

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

MAY | JUNE 2007

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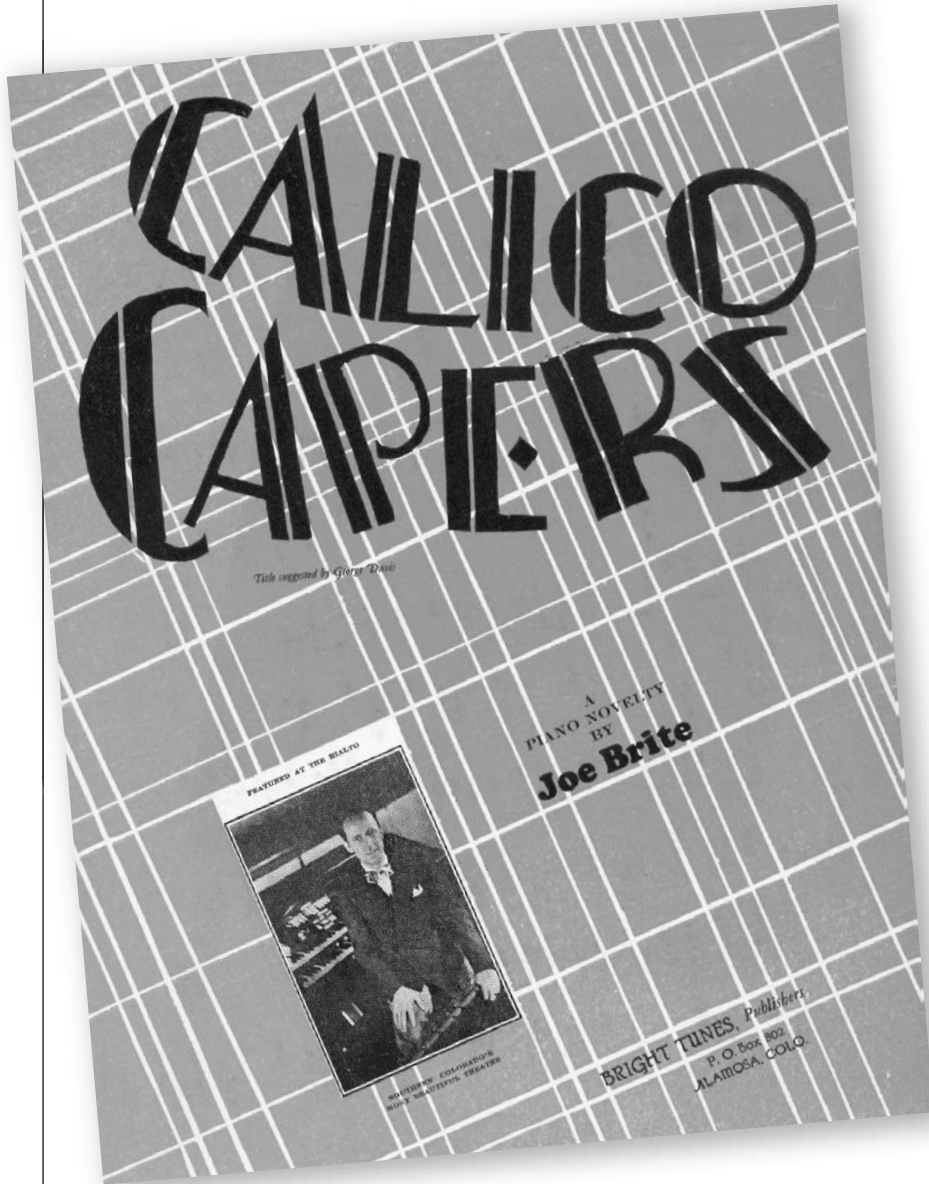
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Contents

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(Weiler Collection)

On the cover: It seems like it is human nature to collect. In some cases, our very lives are defined by the collections we build. Of course, this rather universal principle applies to the theatre organ. In this issue, Richard Sklenar shares his collection of "organ covers"—vintage sheet music featuring theatre organists. (Weiler Collection)

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* complete orchestra score and solo piano performed by Jelani Eddington

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Vox Humana

Our need for knowledge is endless, and the desire to acquire it insatiable. It's our goal to pack as much information into every issue of THEATRE ORGAN as possible. But we need your help, particularly in the Chapter News department. We are eager to publish your news, but in order to accommodate the volume of news we receive, and to ensure that news is published accurately, we've established a few simple guidelines.

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 (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (300 dpi resolution minimum), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail, however they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number,

and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.

We'd also like to suggest that if your chapter has a special project or event, please consider a stand-alone article for publication in these pages. Remember that in reporting your news, you are writing our history.

I look forward to seeing you in New York!

—Jeff Weiler, Editor

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Headquarters

Greetings from what is now very hot and humid Houston, Texas.

Someone once wrote "Hope springs eternal," and I certainly hope this Spring is bringing renewed hope for all of us in ATOS. As you read this, the final preparations are being made for the Annual Convention, *THE GRAND TOUR*, and I hope to see many of you there.

While we enjoy the wonders of New York City, there will be much to talk about. Board member Doug Powers and his strategic planning committee continue their efforts, and the ongoing movement toward re-organization and building ATOS through membership will continue. There will be a full report and much discussion at the Annual Meeting.

We will also have very important news of two major items. We will provide an update on what was the Smithsonian Project and will indicate a potential new direction for that program. And we will be reporting on a major new center for organ studies which will include unprecedented focus on the theatre organ. I have said it before. This is a most exciting time for ATOS!

You have already seen the information on this July's Young Organists' Camp to be held in the Chicago area. Board member Mike Cierski and his committee did a spectacular job in planning an educational,

exciting and very fun weekend for the young players and their families who will spend a weekend in Chicago being taught by three of the best in our field. This is a great program that will get more attention and will continue to grow through the years.

Congratulations to our editor, Jeff Weiler. He is garnering honors and shining a most positive spotlight on ATOS by virtue of his splendid work, particularly with the book, *The Wurlitzer Pipe Organ: An Illustrated History*. We were pleased to learn that it has been nominated for the Bessaraboff Prize, a prestigious international literary prize awarded every two years for the best book on a musical instrument in English. The selection committee is headquartered at the University of Edinburgh and will convene later this year to review the books which have been nominated. In addition, I'm happy to report that the Wurlitzer book project has also generated over \$75,000 in profit for ATOS. As the supply of the first edition of the book dwindles, let's pause to reflect on its success and the honor the Bessaraboff nomination brings to our organization. Thanks, Jeff, for your hard work, scholarship, and your achievements on behalf of ATOS.

My concert travels this summer will carry me into Indiana twice; North




Tonawanda, New York; Denver, Colorado; San Francisco and the Bay area; close to Minneapolis; up to Dallas; and all this after stops in Atlanta and Sarasota in April and May. All this travel provides me with the chance to see so many members in so many chapters.

This "one-on-one" communication allows me to directly convey what our Board is working on, while offering the local members direct access to the ATOS hierarchy. What better way to demonstrate this renewed effort to open the communication lines between the Board and the membership. The concerts are great fun—an added bonus!

Don't forget that when driving, play it loud and proud! And think about NEW MEMBERS! Let's add them to our roster just as fast as we can! See you in New York.

—Ken Double, ATOS President



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Directors' Corner



“Your current ATOS Board is dedicated to keeping communications open between the board members and the membership.”

—Vern Bickel
v.bickel@atos.org

After a brief “retirement” from active ATOS service, it is an honor to have been appointed by the ATOS Board of Directors to fill a vacant board position. I pledge to do my best to live up to the faith and trust the Board has in my abilities.

In addition to my chapter liaison assignments, I am the chair of two committees—the ATOS Education Committee and the Simonton Literary Prize Committee. Both committees are active and are currently working on projects.

The Education Committee is busy revising and updating the ATOS Educators’ Guide. This publication was first made available in 1993. Throughout the years, it has been used by many chapters and school districts to teach students about the theatre pipe organ. It has been a very effective tool in helping teachers to present lessons to their students.

As you are aware, the world is changing rapidly. What was an excellent publication several years ago is now outdated. Therefore, the Education Committee is revising the Guide and updating it so that it meets the national standards established by the Music Educators’ National Conference. The committee plans for this Guide to be

published later this year in two versions. One form will be for ATOS Chapters which wish to present an educational program to students. Another form will be for teachers in school districts who wish to present lessons about the theatre pipe organ to their students. In addition, we are looking into the possibility of having a DVD produced that will accompany the Guide. I wish to take this opportunity to thank Louise Eddington for her dedicated work on this project.

The Simonton Literary Prize Committee seeks submission of original research, scholarship, and writing in the areas of theatre pipe organ history, restoration, and conservation. An annual award of \$1,000 is available to the winning entry. The committee is reviewing this year’s submissions and will announce the winning entry soon.

Your current ATOS Board is dedicated to keeping communications open between the board members and the membership. It is my desire to serve ALL ATOS MEMBERS. Should you have any concerns, questions or comments, please do not hesitate to contact me.



—Donna Parker
ATOS Mentor Program
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Our organization is made up of many members who play the theatre organ for their own enjoyment. They do not consider themselves professional musicians, nor do they wish to perform on a concert stage. They do, however, derive much satisfaction from playing and sometimes wish for the opportunity to be able to sit down with a professional to pick up a few new ideas and techniques.

Does this sound interesting to you? Will you be attending the ATOS Convention in July? Then consider applying for the ATOS Mentor Program. This program gives a selected qualifying member of ATOS the opportunity to participate in a private coaching session with Jelani Eddington, to be held during the ATOS Annual Convention in New York. Please note that you must be planning to attend the 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 the ATOS Mentor Program, attention: Donna Parker at the address below. Included should be a few things about you and your present playing skills and abilities. It is preferred that you are presently taking organ instruction in some form or have done so within the past few years. Please include why you would like to be selected and what you would expect to gain from the session. Also include your age, type of instrument you normally play, the number of years you have been playing/studying the organ, your musical activities, and any other information about yourself that you would like to have considered.

Please send your application letter/e-mail so that it is received no later than **June 1, 2007**. If you are selected, you will be notified no later than **June 15, 2007**. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. Let me know if you have any additional questions.

Letters

Paramount Follow-up

I received this additional information from Everett Hertenstein about those days at the Paramount (through Bert Allee).

—Larry Davis
Marietta, Georgia

From Everett:

I was never officially organist at the Paramount. A lot of times if I was playing on Sunday and it came time for house to open, I would continue to play until show time. It wasn't anything I got paid for, and I wasn't committed to doing it.

Mostly this was after World War II, and a large part of that time there was no house organist and the organ was not being used. I did this some before the war, too.

Thinking more about the Nashville Paramount, I don't think Mary Elizabeth Hicks was ever the "house organist" at the Paramount. I don't remember anybody between Malcolm Tate, who was there when I was a little kid, and Bob Luck, whom I remember primarily for his inability to hit the right pedal notes (and for his avoidance of Cole Porter songs).

I never encountered Mary E. Hicks until WLAC installed the Kilgen in Studio 3. I don't know what she did before that. I remember Bob Luck grouching to me because he had told her not to play chords below middle C with combinations containing 16' stops. It's something she frequently did both before and after Bob pointed out to her that the sound was "muddy."

Hicks married Charles Nagy (sp?), also on the WLAC staff. Professionally, she stayed Hicks. Nagy played violin and she sometimes had him on her 15-minute program of organ music. If you haven't heard a pipe organ accompanying a violin playing 1930–1940s pop music, take my word for it: it's not worth looking for to check it out. Don't remember how often that was on—a couple of times a week, maybe.

Review Remarks

I read Stanley D. Hightower's review of the Piet van Egmond *Rhapsody in Blue* CD with great interest, for I have a particular fondness for transcriptions performed on classical instruments. Further, I had a minor hand in the production of this CD, having supplied biographical informa-

tion on one of the composers, Lee Sims, to the CD's producer. While I respect Mr. Hightower's views, I would like to offer another opinion.

The audio defects which Mr. Hightower accurately describes, do not, to my ear, detract substantially from van Egmond's energetic and sensitive performances. I highly recommend this recording to anyone with an interest in transcriptions performed on non-theatre organs. I agree with Mr. Hightower that the Fritz Kreisler selections are a highlight. In addition, van Egmond's adaptation of the Lee Sims piano solo, "Shoutin' Glory," alone is worth the price of this CD.

By the way, Piet van Egmond was no stranger to the theatre organ. At one time, he broadcast the "BBC Möller" at Jubilee Chapel, London, which had been Reginald Foort's traveling organ. There is CD of these broadcasts, *Piet van Egmond: Foort's Touring Möller* (FECD-140, \$11.98, plus s/h), available from the Organ Historical Society.

—Mark Renwick
Jacksonville, Florida

Preservation

Yesterday I received the January/February issue of THEATRE ORGAN which, as usual, I began to read from cover to cover. One of the sections I go to first is the "Chapter News." While reading the report of the Southern New Jersey chapter, I became concerned at what I personally feel are errors in judgment regarding the organ at the Broadway Theatre in Pitman, New Jersey. I am thrilled to learn that the theatre has been saved. The organ, which up until now had remained a totally authentic example of the W.W. Kimball company's superb output, I feel is now fated to lose its historic value through well intentioned but misguided efforts of a volunteer group.

I'd like to quote from the ATOS website's statement of our mission:

"The American Theatre Organ Society (ATOS) is dedicated to the *preservation* of a unique American art form—the theatre pipe organ and its music. The membership includes musicians, technicians, and enthusiastic listeners—all devoted to the *preservation* and continued enjoyment of what we believe to be a national treasure."

The emphasis on the word preservation is mine. In the report, the first item mentioned is the replacement of the organs original Kinura with a Clarinet to, as the article says, "improve the organ's solo voices." First, it is NOT the preservationist's job to improve anything. I would also like to point out that the Kinura is not meant to be a "solo voice," but is provided to add color to other stops, which job it performs very well.

The next item I found troubling was that concerning the organ's original combination action. The group feels that their most pressing issue is to replace the original combination action with a modern digital version. The reasons they gave for this being a priority really bothers me. They said, "The original combination action, and old-fashioned mechanical/pneumatic, is not working and is irreparable."

Old fashioned?! I thought the entire reason we exist as a PRESERVATION group is to save the "old fashioned" so that future generations can not only hear the music but learn about the technology of that era and learn what it was capable of doing with primitive technology! And as to being "irreparable," pardon me, but BALONEY! Anything that can be built can be restored.

Yes, it requires research and skilled labor. If a group lacks the manpower or skills to maintain these precious links to the past, then they should defer to those who are capable of maintaining and preserving the incredibly small number of totally authentic instruments which remain in the venue for which they were designed and built. Many, perhaps even most, of the theatre organs ever built have been moved, enlarged, used as sources of parts and, worse, totally destroyed. Is it too much to ask to leave the tiny handful of original organs alone? And to not turn them into glowing "ice cream confections" that look snazzy in the spotlight, but now hide the gorgeous wood veneers that were a hallmark of the Kimball Company? I had hoped that as we entered the 21st Century, we had gotten past the backyard mechanic mentality of "let's soup it up!" Isn't it time to do as our mission statement claims, and begin to preserve these treasures intact? In order to learn where you are going, you need to know where you have come from.

The miniscule numbers of totally original theatre organs that preserve the technology, as well as the tonality, of times past, deserve to be treasured as the benchmarks against which all of our current efforts can be judged.

—Keith Taylor
Jefferson, Maine

KDKA Kudos

By the way, it was a delightful surprise to see the old KDKA Wurlitzer featured recently. I used to play that organ when it was installed in that Methodist Church—within walking distance of where I grew up, in a suburb of Pittsburgh. I grew up Catholic, but I had the nerve to walk into the organist's office at that church one day and asked for permission to play it. The nice lady (either shocked by my boldness or admiring my determination) said yes, anytime during weekday afternoons. That was during the summer of 1970, after my freshman year at Notre Dame.

In early May of 1973, a few weeks before my graduation, George Wright came to Notre Dame to visit with me because of an electronic method of pipe-tone generation I had been working on. He offered to set me up in a lab. I declined due to the technical limitations I could see no way around at the time—the same thing I told Allen Organ Company when they offered me a job a few weeks later. Now computer speed has caught up to what is necessary to make good electronic rendition of pipe tones work, obviously!

George was a good friend for many years thereafter (as was Hector Olivera when he lived in Pittsburgh).

—Ed Young
Tehachapi, California

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, or mailed to Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616.

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.

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

News & Notes

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 Society, 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 eighteen 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.

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

Don't miss an issue of THEATRE ORGAN

Renew your membership on time.

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 **June 1, 2007**. If you are selected, you will be notified no later than **June 15, 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

TECHNICAL ASSISTANCE PROGRAM

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

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

Under the terms of this program, ATOS will provide partial payment of the transportation costs (currently up to \$250) and partial payment (currently up to \$250) of the fee charged by the professional technician. The local chapter is responsible for the remainder of the costs involved. The program is not designed to assist with the payment for actual work done by technicians or their assistants, but to help

chapters in obtaining the best possible technical advice before embarking on any installation or program of restoration, refurbishment, upgrading, or enlargement. (ATOS Endowment Fund grants are available for assistance with the actual work involved in these various projects.) Funding for this program is budgeted annually by the ATOS Board of Directors. It will be provided as long as budgeted funds are available during any fiscal year, and will be provided to chapters on a first-come, first-served basis.

The president of any ATOS chapter interested in using this service is invited to contact the chairman of the ATOS Technical Assistance Program, Carlton Smith, to obtain a copy of the program application and list of guidelines.

Carlton Smith, 2175 North Irwin Street, Indianapolis, Indiana 46219, 317-356-1240, c.smith@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.

News & Notes

WELCOME TO NEW ATOS MEMBERS

JANUARY 28 TO MARCH 28, 2007

Robert and Carol Abraham,
Indianapolis, Indiana
Charles Anderson,
Western Springs, Illinois
John Bartelstone, New York, New York
Donald Brown,
Brentwood, United Kingdom
Robert A. Brown, Prairie Creek, Indiana
Frank Cannata,
North Tonawanda, New York
Pete Carton, St. Louis, Missouri
Rich Clayton, McKinney, Texas
Trey Concilo, Waco, Texas
Samuel Cook, Joliet, Illinois
Ron Czaiczynski, Berkley, Michigan
Micheal Ferenchiak, Chatham, New Jersey
Mickey and Victoria Gonzales,
Pelham, Alabama
Barbara Harrison,
Bensalem, Pennsylvania
Taylor Harvey, Salisbury, Maryland
Robert Kleinschmidt,
Yorktown Heights, New York
Anthony Koepfle, Santa Rosa, California
Charles Kratz, Springfield, Virginia
Kenneth J. Krause,
Medford, Massachusetts
Marie and Paul Larkin,
Wellesley, Massachusetts
Biff LaTourette, Saint Louis, Missouri
Darrell C. Lawler, Birmingham, Alabama
Jim Leach, Granite Bay, California
Joseph Lord, Darien, Illinois
Clifford and Judy Luscher,
Sunnyvale, California
Bill Lyon, Homer, New York
Eugene P. McMahon,
Thomaston, Connecticut
Dr. Roland Miller, San Jose, California
Dennis Morrelly,
New Hyde Park, New York
Hans Muhler, Freehold, New Jersey
Walter R. Murbach, Baden, Switzerland
Dennis Nawracaj, Joliet, Illinois
Greg Owen, Silver Spring, Maryland
James E. Peron, Kirkwood, Pennsylvania
Betty and Bill Russ, Godfrey, Illinois
Francis J. Smagalla,
Drexel Hill, Pennsylvania
Erica Spackman, Athens, Georgia
Timothy T. Trotter, Harvard, Illinois
Joseph Urich, Palos Park, Illinois
Carl Werner, Tucson, Arizona
Mary Ann Wooton,
Longbridge, Preston, United Kingdom
Robert J. Ylimaki, Moseley, Virginia
Michael Young,
Washington, District of Columbia

A CALL FOR DOCUMENTS

Theatre Organ Installation Document Research Project

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

Although a number of original Wurlitzer drawings are presently available through the Smithsonian Institution, they represent less than 10% of the total number generated by the firm. We are seeking originals, or high-quality copies, of prints and documents that do not exist in the Smithsonian Wurlitzer collection. Equally important is the acquisition of installation blueprints and technical drawings of Robert-Morton, Barton, Marr & Colton, Kimball and other theatre organ builders.

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

Contact Carlton Smith, Chairman, ATOS Technical Committee, for further information, assistance and coordination, at c.smith@atos.org or 317-697-0318.

OUR MEMBERS DESERVE NOTHING SHORT OF PERFECTION!

If an issue of THEATRE ORGAN goes missing or is received in damaged condition, please immediately contact the Executive Secretary's office, j.merry@atos.org. A replacement copy will be cheerfully forwarded.

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.

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 in our organization who have the talent and energy to help. If you consider yourself one of those individuals and wish to be considered for an officer position, your participation is most welcome.

As provided in Section 5.2 of the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its annual Board meeting. This year the Board of Directors will have that meeting in New York City on June 30, 2007, beginning at 3:30pm.

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. In addition, any ATOS member may attend the Board meeting in person (at his or her own expense) and nominate at the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the Board for a personal interview on **June 30, 2007** at 3:30pm. 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, fundraising, 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, TX 77019
k.double@atos.org

TO: Members of the American Theatre Organ Society

SUBJECT: Notice of the Annual Membership Meeting

The Annual Meeting of the members of the American Theatre Organ Society (ATOS) will be held at 8:00am, July 4, 2007, at the Marriott Marquis Times Square, New York City, New York, during the 2007 ATOS Annual Convention.

AGENDA:

- Approval of the 2006 Annual Membership Meeting Minutes as printed in the November/December issue of THEATRE ORGAN
- Presentation and acceptance of the Treasurer's Report
- Old Business: Report of Board actions during the past year; other status reports, as needed
- New Business
- Announcement of the next Annual Membership Meeting
- Adjournment

AMERICAN THEATRE ORGAN SOCIETY

News & Notes

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From the Archives

(ATOS Archive Collection)



Mystery Photos

We're so pleased by the tremendous interest generated in our regular "From the Archives" column. Readers have solved mysteries by identifying heretofore unknown organists and organ consoles. This time, however, we have a dual mystery to be solved—an unknown theatre containing a fairly intact Robert-Morton organ. Who can tell us more? Please contact the Editor at j.weiler@atos.org.

(ATOS Archive Collection)



Mystery Solved

Peter Crotty called to inform us as to the identity of both the organist and organ console pictured on page 15 of the March/April issue of THEATRE ORGAN. Mr. Crotty said, "That's Porfilio 'Pomping' Villa at the Style 235 Wurlitzer once installed in the Crown Theatre in Pasadena!" Mr. Villa, we understand, played the Hammond organ over the airwaves in Manila in the 1940s. After coming to live in Southern California, he played the organ at the popular Tahitian Restaurant in Pasadena, and presented a single pipe organ concert at the Crown in the early 70s.



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Vox Pops

Concert Recording Reborn

The firm of Concert Recording was a major influence in the theatre organ world in the 60s and 70s, and now, 40 years later, it has a second life.

