

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

Theatre Organ

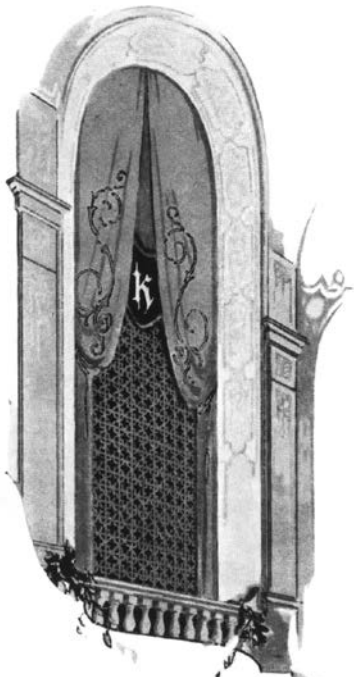
JANUARY | FEBRUARY 2008



THEATRE ORGAN
50
YEARS

Contents

THEATRE ORGAN JANUARY | FEBRUARY 2008 Volume 50 | Number 1



Illustrations from *The Voice of the Silent Drama*, Geo. Kilgen & Son, Inc. (1927)
(Weiler Collection)

*The Voice of the
Silent
Drama*



On the cover: In 1927, Kilgen produced a dazzling brochure touting their theatre organs. John Shanahan visited the Kilgen organs of the Palace Theatre, Gary, Indiana and the Chicago Piccadilly Theatre. Both installations were included in this important piece of ephemera. Mr. Shanahan tells us of his shenanigans on page 46. (Weiler Collection)

THEATRE ORGAN (ISSN 0040-5531) is published bimonthly by the American Theatre Organ Society, Inc., 5 Third Street, Suite 724, San Francisco, California 94103-3200. Periodicals Postage Paid at San Francisco, California and at additional mailing offices. Annual subscription of \$33.00 paid from members' dues. POSTMASTER: Send address changes to THEATRE ORGAN, c/o ATOS Membership Office, P.O. Box 5327, Fullerton, California 92838, membership@atos.org.

FEATURES

- 20 Creative Reharmonization
Part 7
- 22 Fundraising 101
It's All About the Music
- 24 Letters From
New York
- 29 Missing
Robert "Bob" Earl West
- 30 Discography
Richard W. "Dick" Leibert
- 44 Play It Again
2008 Convention in Indianapolis
- 45 Partners in
Preservation
- 46 Chicago Theatre Organs
What It Was Like 50 Years Ago

DEPARTMENTS

- 4 Vox Humana
- 5 Headquarters
- 6 Director's Corner
- 7 Letters
- 8 News & Notes
- 14 From the Archives
- 16 Professional Perspectives
- 18 Vox Pops
- 49 In the Spotlight
- 50 For the Records
- 54 Chapter News
- 64 Around the Circuit
- 68 Meeting Minutes
- 70 Obituaries

www.atos.org

Articles and Features Added Regularly • Calendar of Events and Submissions
Theatre Organ Locator


In the *Key of Three*
TRIO CON BRIO
at the Wheaton Fox
4m/26r Robert Morton
and Allen Quantum organs

To order: Trio con Brio
Post Office Box 6103
Aloha, Oregon 97007-0103
\$20 ppd USA, \$25 ppd all others

CD SELECTIONS: Theme from "The Simpsons", "Little Shop of Horrors" Medley (Prologue, Somewhere That's Green, Mean Green Mother from Outer Space), Belle (from "Beauty and the Beast"), Night Train, Rhumba, Monkey Doodle Doo, Harry Potter Suite, Chelsea Bridge, Cumana, Ob-La-Di, Ob-La-Da, Love Is Where You Find It, Love Is Here To Stay, Mamma Mia, Avenue "C", Supplication from "Four Prayers in Tone", Procession of the Sardar

Martin Ellis ▲ Donna Parker ▲ Jonas Nordwall

NOW PLAYING
RON CARTER



Music from the Heart
Concerts • Silent Films • Weddings • Receptions
770.428.4809 • ronhcarter@msn.com



SCOTT FOPPIANO
Indianapolis, Indiana

THEATRE ORGAN CONCERTS
SILENT FILMS

317.845.1247
scottfop@aol.com

For membership, publication back issues,
photo availability, research and
museum hours information, contact:

**THEATRE HISTORICAL
SOCIETY OF AMERICA**

152 N. York St., #200, Elmhurst, IL
60126-2806 • 630/782-1800
email: execdir@historictheatres.org
www.historictheatres.org

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



Mike Madeira
345 Hazel Avenue
Garwood, NJ 07027

Phone: 908-389-1000
Fax: 908-789-0647
www.leathersupplyhouse.com

JELANI EDDINGTON
CONCERTS • SILENT FILMS
WORKSHOPS • RECORDINGS



P.O. Box 44092
Racine, WI 53404-7002
262.639.8788 (phone)
262.639.8242 (fax)
rje@rjeproductions.com
www.rjeproductions.com

Theatre Organ

Journal of the American Theatre Organ Society

Library of Congress Catalog Number ML TT 334 (ISSN 0040-5531) Printed in U.S.A.

JANUARY | FEBRUARY 2008 Volume 50 | Number 1

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

PRESIDENT
Ken Double
P.O. Box 1134
Sugar Land, Texas 77487
713-520-1911
k.double@atos.org

VICE PRESIDENT
Craig Peterson
7800 Laguna Vega Drive
Elk Grove, California 95758
916-682-9699
c.peterson@atos.org

SECRETARY
Bob Evans
798 Old Warren Road
Swansea, Massachusetts 02777
508-674-0276
Fax: 508-675-7524
b.evans@atos.org

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

DIRECTORS (current term)
Vern Bickel (2008)
Milke Cierski (2008)
Jelani Eddington (2010)
Michael Fellenzer (2010)
Allen Miller (2010)
Don Near (2009)
Donna Parker (2009)
Doug Powers (2009)
Carlton Smith (2008)

YOUTH REPRESENTATIVE TO THE BOARD
Tyler Morkin
2050 West Highway US 2
Crystal Falls, Michigan 49920
906-367-1454
t.morkin@atos.org

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

ATOS MARKETPLACE
Dennis Unks
4002 Westbury Ridge Drive
Erie, Pennsylvania 16506
Fax: 440-338-5651
marketplace@atos.org

MEMBERSHIP/EXECUTIVE SECRETARY
Jim Merry
P.O. Box 5327
Fullerton, California 92838
714-773-4354
Fax 714-773-4829
membership@atos.org

JOURNAL STAFF
EDITOR Jeff Weiler
CONTRIBUTING EDITORS
Vern Bickel, Tom DeLay, Scott Smith
PUBLISHER Doug Powers
PUBLICATIONS MANAGER
Alden Stockebrand
ADVERTISING Jeff Weiler

ASSOCIATE EDITORS
AROUND THE CIRCUIT Vern Bickel
MUSIC Steven Ball
PROFESSIONAL PERSPECTIVES
Edward M. Stout III
WURLITZER RARITIES Ron Mitchell

CORPORATE OFFICE
American Theatre Organ Society, Inc.
5 Third Street, Suite 724
San Francisco, California 94103

DESIGN & TYPESETTING
Sleeping Giant Creative
Indianapolis, Indiana

PRINTING & MAILING
Sutherland Companies
Montezuma, Iowa

ATOS COMMITTEES & CHAIRS

ACQUISITIONS & EXPANSIONS
Carlton Smith
2175 North Irwin Street
Indianapolis, Indiana 46219
317-356-1240
Fax 317-322-9379
c.smith@atos.org

AMATEUR THEATRE ORGANIST COMPETITION
TBA

ARCHIVE/LIBRARY
Jim Patak
Rialto Square
5 East Van Buren Street, Suite 210
Joliet, Illinois 60432
708-562-8538
j.patak@atos.org

ARCHIVAL LIAISON
Jeff Weiler (see above at Journal Advertising)

AROUND THE CIRCUIT
Vern Bickel
P.O. Box 3885
Clearlake, California 95422
Voice/Fax 707-994-4436
v.bickel@atos.org

AWARDS & RECOGNITION
Don Near
9700 Chapman Avenue
Garden Grove, California 92841
714-544-1106
Fax 714-539-5734
d.near@atos.org

BYLAWS
Jelani Eddington
1706 West Palamino Drive
Racine, Wisconsin 53402
262-639-8788
Fax 262-639-8242
rj.eddington@atos.org

CHAPTER RELATIONS
Craig Peterson
7800 Laguna Vega Drive
Elk Grove, California 95758
916-682-9699
c.peterson@atos.org

CONVENTION PLANNING
Mike Kinerk
2655 Pine Tree Drive
Miami Beach, Florida 33140
305-532-9000
Fax 305-376-3679
m.kinerk@atos.org

EDUCATION
Vern Bickel (see above at Around the Circuit)

ELECTRONIC ORGANS (ETONES)
Bucky Reddish
5370 Vinings Lake View Drive
Mabelton, Georgia 30126-2542
b.reddish@atos.org

ENDOWMENT FUND
Michael Fellenzer
6041 Garver Road
Indianapolis, Indiana 46208
m.fellenzer@atos.org

HISTORIAN
Tom DeLay
764 Saratoga Way
Salinas, California 93906
831-443-5917
Fax 831-443-5826
t.delay@atos.org

INNER-CITY YOUTH/SCHOOLS PROGRAM
TBA

MENTOR PROGRAM
Donna Parker
P.O. Box 6103
Aloha, Oregon 97007
503-642-7009
Fax 503-530-8610
d.parker@atos.org

NOMINATIONS—BOARD ELECTION
Bill Carr
11815 North 77th Drive
Peoria, Arizona 85345
623-694-1746
b.carr@atos.org

ORGANIST SCHOLARSHIPS
Carlton Smith (see above at Acquisitions & Expansions)

PUBLIC RELATIONS
Donna Parker (see above at Mentor Program)

PUBLICATIONS REVIEW
Doug Powers
3323 Belvoir Boulevard
Beachwood, Ohio 44122
216-283-8080
Fax 440-338-5651
d.powers@atos.org

RESTORATION & PRESERVATION
Allen Miller
167 Carriage Drive
Glastonbury, Connecticut 06033
860-633-5710
Fax 860-633-7230
a.miller@atos.org

SIMONTON LITERARY PRIZE
Carlton Smith (see above at Acquisitions & Expansion)

STRATEGIC PLANNING
Doug Powers (see above at Publications Review)

TECHNICAL
Carlton Smith (see above at Acquisitions & Expansion)

TECHNICAL CONSULTATION PROGRAM
Carlton Smith (see above at Acquisitions & Expansion)

DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP
Vern Bickel (see above at Around the Circuit)

YOUNG THEATRE ORGANIST COMPETITION
Jelani Eddington (see above at Bylaws)

YOUTH INITIATIVES:
GEORGE WRIGHT MEMORIAL FELLOWSHIP
THEATRE ORGAN INSTRUCTOR & STUDENT LISTS
Jelani Eddington (see above at Bylaws)
THEATRE ORGAN STUDENT OF THE YEAR
Tyler Morkin (see above at Youth Representative)

THEATRE ORGAN WORKSHOPS
Jonas Nordwall
j.nordwall@atos.org

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

THEATRE ORGAN (title registered U.S. Patent Office) is the official publication of the American Theatre Organ Society, Inc. (ATOS), a non-profit organization. © 2008 American Theatre Organ Society, Inc. All rights reserved.

Annual membership in the American Theatre Organ Society is \$40.00 per year (\$55.00 outside of the U.S.A.), which includes six issues of THEATRE ORGAN. Make check or money order payable to ATOS and mail to the ATOS Membership Office, P.O. Box 5327, Fullerton, California 92838, membership@atos.org. MasterCard and VISA are accepted.

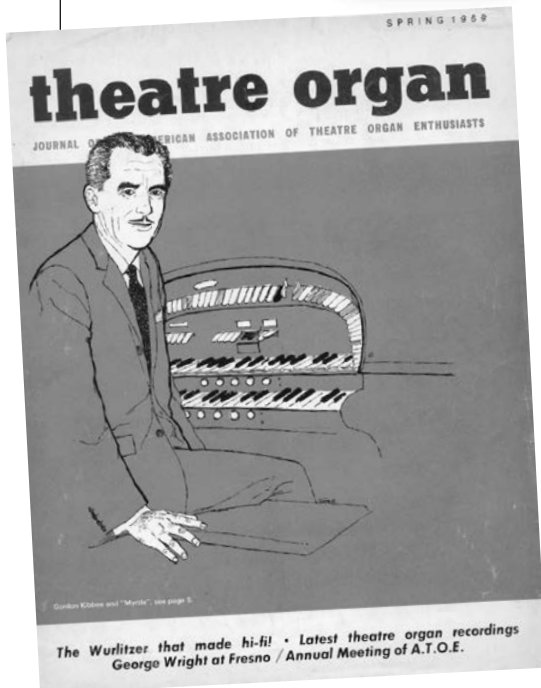
Single copies of current and back issues are available for \$6.00 each (please add \$3.00 per issue sent outside of the U.S.A.). Make check or money order payable to ATOS and mail with your order to ATOS Marketplace, Dennis Unks, 4002 Westbury Ridge Drive, Erie, Pennsylvania 16506.

Opinions expressed in articles and advertisements appearing in THEATRE ORGAN are not necessarily those of the American Theatre Organ Society or the Editor. ATOS is not responsible for omissions or errors that result from misrepresentation of information provided. Advertisers and their agents assume all liability for advertising content. Advertisements in THEATRE ORGAN do not constitute an endorsement by ATOS or the Editor of goods or services offered. The Editorial Office reserves the right to accept, reject, or edit any and all submitted articles and advertising.

Article submissions: We are pleased to accept manuscripts for review. Contact the Editor, Jeff Weiler (j.weiler@atos.org, 312-842-7475) to discuss length and content.

Reproduction: No part of THEATRE ORGAN may be reproduced in any form by any means without prior written consent from ATOS. For additional reprint information, please contact Jeff Weiler, THEATRE ORGAN Editorial Office, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616, j.weiler@atos.org.

Vox Humana



The Spring 1959 issue of THEATRE ORGAN, Volume 1, No. 1 featured a drawn portrait of Gordon Kibbee on the cover. (Weller Collection)

Think of it—THEATRE ORGAN has entered its 50th volume, thus our 50th consecutive year of publication.

Soon after the American Theatre Organ Enthusiasts incorporated in 1955, it contracted with Radio Publications, Inc., of Mineola, New York to produce a quarterly journal, THE TIBIA. Two volumes comprising eight issues were produced under this title. High on the agenda in 1958, however, were discussions of various ways to improve quality and streamline production. It was decided that a new printer should be sought in the West near the Vallejo, California home of then-editor, Ralph Bell, MD.

Since Radio Publications held the copyright on THE TIBIA, a new title was needed for the official ATOE journal. Volume 1, No. 1 of THEATRE ORGAN debuted in the spring of 1959 as a two-color publication (black and cerulean blue) with a whopping 16 pages. In addition to advertisements from Omegatape and High Fidelity Recordings, Inc. (two leading producers of organ recordings in trendy stereo), that first slim issue contained an insightful article on “The Wurlitzer that Made HiFi,” the ex-Chicago Paradise Theatre organ which had been recently installed in the Los Angeles home of Rich Vaughn. Also included was the stoplist of this famous instrument, along with a very tamed-down account of how the early friendship between Vaughn and George Wright gave rise to a series of theatre organ recordings that remain definitive to this day.

We also learn that the 1958 annual convention consisted of an afternoon meeting at Fairfield, California held in Joe

Chadbourne’s barn, which was home to Wurlitzer opus 909, quite a nice sounding two-manual, nine-rank organ affectionately known as Myrtle. After president Dick Simonton conducted a business meeting, the remainder of the day included music by Tiny James, Everett Nourse, Bill Thompson, and Dave Quinlan, closing with the great Gordon Kibbee.

I completed a read-through of our first 49 volumes just prior to writing this column. Although early ATOE/ATOS publications were much more limited in the number of pages, the writing is almost always quite well informed and carefully crafted. I’m also struck by the passion and vitality of those early writers for their subject matter. For the historians and organologists among us, as well as for those whose interest is more avocational, much is to be learned in those dusty pages.

We begin our 50th year with appropriate retrospection: John Shanahan writes of theatre organ activities around Chicago in the late 50s, Geoffrey Paterson presents the first of a three-part annotated discography examining the significant recording output of Dick Leibert, and we get a chance to peek at some private George Wright correspondence written during the time when he was organist of the New York Paramount Theatre.

Our publication has certainly had its ups and downs. It remains, however, just what we make of it—our legacy.

Best wishes for a very happy new year.

—Jeff Weller, Editor

Fr. Andrew Rogers
Concerts
Silent Films
(810) 875-0061
rogersconcerts@yahoo.com

JACK MOELMANN

P.O. Box 25165
Scott Air Force Base, Illinois 62225-0165
Phone: 618-632-8455
Fax: 618-632-8456
Cell: 618-558-8455
E-mail: JACKMOELMN@Aol.com

Headquarters

The late Mr. Carroll Copeland was my “partner in crime” when we installed the organ at Long Center in Lafayette, Indiana in 1982. He was a successful music instructor/band leader, and at age 76 he was managing the theatre for the City of Lafayette. He did that well into his 80s, and I once asked him, “Carroll, when do the days begin to slow down?” His reply was a curt, “Never.” That’s my way of saying I don’t know where 2007 went, and my best to you all as we begin 2008.

The title of this message is simple. **Is the glass half empty, or is the glass half full?**



Having lived 51 of my 55 years rooting for baseball’s Chicago Cubs, whose last World Series championship was 100 years ago, I have lived as the eternal optimist. With ATOS, I am convinced that despite recent trends, there are tremendous strides being made within the organization now, and the glass is truly half full and rising.

Wait, you say, what about falling membership?

Yes, our membership numbers are down to just under 4,000. And yet, three new chapters have started in the past 18 months, and I have personally spoken with individuals representing three different groups expressing interest in creating new chapters.

Meanwhile, in the heyday of ATOS, when membership was 6,000 and more, it’s important to remember that everybody was a member. It wasn’t until the late 1980s that chapters began allowing what is at times called “associate members,” or those who are chapter members but not members of our national body. That factor alone counts for hundreds, if not thousands, of individuals who could greatly swell our membership numbers.

To that end, I strongly encourage our local chapter leaders to ask two simple questions of our associate members. First, “Do you believe in the movement?” Second, “Is the princely sum of \$3.34 per month too much to pay to support the movement?” If just half of our “associate members” in the chapters around the country and around the world would join, our membership numbers would jump dramatically. Meanwhile, to our chapters who still require ATOS membership to also be local chapter members, we thank you for that support.

What about concert attendance?

There is no question that attendance at concerts is a concern. And yet, there are pockets of activity where attendance has held steady for years, and certain areas where it is growing. Although our friends at the Dickinson Theatre Organ Society in Wilmington, Delaware are not an ATOS chapter, they stage a concert series that consistently draws 700–800 attendees. How do they do it?

In Perth, Australia, John Fuhrmann has been the steward of a concert series in his

town hall in Karrinyup that has grown from 150–200 attendees per concert to regular sellouts of 400 or more. In Auckland, New Zealand, James Duncan has seen the same growth in attendance. Big crowds are the order of the day at Grace Baptist Church in Sarasota, Florida, home of the Fokker Wurlitzer. How have these people created this consistent draw?

We will explore this in a series to be developed for the website and, perhaps, for THEATRE ORGAN so we can share these secrets of success for those willing to work hard and try something different to increase attendance.

Two things to contemplate: (i) a definition of insanity is doing the same thing over and over and expecting a different result; and (ii) if you try something different and the first time it’s not too successful, that does not necessarily mean it’s a bad idea. These things take time to develop; but if your concerts don’t draw crowds, you’ve got to try something different.

Finally, two other items to think about in terms of the glass being half full. There were 21 excited, enthusiastic, talented young players at the Summer Youth Camp, which is now under the direction of Jonas Nordwall. Our thanks to Mike Cierski for his monumental effort in getting this program off the ground; he is now handing the baton to Jonas. Those 21 youngsters represent a Youth Movement the likes of which we haven’t seen in many years.

And your Board of Directors is clearly all “pulling on the rope in the same direction at the same time.” This is crucial as we embark on several programs that will come to fruition in 2008, including the first steps of our Strategic Planning Initiatives (a full member survey you will see in your mail soon), and a massive, professionally directed fundraising effort so we can get serious about programs to help our chapters, to help save instruments, to help market and promote ATOS and our concerts, and more. To paraphrase the old Sinatra tune, “It could be a *very* good year.” Happy New Year to you all!

—Ken Double, President

Director's Corner



Michael Fellenzer

“There are many exciting things happening in ATOS, and I’m looking forward to working on them with you.”

Happy New Year!

Let me be among the first to say “Happy New Year!” Can you believe another year has slipped away?

My service to ATOS began as executive secretary in 1996. Serving as vice president and now director was the farthest thing from imagination, let alone throwing in THEATRE ORGAN advertising and website management (among other things) along the way. It has been a wild ride! It is indeed an honor and privilege to have been selected by you to continue to serve. My service to ATOS as executive secretary gave me an opportunity to meet and talk with many of you, as well as to develop great friendships and working relationships. Over the course of those years, many have shared their thoughts and opinions and helped to further my theatre organ education. While fulfilling the duties of director, your thoughts and wishes are first and foremost in my mind. It is refreshing to see a Board filled with so much excitement, enthusiasm, communication, dedication, and individuals willing to roll up their sleeves to get the job done.

Theatre organ didn’t enter my vocabulary until 1990 when Tim Needler took me to the Paramount Music Palace in Indianapolis. The *Star Wars* overture, being played as we walked in, is indelibly written to memory. As we walked around the corner and I realized that one person was

creating all that incredible music, I was astonished. I was hooked. From that point I became active in the Central Indiana Chapter, serving as second vice president, treasurer and now director. One of the most memorable experiences was serving as crew chief on the Indiana Theatre Barton restoration project under the guidance of Carlton Smith. It was with a sense of pride that we heard the restored Barton play for the first time.

Today, I also serve as the chair for the ATOS Endowment Fund. If your chapter has a worthy project, you might consider applying for a grant. Details can be found on the ATOS website and elsewhere in this issue. Deadline for applications is April 15. You might also consider a gift to the Fund. Last year we had over \$70,000 in requests and could only fund \$5,500. The larger the fund becomes, the better able we are to help worthy projects.

As directors, we are here to serve you. If you ever have a question, concern or comment, please, take a few minutes and share them with us. We need to hear from you. You might also consider volunteering for a committee.

As you’ve seen elsewhere on these pages, there are many exciting things happening in ATOS, and I’m looking forward to working on them with you.

Restoration • Consultation • Installation

Scott Smith Pipe Organs

1494 Lake Lansing Road • Lansing, Michigan • 48912
Telephone 517-485-5421

sss55mich@aol.com

Tuning • Maintenance • Cleaning

Audio Arts

Digital Recording – on location
Complete CD Production & replication services
Limited-run CD-R packages available

Contact Fred Bruflo

228 University Dr. – East Lansing, MI 48823
(517) 332-8084

Email: fred.audioarts@prodigy.net

Letters

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

NorCal Kudos

I had the opportunity to visit the NorCal Chapter's Berkeley organ a couple of months ago during an open console session. I was in the area doing some training for the company I work for and, just on a whim, sent an e-mail to an individual (I can't remember his name) to see if there was anything going on during the time I was in the area. He stated there was an open console at Berkeley, and they would be glad to have me there. I was a little nervous about traveling and meeting people that I don't know, but I thought I would give it a try.

I would like to say that everyone at the meeting was very cordial and very accommodating. The organ is beautiful, and I was allowed to play it. I was also given a chamber tour. This was the highlight of my trip!

I just wanted to let you know that if all the chapters were like this, all would be good in ATOS!

Please let all the members know that I truly appreciated the hospitality.

—Philip Housh
Kuna, Idaho

Request for Ron

I enjoyed reading Alan Ashton's letter in the October/November 2007 issue of THEATRE ORGAN. His comments on the superb musicianship of Ron Rhode were right on the mark. And his suggestion that Mr. Rhode record an entire album of those wonderful songs mentioned in "An Organist on the Cover" is a wonderful idea!

How 'bout it, Ron?

—John C. Onia
Sunnyvale, California

Ode to Kimball

I came across the enclosed nostalgia which I am passing on to you: "An Ode to the Kimball," written by Leonard F. Blanchard and dedicated "To my good friends, Howard and Helen Parish."

Howard Parish is a life member of Kingston Theatre Organ Society (KTOS) and lives in the Thousand Islands area, east of Kingston (Ontario, Canada). Leonard Blanchard lived in Clayton, New York, across the river. Leonard's life-long dream came true when the Kingston Kimball was installed. He never missed his reserve console time on Fridays, although he had to drive over an hour each way.

Leonard played dinner music at a Clayton restaurant, with an easel alongside displaying the Kimball (and Leonard on

the bench). Leonard nearly had kittens when we took Ashley Miller there for supper. The two were delighted to meet each other. When Leonard invited Ashley to play, Ashley said he was here to enjoy the music, not play for his supper!

Leonard was quite the musician and was determined to play "Chloe" the way George Wright did. He had fun trying to come close. One of Leonard's accomplishments was climbing the highest point of the Thousand Islands Bridge while it was under construction; it was built very high over the Seaway route for freighter clearance. He attracted songbirds to his backyard feeder by playing their songs back, quite a lullaby in birdland.

Leonard passed away some years ago. No one could equal his enthusiasm for theatre organ, which explains why he waxes so eloquent in his adoration. I'm sure he's eternally at the console in the theatre of The Great Beyond.

I hope Leonard's ode finds a warm moment in your soul.

I'm sorry to relate that our precious Frank Pratt (contributor of photos at ATOS conventions and correspondent for KTOS) passed away on November 1, 2007, at age 90. Everyone will miss Frank, who spot-lit our celebrity artists for 25 years. Frank was one of the three co-founders of KTOS.

—John Robson
Kingston, Ontario, Canada

An Ode to the Kimball

by Leonard F. Blanchard

*A long time ago, when I was a boy,
Pipe organs gave me the ultimate joy.
But the closest one was so far away,
To hear it, I'd have to travel all day!*

*The years went by, but I didn't forget,
That maybe SOME day, I could play one yet!
About two years ago, fortune smiled on me...
When I journeyed to Kingston...the Kimball to see!*

*I now play that organ two hours each week...
I go if the weather is balmy or bleak!
Its twenty-one ranks...and its "voice of thunder"
Thrills me to tears...as I sit there and wonder!*

*The tibiae "purr," and the post horns scream...
The "Vox Humana" brings life to my dreams!
The trumpets sound forth in all of their glory...
But I must continue...on with my story.*

*I step on a pedal...and feel that air shake,
With "soft" registrations, it's music I make!
The sound of the Kimball...its heavenly tone...
Thrills me to tears...as I sit there alone!*

*It's forty miles over...(and forty miles back),
Part, parallel to a railroad track.
I cross two bridges, see the islands below...
Sometimes I come home in the sunset's glow.*

*But now I must close this frivolous rhyme,
And continue my message at some other time.
I'll be over there Friday...for my weekly session,
Just "foolin' around" with my ninth chord progression!*

*Good fortune was with me, that day long ago,
When I walked down the aisle, and said "HELLO!"
Howard and Helen have been such good friends...
And this is where my story ends!*

News & Notes

SMITHSONIAN UPDATE

The Board of ATOS has been informed that the Smithsonian Institution installation of the Lowell Ayars organ will not be implemented. Circumstances beyond our control resulted in this decision. The great news is that The Friends of the Wanamaker Organ, a not-for-profit organization, has agreed to install the organ in the Greek Room of Macy's downtown Philadelphia department store (formerly Wanamaker's). The organ is being historically restored with no changes and will be used extensively in that venue. Proposed uses include concerts, silent movies, music for private functions, individual practice, and private organ lessons. The Greek Room is adjacent to but separate from the store sales area.

Whereas ATOS raised funds to assist the original installation project, the Board decided to assist "The Friends" with this new and equally exciting project. In light of the change, we wish to honor your financial support for the original project and offer four choices:

1. If you wish to support the installation of the Lowell Ayars organ in the Wanamaker's store, you need to do nothing. We appreciate your renewed support.

2. The Board will also honor a change in designation for your gift. We currently have two special funds which benefit our Society and the community we serve. These are the ATOS Endowment Fund and the George Wright Memorial Fellowship Fund. We would require a letter from the original donor and a copy of your cancelled check or any receipt that was issued to you from ATOS.

3. Your gift may also be designated for the general benefit of ATOS. In this case, the funds would be used by ATOS in the promotion of our goals. Note that unless you notify us of an alternate decision, your gift will be recorded as an unrestricted general contribution to ATOS.

4. We could also refund your gift to you. This choice is available, but we believe that you should be aware that this would

reverse the previous tax benefit and, in fact, increase your taxable income during 2007. A change in characterization would generally increase your reportable income. Where a contribution receipt was issued to you at the time of the gift, a letter would now be issued to you canceling that characterization. You should consult with your tax advisor about this matter to avoid any IRS charges or penalties. We must have a copy of your cancelled check or any receipt that was issued to you from ATOS.

We thank you for your support. We share the disappointment that this project didn't work out as originally planned at the Smithsonian Institution. However, your Board is extremely pleased that the Lowell Ayars organ will be restored and used extensively in its new home in the Greek Room of the Macy's building in downtown Philadelphia. Please continue your support.

—Board of Directors
American Theatre Organ Society

THE SIMONTON LITERARY PRIZE: A CALL FOR PAPERS

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

Competition Rules and Regulations

1. The Simonton Literary Prize competition is open to anyone except present officers or staff of the American Theatre Organ Society or their families.

2. Papers should represent an original, comprehensive effort in research, documentation, or philosophy relevant to the theatre pipe organ.

3. Entries may not have been previously published, nor may they be submitted more than once. An author may not submit more than one entry per year.

4. Entries are to be submitted in triplicate, typed or printed, double spaced and on white 8½ x 11 inch or A4 paper. The submissions shall be between 5,000–7,500 words in length. Use of the ATOS Archives, photos, and other illustrations are encouraged.

5. Entries must be clearly marked "Submitted for Simonton Literary Prize competition." Furthermore, the author must include a signed statement that he or she "agrees to abide by the rules of the competition and grants initial and subsequent publication rights to the American Theatre Organ Society in any manner or form without further compensation." Receipt of all submissions shall be promptly acknowledged in writing.

6. Except as provided above, copyright ownership remains with the author.

7. Entries are to be postmarked by **April 1** of the competition year and be submitted to: Vern Bickel, Chair

ATOS Education Committee
P.O. Box 3885
Clearlake, California 95422-3885

Entries shall not be returned.

8. Winners shall be notified on or about June 1. Award certificates shall be presented during the ATOS Convention when possible. Monetary prizes shall be distributed upon selection. Winners are encouraged to attend the annual convention of the American Theatre Organ Society to personally accept their award.

9. One award shall be offered each year, comprised of a certificate and a \$1,000 monetary award.

10. Submissions shall be reviewed by a panel consisting of the THEATRE ORGAN Editor, the Education Committee Chair, and a third member to be selected jointly by the first two. The American Theatre Organ Society reserves the right not to grant any award in a particular year. The decision of the panel is final.

11. Awards may be distributed prior to publication in THEATRE ORGAN.

ANNOUNCING THE FOURTEENTH ANNUAL DAVID L. JUNCHEN TECHNICAL SCHOLARSHIP

The American Theatre Organ Society is pleased to again offer an important scholarship to its members. The David L. Junchen Technical Scholarship, created in 1994, annually offers reimbursements of up to \$1,000 to a single winner for the express purpose of attending the annual convention of the American Institute of Organbuilders (AIO). There, he or she is recognized as the ATOS Technical Scholarship recipient, attends lectures and workshops, and has the opportunity to meet fine organbuilders and pipe organ technicians from around the world, as well as the major suppliers to the profession. The 2008 AIO convention will be held in Knoxville, Tennessee on October 12–15, 2008.

The highest standards of professional organbuilding must be applied to any work done to pipe organs in our care. All too often, well intentioned but casual attempts at tuning, maintenance, and restoration have compromised or destroyed valuable, historic instruments. The David L. Junchen Technical Scholarship is one means by which we can help assure the safe future of the theatre pipe organ, by providing access to information and to respected professional authorities.

To qualify, applicants must simply be an ATOS member in good standing, be between the ages of 18 and 60, and have demonstrated an aptitude for pipe organ work as well as a commitment to excellence. Deadline for applications is **April 1, 2008**.

For complete information and an application, write to:

Vern Bickel, Chair
ATOS Education Committee
P.O. Box 3885
Clearlake, California 95422-3885

ATOS ANNOUNCES THE 2008 GEORGE WRIGHT MEMORIAL FELLOWSHIP

A program to bring a young person to the ATOS Annual Convention, to be held in Indianapolis, Indiana and surrounding areas July 5–9, 2008

The George Wright Memorial Fellowship has been established to enable interested young persons between the ages of 15 and 24 to attend his or her first ATOS Annual Convention. ATOS will pay the convention registration fee, jam session fee(s), hotel, economy round-trip airfare, and the cost of the banquet for the winner.

All young people interested in applying for this fellowship should request an application today by contacting Jelani Eddington, ATOS Youth Initiatives Chair, 1706 West Palamino Drive, Racine, Wisconsin, 53402, or by downloading the forms online from the ATOS website, www.atos.org. If you know of a young person who might be interested, please have him or her send for an application today. Be sure to include your mailing address.

All applications must be completed and postmarked not later than **February 29, 2008**. Applications must be returned to Jelani Eddington by Certified Mail, Return Receipt.

For more information, please contact Jelani Eddington at the address listed above or by e-mail at rj.eddington@atos.org.

ATOS ENDOWMENT FUND GRANT MONEY IS AVAILABLE

Is your chapter planning a project or program which (i) will have a lasting impact on the preservation or presentation of the theatre pipe organ as an historically American instrument and musical art form; or (ii) is of particular historical or scholarly merit? Grant money from the interest earned by the ATOS Endowment Fund is available to assist chapters with such projects or programs. Now is the time for your chapter representative to request a grant application form so that your completed application may be returned to the Chair of the Endowment Fund Board of Trustees, postmarked no later than **April 15, 2008**.

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

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

ATOS MID-YEAR BOARD MEETING

The Board of Directors of the American Theatre Organ Society will hold a meeting in the Chicago area on February 8–10, 2008. All members are welcome to attend. Full particulars may be found at www.atos.org.

News & Notes

OPENING OF NOMINATIONS FOR THE 2008 ELECTION OF DIRECTORS

It is time to nominate candidates to fill three (3) positions for ATOS directors for the three-year term of 2008 to 2011. All ATOS members who have maintained continuous membership in good standing for at least the last two years are eligible for nomination and may nominate themselves or be nominated by another member in good standing, in which case written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot.

A nominee need have no special talent or experience in pipe organ technology or musicianship; however, nominees should have a demonstrated interest in ATOS and have the time to work toward the goals and growth of the society. While there are certain benefits enjoyed by directors, one of which is the reimbursement of certain meeting-related expenses, there are also responsibilities. Along with a willingness to participate in the administrative affairs of the society, it is most important that directors faithfully attend both Board and committee meetings.

The ATOS Board usually meets twice a year, the first being just prior to the annual convention, usually in the summer, and again in mid-year, usually sometime in late January. Attendance of all directors is necessary if the decisions and actions of the Board are to be truly responsive to the membership. In addition, directors chair and/or serve on one or more committees providing valuable input to the Board. The chairs of the committees are responsible for submitting a written report of their activities and recommendations prior to the meetings of the Board.

The Board is currently taking action on several exciting programs that should increase public awareness of ATOS and set a course for the future. This is a great time to become involved in the work of ATOS.

Procedure to be observed in the nomination process is as follows:

1. Each nominee shall furnish a statement, not to exceed one hundred fifty (150) words, including the name and city/state of residence, personal data, work

and theatre organ experience, a short platform statement, an evening/weekend telephone number, and a photo. Statements exceeding the one hundred fifty (150) word limit will disqualify the candidate. The nominee's name, city/state of residence, contact telephone number, fax number, or e-mail address are not to be included in the word count.

2. Candidate résumés and photo are to be sent to the nominating committee chair, Bill Carr, 11815 North 77th Drive, Peoria, Arizona 85345. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender MUST verify receipt of the nomination by the chair. The postmark deadline is **January 15, 2008**.

3. We will use a separate mailing of ballots and résumés of the candidates. While this method is costly, we hope that it will encourage members to vote for the candidates of their choice, thus demonstrating their interest in and support of ATOS and its objectives.

4. If you have questions, please contact the nominating committee chair, Bill Carr, 623-694-1746, or b.carr@atos.org.

Counting words:

1. Name, city, and state in the heading do not count.

2. Hyphenated words count as one (1) word [e.g. Vice-President, two-term...].

3. Articles and prepositions count [the organ caretaker = three (3) words, an avid lover of theatre organ = six (6) words].

