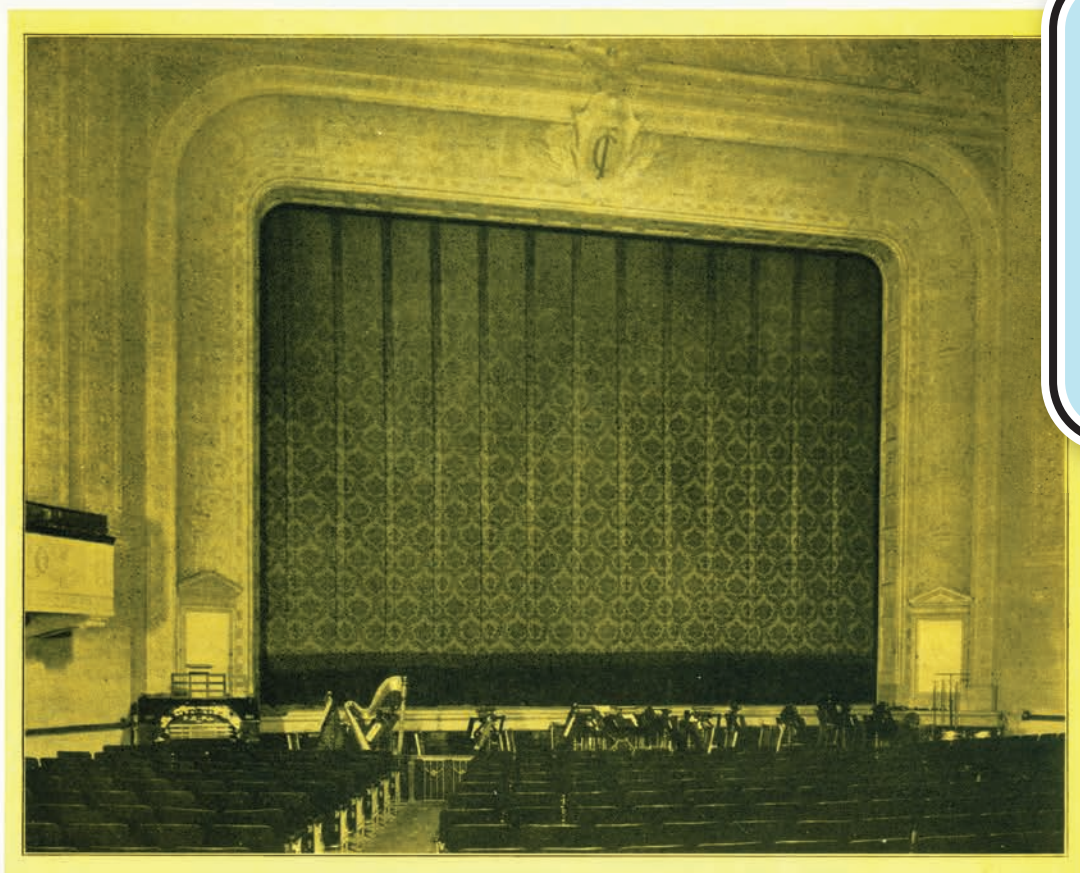


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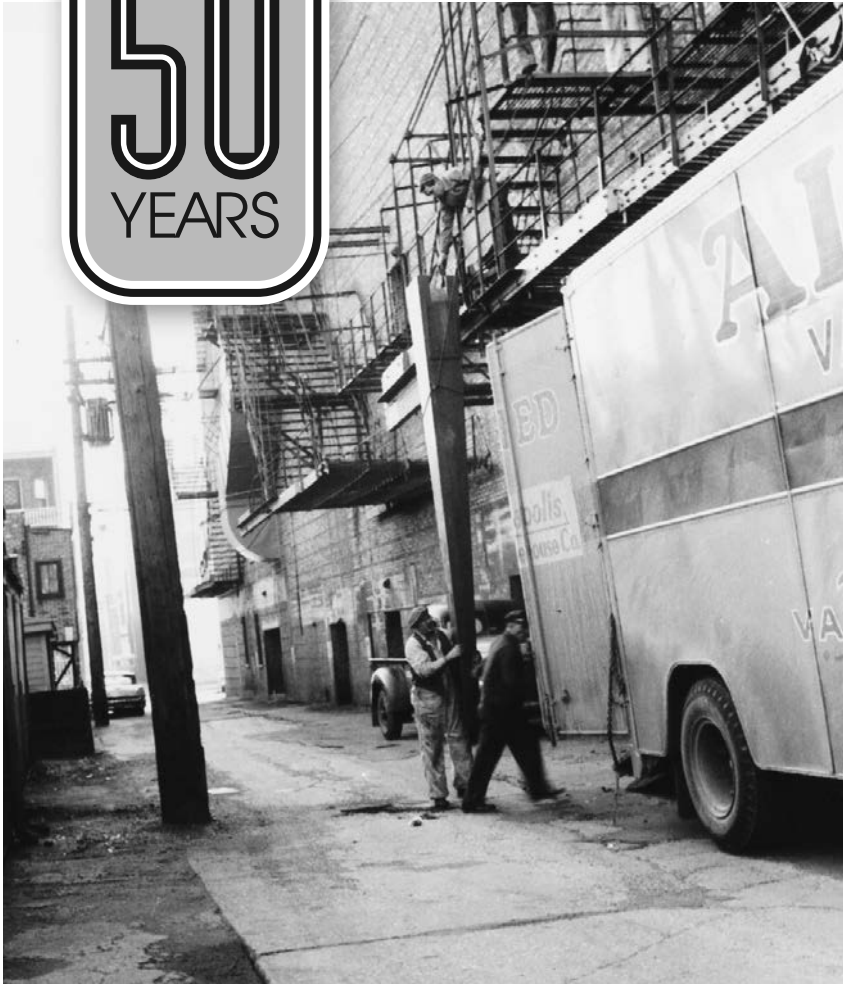
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(Shanahan Collection)



On the cover: The Rudolph Wurlitzer Manufacturing Company was justly proud of its installation at the Circle Theatre in Indianapolis, showcased in a 1925 sales catalogue. (Weiler Collection)

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Vox Humana

The scope of the ATOS Archive collection has effectively been doubled with the receipt of our largest single donation to date.

Plans are being finalized to move the Eric Reeve Collection, comprising some 23,000 audio recordings and thousands of books, photos, and correspondence files, from Minot, North Dakota to Joliet. We're excited by what this means to our organization in the short term as well as for the edification and enjoyment of future generations. A consuming passion led the late Mr. Reeve to amass what is undoubtedly one of the largest private collections of theatre organ recordings ever assembled, and we're grateful to his family who feel that its new home should be with ATOS. It contains rare and seldom-heard performances of some of the finest musicians ever to play the instrument. To cite just one example, there are almost 1,000 16" radio transcription discs alone! They contain performances by Buddy Cole, Dick Leibert, Ann Leaf, George Wright, and many, many others all awaiting rediscovery by modern ears.

Perhaps equally important, this collection will expand our knowledge and understanding of how theatre organs originally sounded, how they were played, and how they were broadcast and recorded. Although many instruments are forever lost to history or have been modified beyond recognition, the information contained in these recordings can at least give us an idea of what they were like.

Placing renewed importance on maintaining an extensive archive is one way that we can attract funding from outside sources, one of President Double's main goals. The facts that we maintain an archive, actively work to acquire important materials, and expend financial resources to secure assets such as the Reeve Collection are the sort of evidence that shows we take ourselves seriously—just the sort of thing for which foundations look.

—Jeff Weiler, Editor

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Headquarters

I will put out the call to all of our membership to step up and get involved.



If you recall, in our last issue my Headquarters column referred to the old question “Is the glass half empty or half full?” Without trying to be too much the cheerleader, I am happy to report that, in actuality, the glass is literally overflowing!

We have several reasons to believe that ATOS is heading toward a period of growth that the organization hasn’t experienced since the heady days of the 1960s, when George Wright was selling a lot of albums, Gaylord Carter and Lee Erwin were hopscotching the country re-introducing the world to the wonders of the silent film with pipe organ accompaniment, and the likes of Tom Hazleton, Lyn Larsen, and dozens of other young “phenoms” were about to burst on the scene and raise the level of musicianship to a standard that is rising still.

Consider the following:

- There are now 78 chapters, and interest from parties for new chapters;
- We know that after Indianapolis this summer, we are going to Cleveland in 2009, Seattle in 2010, and we have candidates in line for 2011 and 2012, securing solid annual convention sites looking ahead five years;
- Regional conventions are coming to Southwestern Michigan, Birmingham, Alabama, and the Phoenix area;
- The upcoming Membership Survey, the first of its kind, will tell us more about us than we have ever known in the past, and it will help guide our future;
- Our first-ever National Touring Concert, under the direction of Executive Producer Steve LaManna, is on schedule, with the first shows set for this fall;

- The Summer Youth Camp is now an annual event, with an Adults’ Camp on the drawing board;
- Tom Blackwell is working with the best talent available in recreating the ATOS website into an easier-to-use, yet more expansive site than ever before;
- We are ready to bring to the table an arts-and-business-oriented consultant who will look at our structure and recommend the best paths we can take to upgrade our organization and pave the way for the next 50 years and more;
- ATOS is completely reorganizing the committee structure to streamline operations in an effort to help the Board accomplish even more;
- To secure our future, with new homes for the precious few instruments we have, new programs to generate interest from a wide array of groups, avenues for finding and nurturing new talent, and generating the kind of help that can make a difference for our local chapters, ATOS will be announcing the new fundraising committee under the guidance of TWO experienced professionals. There will be specific programs and goals, so that those who have lived their lives committed to this art form will have the proper avenue for helping ATOS and its local chapters grow in the short term, and with long-term gift-giving to help continue our growth.

Indeed, that list is evidence of a very BIG glass, not half empty nor half full, but overflowing with exciting projects.

As we approach the Indianapolis convention, you the membership can look

forward to one major announcement after another. And each one of these announcements will be involved in programs instituted by ATOS to help our local chapters, be it in increasing membership by increasing awareness of who we are, or increasing the coffers by helping with fundraising or selling tickets to concerts.

If the wondrous season of spring is all about new beginnings, fresh starts, anticipation of growth and the feeling that the world is indeed a stage, the Spring of 2008 certainly holds that kind of exciting hope for ATOS.

Following all of that cheerleading—and I might add heartfelt cheerleading—I will put out the call to all of our membership to step up and get involved. Your chapter needs help and support, and ATOS needs help and support. I especially want to place the call to those who are successful in business. Marketing and promotions, financing and fundraising, attacking the brave new world of websites (YouTube and all that the internet has to offer), demand that ATOS make use of the best of our talented membership to move forward.

Run for the Board; volunteer for a committee; write a big check; or do whatever you can to help your local chapter and also step up and help ATOS. The glass is indeed overflowing, and we want everyone to enjoy a sip of our success and growth!

—Ken Double, President

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Final details of artists and schedule will be announced shortly.

Contact us at Desertwinds2008@cox.net
for more information and to be placed on our mailing list.

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.

Jersey Wonder Morton Plays

I am so excited: The Loew's Jersey Wonder Morton plays! A fabulous sound is reverberating around the lavish 1929 movie palace. On November 3, 2007, Garden State Theatre Organ Society members heard the 4/23 Robert-Morton for the first time at Loew's Jersey Theatre in Jersey City, New Jersey. What a thrill to see the gold and white console rise as it rotated on its lift, and hear Ralph Ringstad bring the organ to life. This is the perfect match of organ and theatre. The New Jersey Loew's theatre had one of the original five Wonder Morton organs until 1970, when the organ was removed. (It's presently installed in the Arlington Theatre in Santa Barbara, California.)

GSTOS founding member Bob Balfour purchased the former Loew's Paradise

Wonder Morton organ from a private collector. Through Bob's generosity, the organ was donated to GSTOS and, in collaboration with the Friends of the Loew's, the organ was moved to Jersey City. The huge task of restoring and reinstalling the organ was performed under the direction of crew chief Bob Martin and a small group of dedicated volunteers. The outstanding job is a testament to what a group of volunteers can accomplish.

In the coming months the organ will be tonally finished. Stayed tuned for news of great happenings with the Wonder Morton in Loew's Jersey City Theatre. Wait until you hear the sound of this instrument. It's spectacular!

For more information, visit www.gstos.org and also www.loewsjersey.org.

To see and hear a mini-concert by Ralph Ringstad, go to www.youtube.com/watch?v=jDmjTlwsE6M.



Ralph Ringstad at the Wonder Morton
(video still)

—Carole Rustako
Colts Neck, New Jersey

ATOS THEATRE ORGAN ADVENTURE

Summer Youth Camp

July 22-25, 2008

Wheaton, Illinois

The ATOS Theatre Organ Adventure provides young enthusiasts the opportunity to study and learn the art of the theatre pipe organ through lectures, master classes, and private instruction. Save the dates today and make plans to join us for what promises to be another exciting summer youth camp!



Jonas Nordwall, Donna Parker, and Jelani Eddington will be the primary instructors for this year's event, together with a number of special guests. The majority of the sessions will take place at the 4/26 Robert Morton at the Wheaton Fox Studio in Wheaton, Illinois. We will also visit several nearby exciting theatre organ venues.

The ATOS Theatre Organ Adventure is open to all participants up to 25 years of age. Registration and complete program details will follow soon. Please contact Donna Parker at 503/642-7009 for more information, or visit us online at www.atos.org for complete details as they become available. We look forward to seeing you this summer in Wheaton.

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!

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*

2008 ATOS YOUNG ORGANIST SCHOLARSHIP PROGRAM

The ATOS Scholarship Committee is very pleased to continue to be able to offer \$6,500 in scholarship funds for the year of 2008. Through the scholarship program, theatre organ students receive financial assistance for studies with a professional theatre organ teacher or an opportunity for assistance to further their musical education in organ performance at the college level.

The ATOS Scholarship Committee is willing to help beginning theatre organ students locate a professional theatre organ teacher as geographically close to them as possible. Make inquiries to the committee chair.

Eligibility: Theatre organ students aged 13 through 27 (as of July 1, 2008).

Category "A": Theatre organ students studying with professional theatre organ teachers.

Category "B": Theatre organ students furthering their musical education by working toward a college organ performance degree.

Awards: Awards are based on the number of applications received, frequency of lessons at the teacher's rate, and the funds available to the scholarship committee in a given year, with a maximum available award limit of \$1,500 per student.

Applications for 2008 ATOS scholarships must be submitted by **April 15, 2008**. After review by the committee members, the candidates chosen will be notified of their scholarships.

Send applications and essays to:

*ATOS Scholarship Program
Carlton B. Smith, Chair
2175 North Irwin Street
Indianapolis, IN 46219-2220*

A CALL FOR DOCUMENTS

Theatre Organ Installation
Document Research Project

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

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

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

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

Attention All ATOS Chapter Officers

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

News & Notes

CALL FOR NOMINATIONS OF ATOS OFFICERS

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

The process begins with nominations, and there is no shortage of qualified individuals in our organization who have the talent and energy to help. If you consider yourself one of those individuals and wish to be considered for an officer position, your participation is most welcome.

As provided in Section 5.2 of the ATOS Bylaws, the Board of Directors appoints the ATOS Officers (President, Vice President, Secretary, and Treasurer) each year at its annual Board meeting. This year the Board of Directors will have that meeting in Indianapolis on Thursday morning, July 3, 2008 at 9:30am.

Any person at least 18 years of age who has had continuous ATOS membership for at least the last two years is eligible to seek appointment as an officer. Candidates for these offices are encouraged to submit written résumés to the ATOS President, Ken Double, by **June 1, 2008**. It is strongly recommended that nominations be sent via "return receipt" or similar mail class if international. Nominations may also be sent digitally; however, the sender **MUST** verify receipt of the nomination by the ATOS President. Any written materials that are submitted to the ATOS President by the above date will be distributed to the Board of Directors prior to the Board meeting. In addition, any ATOS member may attend the Board meeting in person (at his or her own expense) and nominate at

the meeting any eligible candidate for these offices.

Candidates are expected to present themselves at their own expense to the Board for a personal interview on **Thursday, July 3** at 2:30pm. Appointment will immediately follow the interview process. Successful candidates must be ready to assume the duties of their office at the conclusion of the convention and must also be available to participate in the remainder of the Board meeting following their appointment. Reimbursement of travel (economy airfare or equivalent) and hotel expenses will be made by ATOS for those appointed.

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

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

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

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).

ATOS MENTOR PROGRAM

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

Please note that you must be planning to attend the 2008 ATOS annual convention in Indianapolis, as no expenses will be provided.

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

In order to be considered for the 2008 Mentor Program, your application letter/e-mail must be received no later than **June 1, 2008**. If you are selected, you will be notified no later than **June 15, 2008**. The preferred method for transmittal is e-mail. If this is not available, regular mail is acceptable. Please let us know if you have any additional questions.

*ATOS Mentor Program
Donna Parker
P.O. Box 6103
Aloha, Oregon 97007-0103
d.parker@atos.org*

ORGAN HISTORICAL SOCIETY ALAN LAUFMAN RESEARCH GRANTS

The Grants: The Organ Historical Society is pleased to accept applications for its Alan Laufman Research Grants for 2008. Research grants of up to \$1,500 in memory of Alan Laufman, a former President of the Society, are authorized by the National Council of the Society and administered by a standing committee of the Publications Governing Board. These grants are awarded for research projects related to the organ in the broadest sense—the instrument's builders, construction, history, styles, repertoire, performance practices, and composers from all style periods and nationalities. Grants may be used to cover travel, housing, and other expenses.

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

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

it to the Society's Director of Publications to be reviewed following standard procedures for possible publication in *The Tracker* or by the OHS Press. Submitting an application constitutes an applicant's agreement to this condition.

Applications may be sent by mail or e-mail. They must be postmarked or e-mailed by **June 13, 2008**, and awards will be announced in early July, 2008. Alan Laufman Research Grants will not exceed a total of \$1,500 in any year. Within that limit the grant committee determines the specific amount of each award and the number of recipients. The grant committee may elect to withhold awards if satisfactory applications are not received. In its deliberations, the committee considers the completeness of the application, the merits of the proposed project and the qualifications of the applicant to undertake it. A grantee may receive successive awards for a single research project of large scope, provided that sufficient progress is demonstrated. Likewise, a grantee may apply for successive grants to fund new research projects. Grant recipients are expected to expend their awards within 18 months of receipt.

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

Send applications or inquiries to:

Dr. Christopher S. Anderson
Associate Professor of Sacred Music
Perkins School of Theology
Southern Methodist University
PO Box 750133
Dallas, Texas 75275-0133
214-768-3160
csander@smu.edu

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, Michael Fellenzer, 6041 Garver Road, Indianapolis, Indiana 46208-1516, 317-251-6962, m.fellenzer@atos.org.

Don't miss
an issue of
THEATRE
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Renew your
membership on time.

News & Notes

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2007 DONATIONS TO THE ATOS ARCHIVE

Eric Reeve Collection of audio recordings and correspondence files; donated by Dr. Howard Reeve.

Bob Pasalach Collection of video recordings; donated by Hilda Pasalach.