The company was founded on August 31, 1965, by Bill Johnson in Lynwood, California. Bill was trained as an electronics engineer and was awarded a scholarship by the Ford Motor Company, obtaining a degree at USC in electronics designing. He worked for several companies, including Monsanto. When Monsanto shut down its California Division, Bill was asked to stay on in an "occupational consultant deferral," which meant that he was available, on a retainer, to answer phone calls from the company's remaining California customers. This left a lot of time on his hands, and that's when he started the recording business, more as a hobby than anything else.

Bill Johnson had an interest in music and was taking piano lessons. He met another of the teacher's students, Bill Field. Field, being aware of Johnson's electronic engineering background, asked him to help on the electrical engineering involved in the maintenance of the Wurlitzer in the Los Angeles Theatre. That's what initially spurred Bill Johnson's interest in theatre organs. He went on to work on a Wurlitzer which was owned by Bill Coffman and Bill Field. At that time, the Wurlitzer was in a woodcarving shop, a large warehouse-type building that was owned by Bill Field's uncle. Field was allowed to install the Wurlitzer there, and it became known in Los Angeles organ circles as "The Woodcarver Wurlitzer." Later it was enlarged and transferred to Old Town Music Hall in El Segundo. Bill Field at that time was playing a Robert-Morton organ at a roller rink in Southgate, near Lynwood. He later bought that instrument from the rink owners and had to continue playing his job on a Hammond! Bill Coffman played in lounges on Hammond organs, principally in Los Angeles' southern suburbs.

In Bill Johnson's spare time, he created the recording company and spent quite a bit of time and effort recording church choirs. Unfortunately, that didn't pan out, because

quite often the churches couldn't afford to pay for the finished product. Since he was already set up for recording and had all the equipment, his new interest spurred by Coffman and Fields found another outlet. He began to produce musical instrument recordings, not only of theatre organs but also of all kinds of automatic musical instruments. His first release was an LP of a Wurlitzer roll player; his second release, of Al Bollington playing Harvey Heck's Wurlitzer in Los Angeles, was the start of an Organ of the Month club. Over the years, he produced and released over 175 LPs, some of carousel organs and other automatic musical instruments, with the majority on theatre organs. Bill did everything himself, every step of the process: recording, editing, mastering and even designing the LP covers.

As time went on he was wearing down, and the income from the theatre organ recordings never really paid for the time and effort involved; it was really a labor of love. What did pay for the expenses were the orders from electronic organ manufacturers, who would buy the LPs in quantity to promote their products and to be sold by their staff artists at concerts and events, such as the Asilomar electronic organ festival.

As the sales of theatre organ LPs declined (they were never really a success), Bill started NAAM (National Association of Awareness in Music), a publication for electronic enthusiasts which contained a record in each issue. The name was a play on a national organization which still exists, called the National Association of Music Merchants. His experience being primarily in electronics, Johnson and a friend he helped put through college devised a propane gas detector, which soon became a detector for all kinds of gases. They began marketing this, but they had to temporarily close down and move the business because of the relocation of a freeway. Others jumped on the bandwagon, and companies like First Alert became huge competitors, so Bill eventually retired. When he was younger, he had a 12-rank Estey straight organ at home; now he has a three-manual electronic instrument as well as his 6' grand piano, and he enjoys playing and impressing relatives and friends. He's

now a healthy 68, and he loves to travel with his charming wife, Rose. Bill sends e-mails to friends with photos of where they have been and also, amusingly, mouth-watering photos of the plates of food they eat in restaurants in various countries.

Cut to the present. Don Thompson, who made six LPs for Concert Recording in the late sixties and early seventies, stayed in touch with the Johnsons and other friends from that period. In 2005, organist Tom Sheen had a dinner party at which Thompson and the Johnsons were guests. During dinner the subject of the master tapes of those old LPs came up, and Bill was asked what had happened to them. He exclaimed: "I still have them all, stored in order, in my warehouse!"

Don Thompson said that these would be items of great interest to collectors, since many of the organists were now dead and many, if not most, of the organs had been removed, destroyed, or altered beyond recognition. Those master tapes would, in fact, be archival treasures.

Don asked about the possibility of re-releasing some of them as CDs using his own CD company, Pipe Organ Presentations. All agreed that would be a great idea, and thus the project began.

The first two CDs using this archival material were of John Seng at Mundelein; they really are archival treasures, since John's genius will never be heard live again, and the Mundelein organ is today a pale shadow of its former self. Next came CDs of Gerald Shaw at the Odeon Leicester Square; Bob van Camp at the Atlanta Fox (as a fundraiser for the Fox Foundation); a CD compilation of 14 British organists at 13 famous British organs, *Those Were The Days*; Douglas Reeve at the Dome Brighton; Gerald Shaw and George Blackmore at the Regal, Marble Arch, London (Europe's largest theatre organ); Billy Nalle at Rochester and Detroit; Arnold Loxam at the Odeon, Leeds (released for Arnold's 90th birthday); Tom Hazleton at the former Buddy Cole organ and at the Redwood City Wurlitzer; and the latest, Ann Leaf at the Los Angeles Theatre and the Senate, Detroit. There are other future CDs in the pipeline, including ones by Ena Baga, Don Baker, George Blackmore, Al Bollington, Jackie Brown, Del Castillo, Robinson

Cleaver, Lee Erwin, Gus Farney, Larry Ferrari, Bill Floyd, Reginald Foort, Roger Garrett, Vic Hammett, Jack Helyer, Jim Melander, Buddy Nolan, Frank Olsen, Bryan Rodwell, Eddie Weaver, the Blackpool organists Reginald Dixon, Watson Holmes and Horace Finch, and many others.

For Thompson, as it was for Bill Johnson, it's really a labor of love, since the number of organ fans who buy organ CDs has precipitously declined. As he winds down his concert career and performs his time-consuming job as Director of Music at a large church, Thompson fills his spare time working in his recording studio on the production of these archival CDs, really enjoying hearing all his old friends in all their glory.

Details of Pipe Organ Presentations may be found in THEATRE ORGAN's "Shopping for Recordings."

Tribute to Peter Wenk

Born November 26, 1937

Died January 6, 2007

Peter Wenk passed away due to complications of cancer in his esophagus on January 6, 2007 at age 70.

I first met Pete Wenk in 1957 when we both lived in Chicago; we both subscribed to a magazine related to the hobby of theatre pipe organ music. About that time Pete bought the remains of a 1920s Wurlitzer pipe organ from the Embassy Theatre in Chicago. The intent was to install it in his home someday to enjoy its special kind of music. The project proved to be larger than he anticipated. In 1959, when he and his widowed father decided to move from the city to Levering, Michigan, most of it was sold to other pipe organ hobbyists.

The move to northern Michigan was prompted by harassment from city fire dept inspectors who were informed by a disgruntled tenant of their two-flat building that they were doing "light manufacturing"

in the basement of the residential-zoned property. The manufacturing was the fabrication of Christmas nativity scenes that were sold to such fashionable department stores as Marshall Fields in Chicago. The danger was deemed to be the storage of broomcorn used in the thatched roof of the manger. The Wenks had a cousin who resided near Levering, and since "Pop" Wenk had retired from work at the Thor Tool Company, they decided to move north to be near their only relative outside the country of Hungary.

Pete had worked as a photography technician at a lithograph printing company. This was a handy position for a theatre organ enthusiast when historical photos of theatres became available to be copied. Pete shared a lot of images he had acquired, and he was equally generous in copying images I had located or borrowed to copy.

During the late 1950s we teamed up to restore several Chicago area theatre organs to playing condition, including the Kimball organ in the North Center Theatre on the north side. Due to worse deterioration than first discovered, that turned into quite a bit of re-leathering work on Pete's kitchen table. Our reward was hearing it at a midnight concert for an American Guild of Organists event played by John Muri, one of the most talented artists of the time. The opening number, "Overture to Eugene Onegin," brought cheers from the classical music-oriented group.

The story of Pete and Pop Wenk moving to Michigan would have made an entertaining motion picture. They bought a used flatbed plumbing supply truck, something big and capable of carrying all their furniture and tools in one trip. They also bought a brand-new 1959 Studebaker Lark station wagon, which was loaded to max for the excursion. The day they were ready to leave, the Studebaker developed an engine problem that was found to be a cracked carburetor casting. The dealer explained since it was a brand-new model, no spare parts were yet on hand to repair it.

They managed to persuade the dealer to remove one from another vehicle in stock, and they were on their way.

With the car problem delays, they had a late start on their trip. By the time they got past the Hammond and Gary, Indiana congestion, they ran into the dreaded "lake effect snow" at Michigan City. By the time they crossed into Michigan, US31 was getting very bad and was down to one lane in spots. Soon it was apparent many cars following them were blowing horns and flashing lights at them. They found a spot to pull the slow-moving truck over so followers could pass them, only to be informed a mattress and some furniture had fallen off the truck miles back. They went back and recovered the lost items and headed north again. Not long after, they saw behind them the red flashing lights of the Berrien City Sheriff Police. The Deputy was not happy with the rear lighting of the truck, and they were ordered off the road until it was corrected to minimum Michigan standards; it didn't matter that it met Illinois rules. By now the snow was monumental, and the Studebaker became stuck in a drift; it had to be abandoned until the next morning. Pete told of spending a cold night installing additional lights on the truck in a motel parking lot and of a special hearing by a Justice of the Peace in a hardware store for his lighting infraction.

The next morning they were up early. At a local restaurant, they inquired about towing services to recover the Studebaker from the snow drift. A guy at the counter announced he was a state snow plow driver, and he offered to help them get it free as a favor. The end result was that he did get it pushed out onto the road, but not before the snow plow blade had damaged the rear bumper and tailgate enough to require replacement later.

Not many friendships last over a span of 50 years. I'll miss our phone calls and letters in the future.

—John Shanahan

"Not many friendships last over a span of 50 years."

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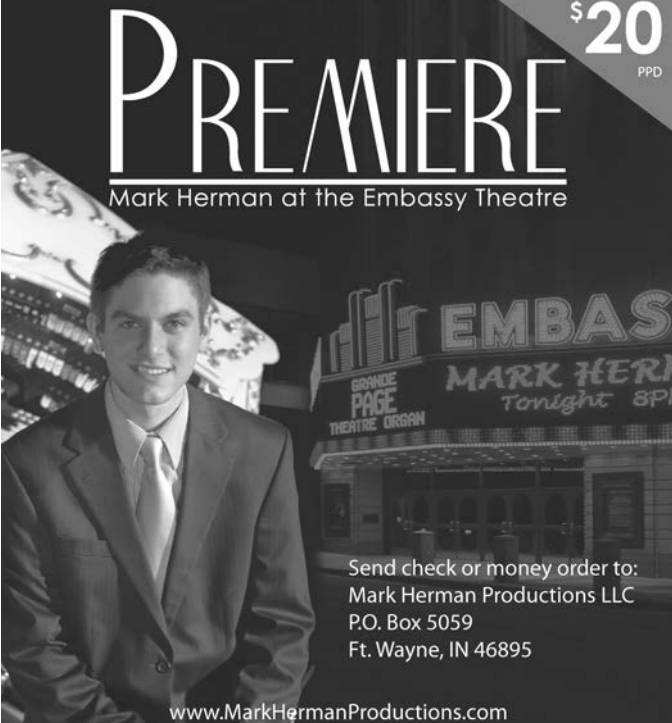
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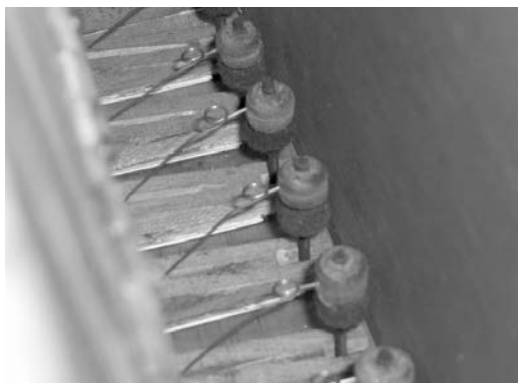


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Wurlitzer Rarities

Terry Hochmuth of Ft. Lauderdale sent in an intriguing series of photos. We are shown a 24-note Wurlitzer Treble Chest (a rarity in itself), but the internal construction is highly unusual. Terry writes; “As you can see, it is totally original—I have a suspicion that it very well may be early Hope-Jones; check the pallet spring action, as well as the way that the lead wires from the magnets go down through that wooden barrier strip. The windings of the magnets are that typical Hope-Jones olive green. Perhaps someone swapped out the ‘(‘ [half-moon] magnets at some time. I do not know the history of the chest; I found it on eBay, and the fellow I bought it from said that he thought it came out of ‘some big Wurlitzer in Philadelphia’ (his words). Who knows? Note the strange spacing of the toe holes on one side of the chest—#12 is not in the normal ‘position’ as on the other side.”



Can anyone provide any insight or further documentation?

Please contact the Editor.

At Home with Linc Pero

WURLITZER OPUS 1584

In April, 1981, I purchased a 2/7 Wurlitzer from the Waldo Congregational Church in Brockton, Massachusetts. The church was being closed and, after the last benediction, the crew began removal. Shipping tags on cables and markings in the chests and console indicated it came from the Liberty Theatre, Rochester, New York, Opus 1584, Style EX (two chambers), shipped February 26, 1927. Judd Walton's book listed this instrument as junked, so in 1982 I wrote to the late Lloyd Klos of Rochester to inform him that this organ had indeed not been junked. He wrote a news note in the THEATRE ORGAN to that effect.

The organ was stored at my parents' home in Taunton, Massachusetts for restoration as time would permit. Since I was living and working in New York City at the time, progress was slow. I did not get into full restoration mode until I moved to Providence, Rhode Island in 1986. There I purchased a home in 1993 where the organ could be installed. The original traps and most of the percussions were not included with the church installation, but I later obtained Wurlitzer replacements for all of them to make the organ complete and all Wurlitzer.

After new leather, new valves and stems, and complete restoration of the console (including the pneumatic on and off machines), I opted for the versatility of the Rickman relay system. It provides a capture combination action, transposer, couplers, unison off, general cancel, record/playback and so on. The software allows experimenting with best-effect unification and stop configuration, choices such as taking Solo mutations from the Flute versus the Tibia, setting the crescendo sequence for the smoothest effect, etc., all stored as the organ's "General" profile.

It also permits each organist to his/her own profile(s) containing his/her own combinations and stop configurations (within the resources available). A new organist profile inherits the existing "General" setup, which can subsequently be modified and saved

under a new name. A mouse click or two enables any one of the stored profiles.

My organist friends each have their own profile for piston settings, some having special modifications. As an example, one organist has the "unison off" changed to Tibia 5 1/3. Another has all combination pistons set to function as generals. Of course, if one needed more pistons, one could always configure a few keys at one end of a manual to serve as additional pistons instead of playing their respective notes.

At times I play the organ like a radio—turn it on and let it play all afternoon! The system was very easy to install, versatile, and trouble free. It's wonderful and worth every penny.

The console is located in a 16' by 32' living room. The two chambers, a regulator room, and a mixing chamber/tone chute are directly below the living room in the basement. The shades open into the mixing chamber and face angled baffles backed by a concrete wall, below one end of the living room. An 18" by 13' opening is cut out of the hardwood floor, hinged to be opened and closed, much like the footlights on a stage. Closed, it's impossible to tell that an opening exists.

The basement was essentially unused space, having headroom of only 7 1/2'. The two chambers are faced with doubled 5/8" sheetrock glued together and insulation between the studs. Angled baffles forming a tone chute are of doubled 3/4" particle board, glued together and factory-faced with Formica for stiffness. They span the width of the mixing chamber, the tone opening, and the shades. They're extremely heavy, and we found them very necessary for projection of bass up into the listening area.

With such a low ceiling, some expensive mitering and horizontal mounting of pipes was inevitable. I cannot emphasize enough how important is it that the chamber be SOLID for the best results acoustically. I'm also lucky to have a house with hardwood floors and walls constructed of solid hard plaster on metal lath. The acoustics are

quite nice for a home installation; there is actually a slight reverberation.

A unique and wonderful feature of the mixing chamber is the panel in the center, opposite the shades, that will hinge down to reveal a basement window. In the summer I lower the panel, open the cellar window, and just let the organ play all the great tracks which have been recorded by friends and visitors. It's wonderful, hearing the sound of a Wurlitzer outside while enjoying cocktails on the lawn with friends.

With the console at one end of the living room and the tone opening at the other, loudness was about ideal, but the sound lacked clear definition. After putting heads together with friends, it was decided to try adding angled cantilevered glass panels at the ceiling above the tone opening to reflect sound down the length of the room, in particular the easily-lost higher frequencies. It worked! No bad seats in the house, organ bench included. The glass panels are barely noticeable and quite nice-looking. Glass surfaces applied to the angled panels below the tone opening improved the organ's presence further, to such an extent that removing drapes or upholstery makes the overall sound seem a bit too brilliant.

The blower used at the church was a two-horsepower, single-phase Spencer which I installed under the cellar stairwell. The original as specified by the factory would have been three horsepower. With its percussions back again and some additional unification, the organ became underwinded. I obtained a larger blower (five-horsepower Spencer) and had the modified motor rewound to its original three-phase specification. (Incidentally, the two-horsepower blower is for sale.)

A friend who has helped me with many details and finer points of the organ installation helped conquer the blower as well. The cellar has no bulkhead entrance, and this blower has been the only organ component that would not fit through the doors. Fortunately, the blower shell could be shortened about 3" with no harm done, and

in such a way that you would never notice.

A Variable Frequency Drive is used to power the five-horsepower motor by electronically generating true three-phase power from the single-phase power line. It also controls speed, acceleration, and deceleration of the motor. There is no power surge when the blower starts, while at shutdown the drive decelerates the motor over a 40-second period to prevent regulators from dropping suddenly. At that point, it applies gentle braking for a couple of seconds, bringing the fans to a complete stop.

There is a side benefit to this: since the blower is decelerating under power, restarting the motor while still spinning cannot cause “grinding” or slipping of phases. The motor simply accelerates back up to speed. A five-horsepower blower is much more than the organ requires. The variable drive is set to run the motor at 1600 RPM which maintains minimum static pressure at about 16", playing large chords with tremulants and full registrations. That's about 50% above the 10" regulated pressure, as recommended for happy tremulants.

It was well worth the investment. The organ has plenty of wind, and I save on the electric bill besides. Power consumption is about equivalent to a three-horsepower blower, as is performance, heat, and noise. The main windline has a muffler box just after the blower which does an outstanding job quieting turbulence. In the listening area, it's so quiet you wouldn't know the blower is running. Winding is in metal duct between the blower and the regulator trunk, thin-wall PVC elsewhere, since it's very durable and easy to work with.

The pipework is in excellent condition, but tonal finishing makes the difference between a musical instrument and a very large collection of rather interesting parts. It's a must-do once the dust has settled. Over the last several years, the organ has been regulated and voiced.

The great success of my home installation would not have been realized but for the help of many dear friends who, on more than one occasion, I bribed with food and vodka!

All are welcomed to visit and play the organ, anytime.

—Linc Pero
74 Edgewood Blvd.
Providence, Rhode Island 02905
401-467-7688



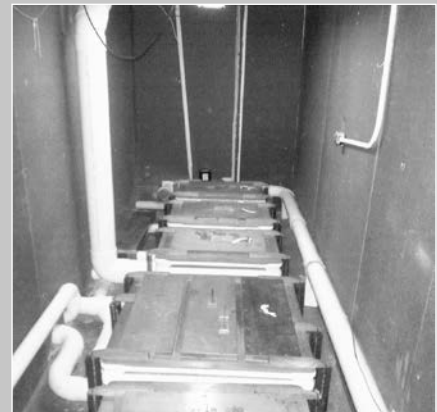
Wurlitzer organ, opus 1584



Main Chamber: Diapason, Violin, Violin Celeste, Concert Flute



Solo Chamber: Vox Humana, Tibia Clausa, Trumpet



Reservoir room



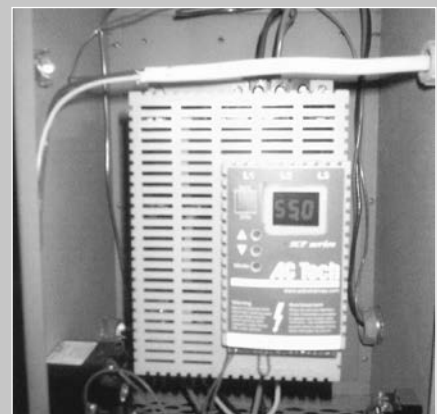
Opening in living room floor—mixing chamber below



Blower room: 5-hp Spencer Orgoblo, powered by variable frequency drive



Mixing Chamber: Shutter frames installed with actions on the exterior.



Variable speed drive

(Photos H. Lincoln Pero Collection)

Creative Reharmonization: Part 3

BY BILL IRWIN

You know the old saying about “good intentions.” Well, my good intentions about devoting my entire article to developing the reharmonization of the initial excerpt that appeared in Part 2 of this series are being modified: I just received a request from a reader who has asked for a particular subject to be discussed. My articles are meant to educate, motivate, and inspire my readers who are interested in learning and doing, who are not satisfied with just being a listener. When a listener develops a knowledgeable ear for one or more facets of the music, it enhances listening to the music and, quite often, results in the aspiring student applying the new musical thoughts into his or her playing.

Reharmonizing the First Four Measures of the Excerpt

When you first look at a lead sheet or melody line with chord symbols, I suggest you get in the habit of looking at the chord symbol, then looking at the notes of the melody to determine what numbered steps of the chord or scale (on which the chord is built) are being used.

In measure 1, the indicated chord is C major. I use the term, indicated, because the printed chord symbol is not always correct. In this example, if you’ve studied modern keyboard harmony, you would know instantly that the melody note “B” is the natural seventh step of the C scale. Therefore, the correct C major chord would be C major seventh (C, E, G, B). When using the major seventh chord, I suggest you omit the root in the left hand and play it in the pedal.

Measure 1 of the excerpt reharmonized: Note the correct C major seventh chord, but with a repetitive melody, I felt it wasn’t interesting with just one chord, so I added the ninth step on the third beat to create the C major 9th chord to maintain interest in the accompanying harmony. Measure 2, the melody note B is the flatted fifth step of the F scale, which mandates the use of the F7b5, or simply omit the note C (the fifth step) in the left hand to avoid the clash. The best sound would be an F9th chord, omitting the fifth step. C. The melody note D will create the F13th chord. What I did was to look ahead to see a return to C major in the third measure. A simple substitution for C major is the relative minor and look-alike for C6, Am7. In diatonic progression, E7 precedes Am7. The last melody note in the second measure is D, part of the E7 chord. Not only is the root of the E7th chord a half-step away from the F chord (chromatic movement), but modifying the E7th to E7b9 will resemble the F Dim chord, making it an even smoother transition.

In measure 3, I’ve used the substitution of the relative minor seventh chord, Am7, instead of the original C Major, moving to F9b5 on the third beat. Did you ask “Why F9(b5)?” In my mind, I simply modified the Am7 to Am7(b5), which resembles Cm6. The substitution for any minor sixth chord is the ninth chord built on the following root around the Circle of Chords, or the fourth interval above the root. Examples: Cm6 = F9th; Dm6 = G9; Fm6 = Bb9th; etc. When using sheet music or a fake book, look for examples or musical situations in which you

can use the ninth chord substitution for a minor, or minor sixth chord.