4. ATOS = one (1) word, MCTOS = one (1) word. American Theatre Organ Society = four (4) words.

5. Abbreviations count as one (1) word (Asst., Mrs.).

6. Numbers count as a word [26 = one (1) word, 5 = one (1) word].

JONAS NORDWALL HEADS 2008 ATOS SUMMER YOUTH CAMP

After concluding one of the most successful programs in the 52-year history of the American Theatre Organ Society, Ken Double has announced that renowned organist Jonas Nordwall has agreed to take over the leadership of the Summer Youth Camp. He replaces Board member Michael Cierski, who stepped aside after great success in getting the program underway.

The camp, the first of its kind for ATOS, was held last summer in the Chicago area, and featured top organists sharing the secrets of the craft with 22 young organists ranging in age from 10 years to 30 years. Mike stepped in to take the reins of the program after a false start back in 2006, and he did a spectacular job in getting the program off the ground.

In stepping aside, Mike cited his church and school responsibilities, other ATOS Board business, and generally hectic schedule that would not allow the full devotion to the program needed as it grows.

"Mike Cierski took the ball and got it over the goal line," said Ken. "I imagined 10, or perhaps 12 students participating. To have achieved a total of 22 students, coupled with the scholarship commitments from so many of our chapters, is a tribute to Mike's diligence in promoting the event, and then executing a complex weekend of activities. We congratulate him on his success, and now look to Jonas to take this to an even greater level."

Jonas Nordwall has participated in many such activities during his career in music, and he was the clear-cut choice to step in to lead this program. He has agreed to act as committee chair for at least the next two years. Details on dates, location, instructors and more will be forthcoming shortly. See details in upcoming issues of THEATRE ORGAN, or look for information online at www.atos.org.

RESEARCH CENTER FOR MUSIC ICONOGRAPHY
AT THE CITY UNIVERSITY OF NEW YORK GRADUATE CENTER
AND THE ORGAN HISTORICAL SOCIETY

ANNOUNCE AN INTERNATIONAL CONFERENCE

ORGANS IN ART/ORGANS AS ART

Directed by Zdravko Blažeković and Laurence Libin
CUNY Graduate Center, October 15–17, 2008

Proposals for papers on topics such as the following are invited:

Organs in Art

- Organs in non-Western images
- Depictions of organs in Antiquity and early Middle Ages
- Organs and pipes as symbols of intellect (e.g., Athanasius Kircher)
- Portative organs in Memlinck and Raphael
- Organs in Dutch baroque paintings
- Technical illustrations of organs (e.g., Dom Bedos)
- Organ case preparatory sketches
- Satirical impressions of organs in 19th- and 20th-century iconography
- Organs in advertising and comics
- Organs in film (e.g., *Snow White and the Seven Dwarfs* and horror films)

Organs as Art

- Embossing, painting, stenciling, and other techniques of pipe embellishment
- Conservation and documentation of historical organ cases
- Symmetry vs. asymmetry in organ façade design
- Organs as visual symbols of civic pride and religious aspiration
- Organ cases as furniture and architecture (e.g., Robert Adam, Frank Gehry)
- Renaissance painted cases and shutters
- Angel musicians embellishing organ cases
- Decoration of Mexican baroque organs
- Theatre organ consoles as fantastic visions
- Organ components in avant-garde sounding sculpture

Abstracts of 200–300 words must be submitted before **February 1, 2008** to:

Dr. Zdravko Blažeković
Research Center for Music Iconography
The City University of New York Graduate Center
365 Fifth Avenue
New York, New York 10016-4309
Zblazekovic@gc.cuny.edu

Selected papers presented at the conference will be published in *The Tracker* and *Music in Art*.

Further information will be posted at <http://web.gc.cuny.edu/rcmi> and www.organsociety.org.

WELCOME TO NEW
ATOS MEMBERS

SEPTEMBER 26 TO NOVEMBER 20, 2007

Robert Allen, Richland, Washington
John O. Baber, Billings, Montana
Matthew Bason, Higham Ferrers,
United Kingdom
Ralph and Priscilla Baumheckel,
Indianapolis, Indiana
Jay Brennan, Morris Plains, New Jersey
Michael Campbell, Livermore, California
Darryl Clarke, Wasaga Beach, Canada
Mario D. Corsanico, Bristol, Tennessee
Fred K.C. Davies, Hants, United Kingdom
Gregory De Sautis, Santa Rosa, California
Charles P. DeWitt, Birmingham, Alabama
Dorothy Dickson, Tenino, Washington
Dan Fleetham, Jr., Canaan, New Hampshire
Mr & Mrs Milt Gilbert, Indianapolis, Indiana
David Graf, Indianapolis, Indiana
Michael J. Haller, Peoria, Illinois
James Helwig, Sebring, Florida
Joseph W. Ireland, Exton, Pennsylvania
Nancy Lee Kilgore, Indianapolis, Indiana
Donald J. Le Hotan, Parmar, Ohio
Jim and Sandra Miller, Altadena, California
Mark C. Mitchell, Shadyside, Ohio
Liam Neary, Livonia, Michigan
Donald J. Rankin Jr., Ravenna, Ohio
Ralph Ringstad, Jr, Whippany, New Jersey
Ralph Ringstad, Sr, Whippany, New Jersey
John Shanahan, Harrisburg, Illinois
Troy E. Sorbo, Kansas City, Missouri
Barbara A. Sparkes, Birmingham, Alabama
John Werring, Wirral, United Kingdom
James W. Wildman, Canton, New York
John D. Wright, Woodstock, Canada

News & Notes

ATOS ANNOUNCES THE 2008 YOUNG THEATRE ORGANIST COMPETITION

ATOS is pleased to announce the Young Theatre Organist Competition for 2008. In an effort to make participation in one of our flagship programs a more enjoyable experience for everyone, over the past few years the competition committee has made several important rule changes for this event. Please consult the Young Theatre Organist Competition Rules and Guidelines for the complete rules (available on www.atos.org).

Prize Money: ATOS is pleased to offer up to \$1,500 U.S. in prize money to this year's competition winners. Each finalist will receive an award of \$500, and the overall winner will receive an additional award of \$1,000. The 2008 overall winner will be invited to perform a concert as part of the 2009 annual convention.

Age Eligibility: This year's competition will be open to competitors who are between the ages of 13 and 24 as of July 1, 2008.

Three Finalists Brought to the Convention: The competition judges will select up to three finalists. Those finalists will be brought to the annual convention in Indianapolis, Indiana, where they will perform during the convention. An overall winner will be selected from among the finalists based on that performance.

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

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

A copy of the competition rules and guidelines, as well as the application form, can be obtained from competition chair Jelani Eddington, at rj.eddington@atos.org, or by downloading the materials from the ATOS website at www.atos.org. All competition materials must be received by the chair no later than **April 1, 2008**.

The competition committee hopes that this will be a rewarding and enjoyable event for all who participate. Think about joining the fun for 2008!

Attention All ATOS Chapter Officers

Please visit the ATOS website, www.atos.org/frontdesk/chapters.html, and verify that the information for your chapter is current. If there are any changes needed, please e-mail webmaster@atos.org.

THEATRE ORGAN STUDENT OF THE YEAR 2008

The Theatre Organ Student of the Year is awarded to a young theatre organ student who has demonstrated exceptional commitment to and improvement in his/her theatre organ studies. Amateur organ students age 27 or younger are invited to submit applications, which are due by **April 15, 2008**. For further information and an application form, please e-mail or phone Tyler Morkin, Youth Representative to the Board, at t.morkin@atos.org, 906-367-1454.

ATTENTION ALL THEATRE ORGANISTS!

ATOS is adding an expanded section to its website with information about all performing theatre organists. The information will include a biography, publicity photo, and contact information (name, address, phone, e-mail, website). Having this information available to concert promoters, program directors, and chapters will help them, and will give you added visibility.

Please send all information to d.parker@atos.org or to Donna Parker, P.O. Box 6103, Aloha, Oregon 97007-0103. E-mail or call with questions (503-642-7009).

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

Ken Double on CD... and live in concert!

Ken's newest CD is coming soon!

The Music of Casa Loma

The first-ever CD recording on the Wurlitzer at Toronto's landmark Castle!



And Ken Double in Concert!

- | | |
|--------------|---|
| January 26 | Dickinson Kimball,
Wilmington, DE |
| February 2 | Keystone HS, Pittsburgh, PA |
| April 2 | Riviera Theatre,
North Tonowanda, NY |
| April 4 | Christ the Redeemer, Kingston,
Ontario, Canada |
| April 7 & 11 | Casa Loma, Toronto, Canada |
| April 13 | The Shanklin Center, Boston, MA |
| April 20 | Senate Theatre, Detroit, MI |
| April 25-27 | Rialto-Fest, Joliet, IL |

See more at KenDoubleEntertainment.com

**ACTIONS
CHESTS
CONSOLES
PERCUSSIONS
REGULATORS
TRAPS
TREMOLOS**

CROME ORGAN COMPANY

POST OFFICE BOX 18212 - RENO, NEVADA 89511
TELEPHONE 775 - 852 - 1080

QUALITY ~ RELIABILITY ~ AUTHENTICITY

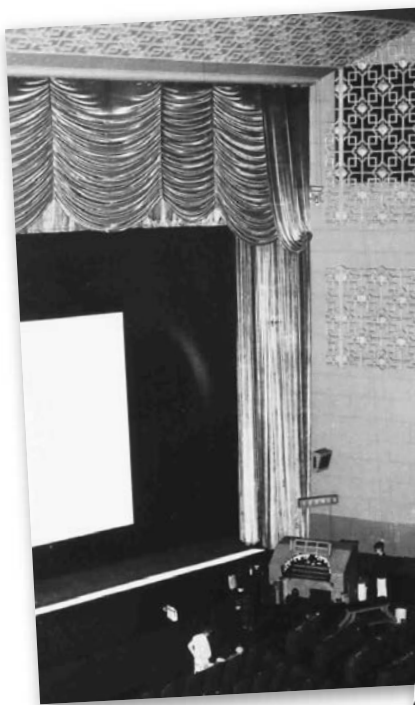
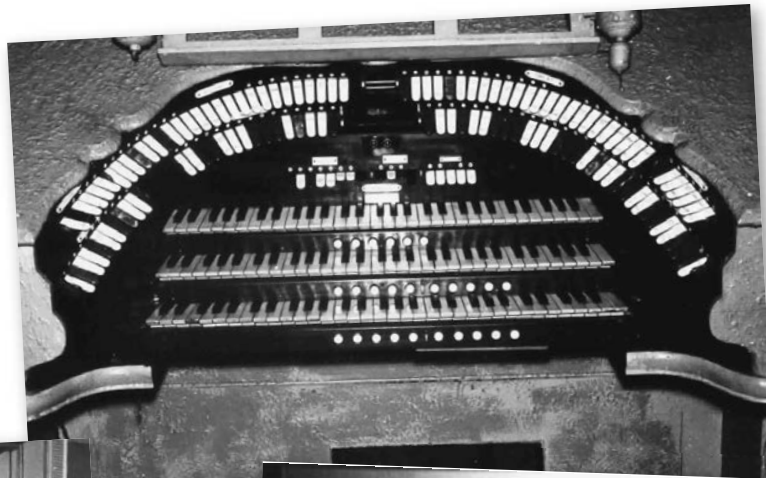


ROB RICHARDS TOURING ORGAN

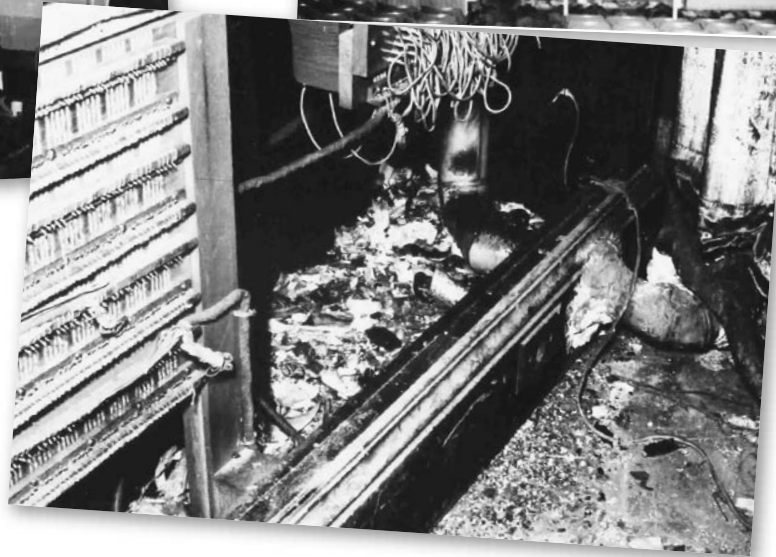
From the Archives

New Mystery Photos

This set of four photographs recently surfaced in our collection. Who can help us identify the theatre and tell us more about the Wurlitzer organ contained therein?



(ATOS Archive Collection)



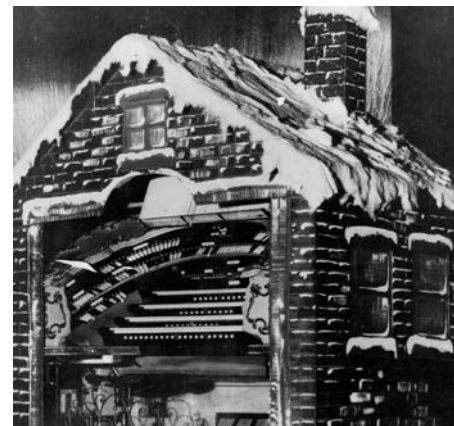
ATOS Archive Collections Policy: The American Theatre Organ Society Archive actively pursues the acquisition and preservation of historic, primary research materials specifically related to the theatre pipe organ, theatre organists, and the corporate activities of ATOS and its chapters. These materials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



July/August (ATOS Archive Collection)



September/October (Stanley Garniss Collection)



November/December (ATOS Archive Collection)

Mysteries Solved

JULY/AUGUST

I read with interest about the mystery photo (originally in July/August issue) in the September/October 2007 issue of THEATRE ORGAN being identified as the Iris Theatre in Detroit. That organ is an integral part of the Pikes Peak Chapter's club organ at the Mt. St. Francis auditorium in Colorado Springs.

We have the original console, which is in excellent condition other than being refinished in white, and also the matrix relay and all the pipework and chests. Only part of the pipework is being used, and since this was an early A435 organ, some revoicing was necessary to get it to play at A440.

Thought you might be interested.

—Don Wick

Pikes Peak Chapter Crew Chief

SEPTEMBER/OCTOBER

[A young John Kiley of Boston, Massachusetts was identified by Brian Jensen, W. J. Sangeleer, and Ron Mitchell. Ed.]

The mystery organist in the September/October 2007 issue of THEATRE ORGAN was extremely easy for me to identify (and I guess many others, too), but I'm sending this along in case I'm wrong.

I recognized that face right away as John Kiley from the many old LP albums that well-meaning friends have given me from flea markets/garage sales (I think I have a half dozen in various forms!) as the same heavy-lidded, sort of sad stare, but obviously from a more youthful time. As a vintage record collection, Spinorama Records must

have sold a lot of these at a mere \$1.49, as I come across them frequently. I'm quite sure the Wurlitzer shown on the album cover is at the Metropolitan Theatre in Boston; however, I don't have a clue what the Wurlitzer is in the younger Kiley photo.

One interesting identifying feature is the large ring on a right hand finger of the younger Mr. Kiley. The album photo of the older Kiley is printed in reverse (the keyboards are backwards)—that very same ring is still on his right hand finger.

I'd be interested to know what other, more knowledgeable members, who identified John Kiley have to say about his theatre organ playing career.

—Brian Jensen

Baltimore, Maryland

In the September/October 2007 issue of THEATRE ORGAN, there was a photo from the Stanley Garniss collection for which you seek the name of the organist and the instrument he's playing.

Although I am not 100% absolutely sure, I do believe with a considerable amount of certainty that the man in the photograph is local organist John Kiley. Mr. Kiley, now deceased, played many organs in the Boston area and even recorded an LP album on the Metropolitan Theatre's (a.k.a. Music Hall, a.k.a. Wang Centers) 4/26 Wurlitzer Publix No. 4 during the mid-1960s. This organ was removed in the mid-1970s and broken up for parts. The console, however, has been fully restored and now controls the 4/34 theatre organ in the Shanklin Conference Center in Groton, Massachusetts.

After examining the photo carefully, one can plainly see the console Mr. Kiley is seated at clearly has seven tremulants tabs. The only three-manual Wurlitzer to contain that many tremulants, in Boston anyway, was Wurlitzer Opus No. 1910. This organ was installed in the Keith Memorial (a.k.a. Savoy, a.k.a. Boston Opera House). The Wurlitzer was shipped July 20, 1928 from North Tonawanda. It was a Model 250 Special with six additional ranks and a second Vox Humana. This made the instrument a 3/20 and, thus, required the extra tremulants for the Tuba Mirabilis, Tibia II, and Vox Humana II. Since the Keith Memorial Theatre was only one block away from the Metropolitan, it's quite conceivable that Mr. Kiley may have often played here as well. The Keith's Wurlitzer was removed intact in the 1970s by a Midwestern organ broker and his since disappeared. Though the theatre has been fully restored to its 1928 grandeur, no trace of the organ remains.

—W. J. Sangeleer

Arlington, Massachusetts

NOVEMBER/DECEMBER

[The "organ console in the Christmas house" mystery photo was correctly identified by Ron Mitchell of Hayden, Idaho and Carlton Smith of Indianapolis, Indiana as Wurlitzer Opus 1305, the Norshore Theatre, Chicago, Illinois, installed in 1926. Ed.]

Professional Perspectives

The Three-Legged Dog... Or, Suppressing the Canine Instincts

Have you ever wondered why nearly every great and creative organist has been driven by an overwhelming need to change the pipe organs they may be in contact with? It matters not if they are seated at the organ in their charge or during a weekend guest appearance on the circuit.

The “Three-Legged Dog Syndrome” is not limited to the theatre organ field but is also a common affectation within the less imaginative constraints of the classical organ discipline. While first seated on the bench, the “obvious” limitations immediately trigger Restless Legs Syndrome or some other crippling anxiety, thereby preventing the organist’s considerable talents from being expressed. It seems that no organ is quite up to the task of allowing full liberation of the musical potential roaring about in the organist’s fertile mind.

The need and desire to change the organ is not a form of abuse on the part of the organist but is part of a more complex problem that singles out the organ from nearly every other musical instrument. If indeed the leg lifting were simply a territorial matter, the problem could be easily solved by providing a plastic fire hydrant. Most of the great organists are very bright and often very sensitive, and they often feel the organ is not meeting them half way. How does the organ stand alone from almost every other musical instrument? The organ does not allow the artist to form and create the actual tone and character of the sound. Every function of the organ is a switch that is either ON or is OFF. They have no part in the shape, color or “voicing” of the tone, nor can they really control the tremulant effect.

Exceptional theatre organists have managed to break through the perceived limitations of the organ by their sensual phrasing and expression. While revisiting the timeless recordings of George Wright

playing the Vaughn organ, the listener is catapulted into the belief the organ is a living and breathing musical creation and not a mechanical music machine with on and off functions.

Often classical organists argue in behalf of the “slider” chest, with mechanical action being able to render variable speech from the pipework. There is a glimmer of truth to that flaccid claim from a strictly technical standpoint. For example, an un-nicked Gedeckt pipe, with a very low cut-up, will deliver various amounts of “chiff” depending on how hard the key is struck. If a key is pressed with a gentle action, the pipe will produce very little of the chronic sore throat cough, but if struck in the Jamesian mode, it will clearly chiff. In actual practice, it is most rare to experience this great musical benefit because the organist is most often stumbling to play the correct notes.

Prior to transistors being vomited out of space-aged nozzles, a great deal of effort was required to change any stop tablet assignment. With the convenience of the “Balderdash 3000,” organists could, with little effort or concern, make prodigious changes to the specification. It is always so gratifying to see the console rising out of the pit with 60% of the stop tablets covered by the give away table at Office Depot. Last-minute changes are not without their pitfalls, as once demonstrated by the brilliant Tom Hazleton at a major venue on the circuit. He fabricated a most complex Cornet mixture on the Great for a specific piece of music. Unfortunately, that compound Tierce-O-Phone was corralled to the Pedal and sounded like the love scene from *The Lost World*. Needless to say, some of his close friends made the most of his rare oversight.

Are all changes to original organs without merit? One side of the aisle is adamant

in their position that all instruments must remain as shipped by the factory, and the other party holds to the belief we are dealing with a relic from the past that should have a rocket inserted in the proper location to propel it into the 23rd century. Both parties may have hardening of the arteries, for reason and respect should be employed concerning the subject of modifying historic instruments. Make no mistake: every real theatre organ is of historical value and should be respected as an important part of American Art.

One reason for not considering a given style as a whole and complete instrument is due to its modular construction. In the case of Wurlitzer, there were a given number of top boards, bottom boards and windbars that met all of their chest needs. Church organ chest designs were not standardized and organized equaling that of Wurlitzer, but even the most famous classical organs could not escape classic leg lifting. It is also a fact that the Wurlitzer Company made improvements and modifications to their own instruments. A large and detailed file exists noting additions and improvements to some of their most famous organs, including the Chicago Theatre’s Style 285. There just might be sensitive and minor improvements made to specific instruments without inciting the Zealots into tearing down the Wailing Wall. We can be thankful for those dedicated souls who are insistent in preserving and using the original mechanisms, for their numbers are few. It is easy to forget the absolute fact that many of the most musical performances and recordings were made on entirely original electro-pneumatic consoles and relay machines. “Gee Dad,” if George had only had a “Balderdash 3000,” just think of what he might have been able to do.

Those in our interest group who frown on those trying to preserve the original

BY EDWARD MILLINGTON STOUT III

mechanisms and in spirit, the specifications should realize the true key to the future lies in the success of the past. How many "improvements" can be made before the musical treasure loses its identity? Like life itself, it is a very slender thread. Not too long ago a most gifted theatre organ "star" was asked what he would do if he encountered an original organ with all of its original mechanism that prevented 60 stop tablet changes. The reply was without delay and somewhat shocking, "I just dumb down my program." We can hope time and a good-sized hat pin will help soften the edge a bit. This essay is being inspired by a 2005 CD of Tom Hazleton playing the two-manual, 13-rank Wurlitzer in the lovely restored State Theatre in Monterey, California. His musical soul was truly connected through the original relays to the vibrant whistles he loved so well. As an 18 year old, he had been blessed by having been able to listen several nights a week to one of the most musical persons to ever grace an organ bench, Larry Vannucci.

What should the ATOS's position be, and how many Three-Legged Dogs should be fed in their kennel? Part of the original founding mandate called for the preservation of the remaining theatre organs and not theatre organ-like instruments.

The purpose of this series of essays is two-fold. The first desire is to stimulate thought, and the second is to entertain. It is a great joy to share some 54 years of history with our wonderful organization. Discussions will go on with well-meaning persons standing on either side of the aisle, but it is hoped both sides will appreciate the few remaining original examples of the manufacturer's art and that there will be examples of the original instruments available for the magnificent young people who seem to find their way to the popcorn laden and dusty old pits, where that wonderful music machine lies beneath a stained old drape.

Don't miss an issue of THEATRE ORGAN

Renew your membership on time.

The OHS Catalog

SHEET MUSIC ♦ BOOKS ♦ RECORDINGS

Theatre Organ Recordings Featuring

John Atwell • Steven Ball • Charles Balogh • Knight Barnett
Keith Beckingham • Don Bellomy • George Blackmore
Jason Bratton • Jackie Brown • Gaylord Carter • Robinson Cleaver
Peter Conte • John Cook • Jesse Crawford • Rick Cucchi
Carlo Curley • Ronald Curtis • William Davies • Reginald Dixon
Ken Double • Jelani Eddington • Chris Elliott • Lee Erwin • Bob Eyer
Tony Fenelon • Rusty Ferracone • Horace Finch • Paul Fitzgerald
Reginald Foort • Scott Foppiano • Virgil Fox • John Giacchi
Simon Gledhill • David Hamilton • Tom Hazleton • Ryan Heggie
Mark Herman • Dick Hyman • Neil Jensen • Kevin King • Don Kinnier
Lyn Larsen • Ann Leaf • John Ledwon • Arnold Loxam • Lance Luce
Charles Lynch • Donald Mackenzie • Quentin MacLain • Kylie Mallett
Chris McPhee • Jerry Mendelsson • Billy Nalle • Jonas Nordwall
David Peckham • Robert Plimpton • Chris Powell • Bob Ralston
Len Rawle • Douglas Reeve • Ron Rhode • Rob Richards • Jim Riggs
Bryan Rodwell • Jim Roseveare • Bob Salisbury • Josef Seal
Hubert Selby • John Seng • Gerald Shaw • Patti Simon • Walt Strony
Tommy Stark • Don Thompson • Ray Thornley • Sidney Torch
Piet van Egmond • Brett Valliant • Dave Wickerham
Carol Williams • Lew Williams • Clark Wilson • Ty Woodward
George Wright • Brend Wurzenrainer

The OHS Catalog features over 4,000 titles.

Contact us about including yours!

E-mail: catalog@organsociety.org

Order online: <http://www.ohscatalog.org>

Shipping to U.S. addresses is \$4.00 for your entire order.
Shipping outside U.S. is \$4.00 plus postage charged to your VISA or
MasterCard; specify airmail or surface.



Organ Historical Society

P. O. Box 26811 • Richmond, VA 23261
Open Monday-Friday 9:30am - 5:00pm ET
Telephone (804)353-9226
E-mail: catalog@organsociety.org



BY CAROL JONES-ZADEL

Charmed

Carol Jones-Zadel recently donated a unique artifact to the ATOS Archive, a charm bracelet given by George Wright to his mother, Lu. In "Charmed," Carol tells us the story.



I am writing in response to Jeff Weiler's request for some background regarding my being "keeper" of Lu Wright's charm bracelet.

First of all, I want to tell you that George formulated the charm bracelet idea as a way for Lu to vicariously be part of his career and travels, as well as family happenings and all the fun times they had together. Each charm represents some special event in their lives, including George's baby ring. And, of course, charm bracelets were quite "in" during the many years of this particular bracelet being put together. It represents many fond memories in the lives of Lu and George, and she wore it always. I have no information to share regarding the meaning of each of the charms except the baby ring. This is because when George asked me to be the "keeper," he pointed it out. And I felt if he wanted me to know more, he would have told me.

I met George shortly after my professional debut at the Wiltern Theatre in 1972. It was after one of his concerts. He was very kind to me, and encouraged me to study, to not be only an organist but to be a musician, to study all kinds of music and to practice, practice, practice. Little did I know or suspect that one day we would be the very best of friends and that he would help me so very, very much in my on-going professional career.

We became close friends during my tenure with the Conn Organ Corporation. I was, at the time, a concert artist for Conn. George had contracted with Conn to do a 25-city tour to help the company promote

two new theatre organ models. It was during this time that we became close friends. I was given the job of acquainting George with the features of the Conn Organs and how they worked so that he could go forward and prepare his concert presentations and recordings.

Well, during this time, George and I spent many hours, days and weeks on his tour. I must say, I never enjoyed traveling more than I did with George. He could see something funny in everything, and I had never laughed so much in my life.

I had been notified by Conn that I would be doing the first company recording of a new three-manual organ, and to start preparing. Well, one night over dinner, I told George of this declaration from "on high." In true GW fashion he said, "Well, Mary (he called me 'Mary' instead of 'Carol' because "Mary" is a grand old name), we'll just have to get started on that project."

I started immediately studying with George and, over many years of my career, George helped me with eight recordings, arrangements including registrations, harmony, tempos, Pedals! Pedals! Pedals! (I swear, I've never played a wrong pedal note on all of my recordings! One wouldn't dare!)

Of all my recordings, George was proudest of me for my last one for Conn Organ Corporation entitled *Second Time Around*. We worked day and night, in person and on the phone: (No! No! No! Mary: play it this way, do this, do that, etc.). Well, if I say so myself, it is a masterpiece! (For Carol Jones...Ha! Ha!)



George was so happy with me and the recording we had accomplished that, one evening, over wine and cheese in the library of his West Hollywood home, he asked me to be the keeper of his beloved mother's charm bracelet. Well! As George explained to me the origin and meaning of the bracelet, my tears began to flow. He gave me a big hug, and said, "I love you, Mary Jones, and I know you will enjoy and keep it safe in Lu's memory."

It has been in our family safe for years, except for the many times I take it out, recall all the memories, cry a little, and say a prayer for Lu and George. I've never shared the bracelet with anyone.

This past October, 2007, our very close friend and fellow Conn Organ Corporation concert artist, Richard Rogers, came to visit for a few days of fun, relaxation, and, of course, reminiscing about the trials and tribulations of being a concert artist—oh, what fun we had. One evening, after a few martinis, I decided to share with Richard the fact that I had in my possession Lu Wright's charm bracelet. Richard, to say the least, was fascinated. He took pictures of it and informed me of the ATOS Archive. And the rest, as we say, is history. Enter Jeff Weiler.

I am very, very pleased to be able to donate the bracelet to the ATOS Archive and give my thanks to my wonderful friend, Richard Rogers, and to Jeff Weiler for helping me to do so. I know in my heart Lu and George would be very happy with this decision. God Bless All.



(Photos by Richard Rogers)

Jeff Weiler on the Road

Jeff Weiler will be returning to hallowed ground. The North Tonawanda History Museum has invited Weiler to present a lecture on the development of the Wurlitzer Pipe Organ and the history of the Rudolph Wurlitzer Manufacturing Company. The Museum is making arrangements for this presentation to be held at the former Wurlitzer plant on Niagara Falls Boulevard in North Tonawanda on Saturday afternoon, February 21. Further information is available from Donna Zellner Neal, Director, North Tonawanda History Museum, 716-213-0554.

Please send your items of interest to the Editor.

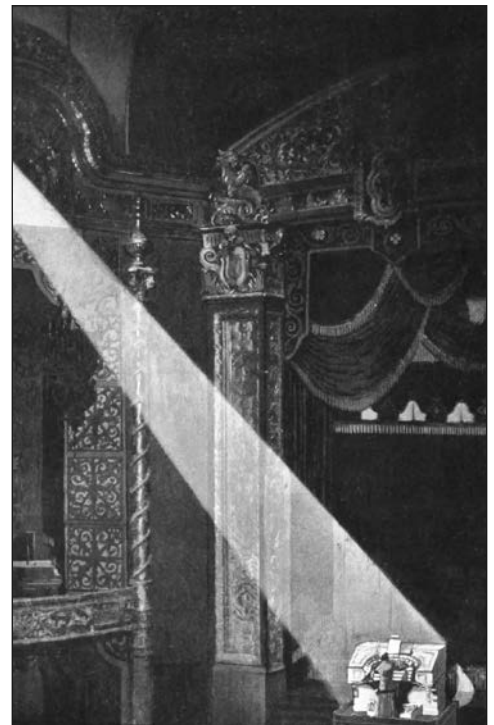


Illustration from The Voice of the Silent Drama, Geo. Kilgen & Son, Inc. (1927)
(Weiler Collection)

Education, a Contest, and a Conclusion

Creative Reharmonization: Part 7

BY BILL IRWIN

Welcome to the thousands of members of ATOS who read THEATRE ORGAN, and a special hello to those who have followed my series of Creative Reharmonization articles throughout 2007.

After four related articles dealing with reharmonization, I suggested readers send me their reharmonized versions of simple Christmas carols, offering a prize for the best examples. It seemed appropriate to have the winning example of a reharmonized Christmas carol in the November/December issue of THEATRE ORGAN. Well, shortly after the deadline

had passed, I received a handwritten manuscript from Northern Ireland, with a very lovely reharmonized version of "Stille Nacht."

About the Arranger

It is my pleasure to introduce Rodney Bambrick, a retired school master who was head of the history department. He supervised the rebuilding of a Compton theatre organ, rescued from a local cinema in Bangor, Northern Ireland, and is a member of the UK's Cinema Organ Society and of ATOS. Mr. Bambrick has attended

many ATOS conventions, both in the UK and in the United States, and he has been organist and choirmaster of a local Methodist church for more than 40 years.

Some other facts about our winner: he studies piano and organ at Trinity College in London, and several of his church anthems and hymn arrangements have been published by Kevin Mayhew.

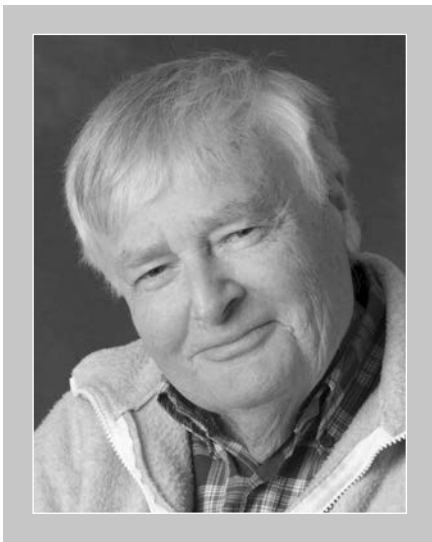
Stille Nacht (Silent Night)

Traditional
Arranged by
Rodney Bambrick

Slow

The musical score is presented in three systems. Each system consists of three staves: a treble clef staff for the piano part, a bass clef staff for the organ part, and a lower bass clef staff for the organ part. The tempo is marked 'Slow' and the dynamics are marked 'mp'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. The key signature is one flat (B-flat major) and the time signature is 4/4.

This Arrangement Copyright © 2007 Rodney Bambrick



Sure and can ye not see a touch of the old sod in that wee smile and the questioning look in his eyes? (Photo by Mark Kernaghan of Hollybrook Photography)

Look At Every Arrangement Carefully

In all of my workshops, I try to emphasize the value of studying both the key signature and the time signature before playing an arrangement. Sometimes a reader may want to “play now and read later.” That’s alright if you are a careful reader and make sure of the key signature and, if you only looked at the top number of the time signature, did you automatically start thinking of 6/8 time and wondered about note values and counting? 6/4 is not a common time signature. It is more often seen in liturgical music, along with 2/2 and other uncommon signatures.

Perhaps you would rather play Mr. Bambrick’s arrangement and try to figure out the basis for his choices of harmony and notice how he uses fills and melodic bass lines. Try to determine what he did by comparing his reharmonized version with the original simple harmonies.

Registration Suggestions

Since Mr. Bambrick did not specify the registration, I would suggest using an 8’ Diapason. Remember some contrast in timbre if you use two or more manuals. You might wish to use both hands on the same manual and change manuals in the 5th measure, returning to the other manual in the 9th measure. Whether or not to use the Tremulant is a matter of personal taste.

A Personal Note

For a variety of personal reasons, I’m going to take a sabbatical from the workshops. Through the past three years, I have tried to reach out to readers’ various levels of knowledge and performance. I thank those who have been kind enough to send e-mails and letters. Have a wonderful, happy, healthy 2008.

Any questions may be sent to me by e-mail at billirwin@cox.net.

Michael’s Music Service

Making Old Music Live Again

- Decadent
- Romantic
- Hard-to-find
- Transcriptions
- American
- Show Tunes
- Atmospheric
- Forgotten

Lotus Billy Strayhorn/Alec Wyton

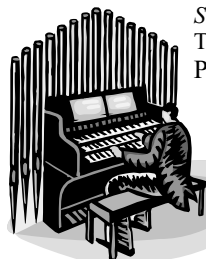
Rhapsody In Blue George Gershwin/Jesse Crawford

Available
Now

The Complete Organ Music of *Rosa Rio!*
In a Monastery Garden, Albert Ketèlbey
St Louis Blues, Fats Waller
Silent Night & A Mighty Fortress, Dudley Buck
The World Is Waiting for the Sunrise, Foot
Patriotic American Music ... *and more!*

michaelsmusicsservice.com

4146 Sheridan Drive
Charlotte NC 28205
704-567-1066



THE UNIVERSITY OF OKLAHOMA SCHOOL OF MUSIC

*Announcing innovative and unique opportunities for
comprehensive pipe organ studies.*

The American Organ Institute

Affiliated Faculty and Staff:

Dr. John D. Schwandt Associate Professor of Organ and
Director of the American Organ Institute

Dr. Clark Kelly Professor of Organ Emeritus

Mr. John Riester American Organ Institute Shop Manager

Visit the American Organ Institute website <http://aoi.ou.edu/>
for an informative and entertaining look at this unique program.

The University of Oklahoma School of Music

Dr. Steven C. Curtis, Director
500 West Boyd Street Norman, OK 73019-2071
(405) 325-2081 <http://music.ou.edu>

Fundraising 101: It's All About the Music

BY SCOTT SMITH

In the preceding parts of this series, you've read (at least I hope you've read) about three distinctly different approaches to fundraising by three different, unrelated theatre organ entities. The truth is (as you've no doubt figured out already), the possibilities are endless.

The trick is to find something that connects to potential funders at the level at which they wish to be connected. For example, the yard sale had the least connection between funder and fundee, and yet it was successful, at least financially. The cookbook and other jams 'n jellies were about in the middle, as in each case, even if the individual purchaser didn't initially give a rip about the club or the organ, important information about them still remained in the purchasers' hands indefinitely. Finally, there was the fundraising event, having the most direct connection, with club members supporting it completely.