Gordon Kibbee Collection of recordings, books, and documents; donated by Marie Kibbee.

Don Baker Collection of memorabilia and photographs; donated by Warren Thomas and John Steele.

Charm bracelet worn by LuLu Wright commemorating career highlights of her son, George; donated by Carol Jones-Zadel.

Remaining files of the United State Pipe Organ Company; donated by Robert G. Lent.

WELCOME TO NEW ATOS MEMBERS

NOVEMBER 20 TO JANUARY 21, 2008

Will Babbitt, Urbana, Illinois
Frederick C. Betz, Hopkinton,
Massachusetts

John Blake, Western Springs, Illinois
Ron Brzoska, Peoria, Arizona

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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.

Don't Try This At Home

(unless you have to)

BY ROBERT RIDGEWAY



Water is essential for life, but as we all know, it is anathema to pipe organs and their component parts. That also applies to the recordings of these instruments that we prize so much. Additionally, all records, CDs and especially reel-to-reel tapes and cassettes need to be stored away from extremes of heat (no garage or attic storage). A good rule to apply is this: If the area where your music collection is stored is not comfortable for a human, then it isn't safe for a music collection. You could not survive for long in an attic in the summer, and your tapes couldn't either.

I personally had to deal with the consequences of failing to observe one of the above rules. I have lived in my present house for over seven years, and the basement has always been completely dry and climate controlled. Last year we experienced the heaviest rainfall in 50 years. All of the storm drains were overflowing, and the ground was saturated. My entire neighborhood suddenly discovered that the floor drains that are there to protect your basement in the event of a pipe bursting inside your house are also the method by which the water can flow back in under these extreme conditions. I have shelving throughout the basement and, on those shelves, have hundreds of boxes of archived books, records, and tapes. To my consternation I discovered that I had several boxes on a very low shelf in the far corner of the basement. The water came up high enough that all these boxes became wet for a few inches. The water wicked up until the cartons were completely soaked.

It took over 24 hours for the sump pump and an auxiliary pump to drain the basement. When I was able to examine these cartons, I discovered that several contained dozens of reel-to-reel master tapes, including the entire 1967 ATOS annual convention in Detroit. These reels of tape contain performances and commentary by a long list of people no longer with us: Don Baker, Don Miller, Alan Mills, Ashley Miller, Lee Erwin, John Muri, Lowell Ayers, Virg Howard, Dick Schrum, Bill Holleman, and Ben Hall. These had been copied in part over the years in analog but never digitally transferred for posterity.

I hope none of you ever have to deal with this sort of calamity but, if you do, here are some guidelines. These suggestions come directly from major archivists around the country, all fellow members of Association for Recorded Sound Collections (www.arisc-audio.org):

1. Get the tape reels out of the soggy boxes as soon as possible. The boxes will deteriorate and become moldy very quickly, but this is actually good because the bulk of the moisture is absorbed into the cardboard and not into the tape itself. Copy down all the data from the boxes and assign a number to this information. On each respective tape reel put the corresponding number with a permanent felt-tip marker so you can keep all the information together.

2. Stack these numbered reels of tape on $\frac{1}{4}$ " wooden dowel rods secured onto a flat board with spacers of at least 2" in between for ventilation.

3. If you can clean and wipe down every foot of tape immediately, then that is the preferred arrangement. If you have dozens and dozens of reels like I did, however, you have to do *triage* and attend to the worst ones first.

4. Place the first dried reel of tape onto your tape machine. Cut up some old soft cotton tee shirts into small squares and use these to clean the actual tape. Do not thread the tape yet, but rather just spool off a few feet of tape and wipe it down thoroughly with a piece of cloth that has been moistened with isopropyl alcohol. This will remove the contaminants from the beginning so you can thread the tape onto the take-up reel. Soak a small cloth in alcohol and fold it so that the tape is sandwiched in between, taking care not to crease the tape, and place this just after the tape leaves the supply reel and before it begins to go across the heads. It is a good idea to also take a piece of cloth and secure it over the entire head and guide pathway so that any contaminants you fail to get on the first pass will not compromise your machine. Push the fast forward button and let the tape spool through this folded cloth. Keep this cloth moist by dripping alcohol onto it as the tape winds forward. Do not pinch the cloth but merely make sure that both sides of the tape are cleaned of dirt and water. If the tape is really dirty, it may become necessary for you to stop periodically and change to a new piece of cloth soaked in alcohol.

5. When the tape is completely off the supply reel, you can remove this reel and wash it, if necessary, and wipe it completely

dry. Make sure you do not wash off the vital index number you placed on there when you removed the tape reel from its disintegrating box. When you are sure this reel is clean and dry, you may place it back on the tape deck and thread the tape in preparation for rewinding.

6. Reversing the earlier process, you can now wipe the tape with the folded cloth closest to the full reel so that all remaining dirt and grime are removed. The alcohol will not hurt most* magnetic tape and will evaporate, leaving the clean tape spooled. It is strongly suggested that you transfer, as soon as possible, the material from these formerly soaked tapes onto a digital medium in the highest resolution you can in order to preserve the data. If you do not have the equipment to do this, there are numerous commercial facilities that can accommodate your needs.

I want to emphasize the importance of conserving our musical heritage contained on these tapes. It isn't always music. Sometime these tapes contain conversations and reminiscences by long-gone family members. By not acting to protect these pieces of history, you are denying future generations the opportunity to learn from us and our predecessors. Just think how much poorer we would all be now if tapes of many early performers had not been preserved. If you have collected tapes and recordings of theatre organs, whether in concert or informal jam sessions, give serious thought to their ultimate disposition. The ATOS Archive is an appropriate repository for these so that years from now others can know about us and the music we love so much.

Lastly, it is crucial that all tapes have labels identifying the artist(s), organ, date, and any other pertinent information. You can number the reels and the boxes, but this information must, at the very least, be on the box. Master information sheets and notebooks have a way of getting lost, and then no one will know for sure what is on all these "mystery" tapes. It is the same thing as writing on the back of photographs who, what, where, and when. You may not be able to remember, and you will not always be around to explain.

robert@magneticlab.com

**The exception is the "back coated" tape that appears almost black due to the layer on the "outside" that was designed to minimize friction. This coating can be loosened with the alcohol, so your only alternative then is to use some distilled water IF the tapes are actually covered in grime. If the tape is merely wet, then just use the soft cloth scraps.*



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

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Last of the Originals:

BY IAN RIDLEY

Raising the Tooting Wurlitzer



This American-inspired cinema is considered by many to be the most spectacular cinema in Britain. The architect of the building was Cecil Masey who designed a modern Italianate-styled towering entrance with four tall pillars topped by Corinthian capitals. The entire interior of the theatre was designed in a Gothic style by famed stage set designer Theodore Komisarjevsky, one-time husband of the late actress Dame Peggy Ashcroft. From the outside it's quite an ordinary building of its period, but when you enter, it takes your breath away. Spectacular chandeliers hang from the ceiling, supported by moulded columns and elaborate arches. From the long foyer a grand staircase leads up to a mirrored hall. Other walls are decorated with scenes from a fairytale palace, where musicians are seen to entertain courtiers. The theatre opened on 7th September 1931, and the opening film was Jack Buchanan and Jeanette MacDonald in *Monte Carlo*, with Alex Taylor at the Wurlitzer organ. Over 2,000 people were turned away on that first night!

Exterior Tooting Granada Cinema

History of the Granada Tooting Wurlitzer

The Wurlitzer organ was originally installed in 1926 in the Majestic Theatre Sacramento, California, as a 10-unit Model H Special. The Wurlitzer factory in North Tonawanda reconfigured the instrument into a four-manual, 12-rank instrument in 1931, the same year that it arrived in England. Within a couple of weeks, the first flooding of the organ occurred, and this has been a constant threat ever since.

Around 1932–33 the organ was further enlarged to the four-manual, 14-rank specification which remains to this day. The entire organ remains original and, it has to be said, is an extremely tight fit within the under-stage chambers. The chamber to the right of the console is the Solo, with most of the theatrical sounds and effects, whilst that to the left, the Main, features the more accompanimental voices. Between the two is a room positioned to the rear of the organ console lift, for the relays. The British-made Discus organ blower features an unusual supercharger section and is sited in a room to the extreme left of the stage.

The original ranks of pipes were:

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

Solo Chamber: Tibia Clausa, Orchestral Oboe, Saxophone, Kinura, English Horn, Harmonic Tuba, and Vox Humana

The two added ranks have both been squeezed into the Main chamber and comprise a second Tibia Clausa and a rare Gamba, extended down to a most useful 16' pitch.

A further unusual feature of the instrument is that the top manual is devoted entirely to percussion and traps. The organ originally had a phantom grand piano attachment on stage, but this has long since been removed. Space for Bingo being at a premium, a MIDI-controlled electronic piano module now provides a 21st century replacement.

Alex Taylor was the first resident organist, and it was he who made the first recording in 1931. Granada's brilliant billing next announced that Mr 'X,' none other than the highly respected showman Harold Ramsey, with his famous signature tune Gershwin's "Rhapsody in Blue," would take over from Alex. It was Harold who commenced the long-running series of broadcasts of the organ during late 1932.



Stalls Tooting Granada

Between March and May of 1953, Wurlitzer's representative in the UK carried out further work on the organ with John Madin (and his dog) giving the first broadcast after the rebuild on 3 July 1953. Other memorable performers have been Reginald Porter Brown, Robinson Cleaver, Searle Wright, Brian Rodwell, Donald Thorne, Vic Hammett, Reginald Dixon, and Doreen Chadwick.

The organ has been a much-favoured one by the BBC. They liked the theatre's acoustics so much they had a direct land line installed to Broadcasting House, and the organ was broadcast live fairly regularly right up until the 1960s.

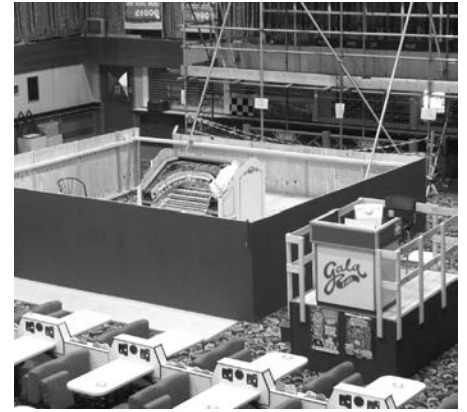
In 1973 a cloudburst caused serious flooding to a depth of almost two feet in the chambers; the tide mark is still on the walls! Most of the organ's pipework was high enough to survive the water level, but crucial wind trunking, wind reservoirs, tremulants, the chests and bottom of large bass pipes, part of the switch relay, and the ground frame were badly damaged. Les

Rawle, Len's father, led our ATOS technical team into what has been a long-running involvement ever since, though it was not until 1984 that the organ was able to play again, albeit under the floor. Even at that time, plans were drawn up to allow the floor and small stage to be modified, so releasing the Wurlitzer, but these came to nothing. During the restoration work in 2006, there were two further floods, but thanks to gallant efforts, the organ survives—just. The organ won't take much more punishment from water, and a sump pump will be fitted to the chambers as soon as possible.

A couple of years previously, Len Rawle decided once again to get in touch with the higher management of Gala regarding releasing the Wurlitzer, and on this occasion a positive response was received. Meetings were called, and eventually engineering drawings of the alterations required to facilitate the Wurlitzer rising once more, to be both seen and heard, were drawn up. The cost of the whole project was estimated to



The Stalls area today



Our work area screened for Bingo



The Circle today

be in the region of £40,000, which would include a contribution from Gala. After many meetings, the go ahead was given, by which time our chapter had set up a fundraising project which was very successful. Contributions from individuals, societies, and organ clubs all over the country came in over the years that followed. Well known organists gave their services free at special fundraising concerts which our chapter organised. Work eventually started on cutting four holes in the floor, two either side above the orchestra pit into which the chambers speak and directly in front of the under-stage shutters. These were fitted with hydraulically operated flaps which open like eyelids to let the sound into the auditorium. Beneath these, in the old orchestra pit, are huge curved metal-faced tone chutes which deflect the sound up and out of the openings.

A lot of work needed to be carried out on the Wurlitzer itself, both in the chambers and in the console.

It must be remembered that the prime operation of the premises is as a successful Bingo establishment, so nothing could be allowed to interfere with that. This meant that all the contractors engaged in the engineering works on the hydraulic flaps

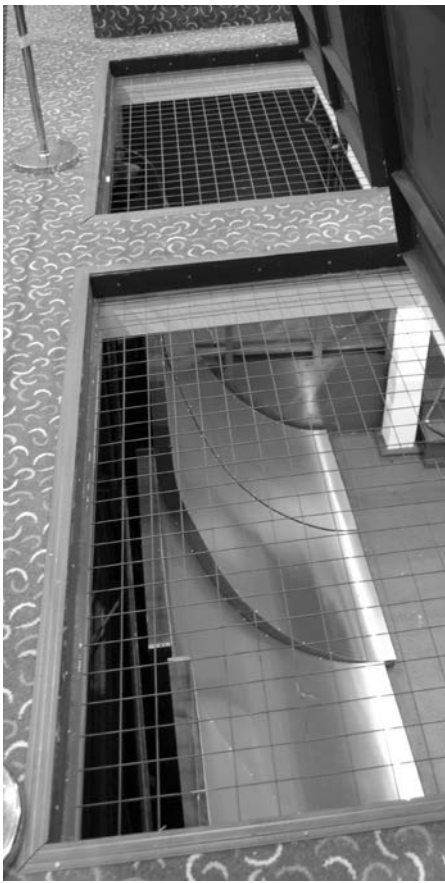
and reconstruction of the floor over the Wurlitzer console could only work through the night, and Len and the technical team could only carry out work which made any noise between 6:30am and 10:30am when Bingo commenced. Very early starts were the order of the day, so as to enter the building with the cleaners.

The bass chests needed re-leathering and truing up after all the soaking they had received in the past. Everything near the floor needed to be rebuilt, such as tremulants and reservoirs. Much work needed to be done in the console as well to get everything playing. The wooden surfaces were all rubbed down and repainted, so that when reassembled after internal work had been carried out, it looked like a million dollars. After a vast amount of work, largely on the part of Len, and the expenditure of a considerable amount of time, the Wurlitzer was ready to be both seen and heard in concert for the first time in 33 years.

The Great Day

The day started for many of us at around 6:00am when we left our homes to journey to Tooting. At around 7:00am Gala management, together with our technical team, enlarged on this day by many more volunteers, drove through the gates of the side entrance to the former Granada Cinema Tooting. It was time to make ready for the arrival of all the various elements which were to make up the lunch time two and a half hour show.

First there was the 32' long BBC mobile recording van. Their team was obviously anxious to set up 12 microphones to make a digital recording for the Radio 2 The Organist Entertains programme. The theatre having been stripped of all its stage lighting meant that we needed to hire in a mass of equipment to re-create a theatrical atmosphere in a building. Although the auditorium retains its original Gothic cathedral look, it is now normally only illuminated by cold overhead halogen lights. Next in were two professional video camera crews. These were hired by us to record the whole day and provide a live video stream of the entire performance for our two projection screens.



Sound reflectors beneath opening



The decorated walls

Once everything was up and running there was a quick rehearsal of the opening ceremony, with the manager Rick Espey cutting the bright red ribbon in time-honoured fashion. Next, one of the film crews went out into the street with Len to do some “Vox Pops” with the audience in the queue which was four abreast and about 300 yards long—temporarily blocking the entrance to Tooting Broadway underground station. Not since the Beatles played at this theatre had Tooting seen anything like it.

With the 1,300-seat circle filled to capacity, and bang on time, the ribbon was cut and the hatch over the console slid away as the four hydraulically operated tone flaps in the floor opened up, thus enabling the sound of the organ to be heard in concert for the first time in 33 years. The console then rose to a recording of Harold Ramsey, the first organist to broadcast this Wurlitzer.

The roof the theatre nearly lifted off at this sight. As the console reached full height, Len appeared in his working overalls carrying a piece of console capping. He then tapped it into place as if to say “the organ is now ready to be played.” Then, discarding his overalls, he climbed onto the bench and gently joined in with the recording of “Rhapsody in Blue.” This

seamlessly faded out, leaving Len to bring the piece to a final climax on his own. As might be expected, this piece of drama brought more tumultuous applause from the audience.

Len then continued with his performance, playing some appropriate numbers for the occasion. About 15 minutes in, he introduced to the audience one of the individuals to whom we seldom give credit. Bob Morgan was an executive to the Bernstein brothers who directed the Granada operations. It was he who over many years allowed the first groups of theatre organ enthusiasts access to their theatres and their instruments. Inevitably Len had to follow that by playing “Granada.”

Granada had a fine team of full time organists but, save for one, Doreen Chadwick, none survive. Len told the audience that he had arranged to telephone Doreen at her home in Manchester as she no longer travelled great distances. At this point the phone rang out over the house PA system, and Doreen answered. Living where she does, they started off chatting about, what else, but the weather. He explained that we were having a party around the first organ she had played for Granada and suggested that she might like to play it sometime.

“What would it take to get you down here,” he asked. “A fast car and two very good friends to escort me,” she replied. At this point Len went into car horn effects and slid into a spirited “Chitty Chitty Bang Bang,” at which point the house erupted again as 88-year old Doreen walked into the spotlight. Another piece of the day’s dramatics had come off. It took no time at all to persuade Doreen to try the organ. She was really ‘up for it,’ as they say, and the years immediately rolled away for us all. Once again she performed faultlessly without rehearsal—an object lesson to everyone, and a real piece of history in the making.

During the interval, refreshments were provided in the theatre’s famous Hall of Mirrors. It was then time for Kevin Morgan to take to the console and demonstrate his mastery and musicianship. Kevin, who holds down a full-time teaching post and is a relative newcomer to the theatre organ scene, has made his mark with his ability to quickly adjust to the varied instruments on the UK circuit. His well-constructed programme as usual featured something for everyone.

All too soon it was time to shut down the lighting and video equipment and clear the theatre. Within 15 minutes we had to turn it



Console and hydraulic floor openings



Balcony view on the great day



Kevin Morgan, Doreen Chadwick & Len Rawle

from this wonderland experience we had created back into the brilliantly halogen-lit atmosphere that helps make this famous building the practical and profitable Bingo Club it is today.

Some of the audience for the day had come from as far away as Holland and Scotland, and included many organists and notable individuals from theatre land. After the event, guests and everyone involved 'wound down' with a private reception in what is called the Minstrel's Gallery which overlooks the fabulous foyer. Our chapter has since received numerous plaudits by letter, phone and e-mail, but I cannot emphasise enough the extraordinary commitment to negotiating, planning, technical expertise, time and energy put into this project by Len Rawle. If it had not been initially for his father Les and his technical team looking after the instrument for a long number of years followed by Len taking on the project and bringing it to completion, none of the 1,300-member audience would have been able to see the Tooting Wurlitzer rise again so gloriously.