Measure 4, the original chord of A7th, only applies to two of the four melody notes. The note Eb is the flatted fifth step, and the note Bb is the flatted ninth step of the A chord. The correct chords are shown above the melody notes. You can either choose to change the left hand chords on every beat, or simply omit the fifth and ninth steps of the A chords and use the interval of (left to right) the two notes, G and C#, plus the root, A in the bass. That is called a “tri-tone” accompaniment.” (See the *Simply Irwin Series*, using the tri-tone accompaniment throughout.)

Reader’s Suggestions

Reader Dick Dengate’s suggestions for subjects include changing keys in a song and modulating between songs in a medley. Although I planned to stay with one subject in this new series, I feel compelled to respond to anyone who shows interest in my articles. Here are some thoughts about the two suggestions.

Changing Keys in a Song

There is a great difference in changing keys during the performance of the same song and choosing how to modulate between different keys in a medley of tunes. Why would you want to go to the trouble of changing keys during the performance of a tune? Because it adds a “lift” to the performance. The act of changing the key stimulates the interest of the listeners. Just as you change registration to maintain

EXCERPT FROM ORIGINAL LEAD SHEET

EXCERPT REHARMONIZED

interest and stimulate the ears of the listeners, changing the key, generally to a higher key during the performance of the same tune, will also add interest to the performance.

If you are performing a solo, you are free to roam between any number of keys. Any spice you lend to your performance must be added with discretion, otherwise you may overdo it and the result may be that your audience begins to listen to the key changes, the registration changes, the overdone dynamics, etc., and stop listening to the music. When professional organists try to impress other professional organists with elaborate runs, fills, difficult rhythms, too many registration changes, etc., they may lose the attention of the traditional listeners who appreciate a beautiful melody and pretty chords. Have you heard the tune "Tea for Two" with the main theme played over and over again as the player changes keys moving, perhaps, chromatically, up and down? That's a fair example of possibly overdoing the key changes.

I suggest that you consider changing the key when you repeat the main theme in the standard AABA form. That's the basic 32-measure structure generally used for the popular old standards. Remember, when you're playing commercially (defined as

playing the actual melody with easily understood accompanying harmonies), people will tend to hum along with you. When you change keys, you just might lose them as you have interrupted their participation in the music you're playing. It's quite natural to change keys for a repeat of the chorus. You can do this with no modulation, especially easy when there are pick-up notes. To give your music a lift, change the key by moving up (to the right) in short intervals, such as a half step, a minor third interval (one and a half/steps), or a fourth interval. An example would be moving from the key of C to the key of F. I wouldn't bother changing keys in the same tune until you perform the tune very well.

Modulating Between Songs in a Medley

(1) The easiest modulation is no modulation at all! Simply end the tune you're playing and start playing the new tune in the new key. If the new tune has a pick-up (think "Fascination"), play the pick-up in the new key.

(2) At the end of a tune, insert the V7 chord of the new key. Example: Original key is C. New key is F. At the end of the key of C, play the C7 chord in any manner—solid,

rolled with a Harp setting, use Vibraharp and pyramid the seventh chord, either up or down, using arpeggios making use of the sustained sound.

(3) I like to use diminished chord progressions to move from any key to any other key. It always works smoothly. The two diminished chord progressions in modern keyboard harmony are (a) I, I dim, II^m7, V7. The other progression is I, I[#] dim, II^m7, V7. In the key of C, the two progressions would be: C, Cdim, Dm7, G7, and C, C[#]dim, Dm7, G7. (See "Diminished Chord Magic" in the *Magic Study* series, originally published by Hal Leonard Publishing, now available from Bill Irwin Music. E-mail address: billirwinatos@cox.net.) The Rule: There will always be a common diminished chord between two keys. For example, key of C to key of Eb. C dim, is physically the same as Eb dim. Modulation: C, Cdim=Eb dim. Fm7, Bb7.to Eb. After playing the common diminished chord, play the II^m7 in the new key, followed by the V7 in the new key, and you have changed keys smoothly. It always works. Until our next session, bye now.

Contact me at: billirwinatos@cox.net; 480-380-5250; fax 480-219-8974; 7864 East Natal Avenue, Mesa, Arizona 85209-6161.

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Fundraising 101:

BY DOUG POWERS

Planning a Strategy and Producing a Benefit Concert

This segment of the fundraising series will offer one chapter's experience with not only a specific fundraising event but with the process that went into the planning and overall strategies leading up to a special concert. This article takes the position that fundraising is the result of a plan, and not the other way around. In order to develop impetus toward developing a chapter project of any significance, those responsible for the work must be involved and motivated. This effort takes planning and development, with a dedicated group. Therein lies the first hurdle to overcome developing a cohesive team.

The Western Reserve Theatre Organ Society is located in Cleveland and northeast Ohio. Our chapter has numerous years of pride and enjoyment in maintaining and presenting public concerts on a 3/15 Wurlitzer we installed in the Cleveland Grays Armory. It is important to note that this instrument is not the property of WRTOS, Inc. but belongs to the Cleveland Grays (a non-profit historical and educational organization that honors American military history). Throughout the past few decades, our treasury was blessed with modest increases as significant theatre organ components were donated and then sold. We also were able to achieve moderate increases in our savings by prudent management of resources, as would any responsible organization.

Setting the Stage

During 2004, our chapter began a slow process of revitalization. While we are still struggling with this today, I believe it is safe to say our ability to support our mission of presenting and preserving the theatre pipe organ is stronger now than it has been in quite some time. I offer a few pieces of background in order to provide a relative comparison of our chapter's situation as it might compare with yours: Our membership had declined every year for some time, the energy in the chapter was weakening and, while not in immediate peril, the future of the Wurlitzer in the Grays Armory was not as strong as it had been for the previous 30 years. Our direction and goals had become murky, the incentives for active involvement were stale, and our treasury was stagnant. Relationships with some chapter area theatre organ venues had weakened due to various misunderstandings, questionable communications, and an unintentional decline in chapter support of those instruments. So, what did we do? While some or even all of the following steps may not be appropriate for your chapter, these are the general stages we have gone through thus far.

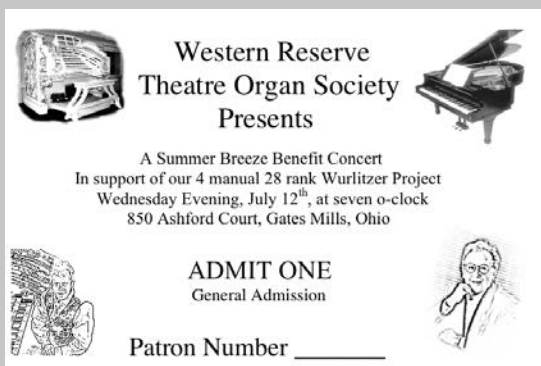
Assessment

I'm sure we would all agree that just because certain conclusions and opinions have prevailed for some time, this does not necessarily provide a basis for planning and decision-making. Yet so many organizations proceed with policies or objectives that are doomed from the start since they just don't have the support of the stakeholders or those in control of the resources. So why should a small, essentially social, club operate with the same level of ignorance? For the first time ever, a chapter membership survey was created that sought answers about the collective mood, the strength of support for our mission, methods in which we might move into the 21st century, and what level of active involvement each member was willing to offer. Ideas regarding our concert series, marketing and fundraising, leadership, and organ ownership were also included.

Results

The responses were analyzed and presented at our chapter's annual meeting in 2004. Some conclusions were predictable; others were surprises. The point is that we now had an actual baseline of concerns

Left to right: WRTOS benefit ticket (Courtesy of Doug Powers) Ralph Wolf (seated) and Rob Richards, Concert crowd, Wurlitzer console (Photos by Tom Rathburn)



Western Reserve Theatre Organ Society Presents

A Summer Breeze Benefit Concert
In support of our 4 manual 28 rank Wurlitzer Project
Wednesday Evening, July 12th, at seven o'clock
850 Ashford Court, Gates Mills, Ohio

ADMIT ONE
General Admission

Patron Number _____

and recommendations from our members. Rather than relying on preconceived notions, we had the beginning of a roadmap with genuine grist for the mill. This led our chapter to ramp up a bit of risk-taking and a somewhat more aggressive approach toward our future. It also identified a few new ideas, as well as individuals who were willing to get more involved, and a handful of those who were willing to make donations but did not want to do any hands-on work. This allowed us to start the process of targeting a more systematic approach in setting goals and in managing the chapter. If your chapter has not conducted a member survey, I would recommend you consider the idea as one that could help open doors previously thought to be sealed shut!

One of the most important results had to do with organ ownership. As mentioned, the 3/15 Wurlitzer in the Cleveland Grays Armory does not belong to WRTOS, Inc. While we enjoy a cordial and constructive relationship with the Grays, we have had concerns about spending tens of thousands of dollars in rebuilding and maintaining an instrument that does not belong to us. Transfer of ownership and other negotiations with the Grays were met with friendly dialogue, but we were unsuccessful. This, along with a clear mandate from our membership, set the mood for a plan to keep this organ in concert-ready condition, but not to perform a major restoration. Indeed, we have spent serious money on maintenance and repair, and we will continue to do so. But, due in part to our membership survey results, we now knew that we would need to seek out another organ to call our own and a cause for which we would direct major resources (many of which we had yet to build!). So now what do we do?

Marketing Committee

With a reinvigorated look at our situation, new challenges began to take shape. It looked like we needed to try some new concert ideas, develop a more diverse audience, improve relationships with nearby venues and, above all, include chapter members who were willing to be part of the team. In time, we formed a new marketing committee that would become a crucial part of the planning for our chapter. The issue of fundraising has become linked to the goals we are developing. Having a reason to increase our treasury and add new members (the human resource) provided fresh incentives and an updated *raison d'être* not felt in our group in many years. Regular meetings led to brainstorming and open discussion. Some shared workload (along with a table of snacks) did wonders for this committee's ability to forge ahead with a more novel approach. While we still struggle with issues, and there are certain challenges ahead, we now have a resource built from membership support, board leadership, and motivated theatre organ supporters.

Early Signs

It is not the intent of this article to dissect the details of our past three years of regenerative efforts, but to underscore the point that a strategy of growth and development for our chapter began with a systematic approach. We worked on identifying how the membership felt about things, what they liked, what changes were needed, and so on. Once that was achieved, a broad visionary outlook blossomed into measurable and real goals, and methods. As a result of a lot of teamwork, our membership grew over 18%, and our treasury was raised over 50% since this strategy began.

With the support of our chapter members and the establishment of a new board of directors, we sought the donation of a theatre pipe organ and searched appropriate venues in which an installation and relationship could be built. WRTOS did try a similar project many years ago with a Kimball theatre organ but, due to several difficult scenarios, that project never ended in a successful placement and, sadly, the organ was sold. In 2005 and 2006, we experienced similar frustration. However, this time we were successful. The difference was probably attributable to a combination of timing, new contacts, and luck, with an emphasis on the latter. Last summer, with a lot of teamwork and some negotiation, our chapter was able to secure an agreement with the trustees at the Cleveland Masonic Auditorium and Performing Arts Center (PAC). At the same time, we were in the running for the receipt of a donation of one of two significant Wurlitzers. Indeed, during the late summer of 2006, we became the fortunate recipient of a four-manual, 28-rank instrument. Once the time came to bring the organ to Cleveland, we were thrilled at the huge level of support and physical effort given by many of our members, all of whom were excited about the upcoming project. It is unlikely that any of this would have happened had we not started working together on a survival plan a few years earlier.

How Funds Were Increased

There were three major factors in this area. Shortly after the membership survey was completed, our chapter was given a two-manual, seven-rank Wurlitzer. The instrument was not an original opus, but was a hybrid of parts from different organs. Our original intent was to augment and rebuild



this organ and install it at a location appropriate for its size and likely use. When the 4/28 Wurlitzer donation became a likelihood, we decided to sell the parts of the smaller organ. This brought in a few thousand dollars. The second source of raising money was our benefit concert held last summer. The third was related in that several extra donations were received as a part of that production. The benefit concert was another idea from our marketing committee. Once we had a tangible goal in sight, along with a renewed interest in investing effort in the chapter's future, we decided to take another risk. This is that story:

Benefit Concert— Step By Step

Budget: We knew this would be no ordinary public concert production. The fact is that this turned out to be the most expensive concert (and, therefore, another significant risk) we had ever undertaken. The collective feeling was this endeavor was worth the risk. We also knew that certain components would be more expensive. While our regular concert series tickets are \$10 and \$12, this was a different occasion, as we were clearly looking to make money this time! A somewhat arbitrary ticket price of \$50 was, therefore, set. We attached dollar values to the planned pieces as described below before committing to the actual concert, and we felt we could adjust the ticket price if prudent. However, we kept that arbitrary price.

What: The key to the entire event circled around the excitement of establishing a world-class theatre pipe organ installation in a public venue in Cleveland, and the value in supporting an historic musical asset unlike anything seen in our area. Much excitement centered on that goal. Support of this project would assist this accomplishment, and much more. For some, this was an important cause. For others, the chance to see the venue and experience an unusual (for them) type of entertainment was an effective lure.

Where: In choosing a place for this concert, the theme of the event directed the location, the style of promotion, and what we would do differently compared with our usual public concerts. The first thing that was needed was a reason to catch the attention of our potential patrons. First of all, that meant having it at a different venue, particularly since we were looking to raise money to help support the installation of a chapter-owned instrument in a location other than the Grays Armory. While not every chapter has access to an upscale location housing a magnificent theatre pipe organ, our choice was made simple when Mr. and Mrs. Vince Aveni graciously allowed us the use of their magnificent residential music room and their 4/60 Wurlitzer. Clearly, an alternate choice might have been to work out an arrangement with one of the local theatres with an instrument capable of providing a concert. Once we had the venue, the next challenge was to arrange an artist.

Who (the artist): There were two parts to the "who." First was what organist(s) would we engage and how much would this cost? In all honesty, since many of the pieces of this puzzle wound up being more expensive relative to other concerts, had we added the typical cost of hiring an artist, our "benefit" would have been less attractive as a fundraiser. But fortune smiled on us, as we were able to engage extraordinary talent by not one, but two very generous artists who agreed to waive their artist fees for our benefit concert. We were thrilled when Rob Richards and Ralph Wolf came to Cleveland (we paid travel expenses) to help us with this exciting event. Clearly, in order for you to recreate a benefit concert such as this, you would need to engage someone willing to work with you at a discounted or donated fee. With patience, a well-developed plan, and a professional approach, this may not be difficult to replicate. I would personally not ask a professional musician to consider such an arrangement without a convincing cause, and I would not recommend you seek the same kind of arrangement unless you have a strong plan in place. We owe a good deal

of gratitude to this pair of top-notch entertainers; our efforts would not have been so fruitful without their generosity and wonderful support.

Who (the audience): It was obvious to us that within our 900-name concert mailing list, we could rely only a fraction of those to remit the four-fold ticket price. So, we knew a different approach was needed to attract others. Considering the uniqueness of holding a concert in the Aveni home with a world-class instrument, the glamour of the location, the top class musicians, the inclusion of a professionally catered pre-concert cocktail hour and dessert at intermission, we were out to include a fresh group of future patrons. Certainly each of us invited persons we knew who we felt would enjoy the once-in-a-lifetime opportunity, as well as individuals known to support the arts and music organizations. We also were able to obtain the mailing list for members of three local chapters of the American Guild of Organists, and several individuals belonging to the Music Box Society and the Automated Musical Instrument Collectors Association. We also approached music schools and certain businesses in the music industry. This all took time and some sleuth work by many. But as a result, we added nearly 300 names to the 200 we selected from our regular concert mailing list.

When: This decision was more dependent on the availability of the artists and the home owners along with anticipated weather conditions. It turned out that the middle of July suited everyone's availability. It was done on a Wednesday evening rather than a weekend for two reasons: First, the artists had commitments during weekends and asking them to give up a paying gig was not appropriate. Secondly, we felt the novelty of a weekday concert might attract more attention.

Promotion: Once again, due to the unique style of this event, we decided that the usual concert flyer would not cut it. So a far more classy and professional looking invitation, with a return card and pre-addressed envelope, was designed by one of our members. We used off-the-shelf high-grade paper and envelopes of an ivory color.

“A large part of the turnaround our chapter seems to be making has resulted from developing a committed team willing to work together, with the ultimate goal of keeping the theatre pipe organ in the public eye.”

The copying was done at a local Kinko's rather than having it done by a higher-cost printer. The cost of this mailing was much higher than for a typical concert promotion. But, again, presenting the upscale image and the need to differentiate a worthwhile cause was essential to the effort.

We also took advantage of this event to redesign our chapter's promotional brochure, which is nothing more than a single piece of standard laser copy paper made into a tri-fold, with black and white text and images. The use of color and a high-quality paper was considered, but it was simply too expensive. As the guests arrived, they were given a brochure and chapter membership form, along with a warm welcome and thank you. During the intermission, the donor of the Wurlitzer gave a short presentation highlighting salient pieces of the organ's history and its owners. He also provided the crowd with a warm message of gratitude that the instrument would be used in a manner benefiting both the local community and the theatre organ world. That presentation was followed by an equally brief "commercial" for WRTOS, where we offered a discounted membership fee to those interested. A large color poster of the console of the newly donated organ was set

up on an easel for all to see, and WRTOS members stood by to engage conversation and answer questions.

Result: The net result yielded ten new members that night and, while our expenses soared to an all-time high, we netted a total of \$5,000. That was not only from ticket sales but from several donations. Most donations were under \$100, but a few were higher; one reached \$1,000. The reward turned out to be well worth the risk.

Epilogue

Since our benefit concert, we produced one other public concert at the Grays Armory. We performed another WRTOS first by combining a swing band with Ron Reseigh at the Wurlitzer. Swing dance clubs and other dance organizations were included in our mailing, and we featured an open dance floor. Attendance was better than average, and we actually made a small profit. More surplus organ parts have sold, and we have officially begun work on restoration and installation of our chapter Wurlitzer. Our next goal is to create a formal fundraising committee to further the work started by the Board and our marketing committee. Grants, gifts, and

other methods of raising money are all on the agenda. We still have a challenge ahead with our current Wurlitzer project; again with the assessment, collaboration, and planning, we have done together, the excitement is growing in our chapter. It all sprang from a strategy created by the decision to develop a serious self-assessment and the willingness to take some risks. We are even considering the production of another benefit concert. A large part of the turnaround our chapter seems to be making has resulted from developing a committed team willing to work together, with the ultimate goal of keeping the theatre pipe organ in the public eye of the Western Reserve for several more decades. May we offer you the best wishes with your own chapter fundraising!

Doug Powers is president of WRTOS, Inc. and is the crew chief of the chapter's 4/28 Wurlitzer project. He is on the Board of Directors of ATOS and heads up the ATOS Strategic Planning Committee.

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 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
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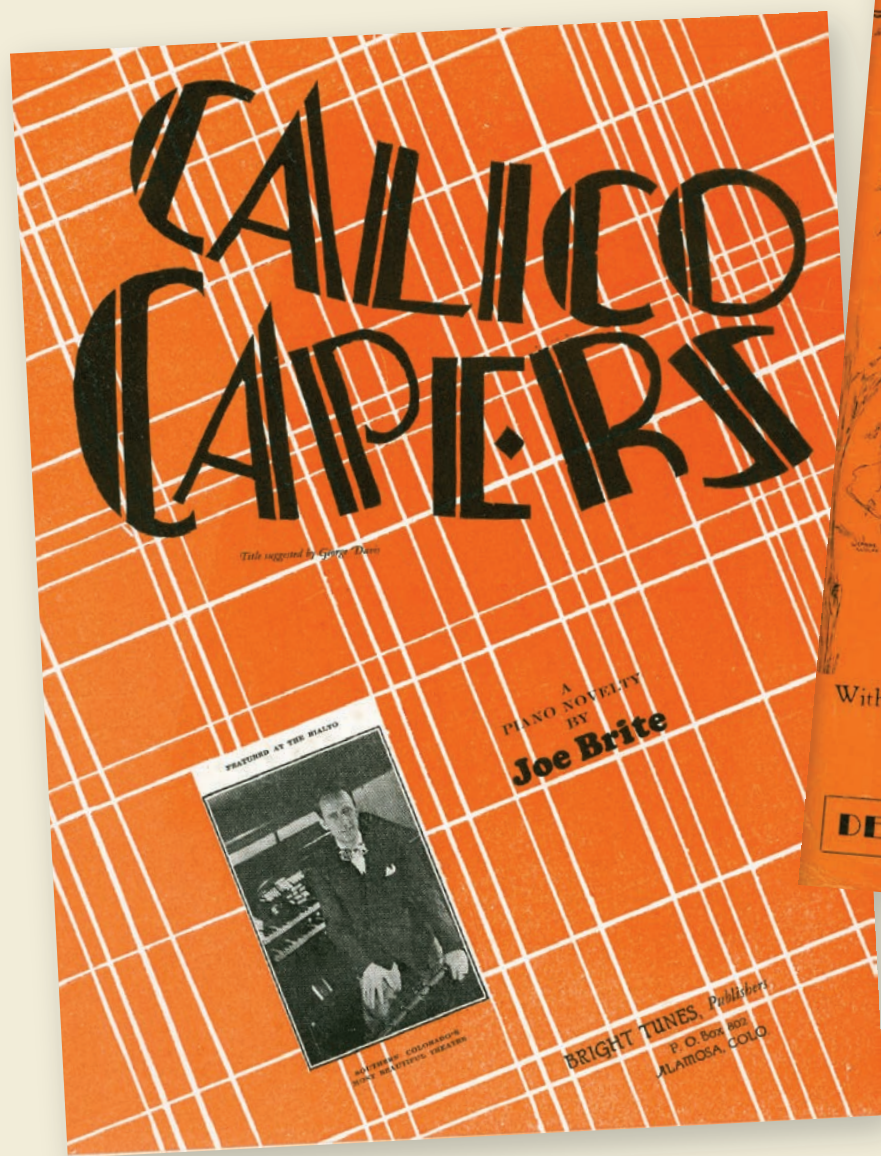
"My Blue Heaven,"
Eddie Dunstедter, organist

Cover

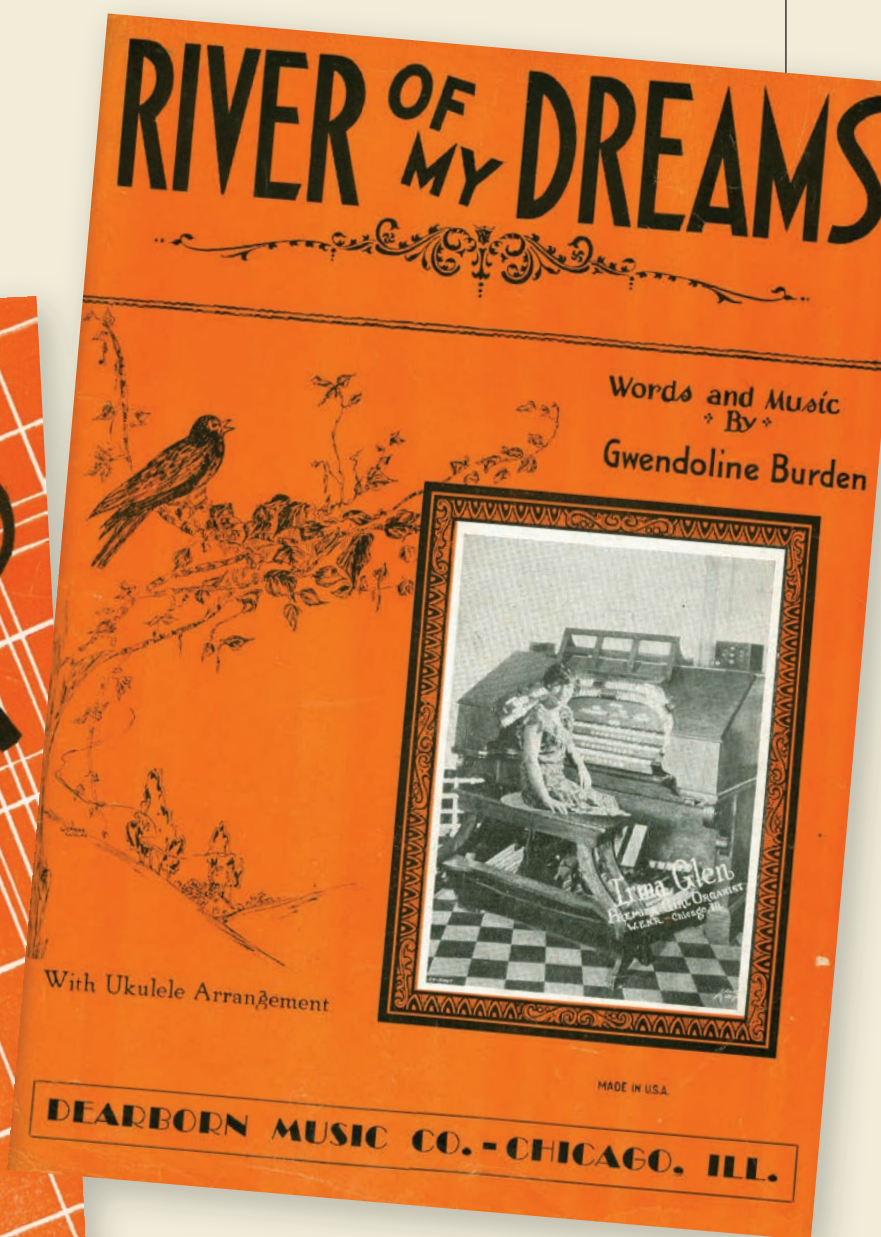
BY RICHARD SKLENAR

Collecting Sheet Music

It's strange how doors are opened for us. Some 20 years ago, on my 40th birthday, I received a large envelope in the mail crammed with sheet music from the 1920s, all with pictures of organists on the covers. That very pleasant surprise was the beginning of a hobby which continues to this day.