As a personal aside, after the previous parts of this series have appeared in these pages, it astounds me when I meet old friends who apparently are either oblivious or incapable of changing their methods, even if it means the survival of their chapter and organ(s). They complain that things aren't like they used to be, that getting into venues is no longer on a 24/7 basis, and they wring their hands about the future. Still, they don't seem to be motivated to take action and change direction. Let's not fool around here. Time's a-wastin'. We need to adopt a new mantra: Fundraising is an essential element of preservation.

In this, the final chapter of our fundraising series, are other approaches that may or may not suit your situation. If I leave you with but one thought, it is that fundraising is not a one-time thing. No way, no how. In these days of rising costs and diminishing resources, we need to find a way to keep our musical ship afloat.

Bake Sales

While it won't bring in a great deal of money, this is an almost 100% surefire winner. Whatever you don't sell, you can

give away to other club members or simply take home yourself. Be wise about your local health codes and investigate them thoroughly before scheduling one of these. I once worked for someone who organized an absolutely enormous church bazaar every year. One particular year, she decided to expand the thing a little further and got several members of the church to bake up tons of breads, cookies, cakes and the like. Just 24 hours from Opening Day, she received a call from the county health department, whose humorless officer recited chapter and verse the requirements for selling foods at such events, and home preparation was not among the options. I imagine the bazaar workers ate pretty well that year! Consider the use of attractive computer-generated stickers on wrappers that subtly but clearly states that all monies received from the sale of this item directly benefit either the organ or concert series sponsored by your club or chapter. Let's be careful about not overselling our product (the organ) or service (concert series). Turning people off has a potentially greater negative effect than doing nothing at all.

Dinners

Again, not a huge moneymaker, but dinners work for a lot of churches and give you an opportunity to expose a part of the population to your project. As with bake sales, make sure to check out those local statutes. The old standbys, like pancake breakfasts and spaghetti dinners, are always appealing, but others, like wild game and even "smelly food" dinners have their own type of appeal and can be surprisingly successful. Your Board of directors are ideal for waiting on tables, but consider also the use of local celebrities, whose preannounced appearance there will potentially draw out more people, and can lend an air of credibility and support to your efforts.

Auctions

Be they conventional or silent auctions, they can potentially be fun and exciting for the attendees. If it's a silent auction, hold it

on the stage of the theatre and have someone play during the event. Offer free refreshments, be friendly to visitors, but again, be careful not to oversell.

eBay

This is America's marketplace, and it can be your sit-down yard sale (plus you can do it any time of the year). If no one in your group "does" eBay, then it's time to get started. You can sell just about anything (or absolutely nothing, in some cases), and people will pay for it. The major bookstore chains have volumes about how to navigate your way through eBay's website, and the tricks to know to maximize your profit. I won't profess to be an expert here, but, for example, if you're listing something for auction, do two things: list a low reserve, or no reserve, and you'll make more when the bidding gets hot, and remember to list your item(s) on a Friday. This gives a ten-day auction two complete weekends to draw in the most number of potential bidders. There are other websites, such as Craig's List, but eBay is by far the most well-known and utilized. www.ebay.com, www.craigslist.com

Organ Parts

While the market for surplus organ parts is soft, it isn't dead. One shouldn't be too hasty about getting rid of stuff you're unsure if you'll need, so you should only dispose of those things you know you'll never use. If you're unclear as to the value of items, ask an expert, or simply look at other ads. I've bought and sold things in a matter of hours of listing on the websites below, and for now, both are free: www.theatreorgans.com and www.keyboardtrader.com.

The Venue

Oftentimes, the most overlooked source for funding can be the venue where your organ is installed. The owners of the venue should realize that they have a vested interest in a quality instrument performing quality music there. It reflects on them, as well as your organization. I would

recommend that you hammer out a plan, put it on paper, set up a meeting, and urge the most businesslike people in your group to present it, as well as getting their input on putting the plan together itself. Whenever you are asking for money, always put yourself in the other person's place. What are they going to get out of this? Is there a benefit for them? If there is, what is it? One of the most success-ful sales techniques can be employed in these types of meetings. If you can get the other party to say "yes" about five times repeatedly (no matter what the questions are), you can probably sew it up handily. Just don't be afraid to close the deal.

Grants

Here's the one that makes everyone itchy. Still, it can be a great source of income. Now, I'm not an expert by any stretch, but I've had some success writing grants. So that you don't waste time knocking on the wrong doors, the first thing you need to do is to try to match your organization up with granting organizations. Do your homework. The library and the Internet can both be resources of potential grantors. Many give to hospitals and education, but you want the ones which focus on the arts. Is this grant for a capital expense (building), or performance? Know the difference, know your ownership status of the organ in question, and know your tax status. After you have an application in hand, carefully read the requirements. Don't hesitate to ask the granting agency directly what they're looking for specifically if that appears unclear. If a particular application asks for what you think is too much information, or ties too many strings to the potential grant, simply move on to the next. Next, make sure you fill out the application completely. This sounds silly but so many proposals are kicked out because the potential grantees failed to fill them out. Sad as it is to say, there are many grants that are not awarded each year, simply because no one applies.

Performance Grants/ Corporate Sponsors

Is someone in your group a business person who advertises his/her goods for sale to the public? Start there: simply ask them to sponsor the artist's fee and expenses in exchange for a couple of mentions during the show and perhaps an acknowledgement in the printed program. Keep the approach simple, direct, and similar to that which people are accustomed to hearing from public TV and radio stations: "Today's performance is sponsored, in part, by the accounting firm of Huey, Dewey and Louie, reminding you that the end of the tax year is approaching." Avoid the use of any hyperbole or value-loaded lines.

"Fundraising 101: It's All About the Money" was the name of the introductory article to this series. On the surface that's true, but I'll freely admit now, I chose that title primarily to grab your attention. The truth of the matter is, no matter what the question, the answer that can and always should be injected is: it's all about the music. No matter how tough the questions or how big the challenges, that simple, yet powerful, statement needs to be ever present in the minds of organ aficionados, and if you can accomplish that singular task, your burden will lighten and the answers will come.

ATOS Membership Application

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

Name _____

Address _____

City, State _____

Zip/Post Code _____

Phone _____

E-mail _____

Member of ATOS Chapter

Help me contact local chapter

Renewal Past Member

Payment by: Check/Money Order

MasterCard VISA

Card Number _____

Expiration Date _____

Security Code (back of card) _____

Signature _____

Date _____

Membership Levels

Presidents Club.....\$1,000

Benefactor.....\$500

Patron.....\$200

Sustaining.....\$100

Contributing.....\$75

Regular.....\$40

(Outside U.S. \$15 additional surcharge)

Student.....\$25

(Age 23 and under with documentation)

Optional Services

First Class Mail U.S. only add.....\$15

Airmail Outside U.S.add.....\$35

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

Send the completed form and your remittance to:

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

Contact: Jim Merry, Executive Secretary
714-773-4354, membership@atos.org

Join or renew online at www.atos.org/membership

Letters from New York

BY GEORGE WRIGHT

The ATOS Archive was recently named the recipient of perhaps the most staggering collection of theatre organ recordings and ephemera ever amassed by a single individual. This spring, Eric Reeve of Minot, North Dakota passed away just shy of his 90th birthday. His son, Howard, has entrusted ATOS with the stewardship of his father's legacy.

Mr. Reeve was an avid correspondent, and the collection contains letters from various theatre organ personalities around the world, including these ten pages written by George Wright during his tenure at the Paramount Theatre, New York City. We find Mr. Wright's insights to be fascinating and hope you do, too.

PARAMOUNT THEATRE
TIMES SQUARE NEW YORK, 18
BRYANT 9-8700

September 21, 1948

Dear Mr. Reeve:

Thanks so much for your very kind letter. I've been getting quite a few letters from all over the country since I opened here at the Paramount, and it's gratifying to know that people here and there enjoy hearing the organ.

I must say I'm not very proud of those transcriptions you mentioned. Invariably, they were all ground out in a hurry with little or no thought given to how they sounded. I don't like to do things that way, but such is NBC and all radio combined.

I made two albums of records for Regent Records last December before the ban went into effect. One, "Christmas At The Organ" was recorded on the big organ in the theatre. It features traditional Christmas carols with some rather UNtraditional harmony thrown in here and there. The other album, recorded on the studio organ, contains some standards like "Sophisticated Lady", "Honky Tonk Train", and an original bebop waltz, a blues, etc., etc.. It's awfully hard to tell the difference between the records done on the studio organ and those on the big job downstairs. The only noticeable difference is that there is quite a bit of echo on the Christmas carols- which sounds good.

The Christmas album will be released sometime in October, and the album of standards in November, I think. Hope you'll hear them and like them. As soon as the ban is off I have a contract to do a lot more. I'll do the ballads on the big organ and the rhythm numbers on the studio organ as the echo when the theatre is empty tends to kill the precision of the rhythm tunes.

I'm sending you, under separate cover, the photo you requested. Thanks again for writing.

Sincerely,

George Wright

October 8, 1948

Dear Eric:

Just thought I'd drop you another line and let you know that someone has misinformed you about Floyd Wright and myself. He is not my brother- nor are we related in any way.

The organ I played at the Fox in San Francisco is an exact duplicate of the one here at the Paramount. It has a twin console, too. At the Fox, and here at the Paramount, the twin consoles have not been disconnected. They are setting backstage in both theatres.

I don't know about that five-manual Robert Morton organ you mentioned. There is a five-manual Robert Morton in a theatre in Fresno, California, but it is a dummy console for effect only. Only the two lower manuals play. In other words, the top three were to make it look impressive in the theatre. There are several four-manual Mortons in California. One is in the Orpheum Theatre in San Francisco, and the other is in the Warner Bros. Theatre in Fresno.


Hope this answers your questions satisfactorily.

Sincerely,

George Wright



PARAMOUNT THEATRE

TIMES SQUARE  NEW YORK, 18
BRYANT 9-8700

March 31, 1950

Mr. Eric M. Reeve
General Delivery
Alexander, North Dakota

Dear Eric:

Glad to hear you received the record announcement and the picture. No, King Records is a separate company- in no way connected with Regent. As to the additional records I made for Regent, I have no idea if and when they'll ever be released- probably never.

This new King series was recorded on the big organ- not the studio job. Also, all the Associated Transcription Library things are on the big organ. The studio organ is nearly unplayable these days as I've taken out most of the pipes and added them to the big organ. I don't really like the studio organ for recording as the room is too "dead" acoustically. I think the big organ records beautifully now- especially since I've made so many changes and additions. If you think it was big and powerful before, you should hear it now!

The picture I sent you was taken here at the Paramount. It is very similar to one I always liked that was taken at the San Francisco Fox. We were able to take the picture at that angle because the console can be wheeled around on the platform so the organ maintenance men can get into the back of the console if necessary. The console has been redecorated- as has the rest of the theatre- so that's why you didn't think it looked the same. The absence of the music rack and the fact that the painters covered over the Wurlitzer plates- (at my request) makes a lot of difference in its appearance.

I'm sorry you have those awful transcriptions of the Fox organ and the ones done on the high school. They're terrible, and I'm not being modest. I could kick that guy for ever letting them out to fall in the wrong hands.

The school organ is installed in the Auditorium of the Grant Union High School in North Sacramento, California. It originally was a divided two manual Style D Wurlitzer of 6 sets gotten from an old theatre. Later I added three more sets and a piano and vibraphone. A year later additions were made to the school buildings and I got enough money appropriated for a larger organ. I bought two Wurlitzers from the Majestic and Granada theatres in Reno, Nevada, a Robert Morton from the Wigwag Theatre in Reno, and a three manual Wurlitzer from the Alexandria Theatre in San Francisco. We then got a new four manual console, relays and cable from Kilgen. I designed the layout of the organ, helped assemble and install it and did the final voicing, finishing and regulating of the pipes. It consists of Concert Flute, Tibia Clausa, Tibia Plena, Open Diapason, Horn Diapason,

Viol d'orchestre, Viol Celeste, Salicional, Gamba, Gamba Celeste, Foundation Tibia Clausa, Clarinet, Oboe Horn, Tuba Horn, Trumpet, Brass Trumpet, Krumet, Saxophone, English Post Horn, Orchestral Oboe, Kinura, piano, vibraphone, celeste, marimba and the usual other percussions. I plan to give an Echo division to the school in the near future and this will mean another four or five sets installed in the ceiling of the auditorium.

I don't know anything about the Million Dollar Theatre organ in detail. It's a three manual Wurlitzer of moderate size. The Brooklyn Fox organ is a duplicate of the S. F. Fox and original N. Y. Paramount. The Brooklyn Paramount isn't nearly as large as the N. Y. They are not using the Brooklyn Paramount organ and don't intend to.

I've never played the Hostetter organ you mention. What and where is it?

Yes, I can tell you all about the Mutual organ in San Francisco, for I was responsible for it. It's an old three manual Spencer (???) organ of about 18 sets- all "straight" with the exception of two or three stops which are unified. It's horrible, sounds ghastly in the studio, goes dead half the time, but sounds marvelous on the air. It was even worse before I got hold of it. I threw out a lot of the old pipes and got some Wurlitzer, Robert Morton, Kimball and Gottfried pipes from here and there and substituted them for a lot of the originals. It was a mess to play, but the results were good. In fact, I think it was one of the best radio organs I ever heard- along with WGN in Chicago and the Paramount Studio organ in N.Y. I visited San Francisco a couple of years ago and played the Mutual organ, but it was terrible as someone had gotten in and messed up a lot of my good work. I understand they have no organist now and don't use the organ at all.

They have a wonderful three manual Wurlitzer at NBC in San Francisco. It was purchased from the Paramount Studios in Hollywood and installed in the KNBC studios under my supervision. 19 sets of pipes and a good wallop to it.

I haven't published any organ compositions as yet, but expect to some time in the not too distant future.

If you have any difficulty getting the King records write to them directly at 150 Brewster Ave., Cincinnati, Ohio and they can tell you your nearest dealer. My contract calls for four 10" and one 12" per year for two years. Some of the others I have recorded for King are "Love For Sale" "Tenderly" "Jeannine" "Whoops" etc. etc. They expect to rerelease a record every ten weeks or so.

Thanks so much for the snapshot you sent. I appreciated it. Hope you get to New York to hear the Paramount organ as it sounds now. You'll be agreeably surprised, I'm sure. It sounds a lot different and better, but still retains the typical Wurlitzer flavor. Anyway, see for yourself sometime.

Sincerely,


George Wright



PARAMOUNT THEATRE

TIMES SQUARE NEW YORK, 15
BRANT 9-8700

June 3, 1950

Dear Eric:

Received your letter today and shall endeavor to answer some of your questions:

The last records done on the Paramount studio organ were the ones I did for Regent Records. The organ had two consoles and a grand piano. The grand piano is now on the big organ in the theatre proper.

I knew Erwin Yeo very well. He was a wonderful organist and a fine friend. I was in California in May 1948 at the time he fell asleep at the wheel and was killed in an automobile accident. I was in San Francisco visiting and Gaylord Carter called me and told me of Erwin's death. I did not attend the funeral in Los Angeles as I preferred to remember Erwin as he was while alive.

I heard the WGN organ on the air three weeks ago Sunday night while I was in Los Angeles for a guest radio appearance. It was a transcribed re-broadcast. You might write to WGN and find out about it and maybe your nearest Mutual station carries it on Sunday night. Don't remember the organist's name, but he was very good and the organ sounded nearly as well as when Len Salvo used to play it.

The only one of the Kilgen radio organs you mentioned that I've played is the one at WFIL in Philadelphia. I didn't like it very much. It seems as though Dr. Charles M. Courboin had something to do with the specification, and it's one of those strange mixups like the Radio City Music Hall organ in N. Y. - neither fish nor fowl. Very dead sounding, but could be made very good with a few changes in wiring and regulation. I used to love the sound of the KMOX Kilgen in St. Louis when Eddie Dunstetter and Venita Jones played it on CBS. I've heard the WKY Oklahoma City organ played on the air by Ken Wright and like it, too, but haven't really heard enough of it to compare it to KMOX. Ken Wright (no relation) has made some records on this organ, but I forget whether the company is Rondo or Tempo.

My second release is out on King, but can't say I like it too much. It's "Jeanine, I Dream Of Lilac Time" backed by "Makin' Whoopee." The next release will probably be "Stella By Starlight" backed by "Love For Sale."

The Kilgen console on the Grant Union High School organ is of the same type as KMOX and WFIL - stops on either side and across the front over the fourth manual.

The Paramount (New York) organ was originally 36 ranks - thus making it one rank larger than the Met organ in Boston. Don't know anything about that instrument except what you told me in your letter.

I have recorded so many tunes for Associated Transcriptions that I've really lost track of all of them. Just did another session on May 26th - 16 more tunes. Some of the ones I have done are September Song, If I Love You, Serenade from "The Student Prince," Deep In My Heart, Dear - Liebestraum, Wedding Marches by Warner and Mendelssohn, Where Or When, April Showers, The Desert Song, One A Lone, Just A Wearyin' for You, La Golondrina, The Palms, Silver Moon, Beautiful Ohio, Back In Your Own Backyard, St. Louis Blues, Only A Rose,

and so many more I can't begin to remember them. I don't know how you can get copies of these. If you did get pressings, I don't think you could use them as Associated uses the reverse cut (can't remember whether it's lateral or vertical) of other transcription companies.

Did I tell you there are actually four consoles for the theatre organ at the Paramount here? Two, as you know, for the pit, and then there are two more skeleton consoles for the stage. The two stage skeletons have no stop keys, but each has the complete four manuals, pedalboard and swell pedals, and complete set of combination pistons which work through the main console in the pit.

Also, I know the Roxy used to have more than one console. There was the main five-manual, and I THINK two other three manuals. There is also a three manual Kimball (very small) in the Roxy lobby and another small three manual in a radio studio they have but never use. The radio studio organ is all disconnected, but the parts are all there.

Then, too, you probably know that the Radio City Music Hall organ has two consoles. Each console has its own set of relays and combination system - thus making it completely independent of the other. All I can say about these double, triple and even quadruple (like the Paramount job) installations is, "So What?" I think they're actually a terrific waste of money. After all, what possible good is an organ duet musically - except for comy, would-be "showmanship" in the theatre. I think two organists get in each other's way and the result is usually a big mess of nothing - with the possible exception of some of the things the Crawfords used to do. Then, too, that's nothing elaborate, and nothing such that one organist alone couldn't have done if he tried hard enough.

The name of the fellow who made those transcriptions at Grant Union High School is Frank Bindt. He, however, wasn't connected with the school in any way. He came from some small radio station in Oakland, California, but has left there since. I have no idea where he is, but you might write to Mr. Robert C. Winborn at 1334 Middlefield Road in Palo Alto and he may be able to tell you. Mr. Winborn, by the way, has a very good two-manual 9 rank Wurlitzer in his home. It has ~~Tuba~~, Tibia Clausa, Flute, Diapason, Viol, Viol Celeste, Orchestral Oboe, Vox Humana, Clarinet and English Post Horn. The English Post Horn replaced the original Tuba.

The radio guest appearance I mentioned earlier in this letter was in a residence organ in Los Angeles - a five manual Wurlitzer of 23 or 24 ranks. The organ used to be in a theatre in Chicago and a man named Vaughn who owns a Los Angeles insurance company bought it and installed it in his home. His broadcasts from there are sponsored by his own insurance company. He has various organists doing guest programs, from time to time, but Gaylord Carter does most of them. They're on Station KFAC in Los Angeles, but are only broadcast locally there, so doubt if you can get any of the broadcasts. Fine organ, by the way, even though it is a bit ~~XXXXXXXX~~ ridiculous having five manuals for that relatively small number of ranks. There again we have an example of "showmanship" in the theatre! The organ is good, though, well installed and maintained and sounds terrific in this man's huge living room. I may go out again this summer to appear on one of his programs.

Must get back to my own Wurlitzer now and throw this book in the mails. Write again if I can answer any more questions for you.

Regards,

George Wright



PARAMOUNT THEATRE

TIMES SQUARE  NEW YORK, 18
BRANT 9. 8700

July 17, 1950

Dear Mr. Reeve:

You fired a few questions at me, so here I am to fire 'em right back at you with the answers- IF possible.

Yes, the Sister Slocum King records are mine. They are done on a Hammond using a Leslie Vibratone speaker and echo chamber. We use the Slocum nom de plume because I didn't care to have that brand of corn released under my own name. The King people wanted some stuff like that, so I gladly did it. The name is derived from a combination of Sister Rosetta Tharpe on Decca and the Slocum came from the name of the studio engineer where we do the recordings.

As far as I know, most of the Paul Carson transcriptions were made on the Hollywood NBC organ- a three manual pile of junk made from stuff from every conceivable organ builder. I think he made a few on the KNX Wurlitzer, too, but not as many as the NBC. The NBC organ you mentioned in San Francisco was a little two manual Robert Morton consisting of Flute, Trumpet, Tibia, Open Diapason, String, Vox Humana- all unified. Not very good, to say the least. It now rests in a South San Francisco Methodist Church. KNBC (formerly KFO) in San Francisco now has the large three manual Wurlitzer that used to be at the Hollywood Paramount Studios. It was installed in KNBC under my supervision. Good organ, too, but I understand they don't use it much any more.

Yes, I've played the KNX Wurlitzer. The first time was back in 1940. It was installed in 1938. It was originally a two manual Wurlitzer consisting of Tuba, Open Diapason, Tibia, Flute, Viol, Viol Celeste, Vox Humana. When it was installed in KNX they rebuilt it to a three manual and added a Gottfried English Post Horn, Brass Trumpet and Clarinet. A very strange specification, to say the least, but it broadcasts well when well handled. Gaylord Carter played it for Amos 'n' Andy. Before that Amos 'n' Andy were on NBC and he played for them from the KFNB organ- a three manual duplicate of the San Francisco KNBC organ. I don't think Dean Fossler played for A. 'n' A. on the west coast. If he did, it was only for a short time when they first went there.

I'm sorry I don't know anything at all about the Milton Charles, Lew White, Velazco, etc., aliases. I've never heard of the names you mentioned, but guess I haven't missed too much. I rather imagine they are valuable only as a curiosity to an avid record collector such as yourself.

Eric M. Reeve - 2 -

I met Buddy Cole for the first time a week or so ago. He stopped by to see Peggy Lee and Dave Barbour who are appearing here at the Paramount and they introduced us. Seems like an awfully nice guy. I'm going to California for three weeks of vacation beginning July 23rd, so intend to look up hp when I go to Los Angeles. I'll spend most of my time in San Francisco, but am going to Los Angeles for three or four days. I'll play two broadcasts on the Richard Vaughn residence (the five manual Wurlitzer) organ while I'm there. Doubt if you'll be able to hear them as they are local only. However, here's the dope in case you can get the station:

Station KFAC
7:00-7:30 P.M.
July 29th & 30th.

Don't know the frequency allotment of the station, so you'll have to find that out if you're going to try to get the broadcasts.

Have made no plans for the King 12" record as yet. Will let you know when I do.

Del Castillo plays the KNX organ on Sundays (or used to) for a program called "Tell It Again." You might drop him a line and he can tell you more about it. He does a wonderful job at the music for that program and I'm sure you'd enjoy his work.

Time now to get back to the Wurlitzer and try to amaze and confuse the cash customers. Nice to hear from you. Drop another line when you have time or more questions!

Regards,

George Wright



PARAMOUNT THEATRE

TIMES SQUARE  NEW YORK, N. Y.
BRANCH 9-8700

October 26, 1950

Mr. Eric M. Reeve
Box 38
Coleharbor, N. D.

Dear Mr. Reeve:

Nice to hear from you. Yes, I had a wonderful time on the west coast. You're right about the Vaughn five manual Wurlitzer. It's the one that used to be in the Paradise in Chicago. It was virtually unused, and everything in the chambers looks brand spanking new. Richard Vaughn had all the ornamentation scraped off the console and it's finished now just like the Radio City Music Hall console except it's brown Philippine Mahogany. It's very impressive looking, but there aren't enough ranks of pipes to warrant the five manuals. I think four manuals are enough for anyone, and three will suffice in most instances. Church organs are a different question when each manual is completely straight and independent.

The name of the organist in Hollywood is Joe Enos. That is the same organ Paul Carson played, but they've made some changes on it and speeded up the Tibia tremulants. Carson used to have them very slow, and they're quite fast now.

I know all about the Minneapolis Radio City deal. I understand they virtually threw the \$10,000 down the drain, for the men overhauling the organ don't know what they're doing. They had to call the man from the New York Music Hall in to try to see what was wrong, and he told me all about it when he returned. I understand Hugo Helstern, the former head installation man for Wurlitzer in New York, has gone out there to try and get the thing in some kind of shape. He supervised the installation of the organ here in the theatre and also the studio organ.

As far as Bill Floyd is concerned, he NEVER played here at the New York Paramount. I permitted him to audition for the Minneapolis Radio City job on this organ, but that's the extent of it. He substituted at Radio City Music Hall here a few times, but was hired by one of the organists-not the management. Jesse Crawford, Don Baker and I are the only regular organists who have played here- with the exception of a few relief men during the silent picture days- but Bill Floyd certainly was not among those.

The organ in Minneapolis is a four manual of about 20 ranks. There is one just like it at the Paramount in Oakland, California. The tonal design is not too satisfactory because a few unnecessary stops are included, and some things which it should have are absent. It badly needs an English Post Horn, a brighter Brass Trumpet, more pedal bass and a smaller Diapason.

I didn't go to see Buddy Cole's Robert Morton when in Los Angeles. It used to be in Radio Station KMTZ in Hollywood and I tried it a couple of times there and didn't care for it at all, so didn't bother. Buddy tells me he's made changes and additions, but I still don't care for the sound of it on records.

I didn't go to see the Hostetter residence organ, either, but understand it's better than Buddy Cole's. Naturally it must be better, because it's a Wurlitzer fundamentally, and I never did think that Robert Morton made a particularly good theatre organ.

The pipe organ in the Center Television Theatre is still there and not buried. The console can't be got at now because a temporary control booth has been built over it, but that is to be removed soon and the organ will be usable. Don't worry, I have my eyes on that. Louis Ferrara, the tuner at the Music Hall, also maintains the Center organ and prefers it to the Music Hall job- as do I. It's more of a standard Wurlitzer. It's much smaller than the Music Hall organ. The Music Hall has 58 ranks, but a lot of them are included in the mixtures on the Great, Orchestral and Pedal, and, too, there are a lot of stops in the organ which mean absolutely nothing in that huge theatre.

The WBC Skinner was given to West Point, I understand. I don't know if it's going to be installed in one of the halls or incorporated in the big chapel organ, and couldn't care less. I thought it was a dreadful, ineffectual organ- neither fish nor fowl and no good for any particular purpose.

The three manual Low White Kimball at CBS was sold a couple of years ago to some church in New England. They threw out the Kimura, English Horn and Saxophone and substituted some other stops more appropriate for church use. Fred Feibel is a freelance organist and does radio shows on several different stations and networks.

I don't do Novatime Trio anymore. They decided to discontinue it, and I'm just as happy as I never did like it anyway.

We've been doing a lot more work on the organ here at the Paramount and it sounds better than ever. Four new manuals and a new pedalboard were installed recently, and I must say they were badly needed after 24 years of constant pounding by Jesse, Don and myself, to say nothing of all the after hours practice we've all done. I've incorporated a lot of the pipes and stuff from the upstairs studio organ in it, and they really add to it. This doesn't merely mean duplication of a lot of ranks that were already in the big organ, for the pipes upstairs were of different size scales and wind pressures, and that makes a big difference in their sound, as you know. For instance, I know have two English Post Horns on the organ- one on each side of the house. One is large scale- 25" pressure and runs down all the way to 16' on the pedal. The other- from the studio organ- is smaller scale, 15" pressure and is available only on the manuals at 16' and 8' pitch. Makes quite a brassy reed chorus when combined with all the unifications of the Brass Trumpet, Sob Trumpet, Harmonic Tuba and Tuba Mirabilis. Very crunchy and effective for rhythm playing.

Both the audiences and my bosses still seem highly enthusiastic about the organ- which delights me no end. Also, I'm so happy that I can play straight solos presented in the old Crawford manner with lighting effects, etc., and don't have to bother with those damned community singing song slides. It goes over much better this way, and I ~~NEVER~~ get a chance to show off more what the organ can do as a musical instrument.

You mentioned that you heard the Fox in N.Y.C. has a five manual. You must be mistaken, because there's only one five manual here- the Kimball at the Roxy, and you can have it! The Fox in Brooklyn is a duplicate of the N.Y. Paramount (the way it used to be before Wright started meddling!), the St. Louis, San Francisco and Detroit Fox Theatres. Maybe there were other identicals, but I don't remember.

That's all for now. Time for me to get downstairs and beat the Wurlitzer. Just recorded two albums for King on the Paramount organ. Will ~~XXXIV~~ advise of release date. Please excuse messy typing- typewriter out of order. *J.A.*

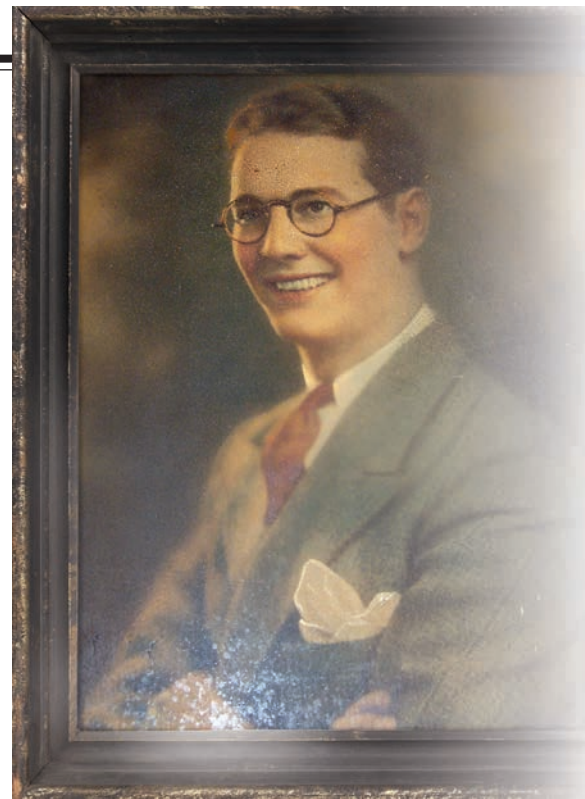


Missing:

BY THOMAS MILLER

Your Help May Solve A 70-Year-Old Missing Person Mystery!

By profession, I am a crime scene investigator. I need your help in solving a mysterious missing person case involving a celebrity theatre organist from the 1930s. This is not a criminal investigation, but rather a personal missing person inquiry. Perhaps one of you holds the piece of evidence that will help solve this mystery.



CASE INFORMATION

Missing Person: Robert “Bob” Earl West, a 1930s-era theatre organist. He was my grandfather.

Birth Information: About 1893 in Chicago, Illinois. Bob was put up for adoption from the Chicago area St. Vincent’s Home.

Residences: Bob had homes in New York, Chicago, the Catskills Mountains, and Dallas, Texas.

Family: Bob West married Katherine Schweitzer around 1914 in Chicago. They had four children, Kathleen (Paddy), Robert, Jr., and twins—Gloria Mae and Rosemarie (my mother).

Disappearance: In the mid to late 1930s, Bob left his family and home in Chicago and headed to New York. Rumor has it that he ran off with a young, beautiful starlet.

Finances: After he requested his wife, Katherine, send him the all the money in their bank account and the proceeds from the sale of two of their homes, Bob West disappeared.

Sightings:

1. Sometime in the mid 1940s, during World War II, Bob’s son, Robert, Jr., went AWOL from the Navy and briefly met with his father in New York.

2. In the mid 1950s, Bob’s daughter, Gloria, went to New York and found her father playing the organ in a restaurant/bar, and briefly visited with him.

3. In the late 1950s, Bob’s eldest daughter, Kathleen, contacted the musicians’

union in New York. She learned that he was a member and was able to get his phone number. A telephone conversation took place, and that was the last time the family heard from Bob West.

Photographs: There are several photos of Bob West playing and standing by a theatre organ console. There are photos of his name on the Paramount marquee, and his photo is on at least two pieces of printed music.

Employment: Bob West performed in theatres in Denver, and possibly San Francisco. He played at the Brooklyn Paramount and Brooklyn Fox in New York, plus other theatres and ballrooms in the area. Bob also played at the Aragon Ballroom in Chicago.

Known Associates: Band leaders Glenn Miller, Tommy Dorsey and many other celebrities of the vaudeville era. Theatre organist Rosa Rio recalls performing with Bob at the Brooklyn Fox Theatre in 1934–35.

Family Status: Wife Katherine, daughters Kathleen and Rosemarie, and son Robert, Jr. have all passed away. Bob has 14 grandchildren and many great-grandchildren who are very interested in knowing what happened to him.

If you have any information on Robert “Bob” West, no matter how trivial, please contact us at milleream59@yahoo.com or call us at 517-339-3741.

Thank you for your help.

—Thomas and Elizabeth Miller



The Recordings of
Organist Richard W.
“Dick” Leibert

An Annotated Discography
Part 1: The Monaural Years
(1940–1954)

COMPILED BY GEOFFREY PATERSON

TO
Jimmie - from 4 home-town
□ 7-0-27 Binder -
Success to you -
Dick Leibert

Introduction

Dick Leibert was one of the theatre organ world's most distinguished and accomplished musicians. During his long career, which lasted from the 1920s well into the early 1970s, Leibert played the 4/58 Wurlitzer instrument at Radio City Music Hall almost every day for 40 years, broadcast recitals from the Music Hall's studio organ over both NBC radio networks, accompanied radio soap operas, played live concerts throughout the United States, wrote music, and briefly owned a Hammond organ studio. Leibert was also a prolific recording artist who left a priceless legacy on 78-rpm and 33 1/3-rpm records that amply demonstrate his remarkable abilities.

It is most fortunate that Leibert recorded so often because, of all the theatre organ greats of the 20th century, he is probably one of the least remembered. Indeed, there are many young performers who have never heard of him. This neglect is perhaps due to the fact that Leibert's style is different from that which is currently admired by many theater organ enthusiasts and that, as a working theater organist, he had little time to participate in the theater organ revival movement of the 1950s. It may also be a consequence of the fact that few of Leibert's recordings have been released on CD.

I have described the remarkable career of Dick Leibert in an essay entitled "Mr. Leibert Plays Tonight at 5:37, 6:20, and 8:43 p.m." that was published in the January/February 2005 issue of THEATRE ORGAN. With the welcome addition of this outstanding discography by Geoffrey Paterson, these two essays serve as a tribute to the musician and entertainer who was Dick Leibert, and as a reminder of his central importance to the history of theatre pipe organs.

Leibert's recording career parallels the growth in popularity of electrical recordings and the introduction of stereophonic sound. Although he began playing professionally in the 1920s, his first recordings did not appear until 1940. It is difficult to explain this long delay, except that perhaps his very busy schedule left little time for recordings. Throughout the 1930s he played several times a day at the Music Hall, did at least one radio broadcast a week over NBC, and played at the Rainbow Room atop the RCA Building at Rockefeller Center. It was only when his regularly scheduled broadcasts tapered off in the early 1940s that Leibert began to issue recordings.

Leibert's first albums were on 78-rpm discs. All but three of the sides were done on the Music Hall's broadcast studio Wurlitzer because the technology did not exist to make satisfactory recordings of the much larger instrument in the auditorium. With the coming of long play recordings, better microphones, and stereophonic tape in the 1950s, it became possible to capture the sounds of large pipe organs, and many recordings of them were made to demonstrate the capabilities of newly available high fidelity equipment. Leibert's distinguished series of long playing recordings done for the Westminster label in the mid-1950s were heard widely in high fidelity showrooms.

Leibert returned to RCA in 1958 with the organ tracks on *Christmas Holidays at Radio City Music Hall*. This was the first stereophonic recording of the 4/58 auditorium organ and represents an outstanding example both of Leibert's playing and the sound of the instrument itself. Leibert went on to make several more fine recordings for RCA before retiring in 1973.

—Henry B. Aldridge, Eastern Michigan University

Author's Note

What follows is, at best, a work-in-progress, in the sense that bits of new information or clarification continue to show up all the time. I began putting this together at the request of Dr. Henry Aldridge who has, like I have, been a life-long Dick Leibert fan, as a follow-up to his excellent biographical essay. I don't think he ever expected his simple request for a discography to result in a work of this length or detail—I know I didn't—and I must thank him for his encouragement and, especially, for his patience and good humour while the months have dragged on.

As my collection has grown over the past 45 years, so has the amount of related information. From the outset, my intent was to simply compile all that accumulated trivia into one document and make it as complete as I could. Since I have never understood the point of discographies that list only the titles of LPs, as if the tunes and context didn't matter, I made the conscious decision to include everything I had on file. The tunes are the point, I think, and the packaging that they are presented in becomes equally important, especially with multiple releases of the same material.

In this and the remaining two parts, all titles, sub-titles, numbering, selection listings and credits are taken word-for-word, spelling-for-spelling from the original recordings in my personal collection, except as noted, and all are from either American or Canadian pressings (and sometimes from both). Production and release dates, and catalogue numbers for versions not in my collection, are from the sources noted and have been confirmed where possible. Since I own at least one copy of almost every commercial Leibert recording, I did not go to extraordinary lengths to search out the published version of the Mel Doner list from the 1950s, nor were more than cursory and unproductive efforts made to locate official RCA Victor session logs.

