles on theatre organs other than Wurlitzer, I highly agree with him. I wanted to provide Mr. Legon with some minor resource information that may help him in his search for knowledge, and hopefully there will be some other members who will find it useful as well.

First, there's a wonderful gentleman named George Nelson, who runs a great little database of many of the U.S./Canadian organ installations. George doesn't have the whole nine yards of opus lists for every organ manufacturer, but he has a majority. He is waiting for Stephen Pinel, the Organ Historical Society's Archivist, to process all of the Möller data to come up with a complete list of that builder's work. He does have many items, but not all. Same holds true with Kimball and some others. Anyway, for a very nominal cost, George produces an excellent opus list of organs, by builder, geographical area, or time frame, plus other criteria, which he prints in a very nice semi-bound booklet. As an example, George has produced A.B. Felgemaker, Hillgreen-Lane, and Page opus lists for me. The lists are done in multiple ways: First, he provides a little history if available, then he does one opus list by year produced, then by state installed, then by opus number, and finally in order by location with as much extra data on a particular organ as he has available, not including stoplists. He usually doesn't have stoplists. Then, the last thing he provides you is a list of his sources. Again, George also provides lists by geographical area which have come in handy on more than one occasion. Now, again, he won't have everything on some locations, or builders, but he is working up to it. And a bonus, if the list you require is rather small, he'll kindly just e-mail it to you at no cost! George is a great guy, very helpful and honest, and he's just doing this out of love for organs. His mailing address is: George Nelson, P.O. Box 17463, Seattle, Washington 98107-1163. His e-mail address, and the best way to contact him, is [ouscdb@earthlink.net](mailto:ouscdb@earthlink.net).

For Skinner and Æolian-Skinner organs, there is a website that has the opus lists.

Many of the opus numbers will have stoplists, and sometimes pictures and historical data. Not all of the stoplists are there, but since you are interested in theatre organs, check Opus 216, 369, 444, 485, and 602. Two of those were in your home state, Mr. Legon: 369, the Capitol Theatre, Allston, Boston; and 602, the Empire Theatre in Lawrence. Now if you don't know, I'll warn you ahead of time: Ol' Ernie [Ernest] Skinner absolutely abhorred the heavy tremulants of Wurlitzers and the other typical theatre organs. At least that's what he told everyone! I'm no expert; I've not personally seen or heard one of his "theatre" organs, but my reading has led me to believe that his theatre organs were not much different than his church organs. [Actually, they were markedly different in specification and disposition. Ed.] As a matter of fact, there are a fair number of his theatre organs that were not making customers happy, so they sold them to area churches and went out and bought something else. I believe except for traps, his theatre instruments just did more borrowing than his church ones. Another great feature on this website is some nice links to other organ-oriented sites. Now a word of caution: Jordan Simmons, who maintains this site, was scheduled to transfer to Chicago at the end of 2006. There's a link [on the website] you can use to leave your e-mail address so when he relocates the Skinner site, you'll be informed [of the details]. [The site was scheduled to close] around December 27, 2006. Okay, the site is called: [Home.CFL.RR.Com/AeolianSkinner](http://Home.CFL.RR.Com/AeolianSkinner). [As of early January, 2007, the site no longer existed, and there was no information posted. Ed.]

Now, one small item. Mr. Legon, I don't know how far away the city/town of Natick is to you, but the opus list for Hillgreen-Lane that I got from George Nelson shows a 2/11 installed in 1923, Opus 720, at the Natick Theatre.

Finally, Page organs are going to be a real bug-a-boo for you! I've been doing some research on them. Here in Ohio, I have direct contact with three Pages: the 2/4 Page theatre organ in the Allen County Historical Museum, Lima, Ohio (Lima is where the Page Organ Company started and ended its life). There's a two-manual Page church organ, number unknown, but believed to be

about 4 to 6 ranks, in what was called the Southside Church of Christ (DOC), now called Southside Community Church, in Lima, which happens to be Page's showroom organ. The church was originally situated right beside the Page factory, which didn't have a showroom per se, so they approached the church with the offer to install a new organ if they could bring prospective customers through to see and play it when needed. That was a no-brainer! The church still has it, and it's played for all services. The third instrument is a church organ, partially. The Presbyterian Church in Circleville, Ohio has a beautiful three-manual, 28-rank Page that was installed in late December, 1929 and is actually believed to be the last Page installed. She sings sweet with some very orchestral voices and is deeply appreciated by the congregation. You see, it was rumored that the last Page organ was a church organ and basically had everything in it that was left in the factory. And this one has seven 16' stops in it. Except for the Pedal, there is no rank in the organ with less than 73 pipes. Some are 85, 97, or 105 pipes. Now the tremulants aren't really heavy, but I'd say full is a term fairly close. Finally, although he's extremely busy, Mr. Carlton Smith is the resident expert on Page theatre organs. You'll often see his name in THEATRE ORGAN. He performed miracle work on the four-manual Page up at the Embassy Theatre in Fort Wayne, Indiana.

Well, Mr. Legon and whoever is out there reading this, I hope I've provided some little help and assistance in your search for all things theatre organ. Take care!

—Don Cunningham  
314 East Cecil Street  
Springfield, Ohio 45503-3604  
[OleDon@Att.Net](mailto:OleDon@Att.Net)

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Letters to the Editor: Written commentary regarding any aspect of this publication is encouraged and should be directed to the Editor. Letters may be published in whole or in part, and the Editorial Office reserves the right to accept, reject, or edit any and all letters. The opinions expressed in Letters to the Editor are solely those of the author, not those of the American Theatre Organ Society. Letters may be submitted to [j.weiler@atos.org](mailto:j.weiler@atos.org), or mailed to Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616.



# News & Notes

## 2007 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the 22nd annual Young Theatre Organist Competition. In an effort to make this year's event a more enjoyable experience for everyone, ATOS has made several important changes to the rules. Some of those changes include:

**Increased Prize Money**—ATOS is pleased to offer up to USD \$1,500 in prize money for this year's competition winners. Each of the finalists will receive an award of \$500. The Overall Winner will receive an additional award of \$1,000. The 2007 Overall Winner will be invited to perform a live concert as part of the 2008 annual convention.

**Expanded Age Eligibility**—This year's competition will be open to competitors between the ages of 13 and 24 as of July 1, 2007. ATOS has expanded the upper age limit from 21 to 24.

**Three Finalists Brought to the Convention**—The competition judges will select up to three finalists from all of the entrants. Those finalists will be brought to

the annual convention in the New York City area, where they will perform live during the convention. An Overall Winner will be selected from among the finalists based on that performance. Entrants will no longer be classified in divisions according to their ages.

**Competition Open to ATOS Members and Non-Members**—The competition will be open to ATOS members and non-members alike. Entrants who are members of ATOS chapters may still be sponsored by their home chapter. Entrants who are ATOS members, but not affiliated with a chapter, or who are not members of ATOS, may compete as entrants "at large."

**Incentive to Chapters that Sponsor Competition Winners**—As a special "thank you" to our chapters, any ATOS chapter that sponsors an entrant who is selected as a finalist will receive an honorarium of \$250. Any chapter that sponsors the finalist who is selected the overall winner will receive an additional \$250 honorarium.

**Amateur Status Clarified**—The "amateur" requirement for the competition has been clarified to allow for participation by entrants who are amateurs, but nonetheless play for church services or occasionally play in other venues.

**Digital Media Submission Encouraged**—Entrants may submit their recordings on CD, DVD, or mini-disc. Submission on analog cassette tape is still permitted, but digital media is preferred.

A complete set of the rules and application forms are available for download from the ATOS website, [www.atos.org](http://www.atos.org). Those forms, or any additional information, may also be obtained by contacting the Competition Chairperson, R. Jelani Eddington at 1706 West Palamino Drive, Racine, Wisconsin 53402, 262-639-8788, [rj.eddington@atos.org](mailto:rj.eddington@atos.org). All competition materials must be received by the Chairperson at the address above no later than **April 1, 2007**.

Have fun and good luck!

## THE SIMONTON LITERARY PRIZE 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 by 11 inch or A4 paper. The submissions shall be between 5,000 and 7,500 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, 2007** and submitted to Vern Bickel, Chair, ATOS Education Committee,

P.O. Box 3885, Clearlake, California 95422-3885. Entries shall not be returned.

8. Winners shall be notified on or about **May 15, 2007**. Award certificates shall be presented during the ATOS convention when 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 \$1,000 monetary award.

10. Submissions shall be reviewed by a panel consisting of the *THEATRE ORGAN* 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 the paper's publication in *THEATRE ORGAN*.

## ORGAN HISTORICAL SOCIETY: ALAN LAUFMAN RESEARCH GRANTS

**The Grants**—The Organ Historical Society is pleased to accept applications for its Alan Laufman Research Grants for 2007. Research grants of up to \$1,500 in memory of Alan Laufman, a former President of the OHS, are authorized by the National Council of the Society and administered by a standing committee of the Publications Governing Board. These grants are awarded for research projects related to the organ in the broadest sense—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers from all style periods and nationalities. Grants may be used to cover travel, housing, and other expenses.

**Application Requirements**—The Society encourages all interested persons to apply, regardless of age, educational background, and nationality. There is no application form. Applicants should submit (a) a cover letter, (b) a curriculum vitae, and (c) a proposal. At a minimum, the cover letter should contain the applicant's name, address, phone number, and e-mail address. The curriculum vitae will summarize the applicant's educational background, training, and experience relevant to the proposed project, and it should include a list of any publications. The proposal, not to exceed 1,000 words, will contain at least the following information: (i) a description of the research project, including a statement of objectives, a plan for conducting the research, a description of phases of the research already completed or in progress, and an estimate of the time required to complete the project; (ii) a list of anticipated expenses to be funded by the grant (up to \$1,500); (iii) whether the applicant would accept a grant if less than the requested amount is awarded; (iv) a list of other organizations to which the applicant has applied or expects to apply for grants to fund the research project and amounts awarded or requested; and (v) publication plans (see the following paragraph).

It is expected that an applicant's research will result in a manuscript suitable for publication. Each recipient of an Alan Laufman Research Grant will be requested to submit a brief report after the research funded by the grant is complete, whether or not the manuscript is finished. Once the manuscript is completed, the recipient is expected to submit it to the Society's Director of Publications to be reviewed

following standard procedures for possible publication in *The Tracker* or by the OHS Press. Submitting an application constitutes an applicant's agreement to this condition.

Applications may be sent by mail or e-mail. They must be postmarked or e-mailed by **June 15, 2007**, and awards will be announced in early July, 2007. Alan Laufman Research Grants will not exceed a total of \$1,500 in any year. Within that limit, the grant committee determines the specific amount of each award and the number of recipients. The grant committee may elect to withhold awards if satisfactory applications are not received. In its deliberations, the committee considers the completeness of the application, the merits of the proposed project and the qualifications of the applicant to undertake it. A grantee may receive successive awards for a single research project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within 18 months of receipt.

**The Society**—The Organ Historical Society is an international organization for friends of the organ. The purpose of the Society is to encourage, promote, and further an active interest in the organ and its builders, particularly those in North America; to collect, preserve, evaluate, and publish detailed historical and technical information about organs and organbuilders, particularly those in North America; and to use its good office and influence to have significant organs, particularly those in North America, preserved in their original condition or carefully restored. The Society maintains the American Organ Archives in Princeton, New Jersey, the world's largest collection of books and periodicals on the organ. More information on the Society is available at [www.organsociety.org](http://www.organsociety.org).

**Send applications or inquiries to:**

Dr. Christopher S. Anderson  
Associate Professor of Sacred Music  
Perkins School of Theology  
Southern Methodist University  
P.O. Box 750133  
Dallas, Texas 75275-0133  
214-768-3160, [csander@smu.edu](mailto:csander@smu.edu)

## ATOS MENTOR PROGRAM

The ATOS Mentor Program gives a selected qualifying member of ATOS the opportunity to participate in a private coaching session with an internationally known theatre organ concert artist/educator, to be held during the ATOS annual convention, to be held this year in New York.

Please note that you must be planning to attend the 2007 annual ATOS convention in New York, as no expenses will be provided.

To qualify for this opportunity, you must be a member in good standing of ATOS. Please submit an e-mail or letter to Donna Parker, ATOS Mentor Program, at the address below. Please provide information about yourself, including your age, the type of instrument you normally play, and the number of years you have been playing/studying the organ, as well as your present playing skills and abilities. We prefer that you be presently taking organ instruction in some form or have done so within the past few years. Please also tell us why you would like to be selected and what you would expect to gain from the session. Include information about your musical activities, along with any other information about yourself that you would like to have taken into account.

In order to be considered for the 2007 Mentor Program, your application letter/e-mail must be received no later than **May 1, 2007**. If you are selected, you will be notified no later than **June 1, 2007**. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. Please let us know if you have any additional questions.

ATOS Mentor Program  
Donna Parker  
P.O. Box 6103  
Aloha, Oregon 97007-0103  
[d.parker@atos.org](mailto:d.parker@atos.org)

# News & Notes

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## DONATIONS TO THE ATOS ARCHIVE

Collection of scrapbooks documenting the career of organist Billy Nalle, donated by Charles Marshall and Richard Tooke.

Music and music books from the Jack Quedens estate, donated by Jim and Cyndae Koller.

## 2007 ATOS AMATEUR THEATRE ORGANIST COMPETITION

The American Theatre Organ Society is pleased to announce a new competition which reflects a merging of the former Electronic and Hobbyist Organ competitive events. The ATOS Amateur Theatre Organist Competition provides for prizes and recognition, but more importantly, it is an opportunity to receive constructive feedback from highly qualified judges and to have FUN through participation in a theatre organ event with other theatre organ enthusiasts.

The complete competition rules are available on the ATOS website at [www.atos.org](http://www.atos.org) or from the contest chairperson at [b.acker@atos.org](mailto:b.acker@atos.org). The following is a summation of the competition requirements—all entrants should review the complete competition rules prior to preparing and submitting an entry.

**Eligibility**—The Amateur Theatre Organ Competition is open to amateur theatre organists at least 13 years of age as of July 1, 2007. Age divisions for entries will be a Youth Division aged 13–21 and an Adult Division aged 22 and over. This is a competition for amateur theatre organists. For the purposes of this rule, an entrant will be considered as an amateur unless he/she has:

- Appeared as a featured organist at any convention or concert(s) sponsored by ATOS, other than in connection with a competition sponsored by ATOS;
- Received compensation in the aggregate for any organ performance(s) in a total amount greater than One Thousand Dollars (\$1,000) during any one calendar year, excluding any prize money received from organ competitions and/or scholarships. Playing the organ in a liturgical setting does not constitute organ performance under these rules;
- Sold or offered for sale to the general public theatre organ recordings for his or her financial benefit; OR
- Performed or performs regularly on the theatre organ for pay before the general public in any restaurant, pizza parlor, theatre, or other public entertainment venue.

Entrants who are ATOS members and affiliated with an ATOS chapter may be sponsored by their local chapter. Entrants who are not members of ATOS, or who are ATOS members but unaffiliated with an ATOS chapter, may enter the competition as entrants “at large” with his/her entry certified by a non-related ATOS member over the age of 18. If your particular situation

requires clarification, please contact the Competition Chairperson. As this is a new competition, prior winners in the Electronic or Hobbyist Competitions may re-enter.

**Instrument Requirement**—Entries must be recorded on an organ having a minimum of two 61-note manuals and a 25-note pedal board. Adult division entries may be submitted on either a theatre pipe organ or an electronic theatre organ. Youth entries for this competition must be submitted on an electronic organ, but individuals are also encouraged to enter the ATOS Young Theatre Organist Competition, the ATOS premier contest for youth featuring theatre pipe organs. There is no prohibition against entries submitted on “virtual” organs that otherwise meet the requirements of these rules.

**Recordings**—Each entry must include three separate songs: an “up-tempo” selection, a “ballad,” and a medley consisting of three to five songs. The total time limit for all three selections must not exceed twenty (20) minutes. Recordings may be submitted on analog cassette tape, mini-disc (MD-80), CD, or DVD medium in accordance with the competition rules. Entries will not be returned.

**Adjudication**—Entries will be judged using a point system on the basis of accuracy/clarity, registrations, phrasing/dynamics, use of theatre organ styling/resources, and overall musicality. Judging will be by knowledgeable organists who will provide each entrant with helpful, written comments for the selections submitted.

**Awards**—Up to three winning places may be awarded in each Division, depending upon the number and quality of entries received each year. The top winners will receive official ATOS plaques, and the first-place finisher in each Division will also receive either a one-year membership or a one-year membership extension to ATOS.

**Deadline**—All entries must be received by the Competition Chairperson no later than **April 1, 2007**. Send your entry to: 2007 ATOS Amateur Theatre Organist Competition, 216 Glenwick Place, Allen, Texas 75013-1529. For additional information, contact Bob Acker, the Competition Chairperson, at [b.acker@atos.org](mailto:b.acker@atos.org) or 972-727-5024.

# News & Notes

## CALL FOR NOMINATIONS OF ATOS OFFICERS

To all ATOS members throughout our worldwide organization, it is again time to request nominations for ATOS President, Vice President, Treasurer, and Secretary.

The process begins with nominations, and there is no shortage of qualified individuals across our organization who have the talent and energy to help. If you count yourself among those and wish to run for a Board office, your participation is most welcome.

*As prescribed by ATOS Bylaws Section 5.2, the Board of Directors appoints the President, Vice President, Secretary and Treasurer each year at its annual board meeting. The meeting to appoint officers for 2007–2008 will occur in New York City on June 30, 2007, immediately prior to the annual convention.*

*Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS President, Ken Double, by **June 1, 2007**. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS President. Any written materials that are submitted to the ATOS President by the above date will be distributed to the Board of Directors prior to the Board meeting.*

*Candidates are expected to present themselves at their own expense to the Board for a personal interview at 3:30pm on Saturday, June 30, 2007. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the Board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.*

The path ahead for ATOS is a most exciting one indeed. The current Board has begun the task of re-energizing and re-organizing our group so that we can grow in every way. Those with experience in business, marketing, promotions, fund-raising, performance production, and organbuilding technical expertise can all help make a difference in this time of growth.

Let me offer a personal challenge to those with the talent and ideas to make a difference. This is not just an opportunity; it is your duty and responsibility to step forward and help us all. If you think you can make a difference, come on along. Run for the Board and get involved. The real fun is just beginning!

—Ken Double, President  
1201 McDuffie Street #173  
Houston, Texas 77019  
k.double@atos.org

## THEATRE ORGAN STUDENT OF THE YEAR 2007

The Theatre Organ Student of the Year is awarded to a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Amateur organ students age 27 or younger are invited to submit applications, which are

due by **March 15, 2007**. For further information and an application form, please e-mail or phone John Riester, Youth Representative to the Board, at j.riester@atos.org, 847-636-0906.

## THIRTEENTH ANNUAL 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 reimbursement 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 and 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 2007 AIO convention will be held October 14–17, 2007 in Philadelphia, Pennsylvania.

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, as well as a commitment to excellence. Deadline for applications is **April 15, 2007**.

For complete information and an application, write to Vern Bickel, Chairman. ATOS Education Committee, P.O. Box 3885, Clearlake, California 95422-3885.

## ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

Is your chapter planning a project or program which (i) will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art form; or (ii) is 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. Now is the time for your chapter representative to request a grant application form so that your completed application may be returned to the Chair of the Endowment Fund Board of Trustees, postmarked no later than **April 1, 2007**.

The Endowment Fund Board of Trustees will review all completed applications returned by the deadline and will make recommendations to the ATOS Board of Directors, which will make the final decisions.

Please request your grant application form from the Chair of the Endowment Fund Board of Trustees, ATOS vice president Michael Fellenzer, 6041 Garver Road, Indianapolis, Indiana 46208-1516, 317-251-6962, m.fellenzer@atos.org.

## ATOS SUMMER CAMP

July 20–23, 2007, Wheaton, Illinois

In this inaugural project sponsored by ATOS and co-hosted by our Chicago area chapters, ATOS will provide a unique opportunity for young enthusiasts to learn and study 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. Additional information can be found in the advertisement on page 47.

Please contact Michael Cierski at: m.cierski@atos.org (with “TOSC2007” in the subject line), or call 708-785-4985.

## WELCOME TO NEW ATOS MEMBERS

NOVEMBER 27, 2006 TO JANUARY 27, 2007

Vivian Andre, Coral Gables, Florida  
Robert and Charline Barrie,  
Columbus, Ohio  
Dominic L. Benjamin, Lodi, New Jersey  
Dwight A. Burkard, Otisfield, Maine  
Edward Chatlos, Fairview Park, Ohio  
Maureen Connolly, Hull, Massachusetts  
Thomas H. Cortner, Martha, Oklahoma  
Bill P. Curry, Glen Ellyn, Illinois  
Lloyd D. Fahlmann, Plano, Texas  
Joe Fisher, Downers Grove, Illinois  
Gary A. French, Orangevale, California  
Fraser Gartshore, Bonn, Germany  
Thomas M. Garver, Madison, Wisconsin  
Henry L. Hadden,  
Lawrenceville, Georgia  
Helen Hale, Surrey, Canada  
Jan Harris, Lincoln, Nebraska  
Robert J. Harris,  
San Francisco, California  
Nina L. Heitz, New Hope, Pennsylvania  
George T. Hellman, Richmond, Illinois  
James Jakubowski,  
Los Angeles, California  
Shawn Kenny, Reynoldsburg, Ohio  
Christopher R. Leggett,  
Fayetteville, North Carolina

Sistine Lezon, Poughkeepsie, New York  
Charles Lusch, Placentia, California  
Virgil Maday, Columbus, Ohio  
Tyler Marovich, Ravenna, Ohio  
Tom McGee, Braintree, Massachusetts  
Philip Morrell, Ellisville, Missouri  
Donna Lee Nelson,  
Crystal Falls, Michigan  
Charles Olander, Cypress, California  
Levsen Organ Company, Buffalo, Iowa  
Dodds Peterson, Lakeville, Minnesota  
Adrian Phillips III, Phoenix, Arizona  
George T. Ronk II, Lincoln, California  
Richard D. Saint, Ventura, California  
Donald L. Sandkuhl,  
Broken Arrow, Oklahoma  
John Schultz, Phoenix, Arizona  
Brian Schwark, Fond du Lac, Wisconsin  
Michael S. Selib,  
Chestnut Hill, Massachusetts  
Jack P. Shoup,  
Colorado Springs, Colorado  
Donald Springer, Hanover Park, Illinois  
Donald E. Toles, Highland, California  
Clayton H. Zeidler, Pepper Pike, Ohio

## ATOS Memberships Make Great Gifts!

Jim Merry, Executive Secretary  
P.O. Box 5327  
Fullerton, California 92838  
membership@atos.org

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

## MAGAZINES NEEDED

A search is underway for copies of *The Tibia* and *Theatre Organ* published between 1955 and 1962 to replace issues lost from the ATOS Editor's Files. Copies of other early theatre organ-related periodicals such as *The Kinura* and *The Posthorn* are also being sought. Please contact Jeff Weiler at j.weiler@atos.org or at 1845 South Michigan Avenue, #1905, Chicago, Illinois 60616.

# From the Archives

## Mystery Unsolved

Although the picture of the organist at the Paramount Theatre in Nashville on page 21 of the January/February 2007 issue of THEATRE ORGAN is of a young lady, she could possibly be my organ instructor from the early 1960s, Mary Doster. She and, I believe, Bob Luck were organists at the Paramount in Nashville. Being a resident of Nashville, I didn't meet Mary until she was possibly in her 50s, when I was 13, and at that time she wore glasses. She was a wonderful teacher and great person to know.

She was the organist at The Hippodrome (a skating center) and, for a time, Belle Meade Methodist Church of Nashville. The Paramount survived until 1979, and Mary until the late 1980s, as I recall.

I look forward to seeing if I am correct, as I have never seen a picture of Mary at the age of the lady in the photo.

—Lee Green, Portland, Tennessee

Upon seeing Paramount Wurlitzer, Bert Allee and I inquired of Everett Hertenstein of Nashville, former organist at the Nashville Paramount and now in his 80s, who is usually at the Chattanooga Tivoli to play for us when we are working on the Wurlitzer there.

Here is his reply:

“Nope, don't know her. The best I can do is to say I'm reasonably certain the picture was made before the late 1930s. I base that idea on the fact that the console is gold. Bob Luck got wild and painted it white.”

“At first I thought that the position of the lift might be a clue, but it isn't. The lift was inoperative for a long time because of water in the pit after blasting for the construction of the Sears Roebuck store next door at the corner of Eighth Avenue North and Church Street.”

“Mary Elizabeth Hicks might be a possibility, but I simply don't know.”

Not exactly an answer, but a little treasure trove of information nonetheless.

—Larry Davis, Atlanta, Georgia



(ATOS Editor's Files)

## Mystery Photos

Terry Hochmuth has sent in some mystery photos unexpectedly acquired through an eBay auction.

Terry tells us that the first photo, taken at the console of the New York Paramount Theatre, bears the following verso inscription, “The notation on the back of this one is ‘Venida Jones, New York Paramount 1957, from the Stu Green collection.’”

Of the second photo, a two-manual Kimball, Terry states, “On the front of this one is written: ‘To Sandy Balcom, Cypher Fixer. F. C. Eastman.’ It is kind of ironic that I end up with this picture as I worked for Sandy as a kid. I have no idea what organ that is, although it must have been somewhere in the Pacific Northwest.”



We recently came across this unidentified photo. We don't know the organist, nor do we know the location of the Wurlitzer organ. Can you help?



(ATOS Archive Collection)

Who can tell us more about the unidentified photo, or about Ms. Jones, Mr. Eastman, and the Kimball organ depicted? Please contact the Editor at [j.weiler@atos.org](mailto:j.weiler@atos.org).

ATOS Archive Collections Policy: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials include photos, stoplists, and specifications of theatre organ installations; contracts; correspondence, blueprints, engineering documents, and business records pertaining to theatre organ installations and theatre organ builders; photos, correspondence, performance contracts, programs, recordings and scores as they relate specifically to the activities of theatre organists and theatre organ personalities; books, drafts, transcripts, lectures, interviews and other publications related to the theatre organ; oral histories, written reminiscences, and other documents or artifacts relating specifically to the theatre organ.

## Interested in ATOS Membership?

Please tell your musical, historical and preservationist-minded friends about the American Theatre Organ Society and its work. Encourage them to join the ranks!

Contact Jim Merry, ATOS Executive Secretary, P.O. Box 5327, Fullerton, California 92838, 714-773-4354 or e-mail [membership@atos.org](mailto:membership@atos.org).

### Membership Application

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State \_\_\_\_\_

Zip/Post Code \_\_\_\_\_

Phone \_\_\_\_\_

E-mail \_\_\_\_\_

Member of ATOS Chapter \_\_\_\_\_

Help me contact local chapter

Renewal  Past Member

Payment by:  Check/Money Order # \_\_\_\_\_

MasterCard  VISA

Card Number \_\_\_\_\_

Expiration Date \_\_\_\_\_

Security Code (back of card) \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

Dues are for 12 months from the date entered and cover one household. Contributions in excess of regular membership are tax deductible.

Send the completed form and your remittance to:

ATOS Membership  
P.O. Box 5327  
Fullerton, California 92838

### Membership Levels

- Presidents Club .....\$1,000
- Benefactor .....\$500
- Patron .....\$200
- Sustaining .....\$100
- Contributing .....\$75
- Regular .....\$40  
(Outside U.S. \$15 additional surcharge)
- Student .....\$25  
(Age 23 and under with documentation)

### Optional Services

- First Class Mail U.S. only add .....\$15
- Airmail Outside U.S.add .....\$35



# Honor, History, and Heritage

We owe a great debt of gratitude to our chapters. For without them, the work of the American Theatre Organ Society could not be done. This new department is intended to honor chapters by recording historic activities and achievements. We encourage chapters to send contributions from their histories to the Editor.

## Early Chapter Activities and Travels in the Sooner State: On the Road with Ron Willfong, ATOS Member at Large

As a founding member of the Sooner State chapter of American Theatre Organ Enthusiasts (now ATOS), I was swept along in a wave of musical euphoria. I had become hooked on theatre organ music from childhood, as my mother introduced me to the wonderful world of movies and theatre organ music during afternoon matinees at Tulsa's Majestic, Orpheum and Rialto Theatres. Best of all was Milton Slosser rising from the orchestra pit at the console of the Ritz Theatre's 4/17 Robert-Morton pipe organ.

Suddenly, I was in the company of others who had experienced that same thrill. We wanted to hear more to keep that experience alive and ongoing. As word of mouth spread, the number of old and new theatre organ lovers grew from a handful to enough to fill a chartered bus and a caravan of cars.

There is something akin to nuclear fusion when you meet a fellow theatre organ lover; they know someone who knows someone else. Suddenly you discover there is this chain of instruments and organists to see and hear (quietly and not so quietly) in homes, churches, shops, and public buildings.

Billy James Hargis and his Christian Crusade Ministries became our mentor (of sorts) by offering use of his newly installed 3/10 Robert-Morton in exchange for tuning and maintenance work to be carried out by our chapter leaders.

For our very first organ crawl in December, 1968, Wichita theatre organist Bob Foley and our own Phil Judkins introduced us to the charming Oneta Puckett, who almost single-handedly had managed to preserve the Miami, Oklahoma, Coleman Theatre's little Wurlitzer. Oneta had managed to save enough from her teacher's salary to pay for refinishing the Coleman console and to purchase leather and other materials for repairs. Bob and his crew of David Dillon, Tom Cusick and Victor

Rork would work around the clock from when the show closed on Saturday nights (after driving on back roads from Wichita) until it reopened for Sunday matinees. All they asked for in return was a good breakfast before hitting the road for the return trip to Wichita.

The theatre was sadly deteriorated, but the organ sounded glorious. Everyone enjoyed the opportunity to play an original-installation Wurlitzer!

David Dillon, now living in Joliet, Illinois remembers: "We left Wichita, usually around 5:00pm on Friday evening, driving to the theatre and getting there just as the last show was letting out. The roads were terrible at that time, as none of them had been widened. There were lots of hills and sharp curves (more like turns), which made for a difficult drive. We usually unloaded and worked out of one of the dressing rooms, as well as whatever chamber we were working on. Many times we worked until about 4:00am, slept in a cheap motel, and were up for breakfast about 8:00am. We would work at the theatre until about noon, put bottom boards back up, and check what we had done. Then, when the movie started (I had the script to *Georgie Girl* memorized), we would eat lunch and go back to the theatre to work until the movie was out. On Sunday, it was much the same schedule, although we would usually load out and start back to Wichita about 3:00pm on Sunday. It was a lot of work, but we left the organ in better shape each time we worked on it. Finally, about 98% of the organ played, and we were able to tune it. What a joyous sound! It was the reward for a lot of tiresome, hard work."