"Calico Capers," Joe Brite, organist



"River of My Dreams,"
Irma Glen, organist

(From the Simanski, Sklenar, and Weller Collections)

The envelope came from California from the late David Junchen, organbuilder, organ architect, organ voicer, and all-around good guy who well knew the power of doors opening. We had known each other from his time living in the Chicago area. He had moved to California to install the Reginald Foort five-manual Möller (which had been shipped back to the United States several years earlier) in the Pasadena Civic Auditorium, ride his motorcycle, and continue his organ company.

The envelope held a treasure trove of 40 pieces of music, one for each of my 40 years. It ranged from James F. Cassidy shown at the Wurlitzer console of the State-Lake Theatre, Chicago, to Alex Taylor, believed to be at the Shea's Buffalo console, to Alexander Schreiner on the same cover but shown at the Capitol, Salt Lake City. My prize piece

from the group is Milton Charles, organist, Tivoli Theatre, Chicago, shown in full cover on the front of "Chicago (That Toddlin' Town)." I don't know how David had accumulated this archive, but in kindness, he passed it on to me.

After David went to California, he and George Wright became friends. I'm sure their razor-sharp intellects helped sustain the friendship. They talked on the phone and saw each other for brunch occasionally. I knew George from dealing with him for his Chicago Theatre show on July 4, 1977 and his direct-to-disc recording later that year made at that instrument. At some point, David told George about my birthday gift. Shortly thereafter, another envelope arrived in my mailbox with more organist sheet music. This gift was from George Wright himself. His note (written on paper with a

very racy drawing) captured the George I knew, especially where he said just what I should reply in my "passionate thank you note." Some of the music bore his signature. Some was stamped "Jesse Crawford." I was thrilled.

Collecting sheet music of all types is a popular hobby. As with many other pursuits, collecting has been made easier with Internet resources like eBay for on-line auctions or to find information.

Folks knew how to entertain themselves in the days before radio or television, and many amateur musicians kept a bench full of sheet music to play. Sheet music was sold in huge quantities (sometimes millions of pieces of a single title), so it is still plentiful enough to keep the prices down. Most titles sold online are in the \$5 to \$15 range, and even with rising prices there are still some



"So Blue," Mrs. Jesse Crawford, organist

"I-I-Boy," Eddie Dunstедter, organist



good deals yet to be found. Antique stores have less 1920s music these days, and their prices have escalated to the same range. Gone are the days of \$1 bargain discoveries.

Sheet music is usually collected based upon the illustration on the cover. The covers were colorful and eye catching. I have never discovered any name graphic artists who created organist cover art. Nonetheless, the illustrations were often quite good. Styles changed considerably, so covers are quite recognizable as to the decade when printed. Most of the more popular illustrations for general collectors are of musical stars, historical events, or pretty women. For me, the prize is an organist seated at a recognizable console. A glamour shot of the player, not at a console, is more often the case. A few covers feature an organist full frame; some feature cameo-style portraits; most have rectangular black-

and-white portraits inserted into a space in the illustration.

Performers who were associated with the original musical presentations were often shown on the cover. You might find one with his picture and the line "Successfully Introduced by Jesse Crawford." Savvy music publishers tapped into local markets by featuring photos of local organ stars, band leaders, or singers inserted into the stock illustration. "In a Little Spanish Town" was wildly popular and was "Featured by ..." a score of organists from Harold Ramsey to Eddie Larhman to Helen Crawford to Jesse and Helen together.

Autographed music commands a higher price to general sheet music collectors, but who—except the readers of THEATRE ORGAN—cares about the signature of George Wright?

There are sheet music collector clubs for the truly obsessed, though I know of no club so specialized as to be for those who collect only organist covers.

If you are a sheet music collector, you should be concerned about preserving your items. The paper on which it was printed was frequently highly acidic and might be turning brown or brittle. Sleeving each piece in acid-free archival-safe polyethylene sleeves (not just any plastic) is a good idea. This prevents damage in handling and storage and helps prevent acid migration to other pieces. Reputable suppliers of archival materials include Gaylord Bros. (gaylord.com) and Light Impressions (LightImpressionsDirect.com).

Indexing your collection so that it is searchable by title, organist, composer, year, etc., is also a good idea and easily done using a spreadsheet or database. You might



"When You Play With the Heart of a Girl," J. Gibbs Spring, organist

"Genevie," W. Remington Welch, organist



even include scanned thumbnail images. That way, you can see if you already have a copy of England's Florence DeJong, "The Ace Lady Organist," in your collection of female organ stars. When it comes time to move your collection along (the ATOS Archive is a good repository), the recipient will better appreciate what they have if it is indexed and identified instead of just being stuffed into a box.

I now have about 100 pieces of organist sheet music. I consider my collection to be modest. When compared to that of Greg Simanski, it's downright puny. He has a monumental collection of over 500 pieces with more than 200 organists represented.

Greg is a long-time ATOS member and organbuilder in Chicagoland. He has a 3/11 hybrid underway and almost playable at his Burlington, Wisconsin retreat. I caught up with him recently at his home where this young grandfather was cooking pot roast. His earliest theatre organ exposure was hearing Leon Berry play live at the Hub

Rink. Greg started his collection of sheet music in the late 1970s.

His first acquisition featured Iris Vining, popular West Coast organist, who played the Granada Theatre, San Francisco, among other places. That cover remains his favorite piece. A lot of other women show up in his collection, but he notes that men organists outnumber women 5 to 1, reflecting the actual numbers in the heyday.

Greg went online to collect, mostly on eBay, about five years ago, and this is where he gets most of his new material. The Internet is a boon to find specific covers, but with it comes a concentration of competitive buyers. Haunting antique stores where you had almost no competition is now almost over. We both agree that you should frequent local antique malls if you seek local organists and go online if you seek a broader geographic range. Through his regular dealings with eBay sellers, Greg now has "pickers" who notify him when his wants are available. One of them offered the same

Helen Wyant cover for a cheap price on the very same day that Greg lost it on an eBay auction. Greg has spent as much as \$15 for a piece he really wanted and as little as 49 cents for an organist cover found in an odd lot of music he bought for \$10.

A recent search of eBay under "organist" yielded 95 hits, with five of those being organist sheet music. They ranged from Larry Larson, 1935 NBC organist, for a bid of \$3.50 (which, coincidentally, I have), to Albert Hay Malotte (with a pretty girl illustration) for a \$13 bid, to Bill Dalton pictured in a great 3/4 shot from the left of the Grand Theatre, Columbus, Ohio organ for an \$8.49 bid.

The earliest piece in Greg's collection is from 1921, with Jesse Crawford at the Chicago Theatre. He has only seen one piece earlier, that being from 1918. The latest in Greg's collection is from the 1950s, an autographed sheet signed by Banks Kennedy. Other signed pieces are by Arsene



"Baby Face," Edna Sellers, organist

"Tonight You Belong to Me," Warren Yates, Jr., organist



"I Know What It Means to Be Sorry," C. Sharpe-Minor, organist

Siegel inscribed to organist Ethwell "Eddie" Hanson, and four others signed by Siegel.

Two-manual consoles rarely are seen on pieces of music where the organist is shown at a console. Simanski has only two pieces; I have two of the Wurlitzer at the Imperial Theatre, Augusta, Georgia. We both have music with Lew White and Emil Velazco shown at the five-manual Kimball console of the Roxy Theatre, New York City, but none of the other five-manual installations. Arthur Gutow played the five-manual Wurlitzer at the Michigan Theatre, Detroit, but sheet music covers depict him only at what is apparently the Capitol, Detroit, a four-manual instrument (even though the caption says Michigan Theatre).

Greg decided to share his collection by creating a portable display for the last ATOS convention in Milwaukee. There are seven panels, each displaying 25 covers. One panel features all female organists. It's quite an eye-catching show and was very popular when he also showed it in the lobby of the

Gateway Theatre/Copernicus Center for Silent Film Society of Chicago movies.

Greg and I both recognize that there is some historic merit to collecting this material, not just the joy which collecting provides. The covers with the photos of the organists at the console may be the only record of that organ which exists.

Greg Simanski is still collecting sheet music but has other interests to help fill his time, including that pipe organ of his and caring for an elderly relative. He is now limiting himself to new names not already found in his collection, but the hunt will be on if he hears that Jesse Crawford posed at the five-manual Marbro organ for a "So Blue" cover, music based on a theme by Mrs. Jesse Crawford.

My interest in sheet music has waned in recent years, and I am no longer on the hunt for a better version of Edna or Preston Sellers, pictured alone or together. I no longer feel the lure of the hunt as searching online isn't the same as stalking the quarry

in the wilds of claustrophobic junque stores. My interests also include collecting railroad memorabilia, Fiesta Ware, yearbooks from high schools and colleges, and things about local interurbans, so I have lots of other material for which to look. My pleasure in organist sheet music now mostly comes from reviewing my collection, being reminded of David Junchen and his wonderful laugh, or realizing that George Wright considered me to be a friend.

Richard Sklenar lives in Berwyn, Illinois and has been an ATOS member since 1965. He was chairman of CATOE when it hosted the largest-ever ATOS convention in 1977. He has served two terms on the ATOS Board of Directors and was briefly the ATOS Executive Secretary. Since 1995 he has been executive director of the Theatre Historical Society of America, founded by the late Ben M. Hall, the legendary early ATOS personality. He may be reached at sklenarj@yahoo.com.

"Us and Company," Jesse, Helen and daughter Jessie Crawford



"Somewhere in France with You," Florence DeJong, organist

"I Don't Believe You," Barth Wright, organist



Samuel A. Cooper

Theatrical Mutual Associations
OF THE UNITED STATES AND CANADA
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GRAND LODGE OF THE THEATRICAL MUTUAL ASSOCIATIONS

This Samuel A. Cooper was initiated July 17 1924
has paid Dues to August 5/24 1924
We therefore recommend him to your Friendship and Protection.
Amount paid, \$ 30
No. 30
Initiated July 17/24 Member's Signature Samuel A. Cooper

Pres. Simon Jero
Fin. Sec'y Henry Luce

94



Photo of Samuel A. Cooper seated at the console of the Robert Morton organ at the Lowe's Oriental Theatre, Brooklyn, New York (1928). Postcard dated May 12, 1943 from RKO Keiths Theatre to my father to play for a contest. Upper left: Membership card, Theatrical Mutual Associations, dated July 17, 1924. Upper right: Local 802 union card dated 1926

ORGANIST

My father, Samuel A. Cooper, was an organist, supplying background music for the silent movies. He told me that his organ teacher was named Richardson, but I have no further information about his teacher. While living in the Brownsville section of Brooklyn, he played in movie/vaudeville houses, first as a pianist, and then as an organist, beginning in 1919 or 1920. He was 14 years old when he started, and he rode to the theatre on his bicycle. The truant officer would occasionally come into the theatre. Someone on the staff would alert my father, and he would hide behind the organ console. By age 16 he was more or less supporting the family, and he was able to purchase a Krakauer baby grand piano for the apartment. All the public schools in New York City had Krakauer pianos, and my father simply assumed that this was the best piano to buy. His father took him to buy him a suit, while he still had the money, because he had no idea how long my father's job would last.

I don't know when he became a staff organist for the Lowe's circuit, but he was working in Loew's theatres until about 1930 or 1931. He supplied the background music for the silent movies, and then was off during the vaudeville acts when the house orchestra took over. Many of the musicians played the horses. My father would stand in the wings with the latest track results, catch the eye of each man, and signal him with a "thumbs up" or "thumbs down" for his horse. (The musicians presumably had one eye on the music and one eye on my father.) There also was a lot of poker playing backstage between shows. I recall my mother saying that my father always stated the time of day up to the exact minute; he was used to the precise timing of the movie being shown which, in turn, dictated his playing schedule.

He had an opportunity to meet and talk with many vaudeville performers. In talking about the Ritz Brothers, he said they were three zany guys, offstage as well as onstage. He claimed that he never played on an organ where every stop was working; every instrument he played on had something wrong with it. If the organ developed a cipher, he would disguise it by playing around it, switching to another key, etc. (He had absolute pitch.) Afterward, he would climb up into the organ loft and stuff paper into the pipe until it was fixed. In the late 1920s he used a theme song, "Sing, You Sinners" (words and music by Sam Coslow and W. Frank Harling).

Talkies came out in 1920, forcing many organists out. My father managed to stay on, possibly until 1930 or 1931, performing in between showings. He then became a successful piano teacher. Shortly after World War II began, he returned to the theatre, performing on weekends. He would rehearse his program at home the night before, on that same Krakauer Grand, trying out his arrangements and interpretations on my mother and me. He began at RKO Keiths, in Flushing, New York. He performed between showings of the movie, with a mix of patriotic songs and the popular songs of the day. I saw him play there, and I can still hear how he played "Off We Go Into the Wild Blue Yonder." I also remember him playing "By the Light of the Silvery Moon," "My Blue Heaven," "Harvest Moon," and more. The organ was on a hydraulic lift, and it was quite a sight watching it go up and down. Later, in 1945 or 1946, he did the same type of program at the RKO Prospect, in Brooklyn, New York. I saw him play there frequently. At the Prospect, I observed him turning on the power, cupping his ear to the left and to the right (I found out that this was to make sure the swells were working), and hitting one low note to make sure air was going



(All accompanying material and photos: Sheldon Cooper Collection)

through. The words to the songs were on glass slides, projected on the screen (no bouncing ball). The slides were obtained from a supplier named Harry Blair. His company was based in the theatre district and may have been called Cosmopolitan Studios.

My father also played in the Lowe's Oriental, the Lowe's 46th Street Theatre and the Leader Theatre. The Prospect was the last theatre where he played. I have three photos (one tinted) of my father seated at the console of the Robert Morton at the Oriental Theatre. I'm told that the tinted portrait was on an easel outside the theatre with his name underneath. This photo hung on the wall in our house, and I saw it every day. In reproducing it for this article, I cropped it for possibly closer scrutiny of the keyboard and stops. It is the same photo used for the article appearing in *Jacobs Orchestra Monthly*, July, 1929. I have no information on any of the other instruments on which my father played.

When my father returned to the organ after a ten-year hiatus, in the early 1940s, I distinctly recall him singing out loud, while putting on his tuxedo, "There's No Business like Show Business."

The Oriental remained open as a movie house at least up to the late 1950s. While at a movie there, I went up front and saw something under a large cover at the left of the stage. Looking closer, I saw the pedal board. The instrument was, therefore, in place as of that time. In the late 1960s I visited the Keiths before opening time and asked to see the console. It was there, but I could not turn it on. A little over three years ago, the *New York Times* reported on a major project to refurbish the theatre, but there was no mention of the organ.

—Sheldon Cooper, Melville, New York

PROGRAMME

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with

LLOYD NOLAN

EDWARD ARNOLD



Ad from RKO Prospect showing Samuel A. Cooper as organist. Based on the year of release of the movies advertised, this was September, 1945

JESSE CRAWFORD

PARAMOUNT THEATRE
NEW YORK CITY

July 12th, 1928.

Mr. Sam Cooper, Organist
Oriental Theatre
Bklyn, N.Y.

Dear Friend:

I am taking the liberty of writing this letter to you which I hope you will read throughout and give it your most earnest thought.

The Organists are one of the three most important features in picture houses. They have heretofore reaped no publicity benefit from it and the house-owners and circuits seem to be backward in recognizing them as a most important drawing card for the public.

IF WE DON'T DO SOMETHING FOR OURSELVES, NO ONE WILL.

Among the fifteen hundred recognized Organists in the United States and Canada, there are about two hundred getting from \$150.00 to \$200.00. There are only one hundred Organists receiving over \$200.00 while the balance are receiving union scale or a few dollars more.

After months of thorough investigation during which time I have talked with Organists and the heads of Organ Companies throughout the United States, I have worked out a plan I think will secure us the recognition and the prominence we deserve. I want every Organist, big and small to join me in a tremendous publicity campaign, namely:— A Special Issue of Variety. I have chosen Variety because I think it is the most far-seeing, far-reaching and most widely read theatrical paper, among both the big and small companies of theatre operators, executives and all around theatre business men. Its editorial policies have always been of an uplifting nature especially constructive and championing the cause of the Organist. They have kept abreast of the new era of show business of which we are and must remain an integral part. They have already seen the coming of the "Talkie" pictures of which we will become an important factor.

A display ad or notice in Variety to my mind is like Tiffany on a piece of jewelry—THE LAST WORD. I have spent my own time and money to investigate Variety and I have taken it upon myself to go to them with my plan. They have agreed to cooperate with me and the Organists in every way possible that the importance of the Organ and Organists may be placed prominently before of Variety, but if not, you should be and if you are, you must have noticed they have recognized the Organists in all of their reviews by writing about the Organist's efforts and what they do in whatever theatre they cover. Variety is also the only theatrical paper that is recognized as an authority by the daily newspapers and their critics and on a close check-up I find them internationally quoted.

Mr. Sam Cooper, Organist
Oriental Theatre
18th Ave. & 68th St.
Bklyn, N.Y.

Letter and envelope from Jessie Crawford urging all organists unite for publishing an article or advertisement creating public awareness of theatre organists.

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Bob brings them in at the Orpheum Theatre!

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

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



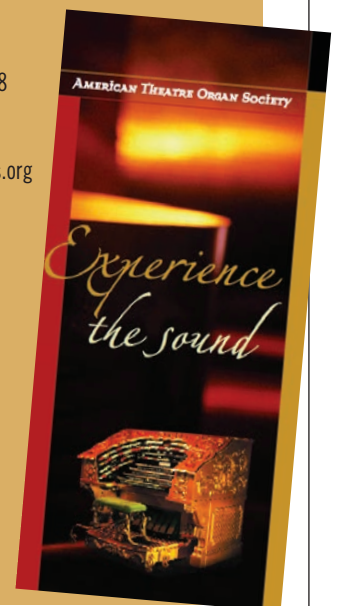
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A Grand Tour

A Preview of the Grand Organ Tour 2007—Part III 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

It is now less than 60 days until the long-awaited ATOS 2007 annual convention in New York City, the cultural, financial and music capital of the United States! It promises to be one of the most memorable ATOS conventions of all time. The essence of an ATOS convention is great organs and great organists, and we have them in abundance.

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' theatre and orchestral pipe organs that many of you have been waiting years to hear.

Early registration proceeds apace, with almost 100 members signed up in the first few days of registration in January. About 75% enrolled in all events, including our Preglow tour to view Atlantic City's monstrous seven-manual Midmer-Losh convention hall organ, plus the Circle Lines New York Harbor Cruise for Fourth of July fireworks, and our pilgrimage to Philadelphia for the Afterglow concert on the Wanamaker Organ at the Grand Court in Macy's department store. It's no wonder that registration is brisk. We have features that nearly every member has been waiting for years to see or hear. Take note: some of the events (especially the Circle Lines Cruise) have capacity limits and are likely to sell out.

In January we highlighted the renovated former Loew's Paradise Bronx and our plans for an exciting July Fourth holiday concert there with Simon Gledhill and Jelani

Eddington. We will recreate the magical days when theatre organs reigned in Paradise. After our July Fourth daytime concerts, your evening will be free for holiday festivities. You may participate in the optional Circle Lines boat tour to view the Fourth of July fireworks or see them from any of the legendary towers and sky-top restaurants in New York City.

In March we previewed our Preglow and Afterglow events in Atlantic City and Philadelphia.

But the one event our members keep asking about—and with good reason—is our potential experience at the famed Radio City Music Hall in Rockefeller Center. Registration fees alone could not cover the costs involved in a show at Radio City Music Hall, and we are working with two marketing organizations to recruit sponsors for this proposed gala event; we've lined up a famous entertainer. We propose a splendid night of theatre organ music along with a famous Broadway star. Unfortunately, at press time for this magazine, we don't yet know the answer. Nevertheless, for all of the convention attendees who wish to see it, we will provide time for tours of that Art Deco citadel of show business. Radio City Music Hall is not to be missed.

BIG OPENING NIGHT, SUNDAY, JULY 1

If we cannot lock in necessary funding for Radio City Music Hall, we will move our opening gala to another fine venue, such as the Trenton War Memorial or the Lafayette Theatre in Suffern, New York. No matter where we present our opening concert Sunday evening, July 1, it will be an event worth hearing. Our featured organist is Walt Strony.

MONDAY, JULY 2

United States Military Academy—West Point. The great pipe organ first played in 1911, and now boasts one of the largest consoles ever built. It was first installed as Möller Opus 1200 with three manuals and 38 ranks. It has since grown phenomenally to four manuals and 346 ranks, including a Tibia Clausa and Tibia Celeste, two Echo Vox Humanas, a unique four-rank Vox Humana division, 48 string-voiced ranks, and six 32-foot stops including Bombard, Ophicleide, Basson, and Dulzian.

Scott Foppiano will preside at the massive keydesk. Following the concert, we will have lunch (on your own) on the grounds or in the adjacent town of West Point. You may dine in or tour the Thayer Hotel on the Post.