I have left out Leibert's Thesaurus transcriptions, of which there were a great many, as well as his filmed organ interludes and sing-alongs, due to vastly incomplete information; we'll leave those for another time. (Having said that, I would be indebted to anyone who might know where one can access the original RCA Victor and/or Thesaurus transcription session logs, or where to find detailed information on his filmed performances.)

My thanks go out to everyone who has contributed to this endeavour, especially those who had the patience over the years to answer my numerous and, at times, trivial and repetitive questions with grace and forbearance. Special thanks go to Ronald C. Bishop, who was on the Radio City Music Hall organ staff from 1957 till just before it was disbanded in 1965, for his detailed and revealing letters. And I particularly want to acknowledge the late Eric M. Reeve (Obituary, THEATRE ORGAN, July/August 2007), theatre organ hobbyist extraordinaire and another self-confessed Leibert fan, for his many lengthy and outspoken letters to me throughout the 1970s. His opinions and recollections, some of which I share here, are priceless additions to Leibert lore.

There are bound to be errors and omissions in a work such as this, and the responsibility for any herein is mine and mine alone; I would be grateful for any additions or corrections that might be offered, and would appreciate source references for those that are. And, of course, with the exception of those quoted from other sources, the opinions expressed in what follows, while possibly shared by others, are also entirely my own.

—Geoffrey Paterson, Toronto, Ontario

Dating from Leibert's Washington, DC days, this dramatically lit publicity photo is prophetically autographed "To Johnnie—from a home-town Organ Grinder—Success to you—Dick Leibert" in his youthful square Germanic hand printing. According to the previous owner, "Johnnie" was Johnny Puelo who, in 1927, started around the vaudeville circuit as one of The Harmonica Rascals and later went on to greater fame in radio, TV, recordings and films; "home-town" refers to the fact that Puelo was born in Washington. And, like Leibert, he sold newspapers in his teens before launching his musical career (Paterson Collection)

78-rpm Albums

All of Dick Leibert's early album sides are (RCA) Victor 10" discs and, except for three sides of the album *Radio City Recital* (P-312), were recorded on the 3/14 Wurlitzer, Radio City Music Hall Broadcasting Studio, New York City. In all cases the album covers and record labels ambiguously proclaim "at the organ of the Radio City Music Hall" or a variation on that wording; while this is technically correct, it would have been more accurate to say "at an organ of...." The record company clearly wanted to build on the already-established reputations of Leibert and the Music Hall, even though they were unable to record the big Wurlitzer with any real sonic success until 1958.

This ambiguity was apparently intentional, and banked on the fact that the average person-on-the-street wouldn't be able to tell the difference between the two instruments, even when looking at the consoles. A classic example of this conceit is a short photo article titled "A One-Man 3,000-Piece Orchestra" in the *New York Journal-American*, September 27, 1942, that breathlessly describes the wonders of "the giant pipe organ in New York City's Music Hall" in layman's terms, of course, while not once mentioning that there was a second organ in the building. The irony is that every photograph accompanying the article is of the studio instrument: William Eichler, the man in charge of their installation and maintenance at the time, is shown inside a chamber standing over pipes in a chromatic chest, and even the overhead shot of Leibert at the console clearly shows only three manuals.

In an October, 1969 article in THEATRE ORGAN, Leibert himself recalled "the ordeal involved when the 78s were cut on wax masters (kept cool in a refrigerator until used). If one hit a 'clam' during a selection, the whole tune had to be repeated from the beginning on a second wax while the recording engineer's assistant glumly shaved the 'clammed' disc smooth for subsequent use. This created fearful pressure on the artist..." Whatever pressure he may have felt during these sessions, it was cancelled out by the confidence and imagination that is clearly evident in his playing.

In the lists that follow, the matrix numbers appearing after the song titles ("m.1," etc.) indicate which "take" was used for a particular side and are taken from the discs in the author's collection. They are included only when they are clear on the record itself; some RCA 78s have two or even three small single numbers stamped randomly in the center area, which is extremely confusing, and while the matrix numbers normally hug the inside groove, sometimes they do not. In the absence, to this writer at least, of more precise references, these will have to remain unconfirmed for the time being.

As will the year of release, which in each case has been extrapolated from *The Online Discographical Project* (ODP) compiled by Steven Abrams from record company card files and posted by Tyrone Settlemier (<http://settlet.fateback.com>). This ambitious site fascinates because it opens for us a window on the popular music context of the early twentieth century through the output of just about every recording company ever in business. This context makes it easier to comprehend how, for example, two of Leibert's V-Disc sides came to be backed up by Spike Jones and his City Slickers!

Organ Encores

(1940) Played by Dick Leibert on the Music Hall Organ, Radio City, New York
Victor Records – Album P-40

P 40-1	26712-A "Star Dust" (Carmichael) (m.1)
P 40-2	26712-B "When You're (sic) Heart's on Fire" – "Smoke Gets in Your Eyes" (From <i>Roberta</i>) (Otto Harbach-Jerome Kern) (m.1)
P 40-3	26713-A "When I Grow Too Old to Dream" (Oscar Hammerstein, II-Sigmund Romberg) (m.1)
P 40-4	26713-B "Home on the Range" (Texas Cowboy Song) (David W. Guion) (m.1)
P 40-5	26714-A "Indian Love Call" (From <i>Rose Marie</i>) (Harbach-Hammerstein-Friml) (m.1)
P 40-6	26714-B You Were a Dream—Waltz (Dick Leibert) (m.1)

- This album was issued twice, the second release coming ten years after the first.
- The cover on this first release was misleading, as it featured a close-up of the auditorium Wurlitzer's four-manual horseshoe even though it was recorded on the studio organ (see introductory notes). Inset was a contemporary head shot of Leibert.
- This is the only known recording of Leibert's lovely waltz "You Were a Dream."

The contemporary tune list couldn't be more perfect for a popular-appeal set—especially for debut organ-solo recordings. These are pieces you don't get tired of listening to (though "Home on the Range" pushes that envelope a bit), and it's clear from monitoring listings on eBay over time that this album, along with its reissue, was one of Leibert's all-time best-sellers.

The Leibert Style is evident from the first note and is fully developed—manual bridging, wide-open and unexpected harmonies, double- and triple-voice lines, pedal points (thumb points, too) and all. (And those bells! His apparent lifelong affinity for orchestra bells is already much in evidence.) There is always something moving around in a Leibert arrangement, and rarely a held melody note that doesn't have something going on behind it. Donald Fitzpatrick put it this way in the September/October 1992 issue of THEATRE ORGAN: "[His] ability at composition helps explain the unique nature of his performances. Leading the profession in abandoning the 'gliss' made famous by Crawford...and reserving pyrotechnics for the occasional effect, he concentrated on double, triple and even four-part voice lining by splitting his hands across two and even four manuals... His ability to transpose and pick up on any song, familiar to him or not, made him a natural for [jobs requiring improvisation]."

The second choruses of both "Star Dust" and "Smoke Gets In Your Eyes" give us early and different examples of a recurring stylistic effect that I have christened the Leibert Saunter (so the uninitiated won't confuse it with the ubiquitous Crawford Stroll)—a light left hand and pedal that gently skip along together, sometimes with the other fingers running a countermelody, while the right hand plays the melody and perhaps yet another countermelody or embellishments. This is real-time recording, folks—no tape overdubbing or computer enhancing here.

Song title trivia: The sharp-eyed will notice that the title of Hoagy Carmichael's famous song is spelled as two words on this album and in subsequent RCA releases, but in its more common one-word form

on Leibert's Westminster album *Leibert Takes You Dancing* (WP 6112/WST 15043). An Internet search in 2006 determined that it is one word both on the "official" Hoagy Carmichael site (run by Carmichael's son) and on the Songwriters Hall of Fame site, but it is two words on the University of Indiana Hoagy Carmichael Collection site. Two different editions of the original sheet music from Mills Music in 1929 and 1930 spell it in two words, but ASCAP lists it as "Stardust" with the two-word spelling as a variation. So it seems both spellings are, arguably, correct.

Hymns of the Ages

for Listening or Singing (1941)

Dick Leibert on the Organ of the Radio City Music Hall, New York City

Victor Records – Album P-62

P 62-1	27370-A	"Crusader's Hymn" (Fairest Lord Jesus)
P 62-2	27370-B	"Hail to the Brightness of Zion's Glad Morning"
P 62-3	27371-A	"O Sacred Head Surrounded" (Bach-Hasler)
P 62-4	27371-B	"The Church's One Foundation" (Wesley)
P 62-5	27372-A	"The Doxology" (Old Hundredth)
P 62-6	27372-B	"Come Thou Almighty King" (Giardin)

- The titles shown above are from a photograph of the jacket. Album and record numbers supplied in the 1970s by Eric Reeve, confirmed by the ODP. Composer names from a brief discography by M.H. Doner published in *The Tibia*, Summer, 1957. The ODP titles agree with those listed, but both Doner and Reeve show different wording for some titles.
- An eBay listing for the British pressing of record 27372, HMV EA3267, was dated 1941 on the listing, presumably taken from the copyright date on the label. American and Canadian label copyright notices, at least on the 78s, are undated.

This is surely Leibert's rarest commercial album—in years of monitoring listings on eBay, this has only shown up once and, regrettably, due to an unresponsive seller, could not be added to the author's collection.

British broadcaster and writer Alan Ashton once commented in a letter to the author that Leibert's more serious albums could be "...a bit heavy but with glimpses of his genius when it comes to arrangements... I [get] the impression he was hell bent on injecting a bit of 'life' into what was...a dreary session. Perhaps the subtlety of his humour went un-noticed by the producer!" We couldn't agree more, and this album is the first to prove Alan's point exceptionally well. Performed in typical Leibert theatre organ fashion, the selections sound pretty straightforward, but the harmonies, interludes and ornaments leave no doubt as to who is playing. There are elements in these settings that show up later in stereo on the big organ, such as the Tibia-and-Chime melody over Vox accompaniment combination. His introduction to "The Doxology" and stirring rendition of "Come Thou Almighty King" are particularly outstanding.

This happy portrait from his early Music Hall days was used in some of the first Radio City Music Hall pictorials in the late 1930s. Note the transition to more traditional handwriting for the autograph (Paterson Collection)



The original, and blatantly misleading, black-and white and later full-colour covers of Leibert's first commercial album. The latter was used on the 45-rpm and LP versions as well, and was typical of the graphic style of album cover design in that period (Photo by Phillip Fung)

Wedding Music

(1941) Dick Leibert at the organ of the Radio City Music Hall, New York City
Victor Records – Album P-65

P 65-1	27416-A <i>Lohengrin</i> —“Wedding March” (Act 3) (Wagner) (m.3)
P 65-2	27416-B Wedding March (from <i>Midsummer Night’s Dream</i>) (Mendelssohn, Op. 61) (m.2)
P 65-3	27417-A “Oh, Promise Me” (from <i>Robin Hood</i>) (Clement Scott-Reginald De Koven) with harp (m.1A)
P 65-4	27417-B “Love’s Old Sweet Song” (J. Clifton Bingham-James Lyman Molloy) (m.2)
P 65-5	27418-A “I Love You Truly” (Carrie Jacobs Bond) Lucille Lawrence, harpist (m.1A)
P 65-6	27418-B “I Love Thee” (Ich Liebe Dich) (Grieg) (m.2)
P 65-7	27419-A “Song of Love” (from <i>Blossom Time</i>) (Schubert-Donnelly-Romberg) Lucille Lawrence, harpist (m.1)
P 65-8	27419-B “Believe Me, If All Those Endearing Young Charms” (Thomas Moore) Lucille Lawrence, harpist (m.1)

- Later reissued as Side 1 of the 12" RCA Camden LP CAL 169, released under several titles.

Once again, the selections are played in a pretty straightforward manner, but the Leibert Touch is evident in the harmonies and nuances throughout the album. They represent what Leibert himself meant when he wrote: “While the drab tune can be made to sound better through an arrangement...the good tune profits from simplicity of treatment.” The warmth of his interpretations on this and the previous album is in marked contrast to the stultifying renderings of this traditional repertoire by his contemporaries.

Music Hall employee trivia: Harpist Lucille Lawrence was the only woman in the Music Hall orchestra and was the fourth generation in her family to play the harp. An author and teacher as well as a performer, she was selected by Schirmer as co-author (with Carlos Salzedo) to write a Method for the Harp, which was adopted in the US as the textbook for studying the instrument. (*RCMH Bulletin*, Oct. 12, 1938, from the author’s collection.)

Invitation to the Waltz

(1941) Dick Leibert at the Organ with his Orchestra
Victor Records – Album P-81

P 81-1	27522-A “Invitation to the Waltz” (von Weber, Op. 65) (m.1A)
P 81-2	27522-B <i>Tales from the Vienna Woods</i> —Waltz (Johann Strauss, Op. 325) (m.1A)
P 81-3	27523-A “Merry Widow Waltz” (Franz Lehár) (m.2)
P 81-4	27523-B <i>Thousand and One Nights</i> —Waltz (Johann Strauss) (m.1A)
P 81-5	27524-A “Emperor Waltz” (Johann Strauss, Op. 437) (m.1)
P 81-6	27524-B <i>Wine, Women and Song</i> —Waltz (Johann Strauss, Op. 333) (m.1)

P 81-7	27525-A <i>Gypsy Baron</i> —“Treasure Waltz” (Johann Strauss) (m.1)
P 81-8	27525-B “You and You”—Waltz (From <i>Die Fledermaus</i>) (Johann Strauss) (m.1A)

- All but the first two sides were later re-released on Side 2 of Camden LP CAL 169.

These are the only recorded examples of what Leibert sounded like when playing the organ with a small orchestra. While these arrangements, presumably by Leibert himself, treat the organ as the foundation of the ensemble, it is used to complement and enhance, but never overwhelm, the other instruments. This is truly team playing with the organ as the leader, not just the weaver of countermelodies and provider of rhythmic accompaniment that wouldn’t be missed if it wasn’t there, like so many organ-orchestra recordings before them. Eric Reeve had this to say in a 1973 letter: “...he did that beautiful album with the orchestra, which is a gem. I would imagine the Al Bollington/Anton Orchestra records brought this one on—only Leibert did a 1000% better job. Dick was in contact with English organists to see what they were doing—this was stated in one interview with him.”

Even by 1941 these waltzes had been recorded to death, but it’s clear from the first notes that the players are nevertheless having a lot of fun committing these outstanding performances, and Leibert’s infectious playfulness as the instigator shines through, making these sides a delight to listen to. One can only wonder at what an album of more popular hits of the day in similar arrangements might have sounded like. Eric Reeve once took that thought a step further: “Too bad he couldn’t have done [this album] with the [full] Music Hall orchestra and the big organ—it would have been a marvelous souvenir...”

Organ Reveries

(1941) Dick Leibert at the Organ of the Radio City Music Hall, New York
A Victor Musical Smart Set – Album P-104

P 104-1	27726-A “Intermezzo” (from the United Artists film <i>Intermezzo</i>) (Robert Henning-Heinz Provost) (m.1)
P 104-2	27726-B “At Dawning” (Charles Wakefield Cadman) (matrix number missing)
P 104-3	27727-A “Trees” (Joyce Kilmer-Oscar Rasbach) Harp: Lucille Lawrence (m.1)
P 104-4	27727-B “Berceuse” from <i>Jocelyn</i> (Godard) (m.1)
P 104-5	27728-A “Why Do I Love You?” (from <i>Show Boat</i>) (Oscar Hammerstein, II-Jerome Kern) (m.1)
P 104-6	27728-B “None but the Lonely Heart” (Tschaikowsky, Op.6, No.6) (m.2)
P 104-7	27729-A “Ave Maria” (Bach-Gounod) Harp: Lucille Lawrence (m.1)
P 104-8	27729-B “Barcarolle” (from <i>Tales of Hoffman</i>) (Offenbach) (m.1A)

- The album cover features a head shot of a much younger, thinner and blonder Leibert than the image on *Organ Encores*.

This is the first of the albums to feature a tune list that typified the light-classics-and-pops variety of Music Hall stage shows. It was

also this author's first encounter with a theatre organ (in 1961), the lush tremulated chords and harmonies of "Intermezzo" being enough of a change from even the romantic old Casavant at church to encourage further exploration by these then-12-year-old ears. The next three selections were nice enough, as they had been given the full Leibert treatment, but it was his joyous rendition of "Why Do I Love You?" that was responsible for creating a theatre organ—and Leibert—fan for life. After 47 years I still get shivers up the spine every time I play it, remembering that first "eureka!" moment.

At the Organ

(1946) Dick Leibert at the organ of the Radio City Music Hall, New York City, with instrumental accompaniment—a concert of eight familiar favorites

RCA Victor Musical Smart Set – Album P-164

- 20-2029-A "Amor" (from the M-G-M picture *Broadway Rhythm*) (Ricardo Lopez Mendez-Gabriel Ruiz) (English lyrics by Sunny Skylar) (with V. Mills, harp; B. Haggart, bass; K. Kress, guitar; J. Blowers, drums) Oboe solo by M. Cohan (m.1)
- 20-2029-B "Estrellita" (Little Star) (Olga Paul-Manuel Ponce) (with Edward Vito, Harp) (m.1)
- 20-2030-A "The Sweetheart of Sigma Chi" (Byron D. Stokes-F. Dudleigh Vernor) (with V. Mills, harp; B. Haggart, bass; K. Kress, guitar; J. Blowers, drums) Clarinet solo by Murray Cohan (m.1)
- 20-2030-B "A Kiss in the Dark" (from *Orange Blossoms*) (B.G. DeSylva-Victor Herbert) (with Edward Vito, harp) (m.2)
- 20-2031-A "Over the Rainbow" (from the M-G-M picture *The Wizard of Oz*) (E.Y. Harburg-Harold Arlen) (with Verlaye Mills, harp) English horn solo by Murray Cohan (m.3)
- 20-2031-B "When Day is Done" (B.G. DeSylva-Robert Katscher) (with Edward Vito, harp; Mack Shopnick, bass; Anthony Mottola, guitar) (m.1)
- 20-2032-A "Laura" (theme melody from the 20th Century-Fox picture *Laura*) (Johnny Mercer-David Raksin) (with Verlaye Mills, harp) (m.2)
- 20-2032-B "In a Little Clock Shop" (Dick Leibert) (with Edward Vito, harp; Mack Shopnick, bass; Anthony Mottola, guitar) (m.1)

- Leibert is misspelled "Liebert" on the album's spine.
- Some selections were later re-released on 45-rpm Extended Play discs, listed separately.
- All but the first two sides were released as side two of the 12" RCA Camden LP Music in a Mellow Mood (CAL 200). A different matrix of "When Day is Done" was used in the reissue, and comparison fascinates: while everyone is following the same lead sheets, Leibert is experimenting with alternate registration, nuance and embellishment, particularly when he takes his solos.
- Leibert recorded his novelty tune "In a Little Clock Shop" three more times: on a Thesaurus Transcription program (the most interesting version), on a V-Disc, and in stereo for Westminster. It was finally published in the Noteworthy Music folio "Concert Organ Album" (1966) in yet a fifth arrangement.

This happy, up-tempo album is an excellent example of what theatre organ with instrumental accompaniment should sound like, and Leibert's big, happy style lends itself beautifully to the treatment. His first post-war album, it is also made up of sure-fire



From top: This is the album that ignited the author's lifelong passion for theatre organ with the Leibert Touch. The curving lines of type echo the Music Hall's arched ceiling, and the exaggerated stretching of the angled Rockefeller Center skyscrapers just hollers out "New York City" (Photo by Philip Fung)

The bright ecclesiastical colours of this cover ensured it would be noticed in whichever somber parlor or Sunday school room it happened to be left; the handy song sheets encouraged the participation of all who might assemble to listen (Paterson Collection)

This cover was common to all versions of this album, but with a deeper orange colouring on the others. Each side of an Extended Play format disc accommodated both sides of a 78, so that four-disc albums could be re-issued on two EPs. In the case of three-disc albums like this one, two sides were always missing (Paterson Collection)

contemporary hits, but for some reason doesn't seem to have sold as well as *Organ Encores*—perhaps because they aren't solos?

In a 1974 letter, Eric Reeve told me: “When Leibert was broadcasting he sounded just as he did on *At the Organ*, as he used instrumentalists with the organ, usually a clarinet and harp and sax. He had Dorothy Dreslin, probably one of the Music Hall chorus, singing with him, too. He used to accompany a baritone—I can't recall his name—on radio, too. He also had a late night show called *The Poet Prince*...[and] a special Wednesday supper show for Ludens cough drops.” A few years later, Reeve added: “I wish I had [recordings of] all the broadcasts he did on the studio organ when he used to announce his own numbers and if he fouled up he would laugh about it. Imagine playing the ‘Poet and Peasant Overture’ at 8:00am...”

The instrumentalists are, presumably, members of the Music Hall “family” and, as such, would have been among the top performers of the day for their chosen instrument. Note the presence of harpist Verlaye Mills, who later accompanied George Wright on a couple of HiFiRecord albums in the 1950s, and guitarist Anthony Mottola, who went on to a solo recording career of his own.

Sing and Rejoice

(1947) Christmas Carols played by Dick Leibert at the organ of the Radio City Music Hall, New York City
RCA Victor Musical Smart Set – Album P-196

- 20-2493-A “Joy to the World!” (Isaac Watts-George F. Handel) / “Away in a Manger” (Martin Luther-Jonathan E. Spilman)
- 20-2493-B “It Came Upon the Midnight Clear” (Edmund H. Sears-Richard S. Willis) / “Oh, Holy Night” (Cantique de Noël) (Adolphe Adam)
- 20-2494-A “Hark! The Herald Angels Sing” (Charles Wesley-Mendelssohn) / “Silent Night” (Joseph Mohr-Franz Gruber)
- 20-2494-B “The First Noël” (Traditional) / “As with Gladness Men of Old” (William C. Dix-Conrad Kocher)
- 20-2495-A “Oh Come All Ye Faithful” (Adeste Fideles) (Translated by Frederick Oakeley-John Reading) / “Oh, Little Town of Bethlehem” (Phillips Brooks-Lewis K. Redner)
- 20-2495-B “Angels from the Realms of Glory” (James Montgomery-Henry Smart) / “While Shepherds Watched Their Flocks” (Nathan Tate-George F. Handel)
- 20-2496-A “We Three Kings of Orient Are” (John Henry Hopkins) / “Good King Wenceslas” (Traditional)
- 20-2496-B “Deck the Halls with Boughs of Holly” (Traditional) / “God Rest You Merry, Gentlemen” (Traditional)

- Matrix numbers are unclear on the author's copies of these discs.
- Reissued in 1951 as an RCA Victor four-disc 45-rpm boxed set (WP 196), and as a two-disc 45-rpm Extended Play set (EPB 3056) in a gatefold sleeve. This album does not appear to have been released in LP format.
- Each album came with an enclosed sheet of lyrics so that the whole family could sing along, announced on the cover with the words: “Join in the chorus! Word sheets are included.”

More unadorned playing, this time two-to-a-side; these are not medleys as such, because there is a clear break between the numbers. This is the dreariest playing on any Leibert album;

nevertheless, he can't seem to help himself—even the duller bits provide some harmonic interest.

It's always fun to hear and read reactions of the general public to theatre organ albums, and one such source is the blog Ernie (not Bert), where dozens of LPs from the 1950s and 1960s are routinely posted and made available for free downloading, especially at Christmas. About this EP set he said: “This is one of the earliest releases I have from Dick Leibert...a pair of 7" 45 RPM records from all the way back in 1951. Good stuff, but still not the music we love Dick for. But for a complete collection, you need to download [it].” (ernienotbert.blogspot.com/2006/12/dick-leibert-day-part-one.html)

Wedding Music

(1947) Dick Leibert at the organ of the Radio City Music Hall, New York City
RCA Victor Musical Smart Set – Album P-207

- 20-2844-A Wedding March (from *Lohengrin*) (Wagner) (m. 1A)
- 20-2844-B Wedding March (from *Midsummer Night's Dream*) (Mendelssohn) (m. 1)
- 20-2845-A “Oh, Promise Me” (Reginald deKoven) with Lucille Cummings, Soprano (m. 1)
- 20-2845-B “Believe Me, If All Those Endearing Young Charms” (Thomas Moore-Willie Pape) with Glenn Burris, Tenor (m. 1)
- 20-2846-A “I Love Thee” (Grieg) with Lucille Cummings, Soprano (m. 1)
- 20-2846-B “At Dawning” (Charles Wakefield Cadman) with Lucille Cummings, Soprano (m. 1)
- 20-2847-A “Because” (Edward Teschemacher-D'Hardelot) with Glenn Burris, Tenor (m. 1)
- 20-2847-B “I Love You Truly” (Carrie Jacobs Bond) with Lucille Cummings, Soprano (m. 1)

- Later issued as a three-disc 45-rpm boxed set (WP 207) without “Believe Me ...” and “At Dawning,” and also complete as a 10" LP.

This is Leibert's second album of wedding music, this time with a revised tune list and vocal soloists from the Music Hall “family.” Eric Reeve speculated that these sides were recorded in the same session as the first wedding album, six years before. The only common sides, the two wedding marches, are different matrixes in this set, so they are no help in determining the truth to this.

In any case, judging from its frequent appearances in eBay listings (as opposed to the first album that rarely shows up) adding the vocalists did the trick and made this album another of Leibert's most popular, albeit in a genre that never fails to sell well for anybody.

Hymns for Singing

(1947) Dick Leibert, at the organ of the Radio City Music Hall, New York City

RCA Victor Musical Smart Set – Album P-232

- 20-3197-A "Rock of Ages" (A.M. Toplady-Thomas M. Hastings) (m. 1)
- 20-3197-B "The Church's One Foundation" (Samuel S. Wesley-Samuel J. Stone) (m. 1)
- 20-3198-A "Onward, Christian Soldiers" (Arthur Sullivan-Sabine-Baring Gould (sic)) (m. 4)
- 20-3198-B "Abide with Me" (H.F. Lyty-W.H. Monk) (m. 1)
- 20-3199-A "Sun of My Soul" (Peter Ritter-John Keble) (m. 1)
- 20-3199-B "Holy, Holy, Holy" (Bishop Reginald Heber-Rev. John B. Dykes) (m. 1)
- 20-3200-A "The Old Rugged Cross" (Rev. George Bennard) (m. 1)
- 20-3200-B "Lead, Kindly Light" (John Henry Newman-John B. Dykes) (m. 1)

- The words to the hymns are printed on the inside front liner of the album under the headline "Sing these beloved hymns to Dick Leibert's inspired organ accompaniment."

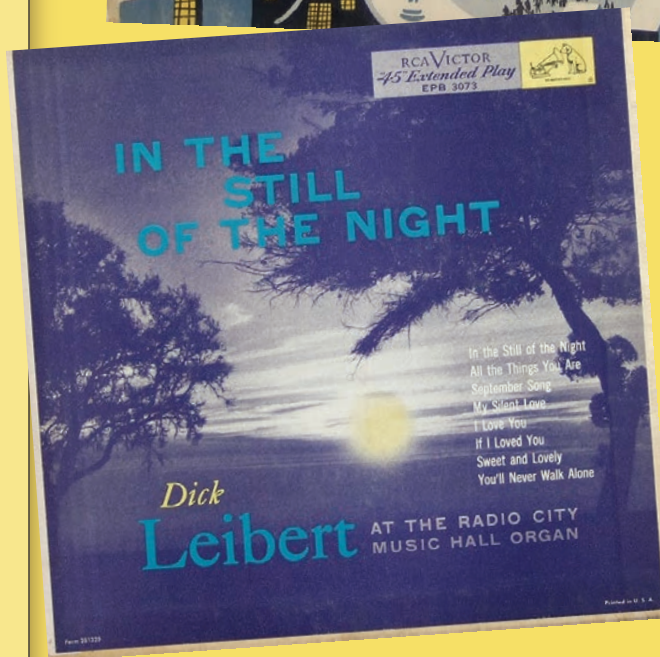
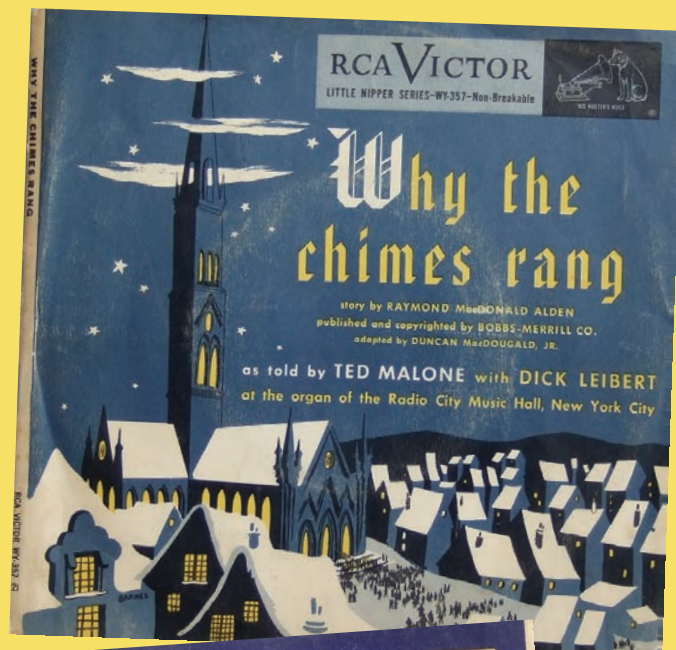
Leibert's second album of hymns, this time presented as a sing-along. As with others before, the introductions and interludes "Leibertize" otherwise pretty straightforward performances. Because it's a sing-along, there are no key changes (though it sometimes sounds like he's going to) and the tempi are easy to follow.

Organ Encores

(Reissued 1950) Played by Dick Leibert on the Music Hall Organ, Radio City, New York

Victor Records – Album P-40

- The updated cover for all formats is a "modern" illustration of organ pipes with the same Leibert photo used on the original release.
- The 78-rpm copy in the author's collection carries the same album and record numbers as the original release but with a redesigned cover; selections and labels are identical as well. The same matrixes have also been used, except for "Home on the Range," which is m.2 in the reissue. Confusion arises, however, as the ODP gives this reissue the sequential record numbers 20-3783 through 20-3785; the author has not been able to confirm if any 78-rpm sets actually exist with these numbers and/or a sequential album number.
- Also released as a three-disc 45-rpm boxed set, as a 10" LP (LPM 37) and as a single 45-rpm Extended Play disc (EPA 284) (four sides only; "Indian Love Call" and "You Were a Dream" are not included). These alternate formats used completely different matrixes from the 78s, even introducing a third version of "Home on the Range"!
- Because the jacket and record labels on the 78s still say "Victor Records." and because different matrixes were used for the 45s and LP, it is possible that the 78s were reissued before the war and the other versions issued in 1950 with the same cover art; this does not, however, explain the ODP numbering for the re-issued 78s, said to have been taken from official records (pun intended).



From top: RCA's Little Nipper Series was aimed squarely at the postwar children's market, and the tone and pace of Ted Malone's delivery are typical of similar contemporary recordings that talked down to their audience, of whom the author had been one. Leibert's accompaniment, on the other hand, is as polished as an apple for the teacher (Paterson Collection) The quiet face of Leibert's last original recording on the Music Hall's studio organ, this was his first album not released in a 78-rpm version (Photo by Phillip Fung)

Where to Buy Them

More than anything else, the advent of the Internet auction site eBay (www.ebay.com) has enabled my Leibert collection to be more complete today than it might ever have been without it. A phenomenal window into the attics and basements of the world, the marvel that is eBay not only is a godsend to collectors, revealing all sorts of items that you never knew existed relating to a given topic, but also offers an informal measure of an item's popularity in its day, as estates and hand-me-down collections are posted for sale.

Even if you are not registered with eBay, you can do a casual search to see what is for sale at any given time. Patience and persistence can lead to many fine additions to any collection.

- All six sides were later re-released as Side 1 of the LP *Music in a Mellow Mood*, using matrixes from both the original and newer releases just to confuse everybody even more.
- Most selections were also re-released in various combinations on 45-rpm Extended Play discs (listed separately).
- This is the first Leibert album to include liner notes on the 45- and 33-rpm versions. The uncredited biographical notes reveal “that the full name is Richard William Leibert (pronounced Leebert); that he was born in Bethlehem, Pennsylvania, on April 29, 1907; that he is 5’8 1/2”, weighs about 170, has light hair, blue eyes, is married and lives in Wilton, Conn.” They go on to tell us that he is something of a Rube Goldberg-type inventor in his spare time, and that some of his “likes” are “the poems of Phyllis McGinley and Ogden Nash; the histrionics of Charles Laughton; the antics of Jimmy Durante; the culinary arts of the French, the Italians and the Germans and, in particular, broiled fish and meats, plain boiled vegetables, and eggs.”

One of the things that separated Leibert from the rest of his contemporaries was that he made up his arrangements as he played, causing every “take” to be different from the others. This set offers a concrete example of this practice—even a casual comparison of the different renditions shows a fertile and seemingly inexhaustible musical mind at work. And because he never played any piece exactly the same way twice, his performances have a freshness and spontaneity that can only have strengthened his popularity. Judging from eBay listings, this reissue was more popular than the original and, outside of the wedding and Christmas albums, was Leibert’s most popular set from this era.

Radio City Recital

(1951) With Dick Leibert at the Radio City Music Hall Organ
RCA Victor Musical Smart Set – Album P-312

- 20-4108-A “Meditation” from *Thaïs* (J. Massenet)
- 20-4108-B “Pray for Me” (Dick Leibert) with vocal refrain by Jimmy Carroll and the Ray Charles Choir
- 20-4109-A “Largo” (Handel)
- 20-4109-B “Ave Maria” (Bach-Gounod)
- 20-4110-A “The Lost Chord” (Sir Arthur Sullivan) with vocal refrain by Jimmy Carroll and the Ray Charles Choir
- 20-4110-B “Where the Pussy Willows Grow” (Dick Leibert) with vocal refrain by Jimmy Carroll and the Ray Charles Choir

- “Meditation,” “Largo,” and “Ave Maria” are the first recordings of the 4/58 Wurlitzer in the theatre, and compared with what British recording engineers had been able to accomplish years earlier in large theatres they are somewhat disappointing. No distinction is made on the individual labels as to which instrument is used for any particular side, as if RCA was reluctant to publicize these early attempts to record the big organ. Or perhaps they just didn’t want to make it public record (so to speak) that they hadn’t been recording the big organ all along.
- Also issued as a three-disc 45-rpm boxed set (WP 312), as a 10” LP and as a single 45-rpm Extended Play disc (EPA 312) (four sides only, omitting “Meditation” and “Pray for Me”).
- This album includes two rarely heard Leibert compositions; though Leibert never recorded either one again, “Pray for Me” was later recorded by Lawrence Welk. The Ray Charles Choir is, presumably, an early version of The Ray Charles Singers who became recording

stars in their own right in the 1960s. This Ray Charles is not the jazz musician of the same name.

- This is the second Leibert album to include full liner notes, this time on all versions. Biographical, with only brief mention of the music itself, they refer to Leibert’s “regular Saturday morning NBC broadcast direct from the Music Hall...his wife, whom he met at the Music Hall, his two daughters and son” and “his country home in Wilton, Connecticut...built by Luther Brown, a close friend of Victor Herbert, whose trio often played there. Dick loves to work around the place, to garden, to sail in nearby Long Island Sound and to squeeze in an occasional game of golf.”

Organist Kay McAbee once told the author that he had, as a youth, bought this album when it first came out and attempted to duplicate Leibert’s arrangements on his home organ. Leibert’s harmonies are so open on “Ave Maria,” covering well over an octave, that McAbee was flummoxed—he didn’t have enough hands! He later learned from Music Hall Associate Organist Ray Bohr that he, Bohr, was playing the accompanimental figures on this particular recording from the second console while Leibert used both hands to achieve his wonderful wide-open chording and portamenti on the melody. The other two sides on the big organ do not appear to have needed a “third hand,” although his rendering of “Meditation” is one of near perfection, climaxing with the first appearance on record of the infamous tremulated English (Post) Horn.

Along with “The Lost Chord,” the two Leibert pieces recorded with the studio organ feature a tenor soloist backed up with close-harmony choral renderings; their eerie descant solos are so over the top that they have to be considered high camp by today’s standards. In the absence of any other credit, we must assume Leibert had yet another talent—that of lyricist!

Why the Chimes Rang

as told by Ted Malone with Dick Leibert at the Organ
RCA Victor Little Nipper Series – Album Y-357

45-5168 (Sides 1 & 4)

45-5169 (Sides 2 & 3)

(Raymond Alden-Adapted by Duncan MacDougald, Jr.)

- Also issued as a two-disc 45-rpm set (WY-357) in a paper gatefold sleeve.

This is a children’s Christmas story complete on two discs, with continuous background music provided by Leibert. While various specific carols were probably selected for certain points in the narrative, just like different themes in a silent movie cue sheet, the overall accompaniment was undoubtedly played “off the cuff” (to use a favourite Leibert expression), and is a classic example of mood setting and timing—“pointing” moments in the story, always musically interesting but staying very much in the background.

Eric Reeve speculated that it is a measure of Leibert’s influence with the record company that the set was recorded with the pipe organ, when virtually every other organist recording accompaniments to narratives was relegated to electronics even though there were a number of studio pipe organs available on both coasts.