Flooding 2007

As reported previously in "Chapter News," on 24 June we had our second concert there with Simon Gledhill and Richard Hills, which was a great success. However, on 20 July, southern and western Britain suffered severe flooding and, yes, before the sump pumps were fitted in the organ chambers, the worst happened, and they were flooded to a depth of 20 inches. By 10:00pm that Friday evening, Len Rawle and members of Gala staff had managed to pump the water out to a depth of three or four inches, but the damage had already been done. The remainder was cleared on the following Monday. This meant that concerts for the rest of 2007 obviously had to be cancelled. All that could be done then was to let the whole place dry out. Later in the summer Len made a full inspection to discover that the damage is even more excessive than in the past. Some of the bass chests, all of which suffered badly, needed to be removed for work to start on the fitting of two sump pumps, one in each chamber. Len has already begun work on two of these. As can be imagined, all the elements flooded in 1973 have been inundated again, and there is only so much that the wood can stand

before it splits and deforms seriously, which means that some reconstruction will be necessary this time as well as re-leathering and internal restoration. One serious problem will be the key relays which are situated low on the stack, as these can barely be accessed due to the cramped space. Len reported all this at a committee meeting in September, and it was decided that it could take a year or maybe more to return the instrument to a state where concerts could be resumed. So we are back to square one with the Tooting Wurlitzer, but the sheer tenacity of Len Rawle and the technical team will, I'm sure, mean that the Wurlitzer will rise yet again!

The DVD of the event mentioned, is expected to be ready by the time you read this.

Granada Theatre, Tooting, London

Builder: Rudolph Wurlitzer
Manufacturing Company,
North Tonawanda, New York,
Opus 1523 (rebuilt) 1931/33
Four manuals, 14 ranks plus
Grand Piano (on stage)

PEDAL

Acoustic Bass	32
Tuba Profunda	16
Diaphone (metal)	16
Tibia Clausa	16
Gamba	16
Bourdon	16
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Gamba	8
Cello (2 ranks)	8
Flute	8
Clarinet	8
Piano	16
Bass Drum	
Kettle Drum	
Crash Cymbal	
Cymbal	
Accompaniment to Pedal	
Solo to Pedal	
Traps 1st/2nd Touch (switch)	

TREMULANTS

Main	
Solo	
Tuba	
Vox Humana	
Tibia 2/Gamba	
Vibraphone	
Chrysoglott Damper	

EFFECTS

(stopkeys)
Horses' Hooves
Bird
Surf
Fire Gong (Reiterating)

(push buttons)
Doorbell
Auto Horn

(toe pistons)
Fire Gong
Boat Whistle

ACCOMPANIMENT

Contra Viole (Ten C)	16
Vox Humana (Ten C)	16
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Clarinet	8
Kinura	8
Orchestral Oboe	8
Gamba	8
Violin	8
Violin Celeste	8
Concert Flute	8
Vox Humana	8
Piccolo	4
Piccolo	4
Gambette	4
Viol	4
Octave Celeste	4
Flute	4
Vox Humana	4
Twelfth	2½
Piccolo	2
Piano	16
Piano	8
Piano	4
Mandolin	
Marimba	
Harp	
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom-Tom	
Solo to Accompaniment	

2ND TOUCH

Tambourine Slap
Triangle
Xylophone (Reiterating)
Cathedral Chimes
Solo to Accompaniment
Great Octave

PISTONS

10 to Accompaniment
10 to Great
10 to Solo
6 to Percussion
4 (toe) to Pedal
3 (toe) for Effects
Drum Pedal
Sforzando Pedal

GREAT

Tuba Profunda	16
Diaphone	16
Tibia Clausa	16
Tibia Clausa (Ten C)	16
Gamba	16
Contra Viole (Ten C)	16
Bourdon	16
Vox Humana (Ten C)	16
English Horn	8
Harmonic Tuba	8
Diaphonic Diapason	8
Tibia Clausa	8
Tibia Clausa	8
Saxophone	8
Gamba	8
Clarinet	8
Kinura	8
Orchestral Oboe	8
Violin	8
Violin Celeste	8
Concert Flute	8
Vox Humana	8
Harmonic Clarion	4
Octave	4
Piccolo	4
Piccolo	4
Gambette	4
Viol	4
Octave Celeste	4
Flute	4
Twelfth (Tibia)	2½
Twelfth	2½
Piccolo (Tibia)	2
Piccolo (Tibia)	2
Fifteenth	2
Piccolo	2
Tierce	1¾
Piano	16
Piano	8
Piano	4
Xylophone (Reiterating)	
Xylophone Tap	
Bells (Reiterating)	
Glockenspiel	
Triangle	
Harp	
Marimba (Reiterating)	
Cathedral Chimes	
Sleigh Bells	
Sub Octave	
Unison Off	
Octave	

2ND TOUCH

Tuba Profunda 16
Tibia Clausa 8
Solo Sub Octave

SOLO

Tuba Profunda 16
Diaphone 16
English Horn 8
Harmonic Tuba 8
Diaphonic Diapason 8
Tibia Clausa 8
Tibia Clausa 8
Saxophone 8
Gamba 8
Kinura 8
Orchestral Oboe 8
Harmonic Clarion 4
Octave 4
Piccolo 4
Piccolo 4
Gambette 4
Piccolo 2

Marimba (Reiterating)
Harp
Cathedral Chimes
Xylophone (Reiterating)
Bells (Reiterating)

PERCUSSION

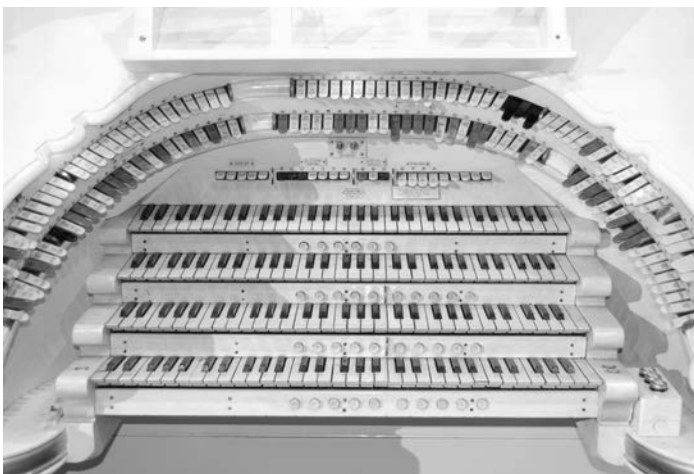
(4th Manual)
Marimba (Reiterating)
Harp
Cathedral Chimes
Sleigh Bells
Xylophone (Reiterating)
Glockenspiel
Bells
Chrysoglott (Reiterating)
Snare Drum
Crash Cymbal
Cymbal
Tambourine
Castanets
Chinese Block

BALANCED SWELL PEDALS

Main chamber
Solo chamber
Piano (sustain button inset)
General Crescendo

Swell Couplers

NOTE: Organ installed in 1931 with 12 ranks (less second Tibia and Gamba). It was originally installed in the Majestic Theatre, Sacramento, California, USA, in 1926 as a 3/10 (less English Horn and Saxophone). New console provided in 1931.



THEATRE ORGANS OF CHICAGO

BY JOHN SHANAHAN

The Marbro Wurlitzer



Origins of the S & S Organ Co.

In late 1958, I became associated with Dave Schmidt who worked as a Hammond Organ salesman in Beverly Hills on the south side of Chicago. I was employed at the time as a technician at Gulbransen Organ Co. in Melrose Park, Illinois, and did field service calls for Chicago area dealers evenings and weekends. With his sales experience and my technical experience, we decided to form S & S Organ Co. to remove and sell theatre pipe organs out of the Chicago area.

In January of 1959, we were contacted by Byron Carlson of St. Paul, Minnesota about the organs in Chicago available for purchase, and in particular, any with four manuals and 20 or more ranks. There were several instruments of that size still in place, including the Marbro Theatre's five-manual, 21-rank Wurlitzer which remained in good playing condition. The runner-up was the Granada Theatre's four-manual, 20-rank Wurlitzer in equally fine playing

condition. Both organs were used several times a year to accompany local stage shows. The Granada organ was actually used for Loyola University commencement exercises twice a year, which called for annual tuning and adjustment visits by service crews. Therefore, it was in unusually good playing shape.

We arranged for Carlson to visit the Marbro and Granada on February 14, 1959 to play and inspect each organ. The Granada manager, Mr. MacMullen, was very proud of the theatre. He told us that every Balaban & Katz house manager received a property cleaning budget allotment, which some managers pocketed. MacMullen used his to hire ushers to come in early on Saturdays and do things like climb ladders with ElectroLux vacuums on their backs and vacuum the velour drapes along lobby walls, polish all the brass railings, and, in general, keep the Granada looking like the jewel it was.

The Marbro Purchase

Carlson faced a tough decision between those two organs, but the five-manual console sold him on the Marbro. Within two weeks, he had the bill of sale, and we were hired to dismantle and remove it from the theater.

This removal was not going to be as easy as the Southtown Theatre's four-manual, 20-rank organ which we had dismantled some time previously. The Marbro was an operating theater; in fact, it was the B&K flagship theater on Chicago's West Side. The contract specified that union labor be used where their jurisdiction had authority, such things as power distribution to the blower and console elevator motors. No work was permitted during the hours the theater was open. This meant working from midnight to 9:00am on Friday and Saturday because we had other jobs during the week.



Facing page: original console finish; the house right organ screen with exposed Piano and Xylophone



Lower Left Main chamber: Vox Humana, Tibia, String, Tuba, English Horn

(Photos Shanahan Collection)

Our First Union Experience

We immediately contacted the Electricians Union to reach the house electrician to arrange for him to cut off the blower on March 3. This almost became a joke trying to even get him on the phone, let alone to the theatre. They even gave us the phone number of a tavern where he could usually be found. Calls there were always answered, "Eddie ain't here" (in case it was his wife calling?).

As I inspected the electrical connections, I could see why he never showed up—his previous work was not even to code, let alone looking professional in any way. The organ apparently was originally specified for a 10-hp blower but Wurlitzer supplied a 15-hp Spencer. The fuse box was wired for 30-amp service but needed 40-amp fuses, which didn't fit the fuse holders. Apparently the undersized fuses exploded many times, leaving the box badly burned. Coat hanger wire had been wrapped between the lugs in place of fuses. The wire must have glowed a dull red every time the

motor was started, further scorching the box. The console elevator motor also had some defect in the wiring, and we couldn't get power to it. So, just as at the Southtown, we had to hand crank the lift to stage level to move it out. It was a scary day when we did that; it took several hours to get the lift to stage level. Since it was only a few hours until the show was to open, the manager almost had a stroke when he came in and saw the organ console in front of the screen. We were able to get it onto a skid and dollied it out of sight within a half hour of show time. The lift did obstruct vision if you sat in the first two rows down at front right. We got it down by hand again that afternoon to make the manager happy.

In the end, we never did meet "Eddie" the electrician.

Our Second Union Experience

Once the offer to buy the Wurlitzer at the Marbro was accepted, we had to get a lot done in a short time. We all thought it was important to make a sound recording of the organ before disassembly was begun. We received permission from B&K to come to the theater on Saturday, February 28 to take measurements, evaluate removal activity, and play the organ to determine whether it was in condition to be recorded the following morning. We hoped to take advantage of this opportunity to give it a spot tuning and silence a few ciphers.

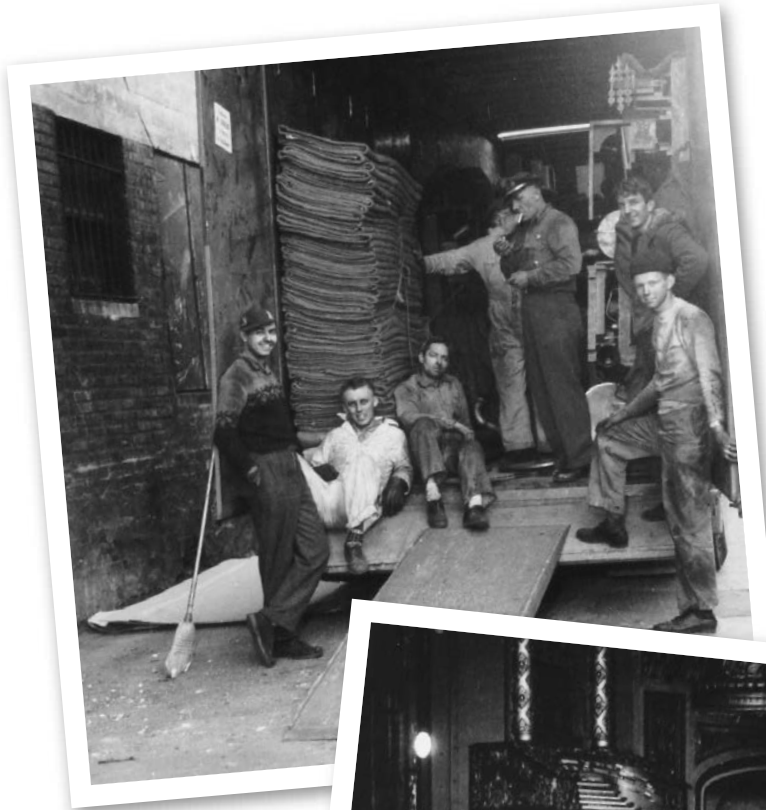
This was not to be. After arriving at 7:00am, walking through the chambers, and checking the stairways we'd use for moving the big items like chests and regulators, I sat at the console. Only the music rack light functioned. Since the non-operative lift had been left slightly below "picture level," it was quite dark.



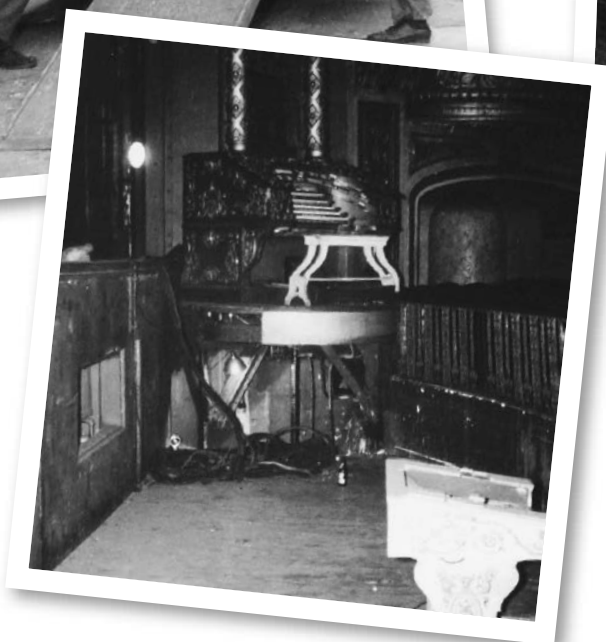
At about 9:00am a well-dressed gentleman in a suit with vest, tie, wool overcoat, and Homburg hat leaned over the pit rail and asked, "Who are you?" I thought this must be the manager, so I pulled out my introduction letter from B&K vice president Nate Platt and explained we were there to prepare for moving the organ. He looked at the letter and said, "I don't care if Jesus Christ signed your letter, you can't just come in here and turn on lights!" I tried to explain we had only turned on the music rack light and that the cleaning crew had turned on the others. With that he abruptly turned around and said, "We'll see about that," and marched back up the aisle to the lobby. I went back to making notes of what needed attention before recording the next day.

About a half hour later, the manager, Mr. Konradt, came running down to the console looking very worried and upset. He explained the well-dressed gentleman was a union stagehand; he had filed a grievance, and the members were threatening to have a work suspension shutting down the theater. I was worried we had really disturbed a hornets' nest. My partner, Dave Schmidt, said not to worry—he would speak with the union shop steward and straighten everything out.

Smooth-talking Dave got the steward on the phone and, after explaining we wanted to abide with all the rules that applied here, he was told, "Just make our man happy. Understand?" Dave said "10-4 buddy." Then Dave asked how much money I had with me. I said, "\$15?" He said, "Give me \$10." He had another \$10, so off he ran with the \$20 to the lobby. In 15 minutes, the stage lights came on, and our well-dressed friend walked out from behind the curtain with his arm around Dave's shoulder and asked where we would like some portable work lights placed. We were now "Uncle Joe's" adopted nephews and got anything we asked for with a smile. I had successfully passed my first lesson in Chicago-style politics.



A tired crew after after the last truck bound for Minnesota is loaded



The console nears stage level. Note conductor's podium in foreground



A 16' Diaphone resonator exits through the fire escape



The Last Music of the Marbro Organ

On Sunday, March 1, we had arranged for John Muri to come and play some of his silent movie overtures. Another mutual friend of ours, Bob Creed, wanted a chance to play a few pop numbers. Dave arranged for Stanley Salter, who was a recording engineer with WEAW FM radio in Chicago, to come down with some good equipment—an Ampex reel-to-reel machine and Telefunken ribbon mikes, to record the Wurlitzer in stereophonic sound for posterity.

Creed was a café organist who only played Hammonds before, so it quickly became obvious someone had to register the organ for him and explain not to push the Crescendo pedal. After a loud “There’s No Business Like Show Business,” I set up the 16’-4” Tibia combination on the Bombarde manual and a chorus of “Lover” came out fairly nice.

Muri, on the other hand, was well prepared and gave us his best with the overture to *Oberon*, “Ballet Egyptian,” and “Pavanne” by Morton Gould, as well as some show tunes. Yes, the tapes survive in my collection to this day, some 48 years later.

Other Technical Details

We had to produce proof of workmen’s compensation insurance, property damage, and personal injury insurance; last but not least, a surety bond was required for any damage to the building. I was only 22 years old at the time, and all this was difficult to understand in one big gulp. We contacted Fred Hermes in Racine, Wisconsin; he was in the insurance business and an organ enthusiast extraordinaire. Fred got us through all the red tape, but he warned us not to let anything bad happen on the job.

The first step in removal was pulling all the pipes and packing them in special, built-to-order trays for the truck ride to Minnesota. The night we started pulling pipes, Charles Habermaas (father of CATOE officer Jon Habermaas) had asked to come down and play the organ as a favor. We had organ music for several hours until finally all the Main chamber pipes were in a box. The wind emitted from those empty chests raised a lot of dust.

The story drew the interest of several Chicago newspapers, and there were many photos that appeared during the time we were working on the job. It even made the front page of the Sunday *Chicago Tribune* on March 1, 1959—a very prestigious spot. Of all the news photos, my favorite shows six guys moving the console off its lift platform with the caption, “Retiring From Show Business.”



Wurlitzer relay cable tag dated 1930

Form No. 478

THE RUDOLPH WURLITZER MFG. CO. 6455

Style 102 For Marbroth St Chicago Ill

Cable Jumper cable Sched. No. 502

Run By Walter Novacek No. 560

Tested By E. J. M. O. Date 10-13-30

Length 18 ft Weight 4 1/2 lbs Ret. Wire

Final Inspection By [Signature] Inspector

THIS TAG MUST NOT BE DETACHED FROM THIS CABLE.

Discoveries along the Way

At one point in our work, we discovered the organ once had a second console. There was a stop tab on the short stopkey rail engraved, "Slave Console." There was an empty console lift at stage left, and rumor had it that the second console had been removed to the Chicago Theatre in the 1930s for use on stage in some big extravaganza.

The relay room had a switch stack for a second console with octave couplers for three manuals. Only three manuals and pedals were functional. The Slave Console tab gave the ability to organists at the five-manual console to shut off the operation of the second console at will. I know of no photos of the second console at the Marbro.