Remember that you must carry photo identification to gain admission to USMA due to the enhanced security measures of recent times. We will be required to present passenger rosters for each vehicle prior to departure. Each ID must match a name on the list. This necessary formality will take a few additional minutes before we 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 studio 3-B. During the two-hour lunch interval, those willing to give up 45 minutes of lunch time will hear a brief program on this unusual instrument. This is a limited capacity event and is likely to sell out. If you are interested, register now.

Middletown Paramount Theatre. After lunch we continue to the Paramount in Middletown, New York, where we will hear winners of the 2007 ATOS Young Organist

Contest, and a concert by 2006 winner Donnie Rankin, on the Style H Wurlitzer, enlarged to 12 ranks, with a three-manual French console. NYTOS restored and installed the organ, adding an English Post Horn and Wurlitzer Salicional.

Lafayette Theatre, Suffern, New York. We conclude New York State Day at Suffern, at the beautiful Lafayette Theatre, which houses the Ben Hall Memorial Wurlitzer, long associated with the late and famed author of *The Best Remaining Seats*. Here we'll see the classic silent film *Steamboat Bill, Jr.* starring Buster Keaton, accompanied by Clark Wilson.

TUESDAY, JULY 3

Tuesday takes us to Trenton, New Jersey and Mineola, New York on Long Island.

Trenton War Memorial Auditorium. We'll be hearing the unique and jazzy Dan Bellomy at the 3/16 Möller organ, Opus 5198. The organ was originally installed in 1928 in Trenton's Lincoln Theatre, owned by the National State Bank of Trenton. The theatre was slated for demolition in 1974. After Charlie Balogh and Bill Hartig suggested to bank officers that the instrument be saved, the theatre owner made plans to save and move the organ. Now called the Patriots Theatre, Garden State notes that the

instrument was installed in 1975, and restoration work has recently been completed.

Chaminade High School. Later, we'll travel to Long Island to enjoy a concert by David Gray, energetic and engaging Young Organist contest winner from Scotland. The instrument is a 3/15 hybrid consisting of nine Austin ranks, supplemented by Wurlitzer Tibia and Vox Humana, and a Robert-Morton Post Horn, Kinura and Diaphone, and played from a Robert-Morton console. The instrument resides in the auditorium of this Catholic boys' high school, and is maintained by faculty member, Brother Bob Lahey. Students appreciate the organ, and it is put to regular use.

WEDNESDAY, JULY 4

The ATOS annual membership meeting at the Marriott Marquis Hotel begins the day. Immediately after the meeting, we will bus to the Paradise Theatre in the Bronx to hear a concert on an Allen organ especially installed for the convention. Simon Gledhill begins the musical portion of our day. Lunch on your own is scheduled at nearby venues, and then we return to the Paradise for an afternoon with Jelani Eddington.

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 com-

memorate the country's 231st birthday. A splendid way to see this—and more—is to sign up for the optional Circle Lines boat cruise which circumnavigates the harbor and the fabled Statue of Liberty.

FINAL DAY, THURSDAY, JULY 5

On our final day we enjoy a free morning in New York City for museums, walks in Central Park, or sights in Times Square. We will run bus service to lower Manhattan throughout the morning so that you can lunch on your own near the hotel or anywhere you like downtown. After lunch, we will gather at the original Dutch and British section of the old city, the Wall Street area, where we will attend a concert at the Trinity Church. Following the concert we all are invited to a reception sponsored by the church.

Trinity Church, Wall Street. We will hear a new instrument that has been temporarily installed after damage to the historic pipe organ resulting from the September 11, 2001 tragedies. The digital organ, a Marshall & Ogletree, is an amazing synthesizer with electronic samples of the world's best organ stops. The organ will be programmed with theatrical voices especially for our concert featuring Cameron Carpenter.

SPECIAL NEW YORK ATTRACTIONS



Touted as the world's largest fireworks display, Macy's Fourth of July Fireworks Spectacular has become an American symbol of Independence Day. Every year Macy's provides tens of thousands of aerial shells and other fireworks to help New York City celebrate the Fourth of July in spectacular fashion. Multiple barges take to the East River to shoot off the fireworks, and the New York Fire Department usually adds to the festivities by blasting colored water into the air from fire boats.

Over a thousand shells are fired every minute. In 2006 new shells were added from around the globe, as well as Macy's signature "Golden Mile" with its awe-inspiring explosion of gold. A total of five fireworks barges are strategically located across New York City at the traditional East River and South Street Seaport locations. The Macy's fireworks also include a special tribute to Lady Liberty, from a barge located between Ellis and Liberty Islands in New York Harbor.

That provides a spectacular final concert to a week of great music. The evening closes with our annual ATOS awards program and banquet (an optional ticket is required for the banquet; the awards after the dinner are open to all).

Please remember that our convention schedule continues to be altered and fine-tuned. We continue to work to improve the line-up. We promise you will be delighted with the results.

OPTIONAL DAYS ADD TO EXCITEMENT

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

We start with a visit to see the world's largest pipe organ: the Midmer-Losh in the Atlantic City Municipal Auditorium, now called Boardwalk Hall. This will be offered as a Preglow excursion to the Grand Organ Tour. Remember, this is a tour, not a concert, since the giant 449-rank organ is not playable. It's the world's only seven-manual console. After the tour, there will be time for a lunch on Atlantic City's famed Boardwalk, and perhaps an hour or two of slot machine, roulette, or other gaming action at a nearby casino, where we will board buses for a late afternoon return to Manhattan.

When the Grand Tour convention is over, the fun doesn't stop. 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. Peter Richard Conte will perform at the largest operating pipe organ in the world, with its wonderful orchestral divisions, including 100 ranks of strings. It's a six-manual, 469-rank instrument.

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.



Top: Trinity Church. Above: Chaminade High School console. Inset: Trenton War Memorial console.

THE ORGANISTS



Dan Bellomy



Cameron Carpenter



Jelani Eddington



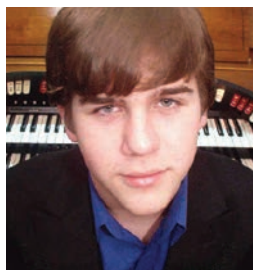
Scott Foppiano



Simon Gledhill



David Gray



Donnie Rankin



Ron Rhode



Walt Strony



Clark Wilson

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

CONVENTION SCHEDULE

	Morning 8:00–10:00am	Mid-day 10:00am–2:00pm	Afternoon 2:00–6:00pm	Evening 6:00–11:00pm
SUNDAY JULY 1	Optional Preglow Atlantic City, New Jersey Boardwalk Hall Tour Seven-manial Midmer-Losh Convention Opening Registration Desk	Member Forums & Lectures Marriott Marquis Hotel	No-Host Opening Cocktail Reception Marriott Marquis Hotel	(Venue TBA) Opening Concert Gala Walt Strony
MONDAY JULY 2	Registration Desk	U.S. Military Academy— West Point, Cadet Chapel Möller Scott Foppiano Lunch (on your own) at Thayer & Optional Tour of Post Chapel	Middletown, New York Paramount Theatre Wurlitzer Young Artists & Donnie Rankin	Dinner (on your own) Suffern, New York Lafayette Theatre Wurlitzer Clark Wilson , with Silent Film
TUESDAY JULY 3	Registration Desk	Trenton, New Jersey Trenton War Memorial Möller Dan Bellomy Lunch (on your own)	Mineola, New York Chaminade High School 3/25 Austin-Morton David Gray	Free Evening in New York, the Crossroads of the World
WEDNESDAY JULY 4	ATOS Annual Meeting Marriott Marquis Hotel	Bronx Paradise Allen Simon Gledhill	Bronx Paradise Allen Jelani Eddinton	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 Cameron Carpenter	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 Peter Conte

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



Simon Gledhill in New Zealand—

A KIWI'S DREAM REALISED!

BY JAMES DUNCAN

Simon Gledhill seated at the console of the 3/15 (mostly) Wurlitzer organ of Auckland's Hollywood Theatre on October 29, 2006 (Photo by J.W. Parker)

Greetings to you from across the miles: Auckland, New Zealand. When last we were featured within these pages, it was thanks to Jelani Eddington's in-depth look at the New Zealand theatre organ scene in the July/August 2004 issue of THEATRE ORGAN.

You may recall that the organ at Auckland's Hollywood Theatre was the ex-Auckland Regent Theatre's Wurlitzer pipe organ, now in the care and ownership of the Wurlitzer Organ Trust of Auckland (WOTA). At that time it was well into a major refurbishment and upgrade, taking the original Model F 2/3 instrument to one of three manuals, utilising a restored three-manual console of the same vintage (1926) and design as the very tired two-manual one, and included the enhancing of the organ with the addition of a further seven ranks.

Our story now takes the reader on a very personal journey, one that sees a dream of the writer being realised. To explain, I need first to give you some background. I must admit at the outset that, until 1984, I had no perception of organ music as "entertainment"—the organ being confined, in my mind, to churches and town halls, and playing music that was "heavy," classical and, for me, absolutely no fun at all. I do, however, admit to a strong affection for the great music of the British dance bands of the 1920s and 30s. Another passion, street tramways, brought me into contact with John Parker, Auckland organbuilder, now resident in Sydney, Australia. John also worked as a volunteer on the tramway at Auckland's Museum of Transport & Technology. Our musical tastes were very much the same, and this saw us spending Friday evenings together listening to his large collection of vintage recordings.

I knew that John had been involved with the installation of a Wurlitzer organ in an Auckland suburban cinema, but that was as

much as I wanted to know, despite his offer to play for me recordings of that organ.

On one particular evening, I noted an LP cover on John's stereo which pictured a striking young man seated at the console of a Wurlitzer organ, and I commented to John, "Do young people our age play these things?" Under great protest from me, he played a track which he promised I would love—and I did! This was like no other organ I had ever heard, playing lively music that I knew and recognised, and WOW!... this organ had a xylophone, glockenspiel, and cymbals. I was hooked. The organist? Britain's Robert Wolfe at the Thursford 3/19 Wurlitzer—the LP, *Can't Stop the Music*.

Obviously this very soon brought me into contact with the Hollywood Wurlitzer, and thus began my love affair with this instrument, in spite of the fact that, to this day, I still can't read or play a note of music. In the late 1980s, John Parker moved to Sydney to set up his own organbuilding business and take on the installation of the ex-Sydney Capitol Theatre Wurlitzer organ in the Orion Centre, under contract to the New South Wales Division of the Theatre Organ Society of Australia (TOSA). Upon John's departure, I took on the organisation of the concerts for the small organ club at the Hollywood.

In 1989, Robert Wolfe made the first of three tours of Australia and New Zealand, and I had the pleasure of looking after him during his visits here—suffice to say, it was great to hear him and his lively style on our Wurlitzer. "Down Under" audiences had never seen this type of playing before and, with its great entertainment value, our audience numbers took on a growth spurt, particularly evident whenever Robert was in town. With Robert having established a viable market for the "Blackpool Style," as it became known here, we were then treated to Nicholas Martin, Chris Powell and Phil

Kelsall, with Chris Powell still continuing to make regular visits every second year.

As you'd guess with my background, my enjoyment of the theatre organ was rooted firmly in the Blackpool Style. I did enjoy our other visiting artists, but I always returned to that "other" style for true listening pleasure. The same could be said for our Auckland theatre organ audiences, as proved by the large numbers who turned out when one of the "Blackpool Boys" was in town.

Then in 1996, Jelani Eddington from the U.S.A. made his first visit, and a firm, lifetime friendship was established. During that visit, he introduced me to recordings of the likes of George Wright and Jesse Crawford. He explained to me what they were trying to achieve in their music and, more importantly, with a good instrument how it really could take on the role of an orchestra. Thus, my musical tastes began to broaden. It was around this time that I struck up contact, through letters, with the late Paul Gutcher in the U.K., who began to aid my musical growth with cassettes of some of the U.K.'s theatre organists. Among these, the icing on the cake was a recording of a concert Simon Gledhill gave at the 1991 American Theatre Organ Society convention, on the magnificent Page organ of the Embassy Theatre in Fort Wayne, Indiana. This really was something else—it triggered musical emotions I never thought I had—the great beauty and power of a well-voiced and regulated theatre organ in full cry really was something to behold.

By this time the Hollywood Wurlitzer had been sold by its private owner to a newly formed charitable trust, of which I was one of the nine founding trustees. We had realised that we were taking on a very tired old lady who was going to require much time and money spent on her, and after much cajoling from yours truly, the trust climbed out of the

“the organ’s OK for us, isn’t it?” rut that seems to befall so many like organisations. Stirred on by recordings of Jelani Eddington, and that fabulous Simon Gledhill concert, we established a program of refurbishment and improvement for the Hollywood Wurlitzer that would transform it to an organ worthy of the Wurlitzer name.

Jelani Eddington returned to our shores in 1997 and convinced me to fly back to the U.S.A. with him and attend the annual ATOS convention, once again being held in Indiana. Now I was really growing musically and appreciating the artistry of the great names being featured, hearing some fine Wurlitzers, Bartons, and Pages, including that instrument that had so tugged my heart-strings, the 4/16 Page of the Embassy Theatre in Fort Wayne—and who was presiding at the console? Simon Gledhill.

I was to make another trip to an Indiana-hosted ATOS convention in 2001. By this stage I had established great friendships with some of the American artists who had visited Auckland in concert, such as Ken Double and Jim Riggs. On this occasion I was to hear Simon Gledhill at the Barton organ of the Warren High School Performing Arts Centre. It was now cemented in my mind that, somehow in my lifetime, I wanted our audience at the Hollywood to experience Simon’s artistry on our Wurlitzer organ. By this time, with the regular visits of some of the U.S.A.’s greats, Auckland audiences, like me, were really enjoying other playing styles just as much as the Blackpool Style.

Around this time, I also had the pleasure of reading an article in Britain’s *Cinema Organ*, the journal of The Cinema Organ Society, penned I think by editor John Leeming, recounting an interview with Simon Gledhill whilst on a train between concert venues in Europe. This very telling interview reinforced in my mind what we were trying to achieve at the Hollywood here in Auckland. Simon expressed his frustration at spending long hours preparing a program for a concert, only to find that he had to fight to overcome failings in the organ’s action, copious dead notes, and an unmusical overall sound. He commented that this did nothing to improve his reputation, or the perception people might have when hearing a theatre organ for the first time. Adding to this frustration was an

apparent lack of interest by some organ caretakers, who responded to polite suggestions for improvements with “We think it’s fine—take it or leave it!” Simon’s viewpoint in the interview was “Thanks—I’ll leave it!” and he foresaw being choosier about which venues he would play in future.

I completely understood and sympathised with Simon’s reasoning. In fact, when I review some of our early archive recordings at the time the trust took over the Hollywood Wurlitzer, I shudder at what I hear—stalling tremulants, dead notes and, as the organist adds more ranks, instead of a building of blended powerful sound, the organ is just screaming. How did the likes of Robert, Jelani and others, at that dark period of our organ’s life, ever enjoy presenting a concert on it? They must have been so understanding, and knowing that plans were in place for improvement, accepted things as they were.

By now well established in Sydney, John Parker still maintained his affection for the Hollywood Wurlitzer, and with the inception of the trust in 1993, worked with us to plan the upgrade project. Melbourne organist John Atwell, along with others who had played the organ at that time, had great input on what additions should be made and where “wrinkles” in the organ’s voicing needed ironing out. John Parker made countless trips across the Tasman to spend days in the Hollywood chambers with our own technician Mat Mathew, installing the new ranks as they were delivered, blending existing ranks, re-voicing, etc. Upon hearing of Simon Gledhill’s Australian tours, I mentioned to John my dream that maybe one day, when our project was complete, Simon might want to come and play at the Hollywood—an idea that John fully supported.

In 2003 Jelani Eddington came back to Auckland for a holiday and, of course, to perform a concert on an instrument that bore no resemblance to the tired old lady he had worked with in 1996–97. I was thrilled with his overwhelmingly positive feedback on what had been done thus far. Upon his return to the U.S.A., he penned a highly complimentary letter to the Trust, stating that we had far exceeded his expectations, having followed its progress through our newsletter *Pipes & Percussion*.

By the time Jelani’s 2004 Down Under tour took place, still more had been done, and other visiting organists were starting to chatter internationally about the state of the Hollywood Wurlitzer and the forward-thinking attitude of the Trust in its presentations to the public—no longer “concerts,” but SHOWS! Entertainment! Fun! All to a very high standard.

Meanwhile, during another visit to Australia, Simon Gledhill had both Neil Jensen and John Parker “in his ear” about giving the Hollywood a visit. Then in late 2005, John Fuhrmann in Perth, who organises Down Under concert tours of Australia and New Zealand for overseas theatre organists, phoned me with a proposal that brought a lump to my throat. He was inviting Simon Gledhill to come to Perth in October, 2006, to perform a special celebration concert to mark the 25th anniversary of the Wurlitzer in Karrinyup Community Centre. Simon had told John that he didn’t have time on this occasion to make a complete Australian tour, but very much wanted to visit Auckland, if the Wurlitzer Organ Trust would like him to play at the Hollywood! Well, I’m sure you can guess the answer to that—a resounding “YES, please!”

When news of the impending visit was broken to those involved with the Hollywood, all parties went into orbit. John Parker offered to come over for the weekend, at his own expense, to make sure all was right and ready with the organ. With only two concerts in Simon’s tour, costs were higher than usual, and we were thrilled when the Auckland City Council awarded the Trust a grant towards the cost of bringing Simon over. It is interesting to note that the city council has taken quite an interest in our Wurlitzer presentations over the last year or so; back in March, 2006 they fully funded a show featuring John Atwell along with Greg Ward, a local singer/entertainer.

During the preceding months we had, quite unwittingly, prepared the perfect build-up to Simon’s visit, with the concert presentations by U.S. organists Mark Herman and Rob Richards. 2006 has been a phenomenal year in the Hollywood Wurlitzer’s 23-year history, with record numbers regularly attending our show. The organ console is now projected onto the big

“It triggered musical emotions I never thought I had—the great beauty and power of a well-voiced and regulated theatre organ in full cry really was something to behold.”



James Duncan of the Wurlitzer Organ Trust of Auckland with Simon Gledhill
(Photo by J.W. Parker)



With regular watering, it will grow!
(Photo by Steve Mac)



Rob Richards brought a touch of Disney magic to Auckland's Hollywood in August, 2006 (Photo courtesy of Rob Richards)

screen through a video projection plant, enabling patrons in all seats to visually enjoy the artist's music-making skills. Both Mark and Rob had played to over 250 people, and each had generously extended a personal invitation to his audience to attend Simon's concert on October 29.

My stomach was knotted the first day I took Simon down to the Hollywood to enable him to get acquainted with the organ and set up the pistons with his sounds. But within minutes all fears were gone, as he worked his way round the stop-rail, exploring the various ranks—he seemed well pleased with the organ, and it was obvious that he was having fun as he ran through some of his program.

Finally this milestone in the Hollywood Wurlitzer's life dawned...wet and miserable, with heavy showers. In fact, during my introduction to Simon at the start of the show, having given a background to the events that brought us to that moment and with the rain beating a tattoo on the roof, I stated: "The angels are weeping with joy!" The console then rose with Cole Porter's "It's De-Lovely"—a great opener to what became an unbelievable afternoon of music.

Sitting in the wings with John Parker, who had come over for the weekend to prepare and tune the organ, we both could hardly believe that one of the theatre organ world's most highly acclaimed performers was actually seated at our Wurlitzer, thrilling an audience of just over 270!

Simon's program contained something for everybody, including selections from the shows *Guys & Dolls* and *The King and I*; Eric Coates' "In A Country Lane," one of Sidney Torch's compositions, "Going For a

Ride," Noël Coward's "If Love Were All," from the 1970s, "Up, Up and Away," and, for the classically-minded, Mozart's *Overture to The Marriage of Figaro*.

After the concert, John Parker made a posting to both UK internet theatre organ chat groups—"UK Cinema Organ" and "Second Touch"—with the following comments: "The organ held together well due to a mild day—warm with rain, and the chorus reeds holding fast till the end of the programme, albeit the Kinura and Orchestral Oboe going a bit wider. We were fortunate that concert organiser James Duncan had twisted Simon's arm (gently!) into performing his infamous 'Beatles Fantasia,' and this was wildly appreciated by the audience—not to mention Simon's encore—an incredibly hectic 'Tiger Rag'—but more in the Torch genre as opposed to Blackpool!"

Simon's very appropriate second encore was "You Made Me Love You," which saw him and the console safely back down in to the pit. Simon and I then adjourned to the foyer, where the commendations came thick and fast. As usual, there were a few first-timers in the audience, and several made a point of speaking with Simon about the amazing musical experience they had just had. Meanwhile, over at the ticket box, a queue developed with people eager to book tickets to the next and final show for 2006.

However, it was not all Tibias and tremulants for Simon, as this was his first trip to New Zealand, and we crammed in plenty of sight-seeing in Auckland and the environs, including a visit to Auckland's recently re-opened Civic Theatre. This

grand old dame of the picture palace era, built in 1929, has been very sensitively restored, complete with the Ebersson-style sky, stars and clouds—but unfortunately not its Wurlitzer organ. Simon also expressed interest in our cathedrals, and the Holy Trinity Anglican Cathedral was the one I chose to visit. Here we were in time to catch the organbuilders completing tuning of the Harrison & Harrison organ, and as one of them is a regular attendee at our Wurlitzer shows, he recognised me straight away. Before long Simon was exploring the various sounds on this magnificent pipe organ.

The week passed by all too quickly, the concert came and went, and sadly we bade Simon goodbye as he departed back to Britain. It is our fervent wish to welcome him back should he ever venture this way again—and, as if never satisfied, I'm working on another goal to be realised in November, 2007, when the Hollywood Wurlitzer achieves 25 years of entertaining Auckland in this theatre. Who I am I now cajoling to come Down Under? Robert Wolfe! And won't he ever notice a change in the old Hollywood box of whistles—complete, I should add, with Great to Solo couplers at those "funny" pitches.

Post Script: The Hollywood Wurlitzer upgrade project itself is now almost complete. Back in February, 2006 the final rank of the planned additions, the Orchestral Oboe, was installed, bringing the rank count to 15.

If you ever venture our way, please make contact, as we would love to welcome you to a place where dreams really do come true!!

Save the dates! Make plans to join us this summer for the first

ATOS Theatre Organ Adventure

July 20-23, 2007

Wheaton, Illinois

The ATOS Theatre Organ Adventure provides young enthusiasts the opportunity to study and learn the art of the theatre pipe organ through lectures, master classes, and private instruction.



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, or visit us online at www.atos.org.

Visit us at www.atos.org for complete program details!



The SHASKAN Wurlitzer

BY MIKE FOLEY

Solo chamber



George Shaskan's 3/22 Wurlitzer with Kimball console

In 1958, most theatre organs still lived in their original homes. George Shaskan was a wealthy stockbroker in Manhattan; in 1949, he bought a 20-acre (circa 1926) English manor house in North Stamford, Connecticut. In 1958, he hired Bill Patchell of Malden, Massachusetts to find and install a Wurlitzer. Mrs. Shaskan would have nothing to do with such a contraption in the main residence, so George had the guest house redesigned into an organ studio, with chamber space and central air (a rare thing in Connecticut residences at the time). Its stucco exterior didn't remotely match the flavor of the overall grounds, but its pond-side setting with lots of glass and high ceilings worked. So did the organ. It was Opus 2112, the Balaban 2 from the Strand in Providence, Rhode Island. The console was lost in the 1938 flood, but the organ was new enough to need little more than cleaning. George purchased and used the big three-manual Kimball console from the Mark Strand in Brooklyn, New York.