78-rpm Singles

All are 10" discs

Royale 1835

(c. 1937) Jan Peerce (Tenor) – Dick Liebert (sic) at the Grand Organ

Side A "Oh Promise Me" (DeKoven)

Side B "At Dawning" (Cadman)

Royale 1847

(c. 1937) Jan Peerce (Tenor) – Dick Liebert (sic) at the Grand Organ

Side A "The Lord's Prayer" (*Oración del Señor*) (Malotte)

Side B "The Rosary" (*Rosario*) (Nevin)

- Jan Peerce, who earned his first money playing the violin in public and singing the songs he was playing, was a Tenor soloist on staff at the Music Hall from opening night through the 1930s, later going on to become a star of American opera.
- Organ unidentified; Doner's list in *The Tibia*, Summer, 1957 indicates that these four sides were recorded in the New York Paramount Theatre Studio. Liebert also filmed a number of sing-alongs for Columbia Pictures at this organ in the 1940s.

Victor Records – 27721

(1941) Played by Dick Liebert on the Music Hall Organ, Radio City, New York

(3/14 Wurlitzer, Radio City Music Hall Broadcasting Studio, New York City)

Side A "My Hero" (from *The Chocolate Soldier*) (Oscar Straus) (m. 1)

Side B "Beautiful Lady" (from *The Pink Lady*) (C.M.S. McLellan – Ivan Caryll) (m. 1)

- Liebert's only known commercial solo "single," these sides were probably leftovers from one of the album sessions
- Later re-released on Side 2 of the 12" RCA Camden LP CAL 169

V-Discs

V-Discs were recorded exclusively for free distribution to the armed forces during and after World War II, and just about every big name recording artist was represented on them. These are the only two sides recorded by Liebert that the author has encountered; it is interesting that in both cases he was used as the backup to Spike Jones and his City Slickers.

Dick Liebert (sic) at the Console of the Radio City Music Hall Organ (3/14 Wurlitzer, Radio City Music Hall Broadcasting Studio, New York City)

The Organ

The Music Hall Studio Wurlitzer (Opus 2180, shipped October 11, 1932) is described fully in David Junchen's excellent book *The Wurlitzer Pipe Organ—An Illustrated History*, recently published by ATOS. The studio itself (later known as the Plaza Sound Studio after the Music Hall sub-let the premises to private interests in the 1950s) is a large rectangular room that sits above the auditorium with the chambers side by side in the middle of one wall.

According to Ron Bishop, "the studio organ Tibia Plena was switched with the Grand Organ Saxophone early on for better results in both broadcasting and recording work. The Plena was just too much for the mikes of that time. The switch back was indeed done in the early 70s... One other addition Dick had made to the studio organ first off was the addition of a Great-to-Great 4' coupler. This change did make the instrument sound more like the big organ on air and records. The coupler was wired direct from spare contacts under the Great manual into the relay room. The Wurlitzer crew made the cable too short, and we could never move that console too far. It was designed to go a great distance in the studio per the original factory cable."

Movie buffs among you will already know that one entire scene in the 1983 film *Legs* (the story of a young dancer's aspirations to become a Rockette) takes place in the studio, with the console and chamber screen clearly visible in the background.



Top: The studio console as it appeared in 1971 (Photo by Geoffrey Paterson)

Above: An undated photo, probably taken in the mid-1960s, of Music Hall Chief Organ Technician Louis Ferrara looking on as Gaylord Carter tries out the studio organ. The moderne organ screen, finished to match the console, is in the background (Paterson Collection)

No. 348

Side B Barbershop Medley: "Hail, Hail, the Gang's All Here" –
"For He's a Jolly Good Fellow" – "Happy Birthday" –
"Dear Old Girl" – "Sweet Adeline" – "Auld Lang Syne"

- This selection is classified as a "Community Sing."
- Produced by the War Department Music Section, Athletics & Recreation Branch, Special Services Division, Army Service Forces
- Information taken from an eBay listing.

No. 551

Side B "Thine Alone" (Herbert)
"Clock Shop" (sic) (Liebert (sic))

- This selection is classified as an "Organ – 'AA' Release."
- Produced by the Music Branch, Special Services Division, ASF.
- Information taken from an eBay listing.

In a 1974 letter to the author, Eric Reeve mentions a third V-Disc side on which Liebert "played a couple of numbers from *South Pacific*...and promoted Savings Bonds. I greatly treasure these as they have Dick's voice on them." The other one of "these" he refers to as including Liebert speaking is the first item above, although in a much later letter to me he mentions the speaking on only the *South Pacific* V-Disc; Reeve's next letter adds that the selections were "This Nearly Was Mine" and "Younger Than Springtime."

RCA Victor "Special Purpose Series" DJ-956

(1950) Dick Liebert at the Hammond Organ, Vocal refrain by The Three Beaus and a Peep

Side A "At the Roller Derby" (Leonard Whitcup)
Side B "The Bowling Song" (Charlie, Harry and Henry Tobias)

- Also issued as a 7" 45-rpm disc (RCA Victor 47-3759).
- Side A is the "Official Song of the National Roller Derby" according to Webmaster Scott Shults (www.freewebs.com/illinoisrollerderby/). Jerry Seltzer, a member of the Roller Derby founder's family, was offering mint copies of this record for sale on eBay in April 2007; he had about half a case of 40 to sell, but there is no indication of how many copies he was able to unload at a starting bid of US\$99.99 each!
- With xylophone, bells, drums and sound effects.

Liebert is having a ball on this collector's item, and the ensemble playing is tight as a drum head. We have more over-the-top close-harmony high-camp vocal arrangements, this time singing the praises of a couple of all-American recreational pastimes. The obvious commercial intent of the record takes nothing away from the quality of the music, with the uninhibited rambunctiousness of side A contrasting nicely with a (relatively) quieter waltz on side B. The jaunty countermelodies Liebert weaves behind the singers are great fun.

45-rpm recordings

All sides are re-releases of 78-rpm sides listed above. These are 7" discs with large center holes required by the special phonographs for this proprietary RCA Victor format.

RCA brought out the 7" 45-rpm format in February 1949, evidently in response to Columbia's microgroove Long Play (LP) recordings, introduced the previous year. The introductory promotional set arrived in record stores and radio studios in a custom envelope labeled "This Is Your Preview of the New RCA Victor 45 R.P.M. Record Line." Inside were seven singles, each a different colour plastic and representing a different musical style (cherry red for Blues & Rhythm, green for Country & Western, and so on). The choice for the "Popular" (black) selection was "Because" by Dick Liebert (Record No. 47-2857)—certainly an odd choice of artist and repertoire from the company that also recorded Dinah Shore and Tommy Dorsey. And why "Because," for Pete's sake, when even Liebert had much more "popular" recordings to choose from? The envelope copy went on to say "Use these seven records as samples between now and March 31st [1949], and for use with the forthcoming window and counter displays." (From the website "Ask 'Mr. Music'—Jerry Osborne" at www.jerryosborne.com/4-16-01.htm.)

RCA later added the "Extended Play" pressings with more closely spaced grooves than regular 45s as a way of getting two sides of a 78 onto one side of each disc—an apparent attempt to give more value-for-money with the 45-rpm format as the sales of competing 10" and 12" LPs grew.

Liebert's 45s were issued in cardboard album sleeves with full covers and, in some cases, notes. This list does not include the 45-rpm versions of previously mentioned albums of 78s.

Dick Liebert Plays

Dick Liebert at the Organ
Camden – CAE 220 Extended Play single disc

Side 1 "Estrellita" (Little Star)
"The Sweetheart of Sigma Chi"
Side 2 "When Day is Done"
"Laura"

- From a listing found on eBay.

Musical Daydreams

Dick Liebert at the Organ with Instrumental Accompaniment
Camden – CAE 231 Extended Play single disc

Side 1 "Star Dust"
"Over the Rainbow"
Side 2 "Home on the Range" (Texas Cowboy Song)
"You Were a Dream"

Musical Reflections

Dick Leibert at the Organ with Instrumental Accompaniment
Camden – CAE 254 Extended Play single disc

Side 1	"Smoke Gets in Your Eyes"
	"A Kiss in the Dark"
Side 2	"Indian Love Call"
	"When I Grow Too Old to Dream"

Big Moments

(Dick Leibert and others)
RCA Victor – EPB 3251 Extended Play 2-disc set

"Wedding March" (from <i>Lohengrin</i>)
"Wedding March," Op. 61 (from <i>Midsummer Night's Dream</i>)

- This is a compilation set, comprising tunes having to do with the "big moments" in people's lives, such as birthdays and weddings, performed by a variety of artists.
- From a listing found on eBay.

33 1/3-rpm Long Play recordings – 10"

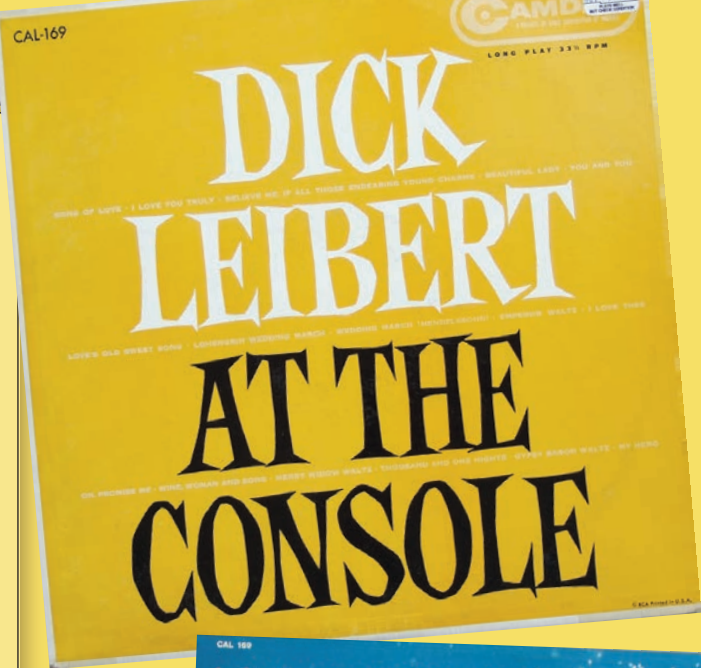
Recorded on the 3/14 Wurlitzer, Radio City Music Hall Broadcasting Studio, New York City. Leibert recorded only this one 10" LP that was not a reissue of previously released albums of 78s.

In the Still of the Night

(c. 1954) Dick Leibert at the Radio City Music Hall Organ
RCA Victor – LPM 3073

Side 1	"In the Still of the Night" (Cole Porter)
	"All the Things You Are" (from the musical production <i>Very Warm for May</i>) (Oscar Hammerstein II-Jerome Kern)
	"September Song" (Maxwell Anderson (sic))
	"My Silent Love" (Edward Heyman-Dana Suesse)
Side 2	"I Love You" (from the musical production <i>Mexican Hayride</i>) (Cole Porter)
	"If I Loved You" (from the musical production <i>Carousel</i>) (Oscar Hammerstein II-Richard Rodgers)
	"Sweet and Lovely" (Gus Arnheim-Harry Tobias-Jules Lemare)
	"You'll Never Walk Alone" (from the musical production <i>Carousel</i>) (Oscar Hammerstein II-Richard Rodgers)

- RCA somehow forgot to include Kurt Weill's name in the credit for "September Song"—he was, after all, the composer.
- Also released as a two-disc 45-rpm Extended Play set (EPB 3073) in a gatefold sleeve.



The three faces of CAL-169. The first is a simple (and cheap) two-colour hand-lettered treatment, the second a full-colour stock photo with a new market-specific title, and the last returning to two colours for a cheap custom print run. The popular song "Love and Marriage" was introduced almost simultaneously by Frank Sinatra and Dinah Shore in 1955; could it be mere coincidence that the same words show up as an album title around the same time, even though the song is nowhere in evidence? (Photo by Philip Fung)

- This was the first Leibert album not released in 78-rpm format.
- According to the uncredited biographical jacket notes, Leibert lived in a "spacious home in Wilton, Connecticut... (a) rambling fieldstone house... built by Luther Brown, a friend of Victor Herbert, who often played there with his trio. Dick's hobbies are building stone walls about the place, gardening and sailing with his children on Long Island Sound."

The author has never understood why RCA did not release more Leibert recordings of popular contemporary repertoire (heaven knows he recorded enough of it for Thesaurus Transcription Service) instead of repeated albums of hymns and wedding music and light classics—an A&R tactic they repeated in the 1960s.

This is an all-too-short glimpse of the relaxed, improvisatory Leibert sound of the 1940s and early 1950s. It is Leibert's last recording on the studio organ and a fitting goodbye to the instrument that he had broadcast and recorded for over 20 years.

33 1/3-rpm Long Play recordings – 12"

Leibert's first 12" LPs were early 1950s reissues of RCA Victor 78-rpm recordings, and were released only in monaural format.

At the Console

Dick Leibert
RCA Camden – CAL 169

Side 1	"Oh, Promise Me"
	"Love's Old Sweet Song"
	"Song of Love"
	"I Love You Truly"
	"Believe Me, If All Those Endearing Young Charms"
	"I Love Thee"
	"Wedding March" (from <i>Lohengrin</i>)
	"Wedding March," Op. 61 (from <i>Midsummer Night's Dream</i>)
Side 2	"Emperor Waltz"
	"Wine, Women and Song"
	"Merry Widow Waltz"
	"A Thousand and One Nights"
	"Treasure Waltz" (from <i>The Gypsy Baron</i>)
	"You and You" (from <i>Die Fledermaus</i>)
	"My Hero"
	"Beautiful Lady"

- Reissued from 78-rpm albums *Wedding Music* (complete) and *Invitation to the Waltz* (six sides), as well as the "single" (Victor Records 27721).
- The jacket for this album was simple hand lettering on a solid colour background. The writer's copy is signal yellow; the same cover in magenta is also known to exist.
- Later released under the title *Love and Marriage* with the same album number and new cover featuring a stock photo of a bride and groom. Because there are no copyright dates evident, it is not clear which version was issued first, but the

author's marketing instinct suggests to him that changing the generic title of a slow-moving album to include the word "Marriage" and thus instantly appeal to a seemingly inexhaustible target market would pretty much guarantee more sales and justify a new full-colour jacket cover. The regular appearance of *Love and Marriage* for sale on eBay would seem to confirm that it is the later and more popular version.

- That theory is further supported by a third version of this album, released in 1962 (date on the album), under the title *Music to be Married By* (RCA Victor PR-123). A special limited edition, the inexpensive two-colour jacket states that this release was "prepared exclusively for... J.R. Wood & Sons, Inc., makers of Artcarved Diamond and Wedding Rings, by RCA Victor." Perhaps they really meant to say the jacket was "prepared exclusively." The marketing brains covered all the bases on this one, positioning the non-wedding waltz selections on side two as "a full program of light classical 'reception' music"!

Music in a Mellow Mood

Dick Leibert, at the Organ with Instrumental Accompaniment
RCA Camden – CAL 200

Side 1	"Star Dust"
	"Smoke Gets in Your Eyes"
	"When I Grow Too Old to Dream"
	"Home on the Range" (Texas Cowboy Song)
	"Indian Love Call"
	"You Were a Dream"
Side 2	"The Sweetheart of Sigma Chi"
	"A Kiss in the Dark"
	"Over the Rainbow"
	"When Day is Done"
	"Laura"
	"In A Little Clock Shop"

- Reissued from 78-rpm albums *Organ Encores* (a mix of the original and reissued "takes") and *At the Organ* (six sides, with only "When Day is Done" an alternate "take").
- Issued with two different jacket covers, the first a simple two-colour graphic treatment, the later one a full-colour stock photo of a cozy fireside scene.

In the next issue, Part 2 will examine Leibert's Westminster recordings that rode the hi-fi and stereo wave into living rooms across the continent, as well as the first stereo recording of the big Music Hall organ, and an obscure private recording of Christmas music on a Hammond electronic.

Bob brings them in at the Orpheum Theatre!

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

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



BOB RALSTON

17027 Tennyson Place | Granada Hills, CA 91344-1225
818-366-3637 phone | 818-363-3258 fax
www.BobRalston.com | BobRalston@socal.rr.com

All fees are negotiable,
allowing your chapter to
make a handsome profit.

ATOS Membership Brochures Now Available

Jim Merry
P.O. Box 5327
Fullerton, CA 92838
714-773-4354
Fax 714-773-4829
membership@atos.org



THE ST. LOUIS THEATRE ORGAN SOCIETY PRESENTS

PARTY ON THE PIPES

APRIL 11 THRU 14, 2008

The weekend includes all meals & surface transportation. There will be a tour of the WICKS Organ Factory, and our new Wurlitzer installation at the CITY MUSEUM.

**FOUR
DAYS OF
FOOD,
FUN, AND
ORGAN.
\$269.00**

PLUS LODGING

**There will be 9 concerts with
STAN KANN, KAY McABEE,
DIANE BISH, MARK GIFFORD,
DON RANKEN, and others.**

OUR HOTEL WILL AGAIN BE "OUR LADY OF THE SNOWS". THE ROOM RATE IS \$62.62 PER ROOM plus tax UP TO 3 PERSONS PER ROOM. WWW.SNOWS.ORG 800.682.2879 CONTACT US AT WWW.SLTOS.ORG OR 314.416.0146 fax and voice

Play it Again in Indianapolis!

July 4–8 2008 ATOS Annual Convention in Indianapolis

July 9 Encore Day in Cincinnati

Yes, folks, we're going to "Play it Again" in Indianapolis, for the fifth time in 25 years. We hope you'll want to return for the best of the five, July 4 through July 8!

There will be important additions including a "new" Wurlitzer for the home of the famed Indianapolis Symphony Orchestra, the Hilbert Circle Theatre in downtown Indianapolis. The convention will open with the grand premiere of this three-manual, 24-rank Wurlitzer which has been totally refurbished and enlarged by Carlton Smith. And there's a "new" Wurlitzer for the Ebersson-designed Indiana Theatre in downtown Terre Haute, Indiana, too! This three-manual, 11-rank instrument closely matches the original Wurlitzer that was removed in the 1970s.

Visits to the many other organs in our area will showcase the top ATOS talents available, on instruments in excellent condition, as shown in the accompanying listing.

The banquet will again be held in the restored 1928 atmospheric ballroom, the Indiana Roof, with Bill Tandy entertaining.

We have a guaranteed single/double rate of \$99 at our headquarters, the 20-story downtown Indianapolis Hyatt Regency.

As an optional Encore on July 9, we offer a day trip to nearby Cincinnati with a concert by Jelani Eddington on the 4/36 Wurlitzer in the home of Ron Wehmeier, lunch at and a tour of the beautiful Fleischmann mansion (complete with restored original Æolian player organ), a tour of the Cincinnati Symphony's Music Hall and its Ballroom, and a stop at the gorgeous Basilica in Covington, Kentucky, on our way to a three-hour dinner cruise on the Ohio River.

Convention registration forms will be first printed in the March/April issue of THEATRE ORGAN and will be available on the website, www.atos.org. (Further information about the 2008 ATOS Annual Convention has been posted on the website.)

Plan now to attend this wonderful and fun event!



Friday, July 4

Hilbert Circle Theatre — Simon Gledhill

Saturday, July 5

Members Forum, Seminars, Record Shop

Hedback Theatre — Scott Foppiano

Indiana Theatre, Terre Haute — Jim Riggs

Sunday, July 6

Annual Meeting, E-Tones, Record Shop

Manual High School — Young Artists

Warren Performing Arts Center — Richard Hills

Monday, July 7

Paramount Theatre, Anderson — Ken Double

Embassy Theatre, Fort Wayne — Mark Herman

Embassy Theatre, Fort Wayne — Clark Wilson accompanying a silent film

Tuesday, July 8

North United Methodist Church — Trio Con Brio (Nordwall, Parker, Ellis)

Hilbert Circle Theatre — Walt Strony

Indiana Roof Ballroom, Banquet — Bill Tandy

Wednesday, July 9

Encore Day in Cincinnati, Ohio

Wehmeier Studio — Jelani Eddington

Fleischmann Estate, Lunch

River boat dinner cruise

(All venues in Indianapolis unless noted. Events, artists and venues are subject to change.)

Partners in Preservation

BY JONATHAN ORTLOFF

The mention of oral history usually conjures up images of native peoples, smoky, fire-lit nighttime scenes, and tales filled with mythic creatures and legendary human figures. The world of the fluorescent-lit organ chamber seems so diametrically removed from images such as these that oral history appears to have nothing to do with it. But in reality, much of the history of pipe organs, and theatre pipe organs specifically, is maintained in an oral tradition, passed along to each new generation. Oral history, however, has the inevitable attribute of altering the story it preserves. In the passing of information, memories can be hazy and details can be confused, ending with the kind of result we're all familiar with after a long game of 'telephone,' in which what comes out at one end bears little or no resemblance to what went in at the other. While in the game, this is of little consequence and is the whole amusing point; in history, this is a perilous example of degradation which confounds historians in the future, searching for vital details in a written primary document that doesn't exist.

For four days beginning on October 11, the Eastman School of Music, along with the American Organ Archives of the Organ Historical Society, presented a festival in Rochester, New York which, among other aims, sought answers to the issue of lack of organic primary documentation. The festival, entitled *New Dimensions in Organ Documentation and Conservation*, featured as much playing as lecturing and brought into sharp focus the threats facing the pipe organ in the United States and the rest of the world, from arson and hurricane to changing liturgical fashions and the growing proliferation of cheap electronic substitutes. More than simply pointing out the threats to this particular musical heritage, however, the lectures revealed the myriad steps being taken to preserve examples of the organbuilder's art.

With speakers from five different countries and from many different organological backgrounds, be it 17th-century Spanish organs or those by Skinner, all discussing the grave importance of respecting the very few instruments remaining as their builder intended, it quickly became apparent how universal the matter is. Sadly, none of the lectures focused specifically on the theatre pipe organ, when, in reality, that

genre is one of the most threatened, be it by loss of audience, or the ever-changing tastes of players that dictate changing organs. In an article, "The Half-Percent Legacy: 44/10,000," appearing in the July/August 2007 issue of *THEATRE ORGAN*, the author presented the current status of what could be called 'preserved examples,' ending up with a total of 44 instruments remaining in original condition.

But this is all so soporifically old hat. There isn't much of a horse left to beat here anymore. What was novel, and in the end, every bit as important, if not more so, than the originality question, was the emphasis on documentation. As fewer and fewer original examples remain, what becomes more and more important is the documentation of steps taken in the years since their construction. Whether these steps are part of a strict restoration or a complete rebuild, what speakers at the conference stressed was the import of recording them as part of the instrument's permanent record to inform future observers and stewards of the organ.

In this way, the question stops having anything to do with originality (the same practices were stressed for work done on any organ, regardless of originality) and starts being about legacy and history, and is directly applicable to the theatre organ. Much of the work done on theatre pipe organs in the past 50 years is quite laudable, and yet untraceable: just another project on a Tuesday night for the crew. The keeping of records not only reveals how the organs have changed since originally built, but gives future generations clues about changing tastes in playing, and changing technical and maintenance practices.

In addition to this historical aspect, record-keeping will surely prove to be more and more valuable as the generation that saved, moved, and maintained the 300 or so remaining theatre pipe organs over the past 50 years begins to pass the torch to its successor. If the theatre organ is to survive into the future, its success depends on the continued understanding of the instruments from a technical point of view, leading to proper maintenance and functionality. Changes that were made 30 years ago may have a great effect on a current project to change or repair an organ. In the past, we have relied on the older members of the crew who were around when the changes

were made to inform our decisions of how to proceed; without them to relate the details, we must turn to documentation. In the absence of documentation, especially in instruments as complex as the unit orchestra, modern day technicians can easily become confused and, in the worst case, do something to an organ that clashes drastically with an earlier alteration.

Additionally, with most work being done on theatre pipe organs by local volunteers, the massive body of knowledge of the innumerable acts of maintenance lies in an oral tradition. Part of the documentation stressed at the Rochester conference was that of practical technical skills. That same work crew that has been working every Tuesday night for the past 43 years has, collectively, honed its skill in maintaining and repairing a certain instrument, and to have all those skills described in one place, along with the rest of the organ's history will again prove invaluable to future members of the crew.

As many of the organbuilders and restorers at the festival pointed out, this sounds all well and good in practice, but in execution, it sounds like a bundle of extra work. By the end of the festival, however, most agreed that while we will most likely not reap the fruits of the seeds we plant in documentation, it becomes more and more important as another tool against the threats of destruction facing pipe organs today. Making it part of the normal routine, whether in a computer program or a log book, with details of what work was done, when, why, and by whom, and, importantly, how it was done, will ensure a record for an instrument that will assist its future stewards in ensuring it continues to play and draw audiences and players. And for the theatre organ crowd, proper documentation is just another way to demonstrate that even though our work is done by volunteers on those Tuesday nights, we take the work we do just as seriously.

While we can only hope that in another generation's time there will be those around who care enough about the theatre pipe organ to be reading the record of our labors, we can assuredly say that if these records exist, our progeny will be better equipped not only to relate the rich history of these unique instruments, but also to ensure that they continue to make history.

Exploring Chicago Theatre Organs BY JOHN SHANAHAN

What It was Like 50 Years Ago

I've been requested to write an essay about ATOS activity around Chicago in 1958 and the removal of Wurlitzer Opus 1295 from the Chicago Southtown Theatre at 63rd Street and Wallace Street in Chicago.

At the time, the resurgence of theatre organ music was just becoming popular in the area, largely due to the recordings produced by Replica Record Co. of Des Plaines, Illinois. Replica owner Bill Huck found a demand for high fidelity theatre pipe organ music in the 'Hi-Fi' audio industry to demonstrate the burgeoning high fidelity music reproduction equipment becoming very popular in the United States.

Soon theatre organ music enthusiasts began to meet each other at places like the Hub Skating Rink where many came not to skate but just listen to Leon Berry play the very powerful high-pressure Wurlitzer originally from the Madison Gardens Rink in Chicago.

My interest led me to the State Theatre in my Roseland neighborhood on the South Side. Therein resided a 1925 Möller theatre

organ, Opus 4191, three manuals and 12 ranks.

A musician who played a Hammond at a local saloon had played it from time to time. Since I was about 17 years old then, getting entry to the theatre was not going to be easy. Don Scott, my musician friend, introduced me as a technician and, since at the moment the organ didn't play, I was given the "See if you can fix it" nod. The fault was a grossly under-maintained DC generator commutator which had become saturated with dirt and oil. A quick cleaning with a rag soaked in Carbon Tetra Chloride and the organ came back to playing condition. I was seen as an expert in the manager's eyes.

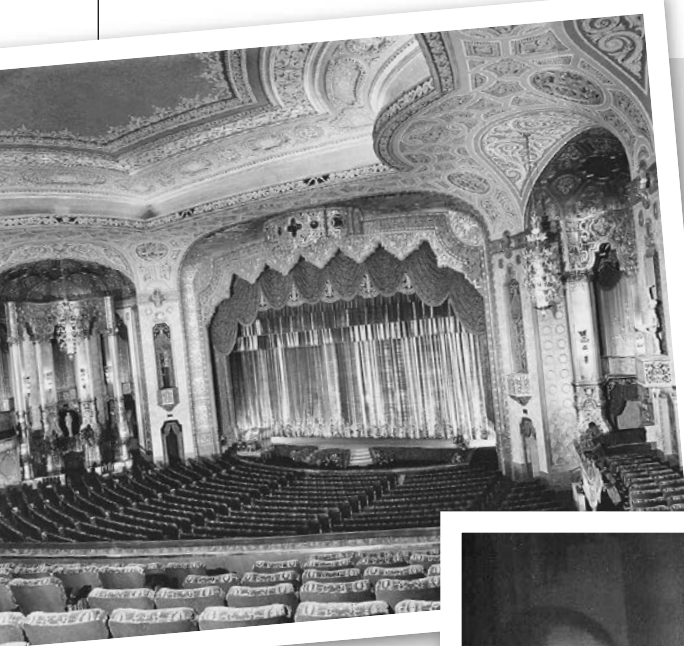
A relationship was established where if I would keep the organ playable, I could come in Saturday mornings while the janitorial crew was cleaning the theatre and play the Möller.

Through contacts made in Alden Miller's *Kinura* magazine I became acquainted with Tex Richter of Hammond, Indiana who was maintaining a three-manual, nine-rank Kilgen at the Palace Theatre in Gary, Indiana.

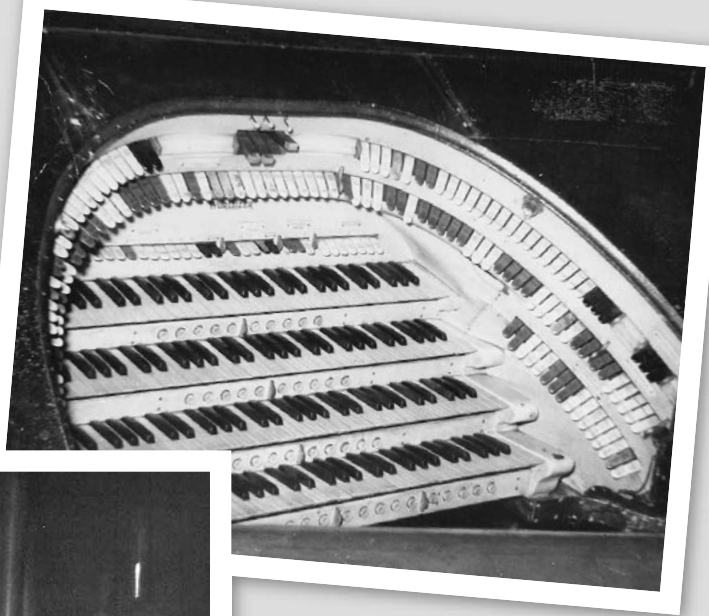
We used to spend some weekend mornings prowling Chicago area theatres to see what other organs could be tried out. It was quite a smorgasbord to choose from. According to the telephone directory there were no less than 180 theatres in operation throughout the city and suburbs. I prepared a logbook listing them all and kept a record of what make and size organ each had as we personally inspected each theatre. My index shows I actually inspected 118 theatres.

Our entry method was soon perfected to arrive at 8:00am (long before a manager would be present) and discuss our interest with the underpaid janitor who usually was cooperative after a small cash donation to his retirement fund. The one exception to this operation was the Piccadilly Theatre in Hyde Park; it was located in a hotel, and any music before 11:00am on a weekend brought complaints from late sleepers.

Independent theatres were the easiest targets. But Balaban & Katz theatres were another story. It would be easier to get into the Pentagon than a B&K house. Only a signed letter of authority from "Downtown" would get you in, and only for a cursory look



Interior of new Southtown Theatre, Chicago, Illinois, December (Shanahan Collection)



Opus 1295 console as found in Southtown Theatre, August, 1958 (Shanahan Collection)



Tex Richter and David Norris unracking pipes (Shanahan Collection)

on the pretext of being a serious buyer of the instrument.

When we heard about the imminent closing of the Southtown, Tex went downtown to B&K headquarters and, by some great fortune, befriended a Mr. Maurie Glass in the organization, and he got us into the Southtown for an evaluation of the four-manual, 20-rank Wurlitzer (Opus 1295) which had originally been installed at the Congress Theatre on Milwaukee Avenue. The Southtown was opened in December, 1931, so the organ never saw silent movie duty. Given the economics of the early 1930s, it was a prudent way for B&K to outfit their new premium theatre with a big Wurlitzer.

The organ was playable to some degree and had not suffered any water damage as a result of leaky roofs. The instrument was, after all, only 27 years old. We made our low-ball offer which, shortly after, was overbid by Bill Lamb of Princeton, Illinois who was a preferred buyer in the eyes of B&K. Due to unknown circumstances, Lamb had to back out of his offer at literally the eleventh hour. The theatre ceased operation on a Thursday. The next day, Maurie Glass called to ask if we were still interested in the organ. We said yes, but his minimum bid price quote was way beyond what the two of us could scrape up so Tex ran downtown and negotiated a consignment

deal where we would take out the organ, store it, and sell the parts for a commission and pay them their cut as sales took place. Since they had no other offers that would comply with their requirement that it be out of the theatre by the next Monday morning (48 hours!), they accepted our consignment deal.

At that time I was 21 years old, thrilled to death with what we had in our hands, and didn't comprehend getting the organ out in that time frame was impossible. We just dove into the job and rounded up every friend we knew to help us tear it down.

You might question why two enthusiasts with limited resources would want to get involved buying and moving such a large instrument. Tex had recently contracted to install a pipe organ in the soon-to-open Elm Skating Rink in Elmhurst, Illinois. They had purchased a three-manual, nine-rank Gottfried organ from the Dupage Theatre in Lombard, Illinois, and it was known to need expansion to be powerful enough for the size of the rink building. The Southtown Wurlitzer could provide some of the resources the rink job called for. My driving interest was the chance to get the Chrysoglott Harp to add to the Möller in the State Theatre at Roseland.

The reason for the 48-hour deadline was that contractors were coming in to begin leveling the auditorium floors for the new

building occupant, Carr's Department Store, on Monday. We talked with the contractors on Saturday and found they would cooperate with us to take a week or more if only we had the console out of the orchestra pit by Monday.

What a break—we spent a long, hot, July weekend getting the console main cable disconnected. Due to the motor being electrically damaged, we had to raise the lift to stage level by hand with a pipe wrench (read: hours and hours of cranking!). We did get the console backstage and on a skid, but we made a big error of judgment by forgetting the cable laying below in the pit. Monday night we came in to work and found workers had brought in a bulldozer that day and plowed up the beautiful terrazzo lobby floors and dumped it all in the pit for fill and buried the cable ends. After all our work separating the cable spreaders in order we had to cut the cable end off to salvage it.

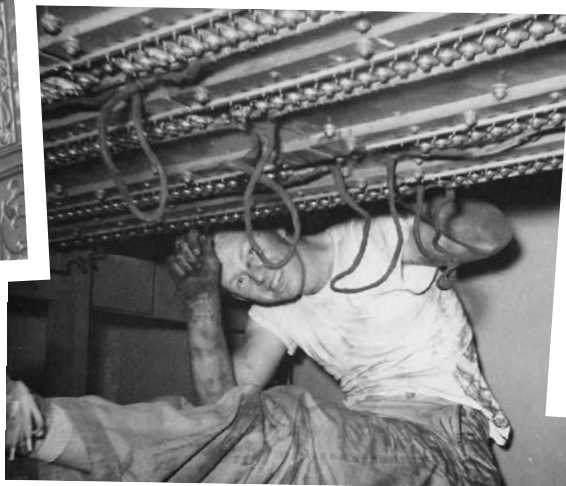
If this is beginning to sound like the wrong way to move a Wurlitzer, you are very observant, but remember: we had less than 24-hours' notice to perform the removal in 48 hours per our purchase agreement. We were surprised that our offer had been accepted, and were faced with zero planning time. When I look back on how we did it, I wonder how we managed at all.

We had a potential buyer for the con-sole and relay in Russ Nelson of Santa Ana,

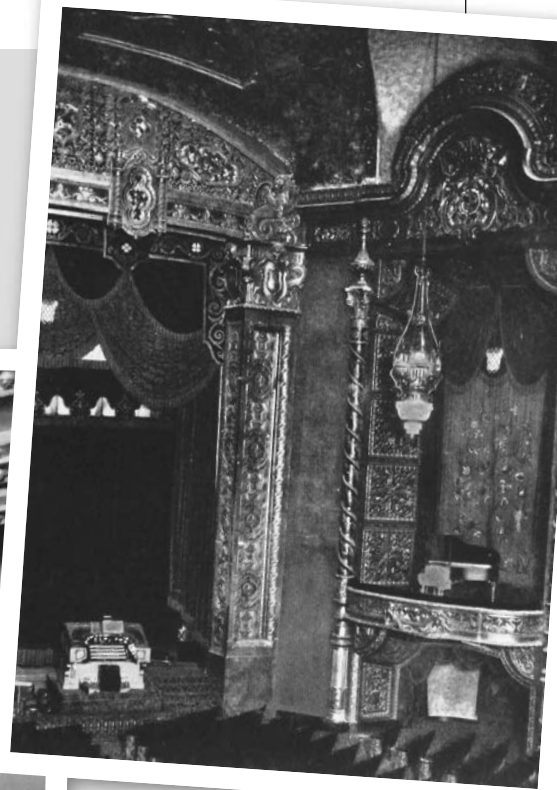


John Shanahan plays the Balaban 3 Wurlitzer at Chicago's Nortown Theatre in 1960 (Shanahan Collection)

Piccadilly Theatre, Chicago, Illinois (Weiler Collection)



John Shanahan disconnects manual chest ground wires; note the dirty soot covering clothes; coal-fired heating systems in Chicago produced tons of fine black dust over the years (Shanahan Collection)



California who had a large three-manual Wurlitzer residence organ that he wanted to expand. He had wanted us to hold it for his personal inspection on a future visit to the Chicago area. Well, with time now being critical, we moved the console to a garage in Hammond, Indiana and then thought to do the same with the relay.