Another item of interest was a cable tag located in the relay room on which was written, "Jumper. Job 6485" (dated 1930?). Other cables were dated January, 1927. Opus 1587 was shipped March 7, 1927. Possibly the second console wasn't added until 1930. We can only speculate.

There was a Mishap!

The only mishap during removal occurred when attempting to pull the Main chamber cable. The Main chamber was located on the house left side of the theatre, and the relay room was on right side. We had to resort to a chain fall to free the cable from the conduit which ran up, across above the proscenium arch, and down to the chamber on left. With the chain fall drawn pretty tight, it wouldn't budge. We decided three of us would stand on a walkway, grab the chain together and jump. We did, and there was a resounding "BOOM" as the conduit fell after anchors ripped out of the firewall overhead.

With a very sick feeling, I ran down to the stage to see how much plaster was going to be all over the first 10 rows of seats. NONE! What a relief. I ran back up and into proscenium arch attic area and found there were other conduits at 90 degrees to the organ conduit that had stopped it from hitting anything fragile. We had to request permission from Carlson to cut that cable and leave it behind, rather than risk any damage to the theatre.



20 CHICAGO SUN-TIMES, Fri., Mar. 6, 1959



John W. Shanahan plays Marbro Theater organ for last time as Stanley W. Salter (left) makes recording. David C. Schmidt will direct removal of organ. (Sun-Times Photo)

CHICAGO BRIEFS

It's No Pipe To Move This Mass Of Sound

It has glockenspiels, sleigh bells, marimbas, xylophones, snare drums, cymbals, a klaxon and a police siren. It has castinets, tambourines and a piano, and it can reproduce the sounds of rolling surf, bird calls, wind, thunder, a locomotive and a steamboat whistle. It has 10,000 electrical connections, a 20 h.p. turbine, hundreds of miles of wiring and 1,400 pipes, ranging in length from 1/8-inch to 16 feet. It's the huge pipe organ now being removed from the Marbro Theater, 4124 W. Madison. It was installed there in 1927, during the silent picture era, and one man could simulate an entire orchestra by operating its five keyboards and 250 stops. The organ was sold to a Minnesota executive who plans to build a new home around it. Said David C. Schmidt of the S & S Organ Co., which is undertaking the tedious three-month removal job: "Among organs, it's the last of the red-hot mamas."

Chicago Sun Times
March 6, 1959



Bob Richards(L) and Jon Habermaas with 16' Tuba pipes



It took seven men to push the console up the ramp onto the moving van

Summary

A letter from Carlson dated May 14, 1959 stated all the organ was now at his home in St. Paul. He also confirmed the Mayflower Van Line had charged him for a shipping weight of 24,000 lbs.

Others installed the organ at Carlson's North Oaks, Minnesota home. The original antique gold console finish was changed to white with bright gold highlights.

In 1982 Carlson sold the organ to a group in Rhode Island where it was installed in the Providence Performing Arts Center (previously the Loew's State Theatre). The 3,200-seat theatre originally had a four-manual, 20-rank Robert-Morton that suffered destruction from two hurricanes. It was removed for parts in 1956.

A feature story in THEATRE ORGAN (November/December 1988) detailed the Marbro organ installation in Providence.

The Marbro Theatre ceased operation in early 1964. From May 4-7, 1964 at their gallery on north Broadway Avenue, Chicago Art Galleries conducted an auction "By order of Balaban & Katz Management Corp." of art objects, statuary, chandeliers, sconces, and furniture removed from the theatre. The catalog I have listed 1,200 lots to be put up for auction.

The Marbro building existed until the week of June 12, 1964, when it was demolished in order to remove it from the tax rolls.

Byron Carlson passed away March 24, 2005, which came as sad news to his many friends. I'll always have a special respect for him to have trusted a 22-year-old man to take on the job of removing the Marbro pipe organ for him when he was 400 miles away.



The Marbro is demolished, 1964

Chicago Sunday Tribune
March 1, 1959

THIS HOME MAY PURR AND ROAR

What Byron Does Want Is Harmony

Byron Carlson is all set to start building a house in a suburb of St. Paul—but it may be bigger than he thinks. Carlson bought in Chicago one of the largest pipe organs ever built and intends to build his house around it. Carlson declined to say how much all this is going to cost, but he did admit that it would be plenty.

An executive of a company which makes outboard motors, he bought the mammoth instrument installed in 1927 in the Marbro theater, 4124 Madison st. Hundreds of thousands of Chicagoans have listened to it. It will take 60 days to move the giant. The moving job will be done by the S. and S. Organ company, 11025 Wentworth av.

Stereophonic Sound
Movers plan to work in the theater from midnight to 8 a. m. each night so as not to interfere with the showing of movies.

The organ's new home will be in Carlson's dwelling—yet to be built, and that will take some doing—in North Oaks, Minn., suburb of St. Paul.

The new organ house, he said, will include two chambers on either side of the living room to house the lofty pipes and also to lend stereophonic effect.

A third room will be devoted to switches and relays.

Church Organist
The living room itself will be the home of the console, or keyboard.

Carlson has not yet decided just where he and Mrs. Carlson will do their sleeping,

but that, he guesses, can wait.
For 10 years Carlson was organist for the Central Free Church of Minneapolis. He has an organ in his present home but doesn't like it, because, he said, "After playing a good pipe organ, the new electronic consoles just don't seem to measure up."

Original Cost: \$55,000
Nathan M. Platt, a vice president of the Balaban and Katz corporation, which sold Carlson the organ, said it was installed in the Marbro theater during silent movie days. Its cost then, including installation, was about \$55,000.

Platt declined to say how much it will cost Carlson, but said it includes five rows of keys and "a couple of hundred pipes," these ranging in size from that of a mouth organ to one 20 feet high.

It can purr like a kitten or roar like a cannon!

The Carlsons
with the Marbro
console (1978)



Chicago Tribune
March 1-2, 1959

Chicago Daily Tribune
Monday, March 2, 1959
Part 1—Page 14

BYRON'S HOUSE MAY BE BIGGER THAN HE THINKS

Buys Theater Organ That Cost \$55,000

(Revised from Sunday's late edition)
Byron Carlson is all set to start building a house in a suburb of St. Paul—but it may be bigger than he thinks. Carlson bought in Chicago one of the largest pipe organs ever built and intends to build his house around it. Carlson declined to say how much all this is going to cost, but he did admit that it would be plenty.

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Providence Performing Arts Center
organ performance schedule (1988)

John Shanahan at Providence
Performing Arts Center (1989)

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Bob brings them in at the Orpheum Theatre!

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

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



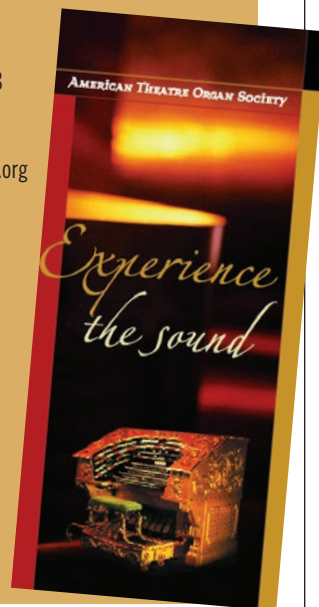
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The Recordings of Organist Richard W. “Dick” Leibert

An Annotated Discography Part 2: The Westminster Years (1955–1960)

COMPILED BY GEOFFREY PATERSON



Dick Leibert’s solo recording output during this period was almost exclusively for the Westminster label, except for two Christmas LPs—a ten-minute medley on an RCA Victor album and a private release on Hammond organ. The dates noted are taken from the LPs and tapes themselves and from contemporary listings, reviews, and ads.

Westminster released Leibert’s first newly recorded full-length LPs in monaural in 1956, along with a number of stereo open reel tapes, just as high fidelity and stereophonic recordings were being introduced to the public. In the course of these nine albums he gives us a thorough study in what is now derisively referred to in some circles as “old style” theatre organ playing—a true first-generation theatre organ virtuoso, relaxed, imaginative, smooth as silk, and at the peak of his career. Theatre organ fans who know Leibert only from his later Music Hall records owe it to themselves to listen carefully to the incredible variety, delicacy, and detail of registration displayed through an astonishing range of rhythm, tempo, expression, and mood on these recordings. Those who aspire to be professional players (and some who already are) might even learn something.

Leibert offered a clue to his astonishing dexterity, as well as advice to aspiring organists, in an article titled “Making the Organ Pay Dividends” in the August, 1952 issue of *Etude* (“As told to Myles Fellowes”): “In order to stand even a chance of big-time success, the organist requires a certain background of musical knowledge and experience. It is quite possible to master the organ

as one’s first instrument, but it isn’t a good idea. For good finger technique, it is much wiser to begin organ work on the piano! Here it is that the fingers become trained to finding their way about. This is more than ever true in approaching the modern electric organ.... The foot pedals mark the point where the actual difference between piano and organ techniques begins.... It is well to leave it alone, however, until both hands are fluent and flexible on the piano.” He then goes on to provide some insight into his own musical gifts: “The chief problem confronting the organist today, however, is not one of technique but of knowledge. Bluntly put, he lacks ability in extemporizing, or improvising.... I can tell you that lack of knowledge in extemporizing is a serious drawback—I positively cannot tell you how to conquer the problem. Either one has the talent to think spontaneous musical thoughts, or one has not. One can learn, of course, how to move from key to key; even how to make it seem effortless and natural. But the power to invent themes is inborn.” This is followed by a number of concrete suggestions for developing a sense of extemporizing.

Fully half of Leibert’s Westminster albums were recorded on the exquisite 4/17 Wurlitzer in the Byrd Theatre, Richmond, Virginia (Opus 1948, shipped August 31, 1928). Designated a “Special 4-manual” in the factory shipping list, it is a “Style 250 plus Tuba Mirabilis and Tibia Plena” on 15" and 25" wind with vacuum for the grand piano, and it cost \$43,725, according to David Junchen’s Wurlitzer history. Though the organ is only three ranks bigger than the Music Hall studio Wurlitzer Leibert had been recording up to

In his notes for this album, author Ben Hall remarked: “The console is now gilded; under the gilt lies evidence of more guilt—a coat of fire engine red daubed over the original ivory and gold finish in a moment of sacrilege by an organist who shall be nameless.” The organist most obviously fingered, George Wright, wrote much later in Theatre Organ that the sacrilege was actually committed by stage hands who had been ordered to do it as part of the staging of a show. A similar fate befell the Brooklyn Paramount’s console after the theatre’s conversion to a gymnasium in the mid-sixties; the original mottled-bronze glaze and gilt finish had been completely spray-painted solid gold for reasons and by persons unknown, and the author spent his spare time for many months before and after the 1970 ATOS convention redecorating the ormolu-encrusted keydesk to the finish it retains to this day.

(All album cover photos by Phillip Fung)

this time, there is a world of difference in the recordings, both aurally and stylistically. This is mostly due to the improvements in recording technology—no more were organists restricted to using only a limited number of ranks and registrations for fear of overloading the system, and the wider dynamic range allowed the organist to be as subtle or raucous as he, or she, wanted. Added to this were the extra versatility of a fourth manual along with the richer, fuller sound of an organ in a theatre.

That the organ existed in playable condition at all in 1956 was due to the dedication of two men: Bob Coulter, brother of one of men who built the theatre as Richmond's premier showplace for popular entertainment, who was manager of the theatre from the day it opened and made sure the organ was kept in the building long after it stopped being used on a regular basis; and Harold Warner, a telephone company employee who, with Coulter's blessing and considerable help from Tommy Landrum, spent hundreds of hours of his spare time bringing the instrument back to its original condition. Describing Warner as a "One-man organ magician" in a Fall, 1956 article in *The Tibia* about the Richmond Mosque organ, Mac Murrill said: "It is Harold Warner's ambition to keep alive the few remaining theatre organs in Richmond... he has been extensively rehabilitating the long-silent [Byrd organ] (which was put on records in May by Dick Leibert) for a revival at Saturday shows with Warner at the console...he does not consider himself a professional organ repairman, undertaking the work, instead, as a hobby and 'learning,' he says, 'as he goes.'"

In a 1969 article in *Theatre Organ*, Dick Leibert wrote: "Recording engineers are very special people... show some interest in him, listen to each playback and include him in all the discussions and he will become a fountainhead of cooperation and valuable suggestions. If you have his interest, he can make the dynamics soar. Conversely, a lackadaisical engineer can make you sound as dull as a butter knife. Needless to say, I do all possible to avoid the 'butter knife sound.'" Rest assured there are no butter knives here. The dynamic range captured by Al Magocsi, Westminster's engineer for the Byrd sessions, is still astonishing 50 years later. I remember how amazed these pre-teen ears were on hearing the crystal-clarity of the snare drum and fife marching into the living room at the beginning of "Dixie" for the first time, not to mention while listening to everything that followed. For theatre organ devotees with the right equipment, these LPs and tapes will still thrill.

Eleven microphones were used to capture the delicious sounds of this magnificent instrument. In the jacket notes to *Leibert Takes Richmond*, the highly respected organbuilder Hugh Burdick, who was technician for the sessions, stated: "[The Byrd organ] has an unusually fine selection of voices... the famous Wurlitzer Brass Trumpet and Brass Saxophone and a big Ophicleide in the bass, which is recorded here as no Ophicleide has ever been recorded before! There is also a very rare and beautiful French Trumpet, a voice the discriminating listener can pick out as new to recorded theatre organ music. Note too the very mellow and beautiful Tibias...Leibert calls these the most beautiful Tibias he has ever heard and we agree. Much of this beautiful, mellow fullness is contributed by the Tibia Plena, a rarely found, large-scale open flute stop." (The full text of Burdick's notes along with the *Richmond Times-Dispatch* article by Edith Lindeman and other notes on the recording—all taken from this album and, incidentally, uncredited as such—can be found on the Internet at <http://richmondthenandnow.com/1928-Byrd-Theatre-Organ.htm>.) In one of his articles in *The Tibia*, Murrill states that the original Tuba Mirabilis had

been replaced by the (Gottfried) French Trumpet, but it is not clear if this happened years before or if it was done specifically for these recordings.

The notes on *A Merry Wurlitzer Christmas* describe the impact of these albums, albeit in the context of "sell" copy: "Dick Leibert's recordings... have been best sellers in the theater-organ [sic] recording field since the first album was released. Critics have given them glowing reviews... and record buyers have snapped them up because they like the music Dick Leibert plays and the way he plays it, the way the fabulous Byrd Theater organ responds to Leibert's playing, and the super hi-fi reproduction Westminster has provided for them."

33 $\frac{1}{3}$ -rpm long-play recordings—12"

Leibert at Home

(1956) Hi-Fi Organ Solos by Dick Leibert
Westminster—WP 6029 (monaural—not released in stereo)

Side 1	"Limehouse Blues" (Braham)
	"Moritat" (Theme from <i>Three-Penny Opera</i> —Weill)
	"Canary Caprice" (Based on Paganini Caprice in A Minor—arr. Leibert)
	"Rosa Maria" (Leibert)
	Theme from <i>Moulin Rouge</i> (Auric)
	"Hallelujah" (Gray and Youmans)
Side 2	"The Mouse and the Pussycat" ("The Hall of the Mountain King" by Grieg—arr. Leibert)
	"Underneath the Stars" (Spencer)
	"Jasmine" (Leibert)
	"English Lavender" (Leibert)
	"Waltz to a Princess" (Leibert)
	"Lover" (Rodgers)

Hammond Concert Model RT-3 with two HR-40 Hammond Tone Cabinets and electronic chimes, Leibert Residence, Westport, Connecticut

- "Limehouse Blues" appeared on the compilation demo LP *Westminster Pop Sampler* (WP S-1) (1956).
- Westminster allowed Leibert to record a number of his own tunes, and there are four on this album. "English Lavender" was published in the 1966 folio of Leibert compositions, *Concert Organ Album*, more or less as played here as the first chorus; the composer added a quiet middle section in the recording that previously appeared on a Thesaurus disk under the title "The Song of the Lute." Somehow the piece titled "Waltz to a Princess" here ended up with the title "Once in a Dream" in the same folio, which also included "Jasmine" and "Rosa Maria" (named after his second wife, RoseMarie; the published version's title is all one word); all of the published arrangements are "simplified."
- The sheet music on the music rack in the cover photos appears to be Widor's "Toccata" from *Symphony No. 5*—just the kind of thing Leibert might use to warm up those dazzling digits.
- At the time this album was recorded, Leibert was touring for the Hammond Organ Company. The first issue of *Hammond Times* for 1957 (Vol. 19, No.1) featured some of the same photos of the

domestic Leibert in a short article about his touring for Hammond that neatly segued into a descriptive promotion for the album.

- The uncredited jacket notes tell us of “his beautiful Westport, Connecticut home. Here he devotes himself to his family or to one of his several hobbies—sailing, deep-sea fishing, sports, cars, or hi-fi...Dick’s organ is a great deal different from an ordinary home installation. It is a special Hammond with an elaborate array of electronic gadgets and attachments which can produce almost any effect Dick desires, and the large beamed-ceiling rooms...provide just the right acoustical background....”

Anyone who has heard any of Leibert’s NBC-Thesaurus Program Transcription disks from the thirties and forties will know that he continually experimented with harmony, rhythm and melodic variation right from the beginning of his recording career, particularly when playing popular music of the day. The extraordinary lightning-fast manual and pedal agility he displayed on those recordings continues here, verging at times on out-and-out jazz in his syncopated renderings of “Limehouse Blues” and “Canary Caprice,” to name just the first two.

He is clearly one with the instrument, which he had been playing since its introduction in 1935, and masterful in synthesizing just the right sound or effect from its limitless resources, though the jacket notes confess to a bit of “electronic wizardry” to produce certain of these. Once again, it’s a pity he didn’t do more of this kind of recording. It’s easy to see why the Hammond Organ Company had him touring as a pop organist at more or less the same time Virgil Fox was doing the same for them in the classical vein—brilliant marketing that, to have the two best virtuoso showmen in the profession covering all your potential market bases.

Christmas at Radio City

(1956) Dick Leibert—Organ
Westminster—WP 6035 (monaural) and WST 15017 (stereo)

Side 1	“We Three Kings”
	“O Tannenbaum”
	“Adeste Fideles”
	“O Sanctissima”
	“Deck the Halls”
	“Fairest Lord Jesus”
Side 2	“What Child is This?”
	“Good King Wenceslas”
	“The Christmas Song” (“O Holy Night”)
	“Angels We Have Heard on High”
	“Silent Night”
	“Joy to the World”

Classical organ, most certainly the three-manual Æolian-Skinner, Christ Church, Bronxville, New York

- Released simultaneously as Westminster Sonotape SWB 8008 stereophonic (7" reel, 2-track) in a plain blue Sonotape box with a small silver label and a detailed, dated liner sheet.
- For some inexplicable reason, both the stereo LP and tape omit “Adeste Fideles” and “Angels We Have Heard on High.”
- “What Child is This?” appeared on the compilation demo LP *A Christmas Sampler* (WP S-2) (1956).
- Westminster was clearly trying to capitalize on Leibert’s Music Hall fame by putting the magic words “Radio City” in the album’s title and notes without actually using the words “Music Hall” anywhere; this grossly misleading allusion was reinforced by the cover photo

of Rockefeller Center’s giant Christmas tree and angelic lighting display. “Radio City” was, of course, the name David Sarnoff (head of RCA and its affiliated companies NBC, RKO and RCA Victor) had given to his million-square-foot broadcasting and theatre complex in what soon came to be known as Rockefeller Center while it was still on the drafting table; the two words came to denote a magical entertainment complex in the minds of millions, but the connection here is tenuous at best. There is no doubt, however, that the ambiguity helped to make this album “a smash hit,” to quote from the notes on his next Christmas album.