For those of you who may be unaware, the Coleman organ was later sold and moved to the Hargis Campus in Tulsa, then sold again to Jim Peterson in Texas when the Hargis campus closed. But it is home again,

having been re-installed in the beautifully restored "Coleman Theatre Beautiful" in Miami, Oklahoma.

Wow! Our next organ crawl was at the invitation of North Texas ATOS chapter's Mark Kenning, who had purchased and installed Tulsa's Ritz Theatre 4/17 Robert-Morton in his new home studio. Over a two-day weekend in March, 1969, we saw, heard, and played an amazing array of seven instruments, including the last remaining original installation in a downtown Dallas theatre. This was the trip during which the seeds were planted in our minds to acquire our own instrument. Did I mention that we covered several hundred miles and consumed copious amounts of good food and hospitality on these organ crawls?

April, 1971 provided one of the most exciting organ crawls of all! We were invited to the campus of the School of the Ozarks by Bert Burhman, resident organist, for the dedication concert of the beautiful Wurlitzer donated by RKO/Stanley-Warner Theatres, Inc. from the RKO/Keith's Theatre in Flushing, New York. It was truly a phoenix rising from the ashes. Traveling in two trucks, students and technicians were sideswiped on their return trip, landing on their sides in a ditch (luckily, only one student was injured). When the organ finally arrived and was unloaded, it was literally a pile of debris. Under technical supervision, students in school shops meticulously restored and reassembled their organ, including the main cable which had been severed in several places in the accident.

That dedication concert was "a beaut," and I have the autographed recording to prove it!

Moving right along, we journeyed to Wichita, Kansas in March, 1972. Bob Foley, David Dillon, Victor Rork, and Tom Cusick set in motion an unforgettable two-day tour of Wichita area organs. We visited a total of

“Oklahoma is proud of its musical heritage...”

nine instruments. The smallest was a 2/3 Wurlitzer and the largest a 3/45 Casavant.

Did I mention another great thing about organ crawls? We had a surprise visit by well-known organist and arranger, Mary Jean Miller. Her pipe organ program was *Morning Serenade*, coast-to-coast on NBC Network and the *Quiz Kids* NBC radio program, and on *Frontiers of Faith* on the NBC-TV Network. She arranged and played music for the first television program for the Kansas City Star on WDAF-TV.

In between these organized crawls were small group visits to the St. Louis Fox for a midnight concert by Stan Kann; Lawrence, Kansas to see and hear retired theatre organist Lew Corte (Luther Cortelyou); Oklahoma City to hear John Devine's restaurant Wurlitzer installation; and the rededication of the WKY-Kilgen at its then-new home in the Oklahoma City Civic Center Auditorium by Hector Olivera.

Work and the care of my parents took me away from Tulsa a number of years ago. But I still keep in touch with the Sooner State chapter. Philip Judkins, Dorothy Smith, and others carry on and have increased the chapter presence in our state. They continue to introduce new followers to the theatre organ.

The chapter now owns that first Billy James Hargis Morton (now grown to 14 ranks), and its home is the Tulsa Technology Center campus. Members have been responsible for moving, restoring, and installation of the 4/45 Central High School concert organ to the new Central High School campus.

And now, coming full circle (no pun intended), members have been responsible for returning the 2/4 Robert-Morton to its original home in the newly refurbished Circle Theatre. The organ was sold and moved to the Masonic Temple in 1928. The Masons sold their downtown building some years ago and moved the organ to storage in their new building. Sooner State's Phil Judkins and wife Laura are at the helm of the installation for the Circle Theatre preservation group.

Oklahoma is proud of its musical heritage and continues to expand efforts as we celebrate our centennial in 2007.

It's been quite a ride, and it's far from over!



Dallas Organ Crawl, 1969  
 Front Row (l to r): Bob Weddle; Richard Rogers; Dennis Minear, secretary; Betty Weddle; Charlene Roberts; Lyle Thurman; Helen Reel; Ron Willfong, chairman.  
 Middle Row: John Beck, North Texas Chapter (our guide & navigator); Lucille Lyons; (two sisters, names forgotten); George; Laura Judkins.  
 Back Row: Hugh Lineback; Jim Reel; Art Lyons; Edna Green; Walter Green; Ray Elmore; Joanna Weaver; Philip Judkins, vice-chairman  
 (Photo by Joe Crutchfield)



Above left: Ron Willfong (l), chairman, Sooner State chapter, with Lew Corte (Luther Cortelyou) during visit to Kaw Valley Chapter ATOS, Lawrence, Kansas  
 (Photo by Joe Crutchfield)

Oneta Puckett at console of Coleman Theatre Wurlitzer  
 (Photo courtesy of Tom Cusick)

Left: Mary Jean Miller, with her admiring husband, Colonel Sam Ader, at the former Fair Park (Dallas, Texas) console of the Foley/Dillon organ installation during our Wichita Organ Crawl  
 (Photo courtesy of Tom Cusick)

# Vox Pops

Please send your items of interest to the Editor.

## Trent Johnson at Radio City Music Hall

Trent Johnson is an organist, pianist, conductor and composer recently hired by Radio City Music Hall in New York City to play for the Christmas Spectacular. He is the fulltime Director of Music and Arts at the First United Methodist Church in Westfield, New Jersey, where he oversees a program of children, youth and adult choirs, a praise band and a concert series. He is also conductor of the Oratorio Singers and Orchestra of Westfield, New Jersey, numbering about 100 singers who perform the great choral masterworks with professional soloists, chorus and orchestra. He has premiered three of his own large-scale works for this organization. He is a graduate of the Peabody Institute of the Johns Hopkins University in Baltimore, Maryland and of the Juilliard School in New York City. In addition to his church duties, Trent is an ardent fan of popular music, ragtime, Irish traditional music and accompanying silent films. During the audition process Trent was selected to appear on the television show *Jeopardy!* and performed the show's theme music during "Final Jeopardy!" for a show that aired in November, 2006.

So what is it like to play the Mighty Wurlitzer organ at Radio City Music Hall? It is a large instrument with great versatility, many tonal possibilities, and is an instrument with much to offer for the creative organist to enjoy. It is certainly a great privilege to play one of the most famous pipe organs in the world, and it is a tremendous honor to perform upon an instrument played by the likes of Dick Leibert, Ashley Miller, and Raymond Bohr.

The primary responsibility of the Radio City organists is to provide music for the Christmas Spectacular, the annual Christmas show that has been running since the 1930s. There are currently three pairs of organists who play for approximately 200 shows in a little over seven weeks, from early November through the end of December. There are typically between four and six shows a day.

For the pre-show music, organists play Christmas music that is "joyful, celebratory and upbeat," playing primarily duets between the two consoles. A buzzer from the stage manager about 15 minutes before the

show begins signals the beginning of about ten minutes of prelude music prior to the stage manager's welcoming announcements. After the announcements there is a "big finish" duet of 1 to 1½ minutes before the overture begins. During the show itself, the organists play with the orchestra in about a dozen of the musical numbers.

During the show the organ is used mainly with the orchestra to fill out their sound and to add a round, full "bottom" to the ensemble, as much of the organ's upperwork is often covered by the orchestral strings, woodwinds and brass sections. One of the most effective uses of the organ during the show is during "Silent Night" at the beginning of the Nativity scene—the Wurlitzer's 32' Tibia Clausa gently rumbles below the light orchestral sounds.

The Christmas Spectacular itself is in part a joyful celebration of the Santa Claus story, with colorful reindeer (the Rockettes), wonderfully creative dance numbers, spectacular skating, and a well-done Nativity scene with live sheep, horse and camels. All in all, it is an entertaining show for adults and children of all ages.

The show also gives audiences a wonderful opportunity to experience the Mighty Wurlitzer, introducing this iconic instrument to new generations.



*Trent, organist at Radio City Music Hall for the Christmas show, at the four-manual Radio City console (Photo courtesy of Jeopardy!)*

## Theatre Organ Sounds at the Tropicana

In 2006, for the second year, theatre organ music filled "The Quarter" at the Tropicana in Atlantic City, New Jersey. The focal point of the upscale shopping and dining complex is the beautiful, spacious courtyard—lavishly designed to re-create Havana in the 1930s.

The Tropicana created a new Atlantic City tradition in 2005 with their first annual "Holiday Spectacular," complete with Atlantic City's 2½-story "official Christmas tree."

Rob Richards and Donna Parker performed well-advertised daily holiday concerts throughout November and December. The concept was the idea of Bill Gaydos, the Tropicana's Director of Entertainment. His idea was to create an experience like Philadelphia's historic Wanamaker Grand Court organ concerts. Rob, Donna, and the five-manual Walker did just that. With the giant console on the second floor balcony, facing the audiences below, the sound of 105 digital voices thundered across the atrium, delighting literally thousands of visitors each day.

The guests loved the theatre organ music! Most interesting, this was the general public, mostly non-theatre organ audiences, yet they enthusiastically embraced the holiday organ performances. Visitors were constantly coming up to the console, fondly recalling their visits to the Wanamaker store, Radio City Music Hall, John Dickinson High School, or Atlantic City's own Convention Hall. Some had no idea what the instrument was, but they commented on how much they enjoyed the sounds and music—and these visitors were young families, teenagers, older folks, kids, 20s–30s party goers—ALL ages. A common thread in all of these conversations was how "happy" the music was, what a joyful holiday mood it set for visitors, and how awesome it was to watch someone play such an instrument live.

Those of us who have played in the pizza parlors know how theatre organ can appeal to all demographics, but this was a true test in a public place where people were not expecting to encounter this kind of entertainment. When chapters, organizations and individuals are trying to promote theatre

organ, consider public places like this—especially at the holidays—to provide atmospheric music. The more visibility people have of the console and artist, the better. It's a great way to create a whole new generation of theatre organ enthusiasts!



Rob Richards plays holiday music for Tropicana listeners (Rob Richards Collection)



The Tropicana proudly presents Donna Parker and Rob Richards at the Walker organ (Photo by Terry Robson)

## Christmas at the Fox

What can only be called a triumphant event for the theatre organ took place on Monday evening, December 18, at the Atlanta Fox Theatre. Following the great success of organist-in-residence Larry Douglas Embury's recent recording, *Christmas at the Fox*, the management of the theatre decided to present Larry in a Christmas concert at the theatre.

As initially planned, the program was to consist of a 45-minute Christmas organ concert, followed by a sing-along and a screening of *It's A Wonderful Life*. The Fox decided that, as its Christmas gift to the Atlanta community, tickets to the event would be free, requesting only that ticket holders bring a contribution for Toys for Tots. Interest among Atlantans turned out to be considerable. Tickets had to be picked up in person at the Fox Theatre box office in

downtown Atlanta, and when they were made available at 10:00am on December 1, there was a line around the theatre. By 5:00pm the next day, all 4,700 tickets had been claimed. There had been no significant advertising of the event, resulting in exploration of scheduling a second show on a different evening. As planning for this event was underway, the Fox Theatre was named Atlanta's "Best Building of the Decade 1926-1935" by the American Institute of Architects. As a result of the flood of interest, the program was expanded to include an appearance by the legendary Atlanta Boy Choir on stage during, as well as in the Arcade prior to, the program. And, in a special moment for theatre organ, Larry included in the program Thomas Williford, his 14-year-old student, to play a couple of selections.

When they arrived, concertgoers could see large SOLD OUT signs posted and, upon entering the theatre, were treated to the visual feast of the magnificent stage sets for the Atlanta Ballet's production of *Nutcracker*. Radio personalities from the event's sponsor, Atlanta's B98.5 FM, introduced Larry. When they spoke of "The Mighty Mo" a great cheer went up from the audience, showing just how beloved the instrument is among Atlantans. Then Larry brought the console up and embarked on an 80-minute program of Christmas songs, carols, and hymns, including the thrilling sound of the Möller ("Gee, Dad, this is NOT a Wurlitzer") accompanying the audience as they sang "Adeste Fidelis" and "Angels We Have Heard on High."

Thomas Williford, with great daring, successfully undertook Anderson's "Sleigh Ride," with the crowd erupting in applause several times while he played, and followed it up with Rutter's "Toccata on Seven." It was certainly impressive to see this youth negotiating the pistons and casually hand registering among the 376 stops as he played. Larry Embury's inclusion of this budding young organist in the program was rewarded by the number of young people who came down front to see the console up-close after the event.

Larry closed the concert portion of the program by accompanying the Atlanta Boy Choir, and then the entire "gang" (to use Virgil's word) in "Let it Snow." It was obvious that a lot of people came for the concert only;

many people left during the intermission before the film.

More than 4,500 people came to downtown Atlanta on a weeknight the week before Christmas for an event largely planned around a theatre organ, a tribute to the foresight of the Fox management, to Larry Douglas Embury, his popularity with Atlanta audiences, and to a magnificent theatre and organ beloved by Atlantans. It is worth noting that the Atlanta Chapter of ATOS was not involved in planning or executing this event—it was solely the idea of theatre management. The Fox is now talking about making this a yearly event and expanding it to two or even three nights.



Douglas Embury in front of the Fox marquee displaying the announcement of his first Christmas concert at the Fox (Photo provided by Larry Davis)

## Wurlitzer Book Nominated for Literary Prize

Word reached the THEATRE ORGAN editorial office in late November that *The Wurlitzer Pipe Organ: An Illustrated History*, published by the American Theatre Organ Society in 2005, has been nominated for the prestigious Bessaraboff Prize. The prize committee, headquartered at the University of Edinburgh, makes the award biennially to the best book, in English, on a musical instrument.

# Vox Pops

## Successful Introduction

On Saturday, November 4, 2006, the Detroit Theatre Organ Society co-sponsored a seminar with the Detroit Chapter of the American Guild of Organists entitled "An Introduction to the Theatre Organ." The purpose of the event was to present a small workshop intended to introduce organists, keyboardists, and enthusiasts to the theatre organ, and it took place at Detroit's Senate Theatre, longtime home of the society. The program was in four sections with the following speakers:

1. The instrument and its mechanism: Stephen Warner
2. Arranging for the theatre organ: Scott Smith
3. Practical applications of theatre organ technique to service playing: Lance Luce
4. Scoring a silent film (with demonstration): Steven Ball

Halfway through the event, open console was offered for those who wished to have a hands-on experience with the historic 4/34 Wurlitzer, and it was refreshing to see so many actually run to the stage for their first time at the keys of a bona fide theatre organ. Incorporating the open console session partway through the event was a master stroke on the part of event planner Stephen Warner, who was concerned that many would leave the facility before having an opportunity to play.

Members of both groups freely expressed a desire and willingness to reprise the event at another time.

—Michigan OrgaNewService



Steven Ball makes registration suggestions to an open console organist faced with nearly 300 stop tablets for the first time



The four speakers for the workshop (from left to right): Lance Luce, Stephen Warner, Scott Smith and Steven Ball

## Progress Report 2007: The Kimball Book

Had I actually set out a life's plan at the beginning of my own, I can assure you there would have been no line item even remotely suggesting that I would eventually pen a book, much less one about the organ department of the venerable W. W. Kimball Company of Chicago. Yet, here I am, surrounded by research materials, historic photos, numerous original factory files, a plan for continuing the research, and an outline for the anticipated outcome. It looks like I'm writing a book.

When I explain what I'm doing to those outside of the Organ World, I tell them that nearly all of the great organbuilders of the past currently are or have been the subject of their own book. Incredibly, Kimball, which produced pipe organs from 1895 until 1942, appears to have been overlooked. I make the analogy that leaving Kimball out of the mix would be like writing a history of the automobile industry and leaving out one of the grande marques, like Duesenberg or Packard. If they ask "who?" my point is lost, but it is unthinkable to leave out a builder whose output was so great in number and whose unwavering quality and engineering remain unquestioned by a cultlike following, 65 years after the last one was officially produced.

While I have heard and played numerous Kimball organs over the years, previous to installing one for a customer in the mid-1990s, my contact with them was rather limited. In 1973, while still in high school, I was part of a crew that disassembled and purchased a portion of the historic Kimball organ in Dickie Hall on the campus of

Albion College in Albion, Michigan. This instrument had originally been installed in the Patton Gymnasium, Northwestern University, Evanston, Illinois, and enjoyed a rather fascinating history there. After moving to Albion around 1939, it became part of the official college organ for many years, and was used extensively for events and as an active part of the music program for this longtime Methodist institution. It was installed above the ceiling and partially behind the auditorium of Dickie Hall (the College Chapel earlier), and spoke down through tone chutes. Even with the indirect sound, the modest size of the room combined with the high wind pressures must have made for a mighty roar. My teenage eyes were immediately impressed with the quality of workmanship, not to mention the number of screws that were used to hold just about everything in the long-dormant organ together. That last fact made enough of an impression on me that some 20 years later, we were granted permission by the college to return and scavenge as much vintage hardware from the remaining Kimball carcass as we could lay our hands on, and there was much to be harvested.

My first experience with a Kimball theatre organ was a sad one, when a group of us were granted permission by Butterfield Theatres to view the remains of KPO 7020, a 2/7 instrument in the Capitol Theatre in downtown Jackson, Michigan in 1974. While the Solo chamber remained virtually intact from the day of installation, the Main chamber showed evidence of perhaps the worst water-soaking I've ever seen. The space was nearly empty, and most of the contents had been removed and evidently trashed. The lacquer on the few remaining wood components had turned to a white powder, and the zinc pipes were covered with an equally white oxide. In the dim light, the scene reminded me eerily of an early snow, and that was the metaphor I took from the experience.

The aforementioned Kimball customer was Jim Weisenborne of Rochester Hills, Michigan. Jim, a noted expert on reproducing pianos and player mechanisms of both vintage pianos and residence organs, had owned several pipe organs over time. Nothing seemed to satisfy his quest for the ideal orchestral organ, until he was given opportunity to purchase KPO 6692, a three-

manual, 21-rank Kimball Soloist residence organ. The organ was originally installed in the William T. Hales residence in Oklahoma City, Oklahoma in 1923, and ultimately found its way to at least two other locations before coming into Jim's hands. The organ was partially installed in the spacious home he shared with John Fischer when I met it around 1994. I took the job from there and completed the installation. Over time, others became involved in various phases of the project, including Joel Gary, Clark Wilson, and Carlton Smith, with some occasional assistance from organist Steve Schlesing, not to mention Jim and John. The organ has since been dismantled and moved to their new home in Sarasota, Florida, where the organ is in the process of reinstallation.

The heart of the book will be the reproduction of several complete original factory files which miraculously survived the massive paper and pipe organ purge that occurred at the company's Chicago headquarters in the 1950s. The now-crumbling files have passed through a few hands until coming into Mr. Weisenborne's possession; he is loaning the collection for this project. Each file tells a story, and reading them brings the past vividly alive, if only for a brief time. The file for the Los Angeles Forum Theatre (installed later at the L. A. Wiltern) contains a curt telegram from Robert Pier Elliott, Kimball's rather hands-on general manager at that time who was actually on site for the first installation of that famous organ. "Where are the rest of the Clarinet pipes?" he pondered. He stated that he unpacked the set himself, and the pipes in question were not in evidence. A return telegram was sent from the factory the following day, apologetically explaining to Elliott that George Michel, head voicer for Kimball, had been conducting a demonstration in his voicing room as they were packing pipes, and they did not wish to disturb him. Another file reveals that several Tibia and Concert Flute pipes had been left behind when the rest of an instrument bound for a north side Chicago area theatre had been shipped via truck the previous day. The temporarily orphaned pipes were sent by taxicab, with specific instructions as to how to get there from the Kimball factory, clearly indicating that these streets were all boulevards. An estimate for the cab ride was included, as well as a record of the actual

cost. Among the spicier notes is from the pen of W. H. Auschlager, whose architectural firm designed the Roxy Theatre in New York City. At that time, that area in Manhattan was switching over from direct current to alternating current. Auschlager's company made it clear in letter after letter that this was happening, yet Kimball kept confirming to both the Spencer Company, which was supplying the blower, and to the architect that the blower motor was to be DC. Apparently, no one in Chicago was actually reading the letters. After repeated attempts to raise the attention of someone (read: anyone) at Kimball to understand that they were perpetually oblivious to the change, none other than Auschlager himself sat down at the typewriter and laboriously recanted the number of times his firm had unsuccessfully sought to acquire confirmation that it was to be an AC motor. In frustration, Auschlager angrily proclaimed: "your obtuseness in this matter borders on the amazing." Without comment or apology, Kimball immediately confirmed to both parties that it was indeed to be an AC motor.

The scope of the book will cover all facets of Kimball organs: from cabinet to residence to theatre to church to municipal. When will it be done? When I'm convinced that I have enough material to tell the whole story of the Kimball pipe organ, and I'm not quite there...yet.

In the four-plus years that I've been conducting the research, one thing stands out prominently in my mind: the kindness of strangers. In our sometimes rude and self-absorbed modern world, it is refreshing to find people who trust and enthusiastically extend themselves to help, without any kind of provocation, and for that, I am most grateful. Ultimately, it will be the readers of the book who will benefit the most from their altruistic actions. As I continue to conduct research on the book, I'm asking those whose theatres or churches currently do or did once contain a Kimball pipe organ to please go through their files for any vintage correspondence, contracts, data, photographs, artifacts or possible items of interest to share. For that, I thank those persons in advance.

—Scott Smith

P.O. Box 27606, Lansing, Michigan 48909  
 sss55mich@aol.com



*The New York City Roxy Theatre five-manual Kimball console on the factory floor (Jeff Weiler collection)*



*Factory shot of Kimball console with built-in Soloist player mechanism, E. W. Backus residence, Minneapolis, Minnesota (Jeff Weiler collection)*



*The three-manual drawknob console shown here is a late 1920s Kimball that was first installed at Grace Episcopal Church in Grand Rapids, Michigan. It likely figured prominently in the lives of former President Gerald Ford and his wife, Betty, as they were longtime members and were married at Grace Episcopal. The instrument has been moved twice since then, but remains largely intact in another Grand Rapids church (Michael Lubrant Collection)*

# Professional Perspectives

## “Taking the Back Seat” or “Get That Gaudy Thing Out of Here”

BY EDWARD MILLINGTON STOUT III

Since the 1970s, theatre organs have made their way from private collections and failing Crust Palaces back to their rightful homes, old motion picture theatres restored to serve as community Fine Arts Centers. This writer has, time and again, embraced the idea of putting theatre organs back to work in what they do best, musically supporting an evening's entertainment. The instrument was developed to provide the emotional bias and tone for the Not So Silent Photoplays. They were not taking center stage, but there would have been little magic without them.

The visionaries could see the newly restored and installed theatre organs providing mood-setting music for nearly every event taking place in the formerly smoke-filled pleasure-domes, now sparkling and fitted with seating that allowed the patrons to assume a position other than that of prenatal. The dream and good intentions have great merit, but sadly the project administrators and facility operators placed far less importance on the Mighty... (Your Name Goes Here) than did the organ restorers and benefactors. In nearly every case the pipe organ was relegated to the “rumble-seat,” where it could naturally age in the weather.

The first question to ask is, were the consoles in these new installations afforded their permanent dignified position in the orchestra pit, or adjacent to the pit? Very few if any consoles seemed to be considered to be an important part of the theatre's “natural look.” Few developers are aware of the history of the theatre organ, and most certainly are not swept away by the thrill and romance of entering an auditorium and seeing that wonderful horseshoe console sound asleep in the pit. Yes, asleep right where it belongs. The present hatching of developers are also unaware of the practice of having the organ console adjacent to the elevating pit and are most often closed to any constructive suggestions on how the console could possibly be accorded the seven-by-seven-foot space it would occupy.

Solid state organ control systems opened the door for having consoles mold away in basement storage rooms. It is true the new systems offer many attractive features not available on the magnificent machines that made the theatre organ a possibility. Multi-levels of combinations and the recording program are of great value, but there was a tradeoff. Even the most aggressive personalities have not been able to convince the romance-starved administrators to allow the console to live in or near the pit, thereby opening up the possibility of playing the organ during the many hours the houses are dark. The huge Möller in the Pasadena Civic sat in a sub-basement for years after the wonderful Doris Stovall left as the Managing Director. The fine newly restored Wurlitzer organ in San Jose, California's California Theatre has its former Uptown console vacationing nearly eleven months of the year in its own special monastic cell some 16 feet beneath the orchestra floor. That organ was used for a couple of classic film series and a special symphony concert that highlighted the Wurlitzer. The patrons were supplied with protective cardboard Polaroid glasses in order to escape eye injury from the dazzling Uptown console.

Nearly every major Fine Arts Theatre operation demands having the organ consoles removed during opera and symphony presentations. Most of the houses rent out the facility for varied events, some that actually respect the beauty they are invading. If the consoles were visible when the prospective client arrived to look the facility over, the “management” could demonstrate the incredible resources of the theatre organ and possibly promote its use. That will not happen when the organ is not a permanent fixture in the pit area. The sad fact is, the expandable hat band size of most of today's arts organizations need every square inch of the theatre's space, and that will not change. At the San Jose California, the owners and installers of the Wurlitzer organ were told: you may use the organ any time there is no performance or rehearsal.

To that end, the donor of the organ paid to have three elaborate band wagons constructed, upon which the entire orchestra would sit. The center band wagon, in theory, could be wheeled off and the console wagon moved on, thereby allowing the console access to the auditorium. In practice, that was a complete waste of funding, because the nameless companies using the theatre placed so many interconnecting cables that the organ technicians could not consider moving the wagons. On three occasions, the Wurlitzer was used for the opera and the symphony, but the console was deeply rooted in the earth, and the poor organist played by means of a closed-circuit television and headset. The audience was cheated out of the wonderful experience of seeing a live organist playing a real theatre organ.

Theatre organs should be installed in Fine Arts Theatres, but it will be a waste of time and money if the console cannot be installed on its own lifts adjacent to the orchestra pit. Experience leads this writer to recommend having the console elevator on the house side and in front of the elevating orchestra lift. That would require removing about four seats, but the console would be then perfectly placed for use with the opera, symphony, silent film presentations, and for general “house warming.” A few of the very insightful Pantages theatres had the console's lift shaft located dead center adjacent to the orchestra seating, and that arrangement eliminated any and all conflicts concerning the console taking up valued pit space. If a theatre organ is to be considered, it must be given the dignity and respect it so very well deserves. If the organ donors and installers are not willing to fight for a permanent console position in front of the pit, they should forget spending hundreds of thousands of dollars and thousands of man hours for something that will lead to endless disappointment. The potential is great, but it requires standing up to uninformed architects and computer-governed arts organizations.

# THE STORY OF THE MIGHTY WURLITZER IS ALMOST HISTORY.



Jesse Crawford at the Paramount Theatre, New York, NY. Opus 1458 (page 666).



Organist Frank Lanterman showing off the largest and smallest pipes of Opus 1987 (page 690).



Publicity photo used for the "Nocturne" radio program from the Paramount Studio (page 189).

## *The Wurlitzer Pipe Organ: An Illustrated History* by David L. Junchen (reconstructed and edited by Jeff Weiler)

Only 2,234 were printed, to commemorate the number of organs built by the Rudolph Wurlitzer Manufacturing Co. Each book has been sequentially stamped in gold with a number corresponding to the opus list. The reception of this book has been tremendous, almost selling out in the first few months after issue. And once they are gone, they're history. There will never be another first edition.

With sixteen chapters, one-thousand images, and eight-hundred pages packed with insightful history, fascinating technical information, and an annotated opus list, *The Wurlitzer Pipe Organ: An Illustrated History* is the definitive catechism on the subject in a single, hard-bound volume.

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# Creative Reharmonization: Part 2

BY BILL IRWIN

## Which Came First?

Many creative musicians wonder which came first—the melody or the accompanying harmonies? Well, in my experience, it could be either one. Conventionally, and especially in the movies, the composer hears a melody in his or her head, hums it a few times, then transfers it to the instrument. Or, the composer is shown fooling around the keyboard with one finger and suddenly, a snip of melody is heard which is then refined, and the accompanying harmonies are added. An interesting approach is to play a chord progression over and over, until it suggests a melody. The composer proceeds to develop the theme and, perhaps, tweaks the chord progression(s) along the way.

## If it Isn't Broken, Should We Fix It?

Some of you may regularly perform tunes from fake books, containing lead sheets consisting of single-note melodies and accompanying chord symbols. The simplified

chord symbols cater to the limited chord knowledge of lower-level players and are often incorrect. I suggest you examine the relationship of the melody to the indicated chord symbol, and either replace simplified chords with the “correct” chords, or try to enhance the harmony by modifying or extending the original chord symbols. Or try substituting completely new chords that are, in some manner, related to the original melody notes.

## Can You Find the Bad Chords and Fix Them?

Examine the following lead sheet (single-note melody and chord symbols) away from the keyboard, and see if you can find the simplified, inaccurate or incorrect chord symbols. Locating and correcting the poor or just plain wrong chord symbols before you play them will save some embarrassment in the initial performance. When you find them, can you fix them to make them more compatible with the melody? Can you enhance the original

chords? Can you substitute related chords to add more color to the harmonies? You can, with Creative Reharmonization.

## “Symbol” Simon and the Fake Book

“Symbol” Simon played a chord that didn't seem to fit.

He knew what notes to play, but didn't like the sound a bit.

If he had checked the melody with the steps in every chord,

His playing would be better and his listeners never bored.

## Help Me to Help You

In order to help me to help you make better arrangements from the lead sheets you use, make a “working” photocopy of the original lead sheet. Use black ink to indicate all the bad chord symbols you can find. You can use numbers for the chords that need “repair,” and write the “repaired” chords on a separate sheet, with your corrected symbols and chord spellings, next

**ORIGINAL LEAD SHEET** BILL IRWIN

(Please Save the Lead Sheet For Future Sessions)

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to the corresponding numbers. Scan your completed photocopy, add your name and e-mail address (optional), and send it to me. If you don't want your name used, simply omit it. Submitting the material indicates your permission to use any or all portions in future articles. My contact information is at the end of this article. Your submissions will provide feedback on the amount of modern keyboard harmony knowledge possessed and used by my readers.

### Original Lead Sheet

We will be able to use the "Original Lead Sheet" for all future sessions of Creative Reharmonization in 2007. I suggest you make at least 5 photocopies of the Lead Sheet for use with the forthcoming articles

of Creative Reharmonization. It will save valuable space, and you can follow the various harmonic "upgrades" as, together, we look for "musical situations" where we can: (1) Find incorrect Chord Symbols and replace them with correct Chord Symbols; (2) Be aware of simplified Chord Symbols and learn how to modify them by either adding or subtracting notes or with modifying steps of the chords; and (3) Use Chord Extension and Substitution to add interest to simple chords, such as starting with an indicated Seventh Chord and moving "up" to Ninth, Eleventh and Thirteenth chords.