We begged and bribed every able-bodied buddy we had and on a Saturday with 16 guys managed to lift the five largest sections of the Switch-Relay which were still wired together. The organ also had Second Touch and Pizzicato units (some of which we separated from the rest); we walked them down several flights of stairs from their second floor room, out the stage doors, and onto the biggest open rental trailer we could get in those days. After that ordeal, everyone disappeared rapidly, and we were standing in the theatre parking lot wondering what to do since the rental trailer had to be returned next Monday.

We found a pay phone on a parking lot lamppost and called Nelson in California with the ultimatum to buy it unseen, or we would have to cut the cables to even be able to unload the trailer or put it into

storage. He begged us not to damage the cabling and agreed to take it.

We then contacted the North American Van Lines agent in Hammond, someone Tex knew, and made a deal to deliver the relay on the trailer to his warehouse that night. He would come down to open up and store the trailer and load inside until Monday when his crew would load it onto a van for the trip to California. They also agreed to pick up the console at the garage where it was stored. As I recall, the shipping cost exceeded the cost of the parts.

After this initial episode, sales dragged out over months. B&K were happy with the receipts, but the auditors became annoyed when we would come down with \$15 for a set of swell shutters or a tremulant. The majority of the chests and pipes went to Roger Mumbroe in Detroit for a residence organ he was building.

As a child, my Aunt Sadie would take me to see movies at the Southtown when we visited my mother's family; they still lived in the old Irish neighborhood not far from the Englewood business district. This was always a big event for me; the Southtown had a remarkable lobby with a large aquatic pool and fountain full of

swans, ducks, koi fish and turtles. This was no ordinary pool—it was like something from an Italian Palace! Since there was always a wait for seating, I spent much happy time watching the wild life, something we city kids seldom could see up close. And, oh, what a Palace to walk around!

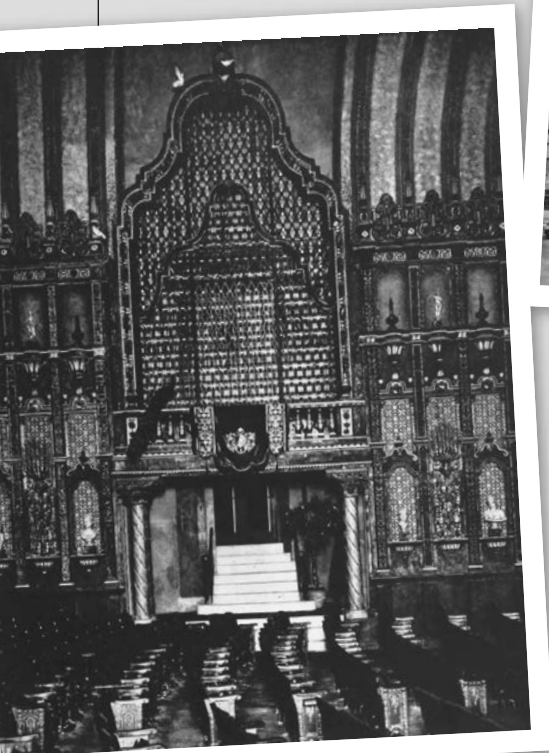
At the time of closing, the fish were all gone, and only one old duck remained in the pool. The now unemployed custodian put him in a box. "This boy's going home for dinner!" he told us. I said, "Better use extra hot sauce; he's been living on cigarette butts for quite a while and might taste a little strong."

The sight of the Caterpillar diesel dozer ripping it all apart was a great disappointment for me.

To really appreciate the Southtown Theatre, locate a copy of the 1982 Theatre Historical Society's *Marquee*, Volume 13, Number 3. This issue had a 24-page feature on this magnificent place. The Southtown had 3,216 seats, and the Wurlitzer received favorable comment from all who played it, largely because of the auditorium's acoustics. You should have heard it with all the seats removed.

*Exterior of the Palace Theatre,
Gary, Indiana
(Shanahan Collection)*

*Interior of the Palace Theatre
(Weiler Collection)*



The Palace Theatre, vacant and derelict in 2008, was once the site of a great deal of theatre organ activity. Venida Jones and John Muri are shown at the Kilgen organ in 1958 (Shanahan Collection)



In the Spotlight

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

Albee Wurlitzer Finds New Home

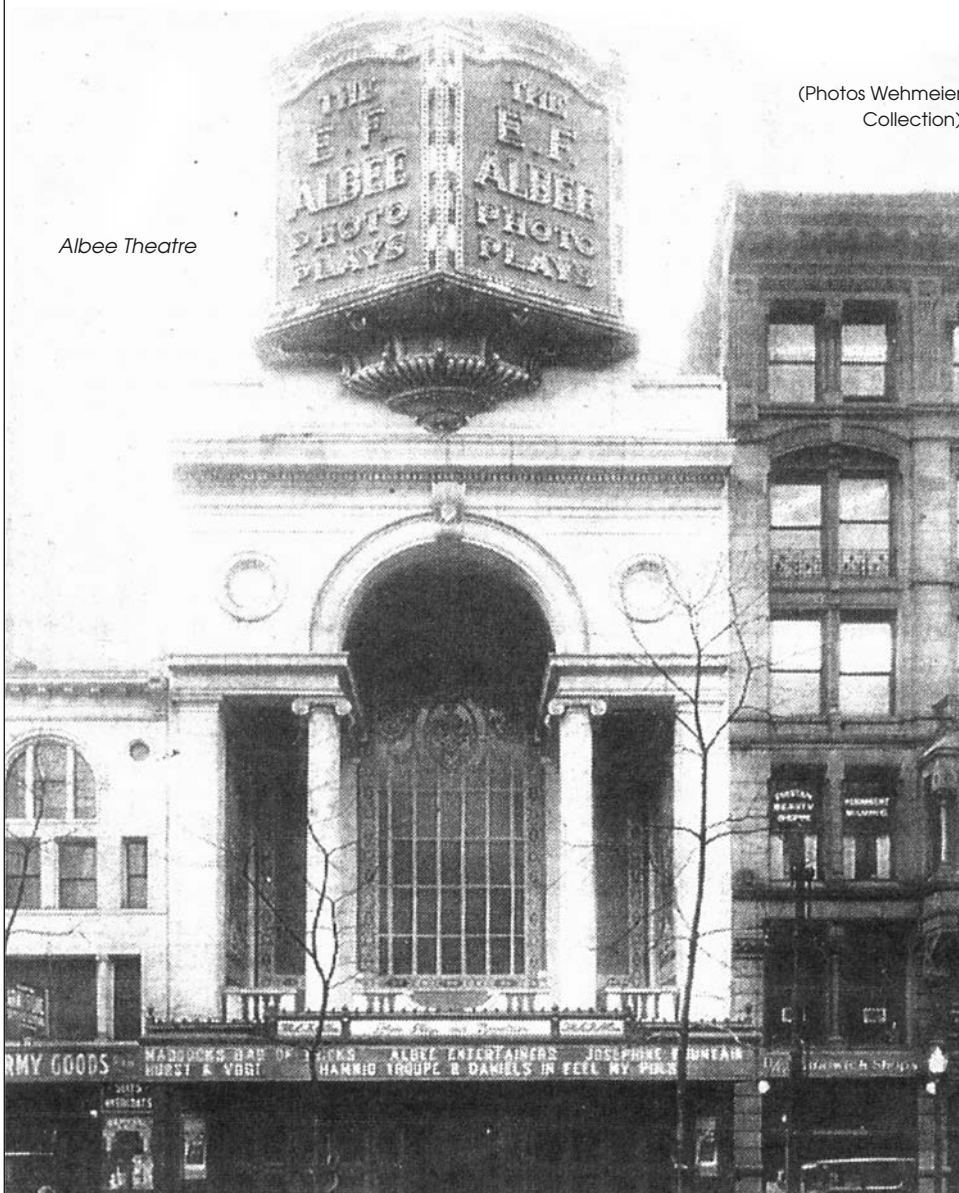
On June 28, 2007, the Ohio Valley Chapter signed contracts with the Cincinnati Arts Association to install the Albee Wurlitzer in the Music Hall Ballroom. Music Hall, located in downtown Cincinnati, is home to the Cincinnati Symphony, Cincinnati Ballet, and the May Festival.

The Albee Theatre opened in 1927 and was located on Fountain Square in downtown Cincinnati. It was torn down in 1977; however, the chapter had removed the Wurlitzer in 1969. Volunteers spent the next eight years refurbishing and installing the instrument in the Emery Theatre. That

theatre was closed in 1999, and the organ was removed. In 2005, the opportunity for installation in the Music Hall Ballroom became available, and a generous donor offered to fully fund the project, the cost of which totals \$1,350,000. The Music Hall Ballroom was refurbished in 1999, and many Albee artifacts were incorporated into that project.

The chapter engaged well-known organ expert Ronald F. Wehmeier to undertake the project of rebuilding and installing the Wurlitzer, returning it to its 1927 specifications. Additions will include a 1925 Steinway Duo-Art Reproducing Grand

Piano and seven classical stops, bringing the instrument to 30 ranks. The project completion is estimated for early 2010. The Ballroom is booked heavily during the year for meetings, receptions, and dances. Once again, the Albee Wurlitzer will get plenty of public exposure for generations to come!

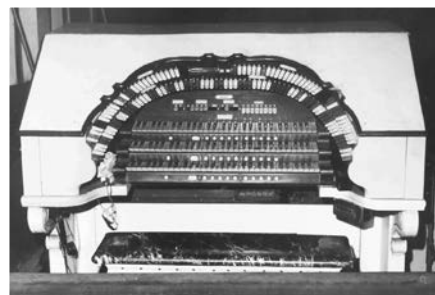


Albee Theatre

(Photos Wehmeier Collection)



Music Hall Ballroom



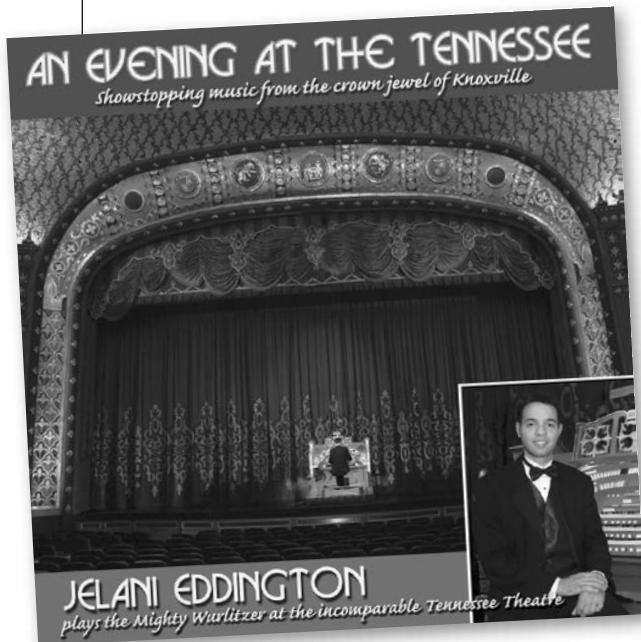
Wurlitzer console, 1963



Jack Doll, Jr. with lower Solo chest, 1963



Ron and the 15 hp blower in the Albee basement, 1963



JELANI EDDINGTON An Evening at the Tennessee

This new CD by Jelani Eddington showcases the 3/17 Wurlitzer in Knoxville's Tennessee Theatre (1928). The instrument was refurbished in 2000 and sounds out brightly in the reverberant auditorium. The organ has a fine blend and fills the house well. Jelani is his usual energetic self; he sails through the tunelist with his customary vigor and attention to the most minute details. One can hear stylistic traces of many other players throughout the arrangements: Lyn Larsen, Simon Gledhill, Walt Strony, John Seng and Dan Bellomy come to mind, and Jelani weaves everything together in a truly eclectic way.

An upbeat "Get Happy" opens the show and offers a quick trip through the organ's many voices. The pace doesn't slacken at all as Gershwin's "Sweet and Low Down" takes center stage. "All the Things You Are" receives a relaxed and extended treatment, with a galaxy of registrational variety.

A lengthy selection of tunes from the Carpenters forms one of the centerpieces of this CD: "On Top of the World," "Close to You," "I Won't Last a Day Without You,"

"Sing," "We've Only Just Begun," and "There's a Kind of Hush All Over the World" are all performed in fine theatre organ style, but some of the tunes sound a bit hurried in the spacious acoustics. Gershwin's "Love Walked In" features the instrument's fine strings and Tuba Horn.

Long associated with the late and great Ashley Miller, Chopin's "Fantaisie-Impromptu/ I'm Always Chasing Rainbows" receives a rather different treatment here. Some 50 years and 41 ranks separate the original Radio City Music Hall version from Jelani's version at the Tennessee, but this one is every bit as satisfying.

In every organist's repertoire today, the cornerstone will always be selections from Andrew Lloyd-Webber's *The Phantom of the Opera*. One simply cannot get off the stage without someone asking for the title piece. This well-constructed version includes "The Phantom of the Opera," "Think of Me," "Angel of Music," "Music of the Night," "Prima Donna," and "All I Ask of You."

"The Tennessee Waltz" is the artist's bow to his hosts, and it features a growly blend of strings and flues for the melody. Suppé's "Light Cavalry Overture" gets the full orchestral treatment. Jelani commands his troops well, sailing through the difficult passages with ease. In one linking passage, he very cleverly simulates a real clarinetist, turning the tremulant on and off in the appropriate spots, and at the end the whole brigade roars home to an earth-shaking conclusion.

The CD may be ordered from RJE Productions LLC, P.O. Box 44092, Racine, Wisconsin, 53404, www.rjeproductions.com, for \$18.00 plus \$2.00 shipping/handling (\$5.00 for shipping/handling outside the United States).

—Lew Williams

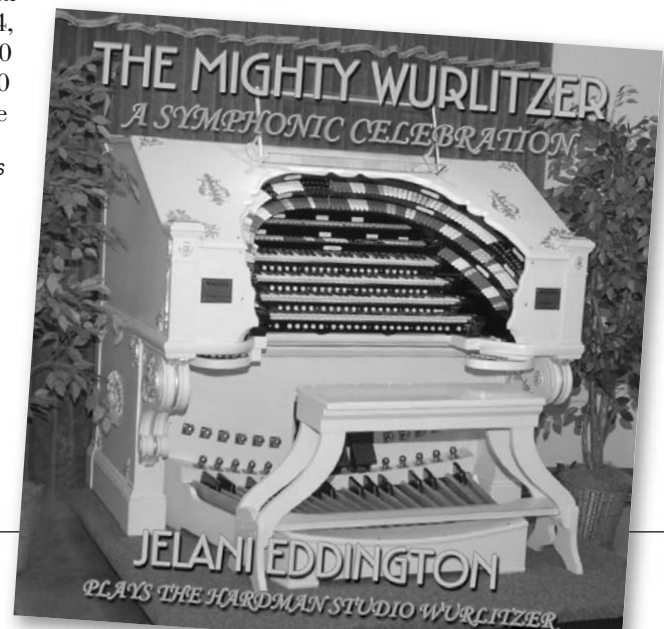
JELANI EDDINGTON The Mighty Wurlitzer: A Symphonic Celebration

Jack Hardman Residence Wurlitzer

In the rolling hills of Virginia stands one of the finest theatre organs in existence. It was born in 1929 at Paramount Studios in Hollywood. In the 1940s it was shipped to the KNBC radio studio in San Francisco, where it was broadcast by a young George Wright. In the 1950s, Dick Simonton acquired the organ for his home, enlarging it to a 4/36, and it was here that Jesse Crawford recorded his last two albums before his death in 1962. In the early 1990s the Northridge earthquake came to town, and the ensuing damage silenced the organ.

In 1993 Jack Hardman brought it to the East Coast and recast the instrument, aided and abetted by technicians Clark Wilson and John Struve. In the Simonton home, the organ was muted, elegant, and sedate, as befit such a large instrument speaking into a room that sat about 100 people. In its new home, the beast speaks out with great authority, and Jelani Eddington has made the first commercial recording on it for a new generation of organ lovers.

As always, Jelani has a varied program prepared, starting with Rodgers & Hart's lively "Johnny One-Note." Kabelevsky's "Comedian's Gallop" moves along at a lively clip and provides a showcase for Jelani's agile technique. "Love, Look Away" is a lovely ballad from *Flower Drum Song*,



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

originally performed by Juanita Hall. The softer voices waft easily throughout. A spirited version of “El Relicario” follows.

Seven of Frank Sinatra’s hits are featured next: “Come Fly with Me,” “The Lady is a Tramp,” “My Funny Valentine,” “Chicago,” “It’s All Right with Me,” “At Long Last Love,” and “New York, New York” parade by in this 18-minute tribute. As usual, lots of registrational variety and key changes keep the interest level high. “Over the Rainbow” includes the seldom-heard verse which never made it into the movie of *The Wizard of Oz*.

What follows is, in this reviewer’s opinion, the finest thing that has ever been performed on a theatre organ by anyone: the complete Piano Concerto in A Minor, in three movements, of Edvard Grieg, both solo and orchestral parts being played by the same performer. Quentin Maclean made a remarkable recording (slightly cut) of the first movement of this work in 1933 by recording solo piano and organ accompaniment separately on two 12" 78s, which were then dubbed together and released as one 12" disc. What Jelani has done is to painstakingly transcribe the whole orchestral part for the organ and record it into the organ’s playback equipment, leaving him free to perform the piano solo on the fine Grotrian Steinway piano in the Hardman studio. Both parts are performed with the greatest artistry, and it reminds the listener that Jelani could have a career as a concert pianist as well, should he so wish.

In this recording, the theatre organ has finally achieved what it was meant to be: a Unit Orchestra. Orchestral passages are so convincingly played and phrased that one isn’t really sure that it’s not “the real thing.” This performance is one to be savored again and again, and it is truly the pinnacle of Jelani Eddington’s career to date. He’ll be hard put to top this one; but, knowing him, it won’t be long before he does.

The CD may be ordered from RJE Productions LLC, P.O. Box 44092, Racine, Wisconsin, 53404, www.rjeproductions.com, for \$18.00 plus \$2.00 shipping/handling (\$5.00 for shipping/handling outside the United States).

—Lew Williams

ALBERT KETĚLBEY

Arranged for organ by Hugh Ware

In a Monastery Garden

Responsible perhaps more than anything else for launching the career of Albert KetĚlbey as a composer of note was his 1915 work “In a Monastery Garden.”

In the opinion of this reviewer, it is the words of the composer himself which best introduce the work:

“The first theme represents a poet’s reverie in the quietude of the monastery garden amidst beautiful surroundings—the calm serene atmosphere—the leafy trees and the singing birds. The second theme in the minor expresses the more ‘personal’ note of sadness, of appeal and contrition. Presently, the monks are heard chanting the “Kyrie Eleison” with the organ playing and the chapel bell ringing. The first theme is now heard in a quieter manner as if it had become more ethereal and distant; the singing of the monks is again heard—it becomes louder and more insistent, bringing the piece to a conclusion in a glow of exultation.”

Since its first printing, huge numbers of copies have been sold in many different editions and arrangements over the years—a testament to its immense popularity in the teens and twenties as a standard piece of light popular music and to its remarkable effectiveness as a tone poem.

There are aspects of this piece which are very much ‘of the era,’ and it is important to recognize this when programming the work in modern times. There is little question that the impression left on the audience of today will be far removed from that left on the original ears which first heard this composition more than 90 years ago. But on the other hand, this is exactly what lends it its charm in a modern program. Certain aural effects such as the “Song of the Birds” at ms. 9 which might appear to be a bit corny to contemporary ears were very much stock and trade of the average theater organist of the era. It is, perhaps, not so bad for a modern audience to be reminded of the role that organists of the era played in the interpretation of silent films and, in the larger sense, the place that such a composition held in the general repertoire of mood music.



While we are on the subject of themes, it is interesting to take a close look at the “Chant of the Monks” beginning at mms. 49–64 and occurring again at the very end of the composition in mms. 81–88. This is really a creation of the composer which draws, at best, only very loosely on the idea of Gregorian Chant. This theme, although charming, lacks any real modal characteristics. As such, it is certainly not a strict quotation from the Gregorian melody.

Highlighting the various sections and themes of the piece are several creative registration suggestions on the part of the arranger. These are all notated in the language of the classical organ, suggesting both stops and divisions which one would expect most to find on a classical or orchestral instrument. That being said, the transition to more theatrical registrations would be quite easy given the careful way in which every theme and manual change have been worked out in the score in advance. It is simply a question of different nomenclature and, of course, a more colorful paintbrush to work with! After all, organists then as much as now, are called upon frequently to speak either dialect of this same language—music for the pipe organ.

The arrangement is good, and the composition is a delight without being too challenging for the intermediate organist. It is a sound addition to any music library, and beautifully printed on excellent paper.

Order from Michael’s Music Service, 4146 Sheridan Drive, Charlotte, North Carolina 28205-5654, 704-567-1066, www.michaelsmusic-service.com, for \$7.00 plus \$4.00 shipping/handling (outside the United States, shipping/handling is an additional \$1.00 to \$7.00).

—Steven Ball

For the Records

BILLY STRAYHORN

Arranged for organ by Alec Wyton

Lotus

While on the subject of more or less classically leaning music, there is also the lovely "Lotus" of Billy Strayhorn with the inspired arrangement of Alec Wyton to consider. This tune, known by many names ("Hominy," "All Roads Lead Back to You," "Charlotte Russe," and "Lotus Blossom"), first came to life under the pen of Billy Strayhorn who was most well known for his close professional and personal relationship with the late, great Duke Ellington.

It was at Ellington's funeral at the Episcopal Cathedral of St. John the Divine in New York City on May 24, 1974 that the hand of Alec Wyton came to be involved in the creation of "Lotus" in the form which is currently available in print from Michael's Music—a reprint of the 1987 edition of the Dean Publishing Company.

Dr. Wyton, organist of the Cathedral and brilliant performer in his own right, had at the time of the funeral already served as

organist there for some 20 years. Ruth Dorothea Ellington, who regularly attended services at the Cathedral, had been aware of Wyton's phenomenal gifts as an improviser, and had requested that he take "Lotus Blossom" as a theme for improvisation during Communion. Many years later at the request of Mrs. Ellington, this improvisation was transcribed by Wyton from the recording of the service. The result can only be described as ethereal.

The Michael's edition itself includes an especially informative preface, several interesting photos, and a reproduction of Mrs. Ellington's letter to Dr. Wyton concerning the original publication of "Lotus." Again, the paper and printing quality are excellent, the edition very clear, and the difficulty level easy to medium. This would be an interesting and strong addition to the library of any organist bridging, as it does, so many different traditions of playing simultaneously in the same piece of music.

Order from Michael's Music Service, 4146 Sheridan Drive, Charlotte, North Carolina 28205-5654, 704-567-1066,



www.michaelsmusic.com, for \$7.00 plus \$4.00 shipping/handling (outside the United States, shipping/handling is an additional \$1.00 to \$7.00).

—Steven Ball

SHOPPING FOR RECORDINGS

Allen Organ Company—

P.O. Box 36, Macungie, Pennsylvania 18062-0338, 610-966-2202, www.allenorgan.com/www/store/maincds.html

Steven Ball—

734-846-3627, www.stevenball.com

Banda (George Wright recordings)—

720-733-2905, fax 720-733-2137, banda9@msn.com, <http://theatreorgans.com/cds/banda.html> Coming soon: www.georgewrightmusic.com

Ed. Benoit—30110 West Latham Street, Buckeye, Arizona 85326, 623-327-1437, WurliTzer@q.com

Canterbury Records—626-792-7184

Central Indiana Chapter—ATOS—

1431 North Audubon Road, Indianapolis, Indiana 46219, www.cicatos.org

Cinema Organ Society—

www.cinema-organs.org.uk

Dickinson Theatre Organ Society—

302-995-2603, www.dtoskimball.org

Ken Double—281-798-6205

www.KenDoubleEntertainment.com

R. Jelani Eddington Organ Recordings—

P.O. Box 44092, Racine, Wisconsin 53404-7002, www.rjeproductions.com

Mark Herman Productions LLC—

P.O. Box 5059, Fort Wayne, Indiana 46895, www.markhermanproductions.com

JATOE—Joliet Area Theatre Organ

Enthusiasts—P.O. Box 212, Joliet, Illinois 60434, 708-562-8538, jpatk@comcast.net

JAV Recordings—

888-572-2242, www.greatorgancds.com

JBL Productions—

8933 Wagon Road, Agoura, California 91301, www.organhouse.com/jbl_productions.htm

Stan Kann—2952 Federer Place, St. Louis, Missouri 63116, www.stankann.com

Lancastrian Theatre Organ Trust—

<http://theatreorgans.com/lancast/lanc1.htm>

Michael's Music Service—

4146 Sheridan Drive, Charlotte, North Carolina 28205, 704-567-1066, www.michaelsmusic.com

Midnight Productions, Inc.—

800-788-1100, sales@theatreorgan.com, www.theatreorgan.com

MSS Studios—www.organ.co.uk

Musical Contrasts—musicalcontrasts@cox.net, www.lynlarsen.com

NOR-CAL Theatre Organ Society—

P.O. Box 625, Berkeley, California 94701-0625, 510-644-2707, www.theatreorgans.com/norcal/

Organ Historical Society—

Box 26811, Richmond, Virginia 23261, 804-353-9226, fax 804-353-9266, catalog@organsociety.org, www.organsociety.org

Organ Stop Pizza—

480-813-5700 x200, www.organstoppizza.com

Donna Parker Productions, Inc.—P.O. Box 6103, Aloha, Oregon 97007, 503-642-7009

Pipe Organ Presentations—

760-324-0470, info@pipeorganpresentations.com, www.pipeorganpresentations.com

Bob Ralston—SPOTOMA, 17027 Tennyson Place, Granada Hills, California 91344-1225, 818-366-3637, www.bobralston.com

Rob Richards—www.robrichards.com

Paul Roberts, Cardinal Productions—

P.O. Box 22035, Beachwood, Ohio 44122, <http://theatreorgans.com/cds/roberts/>

Roxy Productions—

480-460-7699, azroxy@cox.net

T-V Recording—

408-248-6927, tvrdc@aol.com

Walter Strony—www.waltstrony.com

Wichita Theatre Organ—

316-655-8177, tickets2wto@hotmail.com, www.nyparamountwurlitzer.org

ATOS Memberships Make Great Gifts!

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

www.atos.org

Zollman Pipe Organ Services

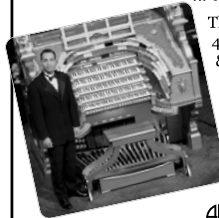
- Installation • Restoration
- Service & Tonal Finishing—at its best
- Expert Installation of Relay Systems

Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
 Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS
 Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
 Aveni Residence, 4/60 Wurlitzer, Gates Mills, OH
 Peery's Egyptian Theatre, 3/23 Wurlitzer, Ogden, UT
 Holdgreve Residence, 3/21 Wurlitzer, Colorado Springs, CO
 Burnett Residence, 3/18 Kimball, Halstead, KS
 Markworth Residence, 3/24 Kimball/Wurlitzer, Omaha, NE

Ed Zollman • 3310 Forest Ridge, Wichita, KS 67205
316-729-6860 • zollmanpipeorgans@msn.com
www.zollmanpipeorgans.com

COMPLETE YOUR COLLECTION OF RECORDINGS BY JEAN EDINGTON

THE MIGHTY WURLITZER - A SYMPHONIC CELEBRATION



This album is the inaugural recording of the newly-installed 4/38 Wurlitzer theatre pipe organ in the music studio of Jack & Mildred Hardman in Great Falls, Virginia. This spectacular instrument, formerly owned by Richard ("Dick") Simonton (founder of the American Theatre Organ Society), is a true musical powerhouse. Highlights include *Johnny One Note*, *The Galloping Comedians*, *Frank Sinatra Medley*, *Somewhere Over The Rainbow*, *Piano Concerto in A-Minor (Edvard Grieg)*, and many more!

AN EVENING AT THE TENNESSEE

This album is the inaugural recording of the recently rebuilt 3/17 Wurlitzer theatre pipe organ in the beautiful Tennessee Theatre in downtown Knoxville, Tennessee. This sensational instrument combines with stunning "in-theatre" acoustics to produce an impressive sound befitting an organ of at least twice its size! Highlights include *Get Happy*, *All The Things You Are*, *Medley From Phantom Of The Opera*, *Medley From The Carpenters*, *The Tennessee Waltz*, *Light Cavalry Overture*, and many more!

A LEROY ANDERSON CENTENNIAL CELEBRATION (VOLS. 1 AND 2)

Blue Tango (vol. 1) and its companion disc *Sleigh Ride* (vol. 2) feature 50 compositions and over 2 1/2 hours of exciting Leroy Anderson classics and are the only collection of Leroy Anderson's music performed on the theatre pipe organ. Highlights include *Blue Tango*, *Sleigh Ride*, *Belle Of The Ball*, *Fiddle-Fiddle*, *The Typewriter*, *A Trumpeter's Lullaby*, *Bugler's Holiday*, *Piano Concerto in C*, and many more!

To see our complete line of recordings, visit us online at www.rjeproductions.com

Ordering Information: CD only. \$18.00 (U.S.). Please add \$2.00 for shipping and handling per item. For all orders shipped outside the U.S. please add \$5.00 per item. Send check, money order, or credit card details (Visa/MC/Amex/Discover) with telephone number to:

RJE Productions LLC
 P.O. Box 44092 • Racine, WI • 53404-7002 • USA

STAFF ORGANIST FOR THE MICHIGAN THEATER, ANN ARBOR

STEVEN BALL

SILENT FILMS CONCERTS

As Heard On
 National Public
 Radio's "Pipedreams"

WWW.STEVENBALL.COM
 (734) 846-3627

Diapason Resource Directory

The Diapason has published its 2008 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 is included free with each subscription to *The Diapason*; 56 pages, 5-3/8" x 8" format.

For information:

Jerome Butera, Editor
The Diapason

3030 West Salt Creek Lane, Suite 201
 Arlington Heights, IL 60005-5025
 847-391-1045, jbutera@sgcmail.com
www.TheDiapason.com

Chapter News



Atlanta: Byron Jones at the Petway-Lacefield Allen TO-5 Q
(Photo by Elbert Fields)



Atlanta: James Thrower and Ron Carter at the Carter residence (Photo by Elbert Fields)



Central Indiana: Skip Stine (l) and Ken Double at the 3/18 Barton (Photo by Nancy Burton)

ATLANTA CHAPTER

Atlanta, Georgia—The September Atlanta Theatre Organ Society program on Sunday, September 16, was held at the Petway-Lacefield residence, featuring Byron Jones from Risca, Gwent, Southern Wales, United Kingdom.

Byron entertains as the “Welsh Wizard,” treating the audience to his remarkable playing style. His program was entertaining; his console presence exudes warmth and friendliness. Throughout the program, he bantered with our own Wanda Carey Fields, a.k.a. W.C. Fields (since her recent marriage to our newsletter editor, Elbert Fields). All in good fun, it added a spark to the program. Byron ensured the audience had a good time, taking requests and playing favorites. He demonstrated a beautiful use of open harmony. During intermission, attendees enjoyed the delectable goodies prepared by co-host Billy Lacefield.

The Allen TO-5 never sounded better, and we are grateful to Mike and Billy for again hosting a chapter event at their beautiful Sandy Springs home.

Our monthly meeting was on Sunday, October 21, at the home of Ron and Donna Carter in Marietta, Georgia. The program featured chapter members James Thrower and Ron Carter in duet arrangements. Ron Carter accompanied the silent comedy, *Haunted Spooks*, featuring Harold Lloyd, a great selection for the season.

Two duets were dedicated to the memory of Charles Walker, one of our charter members.

Fabulous food and wonderful Halloween decor were provided by our great hostess, Donna Carter; prize drawings completed the day's festivities. It was another great afternoon by the lake.

—Rick McGee
Larry Davis, President
770-428-4091, acatos@earthlink.net

CENTRAL INDIANA

Indianapolis, Indiana—As fall approached Central Indiana, the leaves began to turn, and we looked forward to Friday night football, Saturday afternoon football, and, of course, Sunday afternoon concerts on the 3/18 Grand Barton at Warren Performing Arts Centre.

ATOS president Ken Double was on center stage with Skip Stine, on Sunday, September 9. As a former resident of Indianapolis, Ken is always welcomed with open arms and Hoosier hospitality. This year was no exception. Ken and Skip, entertained a large crowd of members and guests during his annual Indy appearance.

October was a double-header in Indianapolis, with the traditional picnic for the CIC-ATOS chapter meeting. Thanks again to Michael Fellenzer for graciously opening his home for this special chapter meeting. A week later, we were back at the Warren Performing Arts Centre to welcome another favorite former Indiana resident, Donna Parker. Donna, along with chapter member Martin Ellis, performed to another large crowd. We are looking forward to hearing them again at the 2008 convention in Indianapolis, when their group, Trio Con Brio, will perform one of the concerts for the convention.

We should note it not just about concerts in Indy; thanks are in order to all the volunteers who worked two weekends in October on the Manual High School 3/26 Wurlitzer pipe reinstallation project. This renovated auditorium was the site of a concert by Richard Hills in November. Make sure you watch our website, www.cicatos.org, for newsletter, concert information, and updates to restoration projects.

—Bob Hudson
Mike Rolfe, President
317-358-1564, mrolfe@iquest.net

DAIRYLAND

Racine/Milwaukee, Wisconsin—The Dairyland Theatre Organ Society had a busy fall season, with four socials in two months. The first was a joint social with Chicago Area Theatre Organ Enthusiasts on September 15 at the Racine home of Fred Hermes. Organist Steve Eaklor from Philadelphia did an amazing job at the five-manual Wurlitzer. After a short open console session, he noticed an old Hammond chord organ in the corner, sat down, and played almost a full concert. Fred found out later that Steve began his musical training at age six on such an instrument.

The next day we had a social in Port Washington at St. Mary's Catholic Church. Drew Rutz, St. Mary's organist, demonstrated the new Berghaus mechanical action organ. Next, DTOS member and Rector of St. Mary's Fr. Tom Lijewski played his own three-manual Allen, followed by open console. Sandy Knuth and Fred Hermes closed the program.

In October we had “twin” socials. On Saturday, October 28, Matthew Bason, the 1999 UK Young Organist of the Year, played at Gary Bieck's Elkhart Lake home at his 3/19 Wurlitzer. The weekend was arranged by the Packerland Chapter (Tom McNeeley, president). The next day Matt played at Fred Hermes' in Racine and again thrilled the audience with his charming personality and talent.

Dorothy Schult has retired after many years of service to DTOS; she was the Chapter News correspondent, wrote articles, and mailed our newsletter. We thank Dorothy for her many contributions.

DTOS is proud to have sponsored Dean Rosko and David Rhodes to the ATOS Summer Youth Camp.

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

The deadline for receipt of Chapter News items by the Editor is the FIRST of the month TWO months prior to the THEATRE ORGAN publication date (that's the first of every odd-numbered month). Please note that ATOS policy prohibits inclusion of music titles played at programs or menu items served at chapter functions. Text may be edited for space and clarity. Due to space considerations, please submit a maximum of 250 words of text. Submission as a Microsoft Word file attached to an e-mail (to j.weiler@aos.org) is our first preference; second is text in an e-mail; finally, typewritten hard copy may be sent via postal mail to the Editor (address on Masthead). Please submit a maximum of two photos (no less than 3 x 2 inches with resolution of at least 300 dpi), preferably sent as a .jpg file attached to an e-mail. Photos may be sent to the Editor via postal mail; they will not be returned. IMPORTANT: Please name your text file with your chapter name, and name your photos with your chapter name followed by the numerals one or two. Your text MUST include your chapter name and principal city/state of operation; your chapter correspondent's name; and the name, telephone number, and e-mail address of your chapter's president. A caption and appropriate credit to the photographer MUST be included with photos; please put this information at the end of your text document.



EMCATOS: Brett Valliant at the Shanklin Music Hall (Photo by Bob Evans)



Garden State: Ron Rhode at the console of the Trenton War Memorial Möller (Photo by Tony Rustako)



Garden State: Console of the Wonder Morton Organ in Loews Jersey City (Photo by Tony Rustako)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The Eastern Massachusetts chapter started the season with a September social featuring Jack Cook, resident organist of the Stadium Performing Arts Center in Woonsocket, Rhode Island, along with his special guests Maria Tavarozzi and Louise Tetreault. Jack is a seasoned performer on theatre organs, and he showed his prowess with arrangements from standards to Broadway classics. Maria and Louise joined Jack with their superb vocal interpretations. The three artists provided a thoroughly enjoyable afternoon of great music.

Our October social featured Ed Wawrzynowicz and his Masters of Musical Mayhem. This is our affectionate name for Ed and the wonderful musicians who join him to perform. Ed has performed for EMCATOS many times and has a smooth and pleasing style. At this social he was joined by Yvonne Wollak, drums; Pat Stout, trumpet; and Ben Goldstein, saxophone and clarinet. This talented foursome created some very fine musical entertainment. It's obvious that they have a great time performing together, and their joy is conveyed to the audience. Ed, please come back and bring your friends.

Brett Valliant's first appearance for EMCATOS was last January at our annual "Young Organists' Concert." Many of us had heard of Brett Valliant, but until then had never heard him perform. We were all impressed by this young man's command of the instrument and his rapport with the audience. We were also taken with his sincerity and friendliness. Sarah and Garrett Shanklin were so impressed that they invited Brett to return and perform at the Shanklin Music Hall.

