

# Theatre Organ

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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*Wurlitzer Style-216  
The Biggest Little Wurlitzer*

July/August 2006



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# Theatre Organ

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EDITOR: Dale Baker

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## President's Message



As I begin my first year as your new President, I am writing my very first message to you in that capacity. I want to begin by expressing my sincere appreciation and thanks to the Board of Directors for appointing me to that esteemed position. It is a reality to a dream that was started 40-years-ago when a gentleman in Indianapolis answered a letter from a boy that was astounded by something called a Theatre Pipe Organ. From his encouraging response, I became a member of the organ crew at the Indianapolis Rivoli Theatre to learn the pipe organ trade and extended the opportunity from many years of piano lessons to learn how to play these most magnificent instruments. As we worked on the organ, Tom Ferree would tell me that some day I would be President of the great organization. The only sadness is that he is no longer with us to help me enjoy a most wonderful part of my life being associated with ATOS.

Our new ATOS year began on Tuesday before start of the 2006 Tampa Convention. This year the membership elected three new board members to replace seats being vacated by end of term Directors, Fr. Gus Franklin, Jeff Weiler, and Dan Bellomy. I served as Vice President to Gus for the past three years and cannot begin to compliment him enough for a most productive three year tenure. It has been a pleasure to serve with him and am grateful to have him remain as an "ex-officio" member as the Past President. He leaves some very large shoes to fill but I have pledged myself to continue as he would. Jeff Weiler may leave as a Director but we have his talents remaining with us as he assumes the Editor position of the ATOS Journal beginning with the September issue. We all are looking forward to viewing his wonderful talents illustrated in upcoming editions. His work certainly precedes him as we found with the publishing of the "Wurlitzer Book." Dan Bellomy also will follow as our Website Manager. He has a large task in front of him as the Website will be updated and expanded.

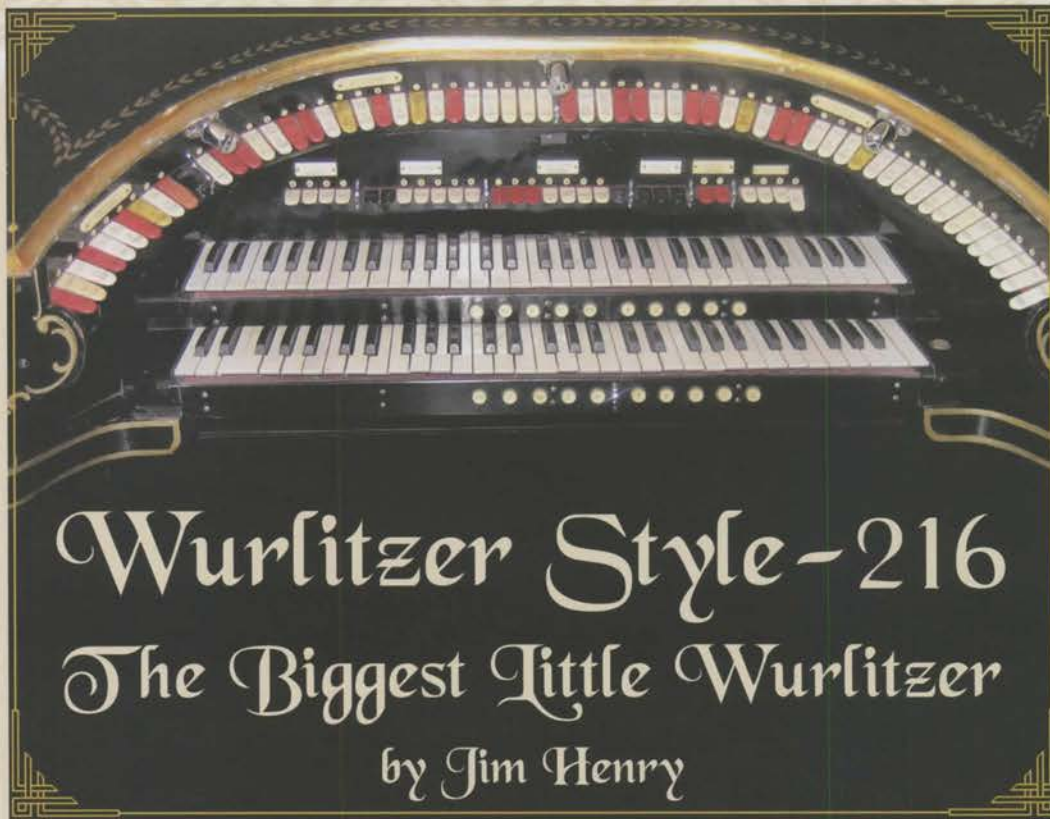
As these tireless members complete their terms, please join me in welcoming Don Near, Doug Powers, Michael Fellenzer, and Donna Parker to the Board of Directors. We are so fortunate for such fine members to commit to be a part of the leadership of ATOS. Michael Fellenzer with his appointment as our new Vice President decided to release his elected position as a Director to devote his full time as Vice President. I look forward to having Michael at my side through this first year and know well from his previous service to ATOS as our Executive Secretary for so many years that he will truly be a compliment, assistant and friend. With his decision to release his Director position, the Board of Directors voted to appoint Donna Parker to complete that three year term. Donna returns to the Board of Directors after a short vacation from previous service to ATOS and will definitely give us support not only as a talented organist but as a business leader. We welcome them with open arms as we continue to use their new talents and abilities for ATOS.

As we prepare for the second 50 years of ATOS, I am very pleased to state that we have kicked-off developing our pathway utilizing Strategic Planning concepts. Our initial start began in Tampa and facilitated by Russell Holmes. Russell did a tremendous job to getting us thinking and preparing plans which will be continued at our mid-year meeting in January 2007. Doug Powers has graciously accepted the Committee Chair for Strategic Planning and with his vast education and experience, we all look forward to the next session where we will roll up our sleeves and get to work preparing a documented plan to follow for improving and expanding our society. Additionally, I have challenged all of the Directors that we will improve our communications to our membership. This organization is not owned by just 13 people who comprise the Board of Directors but by all members and we need to improve our listening of what our membership needs truly are. Without this, we will not be as successful as the founding members in the second 50 years of this most fabulous organization.

In closing, I look forward to serving as your President and leading our society toward the preservation of these great instruments. It will certainly take all of us and not a select few to continue the work that was started by a small group in California some 50-years-ago.

Bob





# Wurlitzer Style-216

## The Biggest Little Wurlitzer

by Jim Henry

**E**ighty percent of the organs Wurlitzer produced had 2-manual or piano consoles. These little work-horses were the bread and butter for Wurlitzer and for the theatres where they toiled at their role of providing a soundtrack for silent films. Intended to accompany in the shadows rather than solo in the spotlight, the two consoles were often dark wood that literally disappeared in the corner of the orchestra pit.

These little Wurlitzers had as few as 3-ranks . . . typically a Flute, Salicional, and Vox Humana . . . or as many as 10-ranks in the biggest of the 2-manual instruments. These Mighty Mite Wurlitzers fit theatre spaces and budgets very nicely. They can also give us a glimpse into the business of running movie theatres during the silent film era. This is the story of the evolution of the 2/10 Wurlitzer Style-216 and the West Coast Theatre chain.

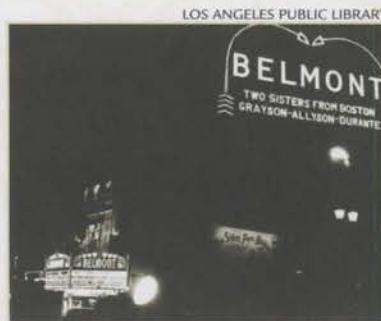
Throughout the 1920's, West Coast Theatres, a company operating under the aegis of William Fox of Fox Film Corporation, assembled a chain of movie theatres in many states and the construction of Fox theatres was rapidly taking place nationwide. The chain eventually grew to 305 theatres nationwide. This made West Coast Theatres an important customer for Wurlitzer.

The Southern California Division of West Coast Theatres included many large neighborhood houses seating between one and two-thousand people. The size of the theatres demanded a good-sized organ but the theatres also were built and operated with a close watch on expenses. A study of the Wurlitzer Opus lists reveals that the 2/10 Style-215

Wurlitzer was used exclusively by West Coast Theatres:

### Style-215 Wurlitzers

OPUS	THEATRE	CITY	YEAR
697	Bard's Hollywood	Hollywood, CA	1923 21SSP
711	California	Pomona, CA	1923
728	Dodson	San Pedro, CA	1923
757	Criterion	Santa Monica, CA	1923 21SSP
890	Carmel	Hollywood, CA	1924 21SSP
927	Highland	Highland Park, CA	1924
951	Quinlan	Beverly Hills, CA	1924
1013	West Coast	San Bernardino, CA	1925
1014	Mission	Monterey Park, CA	1925
1017	Bard's Colorado	Pasadena, CA	1925
1050	Alex	Glendale, CA	1925
1208	Uptown	Los Angeles, CA	1925
1214	Manchester	Los Angeles, CA	1925
1558	Mt. Baker	Bellingham, WA	1927



LA Fox Belmont, home of 216 Opus 1164.



LA Criterion, home of 215 Opus 757.



Further study also reveals that there appears to be no West Coast Theatre that received the more fully unified 2/10 Wurlitzer Style-H. The Style-H had a list price of \$22,500 Style-205, also a 2/10, had a list price of \$20,500. We can assume that the list price of a 215 would be similar to that of the 205 although the specification of the 205 seems to be unknown. Thus we conclude that saving about 10% on the cost of these organs was important to West Coast, and selling 14 organs was important enough to Wurlitzer that they would adjust the specification to reduce the cost by 10%.

Saving 10% on their organs undoubtedly made the West Coast accountants happy. The West Coast organists were probably less impressed by this. One organist in particular was not happy with the Style-215. Frank Lanterman was the organist at the Alex Theatre in Glendale, California. Frank felt the Style-215 lacked the "crack" to be satisfactory in the chain's new theatres under construction or in planning.

He developed a specification that replaced the Style-215's Kinura with an English Horn, and added couplers and a crescendo, features rarely found in 2-manual Wurlitzers, thus creating the Style-216. Hoping to sell West Coast something pricier, Wurlitzer at first balked at building the Style-216. When Robert-Morton expressed interest in filling the order, Wurlitzer gave in. Eventually, twelve Style-216 Wurlitzers were installed in West Coast Theatres:

#### Style-216 Wurlitzers

OPUS	THEATRE	CITY	YEAR
1142	Rialto	Pasadena, CA	1925
1149	California	Huntington Park, CA	1925
1164	Fox Belmont	Los Angeles, CA	1925
1220SP	Maclay	San Fernando, CA	1925 only 'special' opus
1276	Hippodrome	Taft, CA	1926
1294	Westlake	Los Angeles, CA	1926
1320	Senator	Oakland, CA	1926
1620	Tower	Los Angeles, CA	1927
	Los Angeles	Los Angeles, CA	1930 relocation
1636	California	San Diego, CA	1927
1850	California	San Bernardino, CA	1928
1973	Fox	Redlands, CA	1928
1998	Fox	Riverside, CA	1928



Frank Lanterman.

At least that is the way the story as told by Frank Lanterman has been passed along. Some who have heard the story find it odd that Wurlitzer, a company that seemingly made more special organs than standard models, would hesitate to make what was a relatively simple change in specification that used off-the-shelf parts. There is also some question about just how much credit Lanterman deserves for the specification.

My hypothesis is that Lanterman wanted the much more capable Style-216 which probably would have had a list price at least as high as the Style-H at something close to the same price as the Style-215. I will point out that the Lanterman family were very successful real estate speculators and that Frank Lanterman went on to a long and highly successful career as a California State Senator. We can guess that Lanterman was persuasive when he sat down at the bargaining table, because in 1925 West Coast began installing Style-216s rather than 215s when a 2/10 Wurlitzer was needed. The only Style-215 installed after 1925 went to the Mt. Baker Theatre in Bellingham, Washington in 1927. The Mt. Baker was a West Coast Theatre, but not in the Southern California Division.

While Lanterman is credited with replacing the 215's Kinura with the 216's Post Horn, this was not the first time a Post Horn was put on a 2-manual organ. Opus 433, a 210SP added a Post Horn, Kinura, and Marimba to make a 2/11 instrument. Opus 433 was installed in the Palace Grand Theatre in (drum roll) Glendale, California.

This early Glendale theatre was built by Henry C. Jensen, who would later build the more palatial Raymond Theatre

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Colorado, home of 215 Opus 1017.

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Glendale Palace grand, home of 210SP Opus 433, inspiration for 216.

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LA Tower Theatre, home of 216 Opus 1620, a few doors down from the Wurlitzer store.

LOS ANGELES PUBLIC LIBRARY



California in Huntington Park, home of 216 Opus 1149.



South Pasadena Rialto console.

JIM HENRY



in Pasadena. Construction of the neo-classical building began in August, 1914. After being operated by Jensen for several years, it was renamed the T D & L Theatre, operated by the Turner, Dahnken and Langley Company, which became the basis of the Fox-West Coast circuit. Undoubtedly Lanterman was familiar with Opus 433. The accompanying stoplist shows the stops of the 210 with the likely additions for Opus 433. The basis for the Style-216 specification is evident.

While couplers were certainly not a new idea, the addition of couplers to an instrument of this size may well be the addition that did the most for the versatility of the Style-216. A 2/10 organ with a single stoprail puts space for stops at a premium. The couplers make up for unification that has to be omitted due to lack of space. For example, while the Solo only provides three 16' stops, the Solo Subcoupler allows every rank to be used at the 16' pitch. Regardless of the influences, the resulting organ is one that many consider to be the most concert worthy 2-manual organ ever produced by Wurlitzer.

	STYLE	H	210	215	216
<b>PEDAL</b>					
16'	Tuba Profunda	X	X	X	X
16'	Bass	X	X	X	X
16'	Bourdon	X	X	X	X
8'	Harmonic Tuba	X	X	X	X
8'	Diaphonic Diapason	X	X	X	X
8'	Tibia Clausa	X	X	X	X
8'	Clarinet	X	X	X	X
8'	Cello	X	X	X	X
8'	Flute	X	X	X	X
4'	Octave	X	X	X	X
16'	Piano	X			
8'	Piano	X			
	Acc to Ped				*
	Bass Drum	X	X	X	X
	Kettle Drum	X	X	X	X
	Crash Cymbal	X	X	X	X
	Cymbal	X	X	X	X

3 Combination Toe Pistons

**ACCOMPANIMENT**

16'	Contra Viol (TC)	X	X	X	X
16'	Vox Humana (TC)	X			
8'	English Horn		O		X
8'	Harmonic Tuba	X	X	X	X
8'	Diaphonic Diapason	X	X	X	X
8'	Tibia Clausa	X	X	X	X
8'	Clarinet	X	X	X	X
8'	Kinura	X			
8'	Orchestral Oboe	X	X	X	X
8'	Viol d'Orchestre	X	X	X	X
8'	Viol Celeste (TC)	X	X	X	X
8'	Flute	X	X	X	X
8'	Vox Humana	X	X	X	X
4'	Piccolo	X			
4'	Octave Viol	X	X	X	X
4'	Octave Celeste	X	X	X	X
4'	Flute	X	X	X	X
4'	Vox Humana	X	X	X	X
2 2/3	Twelfth	X	X	X	X
2'	Piccolo	X	X	X	X
8'	Piano	X			
4'	Piano	X			
	Mandolin	X			
	Marimba		O	X	X
	Harp		O	X	X
	Chrysoglott	X	X	X	X
	Snare Drum	X	X	X	X
	Tambourine	X	X	X	X
	Castanets	X	X	X	X
	Chinese Block	X	X	X	X
	Tom Tom	X			X
	Octave				X
	Solo to Accompaniment				X

**Accomp Second Touch**

16'	Clarinet (TC)				X
8'	Harmonic Tuba	X	X	X	X
8'	Diaphonic Diapason	X			
8'	Clarinet	X	X	X	
4'	Piccolo				X
	Marimba				X
	Sleigh Bells		X		
	Cathedral Chimes	X			X
	Xylophone	X	X	X	
	Glockenspiel				X
	Triangle	X	X	X	X
	Solo to Accompaniment				X

10 Adjustable Combination Pistons



## SOLO

16'	Tuba Profunda	X	X	X	X
16'	Bass	X			
16'	Tibia Clausa (TC)	X			
16'	Contra Viol (TC)	X	X	X	X
16'	Bourdon	X	X	X	X
16'	Vox Humana (TC)				*
8'	English Horn		O		X
8'	Harmonic Tuba	X	X	X	X
8'	Diaphonic Diapason	X	X	X	X
8'	Tibia Clausa	X	X	X	X
8'	Clarinet	X	X	X	X
8'	Orchestral Oboe	X	X	X	X
8'	Kinura	X	O	X	
8'	Viol d'Orchestre	X	X	X	X
8'	Viol Celeste (TC)	X	X	X	X
8'	Flute	X	X	X	X
8'	Vox Humana	X	X	X	X
4'	Harmonic Clarion	X	X	X	X
4'	Octave	X	X	X	X
4'	Piccolo	X			X
4'	Octave Viol	X	X	X	X
4'	Octave Celeste	X	X	X	X
4'	Flute	X	X	X	X
4'	Vox Humana				*
2 2/3	Twelfth	X	X	X	X
2'	Fifteenth	X	X	X	X
2'	Piccolo	X	X	X	X
1 3/5	Tierce	X	X	X	X
16'	Piano	X			
8'	Piano	X			
4'	Piano	X			
	Marimba (re-it)		O	X	X
	Harp		O	X	X
	Cathedral Chimes	X	X	X	X
	Sleigh Bells	X	X	X	X
	Xylophone	X	X	X	X
	Glockenspiel	X	X	X	X
	Orchestra Bells (re-it)	X	X	X	X
	Chrysoglott	X	X	X	X
	Sub Octave				X
	Unison Off				X
	Octave				X

## Solo Second Touch

16'	Tuba Profunda	X	X	X	X
8'	Tibia Clausa	X			
8'	Clarinet	X	X	X	X

10 Adjustable Combination Pistons

## TREMULANTS

Main	X	X	X	X
Solo	X	X	X	X
Vox Humana	X		X	X
Tuba	X		X	X

O indicates a stop that may have been added to Opus 433, a 2/11 210SP

\* indicates stops that appear on later Style-216s with scroll tops

The most famous of the Style-216s is the very first one, Opus 1142. This instrument was installed in the Rialto Theatre in South Pasadena, California. After a restoration in the early 1960s by John Curry, George Wright held a series of monthly concerts on the 216 which packed the theatre's 1200 seats. (See "Memories of the Rialto" in the May/June 2005 issue on page 78.)

While the Style-216 was quite an advanced specification for its time, it is lacking in Tibia unification by modern standards. This was rectified in Opus 1142 by repurposing the Solo's 16' Bourdon, 2 2/3 Twelfth, 2' Piccolo, and 1 3/5 Tierce to control the Tibia rather than the Concert Flute. A 2-CD set of recordings made by Wright on the Rialto 216 remain available as a testament to the possibilities of this instrument in the hands of a master. (See the review of "Live at the Rialto" in the Jan/Feb 1998 issue, on page 31.)

The Rialto concerts came to an abrupt end when the Solo chamber was destroyed by fire. Thereafter the parts were dispersed. Plans are now being made for the renovation of the Rialto Theatre. The original Rialto console has been located and acquired by the group planning the renovation. No plans have yet been made as to how the console will be used.

The Hippodrome in Taft has the distinction of having the most sensational lore associated with it. Story has it that an organist was shot and killed one evening while at the organ. It seems the audience tended to consist of rowdy oil riggers. This rowdiness was made worse if someone was "in-the-tank." It seems the organ was so loud, it would drown-out the "conversations" prior to the show and thus the poor organist was shot. A fellow took his place and merely draped horse blankets over the swell shutters and "tamed" the organ—and did not follow in the footsteps of the previous Hippodrome organist. So perhaps Jesse Crawford's omission of a Post Horn "to protect the audience from the organist" also extends to protecting the organist from the audience.

Investigation reveals that the organist had not been shot, but was regularly clobbered with flying debris tossed by the rowdies. Not quite as dramatic but we are glad to report that the organist did not meet an untimely end. The replacement organist was Arthur Crowell, who was just 17 or 18 at the time he assumed his duties in Taft. He was suggested for the job by Frank Lanterman. It was not reported whether Lanterman made the suggestion out of liking or disliking for the boy.

The Hippodrome console was destroyed in a fire but the pipework survives with the main chest going to the Granada Theatre in Bakersfield, California. The solo chest is now part of a "composite" Style-216 installed in the Hanford Fox Theatre in Hanford, California thanks in part to contributions by Dr. Ruth Villemin Dresser. Fittingly the console is from Opus 433, the Style-210SP that was the likely inspiration for the Style-216.

Opus 1320 from the Senator Theatre in Oakland, California is intact and in storage. Reportedly this instrument





Historical exterior of California Theatre in San Bernardino, home of Opus 1850, the last original 216 installation.

will be restored and installed in the lobby of the recently restored San Jose Fox Theatre in San Jose, California.

The only Style-216 that remains in its original installation is Opus 1850 at the California Theatre in San Bernardino, California. The theatre was restored some years ago. The organ has been maintained but it now needs rebuilding. The California Theatre recently was transferred to the city's Redevelopment Agency and a group is being formed to oversee restoration of the organ.

While it is unfortunate that so many of the few Style-216s produced are gone, it is heartening that three survive. The Style-216 is a remarkable instrument that demonstrates the potential of a smaller theatre organ. It is surprising that an instrument produced in such small numbers and so geographically limited would have the impact and recognition that the Style-216 enjoys to this day.

CONTINUED ON PAGE 23



Opus 1850 console.

JIM HENRY



Wide chambers allow side by side chests.

JIM HENRY



String pipe that "wilted" in the non-cooled theatre.

PAUL KEALY



Opus 1850.



San Bernardino's California Theatre today.



California Theatre interior... Opus 1850 is there, but it is a dark wood console in a dark pit.



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**EDITOR Dale Baker**  
PO Box 51450  
Indianapolis, IN 46251-0450  
317/850-7184 • baker@atos.org

**PRESIDENT Bob Davidson**  
9448 117th Street  
Seminole, FL 33772-2715  
Voice/Fax 727/392-7518  
davidson@atos.org

**VICE-PRESIDENT Michael Fellenzer**  
6041 Garver Road  
Indianapolis, IN 46208-1516  
Voice/Fax 317/251-6940  
fellenzer@atos.org

**SECRETARY Jack Moelmann**  
PO Box 25165  
Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456  
moelmann@atos.org

**TREASURER Paul Van Der Molen**  
0 N. 468 Willow Road  
Wheaton, IL 60187-2934  
630/653-4986 • Fax 630/653-4987  
vandermolien@atos.org

**PAST PRESIDENT Fr. Gus Franklin**  
6508 Willow Springs Road  
Springfield, IL 62112-9500  
217/585-1770 • fax 217/585-0835  
franklin@atos.org

**JOURNAL ADVERTISING Jeff Weiler**  
1845 S. Michigan Avenue, #1905  
Chicago, IL 60616  
Voice/Fax 312/842-7475  
weiler@atos.org

**ATOS MARKETPLACE John Ledwon**  
28933 Wagon Road  
Agoura, CA 91301-2735  
Voice/Fax 818/889-8894  
ledwon@atos.org

**MEMBERSHIP/ EXECUTIVE SECRETARY Jim Merry**  
PO Box 5327  
Fullerton, CA 92838  
714/773-4354 • Fax 714/773-4829  
merry@atos.org

## JOURNAL STAFF

**EDITOR Dale Baker**

**CONTRIBUTING EDITOR Tom DeLay**

**PUBLISHER and PUBLICATIONS MANAGER Nelson Page**

**ADVERTISING Jeff Weiler**

## ASSOCIATE EDITORS

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## YOUTH REPRESENTATIVE TO THE BOARD

John Riestler  
2175 Spruce Avenue  
Des Plaines, IL 60018  
847/636-0906 • riestler@atos.org

## CORPORATE OFFICE

American Theatre Organ Society, Inc.  
5 Third Street, Suite 724  
San Francisco, CA 94103-3200

**DESIGN/PRODUCTION Birmingham Press**

**PRINTING Jostens Printing & Publishing**

**MAILING Corman's Mail Service**

## ATOS COMMITTEES & CHAIRPERSONS:

### AWARDS & RECOGNITION

Don Near  
9700 Chapman Avenue / Garden Grove, CA 92841  
714/544-1106 • Fax 714/539-5734 • near@atos.org

### ARCHIVE/LIBRARY

Jim Patak  
Rialto Square; 5 E. Van Buren Street, Suite 210  
Joliet, IL 60432  
708/562-8538 • patak@atos.org

### BYLAWS

Jelani Eddington  
1706 West Palamino Drive / Racine, WI 53402  
262/639-8788 • Fax 262/639-8242 • eddington@atos.org

### CHAPTER RELATIONS

Ed Mullins  
813 Grand Avenue / Billings, MT 59102  
406/259-5555 • mullins@atos.org

### CONVENTION PLANNING

Mike Kinerk  
2655 Pine Tree Drive / Miami Beach, FL 33140  
305/532-9000 • Fax 305/376-3679 • kinerk@atos.org

### EDUCATION AND ARCHIVAL LIAISON

Carlton Smith  
2175 N. Irwin Street / Indianapolis, IN 46219-2220  
317/356-1240 • Fax 317/322-9379 • smith@atos.org

### ELECTRONIC ORGANS (ETONES)

Jack Moelmann  
PO Box 25165 / Scott AFB, IL 62225-0165  
618/632-8455 • Fax 618/632-8456 • moelmann@atos.org

### ELECTRONIC THEATRE ORGAN COMPETITION

Bob Acker  
216 Glenwick Place / Allen, TX 75013  
972/727-5024 • acker@atos.org

### ENDOWMENT FUND

Michael Fellenzer  
6041 Garver Road / Indianapolis, IN 46208-1516  
Voice/Fax 317/251-6940 • fellenzer@atos.org

### HISTORIAN

Tom DeLay  
764 Saratoga Drive / Salinas, CA 93906  
831/443-5917 • Fax 831/443-5826 • delay@atos.org

### INNER-CITY YOUTH PROGRAM

Ed Mullins  
(see above at Chapter Relations)

### MENTOR PROGRAM

Dan Bellomy  
(see above at ATOS International News)

### NOMINATIONS – BOARD ELECTIONS

Bob Miloche  
80 Maywood Avenue / Maywood, NJ 07607  
201/843-0083 • Fax 201/854-1477 • miloche@atos.org

### ORGANIST SCHOLARSHIPS

Doug Powers  
3323 Belvoir Blvd. / Beachwood, OH 44122  
216/283-8080 • Fax 440/338-5651

### PUBLIC RELATIONS

Donna Parker  
PO Box 6103 / Aloha, OR 97007-0103  
503/642-7009 • Fax 503/530-8610 • parker@atos.org

### PUBLICATIONS REVIEW

Nelson Page, Galaxy Theatres  
PO Box 366 / Teaneck, NJ 07666  
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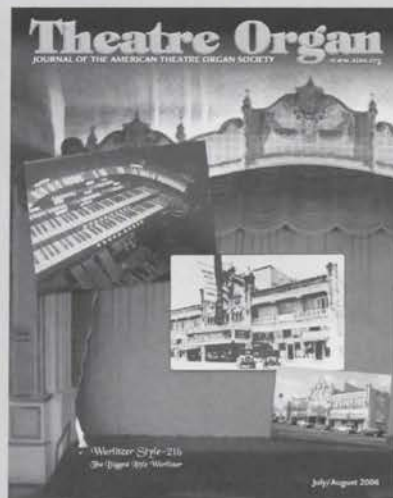
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*Wurlitzer Style-216 shown with California Theatre vintage exterior and current day exterior/interior.*

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## Notices

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

**TO Installation Research Project** . . . . . p. 51

**Technical Assistance Program** . . . . . p. 74

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# Members' Forum\*

Dear Editor,

Has any organist ever recorded the 12 tuned Tympani in the Wurlitzer organs that had them? The 36-ranks at Shea's Buffalo have such drums.

Are there any Mortons with the Violin real string stop in existence, and recordings of them?

Kilgen made several small organs with the Mills Violano. I understand there is one in the Detroit area?

Could we please see more articles about the Pages, Kilgens, Bartons, Möllers, Marr & Colton organs? We see plenty about the Wurlitzers. But how about more of the others; Wicks, Skinner, made theatre organs and how about Estey? What became of the New York Capitol Estey? Kimball, etc?

Oh, the "tide" here in Boston looks like its coming in again....sh-sh-sh!!

Sincerely yours,  
Robert Legon  
Malden, Massachusetts

Dear Editor:

Are there any articles or is there any information about the Möller organ located in the Schurz High School at 3601 Milwaukee Avenue in Chicago, Illinois?

Thank you for your help.