- The uncredited jacket notes are a pedantic and arcane history of the Christmas carol; only the first paragraph talks about the organist and the tradition of Christmas in Radio City, but it never clarifies what organ is actually being played here. Anyone who has been around pipe organs and paying attention for any length of time will know within four bars that this is a classical organ, not the Music Hall—or any other—Wurlitzer. If you make it through “We Three Kings” still in doubt, the Zimbelstern in “O Tannenbaum” is a dead giveaway. Leibert himself told the author in 1970 that he recorded this album at “a church up in Bronxville.” In 1956, Westminster also released the album *Toccatas for Organ* (XWN 18363, monaural), recorded at Christ Church, Bronxville by Robert Owen, who was its musical director for 45 years. It would make sense that the two LPs would be recorded using the same set-up, as they had done with the Byrd sessions. The organ is not mentioned on Owen’s album either but, according to the church’s website, its three-manual Æolian Skinner organ dates from 1949. Another Robert Owen album (*The Power of the Organ*, RCA Victor Red Seal SP(S) 33-190) from 1963, though, tells us that the Christ Church organ is a 3/68 Gress-Miles, and even includes the stop list. One suspects the original organ had been modified by Gress-Miles who, understandably, would have affixed their own nameplate to the console. In any case, the engineers did a fine job of capturing the instrument’s dynamics, from extremely subtle detail right through full organ, along with just enough of the room to allow it to breathe.

This is an engrossing example of theatre organ style played on a “straight” organ. Leibert uses the purely classical solo voices and ensembles to excellent effect—he certainly knows his way around and puts them together with drama (“Deck the Halls”), atmosphere (“We Three Kings”), and introspection (“Fairest Lord Jesus”), always with that unmistakable Leibert sound. We also hear the second version of “Greensleeves” recorded for Westminster (the other played on the Byrd Wurlitzer) and it’s interesting to compare the two. This album is a lot like his earlier more “serious” efforts in that the more elaborate arrangements are the exception rather than the rule; most are played at a sedate pace as if this album, like his earlier RCA Victor Christmas set, was meant for singing along. While the more simply rendered pieces are still very effective for their understatement, it’s unfortunate that the album ends with a somewhat morose and sluggish “Joy to the World”—no joy here, alas.



Westminster Records

There are a number of short histories of Westminster Recording Sales Corp. (to give it its full name) on the Internet, but the most interesting is by CaptainOT, a blogger from Fort Wayne, Indiana: "Back in 1949, James Grayson was a New York City businessman and music lover who travelled to the Westminster Record shop, a well-respected classical music shop owned by Mischa Naida. Along with music conductor Henry Swoboda, they were frustrated over the lack of quality classical records being put out by the Big Four record companies—Decca, RCA Victor, Columbia, and Capitol. With plenty of money from Grayson, a place to sell and distribute albums thanks to Naida, and musical expert Swoboda selecting the music to release, they took the name off the window and created Westminster Records. Their first release came in April, 1950, and soon the label got a great reputation as a 'major minor' label... Westminster Records could no longer compete with the likes of Elvis and Ricky by the early 1960s. ABC Records came to their rescue and bought them, and Westminster continued on until 1965 when it took its baton and went home." (<http://christmasyuleblog.blogspot.com/2006/06/christmas-sampler-westminster-records.html>)

Leibert Takes Richmond

(1956) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ of the Byrd Theatre in Richmond, Virginia
Westminster—XWN 18245 and WP 6045 (monaural) and WST 15009 (stereo)

Side 1	"Dixie" (Emmett)
	"In the Still of the Night" (Porter)
	"In a Little Clock Shop" (Leibert)
	"St. Louis Blues" (Handy)
	"No Other Love" (from <i>Me and Juliet</i> —Rodgers)
	"Old Man River" (Kern)
Side 2	"Greensleeves" (Traditional)
	"Holiday for Strings" (Rose)
	"Autumn Leaves" (Kosma)
	"Virginia Hoe-Down" (Leibert)
	"Tara Theme" from <i>Gone with the Wind</i> (Steiner)
	"Washington and Lee Swing" (Allen and Sheafe)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- The first version of this album (XWN 18245) was released in September, 1956. It was in a gatefold jacket featuring a multi-page essay by theatre organ and movie palace historian Ben Hall titled "The Mighty Wurlitzer Rises Again" along with production notes and a complete stop list of the Byrd organ at the time of the recording. The front and back covers were black-and-white photos, one of organ pipes and the other of percussions, overprinted with overlapping bands of yellow and cyan, creating a green band in the middle. Subsequent versions of the album eliminated the gatefold cover, the stop list, Hall's essay, and some other notes, but retained the inside cover with Burdick's notes and the Lindeman article; monaural covers got the pipes, stereo the percussions.
- Also released simultaneously in 1956 as Sonotape SW ten47 monaural (in a plain red box with a small gold label) and SWB 8006 stereophonic (7" reel, 2-track, in a plain blue box with a small silver label), and later released as Westminster—4T-ten2 4-track stereophonic, divided onto two sides (called "Track 1" and "Track 2" on the insert). The tape version omitted "Holiday for Strings," which was on the *Leibert Takes a Holiday* tape (SWB 8012).
- The stereo album was released in August, 1958, according to contemporary Schwann catalogs.
- "St. Louis Blues" appeared on the compilation demo LP *Westminster Pop Sampler* (WP S-1) (1956).
- "Dixie" appeared on the compilation demo LP *Introduction to Stereo* (WSS-1) (1958).
- A full-page ad for this album, listing other available Leibert tapes and LPs, appeared in the Fall 1956 issue of *The Tibia*, Journal of the American Theatre Organ Enthusiasts (ATOE), repeating in the next issue, Winter 1957. In the ad, the *Atlanta Constitution* is quoted as saying: "These rousing performances are...brilliantly played and even more brilliantly recorded." And from *The Washington Post High Fidelity Dept*: "The sound on this is literally overwhelming. The presence is amazing, the frequency range extreme, and the overall quality rich and full. The definitive theatre organ record."
- It is the fourth time Leibert recorded "In a Little Clock Shop."
- Almost never absent from eBay listings, this appears to have been Leibert's most popular Westminster album by far.



These same images of the organist and his wife relaxing at home were also used in a promotional article in *Hammond Times*; the top right image is the one used on the first release of Leibert Takes a Holiday.

This is the first of three Leibert Christmas albums to feature a photo of the Rockefeller Plaza tree and display, and the only one not recorded at Radio City. The sonorous similarities between this album and Robert Owen's album *Toccatas for Organ* (in spite of the fact that Owen plays at mixture-screaming full organ for the most part) added to the evidence mentioned in the text are enough to convince the author that they were recorded on the same instrument.



Dick Leibert took a sabbatical from the Music Hall starting in the summer of 1954, returning in January of 1957. The author has extrapolated from jacket notes that the first recording session at the Byrd Theatre took place during this period, over two weeks in the spring of 1956, ending on May 3. Writing about the Byrd organ in the Winter 1960–61 issue of *Theatre Organ*, Mac Murrill states: “When the Westminster people wanted him to do a theatre organ recording in 1956, he remembered the lush sound of this organ and suggested that it be done here. The result was the album *Leibert Takes Richmond*... The following year Leibert returned with Ann Leaf and Graham Jackson for another session... to produce several more outstanding records.” From the dates on the tape versions, it appears that *Leibert Takes Richmond* and *Leibert Takes a Holiday* were recorded in 1956; *A Merry Wurlitzer Christmas* and *Leibert Takes Broadway* were probably both recorded at the 1957 session. In a profile of Leaf in the Summer, 1958 issue of *The Tibia*, author Hall also refers to this second session, writing: “Her two Westminster records, made last summer on the Byrd Theatre Wurlitzer... have a favorite place in most record collections.” For the record, the other albums mentioned are *At the Mighty Wurlitzer* (WP 6064/WST 15026) and *The Very Thought of You* (WP 6065), both by Ann Leaf, and *Solid Jackson* (WP 6084); the album numbers all suggest release dates in late 1957 or early 1958.

The existence of this particular album appears to have been serendipitous. According to producer Chuck Gerhardt, “Our repertoire had been settled before we arrived, but we were all so taken with Southern hospitality that we decided to make a record dedicated to the South, and especially to Richmond. On the spot, Dick recalled many beautiful arrangements he had used years ago while on tour through the South... [including] a rebel-rousing rendition of ‘Dixie.’” Always quick to recognize an opportunity, Leibert even resurrected his earlier composition, “New England Barn Dance” (recorded much earlier for *Thesaurus*), gave it a revised melody line, and renamed it “Virginia Hoe-Down”!

Right from the startlingly clear and crisp opening drum tattoo of “Dixie,” Leibert makes generous use of the individual voices of the organ (his use of the Clarinet and Orchestral Oboe as solo stops in “Greensleeves” is particularly effective), and shows off pretty much every percussion stop as well, from the glorious unenclosed grand piano (“St. Louis Blues”) and marimba (“No Other Love”), right through to the surf machine (“Autumn Leaves”) and bird call effects. What producer Gerhardt called Leibert’s “almost canon-like double voice-line performances” can be heard in almost every selection, and the closer, “Washington and Lee Swing” (more of a march, really, and sounding like a tune that might have been cut from the final version of *The Desert Song*) is a classic example. He takes us through several iterations of the melody, building from chorus to chorus until at the end he’s got all the kids marching down Main Street with flags flying, Trumpets trumpeting and Glockenspiels speling to the sound of five—count ’em—five separate voice lines on three manuals, second touch, and pedals. And he makes it all sound so easy—but just try to play it at home!

Tibia trivia and mini-rant: Leibert’s fondness for the Byrd Tibias was undoubtedly related to the fact that his two “home” organs at the Music Hall also had Tibia Plena ranks (well, it’s called Melophone on the big organ, but is effectively the same thing). The fullness—with a hollow, haunting quality—that they add to the ensemble makes it especially rich and mellow. As a lifelong listener, the author, with all due respect to the pioneering of Jesse Crawford and George Wright, has never understood the paralyzing orthodoxy in some theatre organ circles that seeks to convince us that there is

only one way a Tibia should sound, one way the tremulant should be set, and one way it should balance with the ensemble. Wurlitzer and other builders made Tibia ranks in different scales and voicings over the years—it defies logic that there is only one true and perfect Tibia sound, and we need to be grateful that organs like the Byrd Wurlitzer were captured on tape in their heyday, before the orthodox “restorers” got hold of them, added Post Horns to them, and made them sound just like every other “restored” theatre organ.

Nightcap

(Released February, 1957) Featuring the Fabulous Mellow Tibias of the Wurlitzer Pipe Organ at the Byrd Theater (sic) in Richmond, Virginia
Westminster—WP 6039 (monaural—not released in stereo)

Side 1	“Laura” (Raskin (sic))
	“Autumn Leaves” (Kosma)
	“Tara Theme” from <i>Gone with the Wind</i> (Steiner)
	“In the Still of the Night” (Porter)
	“Greensleeves” (Traditional)
	“No Other Love” (from <i>Me and Juliet</i> —Rodgers)
Side 2	“Come Dance with Me” (Leibert)
	“All the Things You Are” (Kern)
	“That Old Black Magic” (Mercer)
	“You Look Like Someone” (Leibert)
	“September Song” (Weill)
	“Moritat” (from <i>Three Penny Opera</i> —Weill)
	4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- All of the selections on this album were also released on other albums in the series.
- Poor David Raksin—people are always spelling his name wrong.
- The jacket notes are uncredited.

This disk’s marketing “hook” was the lush Tibia ensemble of the Byrd organ—but that was pushing it a bit when you consider the last selection is played on a Hammond! It includes the lovely first chorus of “You Look Like Someone” for Tibias two hands (gratuitously edited out of stereo versions of the piece), but “Tara Theme” has been pointlessly edited here so that part of it repeats (the arrangement as originally played is on *Leibert Takes Richmond*).

A triumph of target marketing, this album’s alluringly suggestive jacket photo (referred to by one eBay seller as “a rare cheesecake collector’s cover”) is aimed squarely at the same hedonistic single male audiophile type that had made *Playboy* magazine such a hit when it stormed the magazine world a few years before—some of whom presumably grew up to become today’s cheesecake collectors. Just imagine notes like this on a CD today: “...our first thought in making this recording was for those who find their romantic impulses increasing in proportion to the lateness of the hour, and whose favorite Nightcap is an intimate interlude in some hushed corner when no one but the right person is near. At such a moment, with voices low... and a romantic couple in the mood to surrender to the impulses of the moment, all that is needed to complete the scene is music—soft, caressing, and seductive. The musical artistry of Dick Leibert casts a romantic spell over the scene, intoxicating the ears with its mellow harmonies, and adding its delights to the perfumed atmosphere.” Man, they just don’t write ’em like that anymore!

Leibert Takes a Holiday

(1957) On the Mighty Wurlitzer Organ Dick Leibert Playing the Organ of the Byrd Theater (sic) in Richmond, Virginia Westminster—WP 6042 (monaural) and WST 15034 (stereo)

Side 1 "Radio City March" (Leibert)

"Come Dance with Me" (Leibert)

"March of the Siamese Children" from *The King and I* (Rodgers)

"All the Things You Are" (Kern)

"Habañera" from *Carmen* (Bizet)

"Donkey Serenade" (Friml)

Side 2 "Laura" (Raskin (sic))

"That Old Black Magic" (Mercer)

"September Song" (Weill)

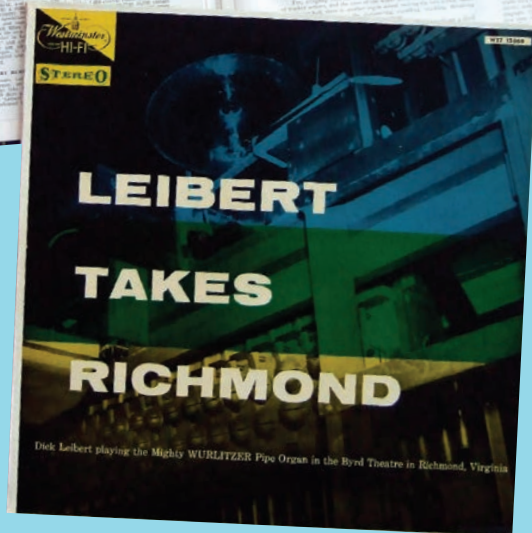
"Valse Rhythmic" (sic) (Leibert)

"You Look Like Someone" (Leibert)

"Washington Post March" (Sousa)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- First released as Sonotape—SWB 8012 (7" reel, 2-track stereo-phonics) in 1956, in a plain blue box with silver label and a liner sheet. Produced before the LP was finalized, this tape version omitted "That Old Black Magic" and "Habañera," but included "Holiday for Strings," which ended up on the album *Leibert Takes Richmond*.
- The first chorus of "You Look Like Someone" was edited out of both the stereo LP and tape—a great pity, since it is played on those gorgeous tibias alone. These 16 bars should be part of any serious Leibert fan's collection.
- The stereo version of the album was released in February, 1959.
- There were two distinct covers for this album, both using an enlarged engraving of a civil-war-era locomotive. One was printed on silver foil and had a close-cut photo of Leibert at the Byrd console atop the coal tender; the other was printed on a cream background and used a photo of Leibert at the Hammond from *Leibert at Home* in the same position. The cream cover came first on the early monaural LPs (to the best of our knowledge this cover never appeared on the stereo version); Leibert is in a tasteful suit but is not at the organ used on the album. The Byrd image, more accurately the organ featured on the recording (and in which he is clearly playing in short sleeves and short pants) replaced it on both versions when the stereo LPs were released. Given his sense of humour, it's a good bet he preferred the latter cover anyway. On being shown a cartoon caricature of this image drawn by the author on a whim, in which he was playing in colourful boxer shorts and a similar cap with an outrageous ostrich plume, Leibert chuckled and remarked that he had played in shorts with jaunty cap as a sweatband because it was so hot during the recording session at the Byrd.
- There are four Leibert compositions on this album, each of which was used at one time in a Music Hall stage show. "Valse Rhythmique" was published in the early thirties as a piano solo; Eric Reeve told me: "The first time I ever heard him, this was before he



The page on the left in this photo of the first spread of the booklet (only included with the first monaural release of this album) became the back cover of subsequent releases. The black-and-white images from this session used on several of the albums have the unprofessional quality of snapshots.

One of the first popular releases under RCA Victor's Living Stereo banner, this album included the behind-the-scenes story of how a show was put together at the Music Hall, illustrated with full-colour photos of just about everything except the organ. Compare RCA's tasteful stereo banner with Westminster's more unrefined approach.



(solo) radio broadcasts began, was on the *Roxy and His Gang* hour (on Sunday afternoons), he played his “Waltz (sic) Rhythmique... (Roxy) said ‘And now we present the Music Hall organist Richard Leibert’ and he played this number beautifully.” “Radio City March” (not “Radio City Music Hall March”) was published in the folio *Recorded Hits for Hammond Organ* by Harms in 1963. The most famous, “Come Dance with Me,” with words by George Blake, was published in 1949 by Ben Bloom Music, and was recorded by Wayne King (who is pictured on the copy in the author’s collection), Ray Noble, and Robert Farnon, among others. The song reached the zenith of its popularity when it was included in the 1958 film *The Seven Hills of Rome* sung by the heart-throb tenor Mario Lanza; unfortunately it went uncredited, at least in the version of the film the author saw. In 1979 an astoundingly accurate transcription by Ken Rosen of this recorded arrangement was published in an organ folio from Bradley Publications titled *Theatre Organ Greats—A Salute to Radio City Music Hall*; it’s unfortunate that Ann Leaf, who recorded the arrangement for the accompanying LP, was astoundingly inaccurate in her re-creation.

- The jacket notes are uncredited.

As the jacket notes state, this is a busman’s holiday for Leibert as he shows off the fabulous Byrd organ with lots of percussions, tuned and un-tuned, and a wide variety of moods: oriental, Spanish, sultry, martial. For “Valse Rhythmic” the notes tell us: “Dick uses two antiphonal xylophones, one in the solo chamber and the other in a box to the left of the audience. Notice how clearly the perspective of this ‘question and answer’ xylophone effect is articulated.” The Tibias, too, are used antiphonally in “Laura,” with the lush string ensemble, Quintadena and Orchestral Oboe. And they are featured alone in the melt-in-your-ears open harmony first chorus of “You Look Like Someone” (if you have the monaural version), followed by a generous dose of the “Leibert Saunter” for the entire second chorus as he also demonstrates his amazing manual bridging technique. “Finally, with a rousing rendition of Sousa’s ‘Washington Post March’ arranged in a multi-voiced style perfectly suited to both the music and to the instrument... Dick Leibert brings his Holiday to a close.”