### Please Send Some Feedback

Please photocopy the Lead Sheet (don't spoil your beautiful THEATRE ORGAN by cutting out the original), print your choice of accompanying chords, and mail or fax it to me—or scan the finished revision and e-mail it to me. That will give me a better idea of the general level of the players who use Modern Keyboard Harmony to create their own arrangements from Lead Sheets.

Your comments and suggestions are always welcome. You can reach me at: 7864 East Natal Avenue, Mesa, Arizona 85209-6161; fax: 480-219-7984; e-mail billirwinatos@cox.net; website: <http://theatreorgans.com/uk/irwin/>.

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# BY KAREN WHITE COUP Fundraising 101: The WTO Cookbook and Getting ORGANized!

When I set out to pen this how-to series about supplemental funding, the initial idea was that I would write each installment. However, it soon became clear that I would need some advice and historical information from those who had successfully accomplished the individual fundraising tasks and events. Ultimately, it occurred to me that I should simply get out of the way and allow them to tell their story in their own words. Taking it step-by-step, Part Three of our series tells the tale of how Wichita Theatre Organ was able to successfully (and brilliantly) combine simple-but-clever marketing and fundraising simultaneously.

—Scott Smith



(Photo by Katie Coup)

As has been noted in earlier THEATRE ORGAN articles, ticket sales alone simply will not support a theatre organ concert series, or any other type of music. Raising money for a theatre organ support group is especially challenging, due to the relative obscurity of the instrument itself. In order to attract and keep the public's interest in supporting any charity, fundraising can, and should, take several forms. As past articles by Scott Smith and others have demonstrated, there are many ways to create interest in a given charitable group.

## Not-for-Profit Status

If your group is not currently classified as 501(c)(3) but could be (so that donations are tax-deductible), get it done. Now. Then make up some forms that can be given to any contributor of funds or goods, and do not forget a nice handwritten thank you note. Enlist those English majors that every group has and put them to work.

## "Jams and Jellies"

The Paramount Wurlitzer made its debut in Wichita's Century II Civic Center in December, 1972. For the next few years, except for selling an occasional recording that a featured artist brought or the WTO-produced LPs that Rex Koury or Billy Nalle made, the Wichita Theatre Organ group had no "jams and jellies" table at concerts. When we visited a restored B-17 Flying Fortress in Fort Worth, a not-for-profit project, the "jams and jellies" idea literally was hauled out from under the plane to make me think "We could do that." The restoration and fuel costs of such a machine were monumental, and the very enthusiastic wife of the owner had thought of every way possible to supplement funds; she dragged out big plastic trunks of t-shirts, tote bags, and all manner of B-17-decorated memorabilia. I thought, "Why not?" and started ordering recordings from all over.

That was the beginning of the WTO Sales Table at concerts and by mail order.

At concerts, we soon learned the hard way that having enough "change" was vital, and that's meant two ways: change as in dollar bills, and change as in new and different products as often as possible. But in retrospect two things were more important, and the first is a "hindsight is 20/20" observation: the Sales Team should know what the artist is going to play! And then, they should be familiar with the goods. If the artist of the evening brought recordings, the sales staff needed to become familiar with the tunes on each one before the doors opened. If said artist ended the first half with a "bang," the audience would head en masse for the table and want "the recording with THAT piece on it." If that big piece wasn't on an available recording, there were disappointed faces for sure, but then "Well, is my old favorite that he also played on one of them? Or on ANY recording?" It saved time and made sales to know the answers.

More casual browsing before the concert brought different queries from the three groups of people at Wichita concerts: the dedicated Wichitans who knew, loved, and cared only about "their" Paramount organ, the knowledgeable theatre organ fans (mostly from out of town), and those who came due to pre-concert or silent film publicity and knew little or nothing about theatre organs at all. The first group seldom bought anything but WTO-produced items. The second group quickly grabbed any "hot off the press" theatre organ recording or anything they didn't already own, and the third group searched the recordings for their favorite tunes—artist and organ didn't matter. If the sales staff could make conversation, offer help and information, and determine the interest level of the client, a sale could be made. If no help was offered, particularly those in the last group were almost always daunted by the number

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*Karen White Coup is the former Business Manager for Wichita Theatre Organ, Inc. She edited the cookbook Get ORGANized and Cook and helped to plan and host the 1999 ATOS Great Planes Regional Convention in Wichita. She writes for National Horseman magazine and still enjoys ORGANized friends and concerts.*

of titles and organs they'd never heard of—resulting in no sale.

Timing was always the major factor. Having the table set up and ready for business when the doors opened 45–60 minutes before show time was essential. Sales before the show were always minor, but at least the crowd learned what was there, and that second group would make purchases to expand their collections. At intermission, especially if the artist properly left them “wowed” and leaping to their feet with appreciative applause, high spirits, and open checkbooks, there was no time to waste. Intermission only lasted 15, or at best 20, minutes so there was a small window of selling time. Having educated sales people who could make change and process charge orders efficiently and quickly was essential. (In our experience, sales after the concert ended were always minimal. The “glow” died fast as people headed home, no matter how well the artist ended the show.)

Charge orders increased sales substantially. During the early years at Century II, it was “cash or check” (and we only had one bounced check in all the years that I handled the table). As credit cards became more popular in the early 1980s, more and more people wanted to make their payments that way. We joined the modern world and learned the often-annoying technique of the sliding card process machines. The charges had to be called in within 24 hours from home. Even in the later years, when the call-in might have been handled on the spot, there was not a telephone line available. But taking credit cards was definitely worth the effort; sales increased two-to-threefold.

## The Cookbook, and More

During the reign of Jesse Crawford at the Paramount in New York, the caretaker of the Wurlitzer was Dan Papp. His second wife was a petite Hungarian lady named Theresa. After Dan died, she left the East Coast and moved to Wichita, to be near “Dan’s Wurlitzer.” During her years in Wichita, my then husband, Mike, and I occasionally picked her up and brought her to our home to cook us dinner—she loved to cook. Even in her declining years, she would muster her strength—she was a tiny thing—and stand at the kitchen counter making things from scratch for dinner. And “from scratch” meant with her very old yellow ware bowl and her one very old wooden spoon, both of which she brought with her from Hungary to this country.

No using Kitchen Aid mixers, no food processors—she beat egg whites by hand until stiff for her Walnut Torte, and gently used that spoon to mix flour with eggs for her spaetzle, dropping spoonfuls into her chicken soup.

Shortly after Theresa died in March of 1992, I recall standing at the same counter, thumbing through my recipe box, and finding her Walnut Torte 3x5 card, which I had made while watching her create the delicious cake. The measurements weren’t very accurate: “1/2 water glass of chopped walnuts” and “1/2 square—maybe more—of chocolate, melted.” I thought to myself that, at least to other lovers of theatre organ, saving her recipes, and those of other organ world great cooks like Lyn Larsen, Helena Simonton, Jim Riggs, and yes, even those of the Coup family, might be important. I realized literally at that moment that I had on the counter a “fundraiser cookbook” for a friend’s church, and that the answer to my quest to preserve recipes lay in front of me. Thus was born my idea for a fundraiser cookbook for Wichita Theatre Organ, Inc.

A company called Morris Press had printed that church cookbook. With considerable excitement, I called them and asked about doing a cookbook. “How much does it cost? How many can we print? How do we do it?” They sent a kit, and I was off and running, or as off and running as I could be with two little girls ages 11 and 8! They soon became used to hearing “Mom’s working on the Cookbook, go play.” (Those daughters are now 25 and 22, and both use the Cookbook regularly, but Betts, the younger, admits to some resentment for the “Mom-hours” its production stole from her.)

The cookbook kit explained the formula. The number of recipes and the number of books ordered determined the price per book. Three hundred recipes would make a book worth a given dollar amount, four hundred recipes would make an even better book which would sell for more. Never one to shy away from going for the top, I immediately made four hundred recipes the goal. The next day, I wrote a letter explaining this fundraising effort and requesting recipes, and I sent the letter to the WTO mailing list, the ATOS chapters, and to every theatre organ person for whom I could find an address. I also sent letters to our family members and personal friends, who, by association with us, were suddenly “theatre organ” supporters. Response was immediate and generous, and recipes arrived, singly and in bundles. One woman in particular, Virginia Steele, who still

attends WTO concerts, sent so many low-and non-fat dish descriptions that one section of the book was inspired by her and is nearly all hers. Well-known artists and friends of the theatre world sent recipes; the list included Lyn Larson, Helena Simonton, Olga Papp, Stephen Ross, Marie Kibbee, Scott Smith, Jim Riggs, Jeff Weiler, Chris Elliott, Marian Minor Cook, Peter Botto, Patti Simon, Bill Wilson, and Dave Weaver. Many more fans, friends, and family members contributed their favorite recipes and reminiscences.

All of those recipes, and we did indeed hit the goal of four hundred, had to be put in publishable form. It was tough back then—no e-mail, few home fax machines, no computers, few word processors; and virtually every recipe arrived handwritten or typed, and I typed many myself—all of Theresa’s, and others given me in earlier times by Lyn, Helena, Michael’s mother, my mother. Those from my own files were nearly all handwritten on cute recipe cards. I had specifically asked the recipe donors to add “personal notes” to their recipes—after all, the “historic” aspect of Theresa’s recipes was the original inspiration. I did have to work a bit on the publisher about that—they weren’t too enthusiastic about all that space given to “notes,” and they had to be persuaded that the “names” were the most important part of the book! Eventually during the project, those personal parts expanded to include tributes to Jesse Crawford and to Jesse and Helen as a couple, the “Memories” section, a history of the Paramount Wurlitzer, and a history of the concerts at Century II—all at the beginning of the book. Crazy stories of Virgil Fox, George Wright, and Dick Simonton, as well as the recollections of older folks who remembered the Wurlitzer in the New York Paramount, became part of that section. I tried to record photographic history as well, using on the section dividers photographs of the Crawfords, Theresa Papp, Dick Simonton, Billy Nalle, Raymond Shelley, and others important to the Wurlitzer’s story. The quality wasn’t perfect, but where else could people easily see a snapshot of the Paramount console sitting in the street in New York City, prior to being loaded on a truck bound for California? Many people who admitted they didn’t intend to make a single recipe bought the book for those things.

There were personal and selfish benefits for me. I was able to record “for posterity” my own family’s favorite recipes for my own use and, as it has turned out, for the use of

my children and their friends. To this day, many of my own friends still use the book frequently. Family history emerged due to its publication: my much-older cousin-by-adoption, Barbara Williams, enjoyed reading the book and told me a story later that my father's aunt was one of the country's first female church organists.

The foreword to the book was written on February 10, 1993, bringing the project that had begun about a year before to the point of ordering. I believe we requested 300 books at about \$8.50 a book (a total order amount that would have paid the fees of at least a couple of concert artists, and that caused the WTO treasurer, David Bernstorff, to swallow hard and hope that this was a good idea). Every recipe donor received an order blank, and we sold the cookbook first for \$20, then \$18, then \$15, at concerts and convention record shops, and by mail, eventually offering aprons and tote bags to match the "Get ORGANized" logo. A local box manufacturer contributed shipping boxes made to fit the books. The original order of 300 sold out and a second printing of 300 was ordered somewhere along the way, probably around five years later. The books are still available from WTO. And, interestingly, in the decade-plus that has passed since the initial order, the cost of doing the books has remained about the same. (Our cost was a bit higher due to those "extras" referred to above: photos, historic pages, and personal recipe names and notes.)

With the advent of modern technology that includes laptops, files, scanners, and e-mail, cookbook planning and assembly has undergone a revolution. Morris Press is still going strong, and their expansive website, [www.cookbooks4sale.com](http://www.cookbooks4sale.com), will explain the options for and details of publishing your group's own cookbook.

Raising money by putting together a cookbook for your theatre organ group is a worthwhile goal. But try to take it "the extra mile." Get those historic and personal vignettes, so that when finished, the book will be more than a cookbook. It will be an historic record of people and music and an instrument well loved.

## Aprons and Tote Bags and T-shirts—Oh, My!

The Get ORGANized logo from the cookbook naturally opened the door to more "jams and jellies" for the WTO Table. Even back then, it was easy to submit the logo, which remained on file for us with a company in Texas and which was used on

all manner of items. In order to offer "matching" items with the cookbook logo, aprons, tote bags and mugs were ordered, and t-shirts appealed to those who weren't so interested in the other items. Such items sold well at concerts and by mail. Gift-wrapped-and-shipped "gift sets" were offered, although seldom ordered. Most of those items back then were about \$3 each, so a markup to \$10 or so meant a fair profit to the group.

As noted below under In-Kind Donations, for several years, the Wichita Sales Table has proudly featured the beautiful vests made by long-time WTO supporter Patti Doyle of Columbia, Missouri. A skilled theatre costume designer for Stephens College, Patti made and donated for resale many of her charming and unique vests featuring fabric keyboards, accurately stitched console images, and tiny brass "bells and whistles." Each was a work of art, and many theatre organ fans of the Wichita organs and others wear them proudly. Books of all kinds were offered at various times, with varied results. The soft-cover New York Paramount publication from the Organ Historical Society was of interest to many people. Lyn Larsen and Walt Strony wrote music and "how to play" books that were always good sellers. When Douglas Fairbanks, Jr., appeared at Century II at a silent film event in the 1980s, copies of his last book were offered for sale. Two others, which sounded intriguing but were too obscure or too pricey for the Century II crowd, were Ray Biswanger's fine history of the Wanamaker Organ in Philadelphia and another coffee table book, a history of Disney's early silent films by J. B. Kaufman, the Wichitan who wrote our fine silent film notes. Obvious items such as 8x10 photos of the organ console, or of the interior or exterior of the New York Paramount or Wichita's Miller theatre, were also good sellers, and in this day and age of home digital imagery could be truly inexpensive to produce.

Be persuasive and convince handy folks in the organization to contribute their skills by turning old organ parts into saleable items. Old stop tabs make great key chains—clean them up (or if they were touched by Jesse Crawford at Simonton's as WTO's were, leave 'em dirty!), drill a hole, add a ring from your local office supply, and you have key rings. Wood pipes can be turned into drop boxes for donated funds, or birdhouses. Surely something can be made from old metal pipes. If all else fails, and they're deemed to be of no historic or future value, in these days when recycled metal

can bring in money, old pipes could simply be recycled. Ditto the copper and other wire from old installations—don't let it go to the dump!

## In-Kind Donations

Never forget that many supporters want to help with specific donations, either because it is a doable or easy way to help, or because it may be the only way they can help. Print a list of needed items in the concert program and, many times, such items will appear. Or, donations can be suggested to "friends" of the group: print shops can donate programs, office equipment businesses can donate office items from computers to legal pads, travel agents can donate air travel for artists, restaurants can donate refreshments, and hotels can donate or reduce rates or offer special packages on rooms.

WTO's "parent company" was an unusual but most helpful business. Maker of fans, heaters, and other air-circulating devices, Vornado donated backing for entire concerts, such as the very popular River Festival "Big Band at the Paramount" concerts, and, at other times, simply gave fans for door prizes. Old LPs, and now "old" cassettes and gently used CDs, can be a valuable source of resale value for your group. Encourage your supporters to donate such items, or any musically oriented items, to your group. WTO sold boxes and boxes of LPs (of all sorts of music) for \$1 each; it's not much, but it adds up.

## A Last and Lasting Gift

Remind your supporters to consider making your group the "memorial" for their loved ones who love the organ. Note such contributors in a dignified way in the program, and obviously, acknowledge gifts with a handwritten note and, if not a brochure, a card giving basic information about the group's activities.

## The Restoration Project

When it was determined that the Paramount Wurlitzer would need "re-restoring," a fundraising campaign was publicized. Called the Quarter Century Restoration Fund, various categories based on the amount of a tax-deductible donation were established, and such contributions were noted in each concert program. People love to feel needed, and most people love to see their names in print. In some communities, an effort to enlist the help of major businesses might be workable, and

would be announced at concerts. An effort was made to report on the progress, chamber by chamber, of the restoration.

## Personal Fundraisers and Help from Artists

One bright day in 1990, the always generous Lyn Larsen offered to “cook up a fundraiser” in Wichita at the Coup residence. Stephen Ross flew in from Los Angeles to be his sous chef and Katie Coup, who was all of 11 at the time, served as the waitress. The table sat 12, so, if memory serves, ten enthusiastic Larsen-friendly fans of gourmet food paid \$50 each to watch and then enjoy Lyn’s wonderful cooking. This isn’t a fundraiser that would work too many places, but it was fun!

Lyn also contributed in so many ways to WTO through the years. He contributed in major ways that were not publicized, such as the Uniflex system on the Century II organ. He played more than one complimentary concert to raise funds for the re-restoration of the Century II Wurlitzer, and he donated recordings more than once.

Through the years, nearly every artist associated with WTO in any way donated concert time or other help to the organization. In addition to Lyn Larsen, Brett Valliant, Scott Smith, David Harris, Jelani Eddington, Jeff Weiler, and Patti Simon are a few of the most prolific contributors, but in his or her own way, every artist who ever came to Wichita helped further the cause.

## “Keep the Music Playing”

This simple phrase, which became the mantra for Wichita’s fundraising efforts, came from Olga Papp, the daughter-in-law of Dan and Theresa Papp. A major supporter of WTO, she loved the Paramount Wurlitzer and believed in those words wholeheartedly. Try to apply Olga’s dedication to whatever ORGANIZATION captures your interest. Support it in any way you can, to the fullest extent of your ability, and think hard to come up with new and innovative ways to extend this list. Keep the music—and the organs—playing!

# 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

17027 Tennyson Place | Granada Hills, CA 91344-1225  
818-366-3637 phone | 818-363-3258 fax  
[www.BobRalston.com](http://www.BobRalston.com) | [BobRalston@socal.rr.com](mailto:BobRalston@socal.rr.com)

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# A Grand Tour

A Preview of the Grand Organ Tour 2007—Part II  
A Convention to Top Them All



**July 1–5** 2007 Annual Convention of ATOS in the Mid-Atlantic States

**June 30** Preglow—Atlantic City, New Jersey (tentative)

**July 6** Afterglow—The Wanamaker Organ, Macy's, Philadelphia, Pennsylvania

We will hear some of the most amazing pipe organs anywhere at our 2007 convention headquartered in New York City.

We continue our preview of the ATOS Grand Organ Tour with more facts and history on instruments we will hear during the convention. In the January/February issue of THEATRE ORGAN, we highlighted the renovated former Loew's Paradise Bronx and our plans for an exciting Fourth of July holiday concert there. We will bring back the thrilling sounds of theatre organ to the 1929 "Wonder Theatre," thanks to the technology of the Allen Organ Company. Simon Gledhill and Jelani Eddington will entertain us at this great old movie palace. After our daytime concerts, the evening will be free for an optional boat tour of New York Harbor and Fourth of July fireworks.

## BIG OPENING NIGHT

We are working to secure a sponsor for a memorable opening night with the most famous Wurlitzer pipe organ in the most famous theatre in the world, the Radio City Music Hall at Rockefeller Center. The sponsorship details are not yet final, so this event remains tentative. If we cannot present a full concert, we will offer tours during the convention week so that everyone may have an opportunity to see the world-famous lobby and auditorium. Wherever we present our opening concert, it will take place on Sunday evening, July 1. The opening artist is Walt Strony.

## NEW YORK STATE DAY

We will enjoy our events during the Fourth of July holiday week with visits to historic and patriotic sites. Our first full day, Monday, July 2, will be New York State day, and will take us north of Manhattan. We begin with a concert at the historic U.S. Military Academy—West Point.

On the grounds of the Academy are many historic sites and buildings, but in the organ world, none is more well known than the Cadet Chapel, designed by Cram, Goodhue and Ferguson. The architects placed the 200-foot long chapel on a cliff above the cadet academic area. Inside this massive Gothic edifice is a great pipe organ first played in 1911, with one of the largest horseshoe consoles ever built. It was first installed as Möller Opus 1200 with three manuals and 38 ranks. Today it has grown phenomenally to four manuals and 350 ranks. Frederick C. Mayer, organist and

choirmaster in 1911, conceived an expanding instrument based on George Ashdown Audsley's symphonic design concepts. Possessing virtually every imaginable tonal resource, it incorporates a Tibia Clausa and Tibia Celeste, two Solo Vox Humanas, a unique four-rank Vox Humana chorus, 48 string-voiced ranks, and six 32' stops including Dulzian Bombarde, Ophicleide and Bassoon.

Organist Craig S. Williams and organ curator William G. Chapman have graciously consented to host us for a morning concert in this incomparable setting. Organist Scott Foppiano will preside at the massive keydesk. Following the concert we will have lunch (on your own) at the beautiful post hotel, the Thayer. The hotel has been part of West Point history since 1926, when it was constructed and named for Colonel Sylvanus Thayer, superintendent of the Academy from 1817 to 1833. Listed on the National Register of Historic Places, the Thayer is a Gothic-style granite building at the south entrance to the Military Academy offering views of the Hudson River and highlands. The dining room retains old-world charm with leaded glass windows, ornate chandeliers and portraits of venerable military leaders. Over the years the Thayer has hosted dignitaries including General Douglas MacArthur; Presidents Dwight D. Eisenhower and John F. Kennedy; Her Royal Highness Princess Alsha Bint-Huessen of Jordan; celebrities Luciano Pavarotti, George C. Scott and Gregory Peck; and many others.

You must carry photo identification to gain admission to USMA due to enhanced security measures. We will be required to present passenger rosters for each vehicle prior to departure. Each identification must match a name on the list. This necessary formality will take a little extra time before we can enter the campus.

As a special treat, we will provide an optional-cost tour of the Post chapel, a small private facility for staff and faculty who live nearby. It houses a rare Æolian-Skinner organ, originally from Rockefeller Center radio studio 3-B. During the two-hour lunch interval, those who enroll for our optional tour will witness a brief program on this very historic instrument. It may be the only opportunity in your life to hear an Æolian-Skinner theatre-style instrument. The new console is drawknob and looks nothing like a typical theatre organ, but the sounds of its Tibia and Vox will reveal all.

After lunch we continue to the Paramount Theatre in Middletown, New York, where we will feature future theatre organ stars who have been recognized as winners of the ATOS Young Organist Competition. We will hear a concert by 2006 winner Donnie Rankin, plus the new 2007 winners. This is a Style H Wurlitzer enlarged to 12 ranks played from a three-manual French-style console. The theatre originally opened with a film policy in 1931 and is now a city-owned performing arts center. The original Balaban 1A Wurlitzer (Opus 2114) was removed in the late 1950s, but New York Theatre Organ Society (NYTOS) has installed a nearly identical instrument. The original console found its way to the west coast home of ATOS past-president John Ledwon, and then was sold to the Valley of the Sun chapter of ATOS for use in the Phoenix Orpheum theatre. The present instrument is from the Clairidge Theatre, Montclair, New Jersey (Opus 604). In early 1980s it was donated to NYTOS. The chapter restored and installed it in the renovated Middletown Paramount, adding a Wurlitzer Salicional and Wurlitzer-copy English (Post) Horn. The damaged two-manual console was replaced with the present three-manual Wurlitzer console originally installed with Opus 1950, Shea's Bailey theatre, Buffalo, New York. This console had been installed earlier at an Oak Park roller rink in suburban Chicago.

We end New York State Day in Suffern, New York at the beautiful Lafayette Theatre where we will hear the New York chapter's Ben Hall Memorial organ. This instrument has been historically linked with the late Mr. Hall, famed author of *The Best Remaining Seats*, ATOS convention emcee extraordinaire during the 1960s, and founder of Theatre Historical Society of America. Lee Erwin performed and recorded extensively on this instrument while it was installed in Manhattan's Carnegie Hall Cinema. At the Lafayette Theatre we will see the classic silent film *Steamboat Bill, Jr.* starring Buster Keaton, accompanied by Clark Wilson.

The Ben Hall Memorial organ is played every weekend before films. It began its life as a Wurlitzer Style 150, Opus 2095, built in 1931 and installed in the Lawler Theatre, Greenfield Massachusetts. The NYTOS chapter reports it was the last Style 150 built. The organ was removed from the Lawler, and installed in the Rainbow Roller Rink, South Deerfield, Massachusetts, but was rarely played. The rink owners sold the

*All photos supplied by Mike Kinerk and Dennis Wilhelm.*



organ to Ben Hall, who removed it in 1968 and installed it in his New York City apartment. After Hall was murdered in 1971, the organ was donated to ATOS. It was shipped to California, where it was to be installed in a museum dedicated to the silent film to be built on the grounds of the Harold Lloyd estate. Plans for the museum fell through, and the instrument was shipped back to New York City where NYTOS installed it in the Carnegie Hall Cinema. Carnegie Hall Cinema was twinned, and the organ was homeless once again. Al Venturini and the Good Samaritan Hospital began working together to rehabilitate the Lafayette Theatre. NYTOS asked about the possibility of installing the organ there. Work began in November, 1990 and the organ again played in December, 1992.

The theatre was designed in 1921 by architect Eugene De Rosa. Suffern Amusement Company built it on Lafayette

Avenue. Its design primarily reflects French and Italian Renaissance style. Originally a Möller organ was installed when the theatre opened in 1924 with the silent classic *Scaramouche*. In the early 1930s, the theatre was air conditioned, and the Möller organ was removed. Al Venturini acquired the theatre, and in the late 1980s, nearby Good Samaritan Hospital sought a venue for its StarFest series. The stage was refurbished, new carpeting was laid, and a new lighting system installed. With the addition of the Ben Hall Memorial Wurlitzer, the Lafayette was once again a neighborhood movie palace.

But the theatre fell on hard times, and Venturini was not able to sustain the operation. In February, 2000 a group of volunteers formed “L.A.S.T. Chance” (Lafayette Association to Save the Theatre). Things appeared grim until Robert Benmosche, a Suffern resident and

chairman of MetLife Insurance, announced he would purchase and preserve the Lafayette. In 2002 Nelson Page, former ATOS president and owner of Galaxy Theatres, entered into a long-term lease to operate the Lafayette as a first-run movie house. Page and his crew restored the theatre’s interior and continue to operate the Lafayette—with regular weekly theatre organ presentations.

## NEW JERSEY DAY

Our second full day will take place in the Garden State of New Jersey, with participation of the Garden State Chapter. We will hear the historic 3/16 Möller organ (Opus 5198), recently refurbished by the chapter, in the Trenton War Memorial Auditorium—now called the Patriots Theatre. Garden State chapter records indicate the instrument has been in the War



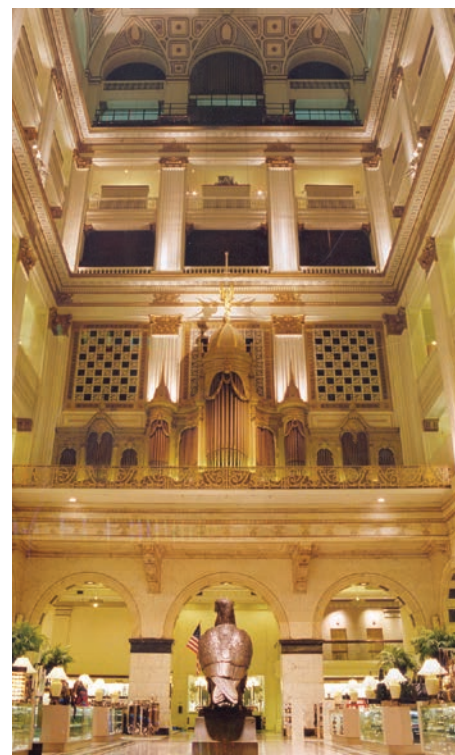
Interior of Trinity Church Wall Street



Cadet Chapel at U.S. Military Academy—West Point



Chapel Console at U.S. Military Academy—West Point



The Grand Court at Macy's

Memorial since 1975. It was originally installed in Trenton's nearby Lincoln Theatre in 1928 and was slated for removal when the theatre was marked for demolition in 1974. The Lincoln Theatre was owned by the National State Bank of Trenton. When Charlie Balogh and Bill Hartig approached the bank suggesting that the instrument be saved, the officers became determined to help with the effort.

Trenton's War Memorial Auditorium, with its 1,800 seats and empty organ chambers, was an ideal site. The War Memorial Building Commission, headed by president John E. Curry, made funds available, and work began. On Memorial Day weekend 1974, Garden State Theatre Organ Society chapter members, under direction of William McKissock, Jr., began to move the instrument. The building maintenance crew installed wind lines and swell shutters. The console, chests, and

reservoirs were given a complete overhaul. Ashley Miller presented the dedicatory concert in February, 1976.

Ground was broken for the auditorium on July 17, 1930. The original name was Soldiers and Sailors War Memorial. Both houses of the New Jersey legislature gathered at the War Memorial on January 12, 1988 for then-Governor Thomas Kean's State of the State address. They heard a preface they hadn't expected. As he looked over the faded auditorium, the Governor proposed that New Jersey restore it to its original splendor.

After many years of service, the auditorium closed in the mid-nineties for a six-year, \$36 million renovation. The organ fell into disuse and deteriorated. In 2003 it was determined that the organ needed renovations to make it a reliable concert instrument. Work began under the direction of Jason Taylor. After the work was com-

pleted, a new organ concert series was launched in mid-2006.

## WEDNESDAY, JULY FOURTH

On our third full day, the Fourth of July, we begin at 9:00am with the ATOS annual membership meeting at the Marriott Marquis Hotel. After lunch on your own, we will hear two concerts at the Bronx Paradise, as previously noted. July Fourth festivities will fill out the day and evening, with opportunity for all to enjoy the myriad activities of New York City and see the great fireworks display to commemorate the country's 231st birthday. A great way to experience the fireworks is to sign up for the optional Circle Lines boat cruise in historic New York harbor, which includes pass-bys of the famous Statue of Liberty.