Warren Kostelny  
Mt. Prospect, Illinois



## Welcome New ATOS Members!

Douglas Barry, Sarasota, FL  
Richard A. Bartlett, Bolton, MA  
Clifford Wayne Batten, Plantation, FL  
Alexis Cabral, La Mesa, CA  
Gerald F. Clark, Sidmouth, Devon,  
United Kingdom  
Ward Cook, Tamps, FL  
Larry E. DePasquale, Massillon, OH  
William Diggs, Yonkers, NY  
Bill Faircloth, Lakeland, FL  
Joseph Gregorich, Pueblo, CO

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Dennis D. Smith, Belleville, IL  
Allan Vella, Atlanta, GA  
Norman Wade, Missoula, MT  
Larry Young, Kent, OH



# Editor's Notebook

## "The Song Has Ended, but the Melody Lingers On"

Ralph Beaudry has retired as Associate Editor, the reviewer for Audio, Video and Books for THEATRE ORGAN for many years. Throughout the past three years we've come to know him well, and it has been a pleasure working with him. "Uncle Ralph," a one of a kind gentleman, is a fountain of knowledge. His love for ATOS, the theatre organ, theatre and cinema, books, and life is abundant. This is a man that has contributed to ATOS and THEATRE ORGAN more than people realize.

Our thanks go to you Ralph. Enjoy the rest. You deserve it!

A big thank you goes to Associate Editor and Pipe Organ Workshop author Bill Irwin for providing us with his wonderful contributions over the past three years. As Bill also retires, he too deserves a standing ovation. I gave Bill a formidable challenge . . . to provide readers with substantive material for beginning, intermediate, and advance level organists and, in addition to illustrations and music examples, to provide complete pieces of music in each issue. Bill accepted this challenge, stepped up to the plate and hit home runs with each issue. Bill made a significant contribution as an educator, associate editor and friend to ATOS. Thank you Bill!

Having been your editor for the past three years, it is now the time for me to retire and to hand over the responsibility of this position to a new editor. During the 51-year history of our organization, there have been only ten editors of our magazine, and it has been a great privilege and honor to be one of that small dedicated group.

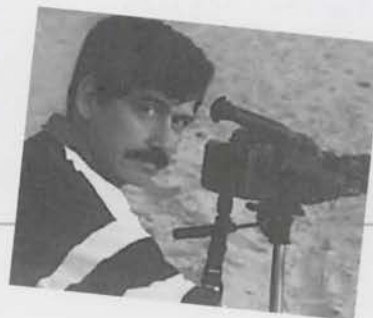
A special thank you goes to Associate Editor Steve Levin for his valued contributions, and also to our historian Tom DeLay for his contributions and assistance. Additionally, I wish to thank our production and distribution personnel: Chris Stell of Birmingham Press, Orvie and Kama Corman of Corman Mail Service, and Jostens's Printing. Thank you to Bob Maney, our former publisher, and to Nelson Page our current publisher and publications manager, Allan France for his photography and coverage of our conventions, and to the many editorial contributors and chapter correspondence for their worthwhile contributions. Also, as Harry Heth retires as Editor of International News, we send our best wishes. His many years of dedication and service to ATOS will long be remembered! Thanks Harry! Finally, for her tremendous enthusiasm, dedication to ATOS and THEATRE ORGAN and for her valuable assistance with the publication of each issue, a heartfelt thank you to my wife Jody.

It is gratifying to know, based on your feedback, that I have been able to make a positive impact in this position, and that my contributions were worthwhile. Thanks for your support, contributions, input, help and encouragement throughout the past three years. It has been a pleasure to have met and worked with many of you from around the world. Many valued friendships have developed over the years in ATOS, each one special, and they will continue long past my time as your Editor.

Thank you, members of ATOS and readers of THEATRE ORGAN. Goodbye, good luck and best wishes to you all.

Thanks for the memories,

*Dale*





# Pop Organ Workshop

By Bill Irwin



## THEATRE ORGAN

### STYLES & TECHNIQUES

- *Traditional organ arrangement of Joseph Haydn's "National Hymn Of The German Republic"*
- *An overview of Modes (Classical Scales)*
- *Novelty Solo "In A Mode Mood"*
- *Questions & Answers: Chord Substitution*

### Keeping Some Promises

In this session, there is something here for almost everyone. Traditional readers, chord players and modern keyboard harmony students (moderate to advanced level) will all, hopefully, find interesting material. I've included my arrangement of the adoption of a classic piece composed by Joseph Haydn, (re-titled "National Hymn of the German Republic")... a brief explanation of Modes... an original tune, "In A Mode Mood," to illustrate the use of Modes in a novelty Jazz setting... and finally, a simple way to use Chord Substitution to enhance an original minor chord, especially, when a major chord is followed by a minor chord, played on the same Root.

Thank you to all the readers who have contacted me to discuss the material in my articles, and to ask questions and make requests. I appreciate your involvement, requests, criticism and many suggestions. It's nice to know that there are so many interested readers at the other end of the "pipe-line."

### "National Hymn Of The German Republic" by Joseph Haydn

In the March/April '06 session, I related the pickpocket "saga" in Germany involving my wallet.

I had promised "my hero" that I would include two requested arrangements. Keeping that promise, here is the second tune. I hope you'll find this "change of pace" arrangement both interesting and somewhat of a challenge.

### Registration & Counting On Three Staves

This is my adaptation of the original "hymnal format." Registration is always a personal choice. I have used an 8' ensemble on both Upper and Lower Manuals, with both 8' and 4' Strings on the Upper Manual to make it slightly more brilliant than the Lower Manual, where I used Strings 8' and Brass 8' for a solemn effect. I use both 16' and 8' in the Pedals with a "stringy" edge to define the Bass line, especially in the moving parts. Hold Bass Pedal notes for full value. Counting is extremely important, as the natural phrasing is surprisingly different. At least it was to me.

There are three basic registrations... Both Hands Upper, Both Hands Lower and Right Hand Upper with Left Hand Lower. Designed for 2-manual organs, if you have three or more manuals, you may wish to use an additional Manual, played with the Right Hand, to introduce extra 'color' to the basic Registration.

To readers who have commented on my use of both two and three staves in my arrangements... both tradition and the registers in which the notes are played with the Left Hand, indicated that it was necessary to use three staves. Fingering is optional and should be worked out and notated during your initial practice. Note: A special "Thank you" to Pat Stacy in the UK, for her easy-to-read engraving work.



# National Hymn Of The German Republic

by Joseph Haydn

Arr. by Bill Irwin

MOD. SLOW

The musical score is arranged in three systems, each with three staves. The top staff is the upper manual, the middle staff is the lower manual, and the bottom staff is the bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'MOD. SLOW'. The first system includes a dynamic marking of *mp* and the word 'UPPER' above the first staff. The second system includes the word 'LOWER' above the second staff. The third system includes 'UPPER' above the first staff and 'f LOWER' above the second staff. The music consists of chords and melodic lines in the upper and lower manuals, with a steady bass line.

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UPPER  
*ff*

LOWER  
*mf*

*Rit*  
(FADE TO END)



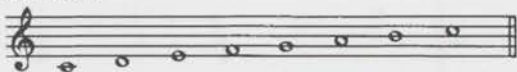
## In The Mood For Modes?

The history of Modes, and their development and usage, is much too lengthy and academic to be included in my limited space. I found a brief background of the Modes in the first paragraph of a lengthy explanation of the Modes in *The Concise Oxford Dictionary of Music*. It is as follows:

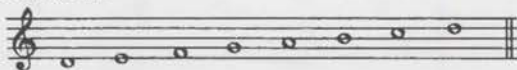
*"That form of scale called "the Modes" ... dominated European music for 1,100 years (say A.D. 400 to A.D. 1500), strongly influenced other composers for another hundred years (say to A.D. 1600), and has since reappeared, from time to time, in the work of some composers, especially in the present century. Throughout that total period of 1,500 years, the plainsong of the Church, which is entirely "modal", has continued to accustom the ears of fresh generations to the melodic effect of the Modes."*

Although there has been some controversy regarding the number of different Modes and the naming of the various Modes, it is now generally accepted that there are seven basic Modes with the following names:

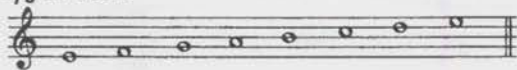
### The Ionian Scale



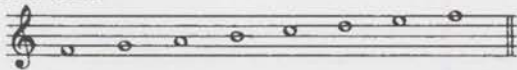
### The Dorina Scale



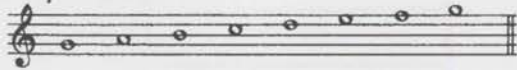
### The Phrygian Scale



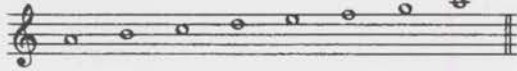
### The Lydian Scale



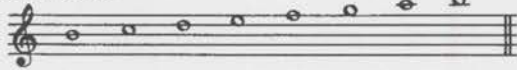
### The Mixo-Lydian Scale



### The Aeolian Scale



### The Locrian Scale



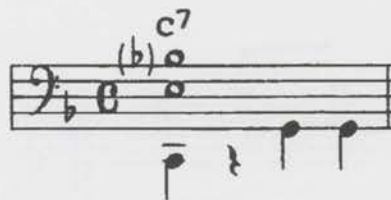
The "mental hook" that I use to remember the Modes in order, uses the first letter from each name as follows:  
**L** - **D**on't - **P**lay - **L**ike - **M**y - **A**unt - **L**oky.

## "In A Mode Mood"

It seems that most college Jazz classes introduce the Modes to the students as one of the basics for their Jazz studies. I offer you an original novelty jazz tune that was influenced by playing around with the Modes. The theme is built around what might be called a "modified" Phrygian Scale. All chord symbols are spelled out (L. to R.) somewhere on the sheet, and I suggest you use the indicated spelling.

Three suggested rhythm accompaniments are: (1) Hold the L.H. chords and pedal two beats per measure, 1st and 3rd beats with the Root and 5th steps of the chords. (2) Use the conventional "Oom-Pah" (Pedal, Chord, Pedal, Chord). (3) Hold the L.H. chords and use a Beguine Pedal Patter, i.e.

Pedal 1st, 3rd and 4th beats, using the Root and 5th steps, or a variation, syncopating the alternate pedal, playing it ahead of the 3rd beat.



OR



*Bass Pedal Variation.*

## Playing Hints

Be sure to play the even eighth notes evenly. Playing them incorrectly ("long, short") will spoil the flow of the melody. Always try the indicated fingering before you casually use any other fingering while you are learning a piece. The 1/16 triplets are three notes played evenly in one half of a beat. Use the suggested chord spellings shown over the chord symbols to avoid "non-chordal" clash.







# Questions & Answers

**Q** The Students ask . . .

Please explain the term Chord Substitution and show a specific example.

**A** Bill:

Quoting from my volume *Chord Substitution Magic in the Magic Study Series for the Popular Organist...* "Chord Substitution can be defined as (1) the act of altering the steps of the indicated chords, (2) using entirely different but related chords in place of the original chords, or (3) simply using additional chords in the Accompaniment."

I strongly recommend that, before you experiment with Chord Substitution, you learn to perform accompanying chords in all inversions, learning to voice acc. Chords to avoid clashing with melody notes and finally, be able to recognize when an indicated chord symbol is not entirely correct. Learn to recognize when the melody note is not a part of the

indicated chord so that you can alter or completely change the acc. Chord to fit the melody note.

*Rule: When a simple Minor chord is indicated and is correct, you can generally substitute the Ninth Chord built on the Root a fourth interval higher than the original Root. Ex: C minor, substitute F9.*

Change the original acc. Minor chord to a Minor 6th chord (add the 6th step of the scale) and you will be playing the Ninth chord a fourth interval higher. Simply play the new Root in the Bass. In the first example in the illustration "Chord Substitution", you will play the C minor chord, add the 6th step of the C scale, the "A" and change the Root "C" to the new Root "F." You are now playing the substituted chord of F9th. It is particularly effective when a Major chord changes to a Minor chord on the same Root. In the tune "Stardust", in the key of C . . . after the three note pick-up, the melody is played against an F major chord., which changes into F Minor. As shown in the illustration, change Fm to Fm6 by adding the

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 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT  
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(ORIG.) R.H. Cmi (SUB.) Cmi6 (ORIG.) F9 (SUB.) Gmi (ORIG.) Gmi6 (SUB.) C9

(ORIG.) Fmi (SUB.) Fmi6 (ORIG.) Bb9 (SUB.) Emi (ORIG.) Emi6 (SUB.) A9

Pedal

note "D" and Play the Root of Bb9 in the Bass Pedal. Now please examine the illustration, and look through your Lead Sheets or Fake Book for places to use the "Minor to Ninth Chord substitution.

By now, most readers know that, following this issue, Dale Baker is retiring from his position as Editor of THEATRE ORGAN magazine. His dedication to producing a fine magazine, his ability to create interesting presentations, to include interesting material, and his openness to new ideas gave great impetus to the popularity of THEATRE ORGAN. I have appreciated his support, encouragement and his generosity with his time and knowledge. Both readers and contributors have benefited from his work. I appreciate having had the opportunity, with my workshops, to bring both education and organ arrangements to the magazine, unique in its history. It appears that this will be my last Pop Organ Workshop article in THEATRE ORGAN. With the next issue, we

will have a new Editor and, without communication of his desire to continue my articles, I must assume that he has other plans for the publication. I've enjoyed our Sessions together. Thanks to you, my readers, for your acceptance, praise and participation. Your questions and communications are always welcome. E-Mail: [Irwin@atos.org](mailto:Irwin@atos.org) or: [BillIrwinATOS@cox.net](mailto:BillIrwinATOS@cox.net) Letters: 7864 E. Natal Ave., Mesa, AZ 85209.

'Bye now,

Bill



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# An Acre of Seats in a Palace of Splendor

By Steve Levin, Associate Editor

## FISHER

**Detroit, Michigan**

**Opened: November 11, 1928**

**Architect: Gaven & Mayger**

**Capacity: 2715**

**Organ: Wurlitzer 4/34 Special, Op. 1953**

Until “modernism,” in one form or another, became the rage, the majority of architects looked to the past for their models, although few did so with quite the élan of the movie palace designers. Styles derived from Europe were by far the most common; theatres inspired by Pre-Columbian American architecture were the rarest, and the Fisher was their greatest monument: a bit of the Mayan Empire recreated in the Motor City.

Despite its size and quality, the Fisher was not a downtown theatre: it was a part of the Fisher Building, a spectacular Art Deco structure in a new commercial district several miles from the center of town. As built, the Fisher Building accounts for less than half of the huge complex envisioned by architect Albert Kahn but never completed as planned. Nevertheless, it is sometimes called “Detroit’s largest art object.”

The Fisher operated mainly as a second run house until closing on the last day of 1959. It reopened as a legitimate theatre on October 2, 1961, with its interior totally transformed. Given the very low priority accorded to historic preservation in those days, it is no surprise

that not a scrap of the original interior survived, save for a few artifacts enshrined on the mezzanine. Ironically, its “Haute Jackie Kennedy” appearance makes the Fisher look more dated today than it would if the original design had been retained.

Opus 1953 is an organ which truly deserves the ‘Special’ designation: there was never one like it. With its rare ranks, unusual pressure scheme and console layout, it stands alone. When George Orbits was able to acquire it in 1961 he and others created the Detroit Theatre Organ Club and installed the organ in the Iris Theatre, in four chambers at the rear. Shortly thereafter, the club acquired the Senate Theatre; the organ was moved again and installed in six chambers at the front of the house, where it remains to this day. For over four decades the Fisher organ has been a mainstay on the concert and recording circuit.

*(Thanks to Jim Luzenski for his research on the Fisher. For more on the building and theatre, and many more photographs, see THSA Annual No. 31.)*





*The line of patrons awaiting the theatre's opening illustrate the heroic scale of the Fisher Building. The 'unbuilt' portion would have included a second, somewhat smaller, theatre.*

*The console in one of its later homes. Many of Wurlitzer's ornate consoles site. This is not one of them: it left North Tonawanda just as you see it here. The stop keys for each manual are segregated by chamber: note the small rectangular tags above the various groups.*









*Same space, different place.  
The 1961 scheme is not a  
veneer applied over the original:  
the 1928 plasterwork was  
entirely removed. In the view  
of the original auditorium, note  
how well the plaster masons  
were able to simulate roughly  
cut stone blocks. The dome  
was four tiers high.*





# Closing Chord



## IRVING C. LIGHT

1920 - 2006

On January 22, the North Texas Chapter lost one of its' staunchest supporters, Irving C. Light. He had been in failing health for some time and finally succumbed to his illness. He will be missed by all that had the privilege of becoming his friend... which everyone was.

Irving was born into a theatrical family. His father had been a pianist in the theatre, and his mother was a vocalist. His older brother was raised backstage. By the time that Irving was born, they had retired from the theatre. Even so, he did develop a love and talent for music.

Irving served in the Army during WW II. He received the Purple Heart for wounds received during the fighting in France. After the war, he attended college and received a degree in engineering. He joined IBM after graduating and stayed with them as an engineer until he retired. He was a faithful devotee to his wife Ruth for 56 years.

Irving and Ruth's home was shared for many years with various organ club activities. During the first rebuild and installation of the chapters 3/8 Robert-Morton, they opened their home twice weekly to members working on the various components of the organ. E.M. Johnson, one of the original members of NTC, reported that rebuilding regulators were one of Irving's specialties. Whenever there was a work session for the organ, you could depend on Irving being there to help. He was also instrumental in forging the first contract between the Lakewood Theatre and the NTC for access to and utilization of the chapter's organ.

Irving and Ruth were members of the North Texas Chapter, the Garden State Chapter, the Los Angeles Chapter as well as the Dallas Organ Society. Irving served the North Texas Chapter as President in 1983, 1984, 1994 and 1995. He was the North Texas Chapter Correspondent to THEATRE ORGAN since the 1980s. He was the unofficial photographer of chapter activities as well. His last contribution to THEATRE ORGAN was in the Jan/Feb 2006 issue.

Irving had a smile for everyone. He extended his hand to everyone, and his word of honor was unquestioned. He was always welcome and attended most chapter meetings, committee meetings and chapter functions. He is already sorely missed.

## IRV EILERS

1917 - 2006

LATOS members and friends were shocked and saddened by the sudden death of long-time member Irv Eilers on April 11, 2006. He was 89-years-old. Irv served many terms on the

LATOS Board of Directors and was the Program Director for a number of years. In the 1990s, in recognition of his long and valuable service, LATOS awarded him the status of Honorary Lifetime Member. Irv was also a member of ATOS and rarely missed an annual convention.

Mr. Eilers was born in Gladbrook, Iowa, where he ran a radio store and also was projectionist at the local theatre. He moved to Los Angeles during World War II and worked in the



defense industry. He moved back to Gladstone after the war and opened a television repair store, but in 1956 he returned to Los Angeles for good... a move that he often referred to as his "second coming." Skilled in electronics, Irv developed an interest in electronic organs and worked for Artisan Organs, a company which made do-it-yourself organ kits. His duties included going out and correcting errors on organs that did not

work properly. In the years before his retirement he worked for Glendale Music Company repairing organs and tuning pianos.

As an avid fan of player pianos, Irv was a member of AMICA (American Musical Instrument Collectors Association). He had three 'grands' and an upright in his home and many player piano rolls. He also had an extensive collection of sheet music from the 1920s and 1930s. Irv was a frequent source for some of the novelty numbers that many of the current theatre organists play in their concerts today. On occasion, artists would play some obscure tune and turn and tell the audience that they did not know the name of the tune or the composer and Irv would immediately supply the answer from the audience.

Irv had many good friends and always had a pleasant smile, a ready wit, and a hearty laugh. He was always very encouraging to artists, especially those just getting started in professional theatre organ performance, giving them ideas and music. A person could always call Irv for information on artists, past and present and an opinion about their abilities and suitability for a particular venue.

Irv will be missed and remembered!

*The Los Angeles Theatre Organ Society is accepting contributions in memory of Irv Eilers for the Organ Fund for completion of the Crotty Organ in the South Pasadena High School Auditorium. Make checks to: "Irv Eilers Memorial," and mail to: PO Box 1913, Glendale CA 91209.*

*Thanks to Donn Linton, Char Hopwood, and Tony Wilson for their contributions to this tribute.*

Wayne Flottman





## Internet Extends Reach of Theatre Organs

By Jim Henry

The Wurlitzer Style-216 is now played by thousands of organists worldwide thanks to personal computers and the Internet. Originally represented by only 12 instruments in the State of California, the Style-216 has become an ambassador for theatre organs everywhere. This remarkable leap of exposure for the Style-216 is the result of a virtual organ computer program that I wrote called the Miditzer.

Garden variety personal computers now have the capability to recreate sounds with surprising fidelity. A number of organ enthusiasts have used this to create what are called "virtual organs." While virtual organs do have some similarity to modern digital electronic organs, what sets them apart is that they are stand alone computer programs that do not rely on a specific physical console. Virtual organs can be played by MIDI keyboards connected in a wide variety of console configurations.

The most obvious use of a virtual organ is to build a home brew organ. Many enthusiasts have done that using everything from stacks of inexpensive MIDI keyboards found at garage sales to old organ consoles of all sorts retrofitted with electronics to provide MIDI output. But to see virtual organs only as the core of homemade organs is to miss a major opportunity to increase the awareness and appreciation of theatre organs.

A very significant challenge to an increased appreciation of theatre organs is that they are part of the building they are in. One cannot really experience a theatre pipe organ without making the effort to go to it. Even when you do, most people are only going to see the console and hear someone else play the instrument. This keeps theatre organs "behind the velvet ropes."

I am a member of the volunteer crew that maintains the Los Angeles Orpheum Theatre's Style-240 Wurlitzer. As part of my duties I meet and greet the audience at the console when the organ is used. While no one has been bold enough to reach out and play a note, I can sense that a lot of people would like to. How often have you heard someone plunk out a note or two as they pass a piano in a public place? If pianos create that sort of desire to be touched, just imagine the desire a theatre organ creates! Because of this, I resolved to make the Miditzer highly accessible. I wanted everyone who wanted to touch a theatre organ to have that chance, even if only virtually.

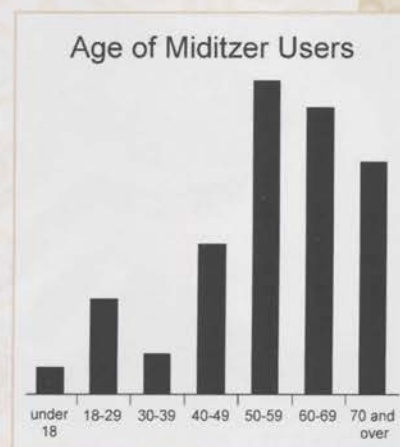
The Internet has given us a dramatic new medium of communication. Not only can we reach people around the globe, 24 x 7, and on demand, but we can communicate in ways not possible in any other medium. The Miditzer takes advantage of this with a website, [www.VirtualOrgan.com](http://www.VirtualOrgan.com), which provides a free download of the virtual Style-216 as well as information about theatre organs including links to on-line articles about theatre organs that appear in the mainstream media.

It is difficult to comprehend the sheer magnitude of the Internet and your ability to reach a worldwide audience. Here are some statistics on the VirtualOrgan website for the month of May. There were 17,753 visitors, and average of 600 per day. Some visitors were probably repeat visitors but there were visits from 4,767 unique addresses which suggests that we had at least that many different visitors. To put that in perspective, the number of people who viewed the VirtualOrgan website in one month is almost equal to the entire ATOS membership!

Not surprisingly the big three for the location of our visitors are the United States, the United Kingdom, and Australia. But there are some surprises in the list of the top 50 countries represented. There are countries that I am pretty sure never had a theatre organ within their borders: #9 Belarus with 78 visitors, #14 Brazil with 48 visitors, and #22 China with 22 visitors, for example.

Another measure of the size of this on-line community of theatre organ enthusiasts is an email list of over 1,900 subscribers to the *Miditzer Newsletter*. An on-line Forum provides a "club house" where Miditzer users can exchange ideas, snapshots, samples of their music, or anything else of interest to their fellow enthusiasts. This lively community now has 426 members.

To gauge what effect all this is having on the understanding and appreciation of theatre pipe organs I conducted an informal survey of Miditzer users. Based on a single request for participants posted in the





Midtizer Forum, 84 people completed an on-line survey. Matching the experience with website visitors, 60% of the respondents were from the United States, 17% from the U.K., and 8% from Australia, accounting for 85% of the respondents. All the respondents were men. I know there are women who play the Midtizer but, for whatever reason, it is overwhelmingly men who take an interest.

Participants were asked about changes in their organ playing. Before using the Midtizer, 69% played daily or weekly. After they started using the Midtizer, that increased to 78% playing daily or weekly. Daily playing increased from 34% to 51%. Interestingly 4 respondents were not playing an organ of any type before using the Midtizer. After they started using the Midtizer, one was playing on an occasional basis and two were playing daily! The two who are now playing daily commented that they had an interest in theatre organs years ago but had drifted away.

The Midtizer give people access to a theatre organ experience that can kindle or rekindle their interest. Having belonged to the Detroit Theatre Organ Society for many years and then moving out of the area I had lost all touch with any TO information. When I found Midtizer all of that changed for me. Pastor Clyde Niles near Traverse City, Michigan writes, "Having belonged to the Detroit Theatre Organ Society for many years and then moving out of the area I had lost all touch with any TO information. When I found Midtizer all of that changed for me. The area I am in is empty of TO people (as far as I know) so Midtizer and its forum has been an enormous boost for me!!" Russ Ashworth tells his story of a rekindled interest elsewhere in this issue.

ATOS membership amongst the respondents jumped almost 30% after they started using the Midtizer. Nonetheless only 41% of the respondents are ATOS members. I see two lessons here.

The first lesson is that hands-on experiences like the Midtizer give people the motivation to become more involved with theatre organs by joining ATOS. Bill Arlington from Washington commented, "I believe the Midtizer will have a very great effect on ATOS future membership, it is the kind of a friend that the TPO has needed for a long time."

The second lesson is that there are a large number of people who are interested in theatre organs who are not members of ATOS. Those who are interested in increasing membership should consider what they can do to attract those who already have an interest in theatre organs. Rick Whatson of Brisbane, Queensland, Australia writes, "Midtizer has brought an impossible dream into my own home with minimal cost. The sound and function is astounding and thrills me to my inner soul. The fact that it can be portable is also remarkable. It has inspired me to make contact with the local Theatre Organ Society and I look forward to joining and meeting other people with the same interests."

The Midtizer has demonstrated that the theatre organ experience can be brought to people who might not otherwise experience what theatre organs are all about. Colin Johnson of Melbourne, Australia writes, "Although with a church pipe organ background, and years of listening to theatre organ, (I) have never touched a TPO keyboard. The Midtizer articles, software and hands-on midi control of home PC has taught more about a 2-manual organ than anything else."

A surprising result of the survey was the age of the respondents. Not surprisingly, about two-thirds of the respondents were over 40. The surprise is best seen in a bar chart of the age distribution. Just over 8% of the respondents were in the 18 to 29-year-old group. As seen in the bar chart this represents a second peak in the age distribution. There is a second generation of theatre organ enthusiasts! A generation to be encouraged and supported so their numbers

JIM HENRY



Pat Mower tries the Midtizer.

JIM HENRY



Young Organist of the Year, David Gray, tries the Midtizer at the 2005 Convention.



grow. One comment submitted in the survey mentioned interest by a group of 18-year-old rock musicians.

Perhaps the most gratifying result of all was the response to the final two questions on the survey, "Has your use of the Miditzer: Increased your appreciation of theatre organs? Increased your understanding of theatre organs?" 90% gave an affirmative answer and nearly two-thirds answered, "A lot!"

## Using Silent Film to Reacquaint Audiences with the Theatre Organ Sound

By Ben Model

On the evening of April 20th this year, I took my seat in the Museum of Modern Art's Titus Theatre in New York City as accompanist for the opening night of Rediscovering Roscoe: the Careers of "Fatty" Arbuckle. This was a two-month retrospective I co-organized at MoMA (I've been one of their regular silent film accompanists for over 20 years), and I was scheduled to play for more than half the 24 shows in the series. What was different, and special, about this series for me was that I would be using the Miditzer to accompany the films. This would be the first time a NYC film audience would be hearing the theatre organ sound for silent movies on a regular basis since the late 1980s.

Bringing an authentic silent film experience to audiences that don't readily have access to it has become a major part of what I do over the last several years. In addition to being booked by MoMA and playing for the films that have been programmed, I produce The Silent Clowns Film Series in Manhattan's Upper West Side. I also hire myself out to museums, schools, universities, churches and libraries around the Northeast doing silent film shows, with live accompaniment by me. Frequently, these shows involve film historian Bruce Lawton, my friend and creative partner in the Silent Clowns series, who brings his projectors and films, and who introduces the shows with me. I've found a way to make the silent movie experience portable.

One of the things I enjoy about doing silent film shows outside of NYC is that, because of my work, people have the opportunity to see—and experience—silent films. Walter Kerr, author of *The Silent Clowns* (Knopf, 1974) told me that when it came to silent movies, especially the comedies, he felt like a missionary; Kerr showed me silent films when I was growing up and I feel like I'm carrying on this tradition. With the addition of the Miditzer to my road shows I feel like I'm really bringing audiences not only silent films, but the complete movie palace experience. It may be a virtual

My experience with the Miditzer has shown me that interest in theatre organs is very much alive around the world. We owe it to the future of these wonderful and remarkable musical instruments to explore all the tools at our disposal to increase the accessibility of the theatre organ. When we give people access, the theatre organ itself will find new fans.

theatre organ, but this way people who have never heard a Wurlitzer are getting a taste of the real thing, instead of hearing a piano.