On October 14, Brett Valliant took to the bench of the 4/34 Wurlitzer at the Shanklin Music Hall and enthralled the audience for over two hours. He lived up to—and exceeded—everyone's expectations. His choice of selections was varied, interesting, and performed flawlessly. We look forward to hearing Brett again very soon.

Lew Williams was next to appear at Babson College and the Shanklin Music Hall. Lew brought his own special brand of music and dry humor to our Massachusetts audiences. Last year this gentleman appeared in two theatre organ/vocal performances that were smashing successes. Audiences asked for more, so we invited Lew back for another appearance. This time Lew will be joined by vocalist Krisanthi Pappas. You'll read more about these concerts in our next chapter news submission.

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

GARDEN STATE

Trenton, New Jersey—The September Garden State Theatre Organ Society business meeting at the Martins' home was highlighted by a presentation by John Baratta about the traveling organ program he has taken to several schools in the New York and New Jersey areas. His video of one such event showed young people enthusiastically responding to the music and the explanation. An electronic organ is used but the instructional connections are made to the theatre pipe organ. With a bit of cultivation, this may be fertile ground for future theatre pipe organ enthusiasts in the next generation.

The Trenton War Memorial was the site of an enjoyable concert in October. Ron Rhode played the Magnificent Möller to a very appreciative crowd. It had been awhile since Ron's last performance in New Jersey, and a number of people came out especially to see and hear him again. The Patriots Theater was filled with the sound of music, familiar melodies, toe tappers and ballads alike. Ron Rhode knows how to bring the best out of a theatre pipe organ, and crew chief Jay Taylor had the instrument in top form for the event.

And then on November 3 GSTOS members had the thrill of hearing the refurbished Jersey Theatre Wonder Morton at its first mini-concert. It is clear that the room and the instrument were made for each other. As organist Ralph Ringstad began to play while the lift rose and rotated, the air vibrated with lush tones and resounding chords. Members celebrated the fulfillment of a dream that began years ago when they took the risk of accepting the instrument and bringing it back to life. The first president of the Garden State Theatre Organ Society and faithful ATOS member, Bob Balfour, was the inspiration for the project. In his honor GSTOS has voted to title the instrument the Bob Balfour Memorial Wonder Morton.

Chapter News



Hudson-Mohawk: John VanLaak (!) and chair Frank Hackert at the Halloween Party (Photo by Norene Grose)



Hudson-Mohawk: Norene Grose with retiring newsletter editor Stanley Jones. Also pictured is Maude Dunlap (Photo by Norene Grose)



Land O' Lakes: Harvey Gustafson at Michael LuBrant's 2/13 Kimball Residence Organ (Photo by Michael LuBrant)

Bob Balfour's enthusiasm was matched from the start by Bob Martin, crew chief for this amazing project. During the long stretch of time it took to complete the daunting task, Bob Martin steadfastly and expertly led a band of crew members through the various stages of restoration and installation. Now all those crew members share in the joy of a dream fulfilled. Even while it waits for some final touches, the organ is scheduled to accompany the monthly film series offered at the Jersey Theatre. And at least one couple who overheard the organ being tuned has requested that it accompany their wedding to be held in the theatre.

With four manuals and 23 ranks, this is a beauty of an instrument; its console and sound are equally stunning. It is a wonder of a Morton.

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

HUDSON-MOHAWK

Schenectady, New York—The 2007–08 season of the Hudson-Mohawk chapter began on September 17 with a catered banquet, as is customary, on the main stage of Proctors Theatre in Schenectady. The theatre boasts a magnificent 3/18 Wurlitzer pipe organ. At this event, the 2007–08 officers were installed and a special presentation was made to a valued member. After 20 plus years as newsletter editor, Stanley Jones retired from this position at the end of the 2006–07 season. His tenure was typified by wit, style, and a talent for clarity and economy of expression. He was presented with a plaque of appreciation and the thanks of a generation of club members. The returning officers include: Frank Hackert, chair; Norene Grose, vice chair; Maude Dunlap, Secretary; and Marion Hackert, Treasurer.

Prior to the formal meetings, Proctors CEO Phillip Morris treated the attendees to a tour of the new GE Theatre. This multi-purpose space was recently completed as part of the new Proctors enhancements. It has the capacity to seat 436 in retractable theatre seats and can be utilized for conference space, small cabaret events and IWERKS 3D films.

The October general meeting took the form of a Halloween Party at the home of member John VanLaak, who graciously hosted the celebration with the help of his daughter, Carol. The party consisted of music presented on John's home organ and piano by club members Carl Hackert, Al Moser and Harold Russell, as well as frightfully good snacks. Thanks to John and Carol for their hospitality.

The 2007–08 season of the MVP Gold noontime organ concerts began with a concert on September 18. This free concert series, sponsored each year by MVP Gold, is presented monthly from September to June and features Hudson-Mohawk artists and guests. The September concert featured Ned Spain and was followed on October 23 with an ensemble noon cast including organists Carl Hackert and new chapter member Rob Kleinschmidt, as well as vocalists Sam Madia and Elissa Premalani.

As part of Proctors Theatre's annual Volunteer Appreciation Party on September 19, Claudia Bracaliello was honored as the Organ Club Volunteer of the Year. Thanks to Claudia for her time and enthusiasm.

Member genre-related events included a free silent classic film on November 2, accompanied by dual organs: Charles Jones at an Allen organ and Michael Ricchiuti at the Wicks pipe organ at St. Pius X Church in Loudenville, New York. Also, Ned Spain made his venue debut in a Christmas concert at the New Times Theatre in Syracuse, New York on December 16.

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



Land O' Lakes: ATOS President Ken Double with Lawrence and Phyllis Crawford at Homewood Studio Wurlitzer (Photo by Tracy Toltzman)



London: Eddie Ruhier at Woking (Photo by David Coles)



London: Keith Beckingham and Ryan Jones at Woking (Photo by David Coles)

LAND O' LAKES

Minneapolis/St. Paul, Minnesota; Hudson, Wisconsin—On August 28, Land o' Lakes Theatre Organ Society members enjoyed an evening of music at the Crystal Homewood Studio in Arlington, Minnesota. ATOS President Ken Double was the featured artist; he also played for the 58th annual convention of the Music Box Society International. The performance was a local fundraiser for Sibley County Faith in Action. Many thanks to our hosts, Lawrence and Phyllis Crawford, for the opportunity to listen and enjoy Ken's numerous talents.

About 20 members gathered at Michael LuBrant and Jeff Charlton's home in Hastings, Minnesota on September 16. Harvey Gustafson, house organist of the Heights Theatre, presided at the console of Michael's Kimball residence organ. He performed several selections followed by a demonstration of MIDI files consisting of organ performances, orchestral, and piano roll transcriptions. Thank you, Michael and Jeff, for a pleasant afternoon and for your hospitality.

Walt Strony opened the 2007-08 organ series at the Phipps Center for the Arts on September 24. We were expecting a standard walk-to-the-stage entrance, but where was he? Walt made his entrance from out of a closet! It was one of the props for a stage setting for an ongoing theatre performance. He presented a great program, with a touch of his signature wit and humor. On October 20 Jim Riggs continued the series with a concert of music from the 1920s, '30s and '40s. The highlight of the evening was his "Phantom Duets" using MIDI files of Ampico piano rolls played on a Wurlitzer/PianoDisc-equipped grand. The Wurlitzer piano has replaced the Chickering grand as part of the organ's six-month upgrade and enhancement project. The old relay and combination action will be replaced with a

new Uniflex system, as well as a complete rebuild of the three-manual console. Several new ranks will be added, plus new traps, 16' Oboe Horn, Clarinet extensions and a Vibraphone. The organ will be back in action with Chris Gorsuch in concert on April 20, 2008.

The Heights Theatre presented its "Viva Vitaphone" benefit for the UCLA film archives restoration project on September 16. The nearly sold-out audience enjoyed clips and short subjects and featured a live appearance by film and TV star Rose Marie who answered questions from the audience. Harvey Gustafson played a brief organ concert before the program. Our October 21 chapter meeting registered a small turnout, but those in attendance enjoyed music on the 4/14 Wurlitzer played by several of our chapter members.

The Fitzgerald Theatre has received another Wurlitzer theatre organ through the generosity of its donor, Pat McGuire. The new console, which replaces the previous one from the first installation, boasts a Uniflex relay and combination system. On October 27 Minnesota Public Radio presented its *Radio Lab* broadcast, recorded live before a nearly sold-out audience in a recreation of the 1938 Orson Wells *War of the Worlds* radio broadcast. Mike Grandchamp played a brief organ concert before the show and during intermission.

Powderhorn Park Baptist Church closed its doors in the first week of January, 2007. The new owners are planning many possible uses for the building, including a youth center. The 3/14 Robert-Morton is still playable, and the new owners plan to continue regular maintenance of the organ.

—Kim Crisler

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

LONDON & SOUTH OF ENGLAND

Woking, Surrey—On Saturday September 17 we had that very lively character Eddie Ruhier at the console of our 19-rank Wurlitzer at Woking. Eddie has been on the organ scene since his days as organist on the MECCA Company's ice rinks circuit playing their Hammond electronic tone wheel organs. He does not play theatre organs that often, but when he does you are guaranteed a lively and exciting show, which is precisely what we had on this occasion. His programme and presentation were like a breath of fresh air and were well appreciated by the large audience.

Again at Woking October 14 should have been our Young Theatre Organist of the Year Competition. Sadly, due to insufficient entrants we had to turn this into a Sunday afternoon concert. This is only the second time in 30 years that this has happened. Ryan Jones, one of the entrants, was able to play; he extended his repertoire beyond his competition pieces in order to play for half the concert. His lively style and programme were greatly appreciated by the audience. Keith Beckingham, a very experienced and well known organist, also came along and played a wonderful contribution to our concert, showing great mastery over the mighty Wurlitzer. It was a wonderful concert of contrasts, which the audience enjoyed very much, saying that we perhaps should do this more often.

Our annual Supper Dance at The Memorial Hall Old Windsor on October 27 was again a success, although numbers were down from last year. Len Rawle, with his strict tempo playing at the console of the Compton Organ, provided our music; this, coupled with a lovely supper, made for a wonderful evening.

—Ian Ridley, President

+44 1494 674944,
ianridley@atos-london.co.uk

Chapter News



New York: Organist Ralph Ringstad, Jr. and vocalist Alice Nielsen-Shane at Middletown Paramount Theatre (Photo by Tom Stehle)



New York: Organist Bernie Anderson, Jr. played a mini-concert at Long Island University/Brooklyn Paramount 4/26 Wurlitzer (Photo by Tom Stehle)

LOS ANGELES

Los Angeles, California—On July 29, Pasadena City College's Sexson Auditorium was the setting for an unusual blend of Americana. Ron Rhode at the console of the Wurlitzer theatre organ shared the stage with the *a cappella* singers of the Crown City Barbershop Men's Chorus. Ron joined the chorus for a tribute to America. The magnificent sound of organ and chorus brought the audience to their feet.

In August, Los Angeles Theatre Organ Society members in Hawaiian attire brought a potluck banquet to Ken and Jenice Rosen's home for a luau and open console session on the former Pig n' Whistle Wurlitzer. Thank you, Ken and Jenice, for your hospitality.

Sunday, September 23, the Early to Bed Tent of the Sons of the Desert (International Laurel & Hardy Appreciation Society) joined LATOS in presenting a 1920s silent film program. This was an entirely new experience for the many young people in attendance.

As a tribute to the projectionists and musicians who traveled to small towns to present silent movies, Joe Rinaudo used his vintage hand-cranked 1912 motion picture projector for the six films. His associate, Gary Gibson, showed glass slides between the films as they were viewed by audiences in the early days of the 20th century. Both projectionists were dressed in appropriate vintage attire and spoke briefly about the history of this medium. Dorsey Caldwell and Joe Rinaudo, with help from friends, built a platform to support both projectionists in the auditorium. This arrangement allowed the curious to get a closer look at the equipment before the program and during intermission.

Dean Mora, at the console of the three-manual Wurlitzer in the South Pasadena High School Auditorium, provided the musical score and sound effects. Although recovering from recent surgery, Dean never missed a cue.

The films included an array of silent movie stars: *The Big Swim* (1926) is a Mutt & Jeff cartoon; *The Grocery Clerk* (1920) starred Larry Semon and Lucille Carlisle; *What Price Goofy?* (1925) starred Charley Chase and Katherine Grant; Stan Laurel was featured in *Oranges and Lemons* (1923); next was Buster Keaton's classic *One Week* (1920); and finally, of course, Laurel & Hardy in *Liberty* (1929).

LATOS organ crews have been busy. South Pasadena High School's crew has added a baffle box to the blower and an improved electrical generating system. The San Gabriel Civic Auditorium has received its beautifully refinished Wurlitzer console. Meanwhile, the crew has removed all the pipes from the Main chamber to allow the city to do restorative plaster work on the ceiling. It is hoped that while the pipes are in storage, the promised air conditioning work can be done.

—Diana Stoney
William Campbell, President
714-563-9638,
williamcampbellit@yahoo.com

MOTOR CITY

Detroit, Michigan—The Motor City chapter is alive and well, despite the lack of reports in THEATRE ORGAN. The Redford Theatre continues to grow as an entertainment Mecca for Northwest Detroit and suburbs. The outer lobby of the theatre has undergone a transformation from the paneled drop ceiling 1960s look back to its 1928 appearance. Our group worked with wet plaster artisans to repair damaged areas of the original ceiling.

Members, led by George McCann, are recreating the lobby ceiling's original stenciled decorations.

The theatre is still home to our bi-weekly classic movie series, now in its 29th year. Patrons see classic movies as they were meant to be seen, on the large screen, with a half hour theatre organ prelude on our 3/10 Barton. There is always an intermission at the Redford, and the Barton is featured again, while guests visit our concession stand. Movie series organists include Lance Luce, Tony O'Brien, Jennifer Candea, Gil Francis, Dave Callendine, Gus Borman, John Lauter and Brian Carmandy. Thousands of Detroit area residents are exposed to the music of the theatre pipe organ through the movie series.

We have presented many concerts and silent film presentations on the Redford Theatre Barton featuring artists Lance Luce, Steve Schlessing, Steven Ball, Bryon Jones, Scott Foppiano, Tony O'Brien and John Lauter.

The Motor City chapter continues its mission to expose audiences to the music of the theatre pipe organ through our ownership and successful operation of the Redford Theatre.

—Phyllis Steen
Thomas Hurst, President
248-477-6660
The Redford Theatre, 313-537-1133



North Texas: Dave Wickerham at the MPAC console during the *Red, White, and Blue* concert (Photo by Jim White)



River City: Ron Reeseigh at the Markworth Kimball, September 16, 2007 (Photo by Jerry Pawlak)

NEW YORK CHAPTER

New York, New York—Autumn in New York this year has been a busy one for the New York chapter. The season started with an open console session and mini-concert on September 22 at the Middletown Paramount Theatre. Members and guests had an opportunity to play and enjoy the chapter's 3/12 Mighty Wurlitzer and to socialize over refreshments in the lobby. A highlight of the day was an excellent mini-concert played for us by organist Ralph Ringstad, Jr.

On October 13 we gathered at Long Island University in Brooklyn for an open console "shakedown" session on the University's 4/26 Brooklyn Paramount Mighty Wurlitzer. This was the first time the organ had been played since early in the spring when we had to cancel a scheduled concert due to problems with the relay. Since then, LIU organ curator Warren Laliberte had been busy making repairs, and the open console session provided an opportunity to test the instrument. Thanks to Warren's efforts, the Mightiest of Wurlitzers was sounding like its old self again. Members and guests had ample opportunity to take turns playing open console and enjoying this magnificent original Wurlitzer. We closed the delightful afternoon of music with a wonderful mini-concert played for us by organist Bernie Anderson, Jr.

October came to a close with our annual Halloween silent film shows at the Middletown Paramount, this year featuring the horror classic *Nosferatu*. Organist Ralph Ringstad, Jr. was at the console for the evening performance on October 26, while Bernie Anderson, Jr. played the morning matinee show for high school students and seniors on Tuesday, October 30. Both artists gave outstanding performances as they brought the infamous vampire, Count Orlok, to life on the big screen. Many thanks to Paramount director Maria Bruni and technical director Darryl Hey for all their assistance with the production. Thanks to Paramount organ crew members, Tom Stehle, Lowell Sanders and Jack Stone, our 3/12 Mighty Wurlitzer was in top form.

—Tom Stehle
John Valentino, Chairman
646-469-5049,
valentinofrance@earthlink.net

NORTH TEXAS

Dallas/Fort worth, Texas—September and October were very busy months for the North Texas Chapter. On September 8 a concert titled *Red, White, and Blue Ragtime Revue* was presented at the McKinney Performing Arts Center, featuring Dave Wickerham at our 3/17 Wurlitzer and Dick Kroeckel at the grand piano. We understand that this was their first formal concert together, yet they sounded as though they had been playing together for years. An addition to the program featured tubist Jamie Rawson. Those in attendance heard a program they won't soon forget. Don't be surprised if you hear of Dave and Dick presenting another concert.

At our chapter meeting on October 21, Wally Brown was our special guest artist. He has an impressive resume too long to go into here. Suffice to say, he has some 28,000 songs in his repertoire, and has spent 40 years as a church and theatre organist. Wally started his program by playing a few pre-selected tunes. He then asked those present to give him requests, which they did in abundance. Everyone enjoyed the program, and it put a pleasant cap on a Sunday afternoon.

On October 26 and 27 the chapter presented the silent film *The Phantom of the Opera*, with Rick Mathews ably performing at the McKinney Wurlitzer. Everything that can be said has been said about this film. It is a classic! We had a good attendance, and it was enjoyed by all.

—Kenneth Brown
Don Peterson, President
972-422-7757, dpete/tx@verizon.net

Chapter News



River City: Shane Krepp, Collin Warren, Jerry Pawlak, Ed Hurd, October 28, 2007 at the Orpheum Wurlitzer (Photo by Greg Johnson)



Rocky Mountain: Sandra Henzler and John Ledwon, whistling and Wurlitzering (Photo by Bill Kwinn)



Rocky Mountain: Frank Perko comments on his next song (Photo by Bill Kwinn)

PIKES PEAK

Colorado Springs, Colorado—We concluded the end of our thirteenth year, completing 221 Sacklunch Serenades as well as other programs. We had good attendance at the December Holiday and Christmas programs, held at the Historic Colorado Springs City Auditorium. The programs were free to the public and featured holiday and Christmas silent films dating from 1901 to 1925. As always, they were accompanied on the Mighty 1927 Wurlitzer (3/8) owned by the City of Colorado Springs and played by house organists Tom O'Boyle and Bob Lillie. Our largest program attendance this year was 506, and the attendance grows every year. We have a very loyal audience and strive to provide something for everyone. We have a diversified following of enthusiasts, from children to attendees over 100 years of age.

Our chapter organ (Wurlitzer 3/20) at Mt. St. Francis, which is in the Historic Auditorium of the former Modern Woodmen Sanitarium, is performing beautifully with her new computerized system, and we are awaiting delivery of the new saxophone addition.

The website for the City Auditorium Calendar is www.historiconline.org, which also has a link to the PPATOS website which has additional information and photos.

We hope that you had a joyful holiday season, and we wish you a happy and prosperous New Year.

—Robert C. (Bob) Lillie
Owanah Wick, President
719-488-9469, dowick@prodigy.net

RIVER CITY

Omaha, Nebraska—The September River City Theatre Organ Society meeting was held at the Markworth home, with guest artist Ron Reseigh presiding at the 3/24 Kimball organ. Winner of the 1998 Young Organist of the Year award, Ron has gone on to perform at pipe organ conventions and concerts in England, Canada, and all across the United States. He has been the featured organist at Organ Piper Pizza in Milwaukee, Wisconsin for the past six years. Ron presented an outstanding musical adventure. After his somewhat formal program, Ron took requests from the audience. In addition to it being a beautiful afternoon, the Markworth listening room was filled with joy and excitement as this young musician manned the console. As it was the annual RCTOS picnic potluck, there was food galore. Thanks to all the members who attended the meeting and participated in the potluck—it was an unforgettable meeting. Many thanks to our gracious hosts for their hospitality.

October took us to the Orpheum Theater in Omaha in celebration of the theatre's 80th anniversary. The theatre is home to a 3/13 Wurlitzer. RCTOS was proud to be a part of the celebration. The open-to-the-public event drew an audience of 225. All were treated to the sounds of the historic Wurlitzer. Members Shane Krepp, Collin Warren, Ed Hurd and Jerry Pawlak delighted the crowd with popular and classical selections. This program also was a fundraiser for the Omaha Food Bank, producing 262 lbs. of canned goods along with substantial monetary donations.

The Orpheum Wurlitzer was saved by members of the Omaha Organ Club in the early 1960s. RCTOS honored George Rice, who headed the team of technicians responsible for refurbishing the organ, by presenting him with a plaque in recognition of his dedication and for all the years of work in keeping the Wurlitzer alive and well. Thank you, George.

The Rose Theatre in Omaha also celebrated its 80th anniversary this past year. The silent film, *One Week*, with guest organist Steven Ball, was presented on November 13. The celebration, by invitation only, was also a tribute and memorial to Bob Ahmanson who initially supported the installation of the Wurlitzer pipe organ at the theatre. Cloud projectors and twinkling lamps suggesting a starlit sky were recently reinstalled, returning a popular effect used when the theater opened in 1928.

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



Southern Jersey: John Breslin practicing on the 3/8 Kimball at the Broadway Theatre, Pitman, New Jersey (Photo by Fred Oltmann)



Southern Jersey: Harold Ware on the 3/8 Kimball at the Broadway Theatre, Pitman, New Jersey (Photo by Fred Oltmann)



Sooner State: Some of the Variety Show participants at the German American Society (Photo by Linda Rowland)

ROCKY MOUNTAIN

Denver, Colorado—"Frankly Perko" was a perky, premium performance for our Sunday, September 23 club social. An audience numbering close to 150 at the Holiday Hills Ballroom was treated to a fantastic afternoon of musical variety and pure enjoyment as they listened to and watched (in person and on the big screen) member Frank Perko playing "George II," the digital theatre organ, and "Victor," the seven-foot grand piano.

The music ranged from Wurlitzer hits and jazz favorites to religious works, polkas, sentimental melodies, and the "Flight of the Bumble Bee" (played on the pedals!). Frank "pulled out all the stops" and made frequent, effective use of supplemental MIDI voices.

With performances on both October 14 and 15, the public was invited to attend our Fall theatre organ event at the Holiday Hills Ballroom, "Whistle While You Wurlitzer." The program featured John Ledwon, theatre organ artist at Disney's El Capitan Theatre in Hollywood, playing the 4/33 George Wright digital Wurlitzer. He was joined by Sandra Henzler, two-time international whistling champion, for a wonderful Wurlitzer whistle-whetting workout!

What was unique about John's musical selections was the fact that none of the songs John played were more than 30-50 years old. They included Broadway tunes, movie themes, scary Halloween music and some Disney melodies. He and Sandra received an overwhelming number of accolades.

John accompanied Sandra for her whistling solos, and together they led the crowd (which included a few busloads of RTD Senior Ride attendees) in a rousing whistle-along (for those souls gifted with whistling genes). It was fun and unique entertainment on a beautiful Colorado fall afternoon.

—Priscilla Arthur
Jim Burt, President
970-385-9490, jimhurt1@frontier.net

SIERRA

Sacramento, California—September traditionally includes a silent film accompaniment by the chapter's Dale Mendenhall Memorial Wurlitzer at the Towe Auto Museum. This year, Walt Strony accompanied two Buster Keaton films, *The Paleface* and *The Navigator*, with improvised scores. Walt also played several musical selections for us before the first film. The large audience gave him a well-deserved ovation for a great evening of entertainment. We look forward to hearing Walt again soon.

During intermission we held a special reception for our president, Craig Peterson, with a special cake in honor of his election as vice president of ATOS.

We returned to the Towe for Paul Quarino's traditional October cueing of a film for Halloween. He has been our pre-Halloween artist for the last 16 years. This year Paul accompanied *The Hunchback of Notre Dame*, featuring Lon Chaney. He also gave us a mini-concert before the film, including his special "The Gospel According to Paul" selections. Paul and the film received their usual, and well-deserved, ovation from the 160 in the audience. Next year let's make it 17, Paul.

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

SOUTHERN JERSEY

Franklinville, New Jersey—Our chapter has taken on the responsibility of playing and maintaining the 3/8 Kimball pipe organ in the Broadway Theatre, Pitman, New Jersey. Our organists have been providing organ music for the theatre's stage presentations and movies; Harold Ware and John Breslin are two of those organists.

Harold Ware is the coordinator of the Broadway organists. He administers the schedule, ensuring someone is always available to play. He started taking piano lessons in grade school in the early 1950s. It wasn't long before he realized that he enjoyed the sound of the organ and, in frustration, dropped the piano lessons. He was able to obtain a reed organ and resumed his interest in playing, leading to opportunities to play the organ at his church, deeply whetting his appetite for the pipe sound. Harold joined an ATOS chapter forming in South Jersey and quickly found himself immersed in playing and working on pipe organs. In addition to his Broadway performances, he often fills in for his church organist. He upgraded his home organ to a two-manual Conn model 643. During his working years he was a foreman in a food processing plant.

John Breslin fell in love at age 16 with the theatre organ at the New York Paramount Theatre where George Wright and Don Baker were the organists. This led to lessons from local organists which, in turn, led to playing church organs and directing choirs. John purchased a 3/8 Möller and installed it in his recreation room. As an elementary school teacher for 40 years, he introduced his students to pipe organ music.

Harold and John are retired, leaving them available to play matinees at the Broadway Theatre.

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

Chapter News



*Sooner State: Phil Judkins and Joyce Hatchett
(Photo Bill Rowland)*



*Susquehanna Valley: Glenn Hough at the Capitol Theatre, York, Pennsylvania
(Photo by Roy Wainwright)*



Valley of the Sun: Lew Williams (l), Danny Ray and Eric Fricke (Photo by Nancy Fricke)

SOONER STATE

Tulsa, Oklahoma—The September meeting of the Sooner State chapter was held at the German American Society Center and featured their Geneva pipe organ. Jeanette Maxfield, Phil Judkins, Bill Rowland, Carolyn Craft and Paula Hackler all took turns at the console.

In October, we were back at the Tulsa Technology Center in Broken Arrow. Joyce Hatchett and Phil Judkins were featured at the Robert-Morton organ. There was time for open console, so nine-year-old Mantel Martin, a guest who has some familiarity with the piano, had an opportunity to try his hand at the pipe organ. Carolyn Craft, Bill Rowland and Joe Sutherland closed the session. We had a wonderful evening.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—Timeless Technique! More than 50 regular members turned out on the second Monday in September to hear our member Glenn Hough at the keyboards of the Capitol Theatre's 3/20 Mighty Wurlitzer. Glenn is truly a veteran performer on the theatre organ. It was a classic demonstration of timeless theatre organ technique, and the audience loved it.

There was a little something for just about any theatre organ fan. Glenn's program featured dozens of gorgeous combinations and some stunningly beautiful harmonies in the ballads. He included a sing-along and even a novelty tune or two accented with horns and sirens from the toy counter. He closed out the evening with a medley of patriotic tunes honoring America and those serving in our armed forces.

As Glenn told his audience during the program, he was so excited that he was carried away by the privilege of playing this magnificent instrument...an excitement shared by all of us who enjoy theatre organ music.

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

VALLEY OF THE SUN

Phoenix, Arizona—Bill Van Ornam provided the program for our September 16 meeting at the Orpheum Theatre. In addition to our own chapter members, several members of the Voices of Van Ornam choral group were in the audience. Bill's program consisted mostly of medleys. He played some of the music of Leroy Anderson and Henry Mancini. We also heard selections from Broadway and off-Broadway musicals. Several of our talented members participated in open console at the Wurlitzer after Bill's program.

It was an afternoon of total fun and music when Danny Ray played for us at the Orpheum on October 7. He greeted his audience with a big Dallas "Howdy!" We all participated in a Texas-style sing-along medley. Danny played a varied program that included piano rags, TV themes, and ballads. A piano novelty was presented, with Danny at the piano and Eric Fricke at the Wurlitzer. Said Danny, "Eric had to play the hard part." An unsuspecting audience member became part of the show when a fire bell accompaniment was needed for a polka. Lew Williams joined Danny for some Helen and Jesse Crawford duets. These two regrouped for a rousing jam session after the program was over.

We presented the 1925 silent classic, *The Phantom of the Opera*, at the Phoenix College Bulpitt Auditorium on October 28. Ron Rhode accompanied the film on an Allen theatre organ. Through the efforts of chapter member Bill Challberg, we were even visited by the Phantom himself! Proceeds from this silent film series will help in the restoration of the college's Wurlitzer.

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

THE ORGAN HISTORICAL SOCIETY

P.O. BOX 26811, RICHMOND, VA 23261

JOIN THE RANKS TODAY AT

www.organsociety.org or 804.353.9226

SHOP WITH MEMBERS' DISCOUNT
IN THE AMAZING OHS CATALOG

www.ohscatalog.org



We have an interest
in and collect:

Musical Boxes
Automata
Musical Clocks
Orchestrions
Band Organs
Dance Organs
Reproducing Pianos

Devoted to All Automatic Musical Instruments

If you have an interest in
automatic mechanical music,
Join US!

MBSI

PO Box 10196/ATOS

Springfield, MO 65808

417-886-8839 • admin@mbsi.org

Visit our website: www.mbsi.org

AMICA INTERNATIONAL

(AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION)

Dedicated to preserving, restoring & enjoying
Mechanical Musical Instruments like Player &
Reproducing Pianos, Organs, etc.

A gathering place for those who enjoy music, friendship & fun!

ANNUAL CONVENTION + LOCAL CHAPTERS

For a free issue of the AMICA Bulletin & Information
Contact: Bill Chapman • #760-564-2951
shazam32@earthlink.net – (AMICA in subject)

To find out more visit us at WWW.AMICA.ORG

JOIN US AND HELP THE HOBBY GROW!

ESTABLISHED 1963 SAN FRANCISCO, CALIFORNIA

Donna Parker



for booking information:

**DONNA PARKER
PRODUCTIONS,
INCORPORATED**

Post Office Box 6103
Aloha, Oregon 97007

Donna_Parker@comcast.net

503/642-7009

The League of Historic American Theatres 31st Annual Conference and Theatre Tour

Boston Park Plaza

Boston, Massachusetts

July 25-28, 2007

LHAT brings it's members:

- Professional Development/Education
- Peer Network Opportunities
- Newsletters and Other Publications
- Insurance Affinity Program
- Online Members' Forum
- PAR—Peer Advisory Reviews
- Advertising Opportunities
- Advocacy

And much more.

Interested? Contact LHAT at:

The League of Historic American Theatres

334 N. Charles Street

2nd Floor

Baltimore, MD 21201

T:(877) 627-0833

F:(410) 837-9664

email: info@lhat.org

www.lhat.org



THE DIAPASON

An International Monthly
Devoted to the Organ, Harpsichord,
Carillon and Church Music

- ◆ Feature articles by noted contributors.
- ◆ Reviews of organ, choral and handbell music, books and recordings.
- ◆ Stoplists and photos of organ installations.
- ◆ Monthly calendar of events.
- ◆ Extensive classified advertising.

3030 W. Salt Creek Lane, Suite 201
Arlington Heights, IL 60005-5025
847-391-1045 • Fax 847-390-0408
jbutera@sgcmail.com
website: www.thediapason.com

Around the Circuit

Theatre Organ Programs
and Performances

ALASKA

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

ALABAMA

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

ARIZONA

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

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

Phoenix College Bulpitt Auditorium—1202 West Thomas Road, Phoenix, 480-777-7282 (Allen). Sunday, January 27, 2:30pm, Lillian Gish stars in *True Heart Suzie* (1919) plus short subjects; Sunday, March 9, 2:30pm, *Wings* starring Clara Bow and Gary Cooper (1927) and winner of two Academy Awards plus Best Picture (1927). Ron Rhode performs a short pre-film concert and accompanies each film on the temporary Allen organ. Proceeds benefit restoration of the Wurlitzer theatre pipe organ (2/12) at Phoenix College. Adults \$10; students \$8; children 12 and under, no charge.

CALIFORNIA (NORTH)

Berkeley Community Theatre—1930 Alston Way, Berkeley, 510-632-9177 (4/33W). www.theatreorgans.com/norcal

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

Castro Theatre—429 Castro, San Francisco, 415-621-6120 (4/21W). Intermissions played nightly by David Hegarty, Warren Lubich. Monday, January 14, 7:30pm, Dennis James accompanying the silent film *Joyless Street*.

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

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

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

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

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

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

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

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

CALIFORNIA (SOUTH)

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

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

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

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

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

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

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

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

Spreckels Organ Pavilion—Balboa Park, San Diego, 619-702-8138 (4/73A). All concerts on Sunday afternoons at 2:00pm, unless otherwise noted. Carol Williams and guests. Monday, August 18, Dennis James and the 20th annual outdoor silent film program. www.serve.com/sosorgan

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

COLORADO

Avalon Theatre—645 Main Street, Grand Junction, 970-242-2188 (Electronic). Friday and Saturday, February 15 and 16, Dennis James and the Grand Junction Symphony annual silent film presentation: Charlie Chaplin in *The Gold Rush*. www.gjsymphony.org

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

Holiday Hills Ballroom—2000 West 92nd Avenue, Federal Heights, 303-466-3330 (4/33GW4Q). www.RMCATOS.org

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

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

Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-466-3330 (4/20W). Sunday, February 10, 2:00pm, "Pipes & Stripes II" with the Mighty Wurlitzer and the 101st Army Band. Free Admission (no ticket required). www.RMCATOS.org

CONNECTICUT

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

DELAWARE

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

WASHINGTON, D.C.

National Gallery of Art-East Building—6th Street and Constitution Avenue NW, 202-842-6272 (Electronic). Saturday, April 26, Dennis James accompanying Reginald Denny films at the Annual DC Film Festival silent film event.

FLORIDA

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

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

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

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

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

GEORGIA

The Fox Theatre—660 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Douglas Embury plays before each show. www.foxtheatre.org

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

Schedules subject to change.

The deadline for receiving Around the Circuit listings for the March/April issue of THEATRE ORGAN is January 15.

Send information for inclusion to:

Vern Bickel, P.O. Box 3885, Clearlake, California 95422-3885
Voice/Fax 707-994-4436, v.bickel@atos.org

Rylander Theatre—310 West Lamar Street, Americus, 229-931-0001 (3/11M). Call for information and tickets.

St. Margaret's of Scotland Episcopal Church—1499 South Main Street, Moultrie, 229-616-1116 or 229-891-2424 (Allen 317EX).
www.stmargaretsmoultrie.org

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13RM). Weekend movies, pre-show entertainment: Bob Alder. www.hilopalace.org

ILLINOIS

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

Beggar's Pizza—3524 Ridge Road, Lansing, 708-418-3500 (3/14B). Tuesday 6:00pm to 9:00pm, Saturday and Sunday 3:00pm to 7:00pm: Glenn Tallar.
www.beggarspizza.com/loca_lansing.php

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). Organ pre-shows and intermissions: Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

Symphony Center—Chicago, Friday, February 29, Dennis James and the Chicago Symphony Orchestra silent film series: Buster Keaton in *The General*.

Tivoli Theatre—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. www.classiccinemas.com

Virginia Theatre—203 West Park Street, Champaign, 217-356-9063 (2/8W). Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist. www.thevirginia.org

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

INDIANA

Embassy Theatre—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P).
www.EmbassyCentre.org

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

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

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

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

IOWA

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

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

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

KANSAS

Century II Civic Center—225 West Douglas, Wichita, 316-838 3127 (4/38W).
www.nyparamountwurlitzer.org

Kansas City Music Hall—301 West 13th Street, Kansas City, 913-568-2613 (RM4/28). Sunday, April 6, 2:00pm, Jim Riggs. Sunday, June 29, 2:00pm, Ken Double. Sunday, September 21, 2:00pm, Marvin Faulwell with the silent film *The General*.

MAINE

Merrill Auditorium—389 Congress Street, Portland, 207-883-9525 (5/107A). All concerts on Tuesdays at 7:30pm, unless otherwise noted. Friday, February 8, 7:00pm, Dennis James accompanying the silent film *It*. www.foko.org

MARYLAND

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

MASSACHUSETTS

Knight Auditorium, Babson College—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). Saturday, January 12, 7:30pm, Ron Reeseigh. Saturday, April 5, 7:30pm, Simon Gledhill. www.emcatos.com

The Shanklin Music Hall—130 Sandy Pond Road, Groton, 508-674-0276 (4/34W). Sunday, April 6, 2:30pm, Simon Gledhill. Sunday, June 1, Chris Elliott. www.emcatos.com

Stoneham Town Hall—35 Central Street, Stoneham, 781-438-2466. Friday, January 11, 7:30pm, Ron Reeseigh Benefit Concert for the Stoneham Town Hall Wurlitzer.