Atlantic City Convention Hall 7-455 Midmer-Losh



Trenton War Memorial



Marriott Marquis on Times Square



Marriott Marquis Atrium Lounge



Wanamaker Organ Console

## FINAL DAY, THURSDAY

For our final day, July 5, we'll enjoy a free morning in New York City for museums, walks in Central Park, sights in Times Square, or just resting. After lunch, we will journey to the original Dutch and British section of the old city, the Wall Street area, where we will attend a concert at the Trinity Church. This notable site also has an adjacent cemetery, the final resting place of some of New York history's most revered figures. Nearby is the site of the nation's first capital, and the original national bank founded by Alexander Hamilton. At Trinity Church, we will hear a new digital instrument that was installed temporarily after damage to the historic pipe organ resulting from the 9/11 tragedies. The digital instrument, a Marshall & Ogletree, is an amazing synthesizer with digital records of some of the world's best organ stops. Especially for our event, the organ will be programmed with Wurlitzer pipe voice samples. Our artist will be Cameron Carpenter, who frequently plays concerts and silent movies on this unique instrument. He performs Bach, Brahms, Dupré, and Karg-Elert with ease, but he has promised something special for ATOS. He will include works by Richard Rodgers, Jerome Kern, Dick Hyman, and George Gershwin. He also promises an arrangement by George Wright.

This should provide for a spectacular final program. That evening, we will close

with the annual ATOS awards program and banquet (optional ticket required for the banquet; the award ceremony is open to all).

Please remember that our convention schedule is not yet final. If time permits, we will present a concert at the Ocean Grove Auditorium, a site that houses a large organ which at its heart is an original Robert Hope-Jones instrument from 1908. The concert roster also includes Jelani Eddington, Dan Bellomy, Ron Rhode, and David Gray.

Final details will be published in the May/June issue of THEATRE ORGAN.

## MARRIOTT MARQUIS HOTEL, TIMES SQUARE

This convention will provide an unprecedented opportunity for us to stay in the Big Apple, the world's most exciting city. Our headquarters is the Marriott Marquis Hotel at the Crossroads of the World, Times Square. From this base of operations we will enjoy our Grand Tour of Mid-Atlantic States.

## OPTIONAL DAYS ADD TO EXCITEMENT

What could top all the musical events happening from Sunday through Thursday?

How about a visit to see the world's largest pipe organ, the Midmer-Losh in the Atlantic City Convention Hall, now called Boardwalk Hall? This will be offered as a

Preglow excursion to the Grand Organ Tour. This is a tour, not a concert, since the giant 449-rank organ is not playable. But haven't you always wanted to see and learn more about it? It features the world's only seven-manual console.

Another optional activity is New York City's Circle Line cruise ships. This will be provided as a way to view the July Fourth fireworks show from the harbor and river.

The fun doesn't stop when the Grand Tour ends. Stay another day and participate in our Afterglow. We travel to Philadelphia for the truly grand finale in the Grand Court of the former Wanamaker department store, now Macy's, where we will hear Peter Conte perform at the largest playing pipe organ in the world—six manuals and 469 ranks!

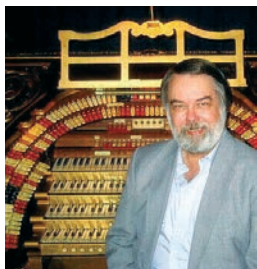
There is much more planned, including a few things in negotiation for later announcement. We will conclude the information on our 2007 Grand Organ Tour in the May/June issue of THEATRE ORGAN.

Plan now to attend. This is the ATOS convention of a lifetime. It's the convention you can't afford to miss.

All events and artists are subject to change without notice.

NOTE: The New York Theatre Organ Society is not involved in the organization, sponsorship, or running of the convention, except that NYTOS is making available to convention participants for concert performances the organs that are owned and maintained by NYTOS at the Paramount in Middletown, New York, and the Lafayette Theatre in Suffern, New York.

## THE ORGANISTS



Dan Bellomy



Cameron Carpenter



Jelani Eddington



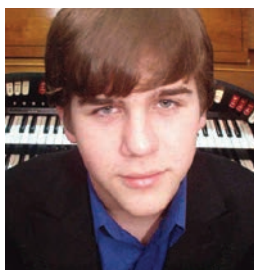
Scott Foppiano



Simon Gledhill



David Gray



Donnie Rankin



Ron Rhode



Walt Strony



Clark Wilson

# CONVENTION SCHEDULE

	Morning 8:00–10:00am	Mid-day 10:00am–2:00pm	Afternoon 2:00–6:00pm	Evening 6:00–11:00pm
SATURDAY JUNE 30	Optional Preglow	Atlantic City, New Jersey Boardwalk Hall Tour Seven-manual Midmer-Losh	Atlantic City, New Jersey Casino (Nearby) Board Buses	
SUNDAY JULY 1	Convention Opening Registration Desk	Member Forums & Lectures Marriott Marquis Hotel	No-Host Opening Cocktail Reception Marriott Marquis Hotel	(Venue TBA) Opening Concert Gala <b>Walt Strony</b>
MONDAY JULY 2	Registration Desk	U.S. Military Academy— West Point, Cadet Chapel Möller <b>Scott Foppiano</b> Lunch (on your own) at Thayer & Optional Tour of Post Chapel	Middletown, New York Paramount Theatre Wurlitzer Young Artists & <b>Donnie Rankin</b>	Dinner (on your own) Suffern, New York Lafayette Theatre Wurlitzer <b>Clark Wilson</b> , with Silent Film
TUESDAY JULY 3	Registration Desk	Trenton, New Jersey Trenton War Memorial Möller <b>Dan Bellomy</b> Lunch (on your own)	Ocean Grove, New Jersey Hybrid <b>David Gray &amp; Ron Rhode</b>	Free Evening in New York, the Crossroads of the World
WEDNESDAY JULY 4	ATOS Annual Meeting Marriott Marquis Hotel	Bronx Paradise Allen <b>Simon Gledhill</b>	Bronx Paradise Allen <b>Jelani Eddinton</b>	Fourth of July Fireworks Optional Circle Line Boat Cruise
THURSDAY JULY 5	Free Morning in the City	Buses Load at 12:30pm After Early Lunch (on your own)	Trinity Church, Wall Street Marshall & Ogletree <b>Cameron Carpenter</b>	Marriott Marquis Ballroom Awards & (optional) Banquet
FRIDAY JULY 6	Optional Afterglow	Board Buses	Bus to Philadelphia Dinner Downtown (on your own)	Philadelphia, Pennsylvania Wanamaker/Macy's <b>Peter Conte</b>

All events, artists and venues subject to change without notice.

# Regional Recap

Going for the Gold  
ATOS Regional  
Convention  
November 3–6, 2006

Hosted by the Eastern  
Massachusetts Chapter at the  
Framingham Sheraton Hotel  
Reported by Jane Tisdale with  
generous assistance from Louise  
Eddington and Madeline LiVolsi

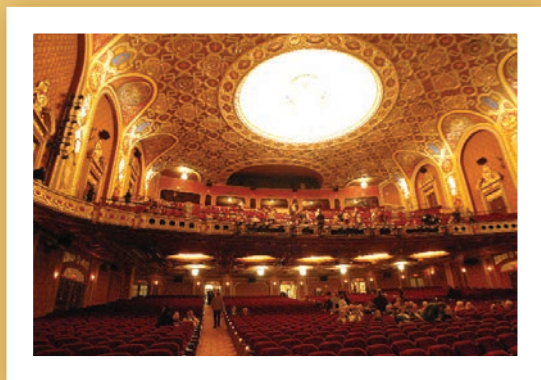


*Clockwise from top left: Helpful staff at the Registration table. Garrett Shanklin, Sarah Shanklin, and Bob Evans. Dave Wickerham at the Shanklin Music Hall.  
(Photos by Allen Walker)*

## FRIDAY

We were welcomed to the impressive Shanklin Music Hall in Groton, Massachusetts by Bob Evans, president of the Eastern Massachusetts chapter, and our hosts Sarah and Garrett Shanklin. Following the introductions, a “wired” Dave Wickerham kicked off our Regional Convention on the 4/34 Wurlitzer; a rousing variety of music then proceeded to get us all “wired.” Eric Coates’ “Knightsbridge March” expressed the classical design of the hall. A large video screen above the organ allowed the audience a close-up view of Dave’s performance from different angles. Tunes by Berlin and Ellington and a medley from *Finian’s Rainbow*, accompanied by rainbow colors from a rotating mirror ball, put us in a mellow mood. Joplin’s “Pineapple Rag” and a bouncy Norwegian march led into intermission and a great chance to greet old friends—hadn’t seen Garden State’s Vanores for years. New friends were more easily acquired thanks to badges showing names and hometowns from all over the world in large readable print, a practice we hope will be used in all future conventions. The concert resumed with “Darktown Strutters’ Ball,” utilizing both the Mason and Hamlin and Wurlitzer expressive pianos. A “timely” medley featured “Syncopated Clock” and “My Grandfather’s Clock.” Have you ever heard Zez Confrey’s clever “Nickel in the Slot” rag? Cute! Michel LeGrand’s “Windmills of your Mind” featured the saucer bells, tuned sleigh bells, and marimba. After Otto Nicolai’s *Overture to the Merry Wives of Windsor*, Dave thoroughly wowed us with the Toccata from Boellmann’s *Suite Gothique*. The night owls stayed for open console and chamber tours.

Below: Providence Performing Arts Center (PPAC).  
Scott Foppiano at the PPAC.  
(Photos by Allen Walker)



## SATURDAY

Saturday morning began with the first of three early continental breakfasts in the Sheraton’s two restaurants before the coaches transported us to the Rapp & Rapp-designed Providence Performing Arts Center in Rhode Island’s capital. Scott Foppiano welcomed us on the 5/21 ex-Marbro Theatre (Chicago) Wurlitzer with E.T. Paul’s 1895 *Ben Hur* “Chariot Race” and a *Sound of Music* medley. Many quietly beautiful pieces showed off this artist’s fine musicality and sensitivity, including Haydn Wood’s “I Love to Hear You Singing.” The concert concluded with Max Steiner’s “King Kong March.”

From noon to 2:45pm, the convention was split into two groups. Group A stopped on the outskirts of New Bedford for the “Phipps Experience” at Don and John Phipps’ intimate workshop. The 4/32 Wurlitzer in a very small building totally surrounded us with organ. The multi-talented Chris Gorsuch replaced the scheduled Ron Rhode, who had unavoidable scheduling conflicts. Chris recalled Tom Hazelton’s—and George Wright’s—“tassel music” with Cole Porter’s “Love for Sale” and “Honeysuckle Rose,” replete with bass drum. LeGrand’s beautiful “What Are You Doing the Rest of Your Life?” and “That’s My Desire” preceded an extensive Gershwin medley, topped by the always amazing “Dizzy Fingers” for a dazzling finish.



Above: Chris Gorsuch at Phipps Experience.  
Ron Reseigh at Zeiterion Theatre.  
(Photos by Allen Walker)

A short ride to downtown New Bedford brought us to the Whaling Museum for lunch and a film as Group B reversed our route. After lunch a short stroll rejoined us with Group B at the elegant and classic Zeiterion Theatre (1923). Golden bas-relief ladies danced all around the ceiling, connected by chains of Greek keys. Playing the 3/9 Wurlitzer, Ron Reseigh gave us Lyn Larsen's "Organ Stop Boogie," his own "No Name Rag," and Raymond O'Sullivan's 1972 "Alone Again, Naturally." After "The Continental," we were treated to a great *My Fair Lady* medley. Ron's carefully woven, low-key musical style shone in Friml's "Only a Rose," and in Richard Rogers' "My Romance," progressing from a whisper to a punch. Carl Reenya's "Bonds of Unity" march recalled Ron's 7th grade band days, and "Roller Coaster" demonstrated his fantastic dexterity. Intermission prepared us for a medley of requests including "The Girl from Ipanema March." A rousing sing-along of Irving Berlin's "God Bless America" concluded this concert.

We returned back north to our hotel to prepare for a late banquet at Babson College in Wellesley. After the lengthy dinner, Jim Riggs jovially began his "latest-ever concert" (10:10pm) on the chapter's own 4/18 Wurlitzer. Irving Berlin's Army pieces ended with "God Bless America." Charles Henderson's (1927) gorgeous "Deep Night" preceded medleys from *Singin' in the Rain* and *The Bandwagon*. After "Nobles of the Mystic Shrine" came more 'late night' pieces: "Japanese Sandman," "One for my Baby" and "Dancing in the Dark" before our journey back 'home.'



Above: Jim Riggs at 4/18 EMCATOS Wurlitzer. Bon Smith (left) and Allen Miller. (Photos by Allen Walker)

## SUNDAY

Sunday morning we returned to Shanklin Music Hall for a concert by the "Dynamic Duo," Jelani Eddington and David Harris. After a pair of lively wake-up pieces to begin the concert, a beautiful Stephen Sondheim song, "Anyone Can Whistle," followed, with themes from the 2nd movement of Rachmaninoff's 2nd Piano Concerto making up the introduction to this piece. Again this writer was in tears at their artistry. "Fit as a Fiddle" lightened the mood. At this point, David playing on the Mason and Hamlin grand piano what was originally scored for TWO pianos, and Jelani playing the full orchestral portion on the Wurlitzer, loudly began Saint-Saëns' "Carnival of the Animals." "Aviary" and "The Swan" brought even more tears; this was a stupendous performance from these two brave young men. Two more light pieces were heard before von Suppé's "Light Cavalry Overture" showed off the Trompette en Chamade at the back of the hall. After intermission Darius Milhaud's playful "Brasiliera" from *Scaramouche* led to Robert Stoltz's "Two Hearts in Three-Quarter Time." Vienna never heard the likes of this incredible version. Next, David's "If I Loved You" from *Carousel* almost conveyed the words themselves. After a mellow reminiscence of songs by The Carpenters, played solo by Jelani, the duo delivered such an overwhelming "Rhapsody in Blue" that we wished the brothers Gershwin could have been present to experience it. Tears again! After our return to the hotel, the remainder of Sunday was free.

Below: Jelani Eddington at Shanklin Music Hall. David Harris at the Mason & Hamlin Ampico Grand Piano. (Photos by Allen Walker)



## MONDAY (Afterglow)

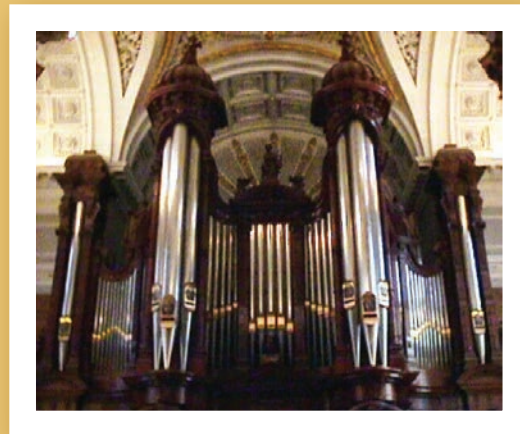
An early breakfast refueled about 150 of us for the ride to Methuen's Memorial Music Hall in Methuen, Massachusetts. The 4/115 Walker/Æolian-Skinner originally from the Boston Music Hall speaks from its spectacular carved-wood casing. Staff organist Chandler Noyes demonstrated the organ before open console.

The buses took us on to Portland, Maine and a delicious homemade lunch from the ladies of Portland's impressive old Masonic Temple. A short walk to the City Hall brought us to the gracefully rounded Merrill Auditorium, displaying its magnificent Kotschmar organ, a 5/102 Austin waiting for Richard Hills to bring it to life. Von Suppé's "Poet and Peasant Overture," a medley from Gilbert and Sullivan's *Mikado*, a short Gershwin piece, and Victor Herbert's unfamiliar but charming "Fleurette" started us off. The "Canzona" and "Schertzetto" from Percy Whitlock's *Organ Sonata in C minor*, Edward German's 1950s' "Satyr Dance," and the understated third movement of Marcel Dupré's 1941 *Symphonic Poem* all hardly strayed from the classical. After interval, Eric Coates' 1944 "The Princess Elizabeth," his "Dance in the Twilight," and Newell Chase's "Midnight in Mayfair" all reflected Richard's British origins. Then...seemingly from a great distance came barely

audible melody, chimes, hesitant warbles, all slowly swelling into a progressively jazzy full organ improvisation on "Blue Moon," before again receding into the distance to die away—a riveting presentation. Petr Eben's "Moto Ostinato," themes from Delibes' *Coppélia*, and "Tiger Rag" concluded an amazing performance by this most talented young British organist.

We then traveled down the coast to York, Maine and Foster's great Downeast Clambake finale. Dinner included fresh clams and mussels, chowdah, lobster or chicken, corn on the cob, whole cooked potatoes and onions, dessert squares, tea and coffee. Wonderful! A little pick-up band of ATOS members, including Louise Eddington on maracas, livened the after-dinner entertainment.

Our friend Madeline LiVolsi recalls her bus ride back to the hotel with the lyrics of a song that referred to a clambake and a good time, from Rodgers and Hammerstein's *Carousel*, going through her head. And, Madeline adds, those sentiments were true not just for the clambake, but for the whole weekend.



Richard Hills at Merrill Auditorium.  
Methuen Music Hall.  
(Photos by Charlie Briggs)

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# Interview

BY STEVE LAMANNA

## JOHN FERGUSON



*John Ferguson, age 13, at the Phillip Werleins Music Store in Shreveport, Louisiana in 1948. Inset: John in 2004 (Ferguson Collection)*

A lot has been said in this magazine and amongst ourselves (in person and online) about what makes the theatre organ and its players so special (or in certain cases, not so special). We seldom stop to appreciate what we have now, and how the organists and instruments have become who and what they are.

We will exhaust ourselves nattering about which organbuilder is better, which organ's sound is the best, and what is wrong with what organ, ad nauseum. Ironically, we often don't have much knowledge or personal control over any of it. Perhaps it's better to enjoy what we have here and now, and hope others will do so in the future.

The same applies to organists—a one man's artist is another's hack. We share

opinions like armchair quarterbacks about whom we think was, is, and ever shall be the better musician in one breath, while in the next we're telling each other why we never liked someone's musical ability or choice of repertoire.

In a list of organists, say, for example, Jelani Eddington, Barry Baker, Dwight Thomas and Mark Herman, we frequently will pick one we like above the others, and then bicker about why we're right. We are passionate, if not well-informed, about our likes and dislikes.

But consider again the artists I just mentioned. If you listen, really listen, you will find a common wellspring and a common thread—John Ferguson.

For many years, John has played a pivotal role in bringing young artists to

the forefront through excellent tutelage and gentle care. And there will be more to come. He has been the quiet storm in our well-weathered world and rarely, if ever, has he taken any glory for himself. John rather prefers to allow his fine musical training to speak through the hands of his gifted apprentices.

Our Mr. Ferguson has also been deeply involved in many contemporary theatre organ installations and has some surprising comments about them as well. Let's follow along with him on his travels through a number of great cities, meeting great friends, and visiting great instruments.

For this interview, we chased down a reluctant subject, coaxing him to open up about life, his students, the theatre organ, and ultimately himself.

**Where were you born?** I was born in Shreveport, Louisiana.

**What were your parent's names?** My father's name was John Herman Ferguson, Sr., and Mom's name was Thelma Corinne Britt.

**So you're a Junior?** Yes!

**What did they do?** My father owned a small neighborhood bakery where we lived. He had that for almost 23 years and then went to work for the Continental Baking Company for the rest of his career. My mother worked in department stores and later went to night school and learned to operate a comptometer, an old bookkeeping machine. She became a bookkeeper for various stores after that.

**Do you have any siblings?** I have one brother and one sister.

**Any of them in music?** My brother played the guitar. He idolized Tony Matolla, who used to play with George Wright on the Jack Birch show for Prudential Insurance Company. My sister played classical piano quite well. She was a sight reader! She didn't really play anything by ear.

**What world events had the most impact on you while you were growing up?** I grew up in the era of the Second World War. It affected not only my life, but just about everyone's.

**Did it personally affect your family?** Some of my uncles were in the Army, but my immediate family was not involved.

**Where did you go to high school?** Fair Park High School in Shreveport.

**College?** Centenary College of Louisiana, a private, Methodist school.

**Your degree?** I have a B.A. in organ. They had a rather good set of instructors in piano and organ there. William Teague was there for 30 years. He was organist at St. Mark's Episcopal Church in Shreveport and concertized widely.

**How did you first get exposed to the theatre organ?** The very first time I was exposed to a sound of one was through a George Wright record on the HiFi label. I found it when the organ salesman told me I had to hear a record. He took me into one of those listening booths and I listened to "Jalousie," and then continued to listen to all the rest of it. In the meantime, my mother was waiting outside in the car—double parked. I came outside waving the record yelling, "Wait until you see what I've got." She said, "Wait until you see what I've got!" and waved a parking ticket at me. She let me pay for the ticket, too.

After that, the next time I heard a theatre organ was at the Strand Theatre in Shreveport. They had and still have a 2/14 Robert-Morton. The theatre is now a performing arts center. My father used to talk about taking my mom to the Strand.

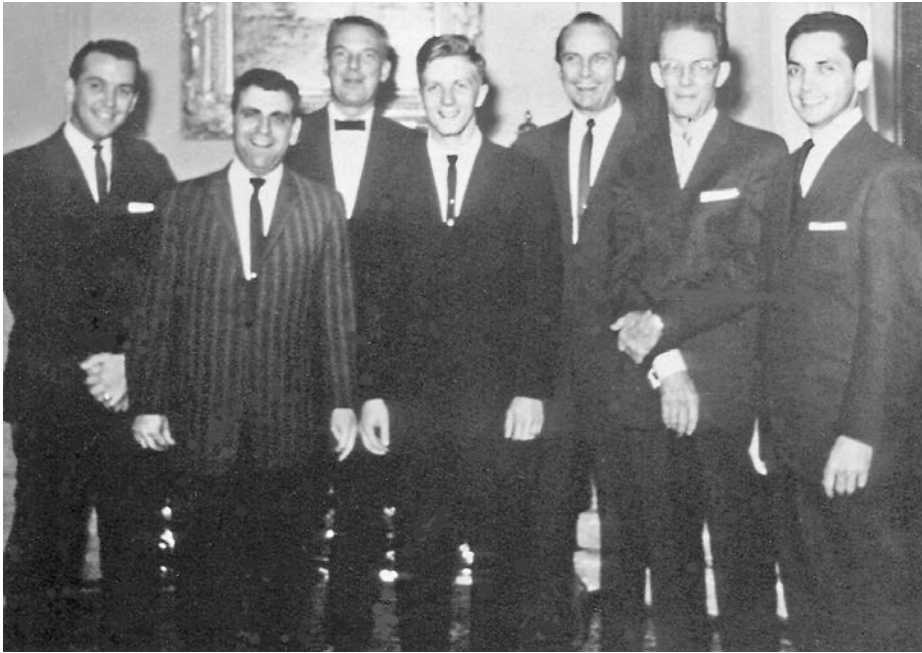
The organist's name was a marquee classic: Hazel Mabel Norton at the Robert-Morton. What a riot!

During the evenings in Shreveport I was playing the Hammond and piano in nightclubs, and that is where I started to develop theatrical and popular playing stylings. Most of my work there was playing the Hammond.

**Do you still get back home?** I have been going back due to some illnesses in my family.

**What are your favorite songs and music?** I like just about anything and everything. Classical pianists are a particular favorite.

**You joined the service. Did you have any exposure to organ while you were in the Army?** While I was in Augsburg, Germany I was in touch with Ben Hall quite a lot, and he knew Ethel Smith. She was going to be on a USO tour in Germany. He told Ethel to look for me. She called out my name in the middle of a concert and said "Where is Private Ferguson?" She called me up onto the stage and asked me about who I studied with. She took me to dinner and filled me with stories about her life, travels and music. For a young kid, that was some highlight in my life!



*At Stan Kann's Washington Terrace home in 1962 are (left to right) John Ferguson, Stan Kann, George Wright, Bob Heil, Art Edinger, Gus Brummer, Richard Balsano (Ferguson Collection)*

**Wait a minute! You knew Ben?** Sure. When I came home from the Army I stopped in New York, and Ben took me to play the Paramount early one morning. I met Dan Papp while I was there. The organ worked and was in great tune. We later went to the Park Sheraton Hotel to hear Ashley Miller. Ashley had to leave to play the last show at the Music Hall, so we went to hear Ashley play the Wurlitzer. It was phenomenal. He was the one person I thought could get the most out of that organ. I think he understood it and all of its eccentricities, and he made it sound the most musical of anyone I ever heard play it. Having a Kimball specification but built by Wurlitzer...one had to adapt, and he did.

**You have lived in several great theatre organ towns. Let's first hear about St. Louis. What brought you there?** It was in 1961, in the middle of a snowstorm! I had just gotten out of the Army and had been there briefly prior to that. I got a job playing the Hammond there in a couple of places and got to know Stan Kann during that time. I was playing at a Holiday Inn. Stan asked me if I would like to do some sub work at the Fox. I was scared to death of that thing. You had to first get used to the [acoustical] delay, and then to the fact that there was no combination action working during those days. You had to have everything carefully planned out before you played.

**Tell us about Stan.** After I got to know him, he turned out to be one of the absolute best friends I have ever had. He would bend over backward to help you. He was a friend without conditions.

**When did you leave St. Louis and why?** I had been working in a restaurant owned by Stan Musial the ballplayer, called Stan Musial and Biggie's. Biggie had a certain stature in town, but we won't go into that. I had been there almost nine years and needed a change. I also wanted to get away from the St. Louis winters, so I moved to Los Angeles. I worked, again on a Hammond in a local restaurant, and got to know many of the theatre organ people there. That was where I first met Ken Crome.

**Did you meet George Wright there?** I already knew George Wright. He came to St. Louis quite a number of times playing electronics while I lived there.

A couple of friends who operated the Old Towne Music Hall, the late Bill Coffman and Bill Field, felt like I needed to get my name around town a bit and had me do a concert there. It was the first time I played publicly in the Los Angeles area. It went very well. The organ had a fabulous sound. I also got much better acquainted with Don Leslie while I was living there. I used to meet him at the factory every once in awhile for lunch. He was a very nice, interesting guy, one of the most well-liked people in the music business. However, I never got a chance to play [the George Wright studio

organ]. George was very protective about ANYONE touching it, to say the least. It wouldn't be until a number of years later that I got to play it. George was on vacation in Catalina Island. I was coming back into town and Paul Sharp, one of Don's employees, took me through the studio, and that is when I got to play it.

**What did you think when you played it?** It was absolutely the smoothest, best-regulated organ I ever played—you just laid your hands on it and it almost played itself.

**What was your relationship like with George?** When I first met him he was playing a concert for a Hammond dealer friend of mine in Houston. We had a lot of fun and laughed a lot about the same things. We wrote to each other fairly frequently for the next two or three years. I always thought of listening to George play as a lifelong organ lesson.

**When did you leave for Phoenix? Why?** It was hard to find work in Los Angeles, and I found work in Phoenix with the help of Bill Brown. I lived there for two and a half years. We had met the same time I met Don Leslie, at a trade show in Chicago. He said I had to play the five-manual at his house if I ever got there, and he could put me to work helping to rebuild the organ he was putting in Mesa Organ Stop. Bill also hooked me up with a playing job at the Arizona Biltmore Hotel. He made one phone call and that was it. I stayed for a year.



*Far left: John at the Roxy (New York City) Kimball lobby organ console in 1960. He was visiting with Ben Hall, and they played the lobby organ just before it was to be disconnected and removed. They went to lunch and, when they returned, the console had been removed. It was being hoisted over the lobby balcony rail when a strap broke; the console fell to the floor and was destroyed. John said the organ had played flawlessly just prior to the removal.  
(Ferguson Collection)*

*John at Biggies Restaurant in St. Louis in 1965  
(Ferguson Collection)*

After the Mesa Organ Stop was built, I would occasionally go over and play for Ron Rhode during lunch, and played at the 7th Street location for Lyn Larsen. Everyone needed a break! That was when Charlie Balogh was also there, but prior to the Phoenix Five [Lyn Larsen, Ron Rhode, Walt Stony, Lew Williams, and Charlie Balogh]. Bill Vlasak also moved to town at Lyn's urging, and he started subbing as well.

**Moving on to Grand Rapids?** Lyn knew Ron Walls, who was planning the Roaring 20s up there. Ron asked Lyn who he could get to put the organ together and do some design work. Walls flew out to Phoenix, and we met and made the deal. I started looking for an organ to buy and found one that had been in the New Jersey Stanley Theatre, which was then the property of Richard Loderhose. Charlie Balogh and Donna Parker moved there to play for Ron.

While I was on hand helping to plan some new restaurants to be built elsewhere, I also played in a restaurant on my Hammond. That B-2 really got around.

**On to Indianapolis. When did you arrive?** In 1979 I arrived to help open the Paramount Music Palace. I was the Music Director, although I played there only as a substitute. Most of my job was to schedule the organists and take care of anything related to the instrument. Donna Parker and Bill Vlasak were the main artists. I did a lot of main-

tenance, as did Carlton Smith. This is where my friendship with him grew.

**Tell me about Carlton.** When it comes to organ rebuilding, he is a singular genius. A perfectionist in every way, dedicated to detail in the nth degree, and one of the most colorful people I have ever met.

**When did you start taking on students?** To be precise, I actually had some organ students in St. Louis, but they never got involved with the theatre organ. It was in Indiana that I actually started getting involved with kids who had interest in playing the theatre organ.

**How do you evaluate whether or not you will accept them?** I usually interviewed them first to find out how much background they had, particularly in piano, and to see if they were proficient. I didn't take on keyboard beginners. They had to have piano background.

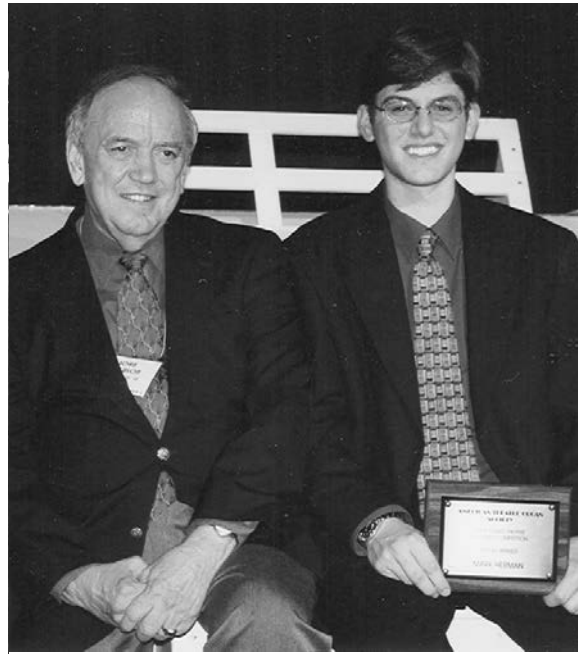
**Who was your first?** Our ATOS chapter [Central Indiana] told me they wanted to get into the Young Organist Competition. I didn't even have a student yet, and told them that was a tall order. They said they had one in mind and I needed to listen to him. They introduced me to Martin Ellis. He had great natural facility at the keyboard and could sightread music like a fiend! Martin came with his father, who sat in the Hedback Theatre while Martin and I worked all afternoon to complete a recording to get into the mail by that night.