Until about a year ago, this was only possible for me on piano. I'd always wanted to include the theatre organ sound in these shows and at MoMA. Lee Erwin was my friend and mentor in silent film accompaniment from the time I began playing for films, and I learned from him and from other research that the TPO was as common a sound in theatres in the '20s as was a solo piano, perhaps even more so. The question remained how to make a theatre organ as portable as a pair of 16mm projectors.

Lee had devised his own ersatz theatre organ out of five analog and digital synths plus a full-size pedal unit custom-wired to an old Moog, but it was something that resided in his apartment. I devised a similar, somewhat portable "synth-organ" a few years ago (two keyboards, a rack unit and 'jerry-rigged' pedals from an old B3) and did a weekend of shows with it at MoMA, as well as a couple of programs at the Silent Clowns, in 2003. In 2004 at MoMA I accompanied a marathon show of a 10-chapter serial on a digital Allen C19. The audience response was always positive, and people really enjoyed the fuller, richer sound (being accustomed to hearing solo piano). But these were specialty events. Besides, the "synth-organ" I'd come up with was cumbersome (requiring at least 2 pals to assist with the schlep).



Ben Model accompanies with Miditzer.



My quest for a digital instrument that was portable and had the genuine theatre organ sound was fulfilled when I was introduced to the Miditzer virtual theatre organ. The Miditzer allows me to recreate a Wurlitzer Style-216 organ with standard MIDI keyboards and a (notebook) PC.

While a standard Miditzer set-up involves two keyboards and a pedal unit, I figured out that I could make this work on a single keyboard plus pedals. There are a number of affordable keyboards (the kind with built-in speakers) that allow you to split the keyboard in half so you can accompa-



*A portable TO in NYC.*

ny yourself...as if you had a two-manual organ. The MIDI output of the keyboard split is on two channels, usually 1 and 2 or 1 and 3. By adjusting the right hand of the split to 8vb and the left hand to 8va (or octave -1 and +1 in the keyboard's language) and saving this "registration" on the keyboard, I have a 2-

manual organ. I use a 76-note keyboard, even though it poses a slight handicap (losing the bottom octave in the RH manual and the top one in the LH), because the 76-note keyboard weighs 18 pounds and fits into the trunk of a car (or NYC taxi). For the Miditzer program itself, I've either used a laptop or the venue's own PC, bringing the program and my saved registrations on a flash drive. The physical set-up of keyboard, MIDI pedal unit, stand, expression pedal and cables takes about 15-minutes or less.

While this may sound like a collapsible "spinet" in terms of hardware, it's still a more than adequate instrument for accompanying films. [There are tricks to getting around the shorter manuals, such as having two identical registrations with one piston having the 'unison off' plus either the 'sub' or 'octave' tabs on.] The 216 has more ranks than a typical theatre organ of the mid-to-late-twenties, and the ones it has do represent the instrumentation of a real orchestra. Film accompaniment is about creating simple underscoring; the more busy and complicated (or recognizable) the music is the more it risks calling attention to itself. It's different from a concert use of the theatre organ, where the instrument and what it can do is showcased. At a silent movie program with live accompaniment, the film itself is the showpiece. Lee Erwin always said the best complement you can get after a silent film show is "I forgot you were playing."

Most of the venues I deal with can just about afford to do the show with me, and there just isn't room in the budget of a not-for-profit museum, small theatre or school to add on the rental cost of an organ. The people I'm able to introduce the sound of the theatre organ to, by bringing the Miditzer to their town, will now know to seek out the working theatre organ in their area and to go hear it.

Here in NYC, the theatre organ sound disappeared from the classic film scene in the late 1980s, the film curators and programmers at the five venues that regularly show silents don't think of using the organ (though this is starting to change). The classic film and theatre organ fans who live near theatres with working organs know this is the traditional sound of silent film. However, the majority of people associate the piano with silent movies, and think of orchestral accompaniment as the "big sound" alternative.

In the last decade, smaller orchestral groups of three to ten pieces have begun accompanying silents and are slowly becoming a popular sound among classic film audiences. These groups can not only record for home video, but they can also bring their sound to theatres and film festivals around the country.

The silent film and live piano combination has been ingrained in the public's consciousness largely because that is what has been heard accompanying silent films on TV and home video for decades. The theatre organ sound is uncommon on VHS or DVD releases of silent films. While the few people who produce silent films for home video are fans of the theatre organ sound, and would like to do more releases with organ music tracks, they are constrained by two issues. One is that producing a theatre organ score for a silent film—and really doing it right—is as expensive and often as technically complicated as producing an orchestral one. Second, a theatre organ doesn't reproduce as well on a typical television's speaker(s) as an orchestra does.

There is a need to get the sound of the theatre organ out to people, and the draw of silent film is a great hook. Presenting silent film shows and accompanying the films with theatre organ (or Miditzer, as the case may be) is a great way to introduce the sound of the theatre organ to people. It's also a way to increase the audience for this instrument, in the same way I find I've been able to do with silent films themselves. I find that most people, if they have any association with the organ sound, it's with the sound of a skating rink. With all the popular silent film favorites available on DVD, and with the rise in acquisition of video projectors by theatres and schools, putting on a silent film program has become easier to do, and the cost of licensing a DVD for a show in a small theatre is manageable, too.

The response to the theatre organ at silent film programs where I've used it for accompaniment (either traditional TPO or Miditzer) has been extremely positive. After each of the Arbuckle shows I accompanied on the Miditzer at MoMA people told me how much they appreciated hearing that wonderful Wurlitzer sound, and asked if I would be using the Miditzer for other shows there in the future. When I took the Miditzer to Wesleyan University earlier in the year for a show of Harold Lloyd's *Safety Last*, the director of the film studies program told me when the show started and she heard that sound she teared up.

My Miditzer came home with me at the end of the



MoMA Arbuckle series, and I look forward to bringing the classic Wurlitzer sound using the Miditzer—the affordable, portable theatre organ—to more of the silent film shows I do at organ-less venues in NYC and elsewhere.

(Special thanks to Joe Barron, Dr. Philip C. Carli, Jim Henry, Mana Allen Model and David Shepard for generously offering their time and expertise in helping me prepare this article. My website is [www.silentfilmmusic.com](http://www.silentfilmmusic.com))

## Playing the Theatre Organ Virtually Every Day

By Russ Ashworth

You are a keen theatre organ enthusiast who loves those wonderful soaring sounds of shimmering Tibias and all the variety of expression that can be squeezed from the Unit Orchestra. What an amazingly complex machine, full of history, pipes, stoptabs and couplers. You are a member of your local ATOS chapter, and eagerly look forward to hearing concert artists thrilling you with their artistry. Perhaps once or twice-a-year there is an 'open-console' night where you nervously get to play that marvelous machine. But you have to play it safe because you aren't familiar with all the possibilities offered by the instrument.

Now imagine a theatre organ club that meets everyday, has several hundred active members who all practice for more than an hour a day on the same organ, and give each other tips on how to get the best from it. Where members have become so familiar with that organ that they can not only name all the stops on the Solo Manual (in order) plus the couplers, but can list the ranks and what chamber they are in and use both swell pedals like an expert. Where those members just can't wait for an 'open-console' night to show their friends what they can do and what wonderful new registrations they have found. The numbers don't add up? Confused? Welcome to the world of *Virtual Theatre Pipe Organs*.

I play a Miditzer Style-216 VTPO (Virtual Theatre Pipe Organ) which is a computer simulation of the Wurlitzer Style-216 that George Wright made famous in a series of monthly concerts at the Rialto Theatre in South Pasadena, California before it was lost in a fire. The computer replaces everything between my fingers and my ears. My first Miditzer on ran on an old Pentium II PC and was played from a couple of MIDI keyboards and a MIDI pedal board. The horseshoe of 89 stoptabs and couplers, two swell pedals, a crescendo pedal, two 61-note keyboards and a 32-note pedalboard and a full set of combination stop pistons are squeezed onto the computer screen, all clickable with the mouse, to play a surprisingly realistic theatre sound through the computer's sound card.

The Miditzer Style-216 has 10-ranks of pipe sounds including second-touch plus all the traps and tonal percussion, the sounds of which are all saved as what are known as

sound fonts that are loaded into the sound card and called up when requested. You can even play it from the computer keyboard, one octave at a time. You will never forget the first time that you select a full Tibia chorus and hit a chord on your computer keyboard. I was up until 3am just playing the suggested registrations, after I blew 20 years of dust off my music books. I haven't stopped smiling since.

If you already have a home keyboard with a MIDI output, such as a Casio, you are halfway to having a theatre organ in your home, and if you can split the keyboard you are 2/3 of the way there. Many newer home organs will just plug right in. There is nothing like having ready access to the sounds



*The theatre organ 'simulator'.*

of a real theatre organ to brighten up your day. I turn mine on when I get up and turn it off when I go to bed. It runs 16 hours-a-day in case I might need it. While watching TV, I play it during the breaks if I don't need the bathroom. You may require less than you think to have a theatre organ at your fingertips.

The Miditzer virtual organ program (and the Bruce Miles's sound fonts that it plays) is the reason that I am again



playing after a 20 year absence from theatre organs. It is also the reason that last year I joined ATOS and traveled down from Canada for the ATOS Convention in Los Angeles to hear some real organs and learn from the best. I also met some of my fellow Mditzer owners and visited the Rialto Theatre.

I started playing 25-years-ago after hearing a Wurlitzer in England and being blown away by the sound and orchestral possibilities. However the small electronic organs that I could afford were very limiting and very disappointing. The sound was, after all, the reason I was playing. I could not afford the money or the space for the Conn or Rodgers that I needed to do the job and so I drifted away from theatre organs, apart from my 3 ft high stack of music that I clung onto in the hope that one day something, just something, might happen to change the situation.

Well, it did. In spite of now not living anywhere near a theatre pipe organ anymore, (I now live in western Canada), thanks to the Internet I now have a machine that produces sounds that are every bit as good as a CD of a real Wurlitzer played on my stereo. It even operates the same way. Even better, it is me producing those sounds, playing those block chords, counter melodies and harmonies and mastering the Tibias and Diapasons just like on a real Wurlitzer Style-216. True, at the moment I only have one octave of pedals, and one of my keyboards only has 49 notes, but that is my problem. My "musicianship" will have to overcome it. George Wright would encounter the same problems if he played it, but that doesn't mean that he would have been any worse a player than if he played the San Francisco Fox Wurlitzer.

If, like me, you would love to play a theatre organ but don't know how, and you don't know how because you can't get access to play one, I would like to tell you that there is an answer. The problem with theatre organs is that they are for playing not for practicing. Even if you own one it very expensive to run a 5 hp blower just to check out what you can do with the couplers. With just a few people in a club who can play this inaccessible machine the others can tend to feel left out, and an elite group can develop. Where there is an elite group, things tend to die. The people at the top need people at the bottom and in the middle to keep everything going, and a lot of those lower down only do what they do because they might get a chance to play the organ themselves.

I would suggest that like learning to drive, it is only possible to learn to play a theatre pipe organ by playing one. Because most people cannot manage the necessary time at the console of a real one theatre pipe organ, they will never learn. Why do you need to practice on a theatre organ? Well, sure the notes are in the same place but what makes a good theatre organist is their use of the stops and couplers. To play a Mditzer you have to think "pipes." As I play, I am noticing things happening that I have heard on other theatre pipe

organs but not on an electronic. For instance, I noticed that the slow attack of the pipes particularly the lower notes means that how you play has a big effect on how the pipes sound. Then there are the couplers and the Swell pedals.

How did I find out about all this stuff? Well one night I couldn't sleep and came downstairs for a glass of milk and some cookies. What did I do while I was sipping my milk? I did what any sensible person would do given the chance; I turned on my theatre organ (with headphones of course) and played around with the stops to see what I could find. So you need access to something that reacts the same way, is cheap to operate and is available whenever you have some time to play. Like everything else these days, for planes, trains, tanks, ships, tugboats, the Space Shuttle and golf we have the computer driven simulator. A 747 pilot doesn't practice on a 747 it is much too expensive. The Apollo 13 crew survived because they had tested all the emergency procedures in a simulator... and if it didn't, work they then tried it a different way. (Someday I am going to write the ultimate sailboat racing simulator. It will shake you up and down, throw cold water over you, and deduct large amounts from your bank account.)

Now we have the organ simulator which reacts the same way as a real one and sounds just about the same too. It is much the same as a flight simulator, except that if this was a flight simulator it would *actually* fly! A Mditzer user recently said, "I can have 'open-console' here at my house anytime I want, and I get a lot more playing time too."

Mditzer users have several Yahoo groups on the Internet where we are putting out the word to people who would like to be able to play what is a wonderfully glorious but increasingly inaccessible musical instrument, and telling them that there is a way for them to be able to play. The software is free, and people may already have the hardware. Just last week I received a joyous E-mail from someone who I had helped in getting his system going. He said, "My wife says that it sounds better than my OOCOTD." (*Older Organ Costing Thousands Of Dollars*)

The Mditzer puts its priorities on accuracy to the original, ease of installation, and flexibility in the acceptance of input devices, i.e. keyboards. If you have a keyboard with second-touch, Mditzer will accept it. It is this accuracy and attention to detail means that a lot of questions are not about the Mditzer but about the real Wurlitzer Style-216.

For example, the Mditzer accepts input from one or two swell pedals and a crescendo pedal. Originally I didn't have these but I could get the effect by using the MIDI output from the volume slider and mod wheel of my Casio Keyboard. Eventually I added all three so that I can learn to appreciate and use a major part of theatre organ design as opposed to just playing the notes. Two chambers are not the same as 2-manuals. This is important to me.

I found that I can set two pitches of Viol and Celeste on the Accompaniment Manual and the Pedal and the Oboe



on the Solo. The strings are in the Main chamber and the Oboe is in the Solo chamber. With the Main swell closed while playing a 3-note chord and a pedal note . . . that is a 14-piece string section playing muted behind the Solo Oboe. Talk about orchestral! It sounded beautiful. Open the Main swell and you can play a string fill-in without touching a stop. You could even do it on the same Manual because the strings would just drown the Oboe. Now I have another weapon in my arsenal of things that I can do on a real theatre pipe organ.

If I get the chance to play a real theatre pipe organ, I will know exactly what to do because I can afford the electricity it takes to run a Miditzer while I spend two hours playing with Couplers, Stops and Swell pedals. Not many people can afford to do that with a real blower running, especially in front of the pizza patrons.

It is only when you start looking closely that you begin to notice the authenticity and history built into the Miditzer. Here's an example of something I didn't know I didn't know. The 12th and Piccolo are marked as being in the Main Chamber (little White Dot over the stop), but the Main chamber swell doesn't affect them, and neither does the Main Trem. But the Solo swell and the Tibia Trem do. I thought this was a goof. But no, I learned that when the Rialto Style-216 was originally built those stops were on the Flute ranks in the Main chamber much as a church organ would be. Later those stop tabs were connected to an extended Tibia rank in the Solo Chamber to provide the tonal resources favored by contemporary organists, but they didn't change the Dots. It is these little things that make the theatre organ come alive. That is history. The Miditzer really is a real Theatre Pipe Organ with all its little quirks. Who would have thought that a 1-year-old computer program would have 70 years of history?



Russ Ashworth enjoying his Miditzer.

One of the major benefits with the theatre organ is the variety of tone that is possible with it. It was, after all, the Unit Orchestra. More adventurous Miditzer users can replace the sound font provided and virtually swap ranks, something few of us will ever have the chance to do with a real organ. Those who want to design their own organs, either to replicate a specific real instrument or to try a specification that has never been built, can use another free program, jOrgan, to build their own virtual organ designs. Utilizing this, you could have a copy of your chapter's organ to practice on. New members could be given a CD containing virtual copies of the club's instruments when they join. A visiting organist could be sent a copy so that they could practice the organ at home before hand. The possibilities are only limited by your imagination.

My virtual organ console is not a beautiful piece of furniture; it is a tool as functional as a lathe that produces beautiful things if it is used correctly . . . in this case music. I guess I could cover it with bright red plywood and have fancy gold moldings on it, but it wouldn't sound any better and it wouldn't look any better at 3am with just the music desk light on.

This is the start of a new era of theatre organ enthusiasts when people not only go once a month to listen and admire their favourite organ, but also have a simulation of it at home so that they can play it themselves and know it intimately. 'Open-console' night? . . . 200 people will line up knowing exactly which tab to select, and what its effect will be, because they have already played that organ at home dozens of times. When it is time to play, they will be as well rehearsed as the Space shuttle crew. Theatre organs are advancing into the space age and *virtual theatre organs* are making it happen.

As a member of a growing number of virtual theatre organ owners who love make that "Horseshoe Sound" as McMains called it even if we can't have our own theatre pipe organs, I hope that together we can make organs and playing as popular as they were 50, 60, and 70-years-ago. We want to introduce people who have never heard of theatre organs to the wonders and history of this wonderful instrument. Maybe, someday, some of us will have the money and space to be able to buy a beautiful Walker or Allen digital organ, or better yet, a real theatre pipe organ.

*Here are some links to virtual organ resources on the Internet:*

Miditzer: [www.Miditzer.com](http://www.Miditzer.com)

jOrgan: [jOrgan.sourceforge.net](http://jOrgan.sourceforge.net)

Bruce Miles' organ sound fonts:

[BruceMiles1.mysite.wanadoo-members.co.uk](http://BruceMiles1.mysite.wanadoo-members.co.uk)

John Tay's organ sound fonts: [www.big-deuce.de/john](http://www.big-deuce.de/john)







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## A look back... **The Humor of Del Castillo**

In the earlier years of our history, ATOE/ATOS enjoyed the artistic (and humorous) contributions of Lloyd G. Del Castillo. He was an artist, teacher, showman, and a prolific contributor to our magazine. He was an enthusiastic supporter of theatre organ and of ATOS. Many years ago, he prepared a 'tongue-in-cheek' light-hearted explanation of organ stops. In more recent years many had heard of this little 'primer', but copies of it have all but disappeared. Few among us now have this little 'epic', or have even seen it. We now look back at this little piece of history.



Gaylord Carter

# DEL CASTILLO'S ALPHABETICAL PRIMER OF ORGAN STOPS

A Completely Non-Authoritative Glossary From A to Z  
*Dedicated To The American Theatre Organ Enthusiasts*

## **PREFACE**

By *Gaylord B. Carter*

An *Alphabetical Primer of Organ Stops* like a simple cook book can provide you with the means for some mighty stimulating experimentation. But you must be careful how you combine the ingredients. The results can be disastrous. Too much mustard in the soup, like too much Trompette En Chamade in the coda can give you a deep sense of ill feeling and you'll know full well you've done something wrong.

Lloyd G. Del Castillo in this delightful little treatise takes us through the organ stop by stop and rank by rank and in jolly little tone pictures lets us know what they do and how they got that way.

Imagine yourself seated at the console of a 4/100, one that is completely new to you. What a thrill to try out the wondrous possibilities. But in doing this it's nice to know that a Rohrflote doesn't roar and that a Spitzprinzipal doesn't spit. And it's good to be sure that when you pull out a Regal you know just what you are getting into! And it's helpful too to know that a Choralbass won't sing unless you want it to.

Here is a world of strange names and strange sounds. Yet all can be fabulously beautiful if you know what you are doing—if you know how the flutes and



*INTRODUCING LLOYD G. DEL CASTILLO – author of "Del Castillo's Alphabetical Primer of Organ Stops" and internationally-famed theatre organist. On this and the following pages the reader will see a brief photo biographical sketch of "Del." The above picture was made in 1940 when he was a radio program producer and director.*

strings and diapasons and reeds can be combined to give the creative and interpretive effects you want. Del Castillo starts us off in this direction.

Just as it is sometimes hard to see the forest for the trees, so likewise is it hard to hear the ensemble for the individual stops if they are not balanced as to pitch, tone color or intensity. Del Castillo calls this a Primer. Well you have to start somewhere—and this kind of start is great fun.





**AEOLINE (a-o-leen)**, the ittsiest bittsiest stop on the organ making the tiniest sound; the closest thing to a dead stop. Also called the Aeolina. Its origin, according to Baker, was a set of small reeds bound together like a shepherd's pipe and played by mouth. He says it was invented in England by the Wheatstone Brothers in 1829. This looks to me like a sneaky attempt by an Englishman to make it an English invention, like the Russians saying they invented electricity. Because the Germans claim it was invented by Eschenbach of Hamburg in 1800. Personally I think it was invented by Pan in 5000 B.C. Who it was not invented by was the Aeolians, an ancient Greek tribe in Asia Minor. Or by the Casavant Brothers, for that matter.

But the subject is not yet exhausted, even if I am. Aeoline is Greek for wind, and you'd be surprised how its uses multiplied. There's the Aeolian Harp (strings set in a resonance box and hung in a window), the Aelodican (working up to the melodian), the Aelomelodican (adding brass tubes to the reed), the Aelopantalón (which hooked it to the piano), the Aerophon (harmonium), the Aeolharmonica (didn't last, too harsh), and the Aeolian Piano Attachment (blowing against the strings so they'd vibrate longer). All these have nothing to do with the Aeolian mode, which is just the melodic minor scale. Now aren't you sorry you know me.



**BOMBARDE (bum-bard)**. If you

jump to the conclusion that the Bum Bard is a slam at Shakespere, you'd better un-jump. What it has to do with is a great big hunk of Pedal pipes that like to blow you out of your seat. A full scale Bombarde will make your false teeth rattle and maybe jar loose your good ones. Organists holding low C on the Bombarde too long have been known to lose all their loose change down in the Pedal keys.

Originally the Bombarde was the lowest and biggest of the Shawm family. Surely you remember the Shawm family. They lived way down by the railroad tracks. A lot of them were 'Oboes. Then there was the British branch, the English Horns, and the Bassoons, the Hecklephones, and the Sarrusophones. Honest!

Well, the Shawms are mostly all gone now—just a bunch of broken reeds. The ones that are left have gone respectable, joined the Clarinets and Flutes to become good little woodwinds. But the Bombarde, like the Oboe, remains, in the words of an anonymous critic, "The ill wind that nobody blows good."



**CORNOPEAN (corps-know-pea-en)**. Cornopean means horn of plenty, which on the organ is reversed to mean plenty of horn. The Cornopean is really a pushy kind of character, being a little too brassy for his own good. Nevertheless, we're grateful to him for the guts he gives the organ, being of the noisy family called the chorus reeds.

All of the horn family are derived from "corno" which is simply horn in Italian. Italians are noted for large families. The Cornos are no exception; the Cornetto, the Cornettino, the Corno d'Echo and the Corno da Cassia. The

Corno di Bassetto, and even the Cornamusa, which is nothing but an old bag-pipe. And I haven't even mentioned the Cornon or the Coro Alto or the Krummhorn, and what's more I don't intend to.

I could go on and on this way, showing off with a lot of stuff that just obscures the fact that all we're talking about is a Trumpet stop which is (a) rounder and fuller than the true trumpet, and (b) like all organ reeds is always getting out of tune. And that, I guess, is more than one cares to know about the Cornopean.

Lou Maury says that the Cornopean in his church has been variously identified as the Garbage Disposal, the Electric Razor, or the Power Hedge-Clipper.



**DIAPASON (Dye-a-pay-sun; also variously Diaper-son, Dye-apper-son, Dire-pass-on)**. But however you pronounce it, it's still just plain old church organ tone. Long ago in B.C. (Before Cinematography), the Diapason was King of the Stops. But then came the movies, which in the silent days needed a music background in the pit, and in the heyday of the Movie Organ Fanny Wurlitzer deposed the Diapason with the Tibia, which just means Lot o' Lip. Then finally came the electronic organ in all shapes and sizes, with more fancy names than a Broadway chorus line, and the battered old Diapason gave way to the Gimmick, and sometimes even disappeared entirely.

Now don't ask me to explain this, but Diapason originally just meant Octave, from a Greek phrase meaning "through all the strings." If this isn't confusing enough in French it means the compass of an instrument, or it can mean a



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Tuning Fork or Pitch Pipe, or it can mean International Pitch, which is lower than Concert Pitch, or if it's a Stopped Diapason it's not a Diapason at all but a Flute. According to Webster it can even mean "a swelling burst of harmony." Get it? The Beatles have been giving us Diapasons and didn't know it. So come on Ringo, more Diapasons!



**ENGLISH HORN** (*if you can't pronounce that, you don't deserve to read about it*). We are now on a Horn kick, which really started with the Cornopean. From that, sometimes known as the Blatt Horn, we will proceed to delve into the mysteries of the English Horn, the French Horn, the Gemshorn, and maybe the Heckelphone. First, as to the English Horn. The English Horn is neither English nor a Horn. Originally named in France the Cor Angle', it meant an elongated oboe with an angle in it. No objection to that. Everybody has an angle. The objection is that some kook corrupted the name to Cor Anglais or English Horn, and it has stayed that way ever since. It's a nice organ stop, tho.

Ernest Skinner made up a dandy, almost as effective as his French Horn, which we'll investigate later. It's got a throaty quality like a Cockney with a head cold. Maybe that's why it's called English Horn. I dunno.

Take your pick. It first showed up in 1690 under the name of Tenor Hautboy in Purcell's Opera Diocletian. A really good English Horn stop, like a good woman is hard to find. But let's not get cynical. Nowadays blowing your own horn is essential be it English, French, Baritone, or Nasal.



**FRENCH HORN** (*frentsch hawn*). When Hope-Jones and Wurlitzer developed the Circus Wagon console they called the "Unit Orchestra," they were only following a trend that had become well established in the 20th Century concert organ. There was scarcely an orchestral instrument, which had not already had its counterpart in organ stops with the exception of the percussion section, and the Unit Orchestra promptly filled that gap. Tympani, Snare Drum, Bass Drum, Cymbal, Tambourine, Castanets, Triangle, proliferated in a mechanical population explosion which came to be dubbed the "Toy Counter." And on the symphony orchestra platform, directly in front of this display, sat the four to eight purveyors of the shinningly coiled French Horns.

Now the French Horn has always been the most unpredictable member of the orchestral family. The French Horn player is the only one who can burble a note and get away with it. A Trumpeter is expected to climb up above high C and never falter, but the French Horn player can fall over his own feet (or rather his own lip) making the same trip, and no finger of scorn is pointed at him. So the organ builders were faced with a peculiar problem. Not only must they design a stop that had that velvety cuddle-up-to-mother quality, but it had to have that characteristic built in "bubble."

Ernest M. Skinner solved the problem, later copied in other organs, and the trick was done. As Stevens Irwin says so simply in his *Dictionary of Organ Stops*, "the shallots are closed to subdue the reed's vibration into higher particles of the train." That is, I think that's what he means. Unless he's talking about onions.

Or the Twentieth Century Limited. Anyway, its' a nice stop.



**GEDECKT** (*Germ.: n., table cloth; plate; knife and fork; table cover*). Now what do we make of that? Why, simply an organ stop that's a table cover, that's what. So-o-o, a Gedeckt is a sort of a sound blanket over which other sounds may be overlaid. But let us hasten to add that in German organ terminology it is a "covered" pipe, which gives it that veiled woody sound like a bass flute coming from a sewer. So now, if we may compound the felony, it can best be summarized as a basic flute tone, which, like all organ flutes, can be blended with all the other divisions of string, reed and diapason.

The Gedeckt, which turns up most often in probably the Lieblich Gedeckt, or Lovely Cover, at 16' pitch in the Pedals, or 8' on the manuals. It's gentle, it's sweet, it's charming, it's darling, if we can trust the literal German translation. So use it freely. It will never bite back like the Posthorn or the Flugelhorn. German organ builders seem to have had a special affection for it. In addition to the Darling Gedeckt, they also turned out a Tranquil Gedeckt ("Still"), Beautiful Gedeckt ("Schon"), a Singing Gedeckt ("Singen"), and an Echo Gedeckt ("Echo"), which was presumably the Yodeller's Delight. The only one to mar this peaceful group was the Gross Gedeckt, which is just as fat and hooty and overblown as you might expect.

There are of course a whole covey of flutes on most any pipe organ. A lot of them are disguised with names like Clarabella or Melodia, to say nothing of Gedeckt. And then you have all the other pitches, high and low, like



Bourdon and Flautino and Fife and Piccolo. And the Theatre Organ spawned the wholly gamut of Tibia Clausas from 16' all the way up through all the overtones to 1'. Nevertheless, this glorified heartthrob, according to Irwin is nearly matched by the Gedeckt. In his *Organ Stop Dictionary* he comes right out to claim that “only the Tibia Clausa is a purer flute.” I guess my favorite of all, tho, is the Still Gedeckt. Certainly a stop which means “Silently Covered” must be about as tiny a sound as you can get unless you shut off the motor entirely.



**HECKELPHONE** (*heckle*, v.t., originally Scotch; to annoy or confuse a speaker by interrupting with taunts). This figures. A Heckelphone is a Low Oboe, which is about as far down the social scale as you can get. Earlier in this series, the Heckelphone was mentioned in connection with the English Horn. That figures, too. They are Brudern and Sistern; the English Horn being a fifth below the Oboe, and the Heckelphone a fourth lower than that.