In a time when most home theatre organs were being "born-again" into a tangle of 2-by-4s and flex hose ducting, this installation was wonderfully professional.

In about 1960, George had Patchell and his crew add the eight ranks from Opus 2074 (Greenwich Connecticut Pickwick). Most of the sounds represented fine musical additions, but the now-crowded installation lost its classy look, and repair access was compromised. Regardless, we seldom thought of that when listening to the second Tibia, Vox and Violins. George had Schopps build a Post Horn, which was a crowning sound that we admittedly used too much.

I remember the fabulous parties that often included New York society, and some days just spent there with George and our mutual and great friend, Everett Bassett. On occasion, professional organists—including Rosa Rio and Billy Nalle—came by and made things sound so special. A very young Lyn Larsen called, but sadly we never got together. We sometimes spent weeks "employed" by George to recondition or repair things. Evenings were spent dining, drinking and playing the Wurlitzer; we thought it was heaven on earth—and it was. In 1961, Mrs. Shaskan developed heart trouble and became one of the first in history to undergo open heart surgery at Johns Hopkins. She continued to lead a

(Photos Mike Foley Collection)

remarkably high-quality life, or at least her warm and elegant demeanor had us believe that. She died suddenly at home on Friday, December 13, 1963, and everything started to change.

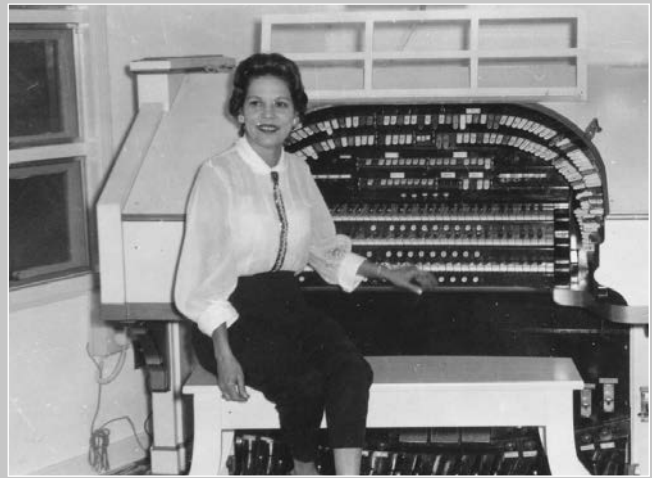
George had great trouble with the loss. He remained at Stamford. A few years later, the main house nearly burned to the ground. Despite a fabulous rebuild of both house and lifestyle, nothing was ever the same. I think it was in 1969 that George retired to Scottsdale and gave the organ to the Connecticut Theatre Organ Society. Paradise lost; it had been only 11 years since the

switch was first pushed. On a final walk-through, I recall how foreign the studio appeared. The chambers were empty tombs; all there was to remind us of so many special days and moments was the outline of the console's frame pressed forever into the tile floor.

Despite all the excitement at Connecticut Valley Chapter for our new acquisition and its potential homes, it was somehow never re-installed. Storage is never kind to a pipe organ, and by the mid-90s so much damage had occurred that prospects of even reassembling all the parts were remote.

I purchased it from Connecticut Valley Theatre Organ Society in 1995, and gathered and inventoried all the parts. Ensuing years and attempts to sell and install it went nowhere, and I finally sold all for a modest sum to Terry Klevin, who planned to install it at the Mound Theatre in St. Paul. I think it still sits awaiting a home.

The chamber photos here are of the original 1958 installation. Looking back, this story is probably similar to others, but one cannot help but recognize the very professional installation at a time so early in ATOS history.



*Clockwise from top left:
George Shaskan at his
3/22 Wurlitzer
Rosa Rio at the Shaskan
(then 3/14) organ in 1960
Solo chamber percussions
Shaskan's organ
studio building (1959)
The main chamber metal
Diaphones were large scale*



In the Spotlight

"In the Spotlight" focuses on theatre pipe organ restoration, rebuilding, tonal finishing, and installation projects. Items of interest should be sent to the Editor.

Clemens Center Undergoes Renovation

Over the period of the next two years, Elmira, New York's Clemens Center for the Performing Arts will undergo a major renovation. The building opened in 1925 as Keeney's Theatre, with a three-manual, 20-rank Marr & Colton pipe organ. The instrument was installed in three chambers, including Main, Solo, and Echo and was featured in an article in the Summer, 1963 issue of THEATRE ORGAN.

In late February, nearly the entire instrument was removed for restoration by a crew supervised by David Peckham, who serves as the theatre's resident organist and curator of the organ. Among those involved in the removal were Larry Chace, Barry Leshner, Scott Smith, Cathy Ponzi (David's fiancée) and Lauren Peckham (David's father and member of the organ's original restoration and maintenance crew in the 1960s). At the time of removal, the instrument had grown to four manuals, 22 ranks, replete with one of the few working Echo divisions remaining in a theatre organ today. The instrument was used for David Peckham's 1994 compact disc recording, *Electro-Pneumatic Action*, which has been periodically featured on Public Radio International's *Pipe Dreams*.

Restoration will be performed by L. A. Peckham & Son Pipe Organs, taking place in an abandoned convent in Horseheads, New York. When reinstalled at the Clemens Center, a major re-premiere of the completed instrument is planned. At that time, the organ will be the subject of a major feature article in THEATRE ORGAN.

—New York OrgaNewService

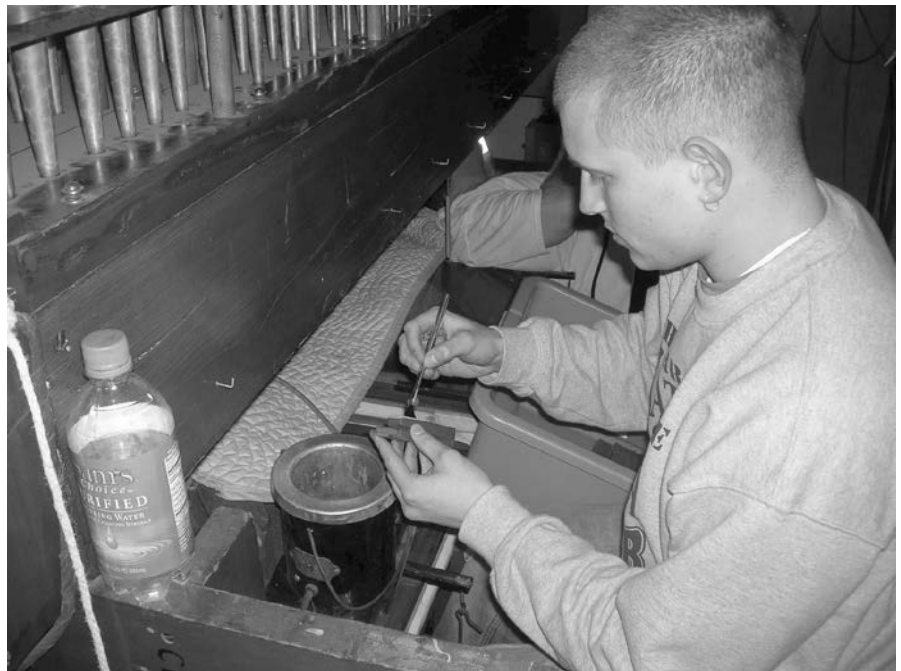
DTOS Wurlitzer Restoration News

In an attempt to accelerate the restoration of the famous Detroit Fisher Theatre 4/34 Wurlitzer, two Michigan organ firms have joined forces. Scott Smith Pipe Organs of Lansing and Holden Pipe Organs of Ferndale have been engaged to restore the iconic pipe organ back to full operation over the next few years. Opus 1953, a one-of-a-kind Wurlitzer organ, is owned by the Detroit Theatre Organ Society and has been installed in Detroit's Senate Theatre since 1963, where it remains essentially

unchanged from its inception back in 1928. Those directly involved in the restoration include Ken Holden and Stephen Warner with the Holden firm, and Ed Corey, Joe Granger and Scott Smith with Smith's company. Save for those portions of the organ temporarily removed for shop restoration, the organ remains playable and accessible, and it continues to be used for concerts.

—Michigan OrgaNewService

Joe Granger assists Scott Smith in the reinstallation of chest secondary pneumatics in the Foundation Chamber of the DTOS Wurlitzer (Photo by Stephen Warner)



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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.

\$125 US + shipping and handling.



WURLITZER CONSOLE ART PRINTS

This set of 12 posters feature beautiful theatre consoles from the Wurlitzer photo archives. Poster size is 11" x 14".

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The ATOS Marketplace, 28933 Wagon Road, Agoura, California 91301-2735
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or order online at www.atos.org

WURLITZER

Kalevi Kiviniemi Plays the Wurlitzer Theatre Pipe Organ at the Sanfilippo Victorian Palace, Barrington Hills, Illinois

It is regrettable that on a recording entitled *Wurlitzer* that the very first sounds you hear are not Wurlitzer at all, but are very fine reeds built for this organ by A. R. Schopp's. Not in its entire history did Wurlitzer ever produce chorus reed tone like that, and one wonders whether the Truth in Advertising law is being properly enforced as it applies to sound recordings.

From the first notes of the recording, Finnish organist Kalevi Kiviniemi is obviously over his head in the enormous resources of the Sanfilippo studio organ at Barrington, Illinois. It is possible to produce glorious music on this monumental organ, but to do so requires a sensitivity to the repertoire and a familiarity with the entertainment-organ idiom that Mr. Kiviniemi simply does not have.

Like many crossovers from the classical organ, Kiviniemi has an undisciplined fascination with the clangers and bangers and can't keep his mitts off the traps controls. He seems determined on the greatest possible use of the formidable percussion division in every selection, completely without regard to its appropriateness to the music. In addition to his heavy-handed, lead-footed misconception of the repertoire, he shows himself to be in desperate need of a metronome.

The disc opens with Elmer Bernstein's spectacular score to *The Magnificent Seven*. It's great music, well suited to the organ, but in this rendition (I use this word in its root meaning: "to rend" is "to tear apart"), the music is rent asunder by missed notes, unsteady rhythm, and the ungodly clatter of castanets.

After this dreadful opening, things get somewhat better, with a few undistinguished ballads and material including "Song of India," which, for instance, is less susceptible to abuse. Then, however, we come to an improvisation which is Mr. Kiviniemi's Dante-esque vision of the "Battle of Jericho." This inferno of blaring trumpets, thunderous bass drums, and earth-shaking 32s is every bad theatre organist's attempt at

providing accompaniment to silent screen catastrophes. The bad theatre organists had only limited resources with which to afflict their listeners, but Mr. Kiviniemi has the vast power of the Sanfilippo organ to unleash against the beleaguered inhabitants of Jericho.

There is no rest for the battle-weary, for immediately following the tumult is an improvisation on Gershwin's "Summertime" containing some of the most senseless jazz riffs ever encountered by mankind. Sadly, these riffs are played on tremmed tibias, thus causing sounds not unlike the moans of the mortally wounded defenders of Jericho.

There is a bit of grace in the last two selections: In both "Crying in the Chapel" and the "West Side Story" medley, we are treated to the good laugh we deserve after hearing the previous 50-odd minutes of music.

The stylish and expensively produced booklet contains notes in both Finnish and English, so I presume the disc to be intended for distribution in Finland as well as English-speaking countries.

Selections are: "The Magnificent Seven," "Charisse," "Titina," "Eternally," "Bombay," "Czardas," "Song of India," "Hungarian Dance #5," "Valse Lente," "In a Monastery Garden," "Bridge Over Troubled Water," "Improvisation on the Battle of Jericho," "Summertime," "Mendelsshaw," "Inspector Gadget," "Crying In The Chapel," and "West Side Story Fantasy."

This CD (FUGA-9217) is available from Fuga, Helsinki, Finland. Fuga indicated to THEATRE ORGAN that the cost for the CD, including shipping and handling, is approximately \$34.70 USD. For additional information, please go to www.fuga.fi.

—Stanley D. Hightower

A REGAL AFFAIR

George Blackmore & Gerald Shaw, Odeon (Ex-Regal), Marble Arch, London, 4/36 Christie

This new CD from Pipe Organ Presentations showcases one of England's most notable cinema organs. The organ in the Regal, Marble Arch, built in 1928, was Europe's largest theatre instrument. Quentin Maclean, who was the first resident organist, was given a free hand in its design. For silent picture accompaniment, there were many softer voices and a large assortment of sound effects (Wind Howl, Thunder Sheet, Crockery Smash, Slap in the Face, and Cock Crow were some of the more unusual attachments). For solo work, there were plenty of classical and theatrical ranks. The meowing tibias, smooth strings, pungent color reeds, full Carillon of 32 notes, exceptionally fine percussions and traps, and snarling Fanfare Trumpet made for a sound quite unique and recognizable on the many recordings made by Maclean, Sidney Torch, and Reginald Foort in the early 1930s. Although the organ was laid out in a rather unorthodox arrangement (the Tibia and Vox, as well as most of the percussions, were confined to the Solo manual, and all divisions were divided clearly between Chambers A and B), it produced a wide variety of ensembles. All 36 ranks were packed into two chambers on the right side of the auditorium, while the Carillon occupied the chamber on the left side.

This CD compilation showcases the talents of George Blackmore (1921–1994) and Gerald Shaw (1911–1974). It fell to



Blackmore to make the final recording on the organ before it was removed prior to the theatre's demolition in 1964. He had never played it before, but with only one short rehearsal he recorded an entire LP in only three hours, and it was released in the US in 1967 as *Regal Memories* on the Concert Recording label. The listener has the advantage of hearing the organ in a reverberant acoustic, as all of the seats and furnishings had already been removed from the theatre before the recording was made. The organ is in perfect tune and sounds out in grand style, with only the occasional dead note belying its age and impending doom.

George Blackmore begins the proceedings with a rather straightforward version of "Around the Marble Arch," a British pop tune of the early 30s that became a salute to the theatre's location and Sidney Torch's first 78 issued from the Regal itself in 1933. "Don't Bring Lulu" is taken at a fast pace, opening with the Fanfare Trumpet before moving into a softer first chorus. The Trumpet returns to bark out the melody in the second chorus, while the third roars right along on full organ. "In a Clock Store" was a descriptive piece frequently played by organists of the Golden Era, and it tick tocks along here with the obligatory wood block setting the pace. One has the opportunity to hear the realistic Orchestral Flute, Chrysoglott, Glockenspiel, and Chimes in some of the softer passages. Listen for the "whump" of the pistons and shades opening right before the full organ ending.

"The Parade of the Sunbeams," composed by Quentin Maclean in the mid-1930s, is a charming tribute to the Regal's first organist. Color reeds and soft stops carry the melody along, with the Tuba Sonora coming in here and there. Richard Rodgers' "Carousel Waltz" provides a trip through the organ's different tonalities both solid and soft. One is struck by the refinement of the ensembles throughout. "Moonlight Becomes You" is the first ballad we hear, and a pretty one it is. One would expect lots of Tibia and Vox in such a tune, but George Blackmore chooses some pleasant String-Flute combinations, alternating with smooth reeds. The crystalline Glockenspiel sprinkles moon dust throughout. In "The Bells of St. Mary's," the fabled Carillon is heard for the first time in about 20 years. The motor which powered it failed

some time in the 1940s, and it was never repaired, so Ernest Hart, who was assisting during the recording session, climbed up into the chamber and rang the bells by hand. With this in mind, the performance is rather halting at times, and some of the bells clunked rather than rang, but at least one can hear them in "high fidelity."

"A Stitch in Time" is a cheery British pop tune of the early 1960s, and George plays it with gusto. Lots of reiterating Orchestra Bells and a walloping pedal marking the beat add to the fun. Adios ambles along on Tibias, with Marimba Harp and Glockenspiel comments throughout. The middle section is given over to the substantial chorus reeds (Tuba Sonora and Trumpet), while the Fanfare Trumpet "cha-cha-chas" around it. It's ballad time again with "Try a Little Tenderness," which features many of the same registrations used in "Moonlight Becomes You." The second chorus gets a slightly swingly treatment in the George Shearing manner.

Sibelius' "Finlandia," played here in the H. A. Fricker transcription, is the big concert piece. Played with lots of drama, it features many of the previously unheard classical voices. George Blackmore ends his Regal contribution with a pretty version of "Memories of You." Once again, delicate flutes, strings, and diapasons carry most of the tune, building to a majestic full organ close.

Gerald Shaw is on for the second half of the CD. His selections were recorded approximately six to eight years before George Blackmore's. The recorded sound is not quite as bright as on the Blackmore cuts, and the acoustic is noticeably drier. He was the Regal's organist for five years (1953-58), and his familiarity with the organ is quite evident. While a full ten years older than Blackmore, he is a stronger technician and more adventurous player, delving more fully into swing and jazz textures. Unlike many of his contemporaries, he had a good grasp of the US-oriented "lyric" style. His first two medleys, consisting of the hits of George Gershwin and Irving Berlin, amply display his strong command of the organ and its resources. Chords are cleanly and snappily executed, and modulations are smoothly and logically handled. He also delights in sassy rides on the Fanfare Trumpet.

A Regal Affair

George Blackmore

Gerald Shaw

*Europe's Largest
Theatre Organ
in the
Regal
Marble Arch*



"Frenesi" is presented with block chords on untremmed Tuba and Diapason, and the Fanfare comments are never far away. "Maria, My Own" is pretty much based on the Jesse Crawford arrangement. Gerald Shaw, however, does not have the New York Paramount Studio Wurlitzer at his disposal, and the registrations are decidedly different from those that Crawford used. "Granada" is played with maximum drama and bravura, while "Estrellita" is given a very sensitive orchestral treatment, with some of the smooth reeds featured.

"Musetta's Waltz" is well played, if a bit rushed here and there, and pretty much by the book. Gerald Shaw finishes the CD with a virtuosic performance of the "Gypsy Dance" from Bizet's *Carmen*. Impeccable fingerwork throughout proves that he was as accomplished a pianist as he was an organist.

We are grateful to Don Thompson and Pipe Organ Presentations for making these long-ago recordings of the Marble Arch available to us once again. It will be a worthy addition to any fan of this monument of British organbuilding.

Available at \$17, plus \$3 shipping and handling, from Pipe Organ Presentations, 68022 Grandview Avenue, Cathedral City, California 92234-2318, www.pipeorganpresentations.com.

—Lew Williams

Compact discs, cassettes, videos, books, and music to be reviewed should be sent to the Editor, Jeff Weller, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Items must be received three months prior to the issue date in which the review will appear.

Chapter News



Atlanta: John McCall at the McKoon Allen
(Photo by Elbert Field)



Atlanta: Larry Davis (l), Dick and Audrey Weber, and
Bob Fountain (Photo by Rick McGee)

ATLANTA CHAPTER

Atlanta, Georgia—On Sunday, January 21, chapter member and up-and-coming organist John McCall performed his first concert at the Newnan, Georgia residence of Elsie and Bob McKoon. Located in their great room is an Allen 317 with a satin ebony console and speakers located high in the room. Miss Elsie recently suffered a heart attack, and she is on the road to great recovery. Being the trouper she is, even this could not prevent her hosting the event (she did agree to let others take over the kitchen and such).

After a very brief business meeting, host Bob McKoon introduced John McCall. The program featured a variety of tunes, and even a bit of a fashion show. First, the coat came off...starting to get serious! Then, after a few more selections, the tie came off. John was warned this is where it stopped. The program concluded with a tribute to Everett Nourse and Tiny James. Return engagements are expected!

Larry Davis writes, "On January 22, Bob Fountain, Rick McGee and I drove to the top of a mountain in north Georgia to present the chapter Lifetime Achievement Award to Dick and Audrey Weber. The afternoon was a feast of memories, stories, and books of photos. Mr. Weber presented us with CDs for the chapter archive of Bob Van Camp, Hector Olivera, Jay Mitchell, and others playing Winifred, their Wurlitzer organ."

February 18 found us at Trinity United Methodist Church, located in downtown Atlanta. Austin Organ Company Opus 362 was built in 1912. It has three manuals and 41 ranks. This is the last remaining orchestral organ built by the Austin Organ Company in its original location in Atlanta, and it is the oldest playing pipe organ in the city. In 2006, Trinity United Methodist Church began restoration of the organ to its 1912 specifications.

The curator and restoration coordinator, Kevin Cartwright, was first up with a brief talk about the restoration project. He played a period classical march to demonstrate the Austin's capacity for this type of work. Next was Bruce Wynn, Trinity's organist/choirmaster who performed a few classical blockbusters. Last up was chapter member Rick McGee who demonstrated the instrument's adaptability to theatrical and orchestral/film music. Larry Davis manned the piano as he and Rick performed several duets based on anthem arrangements of well-known hymn tunes. A reception followed, and tours of the Universal chests and chambers were conducted. Several in attendance took advantage of the chance to play the vintage instrument.

The console for the Page being installed at Stephenson High School, Stone Mountain, Georgia, is in final stages of preparation for painting. When the shell returns, the ornamentation will be detailed, and then, at long last, console reassembly can begin.

—Rick McGee

Larry Davis, President

770-428-4091, acatos@earthlink.net

CENTRAL INDIANA

Indianapolis, Indiana—The members of the Central Indiana Chapter extend our greetings. We're well into another year of exciting events.

The home of Tim Needler was the setting for our January meeting. Everyone enjoys Hoosier hospitality, especially when we have the great companionship of fellow CIC-ATOS members in attendance. Justin Nimmo provided enjoyable musical selections.

February took us to the Hedback Theatre and the stylings of another longtime member, Tom Nichols. The chapter also wishes to thank Michael Fellenzer, who has been the CIC-ATOS treasurer for many years, for his years of dedication and service. Michael is currently the vice president of ATOS, and he retains a seat on the CIC board.

We also want to thank the many members who have volunteered hundreds and hundreds of hours on various organ restoration projects. Currently, Manual High School in Indianapolis has undertaken a massive organ renovation which required the removal and storage of the majority of pipework from the three-manual, 26-rank Wurlitzer. We are looking forward to having this organ back in operation sometime this year. We extend thanks to organ restorer Carlton Smith and the chapter members who assisted him.

For information regarding season tickets or general information, please visit www.cicatos.org.

—Bob Hudson

Mike Rolfe, President

317-358-1564, mrolfe@iquest.net

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 (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (300 dpi resolution minimum), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail; they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number, and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.



Delaware Valley: Wayne Zimmerman at the Rodgers 340 at Penn State (Photo by Dick Auchincloss)

CENTRAL OHIO

Columbus, Ohio—Thanks to the dedicated efforts of our president, Duane King, and all the help he received in October and November of 2006, the Central Ohio chapter was able to host several concerts on our three-manual, 16-rank Wurlitzer 260. Presently our organ's home is the Thomas Worthington High School, in the Hottenroth Center for the Performing Arts, in Worthington Ohio. We were proud to host the very popular Bob Ralston, from the Lawrence Welk Show, to "tickle the keys" once again, after eight years. It has been a rather grueling fight to get the Wurlitzer up to par, and there is still a lot of work to be done.