I hadn't discovered at that time that he was that good a sightreader. I gave him "Spring Fever," and he played it like he knew it all of his life. We worked on a few other tunes, and he caught on to every thing I asked for. Seven hours later, we finished a taping, and Martin was worn out. After hearing him, though, I had no misgivings about sending the tape to ATOS. He won hands down!

The next winner we had was Jelani Eddington, then Dwight Thomas, then Barry Baker, then Mark Herman. Winners all!

**How about now?** A young man from Arlington Heights, Illinois, Adam Gruber, is showing great promise. I also have a couple of adult students as well. You might know Dr. Karl Saunders. He has a very nice theatre organ in his home.

**Describe a typical day with you now.** I do a lot of Hammond servicing right now, and do some church organ work. If I have a student, we usually meet over at Russ Followell's house. He has an Allen GW4 that he lets us use for lessons. Russ has been a great friend to me. Long ago he invited me to use the organ for teaching, often at the expense of his personal schedule. He has never complained about the inconvenience, which I am sure it was at times. All of this is his part in furthering the education of young people and their talent. I'll be forever grateful to him for this.



*Far left: John at the Conquistador Restaurant, next door to Organ Stop Pizza, Phoenix in 1974 (Ferguson Collection)*

*John and Mark Herman at the Riverside Theatre during the 2004 ATOS Convention in Milwaukee (Ferguson Collection)*

While we are on the subject, I think it's important to say "thank you" to all of the people who have opened their homes and given of their time to promote young talents by giving them the opportunity to be heard—people like Bill Brown, Jasper Sanfilippo, Robert Ridgeway and Paul Van Der Molen. These folks have exerted great effort, in my way of thinking, in allowing young organists to be heard. They, and others like them all over the world, deserve credit for what they are doing.

**If you could have had any other profession, what would it have been?** When I was growing up, I really wanted to be an automobile designer. My uncle was an Oldsmobile/Cadillac dealer. I got to enter the GM Design Contest for Young People through him. The first two years I won an Honorable Mention. The last year I entered, I won third prize. It was remarkable, considering the competition. GM would print the designs up and publish them. Music called, however. I later wanted to be a soap opera organist.

**How would you describe your ideal theatre organ?** As being not necessarily the largest instrument, but being tonally well balanced, where the ensembles hang together well, and the tremos all support one another.

**What accomplishments are you the most proud of?** Those of my students.

**Describe a situation that you would say was one of your most memorable, be it theatre organ related or not.** In terms of a theatre organ experience, there have been so many I can't choose. With respect to an organist, I might sound biased, but I will say that one of the most interesting concerts that I ever heard, as far as selections and balance of materials, was the opening concert of the Paramount Music Palace here in Indianapolis by Lyn Larsen. Something for everyone. I had heard Lyn many times before that, but this concert excelled, at least in my mind, in variety and sheer musicianship. I'll never forget it.

**What do you think it takes for your students to be successful in a very narrow career?** Being true to themselves and not trying to emulate every other player. They need to respect their audience and do everything possible to play enough of a cross section of music so that their efforts will be remembered.

**What is the one thing you most want people to remember about you?** Again, I'd just like to be remembered for my students. I hope they will turn out to be as much of a joy to other people as they have been to me.

**If you had to live your life over again, what would you change?** Do you have an hour? I would study harder and be a better musician that I am. I would have made more out of the opportunities I have had.

**What is the biggest conflict you have seen in the theatre organ world?** Probably organ chapters that need to share the responsibility of presenting the theatre organ more than they have. They ought to refrain from using "organ concert" in advertising and promotion, since calling programs by that name isn't effective marketing. Give the organ a chance to survive by combining it with other forms of entertainment.

**If you could sit down for one more conversation with three people, who would they be?** Cole Porter, Buddy Cole (whom I never met), and Virgil Fox.

**Finally, what do you think is the most overused stop in the theatre organ?** The Posthorn.

**How about the future?** When I leave Indianapolis, I probably will be moving to Florida to retire.

# Reflections On John Ferguson...

## Jelani Eddington

Studying with John Ferguson was a great privilege and a very musically enriching experience. When I approached John about taking theatre organ lessons with him, I was only 12 years old, and John was understandably hesitant to take on someone of such a young age. He ultimately agreed to work with me on the condition that I continue my piano studies. I agreed, and we worked together regularly for the next six years. As I reflect on those studies that began 20 years ago, I will always be deeply grateful, not only for John's willingness to coach me in the art of the theatre organ, but also for his friendship.

I have frequently been asked just what it is that makes John such a stellar and successful instructor. The question is simple enough, but a suitable answer is elusive. Looking back on our time together, one guiding light always shone through his teaching: the art of making music. Through his emphasis on phrasing, arranging, and registration, John was able to impart to his students a strong sense, not only of how to play the organ technically, but more importantly how to do so musically.

John's skills in this regard were, and continue to be, invaluable. Far too frequently today, tuition stresses rigid technical performance. Many require the student to reproduce faithfully and unerringly the black and white dots on a sheet of paper, without the slightest attention to interpreting that performance in any sort of musical way. While that approach leads to technically perfect performances, they are nonetheless devoid of any feeling, emotion, or passion—the cornerstones of any musical expression.

And that was John's greatest strength as an instructor. True, John expected from all of his students nothing short of the most solid technical background. Yet, what set John apart from so many others was his ability to lead his students beyond just the narrow technique of playing the organ to find the very soul of the instrument.

I am most grateful that John agreed to work with me so many years ago. From him, I have gained a tremendous knowledge and appreciation of the art of the theatre organ, as well as a true appreciation of music in general. It is deeply heartening to see John continue to coach and inspire the next

generations of theatre organists. I am looking forward to hearing many more students of John's in the coming years!

—Jelani Eddington

## Donna Parker

I had the pleasure of meeting John Ferguson when he arrived in Los Angeles from St. Louis back in the 1970s. We later worked together at Organ Stop Pizza in Phoenix and Mesa, moved to Grand Rapids, Michigan to build and operate the Roaring 20s, and then to Indianapolis to work together at Paramount Music Palace. John is like a walking encyclopedia when it comes to Hammonds, theatre pipe organs, and teaching theatre organ styling. He is thoughtful, kind, highly ethical, employs a great sense of humor, and is one of the best storytellers I know. He was the best man at my wedding and is also the godfather to my daughter, Bethany. That should tell you what I think of him as a person.

Encouraged by Bob MacNeur at Paramount Music Palace, John began teaching some young people how to play the pipe organ in the 1980s. Today his students populate our concert circuit and produce critically acclaimed recordings, continuing the tradition of the theatre organ art form at its best: Martin Ellis, Dwight Thomas, Jelani Eddington, Barry Baker, Mark Herman—just to name a few. John has an uncanny way of imparting information to a student through teaching and telling the stories we have all come to love. His students form their own individual playing styles, too, all different from one another.

This southern gentleman became a cherished member of my family many years ago, and I can state with certainty that my life is better for knowing John. The theatre organ world can make that same statement as well.

—Donna Parker

## Robert Ridgeway

In the 30-plus years I have known John Ferguson, it has always been apparent that he not only loves the music and craft of the theatre organ but has a profound passion to impart the knowledge and skills he has acquired to others. John is a fine player and organ technician, but his true calling is teaching. I well remember the succession of young organists who began their tutelage under the disciplined eyes and ears of John Ferguson. The list is formidable, and all of these students went on to highly respected careers in music. All of the following individuals either placed first or second in the ATOS Young Organist Competition, and all were students of John Ferguson: Barry Baker, Jelani Eddington, Martin Ellis, Mark Herman, Dwight Thomas, and Jim Wright.

As appreciative audience members, we all collectively owe a huge debt of gratitude to John Ferguson for nurturing and honing the talents of these fine players who now enrich our musical lives on the theatre organ. The future of the instrument we all love so much is in the fine and capable hands of these artists because John was there to guide them.

—Robert Ridgeway



Donna Parker, John Ferguson, Lloyd del Castillo and Ann Leaf played a concert at the Wilfren Theatre in 1973. Oh, we were all so young...even Dell (Donna Parker Collection)

## Dwight Thomas

As a rural central Indiana teenager, I had never even seen nor heard a theatre organ until the Paramount Music Palace opened in 1979. My first contact with John was when I was in high school, while doing a report on this amazing organ. My queries eventually turned toward how one would train for a job playing the theatre organ, which eventually led to my beginning lessons with John. I certainly came to the table with nothing particularly notable to offer, having very limited experience in playing the organ, much less a theatre organ. Yet John very graciously, and in his own inimitable way, opened the door of this magical world for me.

Lessons were held after hours at the restaurant and would sometimes go for hours. Songs we would work on were invariably peppered with fantastical stories about musical personalities—about George Wright, Jesse Crawford, Ethel Smith, and others. We even stopped a lesson in midstream to watch Ethel Smith in the film *Bathing Beauty* on the television there at the restaurant. Each story was a reminder about a particular approach or technique that he was introducing or trying to reinforce. Some stories didn't seem to have any point, or so I thought at the time, but their meanings were only made apparent much later (and even to this very day!). His incredible musical background and knowledge of the theatre organ itself were

a marvel to me, and he was always so very generous in sharing his time and experience. As time went on and our relationship evolved into friendship, I also learned life lessons about generosity, dedication, diligence and kindness. His care and love that he shared with me and his other students were a tremendous part of this legacy of his, and equally important as his musical influence. I cannot imagine how different my life would be had I never met John, and I consider myself so very blessed.

—Dwight Thomas

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Wheaton-Fox Studio Robert Morton Theatre Pipe Organ

The primary instructor for the Theatre Organ Adventure will be **Jonas Nordwall**, with teaching assistance from **Donna Parker**, **Jeff Weiler**, and **Jelani Eddington**. The majority of the classes and sessions will take place at the 4/26 Robert Morton theatre organ at the Wheaton-Fox Studio.

Other featured instruments include the 4/27 Barton at the Rialto Square Theatre in Joliet, Illinois and the 5/80 Wurlitzer at the Sanfilippo Victorian Palace in Barrington, Illinois.



Jonas Nordwall



Donna Parker



Jeff Weiler



Jelani Eddington

*The ATOS Theatre Organ Adventure is open to all participants up to 25 years of age. Registration per student is \$250.00 (including all tuition, meals and transportation to and from the venues during the event). Special accommodations are being made for out-of-town students to stay at the conveniently-located Holiday Inn in Carol Stream, Illinois. For more information, please contact ATOS Summer Camp Committee Chairperson, Michael Cierski at 708-785-4985 or at [m.cierski@atos.org](mailto:m.cierski@atos.org), or visit us online at [www.atos.org](http://www.atos.org).*

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## LIVE AT THE RIALTO 2005

Lyn Larsen

In the summer of 2005 a nostalgic crowd piled into the Rialto Theatre in Pasadena. Back in the seventies this venue was the scene of a series of concerts and recordings by George Wright on the Rialto's 2/10 Wurlitzer organ. In these concerts Wright showed us all that, under the hands of a master, a very modest instrument was sufficient for almost any musical purpose.

The three-manual Allen digital organ installed for this concert has considerably more resources available than the Rialto's old ten-rank Wurlitzer. It seems to me that if the promoters of the concert had really wanted to evoke the spirit of the old Rialto shows, they would have used a much smaller instrument, for that was the essence of the famous Rialto Theatre—small organ, big music.

For all its 21st century technology, the organ sounds, not surprisingly, like an Allen organ. I would like to say that the traps channel is set much too high, but too high compared to what? Compared to the usual puny pipe organ traps, buried high in their chambers, the digital traps are entirely too hot, but compared to some studio organs and common orchestral practice, they are only slightly too much.

As usual, Larsen plays with technical aplomb, but the enthusiasm of his performance is extraordinary. There's nothing subtle about this concert; songs pour in a torrent from the Allen organ speakers, key changes and swooping portamentos abound, and big finishes, sometimes more than one per song, are the order of the day. I've no doubt this concert was exhausting to play, because it's exhausting to hear.

Dwight Beacham plays two of the numbers on the disc and manages to hold his own with Wright's arrangement of "Keep Your Sunny Side Up," no small achievement when playing on the same bill as Lyn Larsen.

Being a tribute concert, the Wright Stuff is very much in evidence, including Wright's own composition "Sonnet." Although the only other arrangements credited to Wright are "I Know That You Know," and "I've Got You Under My Skin," his legacy is present throughout. Three Jesse Crawford arrangements attest to Wright's respect for the Poet, so we hear Larsen paying tribute to Wright paying tribute to Crawford.

Certainly no one can blame a musician for playing to his audience, and Larsen hits this nostalgic audience right between the eyes. Any artist would be gratified by the vigor of the applause Larsen gets, especially the exuberance of the man sitting near a microphone who yelled "Yeah!" after every up-tempo tune. Additionally, I hope the person loudly cracking the pistachio nuts enjoyed them, and I admire the forbearance and charity of those sitting nearby. I find the whole thing (including the choice of venue) just a bit over the top, but the audience, who paid for it, does not.

Other selections on the disc are: "The Perfect Song," "March of the Siamese Children," "Pick Yourself Up," "Blue Tango," "Swanee," "All the Things You Are," "Holiday in Rio," "O Divine Redeemer" (Gounod), "High Hat," "Forgotten Melody," "Mary, What Are You Waiting For," and "Tiger Rag."

Available at \$20, including shipping and handling, from Banda, P.O. Box 1261, Castle Rock, Colorado 80104, 720-733-2905, banda9@msn.com.

—Stanley D. Hightower

## THEATRE ORGAN ECHOES

### Volume I, Movie Magic

This interesting compilation disc from Britain describes itself as "21 tracks, 11 organists, 10 organs." The organists are: Ronald Curtis, William Davies, David Hamilton, Anthony Causier, Mike Hall, Arnold Loxam, Doreen Chadwick, Kevin Morgan, Peter Gibson, Paul Greenwood, and Peter List.

The venues include: The Odeon, Hammersmith (Compton); Regal Cinema, Henley-On-Thames (Compton); The Odeon, Leicester Square (Compton); The Buttermarket, Shrewsbury (Wurlitzer); Municipal Hall, Eston (Wurlitzer); Gaumont Theatre, Manchester (Wurlitzer); Regal Cinema, Edmonton (Christie); Wyton House, Huntingdon (Compton); Town Hall, Ossett (Compton/Christie); and The Opera House, Blackpool (Wurlitzer).

The quality of the playing on this disc ranges from pretty good to miserable. Missed notes, bad harmony, ragged scales, fumbling for stops, disjointed pedal lines, botched rhythm; you name it. It reminds me of an organ club "open console" session. A couple of the tracks are noted as "previously unreleased," and one wonders why: these are no worse than the tracks that had been released. Heretofore most of the artists were (blessedly) unknown to me, and when I saw the name of an organist of my personal acquaintance, I looked forward to his selections. Alas, he played no better than the rest.

Among the best tracks on the disc are those by Doreen Chadwick. Her wrong-note ratio is better than most, and her crisp, bouncy style on the up-tempo tune is catchy and fun. Also particularly well-played is Kevin Morgan's "Don't Laugh At Me." He gets all the notes right. All of them.

Despite the British penchant for jittery tremulants, there are some really interesting organ sounds, particularly the Compton organs at Hammersmith and Henley-On-Thames. There is no other sound quite like the wonderfully bitey John Compton strings. They put a shimmer on top of any combination and give the Compton organ its unmistakable sound. The Christie organ at the Regal, Edmonton is remarkable for a fiercely acid reed, which colors the entire

organ. With or without its Hydrochloric Reed, the organ sounds really good.

The notes enclosed with the disc are very sparse. A bit of information about the artists, the venues, and the instruments would be welcome, but we get none of it. Besides the mandatory copyright data, only the name of the artist, the venue, and the manufacturer of the organ are given. Annoyingly, the Magic Decoder Ring was missing from the review copy, so I had to look in two places even for this much, for the tune names and track numbers are in one column, the artist/venue information in another.

All in all, I have to say this one's terrible. Selections are: "Ah, Sweet Mystery of

Life," "Tea for Two," "When You Wish Upon A Star," "Eternally," "Summer Holiday," "Summer of '42," "Spitfire Prelude," "A Summer Place," "People," "The Impossible Dream," "Somewhere Out There," "When Mabel Comes in the Room," "Over the Rainbow," "The Harry Lime Theme," Medley from Singin' in the Rain, Theme From Love Story, "The Railway Children's Theme," "Don't Laugh At Me," Intermezzo from Escape To Happiness, Selection from Aladdin, and "Cavatina."

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—Stanley D. Hightower

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# Chapter News



Atlanta: Bob Fountain, Danny Brook, and Wanda Carey Fields were the artists for the "Hamm-O-Rama" July meeting; Danny Ray and Lew Williams in joint concert at the Reddish residence in December (Photos by Elbert Fields)



Central Florida: The console of the Forker Wurlitzer, Grace Baptist Church, Sarasota (Photo by George Milburn)

## ATLANTA

Atlanta, Georgia—The last half of the year has been filled with a wide variety of events. For the month of July, the 'Hamm-O-Rama' at Lee Lanier's residence in North Atlanta featured a Hammond D-152 concert model with two Hammond PR-40 and two Leslie 222 speaker cabinets. Artists for this event were Danny Brooke, Wanda Carey, and Bob Fountain. Each artist presented a unique style of playing and showed the versatility of this instrument.

In July, Ron Carter accompanied *Wings* at the Imperial Theatre, Augusta, Georgia, using an Allen R311. It has been over 40 years since an organ was heard in this theatre. Meanwhile, the original Wurlitzer is being readied for re-installation.

On August 18, John McCall played a concert for the public unveiling of the new marquee for the Imperial Theatre. This replicates the original marquee in style and is a welcome sight on the streetscape in downtown Augusta.

The month of September found us at Stephenson High School, Stone Mountain, Georgia. This was an open console meeting featuring Larry Davis, Ron Carter, Rick McGee and other chapter members. Chamber tours were available. Also, a new CD, Ken Double's *Double Southern Comfort: A Musical Toast to the South* on the Reddish Walker RTO-35 was available.

In October, Jelani Eddington gave the first concert for chapter on the new Allen TO-5Q in the residence of members Michael Petway and William Lacefield. The tone cabinets of this installation are in three rooms, and it's a real treat for the ears and eyes.

In November, Ron Carter accompanied *Sunrise* at the 3/60 Aeolian organ at Callenwolde, a public, ticketed event. This well-attended program provided an opportunity for many people to see and hear a film

the way it was intended to be presented. This was not a chapter event, but the close ties between the chapter and the Callenwolde Arts Center made it seem so.

Our November chapter meeting was impromptu. Organists Danny Brooke and Rick McGee performed at an Allen Q285 at the Allen Organ Studios, courtesy of Jim Ingram and hosted by Jeff Ayers.

December featured several events: Jonas Nordwall presented a holiday concert at Spivey Hall (a ticketed, public event), Clayton College, Morrow, Georgia, at the wonderful Ruffatti pipe organ installed there.

Lew Williams performed at Trinity United Methodist Church, Atlanta at the 1912 Austin installed there. This was a part of the fundraising concert series for the instrument's restoration headed by Kevin Cartwright. A large, enthusiastic crowd and a great artist made for a fine afternoon.

On the day following the Trinity concert, Lew was joined by Danny Ray for a joint concert at the residence of Bucky Reddish. This concert featured solos and duets (as to "who was who" for the Crawford duets, as noted by one of the musicians: "Helen played the more difficult parts").

On December 18, a rare event took place: Larry Douglas Embury at the Fox Theatre Möller in "Larry, Carols and Mo," which included a Christmas organ concert and sing-along, as well as a screening of the film, *It's a Wonderful Life*. This family event was sold out.

The year 2007 promises many more events. Stay tuned for updates!

—Rick McGee

Larry Davis, President

770-428-4091, acatos@earthlink.net

## CENTRAL FLORIDA

Pinellas Park, Florida—Greetings from sunny Florida!

For the December 17 meeting of the CFTOS chapter, we drove south to meet with the Manasota Theatre Organ Society in a joint gathering at Grace Baptist Church in beautiful Sarasota. Grace Church is, of course, the home of the Forker Memorial Wurlitzer organ.

We started the day with an hour of refreshments and socializing amongst members of the two chapters. Hopefully this dual meeting can become a popular format. MTOS director John Fischer greeted everyone. After minimal chapter business, Cliff Shafer spoke to the CFTOS group. We also counted ballots for three vacancies on the CFTOS Board of Directors. Those elected were George Losinger, Cliff Shafer and Eloise Otterson-Pett. The Board then voted for 2007 officers: Bob Logan is now president, Cliff Shafer is vice president, Dixie Leis is secretary, and Joe Mayer is treasurer.

We then joined Manasota in the sanctuary for a wonderful concert by John Clark McCall, from Moultrie, Georgia. John played a beautiful collection of Christmas music which was wonderfully suited to the Wurlitzer. Everyone was well into the holiday spirit. Thank you John; we look forward to another concert very soon.

We finished up the afternoon with open console, and a number of chapter members played some really great music.

—Chaz Bender

Bob Logan, President

727-236-6375, flmusicmaker@aol.com

The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission via e-mail is preferred (j.weiler@atos.org), accompanied by no more than two photos, scanned at 300 dpi resolution (minimum). Photo prints will be scanned for you if sent via postal mail to: Jeff Weiler, Editor, THEATRE ORGAN, 1845 South Michigan Avenue #1905, Chicago, Illinois, 60616. Photos will not be returned. Please be sure to include the following with Chapter News items: your chapter name and principal city of operation; the name, telephone number, and e-mail address of your chapter president; and the name of your chapter correspondent. A caption and appropriate credit to the photographer MUST be included with photos. Please remember that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions.



Connecticut: Ron Rhode at the Thomaston Opera House, Connecticut Valley Holiday Concert (Photo by Mary Jane Bates)



Connecticut: Sue and Bon Smith at the Angevine's Robert-Morton (Photo by Art Bates)



Dairyland: John and Laurie Cornue played a duet at the DTOS meeting (Photo by Mike Gray)

## CENTRAL INDIANA

Indianapolis, Indiana—The Central Indiana Chapter has had a busy year in 2006 and finished with the same excitement and enthusiasm as we had at the beginning of the year. I would like to thank my predecessor, Kevin Raushaupt, for his work as corresponding secretary. I hope I can do as good of a job as he did.

On November 12, longtime CIC-ATOS member Warren York entertained the chapter after the annual pitch-in picnic. The picnic was hosted by CIC-ATOS Treasurer Michael Fellenzer. This tradition not only provides the chapter with great entertainment, but also with lots of great food and socializing for the entire chapter. This annual event gets bigger and better every year.

In December, the chapter was entertained by another long time CIC-ATOS member, Ron Wilson, at the monthly chapter held at the Warren Performing Arts Center. In addition to the regular business meeting, the chapter introduced the new officers serving the CIC-ATOS for 2007. Congratulations to all those elected to service in the coming year.

Finally, we are excited to announce the Pops-On-Pipes concert series for 2007. The concert dates are as follows:

- Jelani Eddington, March 25, 2007, Hedback Theatre
- Richard Hills, June 3, 2007, Warren Performing Arts Center
- Ken Double, September 9, 2007, Warren Performing Arts Center
- Donna Parker, October 21, 2007, Hedback Theatre

We invite everyone to come to Central Indiana to enjoy these wonderful artists during our concert series. For information regarding season tickets or general information, please visit [www.cicatos.org](http://www.cicatos.org).

—Bob Hudson  
Mike Rolfe, President  
317-358-1564, [mrolfe@iquest.net](mailto:mrolfe@iquest.net)

## CONNECTICUT VALLEY

Thomaston, Connecticut—Ron Rhode was the featured artist at the annual Holiday Theatre Organ Pops Concert on November 25 at the Thomaston Opera House. The concert launched the holiday season for a large, enthusiastic audience. Ron's selections covered the traditional and included the seldom-heard. He is an expert at finding unfamiliar yet toe-tapping tunes. The program included the Litchfield County Children's Choir and the Bell Choirs from the First Congregational Churches of Thomaston and Terryville. Ron accompanied the children's choir. The program was followed by the annual town lighting ceremony when the small white lights outlining the town's many Victorian buildings are lit. Thomaston does a great job in ushering in the holiday season.

Sunday, December 3, was the date for the CVTOS annual Christmas party at the Angevine Tree Farm in Warren, Connecticut. Many arrived early to cut their trees and to enjoy some open console time. Following a catered buffet dinner, a brief business meeting was held to elect officers for 2007. Several members then entertained the group by playing the Robert-Morton organ. Among those playing were Sue and Bon Smith. They played a variety of seasonal favorites, alternating between the organ and the grand piano. Bon was just re-elected for another term as CVTOS vice president. He owns and operates an organ service company while Sue, a lawyer by trade, is a church organist. A good time was had by all!

—Mary Jane Bates  
Jon Sibley, President  
860-345-2518, [jmsibley@earthlink.net](mailto:jmsibley@earthlink.net)

## DAIRYLAND

Racine/Milwaukee, Wisconsin—Our annual meeting was held at the Racine home of Fred and Veryl Hermes on November 12. Routine business was taken care of, and all officers were re-elected. To fill the unexpired term of Gary McWithey, Jelani Eddington was appointed to that position. A mini-concert of old favorites was played by John Cornue on the five-manual Wurlitzer. In addition, his wife, Laurie, played a violin solo and a duet with John.

Dairyland celebrated Christmas on December 10 at the Menomonee Falls home of Jim and Dorothy Petersen. Bill Gans also helped host the event and provided the main entree, while others brought the side dishes. The entertainment was a Christmas music sing-along with our president, Gary Hanson, playing the Baldwin piano. Even though Gary had been suffering all week with a bad cold, he did a delightful job of playing all of our favorite Christmas music, and even took requests. The feast and fellowship followed.

—Sandy Knuth  
Gary Hanson, President  
414-529-1177, [orgnpijr@aol.com](mailto:orgnpijr@aol.com)

# Chapter News



Delaware Valley: Mike X. Lundy, organist, and Iris F. Harris, soprano, at the Keswick Theatre (Photo by Draving)



Delaware Valley: Rick Wakeman (of Yes fame) at the console of the recently restored Möller pipe organ (Photo by Rick Wakeman's publicity department)



EMCATOS: Jan and Lew at Babson (Photo by Len Beyersdorfer)

## DELAWARE VALLEY

Media, Pennsylvania—In August, our chapter co-sponsored a benefit concert, “Salute to the Troops,” together with the Keswick Theatre and the USO (“United Service Organizations”). It featured the Keswick’s 3/19 Möller organ. The event benefitted the Liberty USO (of Pennsylvania and Southern New Jersey) in helping to support our troops overseas. Those attending were asked to donate items for our troops, such as toothbrushes, toothpaste, etc. Attendance was high, and many donations were collected.

The program was emceed by member Tom Smerke who, along with Tom Rotunno, maintains the organ. The artists were organist Michael Xavier Lundy and soprano Iris Felice Harris, both of whom gave an inspiring program of patriotic and service music.

Michael is a staff organist at the Keswick. Though very young, his musical career is nonetheless extensive. While a student, he was house organist at Dickinson High School’s 3/66 Kimball in Wilmington, Delaware, and director of music at various local churches. He is now organist and director of music at the Siloam Presbyterian Church, Brooklyn, New York. Iris Harris, of Brooklyn, New York, is a seasoned oratorio and chamber music vocalist, having performed extensively throughout the United States and abroad.

At another Keswick event, Rick Wakeman, a keyboard player with the British progressive rock band Yes, gave his own concert. In a surprise move, he left his stack of digital keyboards and played the Möller, thrilling his 1,300 fans. It is evidence that the theatre pipe organ is indeed quite adaptable.

—Dick Auchincloss  
Harry Linn, Jr., President  
610-566-1764

## EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The EMCATOS/ ATOS *Going for the Gold* Regional Convention is now history. EMCATOS is pleased to note that the convention was an artistic and financial success.

Two weeks after the convention, we hosted one of our most successful concert weekends. Lew Williams (organ) and Jan Peters (vocals) combined their talents to recreate *The Big Band Sound and More*. Capacity audiences filled Babson College’s Knight Auditorium and the Shanklin Music Hall. Lew and Jan first met on Saturday afternoon. From their first notes, one knew that the audiences were in for a treat. Pure magic!

On December 3 we were once again the guests of Sarah and Garrett Shanklin at the Shanklin Music Hall for our annual “Holiday Bash.” After dinner we listened to Jim Riggs at the 4/34 Wurlitzer. Jim was in fine form and played music for all tastes—from little known but melodic novelty tunes to music that reflected the sounds of the season. Jim’s performance was magnificent, and he received a standing ovation for his efforts.

January brought two events to Knight Auditorium. On January 13 we presented Brett Valliant at the EMCATOS Mighty Wurlitzer for our annual Young Organist’s Concert. We have heard many very positive comments about Brett’s performances and enjoyed a wonderful evening of great music. Once again, member Charlie Briggs sponsored the concert. Thank you, Charlie, for your continued support of the new generation of theatre organists.

On January 28, ATOS President Ken Double entertained us at our monthly social. This was the first visit to Babson College of this talented artist.

—Bob Evans  
Bob Evans, President  
508-674-0276, bob@organloff.org

## GARDEN STATE

Trenton, New Jersey—The ATOS Regional Convention hosted by the Eastern Massachusetts Chapter brought out a large contingent of Garden State theatre organ devotees. More than 15 members traveled northward in early November to spend an extended weekend of wonderful music at a variety of interesting venues. There was time for enjoying one another’s company as well as reconnecting with old friends and making new ones from chapters far and wide.

Our November business meeting, led by president Ed Fritz, was held in the Brooks Arts Center. In addition to discussing chapter business, the general membership got a first-hand look at the work being accomplished by the Brooks crew as they restore and install one of the GSTOS-owned Wurlitzers in its new home. More than a dozen members, headed up by crew chiefs George Andersen and Joe Vanore, have been dedicating two days/ evenings a week to completing this labor of love.

Holiday celebrations were highlighted by two gatherings in December. The first was a get-together of two dozen members at the Tropicana Casino in Atlantic City. Vice president and program chairperson, Mike Cipolletti, organized the day to hear Rob Richards play his Walker electronic theatre organ in the Casino’s courtyard, where he and Donna Parker alternated performances throughout the holiday season. There was also time for those who chose to walk on the boardwalk, try their luck at the slot machines, or see dancing fountains at Caesar. The day culminated with supper together at Tony’s Baltimore Grille.