This Baritone Oboe was invented by Joseph Ignatius Rumpelstizken Heckel of Biberich, Germany, no kidding. He was one of five children and got even by having five of his own; Artesia Heckel, Bimini Heckel, Cornelius Heckel, Dunkel Heckel, and Elfreda Heckel. His father was Ludwig von Trinken-Heckel, the well known Barvarian souse and wine bidder. Joseph turned out to be quite a drinker and gabber himself, which is no doubt why he specialized in wind instruments—the Heckelphone, the Bb Heckelclarind, the Eb Heckelclarinetto, and the improved

German Doppel-Fagotto. The Heckelphone came into its own when Richard Strauss wrote it into *Salome*, the Heckelclarind sprang into being for the express purpose of playing the English Horn solo in the third act of *Tristan*, and the Doppel Fagotto was developed to cope with the more infuriating passages in *Parsifal*. All told, Joseph Ignatius Rumpelstizken Heckel was hot stuff in the woodwind department, and it is no less than his due to have organists salute him, however unknowingly, by drawing the Heckelphone.



#### INTRA-MANUAL COUPLER.

Couplers are either intra-manual or inter-manual, according to the mood you're in. Couplers were first mentioned in the Bible (“My coupler runneth over” Psalms XXIII-5). The poet George John Whyte-Melville makes a more direct reference to couplers in his poem “Like To Like”:

For everything created  
In the bounds of earth and sky  
Has such longing to be mated,  
It must couple or must die.

Webster's Dictionary goes along with this kind of mush, defining couple as “a man and woman who are engaged, married, or joined as partners in dances, games, etc.” Well! What do you mean “etc,” Noah? But then he gets more explicit and less romantic about the coupler, to wit: “In an organ, a device connecting two keyboards or keys an octave apart so they can be played together.” And when he then goes on to add that a coupler is “a person who couples” you can see what that makes you, don't you? You're just an old coupler, that's what you are.

Now an Intra-manual Coupler is if you want to take all the junk on one keyboard and add it to another keyboard like say you have a Krumet on the Solo and a Kinura on the Swell and a Chrysoglott on the Accompaniment and you want to mix them all up together with the Sleighbells on the Great so you push down the Swell to Great and the Solo to Great and the Accompaniment to Great and what have you got? Spinach.

But an Inter-manual Coupler, or maybe it's the other way round, is like when you want an extra finger to play in octaves but you're too lazy to stretch that far so you put down a tab that says something like Swell to Swell 4', or Swell to Swell 16', and it plays the extra fingers for you an octave higher or an octave lower or all three together if that's how you feel about things.

Of course if you were the proud manipulator of a Unit Organ you didn't have to do any of these things. Hope-Jones decided that if you took all the stops and then put in a lot more stops that played the same sets of pipes at a lot of different pitches you accomplished the same thing and besides look at what a great big organ with thousands of stops you wound up with, daddy. A Wurlitzer Hope-Jones Unit Orchestra, no less. And no couplers. Well, maybe a couple couplers. So let's Couple. It's fun.



**JEU CELESTE (Zher Selest).** The French have a word for it, and how characteristic! In English, a pipe rank is coldly and negatively named Stop! But the French phrase, ooh la la, translates to Game or Diversion. How gay! How spicy! How garlic—I mean Gallic. So the JEU Celeste takes on all the



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Continental seductiveness of a Heavenly Diversion. All kinds. There's the Jeu a Bouche (flue stop), the Jeu d' Anche (reed), the Jeu des Flutes (guess!), the Jeu d' Ange (angelic), the Jeu des Violes (strings), the Jeu de Mutation (harmonic or mixture), Jeu de Timbre (bells), Jeu deVoix Humanine (vox humana or human voice), and finally and fundamentally the Jeu d' Orgue (voice of the organ). Pretty d' orguey, huh? To say nothing of Grand Jeu (grand organ), Plein Jeu (full organ) and Demi Jeu (mf). Personally I go for Grand Jeu, it rolls off the tongue so majestically.

Of course the derivation of the word "stop" as applied to organ registers refers to the mechanism that opens or closes the valves admitting wind to the pipes. There was a time when these stops stopped the organist as well as the organ; they were so balky it took both hands plus a small boy, or even better, a big boy, to pull them. And no one who has ever played an old tracker action with the manuals coupled together can forget what a strenuous workout that was. We were softies, tho, compared to the 10th Century organists who had to use their fists and elbows to rattle the keys down. I am happy that today the tracker action has gone to join the horse and buggy, the gas lamp, the horsehair sofa and the straight edge razor. The Age of Electricity has made life so much easier and faster that we are now all having nervous breakdowns.

But enough of nostalgia. Let's get back to the Celeste. Organists are a romantic lot, I guess. They get into words like Voix Celeste, Viole Aetheria, Vox Angelica, Flute d'Amor, Clarabella, Melodia, Celesta, and it soothes them. Of course on the other hand they love to cut loose with the Serpent, the Flugelhorn, Kinura, Diaphone, Tierce, Mixture, Ophecleide and Thunder Drum. It takes all kinds. Oh yes, we were talking about the Celeste. Any register with a sweet veiled tone can be called a Celeste, but of late organ builders have

used the term, mostly in strings, to describe the shimmering quality made by combining two similar ranks, one tuned slightly above the other. It takes a sharpie to do this. And that's all I know about the Celeste.



**KINURA, KRUMET, KRUMHORN (Canoe-ra, Crumb It, Crumb Horn).** The Ku Klux Klan of the organ world. The Ku Klux Klan is characterized by a snarl. So is the Kinura, Krumet and Krumhorn. The Ku Klux Klan is disapproved of by the church. So is the Kinura, Krumet and Krumhorn. The Ku Klux Klan is a manufactured name altered for alliteration. So is the Kinura, Krumet, and Krumhorn.

The sound of the Kinura has been defined in print as "merely a brilliant daub of tone reminding the listener of a bee in a bottle." Other critics have compared it to a sick oboe. It must be admitted that all three of the above-mentioned beauties sound slightly constipated. Irwin, to whose *Dictionary of Organ Stops* we have repaired in the past for solace, reassurance and information, says despairingly of the Kinura that "the resonators have almost no control over the motions of the reeds in the boots of the pipes, and the resulting tone is a great mass of inharmonic partial that only approximate the pitch of the notes." This strikes a responsive chord in the breasts of organists who have been shocked by hearing Kinura pipes slide off anywhere from a half-tone to a half-octave. The result is disastrous.

Nevertheless Irwin, having disposed of the Kinura, goes on to say of the Krumet that it was "introduced primarily for the enjoyment of motion picture audiences." This of course antedates to

the Good Old Days when there were motion picture audiences, and workable pipe organs with which to entertain them. Today the consoles lie buried beneath their canvas shrouds, and the wind chests are the cozy home of mice and rats.

This disposes of all except the Krumhorn or Krummhorn or Cronorme. I would gladly be of help here except that I don't know what any of those names mean. I have sometimes used stops bearing them, and then hastily drawn back in embarrassment as tho I had unwittingly goosed a dowager. Nevertheless, I stand up for them. They have their points. They add zest to organ playing. Three cheers for the Kinura, Krumet and Krumhorn. Long may they bray.



**LARIGOT (pronunciation furnished on request).** This is one in the long parade of harmonic pitches that are built into stop lists to re-enforce the natural overtones. To list all of these brings us into higher mathematics, calculus, trigonometry and hysteria ultimately resulting in schizophrenia. Nevertheless, here goes, and I would advise you to skip the whole thing.

The fundamental or basic pitch on an organ is the 8' stop, that being the length of low C, the longest pipe of that rank. From there we can go on to double its length to 16', an octave lower, or cut it in two for a 4' pipe, which is, surprise! As octave higher. As long as we stay in these even multiples from the gargantuan 32' in the sub-basement to the penny-whistle squeak of the 1' in the attic, we get only the consonant octaves. But overtones unfortunately aren't that obliging. The harmonic series embraces



not only the even octaves of 4', 2' and 1' (respectively one, two and three octaves above the fundamental), but also the 12th (an octave and a fifth), the 17th (two octaves and a third), and the 19th (two octaves and a fifth). These show up in such poor relations as the Quint, the Nazard, the Tierce, the Cornet or Mixture (which is several pitches all stewed up together), and now we come to it!—the Larigot, which is the 19th.

If you've stuck with me this far, take heart, the end is in sight. The Larigot, which, if you've been doing your home work, you now know sounds two octaves and a fifth higher than the note you have your finger on, is a metal pipe of Diapason quality calculated to make your dog's hair bristle and his ears ring. Like all harmonic stops, it has presumably been carefully scaled in proper proportion to the fundamentals to build up in the organ ensemble to a round full organ sound.

But don't count on it. If you add it to a weak combination, you will think you have started to play in two keys simultaneously. Which, you must agree, is no mean feat.



**MELLOPHONE.** Originally, I planned to inform an expectant waiting world of the Melodia. I will say this. The Melodia is nice to listen to, as its name implies. My grandfather, who was a postman, liked to come home, take his shoes off, and settle down to a session with his wooden flute. In those days flutes were made of wood. The Melodia is such a sound — a mellow flute stop made of wood. So much for the Melodia, which I now dedicate to my grandfather. The Melophone (no relation to the Mellophone) is also a Flute stop. It is

more brilliant with a rich silvery quality, and is made of metal. Today flutes have a silvery quality and are made of metal. A symphony flute player showing up with a wooden flute would be drummed out of the corps. I guess they sound better. Personally I thought my grandfather's wooden flute sounded fine. But we have to progress, so now we have metal flutes. They look prettier, and they shine. I suppose it is only a question of time before we have metal clarinets, oboes, and bassoons. But so far violins, violas, cellos, basses, xylophones, marimbas and batons are still made of wood. This is all pretty useful information, which you ought to know about.

Now we come to the Mellophone with two ells. The Mellophone is made of metal. It is loud and brassy and it doesn't sound at all like a flute. In a brass band Euphoniums are sometimes called Mellophones. Semantically this is a euphemism. What I mean is, if I can just quit using hard words I just looked up, words that suggest sweet sounds are always being used to name organ stops or musical instruments. Look at Aeoline Celeste, Clarabella, Flute d'Amour, Dulciana, Vox Angelica, Unda Maris, Harmonia Aetheria, to name just a few. And look at the way instrument makers take a row of nasal sounding reeds hitched together so they can be blown through, and then sweeten them up with names like harmonica, melodeon, and harmonium.

It's an easy out to make up names that are based on "melody." And inevitable, probably. So we have Melodia, Melophone, Mellophone, Melodica, Melodeon, Melodicon, and Melophiano, all Hail,—Melody.



**NINETEENTH** — No, Virginia, that isn't the day of the month. What it is, is the name of an organ stop, one in the long parade of harmonic pitches, which go to reinforce the natural overtones. To list all of these brings us into higher mathematics, calculus, trigonometry and hysteria ultimately leading to schizophrenia. But here goes.

The fundamental pitch on an organ is 8', that being the length of low C. This is also the first in the lengthy series of harmonics or overtones or upper partials (begins to sound like dentistry), of successively higher pitches, which are what combine in different proportions (now it sounds like cooking) to make up the quality of a tone. These overtones come in even octaves like 4', 2', and 1, which are respectively one, two and three octaves above the fundamental. But they also come in off-pitch harmonics or mutation pitches like the Twelfth (an octave and a fifth higher), the Seventeenth (two octaves and a third), and the Nineteenth (two octaves and a fifth).

If you've stayed with me this far, take heart, the end is in sight. The Nineteenth, a metal pipe with a hard shrill tone of Diapason quality, will make your dog's hair bristle and his ears ring. Like all harmonic stops, it has presumably been scaled in proper proportion to the fundamental to build up the full Diapason chorus at all pitches to the heavy, brilliant, sonorous sound known as Plein Jeu.

But don't count on it. These mutations are tricky. They need to be custom built, which means that they should vary according to the stop specifications. By the time you get'em all together—the Sesquialteras, the Cornets, the Ximbels,



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the Mixtures, the Carillon, the Scharf, the Fournitures—you may have a fine big organ sound or you may have a raucous cacophonous screeching bedlam. If this all sounds as though you had read it before, you're right. You have, for the Nineteenth is the Larigot, which already appeared in the alphabetical line-up. Well, I guess now you know what the Larigot-Nineteenth is.



**OPHICLEIDE (Off it, Clyde).** It has been left to the pipe organ to keep this prehistoric monster alive. Long before you were born, it was one of the gang in the musical rat pack along with the Serpent, the Zinke, the Sarrusophone, the Russian Bassoon (which was neither Russian nor a Bassoon), and the Oliphant Horn (would you believe from an Oliphant's tusk, no kidding). Like so many organ stops, Ophicleide is a made-up word. Comes from the two Greek words for Snake and Key: in other words, a Keyed Serpent.

Ever see an orchestral serpent? Enough to give you the screaming meanies. It winds back and forth like a lady boa constrictor in labor, and it bellows like a wounded cow. Berlioz refers somewhere to its "frigid and abominable blaring." The hapless musician trying to play it in a marching band had a task equivalent to a fireman trying to coil a length of high pressure hose from which someone had forgotten to turn the water off. No wonder it's found only in museums.

Anyhoo, from that comes the Ophicleide, which looks like a Tube seen in a Fun House mirror, all skinny and elongated, with a long shank to the mouthpiece that coils around in a circle that comes out here. Or there. Or some-

where. But wherever, it cooked up quite a storm. Its roar could be heard 20-miles-away on a clear day, and would put an air raid siren to shame. Berlioz, whose life-long ambition was to write the loudest music ever heard, used two in *Faust*, and Mendelssohn found a comic use for it with the clown's theme from *Midsummer Nights Dream*.

This is a long way around to the Ophicleide as an organ stop, but it gives you some idea as to what to be prepared for. It's a Gasser, it's a Juggernaut, it's a Tornado. At 8' pitch it assaults the eardrum, at 16' it makes your toenails quiver, and at 32' it shakes you right out of your seat. It goes along with the Posthorn, Tuba Mirabilis, English Horn, Trombone, Diaphone, and Bombarde as the Cellar Gang of the Stop Rail. They even make it of spotted metal so it will look like a hyena.

Ophicleides have been installed at up to 100" pressure, where they classify as the Big Wind. The Ophicleide is generally the final step on the Crescendo pedal, tho sometimes it doesn't even show up there but is reserved for the Sforzando, where it hits you in the stomach like a medicine ball.

Beware of the Ophicleide. Its bark is as bad as its bite.



**PICCOLO.** We've already disposed of the Ophicleide, which is one of the biggest and loudest, so it's only fitting that now we progress to the Piccolo, one of the smallest and tiniest. I can't really say softest, for the hysterical shriek of a piccolo can cut thru the biggest fortissimo a composer can dream up.

Words are funny things. A word will start out one way and wind up six different ways. Take the piano. Piano simply

means soft, but try to tell that to any parent of a 7-year-old boy taking piano lessons. And for that matter piano is simply a truncated version of pianoforte, which means soft-loud. Kind of a dumb way to name a musical instrument, since most any instrument can be played soft-loud. And then there's the cello, which again is half a name, cut down from its full patronym of violoncello, or cellar violin.

Piccolo is just such another abbreviated word. Piccolo simply means little, and its real name is flauto piccolo, or little flute. The Los Angeles Philharmonic, apparently believing that a grown man looks silly playing a piccolo, has taken to using feminine piccoloistas, if I may coin a word myself. Its previous piccoloista, by the way, was abducted by the Boston Symphony, where she is now piccoling under Leinsdorf, so we now have a new piccoloista.

Words do get tangled up. The old masters sometimes wrote their cello parts an octave higher in the treble clef, when the part then became known as a violoncello piccolo. How involved can you get? Then there is the sad case of the English Horn, which is a stretched-out oboe with a crook in the neck to take care of the added length. Originally called by the French the cor angle, or angled horn, it soon was corrupted to the cor anglais, or English Horn. Like the man who came before the judge and said he wanted to change his name from "Eddie Stanapolous," and the judge said, "What to?" He said, "Joe Stanopolous."

Tympani simply means drums, not, you notice, one drum as they always show up in pairs or sets. A simple tympani is properly a tympanum, but who has the temerity to call it that. The viola da gamba is a violin played from the knee, whereas the saxophone is a sound invented by Adolphe Sax. A graphophone, tho, is not a sound invented by Graph but a "written sound"; i.e., a sound



produced by printing grooves on a disc.

All that needs to be added is that in today's electronic organs or "plug-ins," as the ATOE laughingly calls them, the Piccolo is a 2' Tibia (or lip), which makes it about 14" longer than its orchestral twin, or Gemini.



**QUINT (Kwint).** All the fancy derivations of "Quint" translate into stops in which the 5th above the fundamental predominates or sounds alone. For "quint" simply means 5 in any language, whether you call it cinq, funf, cinque, cinco or V. A basketball team is Quints. The Dionnes were Quints, or, if you will Quintuplets. A flock of five instrumentalists is a Quintet. A Quintillion is more than stands thinking about: 1,000,000,000,000,000,000 to be exact. (Count those zeros, printer! All 18 of 'em) more years back than I care to remember I attended my college Quinquennial Class Reunion, years and years before I became a quinquagenarian. I could, especially if I lived in Quincy, compose a Quinary Suite of five pieces, meanwhile fortifying myself by eating a Quince, which should contain five seeds, but doesn't. And if I developed a Quincy sore throat, I could of course take Quinine, or if desperate, Quinacrine.

This is now becoming ridiculous so let's go on to the organ stops, which range from the Quintadena to the Quintaton, with way stations at the Quint Flute, the Quint Mixture, the Quint Diapason and the Quint Bass. Of these my favorite is the Quintadena. This seductive little stop features the 3rd harmonic or Twelfth (the 5th in the

second octave) so picuantly, or should I say piquantly, that it comes thru as an acceptable substitute for the Clarinet, which does the same thing. This characteristic need not detain us unduly, as the electronic organ designers always include the Clarinet, even if they only whip it up by combining the 8', 2 2/3', and 1 3/5' Tibias, before they even consider including a Quintadena, which, come to think of it, I can't remember ever seeing on a plug-in organ.

Now I'm sorry but I have to get technical. The Tibia layout on electronics appears on the stop-rail at 16', 8', 5 1/3', 4', 2 2/3', 2', 1 3/5', and 1'. Now the natural harmonic series runs 8', 4', 2 2/3' and so on. In other words, the Quint harmonic first appears an octave and a fifth above the fundamental. What, then, of the little stranger of 5 1/3' pitch which pokes its head in where it doesn't belong, only a fifth above the fundamental, under the name of Quint. Obviously this must be the 3rd harmonic of the 16' sub-fundamental and should be used as such. If you doubt me, try this experiment. Set yourself a light 8' and 4' registration. Now add the 5 1/3' Quint. What do you hear? If you will be honest with yourself, and me, and if you don't have a tin ear, you will hear a light bassoon-like tone of 16' pitch, proving that the 5 1/3' is actually an overtone belonging to the 16' harmonic series. Pretty weird, huh?

This isn't all. In large pipe organs there sometimes appears a Bass Quint of 10 2/3' pitch, which is a 5th above the 16' Pedal, or a 4th below the 8' fundamental. By the same logic that got so messy in the last paragraph, this 10 2/3' stop is actually the third overtone of a 32' pitch, and thus becomes the vital element of the Resultant, which is the organ designer's sneaky way of getting you to hear a 32' pitch without having to install a 32' pipe which there wasn't room for in the building anyway.

Just hold tight to the thought that

any stop sounding a 5th higher than a fundamental is properly an overtone of a fundamental an octave lower. Aw, how confused can you get? Even I don't understand it. All I know is I have now talked myself out of using the Resultant for the letter R, so.



**REGAL.** I was originally going to let the letter R stand for Resultant. But it turned out that in the piece about Quint my thought waves had swept me onto the Resultant and left me stranded amid the debris of the Bass Quint and the Nazard. So then I grabbed onto the Regal only to find that I was in more trouble. The Regal, I soon realized is of no importance to the contemporary organist. The original Regal, now obsolete, was nothing but a primitive kind of a harmonium worked by playing the keyboard with the right hand and pumping with the left. The foot treadles came later, after the Regal and the Regal player were exhausted.

It was a compact little thing, tho. Some of them were made so they'd fold up like a pitchman's suitcase. But in those days they didn't know about pitchmen's suitcases. To them it looked more like closing up the family Bible. So in all innocence they called it the Bible Regal. In fact it was so respected that in merry England there was a court officer who went by the impressive title of Keeper of the King's Regals.

Mostly these Regals had the dismal sound of a broken-down pitch-pipe. To compound the agony the larger ones had two reeds for each key, at which point to no one's surprise it was known as a Double Regal. How Regal can you get?

Well, we progress. The icebox



## DEL CASTILLO'S ALPHABETICAL PRIMER OF ORGAN STOPS

becomes the refrigerator, the candle the electric light, the horse and buggy the motorcar. So the Regal gave way to the parlor organ and eventually the electric organ. In the pipe organ the Regal became the reed stop. The reeds in the old Regals were what they called beating reeds, flapping against a hole in a metal bar. In the pipe organ the reeds were added to the flue pipes, which had previously been built like a penny whistle thru which air was blown. It really didn't make much sense to call these Regals, so they ultimately came to be known simply as Reeds.

In fact I could have saved us a lot of grief by just heading this column Reeds. But having made my bed I will now lie in it, and careen grimly on with misinformation about the Regal. When the German designers introduced them in the pipe organ, they still kept their family name, like Geigenregal (string-reed!) or Harfenregal (harp-reed!!). But this was so kooky they soon abandoned it for another R, the Rohr or Rohrblatte, which is German for Reed. Except when they called it Zunge, which also means Reed. Eeesh! So then we get into more mad mad names like Rohrflote (reed-flute) or Doppelrohrflote (double-reed-flute) or for all I know Ubersteinlich-doppelrohrflote (oh-boy-what-a-double-reed-flute).

I know there's one thing we can now agree on—that we're both sorry I ever started this. So let's simplify the whole business. (a) A Regal is a reed. (b) A Reed is a Rohrblatte. (c) All organ Reeds have a vibrating metal tongue, which is what I begin to think I have. (d) the Regals still showing up on organs are mostly short-resonator reeds, which bite at you with varying amounts of zing or Zunge. (e) Let's forget the whole thing.



**SALICIONAL.** The Salicional, and its little brother the Salicet, have a kind of a medicinal ring, which is just the way they are apt to sound to the musical ear, sort of tinny and astringent. But they serve such a useful purpose in counteracting the cloying sweetness of the flute-tibia group that we welcome them in.

All good little organ students know that the four basic families of organ tone are the flute, the string, the reed and the diapason. In modern electronic organs the flutes, in the guise of the tibias, have pushed in more and more to take over the whole works. By adding the off-pitch harmonics of Quint, Nazard and Tierce, they are able to fake the other kinds of tone. Most makers have been guilty of combining the 8', 2 2/3', and 1 3/5' to counterfeit the Clarinet, and one builder even has the impertinence to combine the 16' and 8' Tibias and call it a Diapason. Curses of Johann Sebastian Bach and all the little Bachs!

So now is a good time to put in a good word for the String family, which has been given the bum's rush ever since Hope-Jones first glorified the Tibia by elevating it from a shinbone to a flute pipe. (This might be the time to point out that—no; I'll hoard that up for later.) The fact is a well-balanced organ needs strings as much as flutes. A big throbbing Tibia ensemble may accelerate the heart and titillate the intestines, but it's like eating an avocado and lettuce sandwich—nothing solid. For the ham and bologna eater, we need the Gambas, the Viols, the Salicionals, to say nothing of the diapasons and chorus reeds.

That doesn't mean that all strings are gutty, or even cat-gutty. The Aeolines, for example, are the softest stops on the organ. They make an excellent final diminuendo to coast down to from the

soft diapasons of Gemshorn, Dolce and Dulciana and are the least stringy of any stop in the String division. Just as the Aeolines are the most delicate so are the Gambas the coarsest. I hasten to say this is a personal opinion. A Gamba-lover would disagree. Sort of in between are the Salicional group at all its pitches—Salicional, Salicet, and Salicetina. And finally, maybe sweeter to the ear, are the orchestral imitative stops—Violin, Viola, Cello.

All of these stops can be altered in one of two ways. They can be muted to give an eery veiled tone by cupping or narrowing the top end, practically the same thing that a brass player does when he plops a mute into the bell of his instrument. Or they can produce a shimmering effect called the Celeste by adding a second row of pipes tuned a trifle sharp.

Whatever they do, they make an impressive group, and it's too bad that the economics of electronic organ building have cut them down to next to nothing. One builder has added a Celeste tab, appropriately segregated with the Tremulants, which beefs up the Strings quite effectively. All this isn't meant as criticism. The electronic organ buyer gets a whale of a lot for his money, and don't let any died-in-the-wool pipe organ devotee tell you different. But if you can swing it, there's nothing that an organist will ever get a bigger kick out of than rassling a big 4-manual pipe organ to the ground. Popeye, Superman, and James Bond can all take a back seat. Hi-ho, Silver!



**TIBIA.** The plural of Tibia is Tibiae, so let's get with it fellers, the Tibias in your organ are Tibiae, if you want to be

CONTINUED ON PAGE 64



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# International ATOS NEWS

THE NEWSLETTER OF THE  
AMERICAN THEATRE  
ORGAN SOCIETY

VOLUME 9, NUMBER 4

<http://www.ATOS.org>

July, 2006

## MARK YOUR CALENDAR

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

**2007 ATOS Annual Convention**, July 1 – July 5.

**2008 ATOS Annual Convention**, Central Indiana, July 5 – July 9.

No offers at this time for conventions at a later date.

Schedules subject to change. Please see the Theatre Organ Journal for details.

## CALENDAR OF EVENTS

It is very important that you get your event listings in early to the Editor of this newsletter; like on the day you book the event. Our production schedules require early submission.