Thanks to Clark Wilson for helping Duane acquire the Z-tronics system, which has enabled the Mighty Wurlitzer to sound like the grand theatre organ that it is. Bob Ralston's concert was on November 10, and we were really thankful that the organ had no major problems; thanks to a close friend of our chapter, the blower was rebuilt in time for Bob's concert.

Our October concert featured Tom Hoehn, from Clearwater, Florida. He was one of our featured artists that day. Also performing was Nathan Baker, a 15-year-old student and chapter member who started the concert on a good note. Tom Hoehn was back for an encore performance in April. We are looking forward to a summer filled with concerts.

—Duane King, President
614-374-8808, dking70@hotmail.com

DAIRYLAND

Racine/Milwaukee, Wisconsin—Dairyland began the new year Saturday, January 13, with a delightful morning social at the beautiful Oriental Theatre in Milwaukee. We were guests of the Kimball Theatre Organ Society which owns the 3/39 organ. The organ continues to grow under the tonal direction of Clark Wilson, and a 32' Wood Diaphone is being installed. Our organist, Ron Reseigh, stall musician at the Organ Piper Restaurant, admitted that he is not a morning person. He could have fooled us, though, with his toe-tapping music. He used all the resources of the organ, and played for an hour. Next, a backstage tour and a look at the blower room were available. Then we enjoyed a potluck and open console. It was fun to be with our friends from KTOS and, as a result, we plan to do more events together in the future.

Our February social was a Valentine's Day party held on the 11th at Silents Please in Racine, owned by Paul Grant. Silents Please is a mini-theatre which also sells items related to silent films and theatre organs. It also contains a three-manual Kimball console most recently installed at the Organ Piper restaurant. Our guest artist was Dennis Scott; he played love songs, among other things, and held a "name that tune" contest. Thanks to Paul for opening his interesting facility to us, and to Dennis for putting us into the Valentine's mood a few days early.

—Sandy Knuth
Gary Hanson, President
414-529-1177, orgnpipr@aol.com

DELAWARE VALLEY

Media, Pennsylvania—Last November, Penn State presented a well-attended silent movie at the Sutherland Auditorium on the Penn State Abington campus near Philadelphia. At the Rodgers 340 console accompanying the 1923 production *Safety Last*, starring Harold Lloyd, was our own Wayne Zimmerman. As usual, Wayne did a masterful job, using much of his own music to heighten the various moods. Dr. Moylan C. Mills of Penn State provided a very informative lecture on the film and its star.

Many thanks go to Penn State, Dr. Mills, and Wayne Zimmerman for a marvelous show.

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

Chapter News



Reginald Foort at Stoneham (Linder Archives)



Brett Valliant
(Photo by Andy Dolph)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts Chapter presented the annual “Young Organist’s Concert” at Babson College on January 13, 2007. Life member Charlie Briggs once again sponsored this much-anticipated annual event. Charlie believes that the future of the theatre organ lies in the hands of the young performers, and he puts his beliefs into action by sponsoring these concerts.

Brett Valliant, the featured organist, gave his audience a concert to remember. We had not heard this very talented young man before; we were astounded at his console skill, demeanor, and rapport with the audience. Brett offered music for just about everyone’s taste. His chosen selections ranged from popular to light classical. The encore was not the usual barnburner one hears at a traditional theatre organ concert, but rather a softly registered and melodic offering—a perfect way to end an outstanding evening of music. The audience gave Brett a much-deserved standing ovation. Brett’s concert was so well received that we’ve invited him back to perform next fall at the Shanklin Music Hall.

On January 28, 2007 we were pleased to welcome ATOS President Ken Double to Babson for our monthly social. Before our regular social began, Ken moderated an ATOS Town Meeting. Members and guests were encouraged to bring their questions, concerns, and suggestions to the meeting, and they did.

Mr. Double listened intently to everyone and answered each question completely and

honestly. He was forthright, clear, and offered us a look at his vision for ATOS. Everyone in attendance felt that our beloved organization is headed in a positive direction.

After the Town Meeting, Ken held forth at the console of our cherished Wurlitzer for over an hour. His playing is heartfelt and very, very musical, with a touch of humor. Ken’s music reflects his personality.

Recently, the EMCATOS Board of Directors voted to contribute the amount necessary for the restoration of the tremulants in the Hatch Memorial Wurlitzer installed in the Stoneham, Massachusetts town hall. This two-manual, 14-rank instrument was our original “club organ” and was used by EMCATOS to present concerts and events for the first 17 years of our history. Francis J. Cronin broadcast the organ for many years over the Yankee Network in New England. Theatre organ greats such as Reginald Foort, Leonard MacClain, Ann Leaf, Dick Leibert, Don Baker, Ray Bohr, and Tom Hazleton have all presided at the console of this wonderful instrument.

Phil Kelsall headlined our next concert weekend on May 5 and 6, 2007. On Sunday, June 3, Clark Wilson performed at the Shanklin Music Hall. These two events rounded out our concert season. Our 2007–2008 concert season is almost finalized; more on that at a later date.

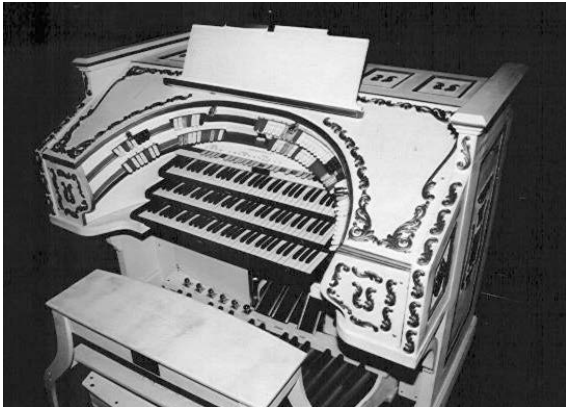
—Bob Evans, President
508 674 0276, bob@organloft.org

GARDEN STATE

Trenton, New Jersey—January means budget time for GSTOS, and members met at the City of Rahway’s Senior Citizen Center to authorize funding for our ongoing projects, anticipated concerts, and other member events. This is the location for the installation of the Rainbow Room Wurlitzer where Mike Fox and his small crew continue to work on restoring this historic instrument.

Newark Symphony Hall was the site of our February event. We gathered for a brief meeting and a private concert by Ralph Ringstad on the 3/15 Griffith Beach theatre pipe organ. The instrument was restored several years ago by an eight-person crew headed up by Bob Martin. It is now maintained by a crew of three Garden State members. For this event, a novel idea was suggested by vice president Michael Cipolletti: members were only to be admitted if they brought a guest. It was a no-fee but very beneficial admission price. Non-members who accompanied members got to enjoy the concert, chamber tour, open console, and an interesting guided tour of the theatre, including an underground tunnel used as a speakeasy during Prohibition. The initiative brought out a number of people who had never attended a theatre organ event before, including at least one young family with children who were mesmerized by every aspect of the day.

Have you remembered the **ATOS Endowment Fund** in your will or trust?



Garden State: The Newark Symphony Hall console
(Photo by Bob Martin)



Garden State: Connie and Harold Vaughan dance while Paul Jacyk plays at the Martin home during Automatic Musical Collectors' Association day (Photo by Cathy Martin)



Hudson Mohawk: Member Carl Hackert
(Photo by Norene Grose)

In late February, the local Lady Liberty chapter of the Automatic Musical Instrument Collectors' Association invited GSTOS members to join them in an afternoon of music at Bob and Cathy Martin's home. Ralph Ringstad played a mini-concert on the 3/24 Griffith Beach, accompanied a short silent film, and then played music for dancing. The entertainment and refreshments were followed by open console for organists from both groups. Members of both AMICA and the Garden State Theatre Organ Society enjoyed learning about the other group, and membership brochures were exchanged, which will undoubtedly further enrich both groups.

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

HUDSON-MOHAWK CHAPTER

Schenectady, New York—The Hudson-Mohawk Chapter held two general meetings during the winter season and continued a full schedule of free noontime concerts. Our December meeting was a festive Christmas supper organized by member Dick Calderwood and held in the hospitality room of Proctors Theatre, Schenectady. Dinner music was provided by Bob Frederick at a vintage upright piano. Later, the group reconvened downstairs in the theatre for open console. Another holiday-themed meeting occurred on February 19. This general meeting consisted of a short program of Valentine's Day music presented by Carl Hackert, followed by open console and light refreshments.

The free noontime organ series presented by MVP Gold, the Hudson-Mohawk Chapter, and Proctors Theatre continues to draw an appreciative audience. The November 15 concert featured Peter Themistoklies and Lonnie Kulick. In December, an ever-popular holiday concert featured Carl Hackert, Ned Spain, and Greg Klingler, as well as vocalists and Catherine Hackert and the Glens Falls High School Strolling String ensemble. Over 1,000 attended. On January 16, we presented William Hubert and Claudia Bracaliello, and

on February 20 we heard Charles Jones and Dr. Carl Waldron.

Ned Spain, who now divides his time between upstate New York and Florida, will perform a concert in the spring at Shell Point retirement community in Fort Myers, Florida. The center has a three-manual Allen electronic. Avery Tunningley continues his entertaining silent film series at the Union Presbyterian Church in Schenectady, on the first Friday of each month, ably assisted by chanteuse Bubbles LaRue. Carl Hackert joined Juan Cardona and about 50 Poughkeepsie area music students and teachers in a joint meeting at the Bardovon Opera House hosted by NYTOS' John Vanderlee on February 24. The program featured Juan at the Wurlitzer, Carl at the chapter's Allen organ, and the Bardovon's grand piano. It was great to see so many young organ and piano students showing an interest in the theatre organ. Congratulations to the teachers for making this event a success. A sad note, longtime chapter member and Sergeant-at-Arms Don Wheatley passed away this winter. He will be greatly missed.

—Norene Grose
Frank Hackert, President
518-355-4523

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Chapter News



Jesse Crawford: Jesse Crawford's 111th birthday cake, decorated with poinsettias (Photo by Ed Mullins)



Jesse Crawford: Chapter president Steve Plaggemeyer played happy birthday to Jesse on the Gulbransen electronic organ (Photo by Ed Mullins)

JESSE CRAWFORD

Billings, Montana—The annual corporate meeting, election of officers, and Jesse Crawford birthday party was held on Sunday, December 10, 2006, in Billings. The 2006 officers were re-elected for 2007: Steve Plaggemeyer, president; Ms. Bertie Newton, vice president, and Ed Mullins, secretary-treasurer. New members Norman Wade and Mike Henry from Missoula attended the meeting. A delicious poinsettia-decorated cake inscribed "Happy Birthday Jesse 111" was served, à la mode. We sang happy birthday to Jesse, accompanied by Steve Plaggemeyer at the Gulbransen electronic organ.

Charter member John W. Landon was scheduled to give a lecture, "Jesse Crawford, Poet of the Organ," during the 2006 ATOS Annual Convention in Tampa, Florida. He was unable to present the lecture due to moving back to Lexington, Kentucky. Part of his program was to exhibit a DVD of a newsreel made in 1933 by British Pathe, Ltd., at the Empire Theatre, Leicester Square, London, England. Thanks to Dr. Landon, we watched the video at the party.

The newsreel was an interview with Jesse Crawford filmed and recorded at the Empire Theatre Wurlitzer. In the interview, Crawford demonstrates some of the effects used to accompany silent pictures. He also plays a ballad, "My Wishing Song," that he recorded for "His Master's Voice" (HMV B-4435) on his visit to England, with the lyrics super-imposed on the screen.

Upon further investigation, archivist Ed Mullins found that a free short (2 minutes, 58 seconds) preview of the interview is available on the Internet at www.britishpathe.com; search for "Jesse Crawford." Although the preview is free, you need to add it to your basket, and then proceed to checkout. They ask for your country of residence, your e-mail address, and your postal address. In about a minute they will e-mail you, and you can then download and view the film on your computer. This is not the complete interview that we viewed at Jesse Crawford's 111th birthday celebration, but it will give you an opportunity to hear Crawford speak, at age 37.

—Ed Mullins
Steve Plaggemeyer, President
406-248-3171

KINGSTON

Ontario, Canada—The Kingston Chapter held a Valentine's Day themed potluck supper and open console on Sunday, February 11. Although the weather was pretty cold and blustery, with a fresh layer of snow that morning, about 30 people braved the roads and turned out for the event. During open console, our more seasoned organists, Jim Hopkins, Frank Pratt, and Gilles Bruyère (who drove 240 miles to join us), treated us to some fine tunes on our 3/28 Kimball. Our youngest member, Audrey Robinson, took a turn; not to be left out, her younger sister Hayley (8 years old) finally got a try. Audrey and her friend also performed an oboe and violin duet.

We have been fortunate to have a little publicity on our local TV cable station recently. Roy Young, our president, did an excellent job of explaining what a theatre organ is, what the Kingston chapter does, and how to get involved. Ken Sigsworth, a long-standing member, and Audrey Robinson were also interviewed and demonstrated the organ. Our eldest member, Winifrea, in her 91st year, was featured on another cable TV program. Not only does she drive 60 miles every Friday to practice on the Kimball, she teaches organ one day a week, and on Mondays she teaches a fitness class. What an inspiration!

Frank Pratt, one of the three co-founders of the Kingston chapter, has written a book chronicling the installation of the Kimball in Kingston. All proceeds from book sales go directly to the chapter for the preservation of the Kimball. Thanks, Frank.

Simon Gledhill played our last concert of the season on May 4.

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



London: Byron at Woking
(Photo by David Coles)



London: Kevin at The State Theatre
(Photo by Ian Ridley)

LAND O' LAKES

Minneapolis-St. Paul, Minnesota/Hudson, Wisconsin—Dave Wickerham continued the Phipps Center's 2006–07 Organ Series on January 13. Dave played a superb concert and accompanied two Laurel and Hardy silent comedies; the audience was enthusiastic. It was also great to see Dave's family in attendance.

On February 14, Harvey Gustafson accompanied Greta Garbo's 1926 silent *Flesh and the Devil* at the mighty WCCO Radio Wurlitzer at the Heights Theatre for an audience of 300. We look forward to more spectacular events at the Heights as attendance continues to grow.

Progress continues on the organ. The crew has been working on rebuilding a six-rank Wurlitzer chest, which will be the first chest in the Main division. All the secondary pneumatics have been installed in the chest frame, and the crew has moved on to refacing the pallets and getting ready to install the primaries. We are also working hard to get the combination action working on the console.

Donald Barton of Barton Player Piano will present the seventh annual fundraiser for the organ as part of his Piano Roll Flea Market and customer appreciation event on March 24. Karl Eilers will present a mini-concert and accompany a short silent film, followed by *Flying Down to Rio* starring Fred Astaire and Ginger Rogers. Don has restored the player action for the organ's upright piano, and we hope to have that playing for the show.

—Kim Crisler

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

LONDON AND SOUTH OF ENGLAND

Woking, Surrey—In January, Byron Jones, popularly known as “The Welsh Wizard,” started off our concert season at Woking. Byron is well known on the organ scene on both pipes and electronics. To add a new dimension to this concert, we invited him to bring his exciting Windows XP2-controlled “Wersi” electronic organ. He played the largest part of the concert on our 3/19 Wurlitzer, with an excursion to the “Wersi” in each half; judging by comments in the interval, the different range of sounds provided certainly enthralled the audience. Byron gave us a lovely programme of music played with great flair on both instruments; of particular note were some popular ballads from that well-known Welsh composer, Ivor Novello. It was obvious from the audience's lengthy applause that they had spent a very enjoyable evening.

At The State Theatre Kilburn on February 4, we had a young man from Blackpool to entertain us, and entertain us he did. Kevin Grunill has been a regular in Blackpool at both the North Pier and Tower Ballroom for some years. He has a lively personality and a lively style, but he also knows how to get the best out of an instrument for the slow numbers as well. The Wurlitzer at The State Theatre is a particular favourite of his, and his rapport with the instrument certainly gave us a lovely concert. We all enjoyed a wide-ranging programme to suit all tastes, coupled with a fine display of musicianship. His performance was very well received by one of our biggest audiences at this venue for some time.

—Ian Ridley, President
+44 1494 674944

ianridley@atos-london.co.uk

LOS ANGELES

Los Angeles, California—Our annual holiday party and election was held at the home of Ken and Janice Rosen in December. Ken has the Pig and Whistle Wurlitzer installed in a large studio. Bob Kambeitz, Wayne Flottman, and Diana Stoney were elected to the board. In January, Bill Campbell was elected president and Bob Kambeitz, vice president. Re-elected were Steve Asimow, secretary, and Jim Dawson, treasurer. Wayne Flottman was re-appointed program director, and Diana Stoney was appointed promotion and publicity director.

Another Wurlitzer Weekend is now history. We got off to a good start with the screening of *On the Rocks*, starring Gloria Swanson and Rudolph Valentino, at the Orpheum Theatre in downtown Los Angeles. Bob Salisbury did a superb job in providing the accompaniment. LATOS member Shirley Obert provided walk-in music at the original installation Wurlitzer. John Koerber and his crew prepared the organ, with an assist from professional organbuilder Tom DeLay.

Saturday morning, a faithful crowd found its way to the El Capitan Theatre in Hollywood to hear Rob Richards and Ralph Wolf. These two are always entertaining—even at an early hour. A special thanks to General Manager Ed Collins and Kevin Frawley, Operations Manager, for hosting Wurlitzer Weekend once again.

While not an official Wurlitzer Weekend event, some attendees later were present at Australian Tony Fenelon's annual concert at San Sylmar.

The South Pasadena High School Wurlitzer-Crotty Organ made its first Wurlitzer Weekend appearance Saturday night. The incomparable Jelani Eddington was at the console; he also delighted the audience with several piano solos at the school's wonderful nine-foot Knabe.

Chapter News



Los Angeles: Wurlitzer Weekend Marquee
(Photo by John Koerber)



Manasota: Dave Wickerham
(Photo by George Milburn)

This year's event included the Paramount Iceland Ice Rink. Chris Gorsuch was the organist, and skilled he is. The organ sounded fantastic. Program director Wayne Flottman feared he might be tarred and feathered for scheduling an event in such a cold venue, but not one complaint was heard. Maybe it was the good music and the good food, or perhaps it was the warm hospitality of our hosts, the Zamboni Family, and their rink manager, Mike Peterson, that kept the audience content.

Then we were off to Plummer Auditorium in Orange County. ATOS president Ken Double was the afternoon's organist. As usual for Wurlitzer Weekend, our partners in Orange County arranged something extra for the audience. This year it was trumpeter Skip Stine who played with the Harry James band for many years. Ken did a superb job of accompanying him. The program also included the Laurel and Hardy comedy, *Finishing Touches*, a great conclusion to the official Wurlitzer Weekend schedule.

A number of attendees made a trip to El Segundo to hear Ron Rhode on Sunday evening. Ron got his professional concert start at Old Town Music Hall over 30 years ago. His program of toe-tappers provided a great after-glow.

Mark your calendars. Planning for Wurlitzer Weekend in January of 2008 is already underway.

—Wayne Flottman
Bill Campbell, President
williamcampbellit@yahoo.com

MANASOTA

Sarasota Florida—Manasota Theatre Organ Society met for its monthly meeting on February 18; the house was almost packed. We enjoyed a superb theatre organ concert by the multi-talented Dave Wickerham. Dave is not only a fine organist, he is genuinely a great guy. Thanks for the afternoon, Dave.

The meeting opened with John Fischer greeting the approximately 450 attendees. John gave some background of the Tyson Forker 4/32 Wurlitzer, explaining how it has been enlarged since it was first installed at the Florida Theatre in Jacksonville. Today it is truly one of the finest Wurlitzers in the world. Our own Norm Arnold is the curator, and he keeps it in first-class condition.

After we adjourned, some of us went north about 15 miles to Bill Dickerson's Roaring 20's restaurant for some great pizza and another dose of theatre organ music with Dwight Thomas at their four-manual Wurlitzer. Visit their website, www.roaring20spizza.com. Also, please visit the Manasota chapter website at www.MTOS.us.

—Chaz Bender
Chuck Pierson, President
941-924-0674, cpiipes@aol.com

NEW YORK

New York, New York—January 16 was an exciting evening in New York City; more than 200 organ enthusiasts gathered at Radio City Music Hall for the New York chapter's third annual "90 Musical Minutes" program with the Radio City 4/58 Grand Wurlitzer. Our featured artists were Music Hall staff organists Trent Johnson and Bob Maidhof, with staff organist Ronnie Grauman joining in for a surprise twin-console Wurlitzer grand finale. NYTOS vice-chairman John Valentino served as master of ceremonies, introducing Trent Johnson, who opened the concert with two selections that demonstrated the classical and orchestral side of the organ. A selection of light classics, pop standards and marches rounded out Trent's half of the program. We then heard Bob Maidhof, whose choice of music, as well as his arrangements and registrations, showed off the more theatrical side of the organ. Classics from the big band era by Glenn Miller and Ray Noble, along with a variety of Broadway show tunes, made up much of Bob's program. All too soon, it was time to announce the closing medley. Up until this point, both artists had used only the left console on the 51st Street side of the vast auditorium. Suddenly, to the surprise and delight of all, the curtains opened and out rode the 50th Street side console, with staff organist Ronnie Grauman on the Howard seat, joining Bob (as she had for many of the "Christmas Spectacular" shows) in playing four-hand arrangements of the music from a popular Disney Broadway production. Their twin console finale brought the audience to its feet with cheers and bravos as Bob and Ronnie walked to the center of the great stage to take their bows. Many thanks to John Valentino for all his efforts in arranging this wonderful evening at Radio City. Thanks also to Richard Bishop, the organ's curator, and to Allan France, Tom Stehle, Bob Welch and Dave



New York: John Baratta at the New York Military Academy 4/33 Möller accompanies saxophone student Michael Hayden (Photo by Tom Stehle)

Kopp for their production assistance. We are also grateful to Radio City Tour Department staff members Kathy Roseman and Gus Matsukawa for all their help in making this program possible.

On February 24 the chapter sponsored a Mid-Hudson organ crawl, with open console programs on the chapter's 2/10 Mighty Wurlitzer at the Bardavon 1869 Opera House in Poughkeepsie, and at the New York Military Academy 4/33 Möller in Cornwall-on-Hudson. John Vanderlee, who organized the morning program at the Bardavon, also set up our Allen digital touring organ on the Bardavon stage. The morning opened with a short demo concert by Juan Cardona, Jr. at the Wurlitzer, followed by a slide presentation on the history of the Bardavon, the oldest continuously operating theatre in New York State. Organist Carl Hackert then played a mini demo concert on the Allen. It was encouraging to see so many young, talented organ students on hand to take their turns at open console. From Poughkeepsie, the activities moved about 20 miles south to Cornwall-on-Hudson, where members had an opportunity to play the New York Military Academy 4/33 Möller. NYTOS members and guests, young, old, and in between, took their turns playing open console at the big Möller. Organist John Baratta closed the afternoon with a short concert, demonstrating both the classical and the theatrical sides of the versatile NYMA organ. Thanks to John Vanderlee and the Bardavon crew and staff, and to Tom Stehle and the Military Academy administration, for helping to make this delightful day's activities possible. Special thanks to organ teachers John Baratta and Larry Hazard for encouraging so many of their young students to attend and participate.