MICHIGAN

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

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

Grand Ledge Opera House—121 South Bridge Street, Grand Ledge, 888-333-POPS (3/20B).
www.lto-pops.org

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

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

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

Redford Theatre—17360 Lahser Road, Detroit, 313-531-4407 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists: Steven Ball, Gus Borman, David Calendine, Jennifer Candea, Gil Francis, John Lauter, Tony O'Brien, Sharron Patterson. <http://redfordtheatre.com>

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). Sunday, March 16, Ron Reeseigh. Sunday, April 20, Ken Double. Sunday, May 18, Mark Herman. Sunday, June 8, Jonas Nordwall. Sunday September 21, Rich Lewis. Sunday, October 19, Trent Sims. Sunday, November 16, Paul Roberts. Sunday, December 2, Dave Calendine and Johnny Kash. All concerts start at 3:00pm. Tickets are \$12 and may be purchased at the door (cash only).
www.dtos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11B). Organ played before selected events. Saturday, April 26, 8:00pm, Dr. John D. Schwandt with the Saginaw Bay Symphony Orchestra.
www.templetheatre.com

MINNESOTA

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

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

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

MISSOURI

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

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

Missouri Theatre—203 South 9th Street, Columbia, 573-875-0600 (2/8RM).
E-mail: info@motheatre.org

NEW JERSEY

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

Loews Jersey Theatre—54 Journal Square, Jersey City, 973-256-5480 (4/23RM). Organ played before selected movies and events on a regular basis. www.gstos.org

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

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

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

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

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

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

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

Around the Circuit

Theatre Organ Programs
and Performances

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-544-6595 (4/23W).
<http://theatreorgans.com/rochestr/>

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

Capitol Theatre—220 West Dominick Street, Rome, 315-337-2576 (3/7M).
www.theatreorgans.com/ny/rome

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

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

The Forum, Binghamton—Saturday, May 17, Dennis James and the Binghamton Pops Orchestra silent film program: Charlie Chaplin in *The Gold Rush*.

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

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

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

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

Riviera Theatre and Performing Arts Center—67 Webster Street, North Tonawanda, 716-692-2413, fax 716-692-0364 (3/18W). All concerts start at 7:30pm. Tickets are \$10.00.

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

NORTH CAROLINA

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

NORTH DAKOTA

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

OHIO

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

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-244-2787 (2/6H). Organ played monthly before classic movie showings. House organists: Paul Jacyk and Dick Lee. Concerts/silent films: Sunday, March 16, 3:00pm, Father Andrew Rogers; Sunday, May 4, 3:00pm, George Krejci. \$10 admission.
www.collingwoodartscenter.org

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

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

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

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

Ohio Theatre—55 East State Street, Columbus, 614-469-1045 (4/34RM). Organ overtures and intermissions. Friday, May 23, Dennis James plus Columbus Symphony Orchestra, *Robin Hood*.
www.capa.com

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

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

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

Palace Theatre—276 West Center Street, Marion, 740-383-2101 (3/10W). Sunday, April 13, Dennis James, with full orchestra, accompanying the silent film *The Phantom of the Opera* starring Lon Chaney. Occasional pre-show and special events. www.marionpalace.org

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

OKLAHOMA

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

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

OREGON

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

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

PENNSYLVANIA

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

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

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

Macy's—13th and Market, Philadelphia (6/469H). Regular daily 45-minute recitals: Monday-Saturday, 12:00 noon; Monday, Tuesday, Thursday, Saturday, 5:30pm; Wednesday, Friday, 7:00pm. Visitors are welcome to tour the console area (Floor Two) and meet the staff following the daily concerts. Special concerts (free admission): www.wanamakerorgan.com

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

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

RHODE ISLAND

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

SOUTH CAROLINA

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

TENNESSEE

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

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

TEXAS

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

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

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

UTAH

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

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

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

VIRGINIA

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

WASHINGTON

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

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

Lincoln Theatre Center—712 South 1st Street, Mt. Vernon (Style D W). Organ played Friday through Tuesday before the film. www.lincoltheater.org

Lynwood Theatre—Bainbridge Island. Saturday, July 5, Dennis James and the 70th anniversary show.

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

Paramount Theatre—911 Pine Street, Seattle, 206-467-5510 (4/20W). Monday, June 2, Dennis James accompanying the silent film *When the Clouds Roll By* (1919), starring Douglas Fairbanks; Monday, June 9, Dennis James accompanying the silent film *Mark of Zorro* (1920), starring Douglas Fairbanks; Monday, June 16, Dennis James accompanying the silent film *Robin Hood* (1922), starring Douglas Fairbanks; Monday, June 23, Dennis James accompanying the silent film *The Gaucho* (1928), starring Douglas Fairbanks. www.theparamount.com

7th Street Theatre—313 7th Street, Hoquiam, 360-537-7400 (E). Saturday, June 28, Dennis James accompanying a silent film for the 80th anniversary of the theatre. www.7thstreettheatre.com

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

WISCONSIN

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

Lakeshore Cinema—1112 Washington Street, Manitowoc, 920-339-8501 (Electronic). www.packerlandtos.tripod.com

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

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

Overture Center, Madison—Saturday, March 1, Dennis James accompanying the silent film *Flirting with Fate*, starring Douglas Fairbanks.

Phipps Center for the Arts—109 Locust Street, Hudson, 715-386-8409 (3/16W). Sunday, April 20, 2:00pm, Chris Gorsuch; Saturday, May 3, 8:00pm, Dennis James with short silent comedies; Saturday, June 7, 8:00pm, Charlie Balogh. Tickets are \$21 for all adults and \$14 for all students with a current ID. www.ThePhipps.org

AUSTRALIA

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

Dendy Cinema—26 Church Street, Brighton, VIC, (03) 9789 1455 (3/15W). Organ before films, Saturday evenings.

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

John Leckie Music Centre—25 Melvista Avenue, Nedlands, WA, (08) 9276-6668 (3/12C). au.geocities.com/tosa_wa/index.html

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

Malvern Town Hall—Glenferrie Road and High Street, Malvern, VIC, (03) 9789 1455 (3/17C).

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

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

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

CANADA

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

Church of the Redeemer—89 Kirkpatrick Street, Kingston, Ontario, 613-544-5095 (3/28K). Friday, April 4, 8:00pm, Ken Double; Friday, May 2, 8:00pm, Jelani Eddington. (KTOS c/o John Robson, 412-217 Bath Road, Kingston, Ontario, Canada. K7M 2X7.)

E-mail: kingstonkimball@cogeco.ca;
www.ktos.ca; Roy Young: 613-386-7295.

Uptown Theatre—612 8th Avenue SW, Calgary, Alberta. 403-543-5115 (GW-4). Monday, February 4, Dennis James accompanying a silent film; Monday, February 11, Dennis James accompanying a silent film; Monday, February 18, Dennis James accompanying a silent film; Monday, February 25, Dennis James accompanying a silent film.

THE NETHERLANDS

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

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

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

Theatre 'de Meenthe'—Stationsplein 1, Steenwijk, 052-1515537 (4/29 Strunk).

http://home.wanadoo.nl/tomk/website_peter/web/index.html

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). www.theatreorgans.com/wota

UNITED KINGDOM

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

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

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

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

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

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

New Victoria Centre—High Street, Howden-le-Wear, Crook, County Durham, 011-44-0-1388-762467 (3/18W). Concerts on Saturdays at 7:00pm and Sundays at 2:30pm. www.netoa.org.uk

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

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

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

St. John Vianney RC Church—Clayhall, 1 Stoneleigh Road, Ilford, Essex, 011-44-0-1525-872356 (3/7C). www.cinema-organs.org.uk

Singing Hills Golf Course—Albourne near Brighton, 011-44-0-1273-835353 (3/19W). Concerts each month from October to March. All concerts at 3:00pm.

Stockport Town Hall—On A6, Main Road thru Stockport, 011-44-0-1617-643979 (4/20W). Thursday, July 10, Dennis James silent film program. Lunchtime concerts at 12:00 noon, first Monday of each month except August. www.voxlancastris.org.uk/concerts

Theatre Organ Heritage Centre and Hope-Jones Museum—Alexandra Road, Peel Green, Eccles, Manchester (2/6 Style D W). Lunchtime concerts at 1:00pm on Wednesday every week. www.voxlancastris.org.uk/heritage

Thomas Peacocke Community College—The Grove, Rye, East Sussex, 011-44-0-1424-444058 (2/6W). All concerts on Sundays at 2:30pm. February 17, Robert Wolfe. March 30, Iain Flitcroft. April 20, Ian Griffin. May 11, Phil Kelsall. September 28, Paul Roberts. October 26, John Mann. November 16, Andrew Nix. December 7, Chris Powell. www.geocities.com/ryewurlitzer

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

Victoria Hall—Victoria Road, Saltire, Shipley, West Yorkshire, 011-44-0-274 589939 (3/10W). www.cosnorth.co.uk

Woking Leisure Centre—Woking Park, Kingfield Road, Woking, Surrey (3/17W). Saturday, July 19, Dennis James silent film program. www.atos-london.co.uk

Minutes

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS TELEPHONE CONFERENCE TUESDAY, AUGUST 7, 2007 6:00 EDT

President Ken Double called the meeting to order at 6:05 PM EDT.

The Secretary, Bob Evans, conducted the roll call: Officers Present: Ken Double, President; Craig Peterson, Vice President; Bob Evans, Secretary. Directors Present: Vern Bickel, Mike Cierski, Jelani Eddington, Michael Fellenzer, Don Near, Donna Parker, Carlton Smith, Tyler Morkin. Youth Representative Present: Tyler Morkin. Staff Present: Jim Merry, Executive Secretary; Jeff Weiler, Parliamentarian; Dennis Unks, ATOS Marketplace; Mike Kinerk, Convention Planning Coordinator; Tom Blackwell, Webmaster. President Double declared a quorum.

The minutes from the June 30 Board Meeting and the Annual Membership Meeting are not ready for distribution.

NEW BUSINESS

STANDING COMMITTEE REPORTS

ATOS Webmaster, Tom Blackwell reported on the status of our web site. Right now he is seeking RFP's (request for proposals) from web design firms. He hopes to re design the web site to make it more attractive to viewers. If anyone knows of a web design group, please forward the name to Tom. Tom is also looking at alternate hosting services. Two content editors are working on the web site at present. They are Paul Jacyk and Dave Luttinen. The site needs three or four more content editors. Because of a previous commitment, Tom had to leave the meeting at 6:19.

Convention Report: Convention Planning Coordinator, Mike Kinerk reported 332 paid attendees at the convention. Sixty-five attendees were from NYTOS. There were 390 participants on Sunday and Monday because of the popularity of one-day registrations. Preliminary attendance figures are as follows: 170 on West Point Tour, 100 at Banquet, 200 on cruise. Overall, the convention operated at a loss.

Mike Kinerk suggested that we keep the 50/50 split for convention losses as part of the revised profit-sharing policy. Chapters would split 60/40 with the national organization but the losses would be shared equally. (present language)

Motion: to keep present 50/50 sharing of convention losses. Moved: Eddington. Carried: Unanimous

Youth Camp Report: Mike Cierski reported that the first ATOS Youth Camp was a huge success. Twenty-two attended. The camp operated at a small loss because of unexpected expenses. The teachers were excellent. Jonas Nordwall was the principal

teacher and carried out his duties with the help of Jelani Eddington, Donna Parker, Jeff Weiler, and Clark Wilson. Donna Parker and Jeff Weiler affirmed the success of the camp. The board agreed that this should be an annual event. The board members also agreed that an adult camp should be seriously considered.

ATOS Marketplace: Dennis Unks is the new operator of the ATOS Marketplace. The credit card machine is on line. Dennis is expecting a shipment to arrive from John Ledwon on August 9. Dennis noted that the transition has been slow. He will review the contents of the shipment and assess needs at that time. The president will hold a conference call regarding the marketplace in the near future. Dennis left the conference call at 6:35 PM.

Survey/Strategic Planning: President Double reported that Doug Powers is paring down the survey from five pages to three and is working diligently on the Strategic Planning Initiative.

Discussion Items: President Double opened the following for discussion:

Liaison Assignments: To be finalized by the end of the coming weekend. If any members wish to trade assignments with another please do so by the end of the weekend. The president, vice-president, and secretary will assume liaison assignments. All should call the presidents of each chapter and verify contact information.

Committee Assignments: President Double suggested a reorganization of the ATOS committee structure. He asked for volunteers to serve on a committee to study the present organization and recommend a new structure. Mike Cierski, Michael Fellenzer, and Donna Parker answered the call and will serve on this committee. Their recommendation will be submitted to the board for approval.

Mid-Year Meeting: To be held in Chicago at a date to be determined.

Amateur Competition: Bob Acker has stepped down from the office of chairperson of this event. We will need a new person to take over this task.

Adult Theatre Organ Camp: We will need someone from the board to serve on this committee. Perhaps we can involve a professional theatre organist in this event.

Update on Fund Raising: Ken Double has been in contact with some individuals in ATOS who would be valuable in the fund-raising effort. Ken will visit with the potential members in person to enlist their help. He will send ideas to the board.

GOOD OF THE ORDER

Bob Evans noted that he had received a request from Ron Rhode to be used in fund raising to support the installation of the Loderhose organ in the Beatitudes Assisted Living Campus in Phoenix, Arizona. Jelani Eddington was asked to look into the legalities involved in supplying the mailing list.

President Double asked all to "plug" the Indianapolis convention by including it in their signature on e-mails.

The meeting adjourned at 7:17 EDT.

/s/ Bob Evans, Secretary

Business was conducted following Robert's Rules of Order.

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS TELEPHONE CONFERENCE TUESDAY, OCTOBER 2, 2007

President Ken Double called the meeting to order at 6:10 pm. E.D.T.

Secretary Bob Evans conducted the roll call: Officers Present: Ken Double, President; Bob Evans, Secretary; and Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, Michael Fellenzer, Allen Miller, Don Near, Doug Powers, and Carlton Smith. Youth Representative Present: Tyler Morkin.

Staff Present: Mike Kinerk, Convention Planning Coordinator; Dennis Unks, ATOS Marketplace Manager; and Jeff Weiler, Parliamentarian/Editor, *Theatre Organ*.

President Double declared a quorum.

The minutes from the June 30, 2007 Board Meeting and the August 7, 2007 Board Telephone Conference Meeting were approved.

NEW BUSINESS

STANDING COMMITTEE REPORTS

ATOS Marketplace: Dennis Unks reported that the inventory transfer is complete. He has set up a perpetual inventory. The Marketplace has four thousand back issues of *Theatre Organ*. Dennis will send particulars to the board in E-mail. He needs copies of the March/April, 2007 issue (Volume 49, Number 2).

Convention Report: Mike Kinerk reports that all bills for the New York convention have been paid and the convention account is about to be closed. The convention generated a loss for ATOS. He also reported good progress with the 2008 Annual Convention, "Play it Again" to be held in Indianapolis from July 4-9, 2008.

Other conventions planned are Cleveland in July, 2009 and a regional convention in Birmingham, Alabama on Thanksgiving weekend in 2009.

Doug Powers shared some exciting news of the possibility of a joint venture with the Organ Historical Society during the Cleveland convention. This possible event would be a concert at the Cleveland Masonic Auditorium featuring the large Austin concert pipe organ, the chapter's 4/27 Wurlitzer, and other performers to be named.

ATOS Web Site Task Force: Doug Powers, as a member of the Web Site Task Force, reported that the committee is in the process of seeking an RFP for a professional web site

designer. The task force was organized several months ago. The group has found that the process is more complicated than planned but will report to the board with a recommendation by the end of the calendar year.

Bob Evans addressed the possibility of eliminating the mass mailing to chapters. Most of the information included in the mailing is already on the ATOS Web Site. After discussion the board decided to continue with the present practice.

Strategic Planning: Doug Powers informed the board that the membership and chapter officer surveys are close to completion. The committee is trying to find a "survey tallying firm" to handle the mailing, tallying, and reporting of the results of the general membership survey.

The chapter officer survey will be administered on line. To that end, Doug requested that all Chapter Liaisons ask their chapters to update contact information on the web site.

Committee Realignment: President Double tabled discussion of this topic.

Mid Year Meeting: The ATOS Board of Directors Mid-Year Meeting will be held in Chicago on the weekend of February 8,9, and 10, 2008. Details to follow. Mark your calendars now.

Other: President Double received a phone call from Stamatia Werner, guest relations representative for Radio City Music Hall regarding his letter of concern about the condition of the organ. Her tone was positive and we are now on record concerning our interest in the instrument.

New Business: President Double opened the following subjects for discussion:

Fund Raising Committee: President Double reported that he has met with several people. The meetings have been positive and have generated much interest. Ken will continue to meet personally with individuals to recruit participants.

Concert Tour: Ken asked for board reaction to his draft proposal for an ATOS sponsored concert tour.

Some board members expressed minor concerns regarding chapter participation and the role of producer. All comments were generally positive. With the Board's support, Ken will move ahead with the goal of a workable plan for the concert tour. Such a plan will be presented to the Board when complete.

Other: The Board agreed to try a new meeting time for its telephone conferences. Starting with the next telephone conference meeting (mid-November) we will meet at 8:00 pm E.S.T. This change is made to accommodate those who cannot participate in telephone conference calls because of employment or other commitments.

The meeting was declared adjourned by President Double at 7:13 pm E.D.T.

/s/Bob Evans, Secretary

Business was conducted following Robert's Rules of Order.

New Swell Shoes

- Brushed Aluminum
- Chrome Plated
- Black Powder Coat
- Pedestal or Console Mount
- Kick-Switch
- Piano Sustain Button
- Reed Switch Contacts
- Slide-Pots (1K-5K-10K)



arndtorgansupply.com

Contact us for our CD-ROM catalog.

Arndt Organ Supply Co. L.L.C.

1018 S.E. Lorenz Drive - PO Box 129

Ankeny, Iowa 50021-3945

Phone: (515) 964-1274

Fax: (515) 963-1215

SUSAN COLE KEYBOARD PRODUCTIONS
PRESENTS THE 10TH ANNUAL VILLAGES

"Pop" Organ Concert Series

—Marco Mendez—
Friday, January 11, 2008

—Choy Lozada—
Friday, February 8, 2008

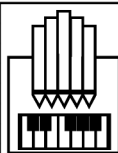
—Dennis & Dyanne Awe—
Friday, February 29, 2008

—Don Kinnier—
Sunday, March 9, 2008
(mini-concert & silent movie)

—Dave Wickerham—
Friday, April 4, 2008

Church on the Square, The Villages, FL
(1.5 hours north of Orlando)

For more information contact Susan Cole.
352-383-6975 legatolady@aol.com



PIPE ORGAN PRESENTATIONS

www.pipeorganpresentations.com

Recordings by

Tom Hazleton • Ann Leaf • John Seng • Don Baker

And Many More

Order online, or for a list of available titles write to:

POP • 68022 Grandview Ave • Cathedral City CA 92234-2318

the Lady Elsinore

Donna Parker at the 3m/26r Wurlitzer Pipe Organ
in the Elsinore Theatre - Salem, Oregon

To order:

Donna Parker Productions, Inc.

Post Office Box 6103

Aloha, Oregon 97007-0103

\$20 ppd USA, \$25 ppd all others

CD SELECTIONS

The Magic Store (from "The Muppet Movie") ♦ Moondance ♦ I Was A Fool To Let You Go ♦ Espana ♦
100 Years ♦ Stray Cat Strut ♦ A Highland Ayre ♦ It's A Raggy Waltz ♦ Don't Get Around Much Anymore ♦
Elton John medley: Your Song ♦ Belfast ♦ "Jesus Christ Superstar" medley: Heaven On Their Minds ♦
Everything's Alright ♦ Hosanna ♦ I Don't Know How To Love Him ♦ King Herod's Song ♦ Superstar

Obituaries



(Photo courtesy of Dick Auchincloss)

Harry Linn, Jr.

Harry Linn, Jr. (1921–2007), longtime member of the Theatre Organ Society of the Delaware Valley (TOSDV), ATOS, and Dickinson Organ Society, passed away on Wednesday, September 26.

For decades, Harry served TOSDV in many capacities, such as president, vice president, and program chair for at least the past 27 years, and was the sitting president at the time of his death. He and his late wife, Rhea, were fixtures at TOSDV events for most of these years.

Harry was a man of multiple talents, technical, administrative, engineering, dispute resolution, labor negotiations, planning, and encouragement; most importantly for TOSDV, he had exceedingly strong people skills. These skill sets were also valuable in his professional career, which culminated in his position as vice president at the now-global firm of Henkels & McCoy.

Harry was grateful for the opportunities he received from his country and his profession. These were expressed through his wartime service and in his work with the International Brotherhood of Electrical Workers apprenticeship programs.

Newcomers were made comfortable by Harry's welcoming presence, whether they were new to the chapter or to the TOSDV Board. As noted, his people skills were a fantastic asset, useful in every area from difficult Board meetings to negotiating contracts for the installation of the chapter's two theatre organs.

Without Harry Linn's oversight of the chapter's Möller organ, the instrument could not have been retained, let alone installed. In fact, Harry's concern for the Möller led to finding storage for the

instrument at no cost to the chapter for almost a decade, following an incident where the organ was "held hostage."

While the instrument's fate drifted from one potential site to another, Harry held infectious confidence that the instrument would some day find a permanent home where its cultural value would be appreciated by succeeding generations. His confidence was rewarded when the instrument was finally installed in Glenside's Keswick Theatre, near Philadelphia, where new generations of listeners can hear a theatre pipe organ several times a year, sometimes even as part of the theatre's pop and rock music performances. In many cases, this is the first time these listeners have heard an actual pipe organ.

Harry's decades of service and leadership to TOSDV will be impossible to replace and are already sorely missed. The family indicated that memorial gifts to the Arthritis Foundation or theatre organ groups, such as, TOSDV, would be appreciated. Harry would certainly suggest that getting involved with the theatre organ community, whether by serving on a restoration crew, playing the instrument, or being in a leadership or administrative capacity, would be a fitting memorial to Harry Linn, Jr.

Rest in Peace, friend.

—Bernie J. McGorrey
Delaware Valley Chapter



Dr. Edward J. Mullins

Dr. Edward J. Mullins, former ATOS Director of Chapter Relations, passed away at his home in San Francisco on October 13,

2007 at 74 years of age. His closest surviving relatives are an elder sister and brother-in-law, as well as a cousin in the Chicago area.

Dr. Mullins was a founding member, past president, and current secretary-treasurer of the Jesse Crawford Chapter; and a member of NORCAL Chapter.

Dr. Mullins was a licensed chiropractor and acupuncturist in several different states. He studied the latter in China. Practicing first in Chicago, he later established offices in Cody, Wyoming and Billings, Montana. After traveling to San Francisco 20 years ago, he decided to establish a practice in that city, and he closed his practice in Cody. In San Francisco he met and became a friend of the late silent film accompanist Bob Vaughn. For 20 years he flew back and forth between his offices in Billings and San Francisco. With such regular airline trips, he soon accumulated plenty of frequent flier miles. With these, he traveled extensively to hear theatre organs in Hawaii, England and Australia, establishing lasting friendships with the late Father Gerard Kerr in England and with Bruce Ardley and others in Australia. He was an amateur player himself.

—Rudy Frey
San Bruno, California



Robert Power

Robert Power, 91, of Camarillo passed away October 20, 2007, after a brief illness, surrounded by his family.

Bob was born June 7, 1916, at St. John's Hospital in Oxnard, California. Employed by Achille Levy, Bob's father, Elmer, and mother, Corinne, raised Bob in Oxnard. Bob attended the local elementary school and

graduated from Oxnard High in 1934 and Ventura College in 1936. Shortly after graduation, Bob joined the Army Air Corps as a flight instructor, serving two tours of duty from 1942 to 1945 at the Mira Loma Flight School in Oxnard as well as in Lancaster. Bob married Alice Sherer and they settled in Oxnard, where they began raising a family. After working for Maulhardt Equipment, Bob ventured out on his own and started Power Tractor Co., selling to and servicing equipment for many local farmers. Some years later, the business evolved to become Power Machinery Center and for the past 57 years has flourished; it is now owned and operated by his sons, Rick and John.

Throughout his life, Bob built and maintained many lasting relationships which contributed to his successes as a businessman, entrepreneur, land developer, family man and friend. He cared a great deal about the continued growth and development of the local and regional community, serving on the Oxnard Airport Commission and the Ventura County Grand Jury; he even hosted a fundraising event at his home in Camarillo attended by then-California Governor Ronald Reagan.

Over the years, Bob held many positions for community service and professional organizations to which he belonged, including president of the Oxnard Junior Chamber of Commerce and vice president of the Oxnard Optimist Club. He was a pilot deputy sheriff for Ventura County Aero Squadron and past president of the Far West Equipment Dealers Association.

With an array of interests and hobbies, Bob was passionate about aviation and music. A private pilot until age 86, Bob pursued his lifetime love of aviation, earning the first private pilot's license from Oxnard Airport in 1938. He also belonged to Aviation Country Club, serving as past president; and Quiet Birdmen (QB), for which he held the position of key man. For a time, Bob was also a partner in Aviation Services, a Beechcraft dealership. As many have experienced firsthand, playing a popular Gershwin tune on his theater organ was a daily ritual. Bob was a member of the Los Angeles chapter of the American Theater Organ Society, serving as past chairman. Bob owned the record label

BANDA (short for Bob and Alice) and served on the board of directors of Roger's Organ Co. He could even add inventor and stock car driver to his list of ventures. He held a patent for a hydraulic coupler and in his youth spent time designing, building and racing cars, calling his most notable car "The Snark."

Bob was a member of the Elks Lodge for 57 years and a charter member of Las Posas and Spanish Hills country clubs. Bob loved and lived life to its fullest, opening his home to his friends and associates for parties and gatherings. In the last few years, Bob spent much of his time with his children and grandchildren; he was extremely proud of them.

Bob was preceded in death by his wife, Alice, and son Charlie. Bob will be missed by all those who had the pleasure of knowing him.



Edgar W. (Warren) Thomas

Edgar W. (Warren) Thomas, age 72, passed away on August 18, 2007, in Port Orange, Florida as a result of pulmonary fibrosis. For many years Warren served the Orlando Area Theatre Organ Society as its president and treasurer. Most recently, he was instrumental in reworking the Don Baker Memorial Organ which was installed in the Lake Brantley High School auditorium. In fact, at the time of his death, Warren was working with a group of Boy Scouts who decided to undertake this project in order to obtain their Eagle Scout badge.

Before his move to Florida, Warren was a valued member of the Potomac Valley ATOS chapter for many years, where he contributed his skills and leadership in organ restoration. He also played the organ at a local roller skating rink. In his suburban Maryland home, Warren had a Robert-Morton organ which was featured in the 1972 National Convention.

Upon retirement from a managerial position with the C & P Telephone Company of Washington, DC, he moved to Florida and joined the Orlando Area Chapter. Although Warren played the organ fairly well, he never sought the spotlight. In addition to his theatre pipe organ, he also owned a Hammond X-66.

Those of us who had the opportunity to know Warren will always remember his warmth and friendliness, as well as his dedication to chapter activities. Last spring my husband and I enjoyed a bus trip with OATOS members and friends to the Grace Baptist Church in Sarasota for a special organ concert and to the Roaring Twenties in nearby Ellenton for dinner and entertainment. For this outing Warren personally prepared delicious box lunches for all of us, and brought along a cooler of assorted beverages. No small task for someone confined to a power chair!

In memory of this special man, the Orlando Chapter has established a scholarship in his name to help fund the education of Lake Brantley students who wish to pursue study of the organ. In addition, thanks to the efforts of Don Jeerings, Phil DuBois, a member of the Tampa Chapter, John Nardy, the new president of OATOS, and the Boy Scouts, work on the Don Baker Memorial organ continues. Warren would be pleased.

—Phyllis Nardy
Altamonte Springs, Florida

Classifieds

FOR SALE

ORGAN LESSONS ON VIDEOCASSETTE: PART I: Manual & Pedal Technique, 32 minutes, \$29.95. **PART II:** Registration, 56 minutes, \$29.95. **PART III:** Hymn Accompaniment, 85 minutes, \$29.95. Buy all three together for special price of \$84.95. Go to www.allenorgan.com to order, or write to: ALLEN ORGAN COMPANY LLC, P.O. Box 36, Macungie, Pennsylvania 18062-0036, or phone 610-966-2202. ++

MÖLLER FRENCH TRUMPET, Wurlitzer Vox, Link Tibia and Flute, seven-rank Wurlitzer chest, two Wurlitzer reservoirs, and miscellaneous parts. For details call 516-541-5624 or e-mail royalarch3@aol.com. 01/08

HANDSOME HARDWOOD CASTER CUPS for your grand or vertical piano. Superior to the plastic variety. Made from the finest hardwoods and exotics. Custom made. James Grebe, 314-608-4137, www.grebepiano.com. 01/08

CLASSIFIED ads—75¢ per word for ATOS members; \$1.00 per word for non-members. \$10.00 minimum. Not counted as words: *a*, *and*, *the*, &. Phone numbers are counted as one word, as are hyphenated words. All classified ads must be submitted PRE-PAID to avoid a \$10.00 handling/billing charge. PRE-PAID charge of \$15.00 to have a THEATRE ORGAN showing your ad sent to your mailing address. Deadline for placing ads is the FIRST of each even month (February, April, June, August, October and December). Make check payable to ATOS and send to: Jeff Weiler, THEATRE ORGAN Editor, American Theatre Organ Society, 1845 South Michigan Avenue #1905, Chicago, Illinois 60616. Word counts may be verified in advance by e-mailing Joanne, the Editorial Office Administrative Assistant, at joanne@atos.org.

ADVERTISER INDEX

Allen Organs.....	BC
AMICA International.....	63
Arndt Organ Supply Co.	69
Audio Arts	6
Ball, Steven	53
Carter, Ron.....	2
Cole, Susan: Keyboard Productions.....	69
Crome Organ Co.	13
Diapason, The	63
Diapason Resource Directory	53
Double, Ken.....	13
Eddington, Jelani (concerts).....	2
Eddington, Jelani (recordings).....	53
Foppiano, Scott	2
League of Historic American Theatres.....	63
Leather Supply House	2
Michael's Music Service.....	21
Moelmann, Jack.....	4
Musical Box Society	63
Organ Historical Society.....	63
Organ Historical Society (catalog) ...	17
Parker, Donna.....	63
Parker, Donna (Elsinore Theatre)	69
Pipe Organ Presentations	69
Ralston, Bob.....	43
Rogers, Fr. Andrew	4
St. Louis, Party on the Pipes	43
Smith, Scott	6
Strony, Walt	72
Theatre Historical Society of America	2
Trio Con Brio	2
University of Oklahoma	21
Walker Theatre Organs.....	IFC
Wilson, Clark	72
Zollman Pipe Organ Services	53

CONCERTS • SILENT FILMS

CLARK WILSON

• CONCERT PRODUCTIONS •

1029 AMBROSE AVENUE
EAST LIVERPOOL, OHIO 43920
clark7050@yahoo.com

330•385•4568

330•385•2210

www.
waltstrony
.com

Concert and Recording Artist
Allen Organ Voicing Specialist

Meticulous note-by-note voicing by one of America's most respected theatre organists and Allen organ experts.

Noteworthy.

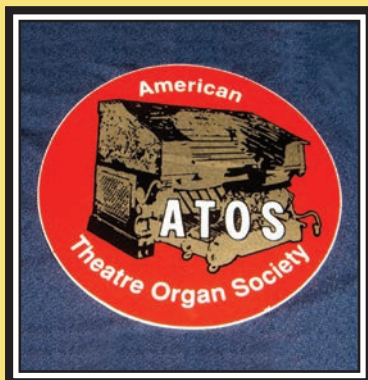
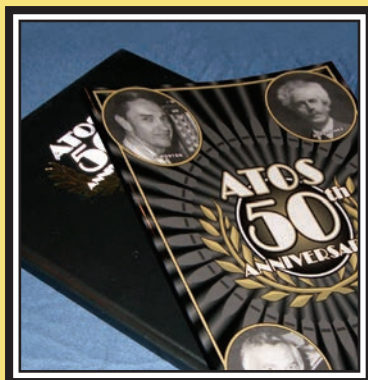
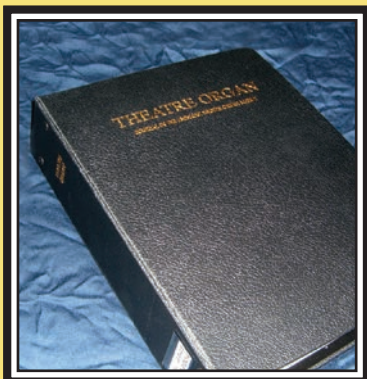
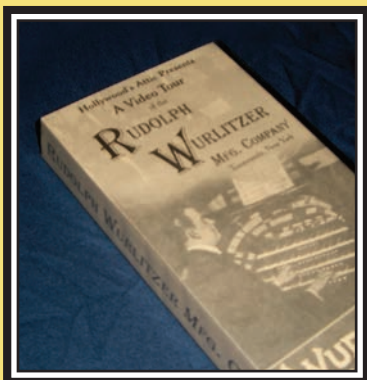
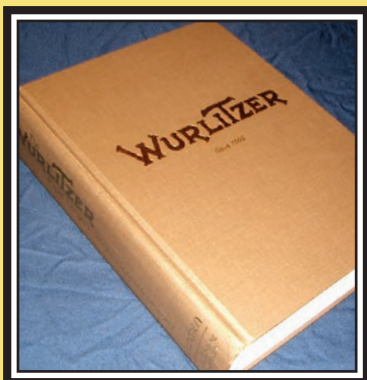


WALKER
UNIT ORGANS



6610 Crown Lane • Zionsville, PA 18092 • phone 610.966.8585 • www.walkertheatreorgan.com

ATOS Marketplace



Prices listed INCLUDE shipping within U.S.A.

THE WURLITZER PIPE ORGAN – AN ILLUSTRATED HISTORY

— This long-awaited complete history of the Wurlitzer theatre organ by David Junchen is an essential reference book for every theatre organ enthusiast. With 800 pages of interesting facts, photos and appendices, each volume is sequentially numbered corresponding to the Wurlitzer organ opus list. Fabulous photos, informative tables and lists of long-forgotten Wurlitzer information...an absolute must! **\$140.00**

WURLITZER CONSOLE ART PRINTS — Whether you attach them to your workshop walls or frame them, these prints of 12 original factory photos of spectacular consoles are a must for your collection of theatre organ memorabilia. Each one is 11" wide and 14" high, printed on heavy card stock, suitable for framing. **\$20.00**

WURLITZER FACTORY TOUR — This video is a copy of a vintage newsreel showing various portions of the Wurlitzer factory and the actual construction of Wurlitzer pipe organs. Includes visits to the pipe shop, voicing rooms, console, cable-making departments and many other sections of the North Tonawanda factory. **\$24.00**

ATOS 50TH ANNIVERSARY BOOK — Published in hardcover and softcover editions, this 150-page book is an absolute must for all theatre organ aficionados. Text and pictures cover the first 50 years of the American Theatre Organ Society's history. Contains many historic photos, quotes, and informative tidbits, including photos of the first meeting of the organization. Hardcover: **\$35.00**. Softcover: **\$15.00**.

THEATRE ORGAN BINDERS — Here is the best way to store your past issues of THEATRE ORGAN (through July/August 2006). Holds up to two full years of magazines. Includes metal wires to attach your journals to the binder. Black finish with gold lettering. Pouch on spine for identification information. **\$14.00**

DECAL — Help promote ATOS; put these decals everywhere! Three-inch self-stick adhesive back with red, gold and black printing. **\$1.00**

LAPEL PIN — Show your support of the theatre organ by wearing this American Theatre Organ Society lapel pin. Approximately one-half inch in diameter. Bronze color with embossed lettering makes for a distinctive look. **\$2.50**

BACK ISSUES — Complete your collection of THEATRE ORGAN. Quantities are limited. **\$6.00**

An ATOS Marketplace order form is included in most issues of THEATRE ORGAN. Orders may also be placed online at www.atos.org/marketplace.

The prices listed above are postpaid for all orders shipped within the U.S.A. See the order form for additional shipping charges on items sent outside of the U.S.A. VISA and MasterCard are accepted.

If you have any questions, please contact Dennis Unks, ATOS Marketplace Manager, at marketplace@atos.org.



Looking for something really special?

Like five manuals? Four? Three? Two?

How about a dramatic white and gold Fox Package? Or something in black and silver? Black and gold? White and silver? Sorry—no pink and black...yet!

What about sound? Do you want a Unit Orchestra with patented Quantum™ Technology—including Acoustic Portrait™? Do you desire stop-by-stop and note-by-note voicing? Maybe both a theatre and a classical spec *instead of* four-voicing capability?



Can "Advanced MIDI Capabilities" whet your penny whistle? Or "Sampled Tremulant Sounds™" pique your interest? Are you secretly craving individually adjustable and felted keys or user-reconfigurable pistons?

Let us build one especially for you!

Allen organs®

www.allenorgan.com

150 Locust Street, P.O. Box 36
Macungie, PA 18062-0036 USA
Phone: 610-966-2202
Fax: 610-965-3098
E-mail: aosales@allenorgan.com



AN UNPARALLELED WORLD-WIDE SERVICE ORGANIZATION FOR THE LONG-TERM SECURITY OF YOUR INVESTMENT.