## CALENDAR OF EVENTS

Codes used in listing:

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

Example:

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

*Schedules subject to change.*

### ■ ALASKA

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

### ■ ALABAMA

**Alabama Theatre**, 1817 3rd Ave No, Birmingham, AL (205)252-2262, (4/29W); <<http://www.AlabamaTheatre.com>>

### ■ ARIZONA

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

**Orpheum Theatre**, 203 W Adams, Phoenix, AZ, (602)252-9678, (3/30W); <<http://www.silentsundays.com>>

### ■ CALIFORNIA (NORTH)

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

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

**Berkeley Community Theatre**, 1930 Alston Way, Berkeley, CA, (510)632-9177, (4/33W); <<http://www.theatreorgans.com/norcal>>

**Castro Theatre**, 429 Castro, San Francisco, CA, (415)621-6120, (4/21W); Intermissions played nightly by David Hegarty, Warren Lubich

**Grand Lake Theatre**, 3200 Grand Ave, Oakland, CA, (510)452-3556, (3/18W); Intermissions: Fri, Warren Lubich; Sat, Kevin King; Sat, Aug 5, 9:00am, Kevin King

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

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

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

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

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

**Towe Auto Museum**, 2200 Front St, Sacramento, CA, (916)442-6802, (3/16W); Sun concerts, 2:00pm free with museum admission; Fri, Sep 22, 8:00pm, Ken Double; <[www.toweautomuseum.org](http://www.toweautomuseum.org)>

### ■ CALIFORNIA (SOUTH)

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

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

**Balboa Park**, Spreckels Organ Pavilion, San Diego, CA, (619)702-8138, (4/73A); All Concerts, Sun aft at 2:00pm unless otherwise noted; Carol Williams and guests; <<http://www.serve.com/sosorgan/>>

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

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

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

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

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

**San Gabriel Auditorium**, 320 S Mission Dr, San Gabriel, CA, (888)LATOS22, (3/17W); Oct 1, Oktoberfest, 1:00pm lunch, 2:30pm concert; <<http://www.latos.org>>

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

### ■ COLORADO

**Colorado Springs City Auditorium**, 221 E Kiowa St, Colorado Springs, CO, (719)488-9469, (3/8 W); Sacklunch Serenade, weekly free noontime concert each Thu from 12:00noon-1:00pm with silent short performed by local and guest artists, from first Thu in May thru August; <[theatreorgans.com/PPATOS](http://theatreorgans.com/PPATOS)>

**Holiday Hills Ballroom**, 2000 W 92nd Ave, Federal Heights, CO, (303)466-3330. (elect); Sun, Jul 16, 2:00pm, DeLoy Goeglein; DeLoy Does DeMusic; Sat Aug 5, 10:00am, Walt Strony Workshop; Sun, Aug 6, 2:00pm, Walt Strony; Mon, Aug 7, 2:00pm, Walt Strony; Sun, Sep 17, 2:00pm, Frank Perko; Frankly



Perko; Sun, Nov 12, 2:00pm, Got Gospel? II; <RMCATOS.org>

**Joel's Organ Barn**, SE of Kiowa, CO, (719)488-9469, (4/38H); Sat Jul 22, 3:00pm, Jelani Eddington

**Mt St Francis**, 7665 Assisi Heights, Colorado Springs, CO, (719)488-9469; Fri, Jul 21, 10:00am, Jelani Eddington, Registration and Phrasing Seminar

**Paramount Theatre**, Glenarm & 16th St Mall, Denver, CO, (303)446-3330, (4/20W); <http://www.RMCATOS.home.comcast.net>

## ■ CONNECTICUT

**Thomaston Opera House**, 158 Main St, Thomaston, CT, (203)426-2443, (3/15MC); Sat, Nov 25, 3:00pm, Ron Rhode; <ThomastonOperaHouse.org>

## ■ DELAWARE

**Dickinson High School**, 1801 Milltown Rd, Wilmington, DE, (302)995-2603, (3/66K); All concerts Sat, 8:00pm; Jul 15, Ken Double; <http://www.geocities.com/dtoskimball>

## ■ FLORIDA

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

**The Kirk Of Dunedin**, 2686 Bayshore Blvd, Dunedin, FL 34698, (813)733-5475, (4/100H); <http://www.kirkorgan.com/>

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

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

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

## ■ HAWAII

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

## ■ ILLINOIS

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

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

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

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

**Lincoln Theatre**, 103 E Main St, Belleville, IL, (618)233-0018, (3/15H); Organ plays movie overtures Fri, David Stephens, Sat, Volunteers; <http://www.lincoltheatre-belleville.com>

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

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

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

## ■ INDIANA

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

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

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

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

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

## ■ IOWA

**North Iowa Area Community College**, Mason City, IA, (641)422,4354, (Elect); Sun Oct 15, 2:00pm, Jack Moelmann

**Paramount Theatre**, 123 3rd Ave, Cedar Rapids, IA, (319)393-4129, (3/12W)

## ■ KANSAS

**Century II Civic Center**, 225 W Douglas, Wichita KS, (316)838-3127, (4/38W); Sat, Nov 11, 7:00pm, Richard Hills; Sat, Mar 24, 2007, 7:00pm, Clark Wilson, silent movie; Sat, May 5, 2007, 7:00pm, Dave Wickerham; <http://www.nyparamountwurlitzer.org>

**Little River Studio**, 6141 Fairfield Rd, Wichita, KS, (316)838-3127, (4/19 W); Sun, Nov 12, 1:00pm, Patti Simon & Dick Kroeckel; Sun, Mar 25, 2007, 1:00pm, John Lauter; Sun, May 6, 2007, 1:00pm, Donna Parker; <http://www.nyparamountwurlit zer.org>

## ■ MAINE

**Merrill Auditorium**, 389 Congress St, Portland,

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

## ■ MARYLAND

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

## ■ MASSACHUSETTS

**Knight Auditorium Babson College**, Wellesley Ave, Wellesley, MA, (508)674-0276, (4/18W); <www.emcatos.com>

**The Shanklin Music Hall**, 130 Sandy Pond Rd, Groton, MA, (508)674-0276, (4/34W); <www.emcatos.com>

## ■ MICHIGAN

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

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

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

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

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

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

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

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

## ■ MINNESOTA

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

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

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

## ■ MISSOURI

**Fox Theatre**, 527 Grand Blvd N, St Louis, MO,



(314)534-1678, (4/36W); 10:30am theatre tours with Stan Kann playing the organ; <<http://www.fabulousfox.com/>>

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

## ■ NEW JERSEY

**Broadway Theatre**, 43 So Broadway, Pitman, NJ, (856)589-7519, (3/8K); Theatre reopening Sep 23, 2006

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

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

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

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

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

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

**Union County Arts Center**, 1601 Irving St, Rahway, NJ, (732)499-8226, (2/7W); <[www.ucac.org](http://www.ucac.org)>

## ■ NEW YORK

**Auditorium Center**, 885 E Main, Rochester, NY, (585)544-6595, (4/23W); Sat, Sep 9, 8:00pm, Dave Wickerham; Sun, Oct 8, 2:30pm, Lew Williams; Sun, Nov 5, 2:30pm, Brent Valliant; Sun, Dec 17, 2:30pm, Tim Schramm, Christmas program; <<http://theatreorgans.com/rochestr/>>

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

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

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

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

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

**Long Island University**, 385 Flatbush Extension,

Brooklyn, NY, (4/26W); Organ undergoing repairs from water leak.

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

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

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

## ■ NORTH CAROLINA

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

## ■ NORTH DAKOTA

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

## ■ OHIO

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

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

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

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

## ■ OKLAHOMA

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

## ■ OREGON

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

**Elsinore Theatre**, 170 High St SE, Salem, OR, (503) 375-3574, (3/25W); Silent Movie Programs start Wed at 7:00pm, Rick Parks, organist; Jul 19, *Never Weaken, Unaccustomed As We Are, Their Purple Moment*; Aug 2, *Peter Pan*; Sun, Sep. 24, 2:00pm, Ken Double; <<http://www.elsinoretheatre.com/>>

## ■ PENNSYLVANIA

**Grand Court of Lord & Taylor**, 13th & Market, Philadelphia, PA (6/469H); Store closed for renovation; <<http://www.wanamakerorgan.com/>>

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

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

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

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

**Strand-Capitol PAC**, 50 N George St, York, PA, (717)846-1111, (3/20W); <<http://www.strandcapitol.org/>>

## ■ RHODE ISLAND

**Stadium PAC**, 28 Monument Square, Woonsocket, RI (401) 762-4545, (2/10W); Tue, Jul 19, 10:00am, Jack Cook, "Cool tunes for hot days"; Sat, Sep 17, 3:00pm, Jack Cook, "Hit songs from Broadway and the Movies"; Tue, Nov 8, 10:00am, Jack Cook, Coffee Concert "A trip down memory lane."; <[www.STADIUMTHEATRE.COM](http://www.STADIUMTHEATRE.COM)>

## ■ TENNESSEE

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

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

## ■ TEXAS

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

**McKinney Performing Arts Center**, 111 N Tennessee St, McKinney, TX, (972)547-2650, (3/17W); Fri, Aug 19, 7:00pm, Rick Mathews, *The General*; <[mckinneyperformingartscenter.org](http://mckinneyperformingartscenter.org)>

## ■ UTAH

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

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

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

## ■ VIRGINIA

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



## ■ WASHINGTON

**Everett Theatre**, 2911 Colby, Everett, WA, (425)258-6766, (3/16K); Tue, Sep 12, 7:00pm, Dennis James, *PETER PAN*; Tue, Oct 10, 7:00pm, Dennis James, *NOSFERATU & Dr JEKYLL and MR HYDE*; <<http://www.everetttheatre.org>>

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

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

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

**Washington Center for the Performing Arts**, 512 Washington St SE, Olympia, WA, (360)753-8586, (3/25W); <<http://www.washingtoncenter.org/>>

## ■ WISCONSIN

**DePere Cinema**, 100 N George St, DePere, WI, (920)339-8501, (elect); Sat Jul 22, 12:00 noon, Frank Rippl, *The Kid*

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

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

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

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

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

## ATOS NEWS

Newsletter of the American Theatre Organ Society, published bi-monthly by the American Theatre Organ Society.

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

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

## ■ AUSTRALIA

**Capri Theatre**, 141 Goodwood Rd, Goodwood, SA, (08) 8272 1177, (4/29W+H); Sun, Aug 20, 2:00pm, Neil Jensen; Sun, Sep 24, 2:00pm, Rob Richards; Sun, Nov 5, 2:00pm, Paul Roberts; Organ used Tue, Fri, & Sat eves

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

**Her Majesty's Theatre**, 17 Lydiard St, So, Ballarat VIC (03)5333 2181, (3/8C); Sun, Nov 5, 2:00p, David Johnston, Silent Film

**John Leckie Music Centre**, 25 Melvista Ave, Nedlands, WA, (08) 9276-6668, (3/12C); Sun, Jul 23, John Ferguson; Sun, Sep 10, 2:00pm, Chris McPhee; Sun, Oct 29, 2:00pm, Paul Roberts; Sun, Nov 26, 2:00pm, Thomas Heywood; <[au.geocities.com/tosa\\_wa/index.html](http://au.geocities.com/tosa_wa/index.html)>

**Karrinyup Center**, Perth, WA, 61-9447-9837, (3/21W); All concerts Sun at 2:00pm; Jul 16, John Pound & John Fuhrmann; Aug, 13 Ray Clements & choir; Sep 17, Rob Richards; Oct 22 Simon Gledhill 25th Anniversary

**Malvern Town Hall**, Glenferrie Rd & High St, Malvern VIC, (03) 9781 5349, (3/16C); Sun, Jul 23, 2:00pm, Rhys & Ryoko Boak

**Marrickville Town Hall**, Cnr Marrickville & Peter-sham Roads, Marrickville, NSW; (02) 9629 2257, (2/11W); Sun, Oct 8, 2:00pm, Rob Richards; <<http://www.tosa.net.au>>

**Orion Centre**, 155 Beamish St, Campsie, NSW, (02) 9629 2257, (3/17W); Sun, Sep 17, 2:00pm, David Johnston, Silent Films; Sun, Dec 10, 2:00pm, Tony Fenelon & John Atwell; <<http://www.tosa.net.au>>

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

## ■ CANADA

**CASA LOMA**, 1 Austin Terrace, Toronto, ON, (416)421-0918, (4/19W); All concerts, Mon at 8:00pm; <[www.theatreorgans.com/toronto/](http://www.theatreorgans.com/toronto/)>

**Church of the Redeemer**, 89 Kirkpatrick St, Kingston, ON, (613)544-5095, (3/28K); KTOS c/o John Robson, 412-217 Bath Rd, Kingston, ONT, Canada. K7M 2X7; Fri, Oct 6, Richard Hills, "*CELEBRATING SILVER!*"; Fri, Dec 1, David Wickerham, "*SILVER BELLS!*"; Sat, Dec 2, 10:30am, David Wickerham, "*SILVER BELLS!*"; Fri, Mar 30, 2007, Peter Hansen, "*SOUNDS OF SILVER!*"; Fri, May 4, 2007 Simon Gledhill, "*THE SILVER LINING!*"; All concerts 8:00pm unless otherwise stated; <[kingstonkimball@cogeco.ca](mailto:kingstonkimball@cogeco.ca)>

## ■ HOLLAND

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

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

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

## ■ UNITED KINGDOM

**The Assembly Hall**, Stoke Abbot Rd, Worthing, Sussex, (0)1903-206 206, (3/23W); All concerts

Sun at 3:00pm unless noted otherwise; Dances Sat, 7:15pm

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

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

**The Burtsey Fen Collection**, 3 Burtsey Fen Ln, Pinchbeck, Spalding, Lincs, +44 (0)1775 766081, (3/12C), (2/8W); Sun, Jul 16, 2:30pm, Jean Martyn; Sat, Aug 19, 7:30pm, Adam Evans & Christian Cartwright; Sun, Sep 17, 2:30pm, Nigel Ogden; Sun, Oct 14, 7:30pm, Nicholas Martin; Sun, Nov 12, 2:30pm, Robert Wolfe; <<http://www.burtseyfen.co.uk>>

**Fentham Hall**, Marsh Lane, Hampton-in-Arden, Solihull, +44 (0)1564 794778, (3/11C); All Concerts Sun 3:00pm; Aug 6, Chris Powell; Sep 3, Paul Roberts; Oct 1, Jean Martyn; Nov 5, Eddie Ruhier; Dec 3, Michael Wooldridge; <<http://www.cos-centralandwales.co.uk/>>

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

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

**Ossett Town Hall**, Market Pl, Ossett, Wakefield, W Yorkshire, 44 (0) 113 2705885; (3/13C); Oct 1, Richard Hills; Nov 5, Richard Openshaw; Dec 3, Kevin Morgan; All concerts Sun 2:30pm

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

**The Ritz Ballroom**, 73 Bradford Rd, Brighouse, W Yorkshire, 44 (0)1274 589939, (3/10W); All concerts, Sun, 2:30pm; Sep 10, Robert Sudall; Oct 8, John Mann; Nov 12, Dan Bellomy; Dec 10, Richard Hills; All Dances on Sat 7:45pm; Aug 27, Nicholas Martin; <[www.cosnorth.co.uk](http://www.cosnorth.co.uk)>

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

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

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

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

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

**Town Hall**, Victoria Rd, Portslade, Sussex, 011-44-1293-844788, (3/20C); <<http://www.organfax.co.uk/clubs/southcoast-tos.html>>





# Chapter News

**ATTENTION ALL CHAPTER CORRESPONDENTS:** The deadline for receiving Chapter News items for the September/October issue is July 5. Send All Chapter News Items and Photographs to: JEFF WEILER, EDITOR, 1845 S. MICHIGAN AVE., #1905, CHICAGO, ILLINOIS 60616...or... If possible, send all text via E-mail attachment, to: [weiler@atos.org](mailto:weiler@atos.org)

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

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

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

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## CENTRAL INDIANA

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

**Indianapolis, Indiana.** December found the Central Indiana Chapter again assembled at the still temporarily incapacitated (one more year . . . maybe??) Carl Wright Auditorium at Manual High School. While the auditorium may still be incapacitated, our Mighty Wurlitzer and our masterful artist, Scott Foppiano, were certainly up to the task, and as wonderful as ever. Scott's presentation of seasonal and standard music was a delight to all in attendance.

January was an especially important milestone for CIC. Not only did we get to enjoy the great jazz stylings of our member Ron Wilson at the Hedback Page/Wurlitzer for our monthly chapter meeting on January 14, but Carlton Smith and David Finkel presented a Theatre Organ clinic for the Indiana Music Educators Association's Annual Convention. Their clinic was titled: "The Theatre Pipe Organ, a Uniquely American Treasure." This clinic was an excellent opportunity to expose professional music educators to the heritage of the theatre pipe organ. The topic also helps them in the classroom. The subject

matter satisfies two national standard requirements that have been adopted by the Indiana Department of Education for music education. The 75-minute presentation included a PowerPoint presentation highlighting the history of, and opportunities to hear, theatre pipe organs across the state of Indiana. The presentation was concluded with a well-received question and answer period.

February brought us back to Manual High School for our monthly chapter meeting. Kurt Von Shackle treated us to one his always, terrific programs. Kurt commented that he hoped this would be his next to last presentation in a "wooden box" (the console of the 3/26 Mighty Wurlitzer being encased in a plywood box to protect it from on-going renovations to the auditorium).

Earl Hagey, of Akron, Ohio, has graciously donated a 2/9 Wurlitzer to CIC. Not only did Mr. Hagey donate the organ, he delivered it right to our doorstep in two rented trucks at his own expense. What a generous gift to our grateful chapter. As this is not an original organ, various components and ranks will be used to further our projects at the Indiana Theatre in Terre Haute and the Walker Theatre in Indianapolis. Any duplicate parts will be sold, helping to fund our projects, and helping

other organs in progress. Thank you, Mr. Hagey, for your generosity.

Come March, the first of CIC's four annual concert events took place at the Hedback Theatre on our little, but mighty, 2/11 Page/Wurlitzer, with none other than the great Simon Gledhill commanding the console. Simon presented a most enjoyable concert of Richard Rogers's greatest compositions. Simon commented that this was the smallest organ on which he had presented a concert in the USA. The audience comment was "I didn't know this organ could do *that!*!"

As the beginning of spring rolled into April, we found ourselves in the glorious Paramount Theatre in Anderson, Indiana for our monthly chapter meeting. Here we were treated to the newly emerging talents of Mark Herman on the Grande Page. If you have not yet heard Mark at command of the theatre organ, you really must. As proven by some of the now deeply engrained fine, younger artists of today, our young artists will carry the art of the theatre organ into the future.

While not a CIC project, neighboring Shelbyville, Indiana has an exciting project of their own getting off the ground. David Finkel is spearheading the restoration of the Strand Theatre



and the installation of a Louisville Theatre Pipe Organ. The organ was removed from the Oriental Theatre in Indianapolis in the 1940s and installed in the Tallwood Chapel in Indianapolis. David purchased the organ from the chapel. Though not playable since 1980, this grand old organ got some new, albeit temporary, life pumped back into it to play for a final service and organ program on April 23, prior to its removal and road trip to its third home. The noted organist, Kurt Von Shakel, presided over the keyboards for this farewell event. Good luck in this great endeavor Mr. Finkel and Shelbyville. There is always room for another theatre organ in Central Indiana.

Kevin A. Ruschhaupt

## CONNECTICUT VALLEY CHAPTER

Jon Sibley, President  
jmsibley@earthlink.net

Thomaston, Connecticut. Torrential rains did not deter guests from attending the "Farewell Party to the Boda 3/15 Wurlitzer 260" on Sunday April 23. Beth Boda and her daughter, Carolyn,

displayed warm hospitality that more than compensated for the wet afternoon.

It was a bittersweet day for Beth who has sold her late husband's beloved Wurlitzer to Larry Fenner and Barry Howard of Lebanon, Pennsylvania. They were guests at the party. Ernie Boda bought the organ in 1971 and installed it in the beautifully finished lower level of his home, appropriately named the 'Lafayette Studio' (for the theatre where it was first installed). The studio is home to two grand pianos, a small dance floor and a retractable movie screen (concealed behind glittering curtains.) A revolving silver ball and jeweled ceiling fixture add to the ambiance. No detail was overlooked when the 'Lafayette Studio' was built. A slide presentation illustrating the arrival of the organ, the renovation of the studio, the installation of the organ and completion of the studio was of great interest to everyone.

Opus 501 was one of the first Wurlitzer 3-manual models. It was installed in

the Lafayette Theatre in Buffalo, New York and was often used by Wurlitzer to demonstrate its capabilities to prospective buyers. When the theatre was demolished, the organ was bought by a gentleman from Ohio. It was moved to Connecticut from Ohio in 1975. Ernie Boda and his friends devoted many hours to its installation and the dedication was at a Connecticut Valley chapter meeting in 1980 with Ashley Miller at the console and Ernie Boda playing the Marshall-Wendall grand piano.



(L-R) Larry Fenner, Beth Boda, Barry Howard.

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## Diapason Resource Directory

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

For information:

Jerome Butera, Editor

The Diapason

380 E. Northwest Hwy.

Suite 200, Des Plaines, IL 60016-2282

847/391-1045 • [jbutera@sfgmail.com](mailto:jbutera@sfgmail.com)



This day Juan Cardona, Jr. played several selections to entertain the guests. CVTOS and the AGO were well represented and everyone had a great time!

Mary Jane Bates

## DAIRYLAND

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

Racine/Milwaukee, Wisconsin. Dairyland's founding father, Fred Hermes, was surprised March 12 on the occasion of his 80th birthday, by his wife Veryl. Fred is known in the theatre organ world for his magnificent 5/34 Wurlitzer in his 'Basement Bijou' in Racine, and the whole celebration centered around the organ. Fred thought he was just going to play for a few friends, but when the people kept pouring into his house, Fred remarked that if he had known this many people were coming; he would have gotten a better organist. Little did he know that his wife had arranged for Dave Wickerham to fly in from Florida for the event, and he was seated on the bench, waiting for the curtain to rise. At the appointed hour the curtain was lifted

and as the organ was being raised Dave played a medley of "Happy Birthday" and "For He's a Jolly Good Fellow," as the over 100 family, friends and DTOS members sang along.

Dave played for over two hours and included some of Fred's favorite songs. Since the chapter's inception in 1970, Fred has seen the membership of Dairyland grow from 19 to 200. He is still very active in DTOS and serves as editor of our monthly newsletter and our social chairman. Happy 80th Birthday Fred!

On April 23 we once again traveled to Racine for our social at the store of Paul Grant known as 'Silents Please'. Paul sells movie memorabilia, DVD's, and all items related to theatres and theatre pipe organs. The console from the Organ Piper Restaurant is located here and will be used to accompany silent films in the future. This social was a reschedule for February, when the blower motor on the Kimball burned out one hour before our

social. The 3-manual Kimball now has a new blower motor and sounds great! Our organist for the social was Dennis Scott and he really put the Kimball through its paces. Thank you Dennis for a great program everyone enjoyed your performance, and thank you Paul for allowing us to experience your establishment and beautiful organ!

Sandy Knuth



Dennis Scott.

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### SLEIGH RIDE A LEROY ANDERSON CENTENNIAL CELEBRATION (VOL 2)

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

### MUSICAL FIREWORKS

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## GARDEN STATE

Don Hansen, President  
732/350-0485

**Trenton, New Jersey.** April in Jersey is a paradise of beautiful colored trees, flowers and green grass. Chapter members look forward to "Pedals and Pipes," our official newsletter. The headline this time had a large bright red heading, "Farewell to the Shean's Wurlitzer."

Jim and Dot Shean are well known and popular members who enjoy having a party with their fun Wurlitzer. Jim had always wanted a theatre pipe organ and purchased a Kimble theatre organ from Delaware. Jim loved working on his pipes during the years and his Wurlitzer kept growing with the help of Bob Raymond Jr., by adding a new relay, toy counter and special ranks. The organ now has 19-ranks.

Jim and Dot had sent a special invitation to come on Saturday, April 22 to their home in Levittown, Pennsylvania. The big day arrived and the door to the Shean home opened wide for the warm Irish welcome. It was a very warm greeting even with rain joining in the happy music being played by our organist members.

The afternoon was filled with lots of chatting, music, nostalgic memories and party food. Every one of our members, who wished to play the console or grand piano, had their turn and they filled the home with great music. The 40 members who attended this special occasion gave heart-felt thanks to the Sheans for their super hospitality and a wonderful time.

*Jimmy Vanore*



*(L-R) John Wiesner, Dick Calderwood & Bob Frederick.*

## HUDSON-MOHAWK

Frank Hackert, Chairman  
518/355-4523

**Schenectady, New York.** The arrival of spring saw our club's general meetings gathering at familiar welcoming locations. On March 27, member John VanLaak again hosted our membership at his Schenectady residence. He has a built-in pipe organ, as well as a piano and a harpsichord. The instruments got a fine work-out with the talents of our host John, Al Moser, John Wiesner, David Lester and Harold Russell. On April 25, member John Wiesner, who is the organist at the Rotterdam Rollerama, invited our group to come and hear the music and enjoy the skating. We also wish to thank the generosity of the owners of the Rollerama for the hospitality. Members Sid Brown and Frank Hackert skated and the over 20 members present enjoyed the fine roller skating music on the Hammond organ. Thanks to both John VanLaak and John Wiesner for their hospitality.

The last major organ component to be repaired in the aftermath of the

late 2004 main chamber water damage incident was the Chrysoglott/Vibraharp. The Proctors Theatre stage house reconstruction project that precipitated the roof leak causing the damage is now complete and the theatre has resumed a full show schedule. The organ will be returned to service in time for the Organ Historical Society's 50th Anniversary Convention in Saratoga Springs, New York in late June. The Chrysoglott/Vibraharp received the most extensive water damage, thus requiring the most time to restore. The work required to return it to "like new" condition was completed by Robert Lent and his Shenandoah Pipe Organ Studio, Inc. of Lyndhurst, Virginia.

*Norene Grose & Frank Hackert*

## LATOS

Dorsey Caldwell, President  
626/798-1820  
Dorsey.jr7765@sbcglobal.net

**Los Angeles, California.** March and April were slow months for LATOS in



*Chrysoglott returns to Proctors Theatre with help from (L-R) Dick Calderwood, Mark Bakhaus, Frank Hackert, Frank Boshier, & Harold Russell.*



the events department. However, the South Pasadena organ crew got in a few days of work on the organ during the President's Day weekend in February, trying to get the organ ready for the public debut this fall. Tim Rickman was in town to preparing for the installation of the components for the electronic ranks that are being added. The auditorium schedule is full with spring concerts and graduation leaving no time for work on the organ. Once school is out, Chris Gorsuch, Peter Crotty, and the crew will finish installing the electronics, when completed the organ will have six additional digital ranks and a Proteus unit.

LATOS members and friends were shocked and saddened by the sudden death of the former Program Chairman and long time member Irv Eilers. Irv was the "go to guy" for the title and composer of almost any obscure tune. A memorial service and interment was held on May 4 at Roosevelt Memorial Park. Six ranks of the outdoor Wurlitzer Organ were working so that Kyle Irwin was able to play prior to the service and as the funeral procession proceeded to the grave site. At a reception held at Old Town Music Hall following the service, Bob Mitchell played that Wurlitzer. (Irv Eilers Closing Chord appears in this issue.) LATOS was also saddened to learn of the recent passing of another member, Ray Buckley, husband of the late Pat Buckley, who was instrumental in persuading the South Pasadena School Board to allow the installation of the Crotty Organ in the South Pasadena High School Auditorium.

Wayne Flottman

## LAND O' LAKES

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

**Minneapolis/St. Paul, Minnesota.** The Heights Theatre has been quite busy, beginning with a March 11 presentation of the silent film, *The Black Pirate*, starring Douglas Fairbanks Jr. Karl Eilers provided live accompaniment at the WCCO Wurlitzer organ. Our monthly meeting was held the following day with 15 members in attendance. Dave Kearn was our artist for the afternoon. Several members participated at 'open-console' after his concert. Barton Player Piano Company of Minneapolis held its sixth annual movie event and organ concert on March 25. Karl Eilers was the featured organist presenting a mini-concert and accompanying the silent comedy, *One Week*, starring Buster Keaton. There was a presentation of the 1950s TV show, *You Asked for It!* which brought viewers on a tour of the QRS piano roll factory. The feature film was *Dr. Seuss, The 5,000 Fingers of Dr. T.* Proceeds from the event went toward the Wurlitzer's restoration.

We are hearing some rumblings regarding the famous *Voice of Minneapolis*, the 122-rank Kimball combination concert/theatre organ. The organ was last played October 27, 1987 in a farewell concert before being placed in storage for renovation of the Minneapolis Auditorium. According to some, there may be interest in installing the instrument in Minneapolis Orchestra Hall as part of that building's expansion and renovation. If so, this would be a wonderful venue in which to hear this remarkable instrument after a silence of so many years.

The Phipps Center for the Arts continued its 2005-06 Organ Series with Dennis James on May 13 in an evening of silent comedies, and Charlie Balogh closed out the season on June 17.

Dave Kearn & Kim Crisler

## MANASOTA

Charles Pierson, President  
941-924-0674

**Sarasota Florida.** On Sunday April 23, the Manasota chapter was treated to a super concert by our good friend, John Clark McCall. John came all the way down from Georgia just to play the J Tyson Forker Memorial Wurlitzer and



John Clark McCall.

entertain the group. And entertain he did. John started the program with a "blues tune," really upbeat and followed with a great medley of 11 songs, many we knew and some we heard for the first time. Goes to prove you can play even unknown music to a group and get rousing applause when you play it well. The second half of the program was also

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superb with John playing a couple of old favorite standards, a 1950s rock ballad and a rousing march written by John.

It is a blessing to the chapter that John loves the Forker Wurlitzer. This is the third time he has come to play a concert for us. It was also a wonderful surprise that theatre organist extraordinaire Rosa Rio was in attendance. She is such a delight. I even saw her tapping her toe while John played. Word is spreading that our meetings are most enjoyable to attend, whether for 'open-console' or a planned concert. With these fresh programs and talented artists, there are many smiles as the meetings adjourn till next time.

CHAZ BENDER



Rosa Rio & John Clark McCall.

As May 24 draws near and the arrival of the folks coming to the Annual American Theatre Organ Society Convention here in Florida, hosted by Manasota and Central Florida chapters, there is a beehive of activity to bring the final details together. We look forward to seeing many ATOS members here in the Sarasota/Tampa Bay area for a week of fine theatre organs. Hope you will be coming.

I will send in a review of the notable happenings during the convention and the high spots that you missed if you did not attend. I have just assumed the responsibility of writing the reviews and news of Manasota Chapter. I want to thank Jim Weisenborne for all the great reviews he has done in the past.

Chaz Bender

## NEW YORK

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

**New York, New York.** On Sunday March 5, the New York Chapter joined forces with the Nassau County Chapter of AGO at Chaminade High School in Mineola, New York, in presenting organist Bernie Anderson, Jr. who rendered an extraordinary and inspiring performance accompanying the 1927 Cecil B. DeMille silent classic, *The King of Kings*. Bernie's beautifully creative and impeccably performed score accentuated both the action and the mood portrayed on the screen, bringing the characters and events to life so dramatically as to bring tears to the eyes of many in the audience. His use of the Chaminade 3/15 Austin-Morton was always perfectly suited to the music and the scene, and his overall performance was truly memorable and deserving of every Bravo! The show was dedicated to the memory of the late Ken Ladner who had served for 25-years on the Chaminade organ crew. Thanks to the efforts of Brother Bob Lahey and Bob Atkins, Chaminade's mighty theatre organ was concert ready and sounding better than ever. Thanks also to Bob Atkins and to his wife Madeline, Nassau AGO Secretary, and to Nassau AGO Dean, Henry DeVries, for their assistance in planning and promoting the program, as well as to Phil Yankoschuk and John Valentino for their production assistance, and to the Chaminade High School administration.

Nelson Page served as our host for our gathering on Saturday April 15, at his beautiful Lafayette Theatre in Suffern, New York. Members and guests had an opportunity to forget about income tax day, and instead play and enjoy the Chapter's 2/11 Ben Hall Memorial Mighty Wurlitzer. Nelson provided a spread of refreshments in the lobby during 'open-console' in the morning as members took turns playing the organ or just enjoying the company of fellow theatre organ enthusiasts. Organist Jeff Barker was at the console and did a great job as always, playing in the house, as the doors opened to admit the several hundred patrons who came to enjoy the 1934 Big Screen Classics feature film, *The Thin Man*, starring William Powell and Myrna Loy, which chapter members were also invited to attend as Nelson's guests. Our special thank you goes to Nelson Page for his generosity and his warm hospitality in hosting the chapter for our April meeting.