A Merry Wurlitzer Christmas

(1957) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ of the Byrd Theatre in Richmond, Virginia
Westminster—WP 6060 (monaural) and WST 15020 (stereo)

Side 1 “Sleigh Ride” (Anderson)
.....
“White Christmas” (Berlin)
.....
“Winter Wonderland” (Bernard)
.....
“Jingle Bells” (arr. Leibert)
.....
“I’ll Be Home for Christmas” (Gannon, Kent & Ram)
.....
“Parade of the Wooden Soldiers” (Herbert (sic))
.....

Side 2 “Skater’s Waltz” (Waldteufel)
.....
“Home for the Holidays” (Allen)
.....
“Santa Claus is Coming to Town” (Coots)
.....
“Christmas Fantasy: O Little Town of Bethlehem—Silent Night—Hark!
The Herald Angels Sing”
.....

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- “White Christmas” appeared on the compilation demo LP *A Christmas Sampler* (WP S-2) (1956).
- For a company that produced such excellent recordings by the era’s finest musicians, it is startling to see Westminster crediting Leon Jessel’s “Parade of the Wooden Soldiers” to Victor Herbert! The A&R Department apparently confused it with the latter’s “March of the Toys”—same idea, wrong tune. And if one really wants to get semantically precise, one could argue that the correct title of Waldteufel’s ubiquitous waltz tune is, simply, “The Skaters (Les patineurs).”
- The “Home for the Holidays” recorded here should not be confused with the Dick Leibert/George Blake song of the same name that was used in a Music Hall stage show in December of 1952 and that the ODP shows as having been recorded on a King label 78 (King 15211, matrix K 8306-2) by an unknown artist.

Eight bars of solo sleigh bells traveling from left to right (with an obvious splice tattling that they were dubbed in after the fact) introduce and continue through the opening number of what the notes call an album that “accents the newer American Christmas songs, with just a few of the old favorites included.” In fact, the author has sometimes been heard to remark that this LP, to continue the series’ titling conceit, should have been called *Leibert Takes You for a Sleigh Ride*. Much more inspired than on his previous Christmas effort, he is in top form on these selections, and the uncredited descriptive notes were written with tongue firmly in cheek: “The traditional setting for Christmas is a snow-covered village in the hills, with fir trees, horses-and-sleighs, frozen ponds, and smoking chimneys playing a prominent part in the scene. Well, Richmond doesn’t meet these qualifications and, for that matter, it was spring-turning-to-summer when Dick Leibert and a Westminster engineering crew got set up... for the sessions which produced this recording.”

A frolicking “Winter Wonderland” contrasts nicely with the introspective tibia, horn and quintadena of “I’ll be Home,” and another appearance of the Leibert Saunter in the second chorus of “Home for the Holidays” is a particularly favourite moment. Sometimes, though, he could get caught by the spontaneity of his performances—in “Christmas Fantasy” he modulates himself into an harmonic corner, as it were, between the first two selections; you can almost hear his mind working as he so smoothly extricates himself that you barely notice. Re-posting this album on his blog this year, Ernie said: “Dick Leibert is a great organist, with a couple of great Christmas albums under his belt. [This one] isn’t the best he ever did, but it’s still pretty good.”

A Note on Stereo Recording

In this day of digital music files that can be sent through and stored in cyberspace and played on matchbox-size wrist computers that hold days of music and play directly into your ears or wirelessly through surround sound mini-speaker systems that can fill concert halls, it's hard to remember that commercial high fidelity and stereo recordings, not to mention the obsolete long-play (LP) record and tape formats themselves, are, like the author, not quite 60 years old. While it's difficult to pin down exactly when "high fidelity" hit the streets, it was a direct result of radio technology perfected during World War II and was first introduced as "Full Frequency Range Response" by British Decca in the late 1940s, first on 78s and then on LPs. RCA had been developing its New Orthophonic process in the United States at the same time.

The first stereo recordings reached the North American consumer market in 1953 when Cook Laboratories introduced its "binaural" LP records and Ampex launched its 403-2 tape deck to play 2-channel stereo tapes. RCA introduced pre-recorded open-reel stereo tapes a year later. It took some time for a viable commercial stereo LP format to be developed, though. The early Cook "binaural" LPs used two monaural grooves, one starting at the edge and the other halfway to the center. According to "Cornetto de Basetto" writing in issue 14 of *Positive Feedback Online*: "The trick was to simultaneously track the two from beginning to end. To accomplish this feat the designated gear was a Rek-O-Kut turntable with the U-shaped Livingstone arm, which had been fabricated for the purpose of mounting two identical phono cartridges at a precise tracking distance to provide glorious binaural sound. The cost of this rig was \$165." (www.positive-feedback.com/Issue14/trading.htm) While I was told by those who heard some of these recordings (notably of Reginald Foort at the Richmond Mosque Wurlitzer) that the effect was incredibly realistic, and in spite of the fact that an inexpensive tone-arm adapter was developed for consumer phonographs, these playback systems were a little too fussy for the general public, and the LPs only held about ten minutes of music to a side. It took until late 1957 for the single microgroove stereo cutting lathe and compatible mass-market stereo stylus to be perfected, and Audio-Fidelity introduced the first stereo LP early in 1958.

Leibert Takes Broadway

(1958) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ in the Byrd Theatre in Richmond, Virginia
Westminster—WP 6071 (monaural) and WST 15006 (stereo)

Side 1 "Around the World" (Young)
"Begin the Beguine" (Porter)
"Embraceable You" (Gershwin)
"La Ronde" (Merry-go-round) (Straus)
"April in Portugal" (Ferraó)
"Playera" (Granados)

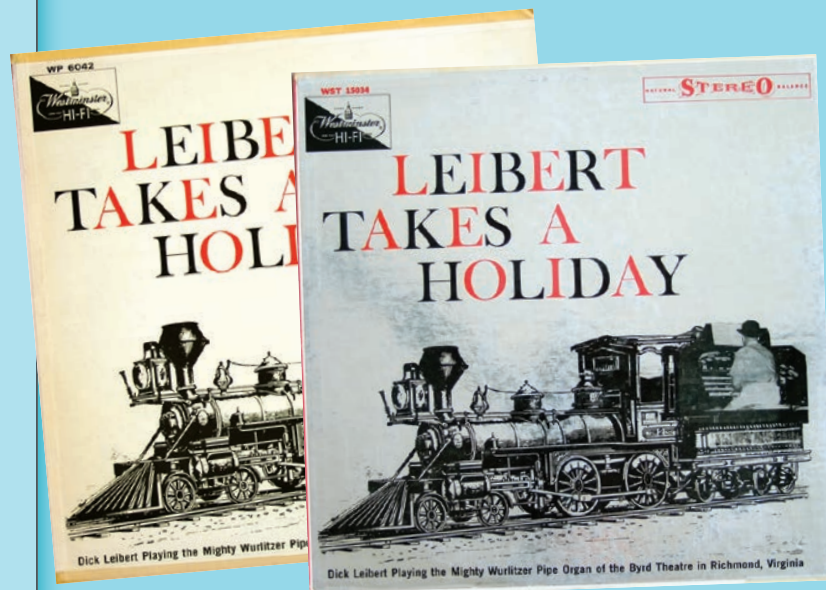
Side 2 "I Could Have Danced All Night" (Loewe)
"If I Loved You" (Rodgers)
"Spring Is Here" (Rodgers)
"Blue Moon" (Rodgers)
"I've Got You under My Skin" (Porter)
"Perfidia" (Dominguez)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- Also released as a Westminster Sonotape (7" 4-track stereo—number unknown) and later as Royalty tape R2022; both versions omit "Blue Moon," "I've Got You under My Skin" and "Perfidia."
- The stereo version of the album was released in November, 1958.
- The UK stereo pressing was numbered WPS 112, and the copy recently listed on eBay sported a price sticker of 35 shillings three pence.
- Jacket notes by Ben Hall. The author suspects that the Broadway umbrella was another marketing idea, this one attempting to bring some show tunes together with a few "travel" numbers—Ben has to go to great lengths to make even a tenuous connection between some of these tunes and the Great White Way.
- The photo on the back cover is a contemporary shot of Leibert at the Music Hall console, used again on the remaining two Westminster albums. This was the same image that was used on the cover of his 1964 RCA Victor album *Hits to Keep Forever* (LPM/LSP 29ten).

Even from the stereo LP it's easy to see why the Sonotape version of "Around the World" was the talk of the 1957 Chicago and New York audio shows—that wall of Wurlitzer warmth just wraps around you and carries you away. In his detailed and informative jacket notes, Ben Hall tells us: "One of the unique features of the Byrd Wurlitzer is its concert grand piano, located in a sort of 'royal box' at the left of the stage. Played from the organ console...it can be heard in the theatre in a way that few Wurlitzer pianos can. On this record, Dick makes generous use of this unusual and versatile instrument."

Standing out on this gem-packed album are the bolero-like "Spring is Here" in which, along with "Perfidia," Leibert gives us generous doses of Pizzicato Touch, his hilarious Wurlitzer Military Band Organ introduction to "La Ronde" (obviously edited in the first time around), the spirited and jubilant "I Could Have Danced All Night" and, finally, "Embraceable You" in an arrangement so perfectly stated that Aussie organist Tony Fenelon performed an almost note-for-note copy, un-attributed, for his Concert Recording album *Repeat Requests* (CR-0077) in the late sixties. This is the author's favourite of the Byrd albums.



The two versions of this cover; as explained in the text, the cream cover came first, with the silver cover being used on later versions of both the monaural and stereo pressings.

Christmas Holidays at Radio City Music Hall

(1958) RCA Victor—LOP tenten (monaural) and LSO tenten (Living Stereo)

Side 2 Band 1 Christmas Organ Medley: "Deck the Halls (Traditional)"; "Good King Wenceslas (Traditional)"; "It Came Upon a Midnight Clear"; "Under Christmas Mistletoe" (sic) (Leibert); "The First Noël" (Traditional)

4/58 Wurlitzer, Radio City Music Hall, New York City

- Recorded on March 26 and 27, 1958, this album is a recording of the 1957 Christmas stage show, including The Nativity, the Eric Coates ballet "Cinderella," the Rockettes routine, and choral interludes. Released in "Living Stereo," it featured a fold-out cover photo of the Rockettes (taken for the Kodak Colorama display in Grand Central Station that same Christmas) and a 12-page booklet by Frank S. Brenner telling the behind-the-scenes story of how the show was put together, generously illustrated with full-colour photographs.
- Leading off Side 2 is "Richard Leibert at the Grand Organ," performing what his fans agree is the quintessential Leibert medley, which lasts just shy of ten minutes. It includes the first recording of Leibert's "Under the Christmas Mistletoe" which, until this recording session, was an unpublished tune he called "Brickbats and Shilelaghs." He recorded it again as a solo item on *The Happy Hits of Christmas* (LPM/LSP 2771), and in 1965 it was published by Gentry Publications.
- This is the only commercial recording on which he is billed as "Richard."
- The author is aware that this album was simultaneously released in 4-track stereo tape format, but has no further details.
- Leibert's medley showed up in 1966 on a compilation album, *Music to Trim Your Tree By* (RCA Victor—PRS225/RVS81). As it is the last (inside) cut on one side, the grooves are more compressed and the fidelity is not as successful as it is on the original album, where it is the first (outside) cut on side 2.
- The entire album was recently re-released in CD format by Classic Compact Discs (LSOCD-tenten), complete with a reprint of the original booklet. Even the remastering, though, couldn't completely eliminate the one moment of overmodulation, on a pedal point about seven minutes in; the engineer was at a disadvantage here because the note is low D, which happens to be the resonant frequency of the Music Hall's auditorium. The author remembers many visits 40 years ago when the ceiling would quietly shake and the room itself vibrate as the organist held down pedal 3 for more than a few seconds; at least with the CD version you're not waiting for the needle to go skating across the surface of the record.
- The Music Hall's program for its 1957 Christmas show carried an ad for Ashley Miller's recording *Holiday Music* (Mercury MG 20189, only released as a monaural LP). Miller had top billing as organist during Leibert's two-and-a-half year sabbatical and had left when Leibert returned in January, 1957. Leibert's reaction to the ad is not recorded, but the irony is not lost on those of us who are aware that the two organists, to put it politely, did not see eye-to-eye.

In 1954, RCA began making stereophonic test versions of its "New Orthophonic" recordings, sold under the "Living Stereo" banner. The process was similar to that used by Mercury for its "Living Presence" series. It involved hanging three microphones (one for monophonic, and two for stereo) at ideal acoustical spots in the recording venue and then leaving all balance controls alone once

they had been adjusted. This contrasted with the standard practice of miking separate sections of the orchestra and "riding gain" throughout the recording session. The RCA sessions were supervised by engineer Lewis Layton and producer Richard Mohr, and even today these recordings represent some of the finest stereophonic releases ever made. These included performances by Charles Munch and the Boston Symphony and the famous Chicago Symphony recordings of Richard Strauss tone poems conducted by Fritz Reiner.

Credits on the CD reissue indicate that engineers Layton and John Norman were teamed with producers Fred Reynolds and Bob Bollard for this album, one of the first Living Stereo releases of popular music. The orchestra and chorus, under the direction of Raymond Paige, are superb, and the entire album is a fabulous snapshot of the musical quality of the shows at the height of the Music Hall's popularity. Ron Bishop told me: "I worked with Dick on that Christmas album with the entire company. The orchestra and vocal/choral numbers were recorded in a ballroom on 34th Street for the [best] acoustical and sonic settings possible. We then did the organ dub of The Nativity (one take) and that very wonderful Leibert Christmas improvisation (one take also, left that way at my humble request and Richard fully agreed)." The organ is also heard under "Deck the Halls," the first part of the "Interlude." In 1974, Eric Reeve commented: "The organ didn't really get recognition [in Music Hall shows] until the conductor Raymond Paige took over, then it was featured with the orchestra, and as a solo instrument more. Paige used to have a radio program from California called *California Melodies* years back and he used the organ out there; I think he loved the organ, as it began to accompany vaudeville acts and be part of the orchestra part of the program when he took over... The Music Hall lost a marvelous conductor when Paige quit."

RCA's engineers had come a long way in seven years; it is their first stereophonic recording of the Music Hall organ, and what a glorious debut it is. Bishop describes a triangular mike setup in front of the chambers: "The mike far away in each triangle was for 'depth.' On [*Christmas Holidays at RCMH*] we tried one further variant... Ray Bohr and I had discovered that the organ sounded really good down in the orchestra pit shaft. We had a full stage crew on that date so I asked the guys to back the band car into its garage 27 feet under the first rows of seats. This left the band car elevator empty and reflective. We placed an RCA 77 mike in the middle of the surface, and I played the organ while Dick went up to the fifth floor control room (a dressing room used for the session). The reverb effect was just superb and Richard loved it. We used it on all further dates in one form or another."

Leibert begins this nine minutes and 53 seconds of perfection with what would be called a "console-raiser" in more traditional venues—hidden from the audience he starts playing as the lights fade to black, building up the drama; the alcove curtains part, a spotlight stabs through the dark, and the console rolls out of the wall in a dramatic crescendo. His performance is flawless and relaxed, showing off some of the organ's loveliest voices, in particular the feathery Vox Humana chorus in "It Came Upon a Midnight Clear" and the last great Tibia chorus the company ever built. The regular scale English [Post] Horn carrying the melody on "Good King Wenceslas" with the tremulants on is a perfect example of what Edward Millington Stout was talking about in the January/February 2007 issue of *Theatre Organ* when he wrote: "The English Horn was the crowning ensemble reed, and it did not set aside from the ensemble. [It] always had a tremulant and... was not intended to have the power and impact of an entire division." The size of the

organ allows for a subtly terraced Crescendo pedal, and Leibert knew every increment on it, using it to achieve numerous dynamic effects; most impressive is the slow build through the last 16 bars of “The First Noël” and into the cascading coda where, just when you think there’s no more organ left to add, he kicks in the heavy brass and pedals eight notes from the end for a huge Music Hall finish. Majestic, dramatic, smooth as a mirror—it just doesn’t get much better than this.

Leibert often told the story that he was “noodling around” (to use one of his own favourite expressions) at the console to help the recording engineers set levels when the producer rang him at the console and asked him the name of the piece he was playing. The quick-thinking Leibert responded that it was one of his own tunes called “Under the Christmas Mistletoe,” and that’s how an Irish Jig came to be included in a Christmas medley!

It turned out that the medley was too long for the recording. According to Ron Bishop, Leibert was asked to redo a bit to create a slightly shorter version but refused (he knew a perfect take when he played one); the recording was released with the original medley complete just as Leibert had played it. This is a remarkable silent testimonial to Leibert’s star power at the time when you look at the Music Hall’s programme for the show and realize that at least one other number from it, presumably already “in the can,” must have been dropped from the planned album to accommodate its length.

Leibert Takes You Dancing

(1959) Dick Leibert playing the Mighty 34-Rank Wurlitzer Pipe Organ Westminster—WP 6112 (monaural) and WST 15043 (Living Stereo)

Side 1	“Night and Day Cha-Cha”* (Porter)
	“Dancing in the Dark” (Slow Fox Trot) (Schwartz)
	“On the Street Where You Live” (Slow Fox Trot) (Loewe)
	“Isn’t It Romantic?” (Fast Fox Trot) (Porter)
	“What Is This Thing Called Love?” (Tango) (Porter)
	“Stardust” (Slow Fox Trot) (Carmichael)
Side 2	“Carioca”* (Samba) (Youmans)
	“Someone to Watch Over Me” (Slow Fox Trot) (Gershwin)
	“I Love You” (Beguine) (Porter)
	“Dancing on the Ceiling” (Fast Fox Trot) (Rodgers)
	“So In Love”* (Rhumba) (Porter)
	“Tea for Two” (Fox Trot) (Youmans)

4/34 Wurlitzer, Renwick Studio (Dick Loderhose residence), Jamaica, Queens, New York

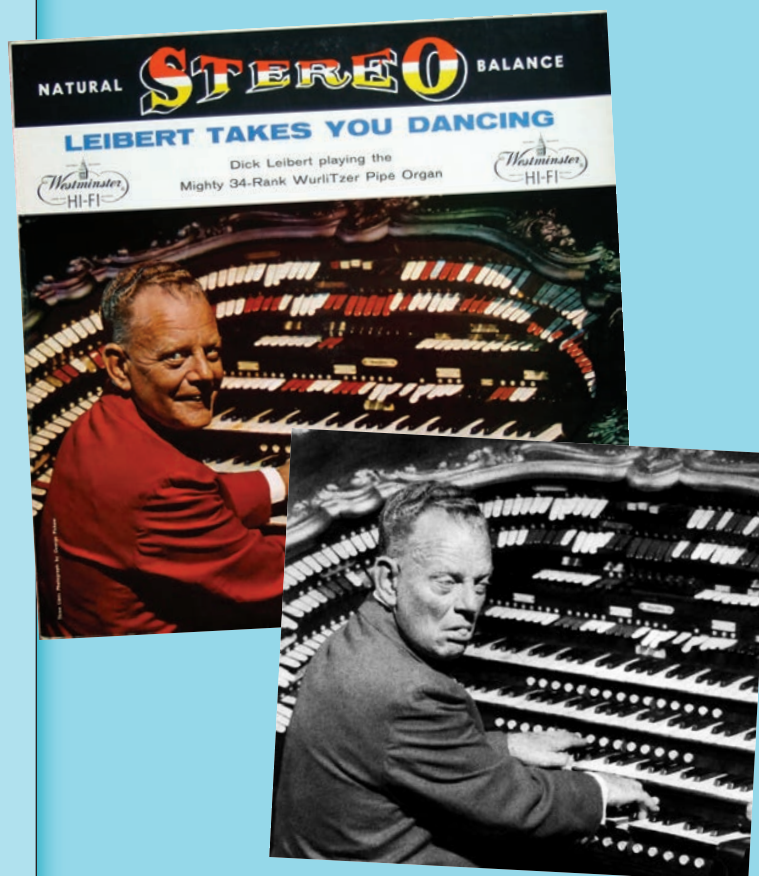
* with Bunny Shawker, bongo drums.