Later in the month, 60 festive folks joined in the annual GSTOS Christmas party, held for the thirteenth year at Bob and Cathy Martin’s house in Little Falls. Revelers began to arrive at 1:00pm, and the 3/24 Griffith-Beach was



EMCATOS: Lew signs autographs after the Shanklin Music Hall Concert (Photo by Len Beyersdorfer)



Garden State: GSTOS members at the Shanklin Music Hall during the EMCATOS Regional Convention (Unknown photographer)



Kingston: Sam Moffatt (1 to r), Jim Zehr, Audrey Robinson, Gilles Bruyerè and James Hopkins (Photo by Roy Holloway)

put through its paces until well after 10:00pm that evening. Ten or more member organists and pianists took turns creating the musical atmosphere and were often accompanied by Sheila Mendel, a marvelous professional violinist. Food plays an essential part in all GSTOS events, and this celebration was no exception. After eating, everyone shared in a spirited session of singing Christmas songs led by the musicians, and then all gradually drifted home, wishing one another the Happy New Year that GSTOS wishes all our ATOS friends.

—Catherine Martin  
Edward W. Fritz, President  
973-694-5173,  
edfritzrecording@yahoo.com

## KINGSTON

Ontario, Canada—Kingston Theatre Organ Society held a Regional Artist Concert on November 4 as a fundraiser to help offset the cost of professional concerts. Audrey Robinson, Jim Zehr, Sam Moffatt, James Hopkins and Gilles Bruyerè, all members of the chapter, performed. Audrey and Sam are the two youngest members of our society, at ages 15 and 17 respectively. Audrey, who also studies the piano violin, clarinet, and bassoon, started playing the organ in December, 2005 and has been practicing on the Kimball twice a week. Sam Moffatt has been playing the organ for five years. Sam also enjoys playing the guitar and is on his high school football team. Sam won the ATOS George Wright scholarship in 2005.

The Kingston chapter kept Dave Wickerham very busy on December 2. Poor Dave breezed into Kingston at 1:00am. At 8:30am he was practicing at the console for a morning concert two hours later. He was back again at 1:30pm for a rehearsal with the Limestone Ringers. Then he was back again for the Silver Bells concert at 8:00pm.

Dave mixed ragtime with Christmas songs in the morning concert. He noted that there

were some “young ones” in the audience and said he would take their requests. He was quite surprised when an eight-year-old girl (Audrey’s little sister, Hayley) frantically waved her arm with a request. Everyone had a good laugh. What Dave did with the tune is just one example of his sheer musical genius.

Dave is curator at the Milhous Museum in Boca Raton, Florida. One of his assignments there is to archive the 40,000–50,000 rolls of music from player pianos and nickelodeons. He arranged and played for us a few pieces of music that had intrigued him from some of those rolls. The Limestone Ringers performed a few Christmas selections, and then Dave accompanied them. Later on I think a few of the Ringers’ jaws dropped when Dave performed Christmas selections which featured percussion stops of the pipe organ.

Our venue may be small in Kingston, but as the saying goes: “Great things come in small packages.” Dave commented on how lucky we are to have a world-class instrument, and he is right.

—Helen Robinson  
Roy Young, President  
613-386-7295, roy@kots.ca

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# Chapter News



Land O' Lakes: Dave Kearn at Mike Erie's 3/14 hybrid during open console  
(Photo by Kim Crisler)



London: Jean Martyn at Kilburn State (Photo by Ian Ridley)



London: Len with the Bell Ringers  
(Photo by David Coles)

## LAND O' LAKES

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin—On October 22, Land O' Lakes Theatre Organ Society member Harvey Gustafson was one of four organists featured in the "Dazzling Duos" concert at Bethlehem Lutheran Church in Minneapolis. The highlight was a two-organ duet with Dee Ann Crossley at the 3/45 rear gallery Casavant and Harvey at the 3/17 chancel Kilgen.

Progress continues on the WCCO Wurlitzer organ at the Heights Theatre. The six-rank chest is in the process of being rebuilt, and the vibraphone and other percussions are being rewired. Work has been completed on the upright piano that has been moved to the orchestra pit next to the console.

Our November meeting took place at Metropolitan Community Church. Karl Eilers presented a short program on the chapter's 3/12 hybrid organ followed by open console. Thanks to James Blomberg and Ed Copeland for sprucing up the instrument in advance, and to Reverend Paul Eknes Tucker, MCC pastor, and his staff for allowing us to use their sanctuary for our meeting.

LOLTOS and the Twin Cities AGO Chapter held a joint meeting on December 2 at the Heights Theatre with 40 members and guests in attendance. After an introduction by Michael Barone of Minnesota Public Radio, Karl Eilers played the 4/14 Wurlitzer, demonstrating its many voices and accompanying the Laurel and Hardy silent comedy, *Habeas Corpus*. Several members and guests were heard during open console. One of them, Dick Neighbor, was no stranger to the Mighty Wurlitzer, and his playing showed just that! On that same afternoon Jelani Eddington presented a concert of holiday favorites at the Phipps Center for the Arts and included some selections from his recent Leroy Anderson project. He was well received by the enthusiastic audience.

On December 10, *White Christmas* was shown at the Heights to two sold out audiences, with a special appearance by Kathryn Crosby, widow of the film's star, Bing Crosby. Harvey Gustafson played the pre-show concert on the mighty Wurlitzer, and at the conclusion of his performance he received a standing ovation. Congratulations to owner Tom Letniss and his staff for receiving this year's "Best Movie Theatre" honors from *Mpls.St.Paul Magazine*. Bravo!

Twenty LOLTOS members and friends gathered at the home of Mike Erie and Roger Dalziel in Prescott, Wisconsin on December 17 for our annual Christmas party. Tom Neadle started the afternoon off by playing holiday favorites on the Story and Clark grand piano. After a brief business meeting, Mike played his 3/14 hybrid organ for the group. We enjoyed a delicious buffet-style dinner, followed by open console. Thanks to Mike and Roger for their hospitality, and for being excellent hosts!

On January 13 we heard Dave Wickerham at the Phipps Center for the Arts.

—Terry Kleven, President  
651-489-2074, nltak@comcast.net

## LONDON & SOUTH OF ENGLAND

Woking, Surrey—On Saturday, November 25, John Mann was at the console of our 3/19 Wurlitzer at the Leisure Centre. John has a thriving appreciation society and its members helped to increase our audience almost beyond capacity. He gave a marvellous performance on the mighty Wurlitzer, with a wide programme of music, greatly appreciated by all. John is also a great entertainer with many hilarious stories to tell; it made for an unforgettable evening.

On Sunday, December 8, we were delighted to have the bubbly personality of Jean Martyn in charge of the 4/16 Wurlitzer at the State Theatre Kilburn in London. Jean is popular on the theatre organ scene, and this added to our audience. She gave us a lovely balanced programme of music played with great skill and dexterity. Her memory for music must be incredible, as she devoted the whole of the second half to requests given in the interval, leaving no one out! A wonderful afternoon was enjoyed by all.

December 16 again saw all volunteers early at Woking Leisure Centre to rig for two performances of our Christmas Concert. Staging, sound, TV system, lighting and decoration were all rigged and ready in time to admit the audience for our 2:30pm performance. This year's show included a large choir, fabulous piano duets, monologues from our compere Richard Cole, and naturally lovely Christmas music on the Wurlitzer from our producer Len Rawle. The evening show at 7:30pm also included bell ringers and Len's two granddaughters on flute and violin. Everything went well, and both large audiences were very complimentary, which makes all the hard work very worthwhile.

—Ian Ridley, President  
+44 1494 674944,  
ianridley@atos-london.co.uk



*Manasota: Son of the South, John Clark McCall, at the Grace Baptist organ (Photo by George Millburn)*



*Manasota: Dave Cogswell (Photo by George Millburn)*

## MANASOTA

The Manasota chapter gathered on December 17 for our final meeting of the year. This time we hosted a joint meeting with Central Florida Theatre Organ Society. The members of CFTOS drove south and met with us at Grace Baptist Church, home of the J. Tyson Forker Memorial Wurlitzer. We spent about an hour in the multipurpose room enjoying refreshments and getting reacquainted with folks that we may not have seen for a while. John Fischer greeted the group and mentioned that our president, Chuck Pierson, would not be able to attend. After minimal MTOS business, John turned the meeting over to Cliff Shafer of CFTOS. Votes were tallied to fill vacancies in the board of directors and new officers were selected. See the Central Florida chapter news for more complete information.

Our dear friend, John Clark McCall from Moultrie, Georgia, responded to an urgent call for help from the chapter. Our friend and member, Bob Baker, had been originally scheduled to play. Unfortunately, a health problem kept Bob from performing, and we wish him the best. We're fortunate that Mr. McCall really likes the Manasota Chapter and the Grace organ; he said: "Sure, I'll be there!"

John has been active in the theatre organ world since the early 70s when he heard his first live theatre organ performance at the Atlanta Fox, with Bob Van Camp at the mammoth Möller console. John is very active with the Atlanta chapter and plays many concerts through out the year. Not only is he a fine organist, he is a true gentleman of the South.

John greeted an enthusiastic audience ready for some Christmas organ music. Some say lightning can't strike twice in the same location. WRONG—every time John plays a concert here, electricity fills the air.

After open console and wishes for a Merry Christmas, some of the members drove 15 miles north to Bill Dickerson's Roaring 20's Pizza and Pipes for some great pizza and a big dose of Dwight Thomas at the 4/42 Wurlitzer. If you have not been to Roaring 20's, visit their website for a preview, [www.roaring20spizza.com](http://www.roaring20spizza.com). Also, please visit the Manasota chapter website at [www.MTOS.us](http://www.MTOS.us).

—Chaz Bender

Chuck Pierson, President  
941-924-0674, [cpipes@aol.com](mailto:cpipes@aol.com)

## NEW YORK

New York, New York—The New York chapter had a very busy fall season of programs and activities. On October 28, members gathered at Long Island University to enjoy the 4/26 Brooklyn Paramount Wurlitzer for the first time since the organ was damaged by a roof drain leak nearly three years ago. Organist and LIU student Michael Xavier Lundy started off the afternoon with a short concert. Despite some relay ciphers, everyone seemed delighted to hear the "Mightiest of Wurlitzers" once again filling the vast LIU athletic center with its incomparable, glorious sound. A general membership meeting followed, with open console. After curator Warren Laliberte, assisted by Jesse Kohl, tracked down and corrected ciphers, members enjoyed an afternoon of playing, listening and socializing. Thanks to Warren Laliberte, Jesse Kohl, and Tom Stehle for tuning and preparing the organ, and to chairman Dave Kopp for arranging with the University to accommodate our open console meeting.

On October 30, organist Bernie Anderson was at the console of our 3/12 Wurlitzer at the Middletown Paramount Theatre for two performances of the silent classic, *The Phantom of the Opera*. Bernie flawlessly accompanied the antics of the infamous Erik, perfectly orchestrating the music to bring the movie to life and enhance the action and emotion portrayed on the screen. Nearly 200 middle and high school students attended the matinee, and from their rapt silence during the performance, it was clear that they were fully engaged in the film. Prior to the performances, Bernie and Tom Stehle presented a brief slide presentation and demonstration, explaining the history and technology of the theatre pipe organ, and many students gathered around the console after the show to meet the artist and ask about the organ and the music. Thanks to Lowell Sanders and Tom Stehle, our



# Chapter News



New York: Chaminade crew members Bob Atkins and Brother Bob Lahey with organist Ralph Ringstad, Jr. at the Chaminade 3/15 Austin-Morton (Photo by Tom Stehle)



New York: Tenor Jason Brown and soprano Iris Harris with organist Michael X. Lundy (center) at the New York Military Academy 4/33 Möller (Photo by Tom Stehle)

Paramount Wurlitzer was in top form, and thanks also to the Paramount management and staff for all their support.

Our activity moved to Mineola, Long Island on November 12 for a wonderful concert by organist Ralph Ringstad, Jr. at Chaminade High School's 3/15 Austin-Morton pipe organ. A lover and enthusiast of the music of Hollywood musicals particularly from the 1930s and 40s, Ralph orchestrates his arrangements on the theatre organ much as they were on the soundtracks of the films. The audience clearly enjoyed his varied and entertaining program, responding with a standing ovation, and calling Ralph back to the console for an encore. Many thanks to organ curator Brother Bob Lahey and Bob Atkins for their work in getting the organ concert-ready, and to the Chaminade High School administration for providing the use of their auditorium and organ. Thanks also to Phil Yankoschuk for his production assistance.

On December 2, organist Michael Xavier Lundy helped to get us into the holiday spirit with an excellent concert performance on the New York Military Academy 4/33 Möller in Cornwall, New York. When the organ was installed at the Academy in 1927, its designer stated that the instrument must "contain the tonal variety, power and dignity of a church and concert organ, but must also contain all the musical requirements of the modern theatre organ." Michael Lundy demonstrated all those facets of this unique instrument, playing a program that featured a variety of popular standards, classics and both the popular and traditional music of the holiday season. In addition, Michael brought along two excellent soloists from his church choir, soprano Iris Harris and tenor Jason Brown whom he accompanied, performing selections from Handel's *Messiah*, and other classics of the Christmas season. The program concluded

with a Christmas sing-along followed by an encore. Thanks to Tom Stehle, Lowell Sanders and Jesse Kohl, the big Möller was in great form and concert ready.

Our final event of the fall season was our Holiday Gathering around the chapter's Ben Hall 2/11 Wurlitzer at the Lafayette Theatre in Suffern, New York. Our host for the day, Nelson Page, provided refreshments as members took turns playing open console. Those who attended were then Nelson's guests for the "Big Screen Classics" showing of the 1934 film, *Babes in Toyland*. Following open console, organist Jeff Barker and the Lafayette Theatre Brass Ensemble treated us to an hour of wonderful holiday music as more than 800 movie patrons filed in to fill the beautifully restored 1920s movie theatre. Many thanks to theatre operator Nelson Page and his staff for making possible this most enjoyable day of theatre organ and film entertainment.

—Tom Stehle

David Kopp, Chairman  
201-818-9950,  
davekopp@dydacomp.com

## NORTH TEXAS

Dallas/Fort Worth, Texas—The North Texas Chapter held our annual holiday party at the McKinney (Texas) Performing Arts Center (MPAC) on December 31, 2006 (successfully scheduled for maximum attendance by coming after the bulk of the holiday season social obligations).

We invited the public for the party, and we had some excellent newspaper notices. We estimate that about 75 non-members are now new friends of the NTC. NTC members supplied a superb spread of foods; it was Texas-style hospitality at its best.

NTC members Danny Ray and Rick Mathews were the hosts at the console of the 3/17 Wurlitzer. Both artists aptly entertained members and guests with a combination of holiday music as well as some non-holiday selections.

The lights in the chambers were on during the performance, and it was intriguing seeing the guests noticing the operation of the shutters with the lights on behind them. The chamber openings blend into the wall surfaces so well that, unless one knows what to look for, the chamber openings are virtually invisible unless the chamber lights are on. With all the guests, the chamber tours were very popular.

The 2007 "Silents on the Square" series was announced. The four events are listed on the NTC website ([www.ntc-atos.org](http://www.ntc-atos.org)).

There is also a fundraising concert and dinner event planned for September 8, 2007. The program, "The Red White and Blue Ragtime Review," will feature ragtime piano virtuoso Dick Kroeckel at the piano and Danny Ray at the Wurlitzer. Audiences in Wichita, Kansas have enjoyed their collaboration. Dick and Danny are amazing when heard solo, but the combination of the two talents and instruments is a phenomenal show.

—Don Peterson

Richard Stewart, President  
214-575-7499, [conn652jr@aol.com](mailto:conn652jr@aol.com)



*Puget Sound: Tyler Pattison played a delightful cameo segment during Puget Sound chapter's Wurlitzer Manor event (Photo by Brad Pattison)*



*Puget Sound: Raymond Lavine and Barbara Hammerman, owners of Wurlitzer Manor, share the spotlight with Mark Herman following his recent concert at their 4/48 Wurlitzer (Photo by Jo Ann Evans)*

## ORANGE COUNTY

Fullerton, California—Our show on September 10 with Dave Wickerham demonstrated once again the value of good publicity. At our annual open console in August, a reporter and photographer from *The Orange County Register* showed up unexpectedly, spending a few hours taking pictures and interviewing members. The next day, the *Register* had a large article on page one of the "Local" section. The article was well written and accurate. The Wickerham program drew an attendance of over 400 paid admissions plus children. If we could only think of some way to do this before each show! Dave played a really great program for us which included the Laurel & Hardy silent, *Bacon Grabbers*.

Our annual Christmas party and open console was held on December 3, on the stage of Plummer Auditorium. We continued a custom we began several years ago: inviting one of the attendees to play a mini-concert of 30–40 minutes in length. This has become very popular. This time we invited our friend, Bill Campbell, to play for us, and he played a nice selection of mostly Christmas music. We give these artists a small honorarium for their trouble. At first we thought some people might be intimidated and not want to play, but that has not proven to be a problem. Those who play well and those who don't play as well all enjoy the experience of the Mighty Wurlitzer just the same.

—Ed Bridgeford, President  
714 529-5594, ebridgeford@cs.com

## PUGET SOUND

Seattle, Washington—High marks were given to Mark Herman's performance on November 19 at Gig Harbor's Wurlitzer Manor. The outstanding 4/48 Wurlitzer, installed and maintained by Ed and Patti Zollman, was handled with professionalism and aplomb by this talented young man. His playing, his presentation, and his demeanor were equal to that of many more mature and experienced organists. He played to a full house of lucky ticket holders, limited nowadays by county restrictions to about 100.

A short cameo performance by PSTOS scholarship recipient, young Tyler Pattison, was a delightful addition to the program. Tyler, just 15 and a student of Donna Parker, is exhibiting real promise.

Good luck to Tyler in his organ studies, and to Mark in his future university pursuits, as well as his continued development as a top notch theatre organist.

The chapter's annual holiday party departed slightly from the norm by featuring the award-winning barbershop singing group, ZING! PSTOS member Dave Luttinen is a quartet member. Their enjoyable program featured

holiday favorites. The chapter 3/9 Wurlitzer was shown off by several members in cameo presentations.

An Honorary Lifetime Membership was awarded to Bob Zat. The certificate reads: "With grateful appreciation for your many years of dedicated service to PSTOS, for sharing your numerous talents and skills, for devoting hundreds of hours to the maintenance of our chapter pipe organ, for your willingness to serve in a variety of capacities on the PSTOS Board, and for your consistent and diligent work for the good of the organization, this award is presented in recognition of your invaluable contributions toward the betterment of PSTOS."

Visit [www.pstos.org](http://www.pstos.org) to view nearly 700 pages of Northwest theatre organ history!

—Jo Ann Evans  
Tom Blackwell, President  
206-784-9203, tom@pstos.org

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# Chapter News



*River City: Dan Bellomy at the Markworth 3/24 theatre pipe organ at the RCTOS chapter Christmas potluck*  
(Photo by Jerry Pawlak)



*Rocky Mountain: Dixieland band at "Got Gospel?"*  
Lee Traster, Bev Bucci, Jim Calm, Jack Frederickson  
(Photo by Bill Kwinn)

## RIVER CITY

Omaha, Nebraska—The River City Theatre Organ Society's Christmas party and potluck dinner was held at the Markworth residence on December 3, 2006. After a short business meeting, vice president Jeanne Sabatka introduced the guest artist for the afternoon, Dan Bellomy. Due to severe weather on the east coast, Dan had to travel many hours from Boston to get to Omaha. Performing at the Markworth 3/24 Kimball, the talented Dan thrilled the capacity audience with many Christmas and standard selections in, of course, the fabulous Bellomy style. He received several standing ovations which commanded encores and also participated in the open console session accompanied by chapter member Fred Henninger on drums.

After the musical event, a potluck dinner was served. Bob and Joyce Markworth open their home for this annual Christmas party and provide much of the food and drink. The chapter wishes to thank the Markworths for their hospitality. Also, thanks to chapter members who always supplement the potluck with their culinary specialties.

In November, chapter secretary Jerry Pawlak presented a program for 40 piano students (ages 5–17) of Carole Daasch and Diane Hill, at the Markworth's. Jerry prepared an entertaining program for the young aspiring musicians. A guest performance by young chapter member Shane Krepp was also included in the afternoon event. The chambers tour and musical program were well received by the students; many had the opportunity to play the Kimball, and some performed at the Yamaha grand. The students were very curious, asking many questions about the technical aspects of the organ, and appeared to have a great time.

The blower repairs at the Rose Theatre in Omaha, home to a 3/21 Wurlitzer, have been completed. The chapter organ crew, consisting of Bob Markworth, Paul Kanka and Norm Emmack, installed the new blower impellers and upgraded motor, which appears to have made a remarkable difference in the performance of the organ. Ed Zollman has been contracted to do his magic in the chambers in preparation for the chapter's public concert event "Double Delight & More." The concert, to be held April 1, 2007, will feature ATOS president Ken Double. The Rose Theatre dancers and drama group, as well as the Metro Area Youth Jazz Ensemble, will be a part of the program. For concert and ticket information, contact Jerry Pawlak at 402-421-1356, or [gpawlak@neb.rr.com](mailto:gpawlak@neb.rr.com).

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

## ROCKY MOUNTAIN

Denver, Colorado—"Got Gospel?" Got Great!

What fun it was, and what fantastic music resounded off the walls of the Holiday Hills Ballroom on Sunday, November 12, for "Got Gospel?" We were treated to vocalists, instrumentalists, keyboard artists and community hymn singing. Everyone "Got Gospel"! Our thanks to Bev Bucci, Don Bulloch, Jim Calm, Annette Cash, Bob Castle, Linda Eberhardt, Jack Frederickson, Kathi Gallagher, DeLoy Goeglein, Butch Hause, Irene Holloman, Ken and Barbara Mervine, Irene Schaffer, Virginia Scott and Lee Traster for their super performances.

"Got Gospel?" has become an annual event. This year's program had several firsts: Our first singing dentist (Irene Holloman), our first yodeler (Virginia Scott), our first flute player (Kathi Gallagher), and our first hymn sing doing a four-part canon. It was great fun for all.

The Christmas Social in December, again at the Holiday Hills Ballroom, was organized by Joann Collins and Doris Beverly. It was certainly a wonderful way to put us into a festive Christmas spirit. We had a sumptuous potluck dinner, a white elephant bingo gift exchange, and even a visit from Santa, all while being entertained by several of our members. Thanks to Jim Calm, Bob Castle, Nancy Steuart, Hal Gloystein, Mike Bryant and Rolf Dale.

We are looking forward to a very special event in February. The Paramount's Mighty Wurlitzer and its twin consoles join forces with the Colorado National Guard's 40-piece 101st Army Band's Concert Ensemble and their nine-piece Dixieland group for a spectacular afternoon of "Pipes and Stripes." At the Mighty Wurlitzer consoles will be a variety of RMCATOS members.

—Priscilla Arthur  
Jim Burt, President  
970-385-9490, [jimburt1@frontier.net](mailto:jimburt1@frontier.net)



Rocky Mountain: Ken and Barbara Mervine at "Got Gospel?" (Photo by Bill Kwin)

## SIERRA

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 Jelani Eddington, and more than 260 people came out for this concert. Jelani's wide range of music and stylings showed his great versatility as he quickly captured the attention of everyone in the audience.

We held our annual Christmas party in December with a potluck lunch; Dave Moreno played for us. The election of officers took place, and our 2006 officers accepted election for another year. Our thanks and congratulations to: Craig Peterson, president; Tom Norvell, vice president; Sherry Clifton, secretary; and Dave Sauer, treasurer. Following the election, there was open console on the chapter's 3/13 George Seaver Memorial Wurlitzer. Tom Thompson and his nephew, trumpeter Dan Baldassari, started the open console session with a few selections, followed by several more members. Thanks to Dave Moreno and his assistants for preparing these two instruments for our enjoyment.

—Pete McCluer

Craig Peterson, President

916-682-9699, peterson59@comcast.net

## SOONER STATE

Tulsa, Oklahoma—The November meeting of the Sooner State chapter was again held at Tulsa Technology Center's Broken Arrow Campus. We opened with the customary singing of the National Anthem, and Bill Rowland played the organ accompaniment.

Carolyn Craft then played a wide selection of pieces, including some gospel numbers, one dedicated to Lee Lomas, Dick Deaver, and Lee Smith, who were all recovering from ailments. Next, Bill Rowland returned to the console for a sing-along. Bill announced that he would accompany the Buster Keaton short, *One Week*. The improvised score was wonderful, blending beautifully with the action on the screen. Time remained for open console.

Our December meeting on the Broken Arrow campus was just as delightful, and it included a catered dinner for about 65 guests. Carolyn Craft played traditional Christmas music as we sang enthusiastically. John Storey, son of Sylvia Storey, acted as our conductor. Phil Judkins, Bill Rowland, Julius Chapin, Bonnie Duncan, Sam Collier, and Dorothy Smith also played.

Several Sunday afternoons prior to Christmas, chapter members played the pipe organ at Philbrook Art Center. The members included Barbara Purtell, Phil Judkins, Bill Rowland, Sam Collier, Carolyn Craft, Betty Sproull, Bonnie Duncan, and Dorothy Smith. People would stop to listen, and it was a wonderful experience.

—Dorothy Smith

Bill Rowland, President

918-355-1562

## SOUTHERN JERSEY

Franklinville, New Jersey—Our annual Christmas party was held in the home of our president, Joe Rementer, and his wife, Theresa. The Rementers have a basement music room complete with a three-manual Allen theatre organ, a three-manual, 20-rank Austin pipe organ and an upright piano. Christmas music was the thing. After the music and singing came a great Christmas buffet that included dishes contributed by all the members. Taking advantage of the large attendance, we had a short business meeting during which officers for 2007 were elected. In recognition of the good job the existing officers had done, they were re-elected for another year. They are: Joe Rementer, president; Harry Bellangy, vice president; Ernie Wurth, treasurer, and Marion Oltmann, secretary. Much of the meeting was used for a detailed discussion of our involvement with the Broadway Theatre in Pitman, New Jersey.

The Broadway Theatre had reopened under new ownership in September, 2006, following a dramatic bankruptcy. The management's program of movies and stage shows has kept our chapter's talented volunteer organists busy playing overtures, intermissions and exit music on the 3/8 Kimball. Our organists are Harold Ware, Janet Norcross, John Breslin, Nathan Figlio, and Bob Nichols. Occasionally an organist is asked to get more deeply involved in a program, such as Nathan Figlio being asked to accompany a pit orchestra for a Rogers & Hammerstein musical presentation. Nathan played the overture, accompaniment for the pit orchestra, intermission, and exit music. Three hours at the console makes for an exhausting job.

The theatre management sees the use of the organ as a strong asset that helps keep the audiences returning for more stage and screen entertainment as well as the organ music. Many of the theatre patrons have told the

# Chapter News



*Southern Jersey: Broadway Theatre organists Janet Norcross, John Breslin, Nathan Figlio, Harold Ware, and Bob Nichols (Photo by Fred Oltmann)*



*Susquehanna Valley: Spirit of the Airwaves Players at the Capitol Theatre in York, Pennsylvania (Photo by Paul Heim)*

management that they enjoy the organ. The success of the showing of the silent film, *The Phantom of the Opera*, with organ accompaniment has the theatre considering a program of silents every month or so. Much planning work will be required to institute such a series.

Our work on the Cinnaminson High School 3/16 Wurlitzer will resume soon. Our efforts to date have brought the instrument to a playable condition. But additional work is needed to improve its reliability. We make sure that the instrument is playable when we leave the chambers after a work session so that the school can continue to use it.

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

## SUSQUEHANNA VALLEY

York, Pennsylvania—"The Golden Days of Radio." If you closed your eyes, it was 65 years ago—*The Fred Allen Show*, with a trip down Allen's alley; *The Shadow*, with Lamont Cranston and Margo Lane; even commercials for products like Sal Hapatica and Halo Shampoo—all recreated by a talented group of actors called the Spirit of the Airwaves Players on October 28 at the Capitol Theatre.

Do you remember: "Halo is the shampoo that glorifies your hair. So Halo everybody, Halo." Or how about the tobacco auctioneer's chant that ends with "Sold. American!"?

Wrapped around each of the old time radio shows were theme songs, advertising jingles, and other great tunes from the era played by SVTOS member Don Kinnier at the Mighty Wurlitzer. He even tested our memory with prizes for the folks with the best recall.

It was history and nostalgia at its best and the audience loved it.

—Dusty Miller

Over 300 people attended the Capitol Theatre Open House on December 1. Music for a holiday sing-along was served up by SVTOS members Glenn Hough, Ed Yeagley and Mike Cosey, who also played before the movie that evening. The audience, including many small children, sang up a storm. Members playing before the Classic Film Series during 2006 were Gary Coller, Glen Hough, Emmitte Miller, Terry Nace, Ivan Spahr and Glenn Thompson.

—Roy Wainwright, Secretary  
Sam Groh, President  
717-534-2470, TallPipes@msn.com

## VALLEY OF THE SUN

Phoenix, Arizona—Our November 12 chapter meeting was held at the Orpheum Theatre in downtown Phoenix. After the business portion of the meeting was completed, members were invited to participate in open console at the 3/30 Wurlitzer. We enjoyed a special treat that afternoon as well: California organist Jerry Nagano was in town on other business, and he was able to attend our meeting. He entertained us with a few selections.

It was sunny and warm (about 75 degrees) for our annual Christmas potluck held at the home of chapter members Beverly and Tom Fizzell. They have a 3/9 Miesel and Sullivan. Virg Howard, a representative of the local Rodgers dealer, was the featured organist for the afternoon. He was accompanied by Dr. John Schwickard at the piano. Most of their selections were familiar holiday songs, and everyone was encouraged to sing along. A few members helped with jingle bells and train whistles. In Arizona, we don't need snow to enjoy a winter wonderland!