Tom Stehle

ALLAN FRANCE



Shirley Goldstein enjoying 'open-console'.

ALLAN FRANCE



(L-R) Brother Bob Lahey, Bernie Anderson, Jr. & Bob Atkins.



## NORTH TEXAS

Richard Stewart, President  
214-575-7499  
conn652jr@aol.com

**Dallas/Fort Worth, Texas.** The North Texas Chapter has been absent from Chapter Notes for a couple of issues. Our *THEATRE ORGAN* faithful correspondent of many years, Irving Light passed away, leaving the Chapter with a loss of a wonderful friend and pillar member. Irving's Closing Chord appears in this issue.

New Years Day found the Chapter meeting for the annual holiday party at the Dallas Organ Works, LLC shop in Richardson. It was hoped that some of the McKinney 3/17 Wurlitzer would be playing, but it just wasn't in the stars. However, good food, convivial conversations and CDs of our favorite artists kept the occasion festive, even though the Wurlitzer wasn't ready to play as yet.

At the Annual Meeting in February, the Chapter was fortunate to have all members of the Board agree to serve another year.

March was a banner month with the McKinney Performing Arts Center (MPAC) Wurlitzer being installed. It had been a project encompassing a lot of work over a three-year period. On March 30, the organ played in public for the first time at the ribbon cutting for the facility and the day-long public tours. The organ was noted by a local newspaper as being "... the crowning jewel to the new Performing Arts Center." On Saturday April 1, the MPAC held its opening event with a Black and White Gala. The former Historic Collin County Courthouse on the center of the Downtown Square was once derelict and now, but has once again become a



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*Professional movers take the console to the 2nd floor of MPAC.*



RICK MATHEWS

*Console in McKinney PAC.*

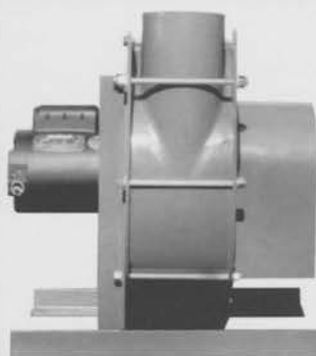
vibrant center of the Community. Of course, the sounds of Wurlitzer were prominent throughout the evening, featuring our own Danny Ray.

The actual premier concert for the MPAC Wurlitzer was June 16-17 with Hollywood's Rob Richards at the console and Ralph Wolf at the Steinway Grand. There were two performances and as we anticipated tickets to this event were a hot item. Following each performance there was a champagne reception with the artists.

The inaugural "Silents on the Square" featured Clark Wilson scoring the 1927

silent film epic *Wings* on July 29. More silent films and concerts are in the works and we expect the MPAC Wurlitzer to become a very busy organ.

A number of we Texans ventured to Wichita, Kansas for the last Wichita Pops Weekend of the 2005-6 season May 6 and 7. We heard Brett Valiant at the former New York Times Square Paramount 4/38 Wurlitzer and our own Danny Ray presented a concert on Sunday at the 4/19 Little River Studio Wurlitzer. Danny has entertained at the Little River Studio during 'open-console' many times and we enjoyed the fantastic



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debut program with Danny being a featured artist.

*Rick Mathews*

## PUGET SOUND

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

Seattle, Washington. The February sun was brilliant, surely an omen for a brilliant day ahead. And so it was when Nathan Avakian and Tyler Pattison approached the Kenyon Hall Wurlitzer and grand piano to open together what became an outstanding musical adventure for all. Nathan at 14 and Tyler barely 15, proved their mettle. Announcing



(L-R) Raymond Lavine, Jelani Eddington, Barbara Hammerman.

their own numbers and taking turns at the console, they presented a program with a wide variety of theatre organ music, well rehearsed and with a professional flair. A highly appreciative audience filled the hall with cheers and a standing ovation following a rousing duo

arrangement of an old blues number. One PSTOS member said he doesn't recall enjoying a theatre organ program more!

Nathan's teacher/coach, Donna Parker, and Tyler's teacher Don Wallin and coach Jonas Nordwall deserve high marks for guiding these young performers so well. We look forward to hearing both Nathan and Tyler many times in the future.

Jelani Eddington put on a spectacular show for theatre organ aficionados at Gig Harbor's Wurlitzer Manor. Hosted by Barbara Hammerman and Raymond Lavine, the event was limited to just 90, and was much less crowded than at past events, making the day even more enjoyable.

Jelani was thoroughly at home with the big 4/48 Wurlitzer, and presented a broad range of music, from Broadway, to selections from Bizet's *Carmen*, to Leroy Anderson, to clever novelty numbers . . . definitely something for everyone. This was his first program here and he had nothing but high praise for the organ and the work of Ed and Patti Zollman, who maintain it regularly.

A fundraiser to benefit the Homer & Jane Johnson Memorial Scholarship Fund, the event raised over \$2,200 after expenses. Many sincere thanks to both Raymond and Barbara for their willingness to host these events to benefit such a worthwhile cause!

Visit [www.pstos.org](http://www.pstos.org) to view over 800 pages of N.W. theatre organ history!

*Jo Ann Evans*



(L-R) Nathan Avakian and Tyler Patterson.

## RIVER CITY

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

Omaha, Nebraska. Although the regular chapter monthly meeting on March 26 at The Rose Theatre was cancelled due to a scheduling error, March still held an exciting theatre organ venue at the Markworth Residence. One of the most entertaining concerts held at the Markworth Residence was presented on Saturday March 11 by Ken Double. Ken is not only an exciting theatre organ artist, but entertainer and vocalist as well. Ken's opener and following selections pleased the crowd who knew they were going to be in for a great afternoon of music and fun. After a Harry James Medley, utilizing the Kimball's computer playback system, Ken sang to his own accompaniment. The audience participated in an Irish themed sing-along to celebrate the upcoming St. Patrick's Day holiday. Ken's closed his program with a medley from *Finnian's Rainbow*. After

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a standing ovation, Ken encored to the audience's delight, again receiving a standing ovation. The Markworth 3/24 Kimball sounded wonderful being recently tuned and tweaked by Ed and Patti Zollman of Wichita, Kansas who also attended the event. The crowd of 117 wanted to know when Ken will be returning to Omaha to do another concert for RCTOS. Ken donated several of his CD recordings to RCTOS, which will be available for sale at the next regular chapter meetings as a fund raising venture.



*Ken Double.*



*(L-R) Andrew Cullen & Jerry Pawlak.*

The Annual Spring Pot Luck Dinner was held at the Markworth Residence on April 9. After a short business meeting, the floor was turned over to Vice President Jeanne Cooper who introduced Secretary Jerry Pawlak as the afternoon's program artist. As it was a gorgeous Nebraska day, Jerry opened with a 'day' medley; that is, selections that eluded to the beautiful weather all were enjoying. The program selections were themed to the early 50's before the rock and roll invasion.

Jerry introduced his guest artist for the afternoon, young Andrew Cullen, who represents RCTOS in the young theatre organist events. Andrew received a rousing reception after completing his planned two selections and was asked to encore with another. In following the early 50s theme of the afternoon, Andrew chose a well know tune made famous by Sammy Davis Jr.

Jerry took over the console to present an animated sing-along which included favorites by such early 50's artists as: Doris Day, Mitch Miller, the Four Aces



*Andrew Cullen.*

and Teresa Brewer. To our surprise, the voices were loud and clear, some harmonizing also could be heard. The audience of approximately 90 members and guests thoroughly enjoyed this sing-along theme.

As usual, at this annual pot luck event, there was more food than could be imagined. The members and guests went all out to display their culinary talents. I believe that no one went home hungry. Many thanks to Bob and Joyce Markworth who work so hard to make this event a success and to RCTOS members who participated in the

potluck and always make this event one of the most anticipated meetings of the year.

At this writing, a group from RCTOS is anticipating experiencing the JATOE Organ Extravaganza #10 in Joliet and Barrington, Illinois as well as the Brett Valiant concerts to be held early in May at the Markworth Residence for RCTOS members and guests, Regional Rotary Club and Regional AGO members. More on these events to follow.

*Jerry Pawlak*

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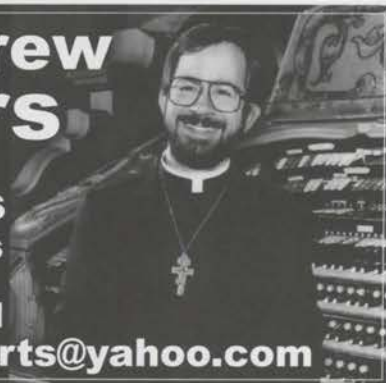
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## SIERRA

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

**Sacramento, California.** Our artist for March was Dave Hooper, a Sierra Chapter member who resides in Sunnyvale, California. He returned to the Dale Mendenhall Memorial 3/16 Wurlitzer at the Towe Auto Museum to accompany two Buster Keaton films, *The Blacksmith* and *College*. Dave has scored films for Sierra Chapter many times before to our great delight. As usual, Dave did an excellent job using the right registration and amount of organ for the situations on the screen. He received a well-deserved standing ovation. We look forward to Dave's return in the future.

April was Morton Madness XII featuring the artistry of Jim Riggs. This event combined two concerts on two different 3/15 Robert-Morton's on the same Saturday. It was jointly sponsored by the Nor-Cal and Sierra Chapters. The afternoon concert was at the Hartzell's "Blue Barn" in Lodi, California, where they have installed an earlier, gentler Robert-Morton in a more intimate setting. The evening concert was immediately after dinner on a late edition Robert-Morton which that can really breathe fire into the large room at the Kautz Winery in Murphys, California. Jim's concerts covered a wide range of music and included many of our long-time favorites. Standing ovations were appropriate at both concerts.

The next day, Jim cued *The King of Kings* at the 4/21 Robert-Morton in the Bob Hope Fox Theatre in Stockton, California. He received a well deserved standing ovation at the end of the film. Special thanks go to Dave Moreno and

his helpers in having all three Robert-Mortons in excellent condition for the three concerts. Dave was very busy trying to be in three places at the same time!

Pete McCluer

## SOUTHERN JERSEY

Joseph Rementer, President  
856/594-1471

**Franklinville, New Jersey.** On September 23 the spotlight will again shine on the console of the Pitman, New Jersey Broadway Theatre's 3/8 Kimball. The organ will be featured in the grand reopening of the theatre after being closed for a year and a half due to bankruptcy. Peter Slack, the new owner of the theatre, has appointed Patricia Mangano to manage the venue. She has had several years of experience managing a repertory theatre in the area and

impresses us as being well suited for the Broadway. Things are happening fast. Already there is strong interest from many groups that want to use the Broadway's facilities.

SJTOS will be featured in the Broadway Theatre by providing organ music overtures for movies and during intermissions. The organ will star in October 2006 by accompanying a presentation of Lon Chaney's silent movie *Phantom of the Opera* as a Halloween thriller. This movie challenges the organist in synchronizing the music and sound effects with the action on the screen. There is suspense, ballet dancing and a falling chandelier among other problems. How will the organist handle the scene where the phantom plays the organ in his hideaway?

On Saturday afternoon, March 18, The Delaware Valley and Southern Jersey chapters participated in a joint activity at the home of Jim and Dot Shean in Bucks County. The Sheans

CONTINUED ON PAGE 59

STELMAN PHOTO OF MILLVILLE



John Breslin Lecture.

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—Kim Steffen, Development Director  
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## THEATRE ORGAN INSTALLATION DOCUMENTATION RESEARCH PROJECT

### A Call for Original Factory Theatre Organ Blueprints, Drawings, Contracts and Correspondence

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.  
E-mail: [smith@atos.org](mailto:smith@atos.org) or phone: 317/697-0318



## EASTERN MASSACHUSETTS CHAPTER CHARTER NUMBER ONE

by J. Paul Chavanne, Stuart Hinchliffe & Richard Linder

Photos by Richard Linder

Next year, along with the Bi-Centennial observances, the Eastern Massachusetts Chapter will be celebrating its 20th birthday. A lot of wind has passed through the Tibias since 1956! We'll try to give you the Eastern Massachusetts story and hope that in reading our tale you will feel that you have come to know us as friends, and as fellow sufferers and celebrants of the travails and the joys which we share as victims and lovers of the magnificent theatre organ!

Surely everyone has heard of Bill Bunch, of Balcom & Vaughn, builders of (among many other things) the replacement console for the New York Paramount/Wichita Wurlitzer. Back in the spring of 1956 Bill, along with Don Phipps, Dave Garbarino and Brent Tyler were sharing their common enthusiasm for the Mighty Wurlitzer here in eastern Massachusetts. They held their first formal meeting around the 2/7 Wurlitzer in Don's family home in Milton, Massachusetts Bill Bunch entertained at the console. By August of that year, the group having increased to ten, the natural course of action was to inquire of the newly developing AATOE "out on the Coast" as to the requirements for association and a charter. Judd Walton supplied the answers and the local group, now grown to 23, agreed at their September meeting at Don's to apply for a charter. The late Ralph Woodworth, former theatre organist for the B & K and Warner chains, was featured artist on this occasion. Bill Bunch was probably the most active member of the group, but was too deeply involved with organs in his professional capacity to enable him to take chapter office. There was no shortage of ability and interest, however, and four willing enthusiasts assumed their posts: Don Phipps, president; Howard Silva, vice president; Dave Garbarino, treasurer; and Brent Tyler secretary.

In October, 1956, then president of AATOE Richard Simonton authorized the issuance of Charter Certificate #1 to the Eastern Massachusetts Chapter. A November meeting was held at the Phipps home, at which former Metropolitan Theatre soloist Stan Cahoon provided the beautiful sounds. And plans were begun for what was to be a continuing series of annual concerts, to be played on the 2/14 Special Wurlitzer which is still in the Stoneham, Massachusetts Town Hall. This unusual instrument, made up of two theatre organs plus added ranks, had been presented to the people of the town in

1942 by Mr. and Mrs. Ralph Patch, after having been played for many years over Boston radio station WNAC by the late Francis J. Cronin. Chapter concerts were presented on this organ at least once, and often twice a year until the spring of 1974.

The Eastern Massachusetts Chapter went "big time" in May of 1968, being incorporated as an educational and charitable chapter in the Commonwealth of Massachusetts. There were now 70 members on our roster. The growing chapter's concerts at Stoneham were guaranteed success by the performances of such theatre organ celebrities as Reginald Foort, Eddie Weaver, Don Baker, Leonard MacClain, Ann Leaf, Ashley Miller, Lowell Ayars, Allen Mills and John Seng. Many of these artists returned a second and third time by popular demand.

In addition to public concerts at Stoneham, many fine home installations were enjoyed as a regular part of our monthly meetings. At the same time the Wurlitzers in the Lynn and Salem (Massachusetts) Paramount theatres received a lot of attention from chapter members in an effort to restore and maintain them. But the all too common fate of such endeavors marked the end of these efforts. Both organs were unexpectedly sold and the theatres demolished. These losses served to illustrate the futility of such arrangements and sparked the search for a chapter instrument and a location for its installation.

Under the leadership of our then president, Jim Rockett, the chapter organ committee was diligently searching for an instrument.

In the spring of 1968 we became the delighted owners of Opus 1349, a Style-235 Special 3/13 Wurlitzer. This instrument was sitting in nearly complete retirement in the former



Leonard MacClain at Stoneham.





*Reg Foort at Stoneham.*

*Loew's State.*



Loew's State Theatre on Massachusetts Avenue in Boston, right behind Boston's famed Symphony Hall.

The organ had, through some miracle, been spared the ravages of vandals, and everything was there just where you'd expect to find it. The State, once a fine 3,400 seat house, was sold to the Archdiocese of Boston and was subsequently renamed the Donnelly Memorial. Again the theatre was sold, to the Christian Science Church which named it the Back Bay. All this shuffling around did not avoid the ultimate fate of the theatre . . . demolition.

In 1968 the Back Bay closed its doors for the last time, and the Eastern Massachusetts Chapter took possession of the 235 Special.

After a brief, emotional farewell concert (attended by about 35 stalwarts), what was to become 28 unbroken hours of organ removal began.

The removal crew started its work on a Friday evening, and the building wreckers were on the spot the next Monday.

The deed was done, and the already beloved EMCATOS Wurlitzer was stacked away neatly (?) in a member's warehouse, while the search for a suitable home would be undertaken. Like all such removal projects, this one had its high spots; and the shared experiences of such a venture make for life-long friendships between those fortunate enough to have been part of them. Of perhaps no other endeavor can it be more truly said, that one's benefits are in direct proportion to one's contributions.

The next chapter of our saga concerns itself with the search for, and the locating of, a home for our lonesome Wurlitzer. President Rockett appointed Carl Getz chairman



*EMCATOS Console in Pit of Loew's State.*



*Console on Stage at Loew's.*



*Partially Demolished Theatre.*



of the “search committee.” Several unfruitful leads were pursued, one of them (in a shopping mall) even progressing as far as the blueprint stage. But like Goldilocks, we were unable to find a home that was “just right” until Babson College in Wellesley, Massachusetts came into our lives. Several thoughtful men with insight and an appreciation for the past as well as the future sought and reached agreement to bring our Wurlitzer (and our growing chapter) into its ultimate home, Babson College. For the chapter, Carl Getz joined with our organ committee to achieve agreement with the Babson counterparts headed by Mr. Jesse Putney, treasurer and vice president in charge of business and financial affairs.

Babson’s Richard Knight Auditorium is a Colonial-style brick building of about the same vintage as our Wurlitzer — circa 1925. The building is fronted by six graceful columns; its concert-hall interior has side and rear balconies, and a shallow stage.

The hall accommodates 1,100 persons, mainly in comfortably cushioned seats. A large motor-operated screen, projection booth and considerable theatrical lighting equipment are available for movies, concerts, etc. Best of all, tentative provision had been made, when the hall was designed, to accommodate a pipe organ! Since the two chambers were too small for the 3/13, these areas had to be enlarged and re-enclosed. They now have become our main and solo chambers, left and right stage wings respectively.

The agreement between the parties may be of interest (and perhaps help) to other chapters who may be searching for a home. In its simplest terms, the college provides the auditorium, including utilities and security (plus excellent parking areas); Eastern Massachusetts Chapter provides (but retains title to) the organ, and maintains it. We are allowed regular monthly meetings, work sessions and private practice sessions for individual members. (We are scrupulous to avoid conflict with College activities.) We essentially come and go as we please via a side entrance set up for Eastern Massachusetts Chapter key holders. It’s not unusual for two or three members to meet there around 9 p.m., and the music usually goes on and on and on! A specified number of public concerts are also provided for each year. We enjoy the most cordial relations with our hosts; they are as pleased with the splendid theatre pipe organ which now calls Babson its home as we, and the secure and prestigious surroundings to which we have entrusted our prize have been a great source of gratification to the chapter.

The console is moveable from center to left side, its usual resting place. Each chamber enjoys the advantage of having two openings, two facing each other obliquely across the stage, and two facing their respective balconies. More than adequate swell shade openings provide what has been praised as an unusually broad dynamic range. When fully opened the organ really “gets out.”

Opus 1349 is designated a 235 Special by reason of its added Horn Diapason and Brass Trumpet. It also boasts a total of six tuned percussions. During the planning stages, the membership empowered the organ committee to provide for



*Console Disassembled.*

expansion of the 3/13 to 18-ranks. Some of this pipework is already on hand, but the expansion program appears to be some distance in the future as yet. Full size doors allow easy entrance to the chambers, although space becomes scarcer once one is inside. There just wasn’t a great deal of space available. The understage electrical area is accessible from either the auditorium or the adjoining rear annex to the building.

The console is made mobile by means of a splendid wheeled, elevating dolly. Former theatre organist and club officer Al Winslow designed the platform; member Arnold Smith, a machine shop owner (and a fine organist) did the construction—and then donated the platform to his chapter. Large rubber wheels make it easily moveable; and four 3’ jackscrews, when cranks are attached, easily raise the platform to “concert height.” When in place, and with steel legs and steps attached, the dolly is as solid as a church.

The three-decked console, itself, is probably our chapter’s most admired showpiece. As could be expected, the poor old thing was a disaster when salvaged from its orchestra pit home. Countless layers of hideously-colored paint had been thrown at it during its long life, and general neglect had done the rest. What a dismal picture it made, sitting in the warehouse, with its still intact cable dumpily coiled atop it!

The console was moved directly from the theatre to Pat Fucci’s home in Waltham, and it was there that a phenomenon called “console fission” took place. The bottom part remained with Pat who took charge of stripping and patching the lower shell and disassembling and reassembling the manuals and pedalboard. The manuals were sent out to be recovered with new ivory and ebony. (The naturals of all 3-manuals were taken from a single tusk, to ensure uniformity.) Pedals were rebuilt with new maple naturals.

Console chief Dick Linder adopted the top part of the console as his own, and it soon sat solidly atop four cement blocks in the Linder basement, where it would live for two whole years.

While the console crew labored to restore the most visible part of the instrument, every stick and screw in the venerable keydesk was removed, restored or replaced. Stoptabs and pneumatics were re-spaced to include enough extras to



handle the planned additional ranks. It was completely releathered. Every stop contact was replaced, and all lead tubing removed, and in its place, new "Tygon" was installed. A third swell shoe was added (for future chamber space); and the original 20-step crescendo pedal was rebuilt to provide 80 steps of increment, fully programmable, making for a fine, smooth crescendo. All electrical connections in the console, as well as most of those in the chambers and relay room, are of the present-day plug type, making service much simpler.

But the console's exterior finish is what really catches the eye. After all the accumulated layers of gunk were removed, it became apparent that the old veneer was beyond restoration. So, fillers were applied, and reams of fine sandpaper were worn out (along with Dick Linder's right arm); before the pristine veneer was smooth as glass and ready for lacquer. After much debate, black had won out over white as most practical, if less showy. This proved to be a wise choice. Then came the seemingly endless task of spraying on lacquer, then rubbing most of it off; on again, off again, and on and on and on. After about 15 such coats, the once neglected surface had acquired a sheen and depth that appeared almost three-dimensional. Occasional rubdowns with pure lemon oil are all that is needed to maintain a real showroom glow.

Once restored, the console completed its own journey to Wellesley to be reassembled, and to rejoin its pipework and wiring, and for the first time to assume its now permanent position on its elevator dolly.

During this time, of course, the organ crews, under current President Arthur Goggin's leadership, were completing the rest of the installation. Such major feats as walling-in the two chambers and cutting open the two direct-facing swell-openings had to be dealt with.

As we have said, all of EMC's public concerts in times past had been played on the Stoneham Town Hall/Patch Memorial Wurlitzer. With our 1973 fall concert, we could no longer ignore what had been disturbing us for some time . . . the Stoneham organ was beginning to show the effects of age and insufficient maintenance. Much as we had come to love the old girl, we realized that the time had come to sink or swim with our own State/Babson Wurlitzer. Art Goggin's crew went into high gear, the debugging team of Clayt Stone and Ed Stanley shouldered their Flit guns, Erle

and Mark Renwick applied tweezers and probes to the eye-crossing job of key contact adjustment. And then came the big one . . . our tireless wire men tied in a solid-state capture combination action—in time for our spring concert! Our organ's original Wurlitzer combination action, considering that the planned expansion would require major additions to it, was deemed to be hopeless. We just didn't have years enough to do the job. We had heard of a solid state action being marketed by Damon Corp. of Westwood, Massachusetts. Consultation and research determined our course. We bought the "black box," and a "super crew" made up of Dick Linder, Elbert Drazy, Walt Wilson, Ed Stanley, Clayt Stone and others wired it in. Bugs we had, but our whiz kids spotted them all and banished them. Did it work? Ask any one of the three artists who have played it in concert! If the much larger Damon system now in use in the famed Paramount-Wichita Wurlitzer is as successful as ours, the artists who will play the "Dowager Empress" will surely love it.

Practically all our regular monthly meetings are held at Babson. Aside from the obvious benefits of having plenty of comfortable space, there is the endless delight of playing and listening to our very own Wurlitzer. Meetings usually provide



*Formal Portrait of Old Console.*

some sort of planned entertainment (Eastern Massachusetts Chapter includes several professionals, and a good number of very talented non-pros); following business meetings and during refreshments, 'open console' always brings forth unexpected pleasures for both players and listeners. Heaven must be something like this!

Our organ has seen us successfully through three public concerts so far. In the spring of 1974, as we have explained, we had decided to launch our prize into the concert field (though it had actually been heard already by a few limited audiences at college functions). Fearless Larry Ferrari (Bless him!) agreed to fly our as yet untried organ in its concert debut. The cheerful grin on Larry's face as the evening progressed assured us all was well. And the waves of enthusiastic applause that followed his program confirmed the feeling! Only those who have sweated and suffered and

CONTINUED ON PAGE 76



*Console/Organ In Assembly at Knight Auditorium.*





# In The Wings

## Ideas & Assistance for Chapters & Organ Groups

### The Care and Feeding of Artists

by Robert E. Dilworth

*Now that you have rented an artist, here are some tips on the Care and Feeding of your Artist —*

*Species:* Homo Sapiens

*Type:* Organus

*Habitat:* Usually found in dark theatres or auditoriums probably in, on, or under a theatre pipe organ

*Often nocturnal*

These creatures can create wonderful entertainment on theatre pipe organs if they are properly cared for.

#### Introduction

The information, suggestions and observations given below relate to the methods and philosophies we embrace at the Dickinson Theatre Organ Society. The advice is based on our experiences over the past 37 years.

#### Choosing the artist

Before discussing how to treat the artist, I need to say a word or two about how we go about choosing our artists for the Dickinson Theatre Organ Society. There are four criteria that enter into creating a season that our audience will find exciting.

At the first meeting of our Artist Selection Committee I asked the question, "What would be wrong with this season—George Wright, Lyn Larsen, Walt Strony, Jonas Nordwall, and Lew Williams?" (This was in the early 90's when all were alive.) The first reaction was WOW! What a season! Then, after a couple minutes of silence, one member said, "Oh, they all play in basically the same style." Of course, the artists named above no longer imitate George Wright as they did very early in their careers but difference in style is one of our criteria.

We also try to make sure there is at least one new artist in the season (New to DTOS, that is). Another question is the audience drawing power of the artist. A final point is the fee the artist requests.

#### Contacting / Contracting the artist

Once we have our list of artists for a season, the next step is to contact them to see if they are interested, if they are available for the date we have open, and what they request as a fee. I do not believe in "dickering" with an artist over his fee. The artist knows what he\* must ask in order to make the contract viable for him. To try to get him to lower his fee is

like telling him "You aren't worth that much." If the fee is too high, then we agree to try again later. In the 37 years we have had to suggest only twice that the fee was too high for us in that season.

Once we agree, usually by either telephone or e-mail, a contract is sent. It is important that all the basics are spelled out in the contract—what DTOS expects from the artist and what the artist can expect from DTOS.

#### Artist's arrangements

An addendum to our contract requests information as to the artist's motel requirements and travel arrangements. DTOS makes the motel/hotel reservations for the artist and pays the fee for up to three days. The reason for this is that we know our area and what is available; the artist does not. We also make sure that the motel has a restaurant either as part of the motel, on the site, or within walking distance because most artists will not have a car.

The need for travel information is so that a member of DTOS (usually the author) can meet him at the airport and provide local transportation to the motel. We need to know the day of arrival, the name of the airline, the flight number, and time of arrival. We meet the artist at the baggage carousel. If the person meeting the artist is not totally sure of the artist's appearance, we provide a sign for the DTOS member (often my wife) with the artist's name so that he can find us.

If the artist is driving, we make sure he has a good set of directions to the motel and to the school from the motel and a telephone number to call in case he gets lost.

There are too many times I hear stories about how the artists have been treated in other locations. Like lack of instruction on how to get from the airport to the hotel—how to get into the venue for rehearsal—or which hotel is best or closest to the venue—or where the restaurants are.

#### Artist's arrival

On the way to the motel from the airport (about a half-hour trip) is a good time to discuss rehearsal plans and any other scheduling factors for the time the artist is in town. It is also a good time to learn more about the artist and his likes and dislikes. If there is anything special or out of the ordinary concerning the concert, this is also a good time to discuss the details.

In some cases, your local travel may be provided by public transportation or taxi. This is not a reason for you to have



the artist be alone at this time. Have someone with the artist to lead him through the proper procedures and gates and tolls—and help carry his luggage. Your local people know the system—a person from out of town may not.

### Artist's rehearsal/setup time

Here at Dickinson, we provide all local transportation unless the artist has a car. We arrange a meeting time to pick him up for each rehearsal session. At the school, we make sure the organ is set up for him with plenty of light. Although we keep the houselights on, they are kept at a low level. We also make sure that no one is in the auditorium during his rehearsal session—but have a DTOS representative (usually me) nearby in case of a question or problem. Make sure the artist knows where that person is and how to contact him. Instruct him as to restroom locations. I usually come back to the console after about an hour into the practice session to see if there are any problems or questions and ask if the artist would like some water or soft drink. After that, I wait for his signal.

It is important to let the artist alone during his practice time. He does not need a friendly discussion/argument in the third row behind the console during a rehearsal. Time is usually limited and he has a lot of work to do to get ready for the concert. There are sounds to hear and combinations to find, pistons to set and acoustics to get used to. The artist does not wish to be rude by telling people who are bothering him to “get lost” but it would be much better to see him after the concert with your pictures or stories.