- Also released as Westminster Stereotapes—WTC 141 (7" reel, 4-track)
- This is the first recording of the former studio organ of the Paramount Theatre, Times Square (Opus 1960, shipped October 6, 1928 as a Special four-manual with chromatic chests) in its new home on Long Island, after its first enlargement from 21 ranks to 34. The full-colour photo on the cover, however, is a close-up of Leibert at the console of the 4/36 Paramount theatre organ, taken during the same session as the cover photo for his next, and last Westminster album.
- Jacket notes by Ben Hall.

Ben Hall relates the genesis of this album thus: “Dick Leibert... had an idea not long ago that people were not getting all the fun out of the Mighty Wurlitzer that they might. During his career he has seen the theatre organ progress from making music for people to watch silent pictures by... to music to sing with the bouncing ball



A George Wright album released by RCA Victor around the same time as this one (under the nom-de-console Jocelyn McNeil) and clearly aimed at the same demographic, features a coquettish model in pink polka-dots and pearls sprawled across the horseshoe of the main Radio City Music Hall console flirting with someone off-camera. Try to imagine the model shown here and her candle in that same set-up.



This colourful jacket shows Westminster’s loud promotional banner for its earliest stereo LP releases, used on cover art created after stereo pressings were introduced (compare this to the overprinted “stereo” stamp added to previous covers). The impressive image was taken at the Times Square Paramount console.

The playful Leibert offered the photographer a variation in his facial expression for the next shot on the roll. (Ben Hall Collection)

by... to music for featured intermission solos in the world's largest theatre. 'Why not,' asked Dick, when he and Westminster's staff were discussing his next album, 'do a record on a Wurlitzer for people to dance by?' Why not? And so they did... the ideal organ was located in the suburbs of New York. In a specially constructed 80-foot studio, Richard Loderhose has installed a Wurlitzer of 34 ranks... Designed by one of the country's top organists back in the twenties, it had been used continuously for recording and broadcasting until World War II; then it had lain idle, gathering dust in a Times Square studio...until Loderhose bought it and rescued it to the suburbs where it could breathe good fresh air in its wind chests and get a new lease on life. One weekend a couple of months ago, Leibert and a truck load of [equipment and engineers] went out to record the sound of the newly installed, greatly enlarged Wurlitzer. This record, designed to make you tap a toe and shake a leg, is the result."

This is the only recording of Leibert playing an organ with a vibraphone attachment, and he uses it to great effect, just as it would have been in the dance bands of the twenties and thirties that he cut his musical teeth on. He seems to be re-living those experiences; there is a musical impishness that twinkles through, reminiscent of some of his early NBS Thesaurus recordings, and the selections with drummer Shawker (whom author Hall says, "bolsters the organ and gives [it] just the right lift") really get cooking!

Ralph M. Bell, then-editor of *Theatre Organ*, had this to say in the Fall/Winter 1959-60 issue: "The recording is very brilliant and close up... there is a blend of music of every major dance rhythm and among the best are 'Night and Day' styled in a cha cha and 'Isn't It Romantic,' done as a fast fox-trot with the solo post horn leading... for those who like to take their time around the floor, Dick plays a beautiful rendition of 'Stardust'... it adds up to a highly entertaining disc." "Carioca," in fact, sweeps you along so intensely with its relentless driving rhythm that you hardly notice the truck going by part way through on the Long Island Expressway outside; listen for the flawlessly fingered chromatic run up the entire keyboard just before the finish. And "Tea for Two" is a tour-de-force from beginning to end, with one of those butter-smooth Leibert key-changes slipping us into the final chorus. This album is one of the author's favourites.

Sing a Song with Leibert

(1959) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ of the Paramount Theater in New York City
Westminster—WP 6119 (monaural) and WST 15050 (stereo)

Side 1	"Button Up Your Overcoat" (De Sylva, Brown & Henderson)
	"Cuddle Up A Little Closer" (Hoschna)
	"At Sundown" (Donaldson)
	"When It's Springtime in the Rockies" (Sauer)
	"I'll See You in My Dreams" (Jones)
	"Good Night Sweetheart" (Noble, Campbell & Connelly)
Side 2	"Over There" (Cohan)
	"Tiptoe Through the Tulips with Me" (Burke)
	"Moonlight Bay" (Wenrich)
	"Last Night on the Back Porch" (Brown and Schraubstader)
	"Ja-Da" (Carleton)
	"Bye Bye Blackbird" (Henderson)
	4/36 Wurlitzer, Paramount Theatre, New York City

- The cover features a full-colour photo of Leibert at the console, taken from the front row, as he looks up at the song's words on the screen. The inset "screen" is a frame from a follow-the-bouncing-ball film version of "Last Night on the Back Porch."
- Westminster missed an opportunity here, by not including a song sheet in the sleeve.
- Jacket notes by Ben Hall.
- This was Leibert's final album for Westminster.

Long before his Music Hall days, Leibert was featuring sing-alongs as part of his "Organlogues." New York's grand Paramount Theatre on Times Square was the perfect venue for this re-creation of those times, and its 4/36 Wurlitzer (Opus 1458, shipped September 25, 1926) was in top shape. Author Ben Hall describes it this way in the notes: "The organ in the Paramount was [when installed] the largest Wurlitzer ever built... The organ is installed in chambers towering several stories along either side of the Paramount stage... The secret [to its sound] was the magic combination of the Paramount's glorious (if accidental) acoustics and [Jesse] Crawford's determination to make this his 'dream organ.' For months after the Paramount opened, he and Dan Papp (the Wurlitzer artisan who installed the organ and still cares for it today) spent the dawn hours up in the organ chambers re-voicing pipes, changing the positions of whole ranks and altering wind pressures, until even Crawford—the perfectionist—was satisfied...thanks to the untiring devotion of Dan Papp, the Paramount Wurlitzer sounds today just as it did when it was new almost 35 years ago. And that, as you will agree when you hear Westminster's Dick Leibert put it through its paces on this record, is a glorious sound indeed."

Hall once told the author that Westminster's engineers captured the "room" remarkably well, and the recording's acoustics are very close to what one heard in the theatre. In the Fall/Winter 1959-60 issue of *Theatre Organ*, editor Ralph M. Bell stated flatly: "Dick Leibert and Westminster Records have again teamed up to produce one of the most outstanding organ discs that has ever been produced. There's no doubt about it—you're really in the theatre for this one. Everything including the *natural reverberation* is on this disc... Listen to the stereo copy through a good pair of headphones. You'll see Dick sitting right in front of you... this is a must for anyone who likes theatre organ not in his lap, but on the sides of his music room wall." (Italics in the original.) As he did in all of his Westminster sessions, Leibert takes us on a trip through the organ over the course of the album, solo voices and ensembles each in its turn—even conjuring a Hammond B-3 for "Ja-Da"! Those who listen for these things will note that the clumsy cleaner in the balcony, who showed up on a number of fifties and sixties in-theatre recordings, waited until just before the final phrase of "Moonlight Bay" to drop the broom in this one.

Joyeaux (sic) Noel from Norwalk

(1960) Played by Dick Leibert at the Hammond Organ
Private release—No number (monaural)

Side 1	"Your Christmas Favorites: Winter Wonderland; White Christmas; Drummer Boy (sic); Jingle Bells; O Tannenbaum; Good King Wenceslas; Sleigh Ride; Carol Medley"
--------	---

- Probably Hammond Concert Model RT-3 with two HR-40 Hammond Tone Cabinets and electronic chimes, Leibert Residence

- The tune list above, taken from the record jacket, is not the order in which the tunes were actually played; the reference to a "Carol Medley" is mystifying, unless it refers to the short quotes from some carols that are used in the modulations or, more likely, to the entire medley itself.
- Released in December, 1960, "for the benefit of the Norwalk Hospital Expansion Fund, Norwalk, Connecticut," Side 2 featured four vocalists with piano accompaniment. We note with a poker-faced grin that the tenor's name is George Wright.
- The album was "devised and produced by the participating artists, assisted by the Hospital Volunteers and the Woman's Board of the Norwalk Hospital."

Leibert's contribution takes up all of Side 1 and is played as one long medley, lasting just over 22 minutes. It is a relaxed Leibert, sounding as he might have had he sat down after a dinner party to entertain the guests. The technical quality is that of a high-end "home recording" and does not have the professional aural polish of *Leibert at Home*. Like the recording itself, the playing is very informal and not at all like his previous recorded performances on the Hammond organ. While there are some wonderfully playful moments, the overall effect clearly shows a stylistic evolution to the broader, more majestic "Leibert Sound," first heard on record in the *Christmas Holidays at RCMH* medley, that reached its zenith with his sixties output—a sound that became synonymous with "Music Hall-style."

Pre-recorded Tapes

All are 7.5 ips on 7" reels.

After RCA Victor introduced pre-recorded open reel stereo tapes to the public in 1954, everyone wanted to cash in on the simultaneous high fidelity and stereo crazes of that time. Westminster released Leibert's Byrd Theatre sessions on a number of tapes, some very short, some full-length, in both 2- and 4-track versions. The shorter tapes had only four or five selections and were packaged both as individual reels and two-to-a-reel.

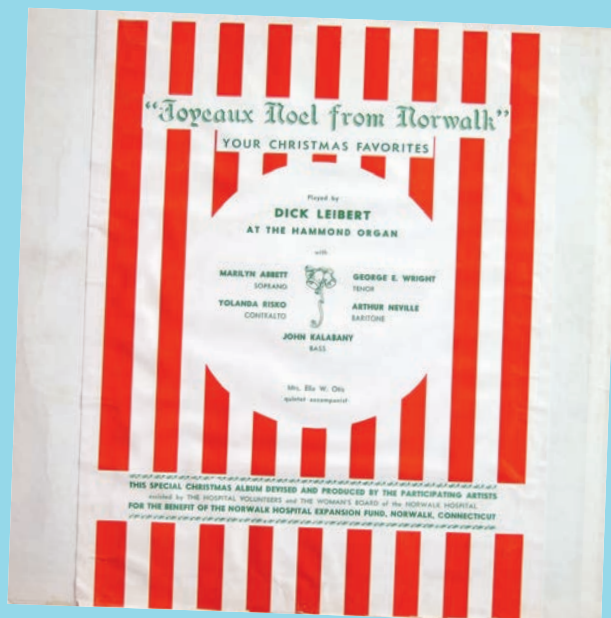
Like those of George Wright's contemporary recordings on the HiFi label, these tapes were being snapped up by hi-fi and stereo enthusiasts as a way to show off their new woofers, tweeters and glow-in-the-dark tube amplifiers with the ping-pong stereo, crystal-clear percussions and extreme high and low frequencies that the theatre organ naturally provided.

Only the shorter tapes are mentioned here—the longer ones are described in the LP list.

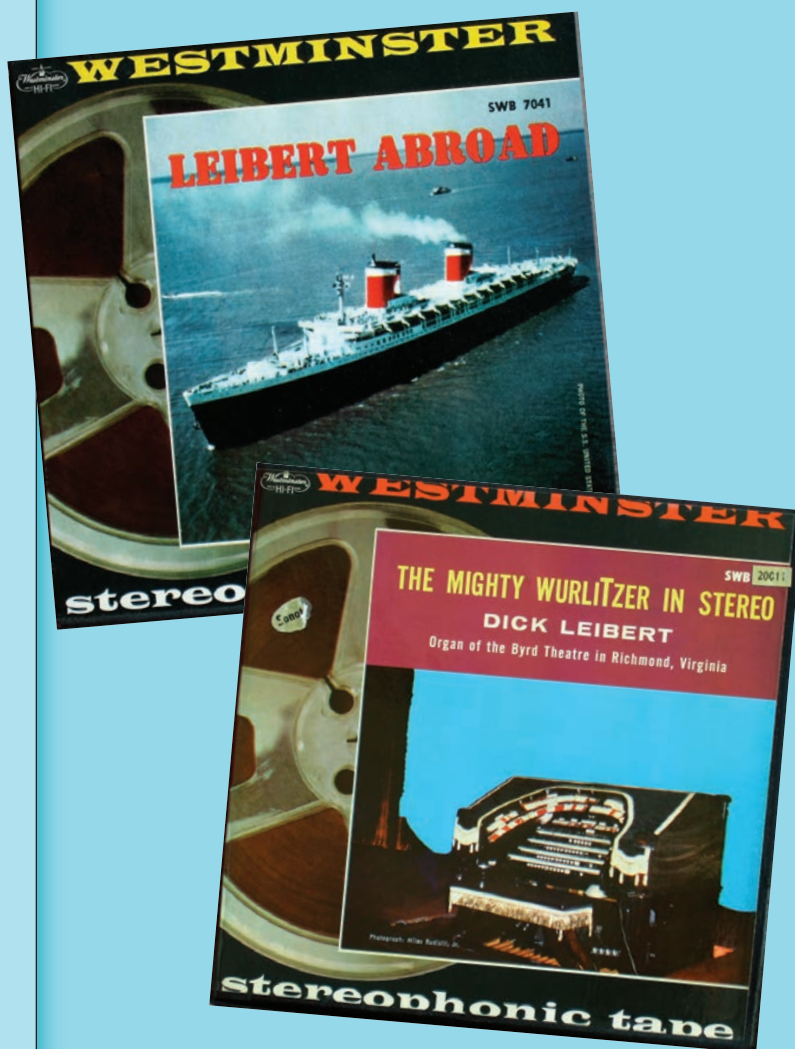
A Merry Wurlitzer Christmas

(1957) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ of the Byrd Theatre in Richmond, Virginia
Westminster-Sonotape—SWB 7015 2-track stereophonic

- "Sleigh Ride" (Anderson)
- "White Christmas" (Berlin)
- "Winter Wonderland" (Bernard)
- "Jingle Bells" (arr. Leibert)
- "Parade of the Wooden Soldiers" (Herbert (sic))
- 4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia



The rarest Leibert recording, released privately as a fundraiser with limited distribution.



Referred to by Edith Lindeman on *Leibert Takes Richmond* as a title that was to be recorded in London, *Leibert Abroad* was used only on this tape release of four "travel" selections that ended up on the LP *Leibert Takes Broadway*.

This same cover was also released under the title *Leibert Takes Richmond*, with the same five selections from that LP; the bright cyan mask was intended to make the console image stand out but only succeeds in overwhelming it.

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Leibert Abroad

(Dated 1958 on the box label) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ in the Byrd Theater (sic) in Richmond, Virginia
Westminster-Sonotape—SWB 7041 2-track stereophonic

“Around the World” (Young)

“La Ronde” (Merry-go-round) (Straus)

“April in Portugal” (Ferrao)

“Playera” (Granados)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- “Around the World” was one of the selections chosen for Westminster-Sonotape’s 1957 *Chicago & New York Audio Show Stereophonic Demonstration Tape*, listed there with the note “soon to be released.”
- The box cover features an aerial photo of the liner *SS United States*. A contemporary newspaper article reprinted on the jacket of *Leibert Takes Richmond* suggests that an album called *Leibert Abroad* was to be recorded in London (England); sadly, this was not to be.
- These selections became part of the album *Leibert Takes Broadway*.

The Mighty Wurlitzer in Stereo

(1956 or 1958) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ of the Byrd Theatre in Richmond, Virginia
Westminster-Sonotape—SWB 7066 2-track stereophonic

“Dixie”

“In the Still of the Night” (Porter)

“St. Louis Blues” (Handy)

“Greensleeves”

“Washington and Lee Swing”
(Allen and Sheafe)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- “St. Louis Blues” also appeared on the Westminster-Sonotape’s *Introduction to Stereo* (SWB 7024 2-track stereophonic), a compilation demo tape.
- One tape in the author’s collection has this volume paired with *Leibert Abroad* (see above) on one reel, with separate box labels and liners for each. The full-colour label for this side shows a blurry Byrd console, with its tasseled and fringed shawl and bench cover. While

the liners retain the original catalog numbers, the original numbers on the box labels have been concealed by stickers with the number 20011 on them, suggesting that this double tape was a later release under a single catalog number.

- These same selections comprised side two of *Soundblast II* (Royalty R2008, 4-track stereo); side one featured pianists and fellow Westminster artists Ferrante & Teicher.
- These selections became part of the album *Leibert Takes Richmond*.

Leibert Takes Broadway

(Dated 1958 on the box label) Dick Leibert Playing the Mighty Wurlitzer Pipe Organ in the Byrd Theater (sic) in Richmond, Virginia
Westminster-Sonotape—SWB 7070 2-track stereophonic

“Begin the Beguine” (Porter)

“Embraceable You” (Gershwin)

“I Could Have Danced All Night” (Loewe)

“If I Loved You” (Rodgers)

“Spring Is Here” (Rodgers)

4/17 Wurlitzer, Byrd Theatre, Richmond, Virginia

- Another tape in the author’s collection has this volume paired with *Leibert Abroad* (see above) on one reel, with separate box labels and liners for each.
- These selections became part of the album *Leibert Takes Broadway*.

In the next issue, the final installment will cover Leibert’s recordings on the organ he knew best, the Radio City Music Hall Wurlitzer, with a number of historical remembrances of the organist and the organ shared by the late Eric Reeve.

Back Home Again in Indiana

An Overview of the 2008 Annual Convention

BY TIM NEEDLER

For the fifth time in less than 25 years, the Central Indiana Chapter is proud to welcome the American Theatre Organ Society to Indiana for the 2008 annual convention, beginning Friday, July 4.