—Madeline LiVolsi  
Bill Carr, President  
623-694-1746, Billcarr3.vots.atos@cox.net

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# Around the Circuit

Theatre Organ Programs  
and Performances

## ALASKA

**State Office Building**—333 Willoughby Avenue, Juneau, 907-465-5689 (2/8K). Organ concerts Friday at 12:00 noon. [www.pstos.org/instruments/ak/juneau/state-bldg.htm](http://www.pstos.org/instruments/ak/juneau/state-bldg.htm)

## ALABAMA

**Alabama Theatre**—1817 3rd Avenue North, Birmingham, 205-252-2262 (4/29W). [www.AlabamaTheatre.com](http://www.AlabamaTheatre.com)

## ARIZONA

**Organ Stop Pizza**—1149 East Southern Avenue, Mesa, 480-813-5700 (4/74W). Winter organ hours: Sunday through Thursday, 4:30pm to 9:00pm, Friday and Saturday, 4:30pm to 10:00pm. Summer organ hours: Sunday through Thursday, 5:30pm to 9:00pm, Friday and Saturday, 5:30pm to 10:00pm. Charlie Balogh, Lew Williams. [www.organstoppizza.com](http://www.organstoppizza.com)

**Orpheum Theatre**—203 West Adams, Phoenix, 602-252-9678 (3/30W). [www.silentsundays.com](http://www.silentsundays.com)

## CALIFORNIA (NORTH)

**Angelino's Restaurant**—3132 Williams Road, San Jose, 408-243-6095 (3/13W). Tuesday and Thursday, 6:30pm to 9:30pm, Dean Cook. Saturday, 6:30pm to 11:00pm, Dean Cook and "A" Street Band. Silent movies, Sunday, 4:00pm, Dean Cook.

**Bella Roma Pizza**—4040 Alhambra Avenue, Martinez, 925-228-4935 (3/16W). Tuesday through Thursday and Sunday, 6:00pm to 9:00pm; Friday and Saturday, 6:00pm to 10:00pm. Tuesday, Wednesday, Saturday, Dave Moreno; Thursday, Bob Reichert; Friday and Sunday, Kevin King.

**Berkeley Community Theatre**—1930 Alston Way, Berkeley, 510-632-9177 (4/33W). Sunday, March 18, 2007, 2:30pm, Clark Wilson. [www.theatreorgans.com/norcal](http://www.theatreorgans.com/norcal)

**Bob Hope Theatre** (Former Fox California)—242 Main Street, Stockton, 209-337-4673 (4/21 RM). Organ played monthly for classic and silent movies and for special occasions and public tours.

**Castro Theatre**—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich. July 14 and 15, 2007, Dennis James, Film titles to be announced (San Francisco Silent Film Festival).

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

**Grand Lake Theatre**—3200 Grand Avenue, Oakland, 510-452-3556 (3/18W). Intermissions: Friday, Warren Lubich; Saturday, Kevin King.

**Harmony Wynelands**—9291 East Harney Lane, Lodi, 209-369-4184 (3/15 RM). Tasting room open Friday, Saturday, and Sunday, 11:00am to 5:00pm, or by appointment. Bob Hartzell, live and recorded performances. [www.harmonywynelands.com](http://www.harmonywynelands.com)

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

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

**Paramount Theatre**—2025 Broadway, Oakland, 510-465-6400 (4/27W). Public tours on first and third Saturdays at 10:00am. Movie overtures, Thursdays at 6:30pm. [www.paramounttheatre.com](http://www.paramounttheatre.com)

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

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

## CALIFORNIA (SOUTH)

**Arlington Theatre**—1317 State Street, Santa Barbara, 805-963-4408 (4/27RM). All concerts on Saturdays, 11:00am. <http://members.cox.net/sbtos/>

**Avalon Casino Theatre**—One Casino Way, Catalina Island, 310-510-2414 (4/16P). Friday and Saturday, 6:15pm, pre-show concert, John Tusak. [www.visitcatalina.org](http://www.visitcatalina.org)

**Balboa Park**—Spreckels Organ Pavilion, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. August 20, 2007, 8:15pm, Dennis James, Laurel & Hardy Festival. [www.serve.com/sosorgan](http://www.serve.com/sosorgan)

**El Capitan Theatre**—6838 Hollywood Boulevard, Los Angeles, 800-DISNEY6 (4/37W). Organ played for weekend intermissions and special showings. House Organist: Rob Richards; Staff Organists: John Ledwon and Ed Vodicka. [www.elcapitantickets.com](http://www.elcapitantickets.com)

**Nethercutt Collection**—15200 Bledsoe Street, Sylmar, 818-367-2251 (4/74W). Guided tours twice a day, Tuesday through Saturday, at 10:00am and 1:30pm. Free admission by reservation. Organ is played at the end of each tour. Organ concerts on Fridays at 8:00pm, Saturdays at 2:00pm and 8:00pm. Reservations required in advance.

**Old Town Music Hall**—140 Richmond Street, El Segundo, 310-322-2592 (4/26W). Bill Field at the Wurlitzer. [www.otmh.org](http://www.otmh.org)

**Orpheum Theatre**—842 South Broadway, Los Angeles, 310-329-1455 (3/14W). Saturday, 11:30am; organ is featured as part of the guided tour of theatre. [www.laorpheum.com](http://www.laorpheum.com)

**Plummer Auditorium**—201 East Chapman, Fullerton, 714-671-1300 (4/36W). [www.octos.org](http://www.octos.org)

**San Gabriel Auditorium**—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). [www.latos.org](http://www.latos.org)

**Trinity Presbyterian Church**—3092 Kenwood, Spring Valley (San Diego), 619-286-9979 (4/24W). [www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html](http://www.theatreorgans.com/ca/tossd/TOSSD/TOSSD.html)

## COLORADO

**Avalon Theatre**—645 Main Street, Grand Junction, 970-242-2188 (Electronic). [www.gjsymphony.org](http://www.gjsymphony.org)

**Colorado Springs City Auditorium**—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8 W). Sacklunch Serenade: weekly free noontime concert each Thursday from 12:00 noon to 1:00pm, with silent short performed by local and guest artists. [www.theatreorgans.com/PPATOS](http://www.theatreorgans.com/PPATOS)

**Holiday Hills Ballroom**—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (electronic). [www.RMCATOS.org](http://www.RMCATOS.org)

**Joel's Organ Barn**—Southeast of Kiowa, 719-488-9469 (4/38H).

**Mt. St. Francis**—7665 Assisi Heights, Colorado Springs, 719-488-9469.

**Paramount Theatre**—Glenarm and 16th Street Mall, Denver, 303-446-3330 (4/20W). [www.RMCATOS.home.comcast.net](http://www.RMCATOS.home.comcast.net)

## CONNECTICUT

**Thomaston Opera House**—158 Main Street, Thomaston, 203-426-2443 (3/15MC). Saturday, March 24, 2007, 2:00pm, Lew Williams and vocalist Jan Peters. [www.ThomastonOperaHouse.org](http://www.ThomastonOperaHouse.org)

## DELAWARE

**Dickinson High School**—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 8:00pm unless otherwise noted. March 10, 2007, Dick Smith; March 25, 2007, 1:00pm to 6:00pm, Open House with open console; April 3, 2007, daytime concert at 10:30am; April 28, 2007, Simon Gledhill; June 9, 2007, Chris Elliott. [www.geocities.com/dtoskimball](http://www.geocities.com/dtoskimball) or [www.dtoskimball.org](http://www.dtoskimball.org)

## FLORIDA

**Grace Baptist Church**—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule, please visit our website. [www.mtos.us](http://www.mtos.us)

**The Kirk of Dunedin**—2686 Bayshore Boulevard, Dunedin, 813-733-5475 (4/100H). [www.kirkorgan.com](http://www.kirkorgan.com)

**Polk Theatre**—127 South Florida Avenue, Lakeland, 863-682-7553 (3/11RM). Movie overtures: 7:45pm Friday and Saturday, 1:45pm Sunday. Johnnie June Carter, Bob Courtney, Sandy Hobbs, and Heidi Lenker.

**Roaring 20's Pizza and Pipes**—6750 US Highway 301, Ellenton, 941-723-1733 (4/41W). Sunday through Thursday evenings: Open 4:30pm to 9:00pm; organ performance: 5:00pm-9:00pm. Friday and Saturday evenings: Open 4:30pm to 10:00pm; organ performance: 5:00pm to 10:00pm. Saturday and Sunday afternoons: open 12:00 noon to 2:30pm; organ performance: 12:30pm to 2:30pm. Wednesday, Friday, Saturday afternoons, Sunday evenings, and alternating Mondays: Dwight Thomas. Tuesday, Thursday, Saturday evenings, Sunday afternoons, and alternating Mondays: Bill Vlasak. [www.roaring20spizza.com](http://www.roaring20spizza.com)

**Tampa Theatre**—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Stephen Brittain, Bill Brusick, June Carter, Bob Courtney, Sandy Hobbs, Richard Frank, and Bob Logan. April 18, 2007, Dennis James plus The Florida Orchestra, *Phantom of the Opera*. [www.tampatheatre.org](http://www.tampatheatre.org)

**Key:** A=Austin, B=Barton, C=Compton, CHR=Christie, E=Estey, GB=Griffith Beach, H=Hybrid, K=Kimball, M=Möller, MC=Marr and Colton, P=Page RM=Robert-Morton, W=Wurlitzer. Example: (4/19W) = 4-manual, 19-rank Wurlitzer.

Schedules subject to change.

The new deadline for submitting material is the 15th of each odd-numbered month. All changes and additions for the May/June issue must be received by March 15. Send information for inclusion to: Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885 Voice/Fax 707-994-4436, v.bickel@atos.org

## HAWAII

**Palace Theatre**—38 Haili, Hilo, 808-934-7010 (4/8RM). Weekend movies, pre-show entertainment: Bob Alder. [www.hilopalace.org](http://www.hilopalace.org)

## ILLINOIS

**Arcada Theatre**—105 East Main Street, St. Charles, 630-845-8900 (3/16GMC). Organ interludes Friday and Saturday nights. <http://onestientertainment.com/arcada/arcada.htm>

**Beggar's Pizza**—3524 Ridge Road, Lansing, 708-418-3500 (3/14B). Tuesday 6:00pm to 9:00pm, Saturday and Sunday 3:00pm to 7:00pm; Glenn Tallar. <http://local.yahoo.com/details?id=17277828&stx=andcsz=Lynwood+IL>

**Coronado Theatre**—314 North Main, Rockford, 815-547-8544 (4/17B). [www.centreevents.com/Coronado](http://www.centreevents.com/Coronado)

**Lincoln Theatre**—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. [www.lincolnthatre-belleville.com](http://www.lincolnthatre-belleville.com)

**Rialto Square Theatre**—102 North Chicago Street, Joliet, 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**—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. [www.classiccinemas.com](http://www.classiccinemas.com)

**Virginia Theatre**—203 West Park Street, Champaign, 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. [www.thevirginia.org](http://www.thevirginia.org)

**York Theatre**—150 North York Road, Elmhurst, 630-834-0675 (2/7B).

## INDIANA

**Embassy Theatre**—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). October 27, 2007, 8:00pm, Dennis James plus the Fort Wayne Philharmonic, *Phantom of the Opera*. [www.EmbassyCentre.org](http://www.EmbassyCentre.org)

**Long Center for the Performing Arts**—111 North 6th, Lafayette, 765-589-8474 (3/21W). [www.cicatos.org](http://www.cicatos.org)

**Manual High School**—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). [www.cicatos.org](http://www.cicatos.org)

**Paramount Theatre**—1124 Meridian, Anderson, 800-523-4658 (3/12P). [www.parathea.org](http://www.parathea.org)

**Warren Center**—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). [www.cicatos.org](http://www.cicatos.org)

## IOWA

**North Iowa Area Community College**—Mason City, 641-422-4354 (electronic).

**Orpheum Theatre**—528 Pierce Street, Sioux City, 712-279-4850 (3/22W). [www.OrpheumLive.com](http://www.OrpheumLive.com)

**Paramount Theatre**—123 3rd Avenue, Cedar Rapids, 319-393-4129 (3/12W).

## KANSAS

**Century II Civic Center**—225 West Douglas, Wichita, 316-838 3127 (4/38W). Richard Hills. Saturday, March 24, 2007, 7:00pm, Clark Wilson, silent film. Saturday, May 5, 2007, 7:00pm, Dave Wickerham. [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

**Little River Studio**—6141 Fairfield Road, Wichita, 316-838 3127 (4/19 W). Sunday, March 25, 2007, 1:00pm, John Lauter. Sunday, May 6, 2007, 1:00pm, Donna Parker. [www.nyparamountwurlitzer.org](http://www.nyparamountwurlitzer.org)

## MAINE

**Merrill Auditorium**—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. [www.foko.org](http://www.foko.org)

## MARYLAND

**Rice Auditorium**—Stoddard Street, Catonsville, 410-592-9322 (2/8M). [www.theatreorgans.com/md/freestate](http://www.theatreorgans.com/md/freestate)

## MASSACHUSETTS

**Knight Auditorium, Babson College**—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). Sunday, May 6, 2007, 2:30pm, Phil Kelsall. [www.emcatos.com](http://www.emcatos.com)

**The Shanklin Music Hall**—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). Saturday, May 5, 2007, 7:30pm, Phil Kelsall; Sunday, June 3, 2007, 2:30pm, Clark Wilson with short silent feature. [www.emcatos.com](http://www.emcatos.com)

## MICHIGAN

**Crystal Theatre**—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: [klamp@up.net](mailto:klamp@up.net)

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

**Grand Ledge Opera House**—121 South Bridge Street, Grand Ledge, 888-333-POPS (3/20B). Sunday, April 22, 2007, 3:00pm, Donna Parker. [www.lto-pops.org](http://www.lto-pops.org)

**Michigan Theatre**—603 East Liberty, Ann Arbor, 616-668-8397 (3/13B). Wednesday through Sunday intermissions (times vary). Henry Aldridge, Director; Steven Ball, Staff Organist; Newton Bates, Wade Bray, John Lauter, Stephen Warner.

**The Mole Hole**—150 West Michigan Avenue, Marshall, 616-781-5923 (2/6 B/K). Organ daily, Scott Smith, recorded artist.

**Public Museum of Grand Rapids Meijer Theatre**—272 Pearl Street NW, Grand Rapids, 616-459-4253 (3/30W). Tours by appointment, and ATOS guests welcome to hear organ weekly at noon on Thursdays. Story time slide program during school year. Organ played on Sundays, 1:00pm to 3:00pm.

**Redford Theatre**—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 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 Avenue, Detroit, 313-894-4100 (4/36W). All concerts start at 3:00pm.

## MINNESOTA

**Center For The Arts**—124 Lincoln Avenue West, Fergus Falls, 218-736-5453 (3/12W). [www.fergusarts.org](http://www.fergusarts.org)

**Heights Theatre**—3951 Central Avenue NE, Columbia Heights, 763-789-4992 (4/11W). Movie overtures every Friday and Saturday.

**Minnesota State University, Moorhead**—1104 7th Avenue, South Moorhead, 701-237-0477 (3/7H). Lloyd Collins, Steve Eneboe, Lance Johnson, Dave Knutson, Gene Struble. E-mail: [organ@johnsonorgan.com](mailto:organ@johnsonorgan.com)

## MISSOURI

**Fox Theatre**—527 Grand Boulevard North, St Louis, 314-534-1678 (4/36W). Theatre tours at 10:30am with Stan Kann at the organ. [www.fabulousfox.com](http://www.fabulousfox.com)

**Jones Auditorium**—College of the Ozarks, Point Lookout, college public relations 417-331-6411 ext. 2212 (3/15W). Sunday, March 25, 7:00pm, doors open at 6:30pm; Dennis Amman, short concert and feature-length silent movie *Hunchback of Notre Dame*. Convocation for students and public, Monday, March 26, 7:00pm, concert and short silent comedy. Tickets available at the door, \$10/person.

**Missouri Theatre**—203 South 9th Street, Columbia, 573-875-0600 (2/8RM). Schedule to be announced. E-mail: [motheatre@socket.net](mailto:motheatre@socket.net)

## NEW JERSEY

**Broadway Theatre**—43 South Broadway, Pitman, 856-589-7519 (3/8K).

**The Music Hall at Northlandz**—Route 202 South, Flemington, 908-982-4022 (5/39W). Organ played several times daily; call for exact times. Bruce Conway, Harry Ley, Bruce Williams.

**Newton Theatre**—234 Spring Street, Newton, 973-579-9993 (2/4E). Friday evening inter-missions, John Baratta.

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

**State Theatre**—11 Livingston Avenue, New Brunswick, 732-246-7469 (electronic). Sunday, March 25, 2007, Dennis James, *Ben-Hur*.

**Symphony Hall**—1040 Broad Street, Newark, 973-256-5480 (3/15GB). Used for special events. [www.gstos.org](http://www.gstos.org)

**Trenton War Memorial**—West Lafayette Street at Wilson, Trenton, 732-741-4045 (3/16M). [www.gstos.org](http://www.gstos.org)

**Union County Arts Center**—1601 Irving Street, Rahway, 732-499-8226 (2/7W). [www.ucac.org](http://www.ucac.org)

## NEW YORK

**Auditorium Center**—885 East Main, Rochester, 585-544-6595 (4/23W). Sunday, March 11, 2007, 2:30pm, Ken Double. <http://theatreorgans.com/rochestr/>



# Around the Circuit

## Theatre Organ Programs and Performances

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

**Capitol Theatre**—220 West Dominick Street, Rome, 315-337-2576 (3/7M). Silent film programs in 35mm (all shows start at 7:00pm). [www.theatreorgans.com/ny/rome](http://www.theatreorgans.com/ny/rome)

**The Clemens Center**—207 Clemens Center Parkway, Elmira, 800-724-8191 (4/20MC). [www.clemenscenter.com](http://www.clemenscenter.com)

**Empire Theatre**—581 State Fair Boulevard, Syracuse, 315-451-4943 (3/11W). All concerts start at 7:30pm unless stated otherwise. [www.rjjunction.com/estmim](http://www.rjjunction.com/estmim)

**Lafayette Theatre**—Lafayette Avenue, Suffern, 845-369-8234 (2/11W). Earle Seeley. Saturday, 11:00am, Jeff Barker. Saturday evenings and Sunday before matinee, John Baratta.

**Long Island University**—385 Flatbush Extension, Brooklyn (4/26W). Organ undergoing repairs.

**Middletown Paramount Theatre**—19 South Street, Middletown, 845-346-4195 (3/12W). Pre-show music, concerts and silent films presented by the New York Chapter of ATOS and the Middletown Paramount Theatre. [www.nyfos.org](http://www.nyfos.org)

**Proctor's Theatre**—432 State Street, Schenectady, 518-346-8204 (3/18W). Noon concert series, Tuesdays, unless stated otherwise. [www.proctors.org](http://www.proctors.org)

**Shea's Buffalo Theatre**—646 Main Street, Buffalo, 716-684-8414 (4/28W). [www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm](http://www.theatreorgans.com/ny/buffaloarea/sheas/concert.htm)

## NORTH CAROLINA

**Carolina Theatre**—310 South Green Street, Greensboro, 336-333-2600 (3/6H-electronic). Organ played before and after the Carolina Classic Film Series. [www.carolinatheatre.com](http://www.carolinatheatre.com)

## NORTH DAKOTA

**Fargo Theatre**—314 North Broadway, Fargo, 701-239-8385 (4/21W). Organ plays Friday, Saturday, and Sunday evenings, before and between performances. Short organ concerts: Lance Johnson, David Knudtson, and Steve Eneboe. [www.fargotheatre.org](http://www.fargotheatre.org)

## OHIO

**Akron Civic Theatre**—182 South Main Street, Akron, 330-253-2488 (3/19W). [www.akroncivic.com](http://www.akroncivic.com)

**Grays Armory**—1234 Bolivar Road, Cleveland, 440-338-5233 (3/15W). Spring and fall public concerts, occasional special events. Call for concert dates and ticket info (home of WRTOS). [www.theatreorgans.com/cleveland.arm](http://www.theatreorgans.com/cleveland.arm)

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

**Hoffenroth Center for the Performing Arts**—300 Dublin-Granville Road, Worthington, 614-670-4487 or 614-486-6043 (3/16W). The Central Ohio Theatre Organ Society presents Tom Hoehn in concert Friday, April 13, 2007, 7:00pm; \$12/adults; \$10/seniors, children 12 and under; \$8/students.

**Masonic Auditorium and Performing Arts Center**—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. [www.aascleveland.org/tour/aud1-ljpg.htm](http://www.aascleveland.org/tour/aud1-ljpg.htm)

**Music Palace**—11473 Chester Road, Sharonville, 513-771-1675 (4/22W). Friday and Saturday, 11:00am to 2:00pm, and 5:30pm to 8:30pm. Groups of 20 or more with reservations welcome at any time. Call for other special events. Call for evening performance times. Trent Sims.

**Ohio Theatre**—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. Saturday, March 31, 2007, Dennis James plus the Columbus Symphony Orchestra, *Phantom of the Opera*. [www.capa.com](http://www.capa.com)

**Palace Theatre**—330-454-8171, 605 Market Avenue North, Canton (3/12Kligen). Frequent pre-show and intermission use, occasional concert. [www.cantonpalacetheatre.org/content/view/29/65/](http://www.cantonpalacetheatre.org/content/view/29/65/)

**Palace Theatre**—Cleveland's Playhouse Square, 1515 Euclid Avenue, Cleveland, 216-771-1771 (3/15K). Organ pre-shows for summer film series and special events. <http://playhousesquare.brinkster.net/cinema/>

**Palace Theatre**—617 Broadway, Lorain, 440-245-2323 (3/10W). Occasional pre-show and intermission use, and special events. [www.lorainpalace.org](http://www.lorainpalace.org)

**Palace Theatre**—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. [www.marionpalace.org/index.html?home.php~b](http://www.marionpalace.org/index.html?home.php~b)

**Renaissance Theatre**—138 Park Avenue, Mansfield, 419-522-2726 (3/20W). Frequent use, including free summer concert series. [www.culture.ohio.gov/project.asp?proj=renaissance](http://www.culture.ohio.gov/project.asp?proj=renaissance)

## OKLAHOMA

**Coleman Theatre**—103 North Main Street, Miami. 918-540-2425 (3/12W). March 16, 2007, 7:00pm, Dennis James, *Tumbleweeds*, March 17, 2007, 2:00pm, Dennis James, *Tumbleweeds*.

**Tulsa Technology Center**—129th E Ave (Olive) and 111th Street, Tulsa, 918-355-1562 (3/13RM). Third Friday of each month, programs and open console. [members.aol.com/SoonerStateATOS](http://members.aol.com/SoonerStateATOS)

## OREGON

**Bijou Theatre**—1624 NE Highway 101, Lincoln City, 541-994-8255 (electronic). Silent film series on Wednesdays at 1:00pm. [www.cinemalovers.com](http://www.cinemalovers.com)

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

## PENNSYLVANIA

**Keswick Theatre**—Easton Road and Keswick Avenue, Glenside, 610-659-1323 (3/19M). Musical overtures before live shows. House organists: Barbara Fesmire, Michael Xavier Lundy, Bernie McGorrey. [www.keswicktheatre.com](http://www.keswicktheatre.com)

**Keystone Oaks High School**—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. [www.aol.com/wurlt2/](http://www.aol.com/wurlt2/)

**Longwood Gardens**—Kennett Square, 610-388-1000 (4/146 Aeolian). Organ undergoing restoration.

**Macy's**—13th and Market, Philadelphia (6/469H). Regular daily 45-minute recitals: Monday-Saturday, 12:00 noon; Monday, Tuesday, Thursday, Saturday, 5:30pm; Wednesday, Friday, 7:00pm. Visitors are welcome to tour the console area (Floor Two) and meet the staff following the daily concerts. Special concerts (free admission): Tom Hazleton Memorial Concert: because of the transition to Macy's, this concert will be held at a date to be determined. Wanamaker Organ Day on June 9, 2007: Watch for details to come regarding our annual day-long music festival. [www.wanamakerorgan.com](http://www.wanamakerorgan.com)

**Roxy Theatre**—2004 Main Street, Northampton, 610-262-7699 (2/6W). Organ is played 6:30pm to 7:00pm and intermissions. Henry Thomas. [www.Roxytheaternorthampton.com](http://www.Roxytheaternorthampton.com)

**Strand-Capitol PAC**—50 North George Street, York, 717-846-1111 (3/20W). [www.strandcapitol.org](http://www.strandcapitol.org)

## RHODE ISLAND

**Stadium PAC**—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). [www.stadiumtheatre.com](http://www.stadiumtheatre.com)

## SOUTH CAROLINA

**Recital Hall**—School of Music, 813 Assembly Street, Columbia, 803-777-3214 (2/36D). Friday, April 6, 2007, Dennis James, Film to be announced.

## TENNESSEE

**The Paramount Center for the Arts**—518 State Street, Bristol, 423-274-8920 (3/11+W). [www.theparamountcenter.com](http://www.theparamountcenter.com)

**Tennessee Theatre**—604 South Gay Street, Knoxville, 865-684-1200 (3/16W). Organ played before movies throughout the year and at free First Monday concerts, the first Monday of every month at 12:00 noon. Subject to cancellation due to other scheduled events. [www.tennesseetheatre.com](http://www.tennesseetheatre.com)

## TEXAS

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

**McKinney Performing Arts Center**—111 North Tennessee Street, McKinney, 972-547-2650 (3/17W). [www.mckinneyperformingartscenter.org](http://www.mckinneyperformingartscenter.org)

**Meyerson Symphony Center**—3201 Flora Street, Dallas (4/84F). Thursday, March 29, 2007, Dennis James, *The Ten Commandments*.

## UTAH

**Capitol Theatre**—200 South 50 West Street, Salt Lake City, 801-355-2787 (2/11W). [www.slco.org/fi/facilities/capitol/capitol.html](http://www.slco.org/fi/facilities/capitol/capitol.html)

**The Organ Loft**—3331 South Edison Street, Salt Lake City, 801-485-9265 (5/36W). [www.organloftslc.com](http://www.organloftslc.com)

**Peery's Egyptian Theatre**—2415 Washington Boulevard, Ogden, 801-395-3200 (3/24W). Silent films; entrance and exit music at some other programs. [www.peeryegyptiantheater.com](http://www.peeryegyptiantheater.com)

## VIRGINIA

**Byrd Theatre**—2908 West Carey, Richmond, 804-353-9911 (4/17W). Overtures Saturdays, 7:15pm and 9:30pm, Bob Gulledge.

## WASHINGTON

**Everett Theatre**—2911 Colby, Everett, 425-258-6766 (3/16K). [www.everetttheatre.org](http://www.everetttheatre.org)

**Kenyon Hall**—7904 35th Avenue SW, Seattle, 206-937-3613 (2/10W). Saturday and Sunday, 2:00pm, silent film. Call to verify schedule.

**Lincoln Theatre Center**—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. [www.lincolntheater.org](http://www.lincolntheater.org)

**Mt. Baker Theatre**—106 North Commercial, Bellingham (2/12W). Second Sunday monthly, 2:00pm, open console.

**Paramount Theatre**—911 Pine Street, Seattle, 206-467-5510 (4/20W). Monday, April 30, 2007, 7:00pm, Dennis James, *Grandma's Boy* and *Dr. Jack*; Monday, May 7, 2007, 7:00pm, Dennis James, *Why Worry* and *Hot Water*; Monday, May 21, 2007, 7:00pm, Dennis James, *The Kid Brother* and *Speedy*; Friday, May 25, 2007, 7:00pm, Dennis James, *The Freshman* and *For Heaven's Sake*. [www.theparamount.com](http://www.theparamount.com)

**Washington Center for the Performing Arts**—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). [www.washingtoncenter.org](http://www.washingtoncenter.org)

## WASHINGTON, D.C.

**National Gallery of Art-East Building**—6th Street and Constitution Avenue NW, 202-842-6272 (electronic). Saturday, May 5, 2007, 4:00pm, Dennis James, *Seventh Heaven*.

## WISCONSIN

**DePere Cinema**—100 North George Street, DePere, 920-339-8501 (electronic).

**Hermes' Basement Bijou**—Racine (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 Street, Manitowoc, 920-339-8501 (electronic). [www.packerlandtos.tripod.com](http://www.packerlandtos.tripod.com)

**Organ Piper Music Palace**—4353 South 108th Street, Greenfield (Milwaukee), 414-529-1177 (3/27H). Organ hours: Tuesday 5:30pm to 9:00pm, Wednesday 5:30pm to 10:00pm with live band, Thursday 5:30pm to 9:00pm, Friday 5:00pm to 9:45pm, Saturday 12:30pm to 9:45pm, Sunday 12:30pm to 8:45pm. Ron Reseigh, Ralph Conn, and Dean Rosko.

**Oriental Theatre**—2230 North Farwell Avenue, Milwaukee, 414-276-8711 (3/39K). <http://theatreorgans.com/wi/milwaukee/orientaltheatre/>

**Phipps Center for the Arts**—109 Locust Street, Hudson, 715-386-8409 (3/16W). [www.ThePhipps.org](http://www.ThePhipps.org)

## AUSTRALIA

**Capri Theatre**—141 Goodwood Road, Goodwood, SA, (08) 8272 1177 (4/29H). Organ used Tuesday, Friday, and Saturday evenings.

**Dendy Cinema**—26 Church Street, Brighton, VIC, (03) 9781 5349 (3/15W). Organ before films, Saturday evenings.

**Her Majesty's Theatre**—17 Lydiard Street, South, Ballarat, VIC, (03) 5333 2181 (3/8C).

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

**Karrinyup Center**—Perth, WA, (61) 9447-9837 (3/21W). All concerts on Sundays at 2:00pm.

**Malvern Town Hall**—Glenferrie Road and High Street, Malvern, VIC, (03) 9781 5349 (3/16C).

**Marrickville Town Hall**—Corner Marrickville and Petersham Roads, Marrickville, NSW, (02) 9629 2257 (2/11W). [www.tosa.net.au](http://www.tosa.net.au)

**Orion Centre**—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). [www.tosa.net.au](http://www.tosa.net.au)

**Orpheum Theatre**—380 Military Road, Cremorne, NSW, (02) 9908-4344 (3/15W). Saturday night, Sunday afternoon, intermissions, Neil Jensen.

## AUSTRIA

**Konzerthaus**—Lothringerstrasse 20, Vienna, (+43-1) 242 00-0 (5/113R). Thursday, May 14, 2007, 8:00pm, Dennis James, *Phantom of the Opera*.