It is important that no one be in the auditorium during the early rehearsals. Even talking at the rear of the auditorium/theatre, can be a major distraction. This is the time the artist is carefully listening to the various sound of the organ and searching for just the correct combination. The artist's ears are incredibly sensitive and they can hear much more than you imagine they can. Keep the talking out in the lobby, or in a dressing room or workroom.

During his final rehearsal, usually on the morning of concert day, I am setting up for the concert—placing the Public Address microphones, setting the stage curtains, the screen, the video projector, the reception tables, etc. By that time, the artist has already set his combinations and is usually doing a last minute run-through of the program and does not mind the minor distractions.

Often, at the end of a practice session, the artist would like something to eat. Usually we go with him to provide

transportation and company (eating alone is often very lonely). We also usually pick up the tab. Then we return him to the motel.

If there is time in the practice schedule, on the night before the concert day, DTOS treats the artist to a dinner at one of the local “better” restaurants for the artist's choice of cuisine.

### A word about the organ

The bane of any concert artist is to find dead notes (notes that do not play). If you wish to put on a public concert, every effort should be made to fix all the dead notes in the organ. An organ is *not* in “mint” condition if all the toys and traps play but there are dead notes in the various ranks. A theatre organ is a “melody” organ. An artist cannot play a melody if there are notes missing. Also, for the comfort of the artist and audience, the organ should be in tune.

### Before the concert

In our situation at Dickinson, we tune the organ during the afternoon before the concert while the artist is back in the motel resting. One of our DTOS members is designated the Artist Liaison. That person will pick up the artist at the motel and drive him to the concert. His responsibilities include guarding the door to the artist's dressing room to provide the degree of privacy the artist requests—or staying with the artist to provide company and some diversion if requested. He also provides water, coffee or soft drink from the snack stand both before the concert, at intermission, and immediately following the concert. The Liaison tells the artist when it is showtime and guides the artist to the curtain leading to the console and advises him when it is time to go to the console.

### During the Concert

During the last number for each half, the Liaison makes sure he is located just offstage to help the artist. At the close of the first half, the artist walks off stage from the bright spotlights into the darkness backstage. As soon as the artist is past the curtain, the Liaison takes hold of the artist's arm to lead him to the dressing room until the artist's eyes become accustomed to the darkness.

### Following the Concert

Here at Dickinson, immediately following the final encore, the curtains are raised and the on-stage reception begins. We provide a podium or table for the artist to greet members of the audience and to sign playbills or CDs while audience members socialize over punch and cookies.

Most artists do not want to eat before the concert. As a consequence, by the end of the reception, they are ready to eat. Wilmington, Delaware is not a hotbed of 24-hour restaurants but there are a couple. We take him to the restaurant where we are often joined by a number of the DTOS workers who have finished cleaning up after the concert. DTOS again picks up the tab for the artist. This is a great time to relax and let the adrenaline disappear. It provides a gentle let down from the “high” of the concert. Then we take the artist back to the motel.

Don't forget, we are also responsible to take the artist to the airport in time for his flight home. Sometimes this means a very short sleep. But the trip back to the airport is a good





time to reflect on the previous evening. I often ask the artist what was good and what changes are needed in our hospitality or the organ. We often discuss the program itself.

## Respect the Artist

One artist told me this story. They arrived in town with one name and telephone number of a person to contact to arrange for practice/setup time on the organ. Unfortunately, no one ever answered the phone. They had to make their own travel and hotel arrangements. They went to the theatre, which was dark and locked. There was no notice in the window of a contact person and it was noticed that there was no notice of the concert. Throughout the next day a periodic visit to the theatre did not provide any additional information and no one made contact. About a half hour before concert time, in a last effort to fulfill the nature of the contract (which was written and signed through the theatre management), another visit to the theatre yielded a still dark theatre. It was about 10 minutes until concert time when the theatre's organ technician arrived and said, "I don't know how many people you think you're going to have tonight." The artist was directed to the console. The organ was not tuned or even in playing condition. Absolutely no solo voices could be used—only ensembles—due to the massive number of the dead notes, and the theatre was freezing. Within the next 15 minutes or so, about 30 people showed up for the concert.

I've heard several stories of "private" receptions following the concert, held in someone's home. When the artist arrives, he is greeted by 20 or more members of the "inner circle" of the hosting organization. It is obvious by the chair setup that they will soon be listening to the host's organ. The artist is expected to sit down and play at least a mini concert—all without prior knowledge or consent and, of course, without an additional pay. After all, he is only "playing", not working—right? Wrong? Remember, to a musician their music is their work—in the same fashion, an accountant invited to a party would not expect to spend the party time doing the host's financial accounts nor to do it without pay.

Artists often have had to make all of their own arrangements—travel, hotel, meals, rehearsals, etc. and do not see one member of the local organization except for one person who after the concert hands him the check and then disappears.

Artists generally have their program all planned BEFORE they arrive at the venue. To come up to the artist WHILE HE PRACTICES and ask him to play such and such during the concert isn't considered professional. As the DTOS M.C. I often have been approached during the intermission to ask the artist to play a particular song. I usually **don't** ask him. Unless the artist specifically asks the audience what they would like to hear, he wants to

play the list he prepared. In one concert here at DTOS, I mentioned that several people had asked me to have the artist play a certain piece, which he had recorded. He graciously did so, but the flow of the concert was spoiled.

If the artist is making his first visit to the venue by car, he should receive directions with maps before he leaves home. If the venue is in a building complex (such as a school campus), a more detailed map is helpful. If the access to the building for practice is a backstage door that needs to be noted in the directions given to the artist. Likewise parking information should be provided.

The DTOS style of treating an artist began with one particular episode. About 1970, I wanted to book Gaylord Carter for a film show at Dickinson High School. Two years before, I had the privilege of attending one of his concerts at the famed Tower Theatre in Philadelphia and had such a great time I wanted to share the fun I had had with the Dickinson audience. I had no idea how to contact Gaylord but I knew he was appearing at a theatre in Alexandria, Virginia. So, on concert day, my wife and I and four children piled into the car and made the journey to Alexandria in hopes that I might have a chance to talk to the great man himself.

It was a dreary winter day with no sun and as we drove past the theatre toward our motel next door, I spotted a "little old man" walking in front of the theatre. "That's Gaylord," I practically shouted to the family. I thought how lonely he looked with no one else around.

After I checked the family into the motel, I went to see if I could get into the theatre to talk to Gaylord. The lobby was all locked up but I found a side door that was open and walked in. I could hear the organ but the theatre was dark. As I walked a little farther into the building, I could see Gaylord at the console with a single dim spotlight shining down on the console—the rest of the theatre was dark. No one else was in the theatre.

So, what is wrong in this picture? I could not shake the feeling that artists should be treated with more respect and honor. After all, they are Artists, the Star, and are famous (at least in the theatre organ world). I didn't want one of our artists to have to "fend for himself." They deserve better.

## In Conclusion

You contracted an artist to work for you. You want the very best performance possible. So you need to make every effort to provide the artist with the best possible conditions while in your care. You need to provide for his basic needs of housing and food, practice time with no distractions, an organ in good working condition, and, above all, courtesy and respect.

*\*We acknowledge that there are several very good female artists on the concert trail. The term "he" or "him" refers to artists of both genders.*





## Chapter News

CONTINUED FROM PAGE 50



Candi Carley-Roth.

enjoy making their 3/16 Wurlitzer available to groups because the 'open-console' yields good music. The star of the afternoon was Candi Carley-Roth, a member of both chapters and a professional organist. She played an hour long concert of show tunes, big band sound, polkas and hymns. Then our other organ playing members kept the 'open-console' playing into the evening.

In February John Breslin, an organ playing SJTOS/ATOS member, hosted a meeting of the Millville, New Jersey Historic Society at his home. He presented a program that featured the history of the theatre organ using his Allen organ to play examples of that beautiful theatre organ sound with music from the 20s and thirties. He, also, played some authentic silent movie music. John's efforts accent one of the basic missions of the American Theatre Organ Society that of educating the public to the

thrilling sounds of the mighty theatre organ.

Our on-going work on the Cinnaminson High School 3/16 Wurlitzer continues. Our latest project was preparing the organ for use in the Cinnaminson Chorale Society's spring concert on May 6. This concert exposed the large audience of music lovers to the sound of the Wurlitzer.

Fred Oltmann

### SOONER STATE

Bill Rowland, President  
918/355-1562

Tulsa, Oklahoma. Sooner State Chapter's March meeting was a lot of fun! We were finally able to be back at our Robert-Morton Theatre Organ at The Tulsa Technology Center in Broken Arrow, (the roof repairs on the school were completed) and the organ sounded great! The program this time was an 'Open-Console Extravaganza', with members of our chapter playing. President Bill Rowland was unable to attend; therefore Joyce Hatchett served as Master of Ceremonies. We began by our salute to America, as we always do, but this time the accompaniment was the MIDI recording with Tom Hazleton playing. This was an appropriate tribute to Tom as we were all saddened by the news of his death. Tom played for us last September and we will always remember those wonderful concerts with fond memories knowing we will not hear him again.

Our program began with Dick Deaver on the bench with his tribute to St. Patrick's Day and Irish music. As always Dick and his music were great! Joyce Hatchett then delighted us with her

music. Joyce indicated that she helped Dick and Phil Judkins uncover the pipes and tune the organ for our meeting! Lynda Ramsey played more Irish numbers and on her final number she was joined by her husband Randy, who sang.

Phil Judkins played more wonderful music and then our sing-along of Irish tunes was accompanied by Joyce Hatchett. Betty Sproull thrilled us with her selections and Dorothy Smith added two Irish tunes, which the audience sang and then another selection. Bonnie Duncan closed our March program by singing her 'signature song', which is always a joy to hear. Again it was great to be back 'home' with our wonderful Robert-Morton!

On April 15 several members had a pleasurable day of 'open-console' at the Coleman Theatre Beautiful in Miami, Oklahoma. Although the number attending was small it did give those playing more time at the magnificent Wurlitzer. Those who attended were Bill Rowland, Joyce Hatchett and Dorothy Smith of Tulsa, Bill Newton of Reed Springs, Missouri, and Woody Grayson



Dorothy Smith.

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Brett Valliant.

of Vinita, Oklahoma. The day presented all kinds of music and even duets with Bill Rowland on the piano. It was a wonderful time and a great instrument.

Our April meeting was a special treat, as Brett Valliant of Wichita, Kansas presented our program at Tulsa Technology Center in Broken Arrow. Brett certainly demonstrated his remarkable talent on the Robert-Morton Theatre Organ. Bret accompanied our salute to America, and then was introduced by President Bill Rowland. As always Brett's selection of music had a broad range from popular standards to Gershwin and show tunes from *Phantom of the Opera* and *Show Boat*. He also included several numbers from the WWII era. Brett's music numerous uses of Bells, Glissandos and his selections were from brisk and perky to sedate and majestic. At the end of his

concert we called him back for an encore and we certainly are looking forward to having Brett back soon!

*Dorothy Smith*

## SUSQUEHANNA VALLEY

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

York, Pennsylvania. Even though the Valentine's Day vaudeville show featuring

Don Kinnier with Judy Townsend had to be postponed because of a snow storm, it still drew an appreciative audience nearly a month later. The Capitol Theatre's Mighty Wurlitzer never sounded better and Don's masterful registrations and arrangements were a joy to hear. Because of the change of date, Don chose tunes related to St. Patrick's Day and even Presidents' Day along with Valentine's Day. Judy joined Don for a variety of delightful vocal renditions. She even had the audience singing along.

Also in March we were invited to the Free State Theatre Organ Society in Catonsville, Maryland, for fellowship and a concert on their Wicks/Morton by our own Terry Nace. In his review of the performance in their April Newsletter, Bruce Packham gave Terry a big "Thumbs Up" for his "energy and enthu-

siasm along with musicality—a hard combo to beat."

Bob Ralston took the bench at the Capitol for two performances in April, a Saturday evening and a Sunday afternoon, the later preceded by a champagne brunch. Bob had high praise for the instrument as he blended a variety of popular tunes into many delightful medleys. As usual, he took a long list of requests from the audience closing with the "Good Night" theme from the Lawrence Welk show.

Later in April, members of the Susquehanna Valley Chapter were invited to the home of Roy Wagner in Glen Arm, Maryland, near Baltimore for a concert and 'open-console' on his amazing 2/7 Wurlitzer. Roy is former President of the Free State Theatre Organ Society. The instrument is one of the few to come out of a theatre and directly into a home without upgrades or other adornments. Roy is using the same pneumatic pistons, the same relays, the same blower, etc. that he found on the instrument in the State Theatre in 1969. "It's been very tempting to tear out the old and put in new," says Roy, "but I want to keep it as an original."

Plans for the 2006-2007 season are already being made. They include Ken Double with the Bob Clay Orchestra in September, the Spirit of America Players recreating famous radio shows in October and Dave Wickerham in May.

*Dusty Miller*



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## VALLEY OF THE SUN

Bill Carr, President  
623/694-1746  
billcarr3.vots.atos@cox.net

**Phoenix, Arizona.** Phoenix had its first measurable rain in 143 days that weekend, but weather didn't keep chapter members away from our March 12



(L-R) Eric Fricke & Ron Rhode.

meeting at the First Christian Church Fellowship Hall. Virgil Howard, a representative of the local Rodgers dealer was the artist at the 2/11 Wurlitzer that afternoon. Virgil entertained with stories and music from the old radio days. He also gave a short demonstration on registration. He was joined that day by his

fiancé Pat, who played the flute. Pat played some solo pieces and some duets with Virgil. Virgil even included his mechanical monkey friend, Jolly, in a couple of upbeat numbers. The program ended with a short sing-along.

Our 'Silent Sundays' season has gone well with each film bringing a better turnout, as was the case on March 19, when we had a group of organ society members from San Diego in the audience! Frequent patrons of our series at the Orpheum Theatre were treated to a pleasant surprise, as it was not Ron Rhode seated at the console when the Wurlitzer rose out of the pit, but our young organist Eric Fricke! Erick played three numbers and then Ron came onstage to introduce Eric to the audience. Their applause showed their approval of the young artist. Ron

completed his portion of the pre-film concert, dedicating the program to Bill and Barbara Brown. He then accompanied a Laurel and Hardy short and Charlie Chaplin's *The Kid*.

Our April 18 meeting was held at the home of chapter member Pete Knobloch. Organist of the day was chap-

ter member Don Story. Don has a knack for finding and playing obscure pieces of music. His programs are sometimes a game of "Name That Tune." That afternoon, however most of his numbers were familiar. He played Pete's Aeolian organ with a Miditzer digital assist from the computer. "If you hear any wrong notes today, blame it on the computer," said Don. He also played some numbers where he accompanied piano roll music. It was a lovely spring afternoon for those who attended.

Madeline LiVolsi



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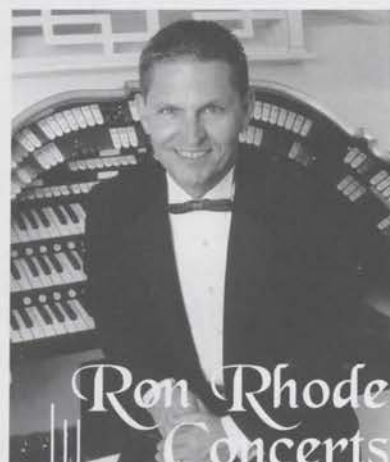
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Two books of significant in these reviews, neither dedicated to theatre organ, however as enthusiasts of theatre organ we are almost always are enthusiasts of the theatres in which they are housed. Therefore these two books would be a welcome addition to a library of all theatre organ enthusiasts.

## BOOK REVIEW

### **MOTION PICTURE EXHIBITION IN BALTIMORE;**

### **AN ILLUSTRATED HISTORY AND DIRECTORY OF THEATRES 1895 – 2004**

*Robert K. Headley*

With 535 pages and 161 photographs, this book tells the story of Baltimore's theatres. It's quite an interesting story.

Part I is a well written narrative history of Baltimore's motion picture business and public movie experience. Mr. Headley tells stories of each 'theatre era' and includes historical facts and pictures to give the reader a sense of being there. The chapter "The Movies in War and Peace" (1940-1947) intrigued this reader and the information reflected the feeling of the time both the fear of the unknown and the peace of being home. However, for a blast from the past Chapter 7 "Shopping Centers and Drive-Ins" (1948-1960) really hit home, growing up in the

Midwest drive-in theatres were abundant and on Saturday night a gathering ground for families. The reflection on this era brought back memories.

Part II is a detailed listing of the theatres (alphabetically) and all the details of those movie palaces. This listing is filled with statistics, pictures, trivia and the historical information about Baltimore's theatres. The collection of wonderful pictures and drawings only adds to the historical content.

The appendices are as interesting as Part I and Part II. It has the list of theatres by street address, a roster of architects and comments on the theatre architecture and discussion of personnel of the theatre. Readers will even enjoy the 'Notes' section, which is filled with Mr. Headley's personal comments and other unknown facts.

Reading this publication will send the reader back in time no matter what age as it covers the beginning of movie theatres through today's 'megaplexes'. However the chapter 6 – The Movies in War and Peace (1940-1947) through chapter 8 – The Return of the Palaces? will appeal to a majority of readers of the 'baby boom' years.

Although theatre pipe organs are mentioned it again is regarding the organ and a few organists who played.





Even though, in the eyes of the theatre organ enthusiast, the organ was an integral part of the whole theatre-going experience this publication focuses on the theatre itself.

All together this is a comprehensive look at Baltimore's theatres and is a Must Have. Priced at \$55.00 plus shipping, it is well worth it! To order this Robert K. Headley publication contact McFarland Publishers by telephone 800.253.2187 or online at: [www.mcfarlandpub.com](http://www.mcfarlandpub.com)

You won't be disappointed!

## BOOK REVIEW

### THEATRES

*Craig Morrison*

Time and time again I find myself dreaming of having a time machine so I could travel to a bygone era and experience the things I missed. This publication only adds to the frustration that you can't go back! The first glance into this book gives the reader wonderful pictures to view, that show not only the outside façade but the ornate interior of many magnificent theatres.

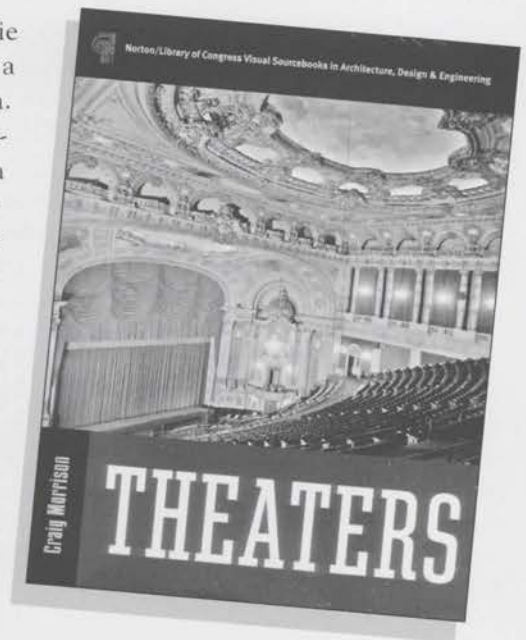
This illustrated history from early

playhouses to the modern movie houses of today will give the reader a comprehensive view seldom seen. The accompanying CD-ROM contains high-quality TIFF files which are downloadable, and all the illustrations, several in color, give another dimension to the publication.

Broken down into sections this publication gives the reader time to absorb the information, pictures and facts while not overwhelming them with statistical information. Yet each of the nearly 1,200 illustrations and the captions contain relevant information and the Library of Congress call number for each image. All of this data only adds to the interesting historical information provided.

Author Craig Morrison is an architect specializing in historic preservation and restoration, and he has participated in restoration of over 35 historic theatres. He has done a splendid job with this publication. One could spend hours digesting the information only to go back and find out more each time you opened the book.

Again, this is mainly a theatre oriented publication, however the theatre pipe organ is mentioned and several pictures are included. How-



ever the index does not list the theatre organ pictures separately, but the photographs are again superior.

Craig Morrison's *Theatres* is Highly Recommended for everyone. The pictures alone are well worth the cost of this publication. This book is currently in bookstores (ISBN 0-393-73108-1) or can be ordered from W.W. Norton & Company, telephone 212/790-4323 or e-mail [kolsen@wnnorton.com](mailto:kolsen@wnnorton.com)



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cultured. As you may learn from Webster: "n. pl. Tibiae (L). (1) the shin bone, the larger of the two leg bones, joining with the Femur at the knee, and with the Fibula at the ankle." Or, in the words of the well known musical jingle:

The foot bone's connected  
to the ankle bone,  
The ankle bone's connected  
to the leg bone,  
The leg bone's connected  
to the knee bone,  
The knee bone's connected  
to the thigh bone...

Need I go on? Only to say that tibias or tibiae often lead to osteomyelitis. This makes the situation pretty grim, as the way things are going, organists will all wind up with inflamed bone marrow, mostly in the left leg.

But to go back to Webster, the Tibia is also: "(2) an ancient type of flute, originally made from an animal's tibia." From such small oke horns do great aches grow, if I may paraphrase David Everett, who sometime between 1769 and 1813, wrote:

You'd scare expect one of my age  
To speak in public on the stage;  
Large streams from little  
fountains flow,  
Tall oaks from little acorns grow.


Well, if I can't speak in public, I can at least hold forth in this column as long as my strength and your patience hold out. So let's learn more about this small ancient flute that grew and grew until it became a forest nurtured by Robert Hope-Jones and Farney Wurlitzer, from the shrill little shoots smaller than a pencil to the gigantic 32-footers nearly 3 feet across.

Tibias of course didn't start with the theatre organ, even if I did. They go back hundreds of years to the birth of organ-building, and why wouldn't they? If our hairy ancestors could make them out of shinbones, certainly the guild craftsmen of the Middle Ages could make them out of wood. And did. Irwin in his valuable *Dictionary of Pipe Organ Stops* lists types I never even heard of—Mollis, Rex, Sylvestris. Most Tibias sound like an ocean liner in a fog, hooting away to

reassure itself. I suspect most merry-go-round organs must be made with Tibias—oops, sorry, Tibiae.

What Hope-Jones did was to put stoppers on them, run a lot more wind thru them, make them quiver with a big, throbbing Tremulo, and combine them with an equally throbbing Vox Humana to dissolve you in sentimental tears while Francis X. Bushman made passionate advances to Gloria Swanson. The insidious allure of the Tibia spread like wildfire until no theatre organ dared by without a bevy of them. And when the blight of talking pictures condemned them to their shrouds, they became mute only until the day when the brash electronic organs brought them back to a new and more abundant life.

Today our plug-in organs have elevated the Tibia to new glory, designing the whole instrument around it. It's literally true, as I can attest from personal knowledge, that a lot of home organ players never use anything else. This figures. They appear at every possible pitch, they have their own separate tremulants, tone



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## DEL CASTILLO'S ALPHABETICAL PRIMER OF ORGAN STOPS

controls, volume controls and speakers. In many organs they alone are provided with reverberation and percussion. They sound great in the middle and upper registers, but they get that foghorn quality below middle C, like blowing into a barrel. Yet far too many organists insist on sticking to them for accompanying chords, mostly ignoring the firmer strings and diapasons.

Beautiful as they can be, they have much to answer for. Faced with producing a popular organ for X dollars, the builders have thrown the other tone colors to the wolves, so that the Diapason becomes just a heavier Dulciana. The Oboe and the Trumpet bigger Kinuras.

All hail the Tibia. It has changed the King of instruments to the Queen—seductively feminine, enticingly appealing, and throbbingly emotional. A special arrangement of “Fascination” and “The Birth of Passion,” please, Professor.



**UNDA MARIS.** Wanna know what it means? I'll tell you. It means “wave of the sea.” Now these waves are gentle, soft, undulating waves, because the Unda Maris has a gentle, soft, undulating tone, like being stroked with a feather.

Nowadays, with everyone using big and little tremulants and Leslie vibratos that speed up gradually from a standing start like the Old 5:15 leaving the station, it has less importance. But sometime in the past an organ builder found he could get a nice, wavering effect by inserting a rank of pipes tuned a trifle sharp or flat. Out of this discovery were spawned the Celestes, which the inspired designers termed Celestial or Heavenly. This ante—dated the newest flap of the Avant Gardists who are now having a lot of fun playing with quarter tones by either building instruments in

quarter tones or using two pianos tuned a quarter tone apart. Celestial pianos, I suppose. I've heard it demonstrated, but, having a square ear, it didn't titillate me. I prefer Cole Porter.

To get back to the Unda Maris, you may have it, like the Celestes, tuned a little off in a single rank, or in two ranks with one a little above or below the other. The real Celestes come in all sizes, some loud, some soft, some with a forceful beat, some subdued, especially when the off-tuned rank is a smaller scale than its mate. The Unda Maris is one of the softest so don't count on it for anything more than pianississimo (ppp to you, and to you, too).

All Celestes are not intentional. Neglected pianos can assault the ear with not only two but three pitches from the same key. Most carousel organs will do the same thing. Even a well behaved pipe organ can be thrown out of tune by nothing more than temperature changes. A amateur orchestra can deliver enough Celestes to make the teeth ache. Many accordions are built with a similar device

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to give that “French” sound, like eating lemon rind. Still a good Celeste is a good Celeste is a good Celeste, a thing of beauty warming the blood with a rich glow like bathing in maple syrup.



**VIOL:** a word of many uses, according to how you pronounce it: a glass container, despicable, a Dutch comedian’s conjunction, a French village, a calf, a valley, a transparent covering. And finally, a fiddle and by extension any stringed instrument of the violin family down to and including the Bull Fiddle, better known as the Dog House.

To that select musical fraternity known as organists it has a special meaning. We were originally trained to recognize four basic kinds of organ tone (later the left wing branch popularized a fifth “percussion” group), of which “string tone” was one of the five. With the advent of plug-ins the strings even had their own distinctive color—amber on some makes, blue on others. This is just as well, since stop names like Salicional or Salicet sound more like the ingredients of a headache powder, which isn’t so far-fetched at that.

Organ designers could have helped considerably if they had stopped at “viol” derivatives: Violin, Violone, Viole, Viol da Gamba, Bass Violin, Violoncello. In general, with the exception of Vox Humana, you’re pretty safe in assuming that any stop starting with a “v” is a string stop. But unfortunately the designers as usual became enamored of fancy names, and soon we had Aeolines, Sylestrinas, Aetherias, Fugaras, Viox Celestes, Vox Angeleicas, and even Pomposas, borrowed not from Bonanza but from a 5-string viola invented by J.S. Bach, no less.

As for the Viola de Gamba, which just means a viola clenched between the legs, like an under-nourished cello, the name was presently shortened to Gamba, where it moved up to first place on Baroque organ string divisions. So then we had a whole army of Gambas: gross, Bearded, Muted, Spitz, Echo, Bell, Cone, Contra. One of my unrealized ambitions has been to hear a Bearded Gamba that Spitz. The idea is horrifying, in a messy kind of way.

As for the Viols, they have settled down pretty much to a question of volume. The Aeolines are very soft, the Gambas very loud, and in between you have the orchestral stops of Violin, Viola, Cello, Grand Viol, and the two Siamese Twins, the Viol d’Orchestre and the Viol Celeste, tuned slightly apart to shimmer very prettily. Really. I wouldn’t string you, not about string stops.



**WALDHORN:** literally, a Wood Horn. Well, we have wooden clarinets, wooden bassoons, wooden oboes and there are even a few wooden flutes left, I guess. Long suffering readers of this Primer may remember that my grandfather had one. So why not a wooden horn. In the next paragraph, I’ll tell you why not a wooden horn.

A horn, except for those long straight ones you see in *Aida*, has to be curled up into coils and twists. On the other hand, wooden wind instruments are straight. When they have to be bent, like in English Horns, bass clarinets or saxophones, metal takes over. A wooden tube bent into coils would be so crooked it would land in the clink. To say nothing of splitting. Put it this way. If a horn is English, it’s wood. If it’s French, it’s metal. Must be the French are

crookeder than the English. Oh well, in an organ they’re both metal.

But the best reason I’ve saved till last. A Waldhorn isn’t a wood horn at all, it’s a forest horn. If it was a wood horn it would be a Holz Horn. There is here a subtle distinction between “wood” and “wood.” Anything made of wood is made from a tree. A bunch of trees are called the woods. This seems to be a distinction without a difference. So let’s quit all this foolishness and see if we can find out why a horn blown in the forest should be so different from one blown in the cellar, for instance.

There is no good answer to this, and I’m sorry I ever got into it. The Waldhorn is supposed to sound like the hunting horn, but so is the French horn. It is supposed to play only the open tones of the harmonic series, like when you sing “tantivy tantivy, tantivy, a-hunting we will go,” because the old hunting horns were made in a big circle without valves so the huntsman could drape them picturesquely over the shoulder and blow into them while going ti-gallop ti-gallop thru the forest. But both the Waldhorn and the French Horn play the complete chromatic scale, so that’s out. The orchestral French Horn is so tricky that listeners except a few bobbles, muffs or bubbles. Skinner successfully built this bubble into his French Horn stops. But the Waldhorn doesn’t go for that. It delivers a no-trickery quit-your-kidding around mellow tone, and give me none of your lip, man. If you want a trick lip, go play a French Horn.