—Tom Stehle

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

ORANGE COUNTY

Fullerton, California—Once again we teamed up with the Los Angeles Theatre Organ Society in mid-January to present Wurlitzer Weekend. On Sunday afternoon, January 15, OCTOS proudly presented ATOS President Ken Double in concert at Plummer Auditorium. His program was both varied and well-received; it included a Laurel and Hardy silent film and several numbers with professional trumpet soloist Skip Stine. Several officers of OCTOS and LATOS held a luncheon meeting with Ken and several national officers as Wurlitzer Weekend was getting underway; we discussed ways the national organization and the local chapters could work together to further the cause of the theatre organ.

In April the popular local organist Gene Roberson returned to play for us at Plummer. The event was co-sponsored by the Orange County chapter of the American Guild of Organists.

—Stewart Goodwin

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

PIKES PEAK

Colorado Springs, Colorado—Our December Sack Lunch Serenades were lower in attendance, due to snow. The December 21 Sack Lunch was canceled, the first cancellation in twelve years of Sack Lunches. Even so, a number of brave souls came to the historic City Auditorium for the other programs.

Our 13th year of the programs began on May 3. It was the 200th Sack Lunch Serenade, and it featured the City Auditorium's 3/8 Mighty Wurlitzer, along with a short silent film. The two house organists are Tom O'Boyle and Bob Lillie, who have played the majority of programs for the last twelve years.

This year, we will again have a number of guest artists. DeLoy Goeglein from Lakewood, Colorado was our first guest artist on May 17, followed by Mark Herman from Chicago, Illinois on June 21. ATOS President, Ken Double will be our guest artist on July 12; Jim Calm from Denver will perform on July 19; Dave Wickerham, who has delighted us with his performances in the past, will be here on August 9; and on August 16, the AGO members from Colorado Springs will regale us, as they do annually, with music they can't play in church.

The PPATOS is raising funds for a saxophone rank for the club organ (3/20, mostly Wurlitzer); the saxophone rank was in the specifications but was not purchased due to lack of funds. This rank will complete this wonderful instrument. Donations are gratefully accepted.

PPATOS may be found online at <http://theatreorgans.com/ppatos/>. Friends of the Historic Colorado Springs City Auditorium are at www.historiconline.org. With mutual site links, it's easy to find the schedule and to read history about the Auditorium and the organ.

—Robert C. (Bob) Lillie

Owanah Wick, President
719-488-9469, dowick@prodigy.net

Chapter News



River City: Jeanne Sabatka at Masonic Manor
(Photo by Jerry Pawlak)



River City: Shirley Shainholtz at her residence
in Omaha (Photo by Jerry Pawlak)

PUGET SOUND

Seattle, Washington—Puget Sound Chapter celebrated Valentine's Day with an afternoon at West Seattle's Kenyon Hall. "The Hall" is famous in these parts for its regular weekend vaudeville-type shows, featuring clowns, jugglers, singers, instrumentalists, skits, top-notch piano, and yes, Wurlitzer theatre organ music and silent movies.

Featured at both the grand piano and the Wurlitzer was the multi-talented pianist/entertainer/story teller Lou Magor. Lou had the audience in the palm of his hand with his entertaining stories and outstanding performances of a variety of music. A highly accomplished musician, Lou's background includes serving as musical director and accompanist for Broadway legend Mary Martin and as director of the San Francisco Boys Chorus. Since 1990 Lou has been a Seattle musical fixture, conducting the Seattle Bach Choir and teaching Kindermusik, all while masterminding the weekly shows at Kenyon Hall.

The Valentine's Day celebration included an old-fashioned ice cream social and open console.

An interesting history of The Hall, complete with color photos, can be viewed at www.pstos.org/instruments/wa/seattle/kenyon-hall.htm.

—Jo Ann Evans

Tom Blackwell, President
206-784-9203, tom@pstos.org

RIVER CITY

Omaha, Nebraska—The RCTOS January meeting was held at Masonic Manor in Omaha. There were thoughts of canceling the meeting as the area had received seven inches of new snow the morning of the meeting. Although many chapter members were unable to attend the meeting, Masonic Manor's residents, who are invited to attend this annual meeting at their facility, filled the meeting room.

The short business meeting was conducted by chapter vice president Jeanne Sabatka, who was also the guest artist for the event. George Rice, a wonderful organist, pianist, and long-time chapter member, started the afternoon's program performing Scott Joplin selections at the Masonic Manor's concert grand piano. Then Jeanne performed her magic at the Conn organ. Also included in the afternoon's program were Milo Karasek, vocals by Frank Sabatka, and Jerry Pawlak's accompaniment for Jeanne on some selections. The program was great fun, and the residents of the facility were most complimentary to the performing artists and grateful that they didn't have to travel to attend.

Member and accomplished organist Shirley Shainholtz hosted the February monthly meeting at her new home in Omaha. Shirley is self-taught, and she is a very entertaining piano and organ artist. After the usual business meeting conducted by president Bob Markworth, Shirley performed at the Lowery organ, which is soon to be replaced. Shirley played some good old-fashioned entertaining selections which were well received by RCTOS members. Open console followed the program, after which a large group drove to a nearby restaurant to complete the afternoon's social event.

The Markworth residence Kimball was featured at the American Guild of Organists Lincoln Regional Convention, "Winds on the Prairie." Jonas Nordwall performed two concerts for the AGO regional convention on Thursday, June 21. In addition, Jonas gave a public concert at the Markworth home on Saturday, June 23, 2007. For information regarding the public concert, contact Bob Markworth at kimballorgan1@msn.com or Jerry Pawlak at gpawlak@neb.rr.com (402-421-1356).

—Jerry Pawlak

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

ROCKY MOUNTAIN

Denver, Colorado—Our scheduled January social, “Everyone’s a Musician,” was canceled due to one of a series of heavy snowstorms that has plagued our region for the last few months. This club social has been re-scheduled.

Fortunately, there was a temporary break in the weather to allow us to enjoy “Pipes and Stripes” on Sunday, February 11. The Denver Paramount’s Mighty Wurlitzer, with its dual consoles, joined 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 enjoyable and inspiring music at this free admission event.

The 101st Army Band consists of citizen-soldiers who come from as far away as Montrose and Scottsbluff, Nebraska to train intensively each month at Buckley Air Force Base. Chapter members Bob Castle, Jim Calm, and DeLoy Geoglein were featured at the consoles.

The theatre pipe organ performing as both an ensemble and a solo instrument amazed and delighted both organ fans and first-time listeners alike. Several in the audience joined the chapter!

The event was sponsored by Kroenke Sports Charities (Kroenke Sports owns the Paramount), Live Nation (booking agent for the Paramount), and the Rocky Mountain chapter of the American Theatre Organ Society. Attendance was just under 1,000, including ten busloads of senior citizens and a number of others who came via vans from their living community.

—Priscilla Arthur
Jim Burt, President
970-385-9490, jimburt1@frontier.net

SIERRA

Sacramento, California—Rosemary Bailey was our artist for January. She kicked off 2007 for us by playing on both the chapter’s 3/13 George Seaver Memorial Wurlitzer and a Roland Atelier which was provided by Music Exchange. We were again joined by many persons who regularly attend Music Exchange functions. Rosemary’s concert included a wide selection of jazz standards, Broadway tunes, and ballads. Her chord progressions, strongly influenced by her jazz background, added a special spice which delighted those present. Thanks again to Karen Cuneo of Music Exchange for bringing Rosemary to the Sacramento area.

February was another concert on the Sierra chapter’s 3/13 George Seaver Memorial Wurlitzer in Fair Oaks. Jerry Nagano was our artist. He has been presenting theatre organ concerts and accompanying silent films since he was a youth taking lessons from Gaylord Carter. Jerry gave us more traditional theatre organ stylings on his selections which included marches, show tunes, and ballads. It has been several years since Jerry has entertained us. Let’s not wait so long next time!

—Pete McCluer
Craig Peterson, President
916-682-9699, peterson59@comcast.net

SOONER STATE

Tulsa, Oklahoma—The Sooner State chapter’s January meeting was canceled due to winter’s snow and ice and the closing of our usual meeting place, the Tulsa Technology Center in Broken Arrow. So, in February we presented our January program: a 1926 silent film, *The Black Pirate*, starring Douglas Fairbanks. Our president, Bill Rowland, supplied an improvised accompaniment at the Robert-Morton pipe organ.

Prior to the film, we elected officers for the next two years: Bill Rowland was re-elected president; new member Don Sandkuhl is our first vice president; Jim Embrey, second vice president; and Joyce Hatchett, treasurer.

The film was fabulous, and we counted about 250 people in the audience. You had to remind yourself to listen to the accompaniment, as it blended so well with the screen action. It was truly an excellent meeting!

—Dorothy Smith
Bill Rowland, President
918-355-1562

Chapter News



Valley of the Sun: Shirley Long, Myrra Johnson, Eric Fricke, Joanne Harris and Katie Johnston (Photo by Madge Hinchcliffe)

SOUTHERN JERSEY

Franklinville, New Jersey—Our involvement with the 3/8 Kimball in the Pitman Broadway Theatre gets deeper and deeper. The management has broadened its entertainment fare to include live musical productions, in addition to first-run movies. The first musical is *Gypsy*, staged on Friday, Saturday and Sunday for four weekends. Our organists play a half-hour prelude and intermission for each show. There will be five more musicals presented throughout the year. Of course, we continue to play movie overtures on movie days.

Our work on the Cinnaminson High School 3/16 Wurlitzer continues. We have almost completed the improvements in the left pipe chamber. We have relocated the tremulants for better access and provided better wind lines and wiring to the trap assembly equipment. The right chamber will be the next target of our improvement work.

Meanwhile, we will provide assistance with ushering and ticket-taking duties for the Dickinson Theatre Organ Society in Wilmington, Delaware. The help is needed because their audience is always huge, almost completely filling the auditorium.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—Susquehanna Valley chapter member Don Kinnier presented a workshop, “Theatre Organ Registration Techniques,” at the November meeting. Using the Capitol Theatre’s 20-rank Wurlitzer, Don showed a number of favorite and “life-saving” registration settings he and others often use.

Member Bob Lilarose (Bobby Raye) presented a workshop at the February meeting entitled “Embellishing Simple Tunes.” Using three familiar standard tunes in lead-sheet form, he explained and demonstrated introduction-building, all kinds of fill-ins, counter melodies, and rhythmic enhancements. Bob’s presentation will be available in DVD form to members.

The Capitol Theatre continues to generate large audiences at the Sunday movie shows. These are both classics (*Casablanca*) and current movies (*The Queen* was an absolute sell-out). More and more chapter members are getting involved playing the Capitol Theatre’s Mighty Wurlitzer before movies. It’s a terrific way to improve your skills and get your act together—to plan and play a half hour program on a fine instrument before a large audience.

Glen Hough and Ken Sanders were organists for the five showings of *Tony and Tina’s Wedding* presented at the Capitol to sold-out audiences during the Valentine’s Day week.

March saw joint outings with Harrisburg AGO chapter at Hershey Theatre’s Aeolian-Skinner and with the Free State (Maryland) Theatre Organ Society meeting at Rice Auditorium in Catonsville.

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

VALLEY OF THE SUN

Phoenix, Arizona—We started the new year off with our January 7 Silent Sundays presentation of the 1917 Douglas Fairbanks film, *Wild and Woolly*. Ron Rhode accompanied the film at the Orpheum Theatre, as well as playing a 30-minute pre-show organ program.

The Valley of the Sun was cold, wet, and windy on January 21, but everyone was warm and friendly at our meeting inside the Orpheum. Chapter member Don Story presented a program of “not totally obscure” numbers on the Wurlitzer. Don has a reputation for challenging us with “name that tune.” That afternoon, we heard some familiar Harry Warren tunes, some music from the movies, and a couple of songs that were actually less than 30 years old! A few chapter members participated in open console after Don’s program.

Sunday, February 11, it was the ladies’ turn, as we gathered at the home of Bill, Nancy and Eric Fricke. Chapter members Shirley Long, Joanne Harris, Myrra Johnson and Katie Johnston each took a turn at the Fricke’s Allen organ. Playing mostly ballads, the ladies also offered several songs appropriate for the upcoming Valentine holiday. They all thanked Eric for his assistance in registrations. We truly appreciate the Frickes for their gracious hospitality.

Work continues on the Wurlitzer at the Phoenix College Auditorium. We plan to have it playing this spring. This will give us another venue for chapter meetings and public programs. The college would also like to add theatre organ classes to its curriculum.

—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

ALABAMA

Alabama Theatre—1817 3rd Avenue North, Birmingham, 205-252-2262 (4/29W). 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

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

CALIFORNIA (NORTH)

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, May 20, 2:30pm, Jonas Nordwall. 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, 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

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

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

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

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. Sunday, May 18, 8:00pm, Ron Rhode accompanying the 1923 silent film *The Covered Wagon*. 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

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

Neithercutt 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

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

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

San Gabriel Civic Auditorium—320 South Mission Drive, San Gabriel, 888-LATOS22 (3/17W). www.latos.org

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

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

COLORADO

Avalon Theatre—645 Main Street, Grand Junction, 970-242-2188 (Electronic). 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

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). Sunday, May 20, 2:00pm, Bev Bucci and Friends; Sunday, June 24, 2:00pm, Old Time Radio Hour; Sunday and Monday, July 15 and 16, 2:00pm, Seeing (and Hearing) Double with Ken Double; Sunday, September 23, 2:00pm, Frankly Perko with Frank Perko; Sunday, November 18, 2:00pm, *Got Gospel?* With Ed Wagner. 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.org

CONNECTICUT

Thomaston Opera House—158 Main Street, Thomaston, 203-426-2443 (3/15MC). www.ThomastonOperaHouse.org

DELAWARE

Dickinson High School—1801 Milltown Road, Wilmington, 302-995-2603 (3/66K). Concerts at 8:00pm unless otherwise noted. Saturday, June 9, Chris Elliott. www.geocities.com/dtoskimball or 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

The Kirk of Dunedin—2686 Bayshore Boulevard, Dunedin, 813-733-5475 (4/100H). 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

Tampa Theatre—711 Franklin Street, Tampa, 813-274-8981 (3/14W). Movie overtures: Bob Baker, Bill Brusick, Bob Courtney, Sandy Hobbs, Richard Frank, and Bob Logan. www.tampatheatre.org

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

Schedules subject to change.

The deadline for receiving *Around the Circuit* listings for the July/August issue of THEATRE ORGAN is May 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

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. www.beggarspizza.com/loca_lansing.php

Coronado Theatre—314 North Main, Rockford, 815-547-8544 (4/17B). 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.lincolntheatre-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

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

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, 8:00pm, Dennis James plus the Fort Wayne Philharmonic, *Phantom of the Opera*. www.EmbassyCentre.org

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

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

Paramount Theatre—1124 Meridian, Anderson, 800-523-4658 (3/12P). www.paraathea.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). 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

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). Saturday, May 5, 7:00pm, Dave Wickerham. 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

MARYLAND

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

MASSACHUSETTS

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

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

MICHIGAN

Crystal Theatre—304 Superior Avenue, Crystal Falls, 906-875-3208 (3/21M). E-mail: 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). 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

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 and Dave Knudtson. E-mail: 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

Jones Auditorium—College of the Ozarks, Point Lookout, college public relations 417-331-6411 ext. 2212 (3/15W).

Missouri Theatre—203 South 9th Street, Columbia, 573-875-0600 (2/8RM). Schedule to be announced. E-mail: 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 intermissions, 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

State Theatre—11 Livingston Avenue, New Brunswick, 732-246-7469 (electronic).

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

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

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

NEW YORK

Auditorium Center—885 East Main, Rochester, 585-544-6595 (4/23W). Sunday, May 6, 2:30pm, Jerry Nagano. <http://theatreorgans.com/rochestr/>

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

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

The Clemens Center—207 Clemens Center Parkway, Elmira, 800-724-8191 (4/20MC). 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.jrjunction.com/estmim

Around the Circuit

Theatre Organ Programs
and Performances

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.nytos.org

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

Riviera Theatre and Performing Arts Center—67 Webster Street, North Tonawanda, 716-692-2413, fax 716-692-0364 (3/18W). All concerts start at 7:30pm. Tickets are \$10.00. Wednesday, May 16, David Nelson; Wednesday, June 6, R. Jelani Eddington; Wednesday, July 11, Mark Herman; Wednesday, August 1, Ken Double; Wednesday, September 5, Byron Jones; Wednesday, October 3, Chris Gorsuch; Wednesday, November 7, Donna Parker; Wednesday, December 5, Dave Wickerham.

Shea's Buffalo Theatre—646 Main Street, Buffalo, 716-684-8414 (4/28W). 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

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, Steve Eneboe and Tyler Engberg. www.fargotheatre.org

OHIO

Akron Civic Theatre—182 South Main Street, Akron, 330-253-2488 (3/19W). 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

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

Hottenroth Center for the Performing Arts—300 Dublin-Granville Road, Worthington, 614-670-4487 or 614-486-6043 (3/16W).

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-l.jpg.htm

Ohio Theatre—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. www.capa.com

Palace Theatre—605 Market Avenue North, Canton, 330-454-8171 (3/12Kilgen). Frequent pre-show and intermission use, occasional concert. 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

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

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

OKLAHOMA

Coleman Theatre—103 North Main Street, Miami. 918-540-2425 (3/12W).

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

OREGON

Bijou Theatre—1624 NE Highway 101, Lincoln City, 541-994-8255 (electronic). Silent film series on Wednesdays at 1:00pm. www.cinematolovers.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

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

Keystone Oaks High School—1000 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. www.aol.com/wurlit2/

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: Watch for details to come regarding our annual day-long music festival. 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

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

RHODE ISLAND

Stadium PAC—28 Monument Square, Woonsocket, 401-762-4545 (2/10W). Wednesday, May 9, 10:00am, A Tribute to Our Land. Coffee concert with Jack Cook at the Wurlitzer and guest artists; Sunday, September 9, 3:00pm, The Music's Always There with Jack and friends presenting an organ concert and variety show. www.stadiumtheatre.com

SOUTH CAROLINA

Recital Hall—School of Music, 813 Assembly Street, Columbia, 803-777-3214 (2/36D).

TENNESSEE

The Paramount Center for the Arts—518 State Street, Bristol, 423-274-8920 (3/11+W). 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

TEXAS

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

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

Meyerson Symphony Center—3201 Flora Street, Dallas (4/84F).

UTAH

Capitol Theatre—200 South 50 West Street, Salt Lake City, 801-355-2787 (2/11W). 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

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

VIRGINIA

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

WASHINGTON

Everett Theatre—2911 Colby, Everett, 425-258-6766 (3/16K). 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

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). May 7, 7:00pm, Dennis James, *Why Worry* and *Hot Water*; Monday, May 21, 7:00pm, Dennis James, *The Kid Brother* and *Speedy*; Friday, May 25, 7:00pm, Dennis James, *The Freshman* and *For Heaven's Sake*. www.theparamount.com

Washington Center for the Performing Arts—512 Washington Street SE, Olympia, 360-753-8586 (3/25W). 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, 4:00pm, Dennis James, *Seventh Heaven*.

WISCONSIN

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

Lakeshore Cinema—1112 Washington Street, Manitowoc, 920-339-8501 (electronic). 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

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/tosawa/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

Orion Centre—155 Beamish Street, Campsie, NSW, (02) 9629 2257 (3/17W). 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, 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

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, May 4, Simon Gledhill, *The Silver Lining*. All concerts 8:00pm unless otherwise stated. E-mail: kingstonkimball@cogeco.ca

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

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

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

Theatre 'Aan de Schie'—Stadsfer 1, Schiedam, 010-4263957 (3/11 Standaard). 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

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, June 10, 2:00pm, Tony Fenelon; Sunday, August 5, 2:00pm, David Peckham; Sunday, October 7, 2:00pm, Dave Wickerham; Sunday, November 4, 2:00pm, Robert Wolfe—Celebrating the Hollywood Wurlitzer's 25th year of music-making at the Hollywood Cinema. www.theatreorgans.com/wota

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

The Burtley Fen Collection—3 Burtley Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). www.burtleyfen.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

Fenham 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

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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. May 12 and 13, John Mann; June 9, Francis Jackson "In Classical Mood"; August 11, Youth at the Console; September 8 and 9, Trevor Bolshaw, October 13, Donald MacKenzie, Film Night; November 10 and 11, Iain Flitcroft; December 15 and 16, Chris Powell, Gala Christmas Concert. 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

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

St. Albans Organ Museum—320 Camp Road, Street Albans, Hertfordshire, 011-44-0-1727-851557 (3/12W). www.stalbansorganmuseum.org.uk

St. John Vianney RC Church—Clayhall, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). 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. Saturday, 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, John Mann; November 18, 2:30pm, Michael Wooldridge; December 2, 2:30pm, Jean Martyn. www.geocities.com/ryewurlitzer

Town Hall—Victoria Road, Portslade, Sussex, 011-44-0-1293-844788 (3/20C). www.organfax.co.uk/clubs/southcoast-tos.html

Woking Leisure Centre—Woking Park, Kingfield Road, Woking, Surrey (3/17W). www.atos-london.co.uk

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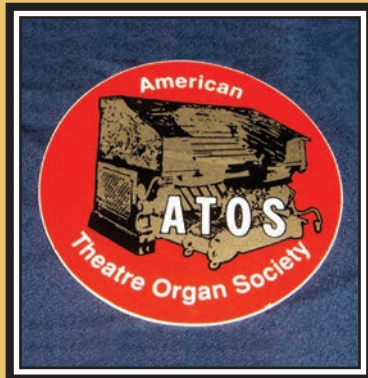
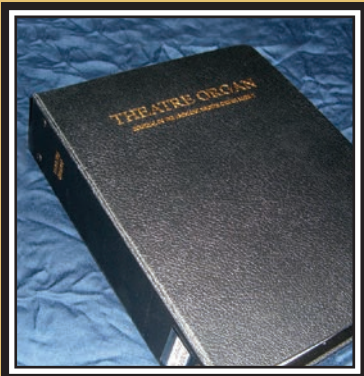
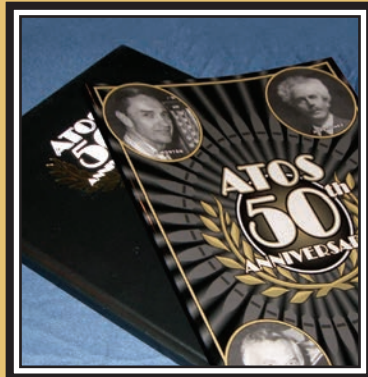
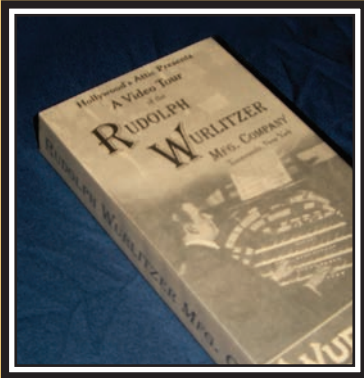
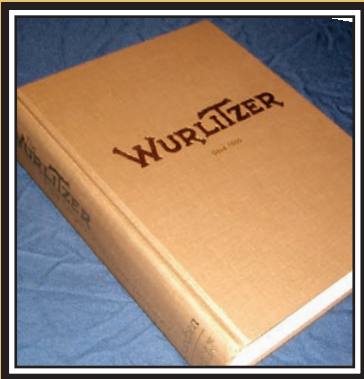
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