## CANADA

**Casa Loma**—1 Austin Terrace, Toronto, Ontario, 416-421-0918 (4/19W). All concerts on Monday at 8:00pm. [www.theatreorgans.com/toronto](http://www.theatreorgans.com/toronto)

**Church of the Redeemer**—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). (KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.) Friday, March 30, 2007, Peter Hansen, *Sounds of Silver*; Friday, May 4, 2007, Simon Gledhill, *The Silver Lining*. All concerts 8:00pm unless otherwise stated. E-mail: [kingstonkimball@cogeco.ca](mailto:kingstonkimball@cogeco.ca)

**Uptown Theatre**—612 8th Avenue SW, Calgary, Alberta. 403-543-5115 (GW-4).

## THE NETHERLANDS

**CBS-gebouw**—Prinses Beatrixlaan 428, Voorburg, 010-4290685 (3/11 Standaard). Closing May 2007. [www.xs4all.nl/~janhuls/Pagina-Algemeen/agenda.htm](http://www.xs4all.nl/~janhuls/Pagina-Algemeen/agenda.htm)

**Geref**—Jeugdgebouw, Burg. V. Esstraat 34, Pernis. 018-1623195 (3/6 Compton).

**Kunkels Street Organ Museum**—Kuppersweg 3, Haarlem (3/11 Compton). Ready September, 2007.

**Theatre 'Aan de Schie'**—Stadsarf 1, Schiedam, 010-4263957 (3/11 Standaard). [www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm](http://www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm)

**Theatre 'de Meenthe'**—Stationsplein 1, Steenwijk, 052-1515537 (4/29 Strunk). [http://home.wanadoo.nl/tomk/website\\_peter/web/index.html](http://home.wanadoo.nl/tomk/website_peter/web/index.html)

**Tuschinski Theatre**—Reguliersbreestraat 26, Amsterdam, 020-6951439 (4/10 Strunk/Wurlitzer).

## UNITED KINGDOM

**The Assembly Hall**—Stoke Abbot Road, Worthing, Sussex, 011-44-0-1903-206206 (3/23W). All concerts on Sundays at 3:00pm, unless noted otherwise. Dances Saturday, 7:15pm.

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

**The Burtey Fen Collection**—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). [www.burteyfen.co.uk](http://www.burteyfen.co.uk)

**Civic Hall**—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday noontime concerts 12:00 noon to 12:30pm before the tea dance. Steve Tovey or Cameron Lloyd. Concerts Saturdays at 2:00pm. [http://geocities.com/comptonplus/civic\\_hall.html](http://geocities.com/comptonplus/civic_hall.html)

**Fentham Hall**—Marsh Lane, Hampton-in-Arden, Solihull, 011-44-0-1564-794778 (3/11C). All concerts on Sundays at 3:00pm. [www.cos-centralandwales.co.uk](http://www.cos-centralandwales.co.uk)

**Kilburn State Theatre**—197-199 Kilburn, High Road, Kilburn, London (4/16W). [www.atos-london.co.uk](http://www.atos-london.co.uk)

**New Victoria Centre**—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/12W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. [www.theatreorgans.com/uk/netoa](http://www.theatreorgans.com/uk/netoa)

**Ossett Town Hall**—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13C). All concerts on Sundays at 2:30pm.

**Peterborough Regional College**—Eastfield Road, Peterborough, Cambridgeshire, 011-44-0-1733-262800 (2/11W). [www.ptops.ptops-wurlitzer.co.uk](http://www.ptops.ptops-wurlitzer.co.uk)

**The Ritz Ballroom**—73 Bradford Road, Brighouse, West Yorkshire, 011-44-0-274 589939 (3/10W). All concerts on Sundays at 2:30pm. All dances on Saturdays at 7:45pm. [www.cosnorth.co.uk](http://www.cosnorth.co.uk)

**St. Albans Organ Museum**—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). [www.stalbansorganmuseum.org.uk](http://www.stalbansorganmuseum.org.uk)

**St. John Vianney RC Church**—Clayhull, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). [www.cinema-organs.org.uk](http://www.cinema-organs.org.uk)

**Singing Hills Golf Course**—Albourne near Brighton, 011-44-0-1903-261972 (3/19W). All concerts at 3:00pm.

**Thomas Peacocke Community College**—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm, except the May 2007 Weekend. March 4, 2:30pm, Chris Stanbury; May 5, 2:30pm, President's Weekend, Len Rawle; 7:00pm, Nigel Ogden; May 6, 10:30am, Chris Powell; 2:30pm, Presidents' Concert, Len Rawle, John Mann, Janet Dowsett, Chris Powell; September 23, 2:30pm, Nicholas Martin; October 21, 2:30pm, Michael Wooldridge; November 18, 2:30pm, John Mann; December 2, 2:30pm, Jean Martyn. [www.geocities.com/nyewurlitzer](http://www.geocities.com/nyewurlitzer)

**Town Hall**—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20C). [www.organfax.co.uk/clubs/southcoast-tos.html](http://www.organfax.co.uk/clubs/southcoast-tos.html)

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

# Pipe Piper

## Theatre Organ Installations

### ALABAMA

#### BIRMINGHAM

- **Alabama Theatre**  
1817 Third Avenue North  
4/29 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)  
4/30 Wurlitzer

### CALIFORNIA

#### ANAHEIM

- Anaheim High School  
811 W 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
- **Warners 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 West Eighth  
3/13 Barton

#### 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 W 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
- California Palace of the Legion of Honor  
Lincoln Park  
34th and Clement  
4/63 E. M. Skinner  
(Saturday and Sunday  
4:00pm)

#### SAN GABRIEL

- Civic Auditorium  
320 South Mission Drive  
3/17 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  
3/11 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 W. Main Street  
4/24 Wurlitzer

### COLORADO

#### COLORADO SPRINGS

- City Auditorium  
Kiowa and 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 and 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 US Alt 19  
4/100 Hybrid  
ELLENTON

- Roaring 20's Pizza and Pipes  
6750 N US Highway 301  
4/42 Wurlitzer

#### FORT MYERS

- Villas Wesleyan Church  
8400 Beacon Boulevard  
3/13 Hybrid

#### LAKELAND

- Polk Theatre  
127 South Florida Avenue  
3/11 Robert-Morton

#### MIAMI

- **Gusman Cultural Center**  
174 East Flagler  
3/15 Wurlitzer

#### PENSACOLA

- Saenger Theatre  
118 South 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

#### HILO

- Palace Theatre  
38 Haill Street  
4/22 Robert Morton

#### HONOLULU

- Hawaii Theatre  
1130 Bethel  
4/16 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

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, California 93906, 831-443-5917 or e-mail tdelaycalifornia@att.net.

Theatres in bold type indicate an original installation; those marked with an asterisk (\*) 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.

- **Chicago Theatre**  
175 North State  
4/29 Wurlitzer
- 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 SE 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 Hybrid
- PARK RIDGE
- **Pickwick Theatre**  
5 S. 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 and  
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
- **Paramount Theatre**  
123 Third Avenue  
3/12 Wurlitzer
- **Theatre Cedar Rapids**  
(formerly Iowa Theatre)  
102 Third SE  
3/14 Barton
- 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  
3/22 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  
(unplayable 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
- City Hall  
Kotzchmar Memorial Organ  
5/105 Austin
- **State Theatre**  
609 Congress  
2/8 Wurlitzer

## MARYLAND

- CATONSVILLE
- Rice Auditorium  
Spring Grove Hospital  
Center  
Elm Street  
2/7 Wicks/Robert-Morton
- COLLEGE PARK
- University of Maryland  
University Boulevard and  
Adelphi Road  
3/10 Kimball
- FREDERICK
- **Weinberg Center for the Arts**  
(formerly Tivoli Theatre)  
20 West Patrick  
2/8 Wurlitzer

## MASSACHUSETTS

- BOSTON
- Boston University  
Metcalfe Hall  
George Sherman Union  
Building  
775 Commonwealth  
Avenue  
4/102 Hybrid
- GROTON
- Shanklin Conference  
Center  
130 Sandy Pond Road  
4/34 Wurlitzer

- NEW BEDFORD
- **New Zeiferion 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 US 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

- FLINT
- Flint Institute of Music  
Recital Hall  
1025 East Kearsley  
3/11 Barton

- 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

- 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

- LIVERNE
- **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 and East Avenue  
2/11 Kilgen

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

## MISSISSIPPI

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

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

## MISSOURI

- COLUMBIA
- Missouri Theatre  
203 South 9th Street  
2/10 Robert-Morton

- KANSAS CITY
- Civic Center Music Hall  
13th and Wyandott  
4/27 Robert-Morton/Hybrid

- POINT LOOKOUT/BRANSON
- Jones Auditorium  
College of the Ozarks  
Highway 65  
3/15 Wurlitzer

- ST. LOUIS
- **Fox Theatre**  
527 Grand Boulevard North  
4/36 Wurlitzer  
2/10 Wurlitzer (lobby-not  
original)

## MONTANA

- BOZEMAN
- **Ellen Theatre**  
2/7 Wurlitzer

- MISSOULA
- Wilma Theatre  
3/10 Robert-Morton

## NEBRASKA

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

## NEW HAMPSHIRE

- BERLIN
- Berlin Middle School  
2/10 Wurlitzer

# Pipe Piper

## Theatre Organ Installations

### NEW JERSEY

#### ASBURY PARK

- Convention Hall  
1300 Boardwalk  
3/12 Kilgen

#### ATLANTIC CITY

- Convention Hall \*  
2301 Boardwalk  
7/449 Midmer-Losh  
4/55 Kimball  
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-Beach w/Marr  
and Colton console

#### NEWTON

- Newton Theatre  
2/3 Estey

#### NORTH BERGAN

- Immaculate Heart of Mary  
Chapel  
Broadway between 78th  
and 79th  
3/12 Robert-Morton

#### OCEAN GROVE

- Ocean Grove Auditorium \*  
27 Pilgrim Parkway  
4/155 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  
W. Lafayette and Wilson  
3/16 Möller

#### UNION CITY

- **Park Theatre Performing Arts  
Center**  
3/20 Möller

#### WEST NEW YORK

- Mayfair Theatre  
3/4 Kilgen

### NEW MEXICO

#### ROSWELL

- 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 and Gray  
4/20 Marr and 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 and 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 S. 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
- Judson Manor  
1890 East 107th  
3/9 Kimball
- Palace Theatre  
3/15 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 and 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

#### TOLEDO

- Ohio Theatre  
3114 LaGrance  
4/10 Marr and 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

#### OKLAHOMA CITY

- Oklahoma State Historical  
Museum  
2401 North Laird Avenue  
4/16 Kilgen

#### OKMULGEE

- Orpheum Theatre  
4/ 37 Robert-Morton

#### TULSA

- Broken Arrow Campus  
Tulsa Technology Center  
3/13 Robert-Morton
- Central High School  
3101 West Edison  
4/45 Kilgen
- Circle Theatre  
8 South Lewis Avenue  
2/6 Robert Morton

### OREGON

#### COOS BAY

- **Egyptian Theatre**  
229 South Broadway  
4/18 Wurlitzer

#### CORVALLIS

- Gill Coliseum  
Oregon State University  
2/8 Wurlitzer

#### PORTLAND

- Alpenrose Dairy Park  
6149 SW Shattuck Road  
2/5 Kimball  
4/50 Skinner
- Cleveland High School  
3400 SE 26th Avenue  
3/26 Kimball

#### Oaks Park Roller Rink

- Foot of SE Spokane  
4/18 Wurlitzer
- Scottish Rite Temple  
709 SW 15th  
2 and 3/14 Wurlitzer (dual  
consoles)

#### SALEM

- Elsinore Theatre  
170 High Street SE  
3/24 Wurlitzer

### PENNSYLVANIA

#### ALLENTOWN

- Nineteenth Street Theatre  
527 North 19th  
3/7 Möller/Allen

#### CHAMBERSBURG

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

#### DORMONT

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

#### FOXBURG

- Allegheny River Stone  
Center for the Arts  
3/19 Wurlitzer Organ

#### GLENSIDE

- Keswick Theatre  
3/16 Möller

#### HERSHEY

- **Hershey Community  
Theatre**  
15 Caracas Avenue  
4/71 oilan-Skinner

#### NORTHAMPTON

- Roxy Theatre  
2/6 Wurlitzer

#### PHILADELPHIA

- Macy's (Wanamaker)  
13th and Market  
6/469 Los Angeles Art  
Organ Co.  
Fleming/Kimball/Hybrid

#### POTTSTOWN

- Sunnybrook Ballroom  
3/11 United States

#### YORK

- Strand/Capitol Theatre  
Complex  
3/17 Wurlitzer

### RHODE ISLAND

#### NEWPORT

- Jane Pickens Theatre  
49 Touro  
2/8 Marr and 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 S. Main  
3/13 Wurlitzer

## TEXAS

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

DALLAS  
• Scottish Rite Temple \*  
Harwood and Canton  
2/15 Wicks

EL PASO  
• **Plaza Theatre**  
3/15 Wurlitzer

SAN ANTONIO  
• Aztec Theatre/Aztec on the River  
River Walk  
3/20 Wurlitzer/Hybrid  
• Scottish Rite Cathedral \*  
308 Avenue E  
4/44 Möller

## 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 Mosques Auditorium)  
6 North Laurel  
3/17 Wurlitzer (organ is reported to be unplayable)

## 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 SE  
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 and Colton

• **Paramount Theatre**  
907 Pine  
4/20 Wurlitzer

SPOKANE  
• First Nazarene Church  
N. 9004 Country Homes Boulevard  
3/16 Wurlitzer

TACOMA  
• **Temple Theatre**  
29 St. Helens  
2/9 Kimball

WENATCHEE  
• Wenatchee Valley Museum and Cultural Center  
2/9 Wurlitzer

WEST SEATTLE  
• Hokum Hall  
7904 35th Avenue SW  
2/10 Wurlitzer

## WEST VIRGINIA

HUNTINGTON  
• Keith-Albee Theatre  
4th Avenue @ 10th Street  
2/7 Wurlitzer/Hybrid plus additions

## 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 and 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, Wisconsin)  
3/27 Kimball-Wurlitzer  
• Oriental Theatre  
Farwell and 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

BRIGHTON  
• Dendy Theatre  
Church Street  
3/15 Wurlitzer

## BRISBANE

• Kelvin Grove College Auditorium  
3/ Christie

## CAMPSIE

• Orion Function Centre  
3/17 Wurlitzer

## CANBERRA

• Albert Hall  
3/9 Compton

## COBURG

• Coburg Town Hall  
Bell Street  
2/9 Christie/Blackett and Howden

## CREMONE

• Orpheum Theatre  
3/15 Wurlitzer

GOODWARD (suburb of Adelaide)

• Capri Theatre  
141 Goodwood Road  
(Corner of Gilbert Street and Goodwood Road)  
4/29 Wurlitzer/Hybrid

## MALVERN

• Malvern Town Hall  
Glenferrie Road  
3/17 Compton

## MARRICKVILLE

• Marrickville Town Hall  
2/11 Wurlitzer

## MELBOURNE

• Regent Theatre  
Collins Street  
4/36 Wurlitzer

## MOORABBIN

• Kingston City Hall  
(Moorabbin Town Hall)  
Corner South Road and Nepean Highway  
4/21 Wurlitzer

## NEDLANDS

• John Leckie Music Centre  
Melvista Avenue  
3/12 Compton

## CANADA

### ANCASTER

• Ancaster High School  
Jerseyville Road  
3/17 Warren

### KINGSTON

• Church of the Redeemer  
89 Kirkpatrick Street  
3/28 Kimball  
• Hockey Rink  
Queen's University  
207 Stuart  
3/19 Hilgrend-Lane

### RENFREW

• The O'Brien Theatre  
Raglan Street South  
3/7 Robert-Morton/Warren Hybrid

### TORONTO

• Casa Loma  
1 Austin Terrace  
4/18 Wurlitzer

### VANCOUVER

• **Orpheum Theatre**  
884 Granville  
3/13 Wurlitzer

### WINDSOR

• St. Peter and St. Paul Maronite Catholic Church  
166 Tecumseh West  
2/7 Wurlitzer

## DENMARK

### HORNSTRUP/VEJLE

• Hornstrup Forsamlinghaus, Vejle  
(Village Hall, Hornstrup, Vejle)  
Private collection open to the public  
3/11 Christie

## FRANCE

### NOGENT-sur-MARNE

• Pavillon Baltard  
4/15 Christie

## GERMANY

### BERLIN

• **Babylon Theatre**  
Filmkunsthaus Babylon  
(Babylon Film Museum)  
Rosa-Luxemburg-Str. 30  
2/14 Phillipps

• Staatliches Institut für 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

### POTS DAM

• Filmmuseum Potsdam  
Marstall am Lustgarten  
(Breite Straße 1A)  
14467 Potsdam  
2/10 Welte (German Welte)

### WEIKERSHELM

• Aug. Laukhuff GmbH and Co  
D-97984  
(Information on concerts:  
laroli@aol.com)  
3/11 Möller

## JAPAN

### TOKYO

• **Mitsukoshi Department Store**  
3/12 Wurlitzer

## THE NETHERLANDS

### AMSTERDAM

• City Theatre  
4/17 Strunk  
• Tuschinski Theatre  
4/10 Wurlitzer/Strunk

### HILVERSUM

• AVRO-studio  
4/18 Standaard/Compton

### LEEUWARDEN

• Pniëlkapel  
2/10 Standaard

### MIDDELBURG

• Gehoorzaal  
3/11 Compton (Zeeuwse Theatre Orgel Stichting)

### PERNIS

• Geref. Jeugdgebouw  
3/6 Compton

# Pipe Piper

## SCHIEDAM

- 'Theatre a an the Schie'  
3/11 Standaard

## STEENWIJK

- de Meenthe  
4/29 Strunk

## VOORBURG

- CBS-building  
3/11 NOF/VARA 'Standaard'
- The NOF/TIVOLI  
2/4 Standaard

## 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

### MPHUMALANGA

#### PROVINCE

- Witbak Town Hall  
3/17 Wurlitzer

### PORT ELIZABETH

- West Seventh Day  
Adventist Church  
3/10 Christie

### PRETORIA

- City Hall  
Kimball 4/137
- State Theatre (Lobby)  
Pretoria  
2/8 Wurlitzer

### RANDBURG

- Afrikaans Presbyterian  
Church  
4/16 Wurlitzer

## SWITZERLAND

### DEGERSHEIM

- Dream Factory  
9113 Degersheim  
(in der Nähe von Flawil,  
nördl. Toggenburg)  
3/15 Wurlitzer

### GENÈVE

- 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 Golf Club  
2/5 Wurlitzer and 3/23  
Wurlitzer

### ASHBOURNE

- Pipes in the Peaks  
Dovedale Garage Thorpe  
Derbyshire  
3/10 Compton

### BARRY

- The Memorial Theatre  
South Wales  
4/15 Christie

### BELPER

- Organ Loft, Derbyshire  
3/10 Compton (plus  
Melotone)

### BIRCOTES

- Bircotes Social Welfare Hall  
3/9 Christie

### BLACKPOOL

- **Tower Ballroom**  
3/14 Wurlitzer
- **Opera House**  
3/13 Wurlitzer

### BOURNEMOUTH

- The Pavilion Theatre  
Westover Road  
Dorset BH1 2BU  
4/24 Compton

### BRIGHOUSE

- Brighouse Ballroom  
73 Bradford Road  
West Yorkshire  
3/10 Wurlitzer

### BRIGHTON

- **The Dome**  
4/40 Hill Norman and Beard  
(Christie)

### BRISTOL

- Eden Grove Methodist  
Church  
523 Filton Avenue  
Horfield BS7 0QF  
3/11 Compton

### COATBRIDGE

- Summerlee Heritage  
Museum  
3/7 Compton and 4/10  
Compton under renovation

### CLYDEBANK

- Clydebank Town Hall  
Scotland  
3/10 Wurlitzer

## CRADLEY HEATH

- **Majestic Cinema**  
3/9 Christie

## ESTON

- James Finnegan Hall  
Fabian Road  
Middlesbrough  
3c/8 Wurlitzer (Coupler top  
manual)

## GOSPORT

- Thorngate Hall  
Bury Road  
Hampshire  
3/13 Compton

## GREENLAW

- New Palace Centre  
Todholes, Berwickshire TD10  
6XD  
4/24 Hillsdon and 3/7  
Christie

## HOWDEN

- New Victoria Centre  
High Street  
Howden-le-Wear  
County Durham  
3/18 Wurlitzer

## ILFORD

- St John Vianney RC Church  
Clayhall, Essex  
3/7 Compton (plus  
Melotone)

## IPSWICH

- Castle Hill UR Church  
3/7 Christie

## LEICESTER

- Compton Lodge  
Sapcote Road, Sapcote  
4/12 Compton

## LONDON

- **The Apollo**  
Hammersmith  
4/15 Compton
- **Harrow Gold's Gym**  
(The ex-Granada)  
3c/8 Wurlitzer
- **The New Gallery**  
Regent Street  
2/8 Wurlitzer
- **Leicester Square Odeon Cinema**  
5c/16 Compton (plus  
Melotone)
- **Kilburn Gaumont State**  
4/16 Wurlitzer
- **Tooting Granada Cinema**  
4/14 Wurlitzer
- **Walthamstow EMD**  
(formerly Granada Theatre)  
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

## PENISTONE

- Paramount Cinema  
Shrewsbury Road  
Sheffield  
4/9 Compton

## PETERBOROUGH

- Regional College  
Eastfield Road  
2/9 Wurlitzer

## PORTSLADE

- Portslade Town Hall  
Victoria Road  
Sussex  
3/18 Compton/Christie

## RYE

- Thomas Peacocke College  
The Grove, Sussex  
2/6 Wurlitzer

## RYHOPE

- The Community Centre  
Ryhope St. Sunderland  
3/9 Compton

## ST. ALBANS

- St Albans Music Theatre  
Camp Road, Herts  
3/10 Wurlitzer and 3c/6 Rutt

## SHEFFIELD

- City School  
Stradbroke Road  
3/14 Compton

## SHREWSBURY

- Buttermarket Theatre  
Howard Street  
3/10 Wurlitzer

## SOLIHULL

- Fentham Hall  
Hampton-in-Arden  
Birmingham  
3/11 Compton (plus  
Melotone)
- National Motorcycle  
Museum  
3/27 Wurlitzer

## SOUTHAMPTON

- **The Guildhall**  
West Marland Road,  
Hampshire  
4/31 Compton (plus  
Melotone)  
(dual console, classic and  
theatre)

## SPALDING

- Burtey Fen Collection  
3 Burtey Fen Lane  
Pinchbeck  
2/8 Wurlitzer and 3/12  
Compton

## STEVENAGE

- Gordon Craig Theatre  
Lytton Way  
3/13 Christie

## STOCKPORT

- **Plaza Cinema**  
3/11 Compton  
Stockport Town Hall  
Wellington Road South  
SK1 3XE  
4/20 Wurlitzer

## THURSFORD

- The Thursford Collection  
Norfolk  
3/19 Wurlitzer

## TYWYN

- Neuadd Pendre  
Mid Wales Coast  
3c/9 Wurlitzer

## WESTON-SUPER-MARE

- **The Odeon**  
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  
Lincolnshire  
Compton 3/9

## WORTHING

- Worthing Wurlitzer Assembly  
Halls  
Stoke Abbott Road  
Sussex  
3/23 Wurlitzer

## WYTON

- Wyton House  
Sawtry Way  
Kings Ripton Huntingdon  
Cambs PE28 2DT  
3/20 Wurlitzer and  
Compton 4/16

Have you remembered the **ATOS Endowment Fund** in your will or trust?

# Obituaries

## Jacquelyn (Jackie) Leone Porter

When Jackie Porter lost her courageous battle with cancer on Monday, September 4, 2006, the San Diego Chapter lost its most ardent leader and enthusiastic supporter. She first became involved with our chapter back in the mid-80s when we were in downtown San Diego's California Theatre. President from 1989-1990 and 1993-1994, she held many other board positions over the years. When it came time to vacate the California Theatre in 1990, she was one of the crew moving crates of pipes and looking for a new place to store the organ. During the search, Jackie climbed around old buildings and theatres. She became affectionately known as "The General" for her clear planning, attention to detail, and practical oversight in everything we did. She was the glue that held our chapter together.

In the early 90s, Jackie discovered an empty organ chamber at the Trinity Presbyterian Church in Spring Valley, California. The church had not been able to afford a pipe organ, and Jackie's enthusiastic drive and spirit placed the first organ in the church after a two-year fundraising drive. Six months after the

dedication of the organ, it was destroyed in a disastrous fire. Church and chapter members were heartbroken, but Jackie was ready to do it again. The insurance paid off; a second organ was purchased from Arden Pizza & Pipes in Sacramento; and Jackie organized its restoration. She spent a lot of time in the Trinity organ chamber helping to install our second Wurlitzer.

A very special relationship blossomed between Jackie and Charlie Porter, and they were married at Trinity Church in 1997, where they became active members. Jackie served as a deacon and worked on many church projects, such as the annual military Christmas toy drive. Since the dedication of the second Wurlitzer in September 1999, TOSSD has continued concerts and silent movie nights at Trinity, including hosting the national convention in November, 2002, which Jackie organized.

Jackie was involved with a fundraiser to air condition the church sanctuary. With organist Chris Gorsuch and choir director Esther Jordan singing, a concert of Broadway and blues was performed, and TOSSD donated nearly \$14,000 to the fund.

Trinity Church was once again filled to capacity for Jackie's memorial service held September 9. Pastor Randy Yenter (who embraced the idea of a theatre organ in



his sanctuary early on) officiated. Chris Gorsuch, Russ Peck, Greg Breed, and Shirley Woodson (Trinity Church organist) played music requested by Jackie. Esther Jordan and Kathy Yenter (current choir director) sang hymns that Jackie loved, accompanied by the Mighty Wurlitzer. A concert by Jelani Eddington had been scheduled for the next day, and everyone agreed that Jackie would not have wanted it canceled. Jelani's concert was stunning; he and Chris Gorsuch performed Leroy Anderson's *Piano Concerto*, dedicating it to Jackie's memory.

Jackie touched the lives of so many people and remained strong till the end. She is survived by her loving husband Charlie, four children, seven grandchildren, two great-grandchildren, three sisters, and a brother.

—Charlie Porter  
San Diego, California

## Paul Richardson

Recently the Delaware Valley chapter lost a wonderful friend and valued member, Paul Richardson. He passed away at age 74 at his home in Wilmington, Delaware, after a long battle with cancer.

Although he was not a theatre pipe organist per se, he was massively talented at the keyboard of various electronic instruments, including a Roland AT-70 organ and a Technics KN-7000 keyboard; he was a wonderful entertainer who had a strong rapport with his audiences. His ability to coax a myriad of sounds from the speakers had to be heard to be believed. He added new meaning to the term "one-man band." We always looked forward to being regaled by Paul, particularly at concerts held at member Vincent Kling's barn at his Chester County, Pennsylvania estate.

Professionally, Paul was best known as the organist for the Philadelphia Phillies baseball team. Starting in 1970 at Connie Mack Stadium, he wowed more than 70 million fans at 3,000 Phillies games, until he had to step away due to health reasons following the 2005 season at the new Citizens Bank Park. He was also the weekend organist at Yankee Stadium from 1978-1982, when the Phillies were on the road.

A native of Wilmington, Delaware, Mr. Richardson studied classical piano as a child. Following high school graduation in 1950, he worked as a part-time realtor, played the organ in nightclubs, and taught at the Wilmington Music School. He got his big break in 1969, when he played for the Phillies employees' Christmas party. Hired on the spot by top management, the rest is history.



Over the years, Paul performed during the team's winter caravans, at the annual banquet for the Philadelphia Sports Writers Association, and in nightclubs in the Wilmington, Delaware area, and still had time to give private lessons. He also produced four CDs of his music.

Paul Richardson is survived by Dee, his wife of 13 years, a son, two daughters, three grandchildren, a brother, and a sister. Well liked by all, he will be greatly missed.

—Dick Auchincloss  
St. Davids, Pennsylvania



# Classifieds

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— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

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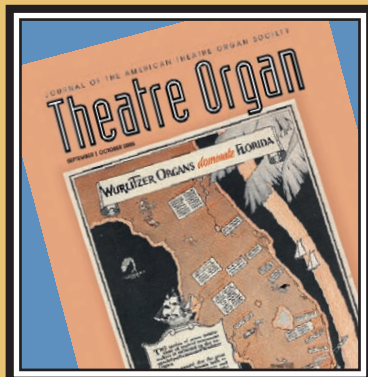
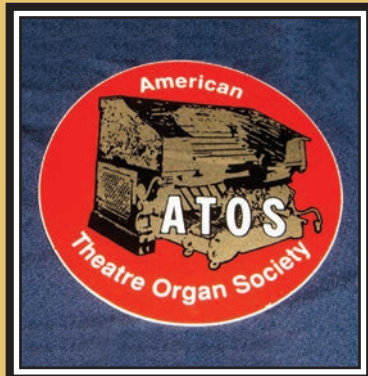
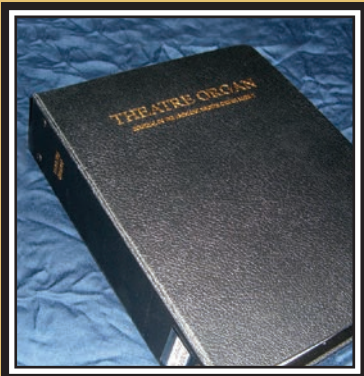
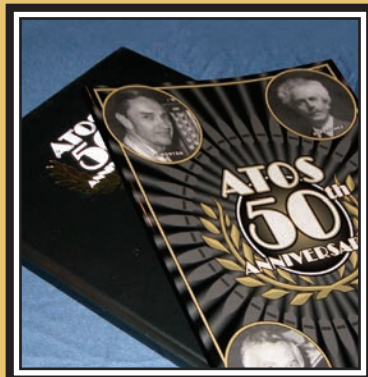
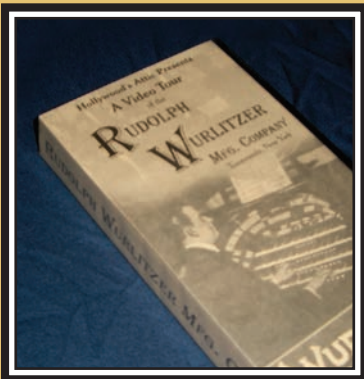
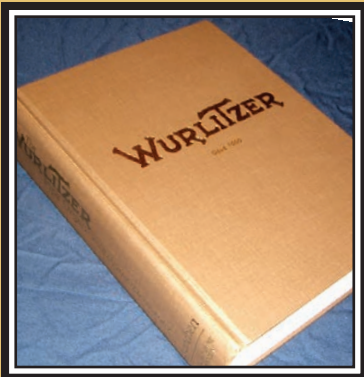
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8 Violin Celeste	8 Viola Celeste
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6 Orchestral Oboe	6 Hautbois
7 Violin	7 Viola Pomposa
8 Violin Celeste	8 Viola Celeste
9 Concert Flute	9 Harmonic Flute
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Xylophone	11 > 14 Mixture IV
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Chimes	Carillon

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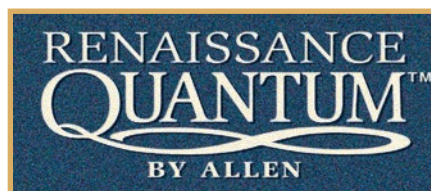
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