**XYLOPHONE,** popularly know as the Wood Pile, the Lumber Yard, and the Clatter Machine. In organs, also known as a member of the Toy Counter, or more



## DEL CASTILLO'S ALPHABETICAL PRIMER OF ORGAN STOPS

legitimately of the Percussion family. Taken from the Greek, it literally means "wood sound," or a "wood voice." In Germany it becomes a Strohfiedel (straw fiddle) or a Holzernes Gelachter (wooden laughter!); in France it's a Claquebois (clacking wood), and Echelette (little ladder) or a Xylorganon (wooden organ); and in Italy it becomes a Gigelira (big lyre) or a Sticcado (you got me there).

Whatever you call it, and conservative church organists call it plenty, *Baker's Musical Dictionary* concedes that it's "capable of pleasing effects in the hands of a skillful player." Well, good for Baker. He must have heard it in a good old vaudeville days when stage performers pranced over and around it wielding four hammers. An agile xylophonist let loose on the "Stars and Stripes Forever" is something to listen to. Organists of course don't have the same technical problem. For them it's no harder to play chords (or should we say "cords?") on the Wood Pile than on the Tibia Clausa, when all they have to do is to flick down a tablet. After that, if all goes well, the responsibility lies with the builder, who has to provide enough wind pressure on the repeating action to give out a solid, even roll. He must also be trusted to install a minimum of 37 of those tuned sticks. It is a little disconcerting to the performer to find a tuned percussion that proves to be only two octaves with the upper octave doubling for a third so that from C to C Sharp the tone drops down a major 7th. And a really expansive builder, meaning one with a fat contract, will even give you four impressive octaves. Of course the top octave has no more pitch than a small screwdriver, but at least it's there.

There's always a sense of adventure for the organist venturing onto strange percussions. Do the Chimes run from A to E, C to F, or G to G, and in which octaves? Is the Marimba a personality of its own, of just a Xylophone with soft hammers? Is the Harp distinguishable

from the Chrysoglott, and how many of the notes are dead? On the electronics, does percussion go all the way up or down, and if not, where does it stop? Pretty soon the electronic inventors will have reproduced every sound know to man, but in the meantime our feet and hands will continue to tangle with the Xylophone, the Marimba, the Chimes, the Sleighbells, and Glockenspiel and the Grand Crash.



**YANG KIN (Chinese).** Y is the 25th letter of the alphabet. There is very little musical activity stemming from the letter Y, although a Swiss yodeler might give you an argument on that. Y is really more attuned to the sea, with yacht, yaw, yard, yeoman, yare and yawl. Musicians are scarce, once we have paid tribute to Eugene Ysaye, Vincent Youmans, Victor Young, and Sebastian Yradier. We could perhaps stretch a point and include rock and roll groups with their yammer, yak, yelp, yowl, yip, and yawp. But let's fact it, Y is an arid desert, in which we're lucky to salvage at least one instrument.

A Yang Kin, to put an end to this nonsense, is a dulcimer with brass strings. If you choose to build it into an organ, and why not, it turns out to be the piano with metal taps covering the strings. Usually called the Mandolin, it is then more like a Tin Pan Piano, which in fact is what studio Tin Pan Pianos are. This, however, is not giving the devil his due, since the dulcimer, like its relative the cimbalom, is musically much more versatile. This is semantically as it should be, since dulcimer is a made up word meaning "sweet song." That is perhaps a little too visionary, since in the hands of an impulsive and compulsive Gypsy it can set up a vicious clang. Still

and all, that same Gypsy can woo you pretty seductively, especially when he uses the soft end of the hammers with which dulcimers are played.

Dulce, or dolce, both meaning sweet, are almost an obsession with organ designers looking for sympathetically attractive names for stops. Thus we have a myriad of Dulcianas at all pitches from 16' to 2'. We also have the Dulcet, the Dulciana Celeste which further sweetens the tone with its two ranks tuned slightly apart, the Echo Dulciana, the Dulciana Mixture compounded of several pitches rolled into one, the Dolcette, and the Dulcian, Dolce and Dolcan. Some of these are strings, some flutes, some reeds, and some even soft diapason but all are expected to soothe the ear and lull the senses.

Percussion stops like Dulcimers and its many relatives have intrigued organ manufacturers ever since the pneumatic valve made it possible to mechanically strike something other than a nail with a hammer. First restricted to Harp and Chimes, the development of the theatre organ expanded the list to include Chrysoglott, Xylophone, Marimba, Glockenspiel, Celesta, and Sleighbells, to say nothing of the Toy Counter. Long live the theatre organ.



**ZINK.** You think I'm kidding? That I should have picked something more plausible like the Zimbel, the Zither or the Zillaphone? Possibly, but the Zink seems more fascinating, somehow. It really takes a German influence to arrive at this, the final letter of the alphabet. There is, for example, a whole slew of stops derived from the word for soft (Zart) or the word for magic (Zauber). But Zink! There's a word to arouse the



imagination; and having worked my way thru the entire alphabet, I think I have deserved a little indulgence in having thrown in everything but the kitchen Zink.

The letter Z is one of those offbeat characters that can't stand too much thinking about. The more you look at it the more unnatural it gets, like a letter N that has fallen flat on its face. Often it turns out to be a corruption of the letter C, or the letter S, like the Zaraband or the Zimbalon. As for the Zink, or Zinke, or Zinken, maybe according to whether it is masculine, feminine, or plural, it is also allied indirectly with the letter C, since its Italian counterpart is the Cornetto. And if we track this down a little further, it brings us to the organ stop called the Cornet, which, like the Zink, is chock full of harmonics to spice up the fundamental stops it has to be combined with. At this point we must also drag in the letter K, since this also appears as the Kornett. Both the Cornet and the Zink could, I suppose, be classed

as imitative stops, since their quality is taken from the obsolete 16th Century Cornett. This, entirely unlike the modern brass instrument, was more like the Recorder; a wooden or ivory tube, slightly curved, with finger holes. And here's some more unusable information: if it had a detachable mouthpiece, it was called a Gerader Zink; if non-detachable, it was a Stiller Zink. Silly, huh?

The organ Zink, however, is a Reed stop with a metallic rasp much brassier

than its 16th Century instrumental ancestor. Its profusion of harmonics make it stand out like a Reed in a calm, to recoin a phrase. At a high pitch, it sounds like tearing silk. Its real function is to support a solid fundamental by giving it definition, which, come to think of it, is what I've been trying to do for the last 26 letters. And thank you for your kind attention.

THE END.



*A Harvard man, Class of 1914, Del Castillo is pictured with a classmate of his, former Governor and Senator Leverette Saltonstall of Massachusetts, below; at far right he appears in a vaudeville skit on the stage of the Boston Fenway Theatre; above, at the organ console during his tenure there from 1920 to 1925 as solo organist.*





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Leaving Paramount Publix circuit as one of its leading solo organists – his name appears on the huge Boston Metropolitan Theatre marquee on the cover of this book – he opened a theatre organ school in 1928, which is shown at left with ‘Del’ at the console instructing neophyte organists. When sound films scuttled his school, he went into radio. Above, Actress Ann Corio appears on his commentator program in 1938.

During the years of World War II, ‘Del’ wrote and produced service programs. Pictured at right, he “gets the feel” of an anti-aircraft gun at the Merchant Marine base in Southern California for the series he produced about this phase of the conflict. Below he is pictured with Paul Pierce and Actor Hume Cronin during a conference concerning a show he produced. Concentrating on radio and television programs during the fifties, he also wrote motion picture scenarios. Today ‘Del’ is back in music. He heads the organ department at the Sherman School of Music in Hollywood, and also has an extensive private teaching schedule. In addition, he is noted as a composer and has been music director of the Laguna Art Festival.







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# Youth Corner

By John Riester, [riester@atos.org](mailto:riester@atos.org)

The "Youth Corner" is a periodic forum concentrating on theatre organ performance and interests of younger ATOS members. Though the topics are youth-related, all are welcome to read and react to issues discussed. Please feel free to call/write me with any comments.

Through the past year I have enjoyed hearing some stories of how people, especially youth and young adults, became interested in or began their studies in the Theatre Organ. My interest started when I was in elementary school and went to a local pipe organ and pizza restaurant. Not many cities have restaurants or other businesses where theatre organs can be readily heard and enjoyed in an informal atmosphere. I am thankful for this early-life experience.

I have also been fortunate to have been invited to some wonderful theatre organ concerts that I could not easily afford or otherwise been able to attend. I hope that I, in turn, will be able to extend such courtesies to young theatre organ enthusiasts.

Unfortunately, the proposed 2006 Theatre Organ Summer Camp, sponsored by the board and chaired by Michael Cierski, has been postponed due to low registration. Hopefully, the camp will come to fruition in the near future.

This represents another wonderful opportunity, so please watch for future information.

Finally, an issue that has come up in many of my conversations in the past year is a lack of access to instruments for practice. This is also a common problem for classical organ students who can usually only practice in a church or university. Pipe organs should not be museum pieces. To preserve the organ, students must have a chance to practice and perform. I do not have an instrument to practice on at home, but I am fortunate to know two kind couples who have allowed me to practice on their home theatre organs on multiple occasions.

Some high schools and local chapters have theatre organs that are easily accessible to students. But in other cases, opportunities are limited. Is there a budding young organist that would benefit from practice on a local chapter member's instrument? Is there an electronic instrument that could be donated to the chapter for a young student's practice? Is there a chance at 'open-console' when a student could play a new piece (even if it's a piano student playing "Twinkle, Twinkle, Little Star")? How can young musicians build interest in the theatre organ if it's only something to be heard?





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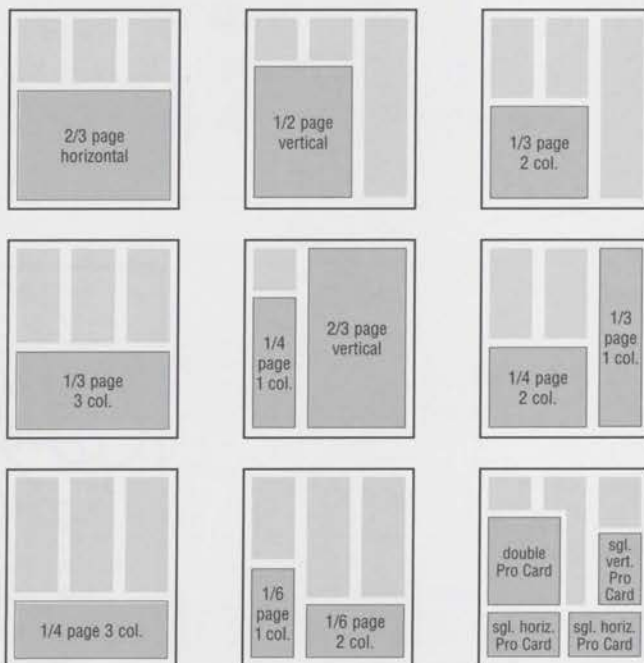
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This valuable technical manual, compiled and edited by Allen Miller, contains all of the technical articles that have been published by ATOS over the years. It is a must-have publication for anyone who is restoring or maintaining a theatre pipe organ.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

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



## EASTERN MASSACHUSETTS CHAPTER CHARTER NUMBER ONE

CONTINUED FROM PAGE 55



*Hector Olivera at Dedication Concert for the Wurlitzer.*

worried over a theatre organ could know the pride and the joy that filled our hearts that night!

The fall of '74 saw the organ considerably more honed down and tightened up than it had been six months before. Though still not tonally "finished," it was greatly improved. A fortunate bit of scheduling put Hector Olivera on the bench for this concert. What happened? Another Olivera Experience! The cheering audience left no doubt as to their approval of both the organ and the artist. And Hector? Bowing in acknowledgment after his encores, he turned and planted a fervent kiss square on the console's Hope-Jones nameplate! (Endorsement enough!)

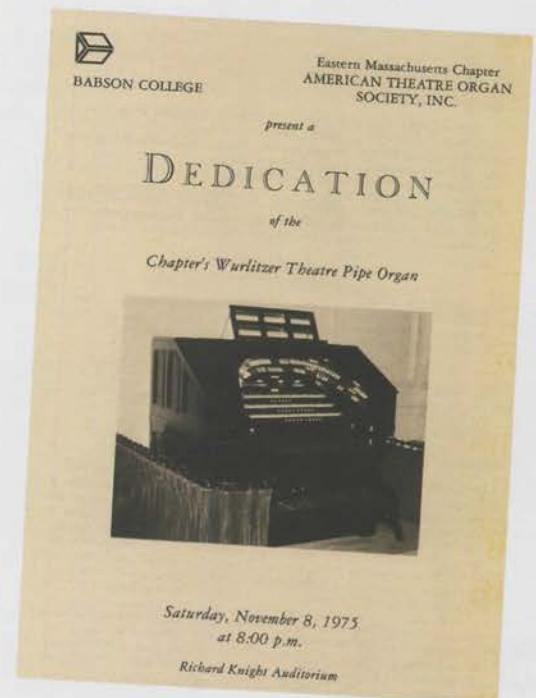
And last spring, Ashley Miller came up from New York and made it all happen again. Ashley's formidable technique can put severe demands on an organ, but the Babson Wurlitzer met the test. Ashley especially enjoyed the facility of our Damon capture system. It showed in his playing; and his performance was, as always, outstanding.

What lies ahead? Formal dedication, scheduled for November 8, 1975. The end of a long, hard road. By this date, organ builder Ray Whalon and Art Goggin should have completed the tonal finishing and regulating of our present 13-ranks. And our bug-chasers will have exterminated every last cotton-pickin' bug. A committee headed by ex-chapter presidents Carl Getz and Dick Linder plans a program worthy of the occasion. The artist has already been engaged. By general agreement, Hector will return to our bench for this momentous event.

Most ATOS chapters publish newsletters. Eastern Massachusetts Chapter had for several years come up with sporadic bulletins, mostly authored by Al Winslow, some by Jim Rockett, and others. Vice President Erle Renwick started the first regularly published paper in 1969; it acquired a name (by balloting) and in 1970 the paper, now the "Eastern

PIPES," enmeshed itself in the hitherto casual life of its present editor, Stu Hinchliffe. Published monthly ten times a year, the paper has been reaching a widening readership outside eastern Massachusetts, as well as being read(?) by the chapter's present 120-odd members. Several publishing aides have introduced various printing methods. The *PIPES* is presently mimeographed on a brand-new club-owned duplicator. The *PIPES'* purpose is, simply—inform and unify; its content tries to achieve this by printing of bulletins, coverage of chapter events, exchange of views, the publishing of historical articles, technical pieces, etc. Though its staff has seen numerous changes and has included many able contributors, Paul Chavanne and Dick Linder (both ex-presidents) have been Stu's most constant partners and counsels. This tale has been jointly authored by this same trio, with much of the earlier background material contributed by long-time member and officer Jim Rankin.

For all of us, the members of Eastern Massachusetts Chapter, in our organ-restoring activities we have not only fulfilled the purposes of the ATOS, while providing ourselves much pleasure (along with some discomforts); but most importantly, our shared experiences have brought the priceless gift of friendships with some truly fine people.



*Formal Dedication Booklet.*



# AND NOW, THE REST OF THE STORY...

Compiled with the talents of: Len Beyersdorfer, Bob Evans, Stan Garniss, & Don Phipps

**P**riceless gifts of friendship and some discomforts still are part of the EMCATOS experience. Much has happened within our organization since the previous article was written. We are prouder than ever to hold Charter Number One, and to commemorate our 50th birthday, we are holding our second Regional Convention, EMCATOS, *Going for the Gold*, in November of 2006.

In 1980, the late William A. Hansen from Glendale, Wisconsin, nationally known for his expertise with installation and repairs of pipe organs, was engaged to work on our organ. He, along with his wife, Eleanor, and some chapter members, made significant improvements to the winding of our instrument working six days a week all summer for eleven weeks. On October 24, 1987 Lloyd Del Castillo played the first public concert on our improved instrument.

Our original relays and switchstacks were replaced by a new Z-Tronics relay system in 1989. This installation necessitated a completely new wiring interface between the console and the main and solo chambers. Dick Linder was the leader for this project with Murray Bubar and Carl Getz assisting in accomplishing this task. In 1990, a new 8 ft. Trivo Post Horn was installed displacing the original Kinura, followed by a 32 ft. electronic pedal extension in 1991. In the late 1960s, while in storage awaiting a new home, our Wurlitzer Brass Trumpet was stolen. During the ensuing years, the missing rank was temporarily replaced with a

borrowed Gottfried Trumpet, which was then replaced in 1987 with a Wurlitzer Style-D from the Interboro Theatre in New York City. Finally in 1992, we purchased a genuine replacement, a Trivo/Bizik Brass Trumpet. Due to the unreliability of the existing combination action, we added a Trousdale system in 1993.

EMCATOS also reached out to the community in several ways. 1994 found members Eugene Doloff and Dave Marden distributing 234 Theatre Organ compact discs to over 60 Boston area libraries, making the sound of theatre pipes more available to the general public. Over the years, these donations of free compact discs to area libraries became a tradition and often resulted in the addition of new members to EMCATOS.

Furthermore, for three consecutive years EMCATOS sponsored concerts to help raise funds for the Muscular Dystrophy Association. These concerts were most successful resulting in thousands of dollars for "Jerry's Kids." In addition, our organization has presented many scholarships to further the musical education of our younger members.

At the same time that EMCATOS was involved in these philanthropic activities, Don Phipps, Dick Linder, along with our Treasurer, Dave Marden, were developing a five-year plan



*Don Phipps Rebuilds Pedalboard.*



*Don Phipps and Ken Duffie work on new console.*



for the completion of our organ. This five-year plan resulted in the following changes and additions.

- ❖ In the summer of 1994 major alterations were made to the solo chamber. The original "old style" Wurlitzer marimba was impossible to properly maintain due to the lack of chamber space. It was, therefore, removed and carefully stored. A subsequent relocation of the toy counter and other percussions allowed for better sound egress for these instruments and also freed up additional space for the Kinura to be reinstalled, plus a new Brass Saxophone.
- ❖ Work continued during the summer of 1995. Now the major effort was in the main chamber with the addition of our instrument's fourth string, a Voix Celeste and a 10" Wurlitzer Tibia. At this time, we were fortunate to acquire a Wurlitzer Quintadena and could not resist the temptation to install it into the solo chamber.
- ❖ May of 1996 was the last time our original console was used. Everyone stood while John Phipps played "Auld Lang Syne." Dick Linder pushed the "off" button to the blower. Our "Black Beauty" had served us well. A 4-manual Wurlitzer Style-285 console case was built in California by Rich Menacho, and, after its white enamel finish was applied on the East Coast, it arrived in Don Phipps' shop in New Bedford for completion.

Meanwhile, Dick Linder was wiring the new combination action and Roger Colson was enlarging and reconfiguring the Z-Tronix relay.



*Dick Linder Contemplates New Wiring on Console.*



*New Console Arrives at Babson.*

The 3-manuals, pedalboard, and other selected components of our original console still live on with us. A matching fourth manual was acquired and recovered, at great expense, with matching "legal" ivory. A Kawai studio upright piano with a MIDI compatible PianoDisc player was installed along with a sampled MIDI marimba, thus providing a substitute for this original resource. All of these instruments are fully playable from the new console.

- ❖ In September of that year, our new console was first played by Robert Legon for the annual Babson College Orientation Ceremony.

In November, we held the formal presentation of the new console and celebrated the completion of the organ and our 40th birthday with the presentation of a Musical Spectacular featuring Chad Weirick at the console and a cast of over 60 talented vocalists and dancers, at two sellout performances.

- ❖ This project was one of the high points of our EMCATOS experience. So many of our members had given hundreds of hours of their time, and so many had "dug deep" into their pockets to underwrite the tens of thousands of dollars to purchase the needed materials.

In April of 1999, Sarah and Garrett Shanklin invited our members and those of the Pine Tree Chapter, Connecticut Valley and SENETOS to a concert by Ron Rhode. This event was the premiere of the new Shanklin Conference Center Mighty Wurlitzer Theatre Pipe Organ.

This world-class instrument of thirty-four ranks is controlled by the console from Boston's former Metropolitan Theatre (now the Wang Center). The core of this magnificent instrument is a Style-260 (3/15) Wurlitzer from the Palace Theatre in Cleveland, Ohio. The rest of the instrument consists of hand-selected original Wurlitzer ranks. The Shanklin Conference Center (now the Shanklin Music Hall) was designed and constructed specifically to house this instrument, and, as a result, perfectly projects its exquisite voices with a wide range of dynamic control.



*Dick Linder and Don Phipps Present Completed Console to the Public.*



*40th Birthday Spectacular Booklet.*



Sarah and Garrett Shanklin are long standing members of EMCATOS. They have been extremely generous with their marvelous facility. EMCATOS normally sponsors what we call "Double Header Weekends," with an artist performing on Saturday evening at Babson College on our own Wurlitzer and on Sunday afternoon at the Shanklin Music Hall. These two venue weekends have been quite successful and have featured the likes of Jelani Eddington, David Harris, John Giacchi, Richard Hills, Phil Kelsall, David Peckham, Ron Rhode, Rob Richards, Dave Wickerham and Robert Wolfe, to name a few. EMCATOS has often been the beneficiary of the Shanklin's hospitality and generosity.

"The Phipps' Experience," owned and operated by former EMCATOS president Don Phipps, has also proven to be a popular venue with members and local theatre organ enthusiasts. As many will remember, the 4/32 Wurlitzer located in Don's machine and woodworking shop in New Bedford, Massachusetts, was one of the most talked about experiences of the 2000 Regional Convention. The unique blend of machinery, Wurlitzer Pipe Organ, and intimate space makes for a listening experience unlike any other. EMCATOS' *Going for the Gold* will once again feature this unique and fascinating venue.

On a smaller scale, the Bob Evans' Wurlitzer RJ-12 seven rank, residence model pipe organ has entertained smaller and more intimate crowds. Located in Swansea, Massachusetts, this sweet sounding organ has been named "The Parlor Puffer" by EMCATOS' vice president, Len Beyersdorfer.

Always trying to attract new audiences, EMCATOS has presented the theatre organ along with other performers in various combinations. We sponsored a joint concert with the Wellesley Symphony Orchestra with David Peckham at the console, Dave Wickerham was joined by the *Women of Note* (a local women's barbershop choral group), and Chad Weirick provided accompaniment for singers from the show *Forever Plaid* at one of our Fall Spectaculars.

In addition to our regular full-length concert offerings, EMCATOS also produces the very well received "Silents In The House," a series of films showcasing the silent film artistry of the early 20th century. Our presentations have ranged from comedy to serious subject matter and from short subjects to full-length motion pictures including *The Phantom of the Opera*, *Metropolis*, *Safety Last*, *The Cabinet of Dr. Caligari*, *The General* and *The Big Parade*. We are often treated to the able accompaniment of Juan Cardona, Jr. of the Connecticut Valley Theatre Organ Society (CVTOS), and most recently presented *Wings* accompanied by none other than Clark Wilson using his original score!

The year 2000 marked two significant events in EMCATOS history. We witnessed the release of the first-ever Compact Disc of the EMCATOS Wurlitzer featuring the artistry of our own John Cook. Through the generosity of the late Bob Herterich, this recording was produced and marketed by his company, Incredible Productions. Ralph Beaudry, in a review for THEATRE ORGAN, gave the recording a "highest recommendation."

The major event for that year was our first Regional

Convention, *New England Millennial Pipes*. This event, held on November 3-5, 2000 with an afterglow on November 6, was orchestrated by a handful of dedicated members who worked extremely hard and were rewarded by glowing reviews from those who attended.

The latest improvement to the Mighty EMCATOS Wurlitzer occurred during the third week of March of this year. Clark Wilson and John Struve accomplished a complete regulation of our "beloved beast." Clark and John, along with much help from Don Phipps, Dick Hill, Lawrie Rhoads, Roger Austin and Hank Lysaght, worked a major miracle on our Wurlitzer. Literally, the instrument was reborn. The new sound is magnificent.

We planned this regulation to be completed in time for our second Regional Convention. The Regional, appropriately named EMCATOS, *Going for the Gold*, will be held on November 3-5, 2006, with an afterglow on Monday, November 6. Just as for our first convention, we have made every effort to present the finest artists on the finest instruments in New England. The convention will feature the new 3-manual console for the Zeiterion Wurlitzer, and the afterglow will include a trip to the Merrill Auditorium in Portland, Maine and its 104-rank Austin pipe organ voiced in the Romantic style so popular earlier in the last century. We will also stop briefly at the Methuen Memorial Music Hall to hear a demonstration of the famous Walcker/Aeolian-Skinner pipe organ installed there.

The Eastern Massachusetts Chapter of the American Theatre Organ Society has provided 50 years of preservation and service. Our goal is to maintain the same high standards for our second 50 years. There are so many of our members, past and present, including those who are no longer with us, to recognize and thank. But we feel that our reward is in the friends we have made and remember on this journey, and the fellowship we have enjoyed.

When we hear our Mighty Wurlitzer, that is the Frosting on our 50th Birthday Cake!



*Babson Console Today.*



# ATOS Regional Convention

# GOING for the GOLD!

2006 Schedule



DAY	TIME
Friday, November 3	Morning & Afternoon
	Evening
Saturday, November 4	Morning
	Early Afternoon
	Late Afternoon
	Evening
Sunday, November 5	Late Morning
AFTERGLOW	Morning
Monday, November 6	Afternoon
	Early Evening

ARTIST	VENUE
Convention Registration	Sheraton Framingham Hotel
Dick Wickerham	Shanklin Music Hall Groton, MA • 4/34 Wurlitzer
Scott Foppiano	Providence Performing Arts Center Providence, RI • 5/21 Wurlitzer
*Lunch at Whaling Museum Ron Rhode	Phipps Experience New Bedford, MA • 4/32 Wurlitzer
Ron Reseigh	Zeiterion Theatre New Bedford, MA • 3/9 Wurlitzer
*Banquet Jim Riggs	Knight Auditorium, Babson College Eellesley, MA • 4/18 Wurlitzer
Jelani Eddington & David Harris	Shanklin Music Hall Groton, MA • 4/34 Wurlitzer 4/115 Walcker / Aeolian-Skinner
Demo by Staff Organist(s)	Methuen Memorial Music Hall Methuen, MA 4/115 Walcker / Aeolian-Skinner
*Lunch at Portland Masonic Hall Richard Hills	Merrill Auditorium, City Hall Portland, ME Kotzschmar Memorial Organ 5/102 Austin
*New England Clambake	Fosters York, ME

Hotel accommodations are at the elegant Sheraton Framingham Hotel in centrally located Framingham, Massachusetts.

\*These meals are included in the registration prices of the Convention and Afterglow.

ALL CONVENTION EVENTS, SCHEDULES AND ARTISTS ARE SUBJECT TO CHANGE OR CANCELLATION WITHOUT NOTICE.



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- 1 Posthorn
- 2 Tuba Horn
- 3 Open Diapason
- 4 Tibia Clausa
- 5 Clarinet
- 6 Orchestral Oboe
- 7 Violin
- 8 Violin Celeste
- 9 Dolce
- 10 Dolce Celeste
- 11 Concert Flute
- 12 Vox Humana
- Xylophone
- Glockenspiel
- Chimes

##### Q311SP Classical Rank

- 1 French Trompette
- 2 Tromba
- 3 Principal
- 4 Gedackt
- 5 Cromorne
- 6 Hautbois
- 7 Viola Pomposa
- 8 Viola Celeste
- (same)
- (same)
- 9 Harmonic Flute
- 10 English Vox Humana
- 11 > 14 Mixture IV
- 15 > 17 Mixture III
- Carillon

##### Q211SP Theatre Rank

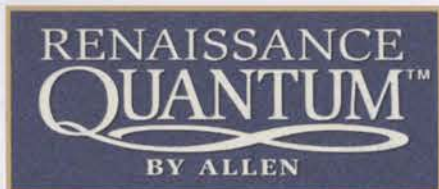
- 1 English Post Horn
- 2 Tuba Horn
- 3 Open Diapason
- 4 Tibia Clausa
- 5 Clarinet
- 6 Orchestral Oboe
- 7 Violin
- 8 Violin Celeste
- 9 Concert Flute
- 10 Vox Humana
- Xylophone
- Glockenspiel
- Chimes

##### Q211SP Classical Rank

- 1 French Trompette
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### ATOS Regional Convention 2006 HOTEL RESERVATION FORM

Sheraton Framingham Hotel ♦ Framingham Massachusetts

The Sheraton-Framingham is conveniently located on Route 9 westbound at Massachusetts Turnpike Exit 12. The ATOS convention room rate is \$99.00 per room per night plus tax. To qualify for this group rate, indicate the ATOS convention group name "EMCATOS" or the group code "RS031"

First Name \_\_\_\_\_ Last Name \_\_\_\_\_  
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 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
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A deposit of the first night's room for each room must accompany this request (credit card only) in order to guarantee this reservation. All deposits are fully refundable if the room is cancelled 48 or more hours prior to the arrival date. Room rate does not include tax. In order to receive the ATOS rate the hotel MUST receive this form prior to 5 pm hotel time on Oct 15, 2006. You may also make your hotel reservations online at [www.starwoodmeeting.com/Book/EasternMA](http://www.starwoodmeeting.com/Book/EasternMA)