Complete and detailed convention information, including online registration, may be found at www.atos.org/conventions



ATOS 2008 ANNUAL CONVENTION—INDIANAPOLIS



Hilbert Circle Theatre



Scott Foppiano



Trio Con Brio



Mark Herman



Donnie Rankin



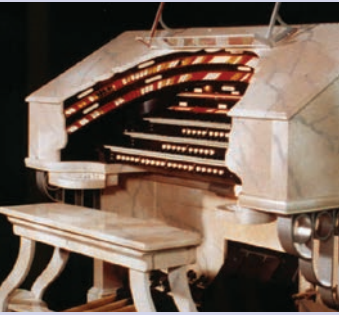
Hedback 2/11 Page-Wurlitzer



Ken Double



Paramount Theatre



Manual High School 3/26 Wurlitzer



Simon Gledhill



Bill Tandy



Warren Performing Arts Center



Richard Hills



Walt Strony



Embassy Theatre



Jim Riggs



Indiana Theatre 3/11 Wurlitzer



Clark Wilson



Jelani Eddington



Wehmeier 4/36 Wurlitzer

Friday, July 4

Our headquarters in Indianapolis will once again be the lavish Hyatt Hotel, recently renovated with a new lobby and a guaranteed convention single or double room rate of only \$99. The welcoming event will be a no-host cocktail party in the Hyatt Ballroom. The opening concert Friday evening will be the spectacular premiere of the newly installed three-manual Wurlitzer in the classically designed home of the world-famous Indianapolis Symphony Orchestra, the Hilbert Circle Theatre. On hand to do the honors for this two-hour concert will be none other than the marvelous Simon Gledhill.

As we exit the theatre following this performance, we can watch the stunning city fireworks display over Monument Circle before leisurely strolling a block back to our hotel. As always, bus transportation will be available for those who prefer not to walk.

Saturday, July 5

On Saturday morning, July 5, seminars and organ display rooms, plus the record shop, will be available to all. On Saturday afternoon, we travel a short distance to the Hedback Theatre to hear its dynamic and snappy two-manual, 11-rank Page-Wurlitzer and the dynamic and snappy Scott Foppiano.

Saturday evening features another gala opening. We'll travel one hour by comfortable, air-conditioned motor coaches to Terre Haute, Indiana, and the early pre-atmospheric Indiana Theatre, designed by John Ebersson and opened in 1922. Thanks to the generous gift from the Nor-Cal Chapter of the Wurlitzer originally installed in the San Francisco El Capitan Theatre,

this three-manual, 11-rank instrument is being installed by our chapter and will be premiered to the convention by the impressive and always entertaining Jim Riggs.

Sunday, July 6

On Sunday, July 6, time has been allotted for sleeping in, relaxing, or attending church. Later that morning, the ATOS Annual Meeting will be held in the Hyatt Grand Ballroom. After lunch we will board the motor coaches for a short ride to the recently air-conditioned Carl E. Wright Memorial Auditorium at Manual High School to hear Donnie Rankin, our 2007 Young Artist Competition winner, plus the 2008 young competitors, all performing at the three-manual, 26-rank Wurlitzer.

There's a musical treat in store on Sunday evening when we take a short journey across town to the Warren Center for the Performing Arts to see and hear the three-manual, 18-rank Barton organ installed originally at the Indiana Theatre in downtown Indianapolis. This professionally restored organ was premiered at the 1997 ATOS convention and heard again at the 2001 convention. The organist for this exciting concert will be the multi-talented, wildly popular British king of improvised encores, Richard Hills.

Monday, July 7

Monday, July 7, will be a travel day, with our first stop in Anderson, Indiana, for a presentation on the original three-manual Page organ in the gorgeous, atmospheric Paramount Theatre by our ATOS National President and convention Master of Ceremonies, Ken Double. Following our provided lunch in the beautiful ballroom atop the theatre, we will travel to Fort Wayne's restored Embassy Theatre to hear

its original four-manual, 16-rank Page organ played by Fort Wayne's own, up-and-coming Mark Herman.

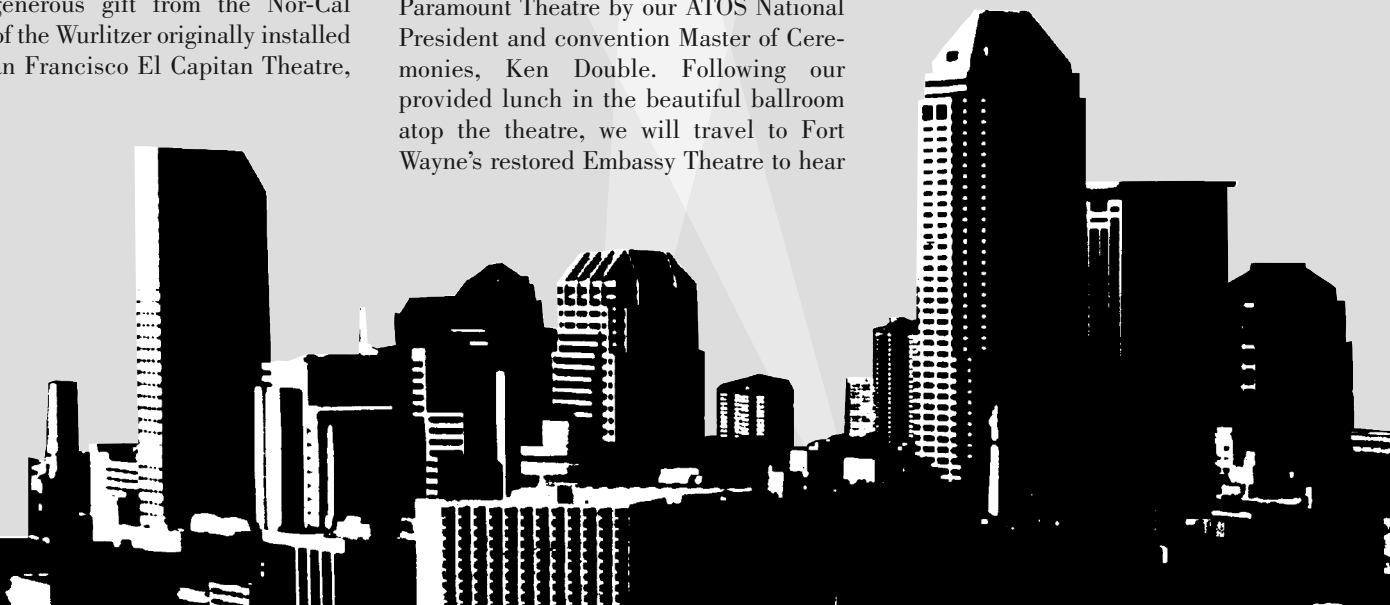
Afterwards, we will journey a few blocks to the Ballroom of the Scottish Rite Center (completed in 1925) for no-host cocktails and a delicious dinner that is included in your registration cost. We then return to the Embassy Theatre for an evening silent film presentation by the incomparable Clark Wilson.

Tuesday, July 8

On Tuesday morning, July 8, there will be time to sleep in, since our first event is not until 10:00am. But this will be a very exciting and moving performance by Jonas Nordwall, Donna Parker and Martin Ellis, appearing as Trio Con Brio in the spacious 1920s Gothic sanctuary of North United Methodist Church with its newly refurbished four-manual, 60-rank 1931 Kimball organ, supplemented by one of Allen Organ Company's finest classic instruments and the Church's Steinway piano.

Our last-but-certainly-not-least concert of the convention will be a return to the lovely Hilbert Circle Theatre to hear a wonderful afternoon performance on the Wurlitzer by the ever-popular Walter Strony.

But the fun doesn't have to stop here. Our optional convention banquet will be held in the marvelous 1928-era Indiana Roof Ballroom, across the street from the Hyatt Regency, atop the Indiana Theatre. Following the banquet and awards ceremony, Indiana's own "Wild Bill" Tandy will provide music for dancing using various



keyboards and a great store of popular favorites from all eras. And, although the banquet is optional at additional cost, everyone is welcome at the awards ceremony that follows, and for dancing and great music.

Encore Day

Back by popular demand will be an optional Encore Day on Wednesday, July 9, in scenic Cincinnati, a pleasant two-hour trip from Indianapolis. First will be a concert by the one and only Jelani Eddington at the perfectly installed four-manual Wurlitzer in Ron Wehmeier's music room. A luncheon will follow, served in the spacious living room of the Fleischmann mansion, a French Tudor home built in the late 1920s. An Æolian Duo-Art residence organ, recently restored by Ron Wehmeier, will be heard during our meal. We will also tour Cincinnati's famed Music Hall and its ballroom wherein the former Albee Theatre Wurlitzer will soon be installed by Ron Wehmeier (unfortunately not in time for our visit). Next will be a stop at the huge Cathedral Basilica of the Assumption in Covington, Kentucky, on our way to the final event of the day. We'll enjoy great views of the city of Cincinnati and the hills of Kentucky during a three-hour dinner cruise on the peaceful Ohio River. It will be a lovely way to end the day before our return to Indianapolis.

Those who have attended previous ATOS conventions in Indianapolis already know that the Central Indiana Chapter will do its utmost to ensure a wonderful and entertaining event at reasonable cost. We hope everyone will consider coming back home again—to Indiana.

Friday, July 4

Hyatt Regency, Opening Cocktail Party

Hilbert Circle Theatre, 3/24 Wurlitzer, Simon Gledhill

Saturday, July 5

Seminars, Members Forum, Record Shop, Organ Showrooms

Hedback Theatre, 2/11 Page-Wurlitzer, Scott Foppiano

Indiana Theatre, Terre Haute, 3/11 Wurlitzer, Jim Riggs

Sunday, July 6

Annual Meeting, E-Tones Meeting

Manual High School, 3/26 Wurlitzer, Donnie Rankin & Young Artists

Warren Performing Arts Center, 3/18 Barton, Richard Hills

Monday, July 7

Paramount Theatre, Anderson, 3/12 Page, Ken Double

Embassy Theatre, Fort Wayne, 4/16 Page, Mark Herman

Embassy Theatre, Fort Wayne, 4,16 Page, Clark Wilson with Silent Film

Tuesday, July 8

North United Methodist Church, 4/60 Kimball, Trio Con Brio

Hilbert Circle Theatre, 3/24 Wurlitzer, Walt Strony

Indiana Roof Ballroom, Banquet & Dancing, Bill Tandy

Wednesday, July 9

Encore Day in Cincinnati, Ohio

Wehmeier Residence, 4/36 Wurlitzer, Jelani Eddington

Fleischmann Estate, Lunch

Ohio River Dinner Cruise

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

Registration

Early Registration \$295 (before May 20) or \$325 (after May 20)

Hyatt Special Rate \$99 (single/double) \$129 (quad/triple)
(rates good only until June 6 or until
room block is filled)

Encore Day \$130 (limited to first 240)

Complete and detailed convention information, including online registration, may be found at www.atos.org/conventions

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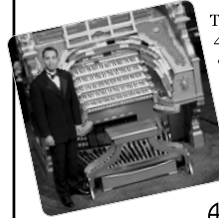
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Century II Exhibition Hall, 4/38 Wurlitzer, Wichita, KS
 Little River Studio—Coup Residence, 4/19 Wurlitzer, Wichita, KS
 Wurlitzer Manor, 4/48 Wurlitzer, Gig Harbor, WA
 Washington Center for Performing Arts, 3/22 Wurlitzer, Olympia, WA
 Aveni Residence, 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

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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!

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Full Circle

SHAWN D. CHASE AND CARLTON B. SMITH



The Return of a Mighty Wurlitzer to an Indianapolis Cultural Landmark

Monument Circle, Indianapolis—This meeting place at the center of the Circle City has been a cultural focal point for over a century. Playing host to public demonstrations, festivals, and holiday celebrations, Monument Circle is the place to gather in Indianapolis. The Soldiers and Sailors Monument, rising 284 feet at the center of the Circle, commemorates war deaths prior to World War I and was dedicated in 1902. Events on the Circle have been unbelievably varied, from soldiers parading around the Monument before going off to fight in World War I to a victory celebration for the Super Bowl XLI champions, the Indianapolis Colts.

Bearing witness to these assemblages since 1916 has been the Circle Theatre. Tucked between two office buildings on the southeast quadrant of Monument Circle, the building is itself a cultural landmark. Architects Edgar O. Hunter and Preston C. Rubush designed the Circle Theatre in the Classical Revival style of the mid-18th century English architect Robert Adam. An article in the Indianapolis News discussing the opening of the Circle Theatre in 1916 declared the venue to be “regarded as the most lavishly equipped and decorated photo-theater west of New York, and probably in America.” Other comments at the time of opening described it to be a “presentation house of the grandest order, rivaled only by New York’s famed Strand Theatre.”

Today, upon entering from Monument Circle, patrons are greeted in the outer lobby with a preview of the restored elegant interior. Hues of cream and rose create an unpretentious, sophisticated atmosphere, while touches of gold in the ornamentation provide a regal touch. With slightly less than 1,800 seats (reduced during a 1984 renovation from 2,638 seats), the Circle maintains an intimate feel, and excellent views of the stage are afforded regardless of vantage point on the main floor or from either of the two balconies. From these seats, Circle Theatre audiences have enjoyed a vast array of entertainment for more than 90 years. The repertoire began with photoplays in 1916 and has ranged from world premiere features to classical concerts and live stage shows. Among live performers the Circle

stage has welcomed are Tommy Dorsey, Spike Jones, Frank Sinatra, Rudy Vallee, Tex Ritter, Glenn Miller, Dizzy Gillespie and Stan Getz, Paul Whiteman, Fred Waring and his Pennsylvanians, and Beverly Sills. Dick Powell appeared and acted as master of ceremonies in the 1930s. In 1961, the Indianapolis Symphony Orchestra performed a benefit concert with Jack Benny at the theatre which 23 years later would become the Orchestra’s permanent home. Since becoming home to the Indianapolis Symphony Orchestra in 1984, the Circle has been host to some of the best and brightest in entertainment. Kenny Rogers, k.d. lang, Mandy Patinkin, the Chieftains, Anne Murray, Bernadette Peters, and Doc Severinsen are only a few of the phenomenal talents to have graced the stage. In 1980 the Circle Theatre was added to the National Register of Historic Places, ensuring a lasting future for the venue. In December, 1996 the Orchestra received a ten million dollar gift from Mr. and Mrs. Stephen Hilbert. In recognition of their generous support, the building was renamed the Hilbert Circle Theatre.

Imagine the exciting atmosphere in Indianapolis at the end of summer 1916. The major newspapers were featuring advertisements and articles concerning the opening of a glamorous new photo-playhouse on Monument Circle. Citizens had watched the shiny white terra cotta exterior take shape while passing by in the busy downtown. The largest electric clock in Indianapolis sat atop the structure with the theatre name appearing in arcing letters around the top of the clock face and the words ‘Photo Plays’ arcing around the bottom.

Opening day arrived for the Circle on Wednesday, August 30, 1916. An ad in the *Indianapolis News* from the day before stated reserved seats on the main floor and mezzanine floor were nearly sold out at 25¢. Yet those without tickets needed not worry: one hour before opening, 1,000 balcony seats were to go on sale for an exorbitant sum of 10¢!

The inaugural program featured Bessie Barriscale in the Triangle Productions photoplay, *Home*, and Fay Tincher in the Keystone comedy,



Circle Theatre exterior in 1917 (Bass Collection, Indiana Historical Society)



View from the main floor toward the house left orchestra box. The Main organ chamber is located behind the lattice work at the curved portion of the ornamentation (Indianapolis Symphony Orchestra)

Skirts. Also included were an exclusive Pathé weekly review, an educational film, and dedicatory speeches by the Mayor and president of the Chamber of Commerce. As if this were not enough, the entertainment continued with solo baritone Eduardo Ciannelli from Naples, Italy and an orchestra of 20 conducted by H.P. Stothart. Mustering no more than last-line status on the program was organist William S. O'Brien. No details about the organ were given other than the instrument was one of the largest pipe organs in the city.

The original organ at the Circle was a modest two-manual, 22-rank Hook &

Hastings installed in preparation for the 1916 opening. The instrument remained until

1922 when a 3/15 Style 260 Special Wurlitzer debuted. Wurlitzer Opus 541, the sixth of some 50 Style 260s built, shipped from the North Tonawanda factory on April 27, 1922. The organ was premiered on Sunday, June 18, 1922. The feature film that day was *The Crossroads of New York*, billed as "A Six-Reel Melodramatic Comedy" starring Charles Murray, Katherine McGuire, Noah Berry, and Ethel Grey Terry.

Just as the opening of the theatre six years prior had generated excitement through newspaper advertisements, the debut of the Mighty Wurlitzer came with the same splash of publicity. Local ads boasted, "The Circle's new mammoth orchestral organ starts Sunday. It will be the talk of

Indianapolis!" Other ads claimed, "Another Surprise! The New \$50,000 Wurlitzer Organ is Ready!" While the instrument was, no doubt, a major expenditure for owners of the Circle, records from Wurlitzer ledgers for this specific instrument, dated February 11, 1922, put the cost at a more realistic \$22,620. From these boastful ads we learn that Lewis R. Swain was the opening organist.

Sharing console duties with Mr. Swain at the new Wurlitzer were Chief Organist Dorothy Knight Green, Walter Flandorf, and a young Dessa Byrd. Dessa Byrd may be a name familiar to many theatre organ enthusiasts. She began theatre organ performing at age 20 in Indianapolis, becoming a staff organist at the Circle in 1919 at age 21. Connections between Dessa Byrd and the Circle Theatre go well beyond her performing at the organ: Edward Resner, her first husband, was conductor of the Circle Theatre Orchestra. Her second husband, Leo Rappaport, was owner of the Circle Theatre at one time. Dessa Byrd continued performing for many years, and was inducted into the ATOS Hall of Fame in 1976.



Vintage postcard view toward house left from the first balcony (Indiana Picture Collection, Manuscript Collection, Indiana State Library)

Following the departure of Dorothy Knight Green, Miss Byrd became Chief Organist in 1920, remaining the star attraction at the Hook & Hastings and Wurlitzer organs for nine years. Although she moved a few blocks away to the Indiana Theatre in 1929, she did return to the Circle's Wurlitzer on occasion. Public records indicate Walter Flandorf remained on staff as an organist at the Circle until the early 1930s. His employment likely came to an end during this period when theatre organ fell out of fashion in Indianapolis, as in many other US cities.

Opus 541 remained at the Circle Theatre until 1959 when the instrument was removed. The organ was sold to a broker, only to be broken up for parts, a fate befalling a great many theatre organs. Reportedly, the broker was *en route* from California to buy the Brass Saxophone and Brass Trumpet ranks from a Wurlitzer installation in New York City, stopping in Indianapolis along the way. During his stopover, the broker decided that his trip to New York would not be necessary for he was able to buy the entire Circle Theatre organ

(Brass Saxophone and Trumpet included) for a mere \$1,000. An unfortunate fact is the theatre owner at this time was Leo Rappaport, and he and Dessa Byrd were responsible for selling the instrument.

Since 1959, the Circle has undergone many exciting changes. Those in attendance at *Hitting the High Note*, the 2001 ATOS convention in Indianapolis, may recall an amazing performance by Walt Strony at an Allen digital organ with its speakers placed in the organ chambers. Yet nothing could be as exciting as return of the real thing to the pipe-barren lofts of the Hilbert Circle Theatre.

The instrument to debut during *Play It Again*, the ATOS 2008 convention, began life as Wurlitzer Opus 2155, a Style 240. This three-manual, 13-rank instrument shipped from the Wurlitzer factory on March 26, 1931, and was the last Style 240 produced. The destination for Opus 2155 was the Warner Theatre in Youngstown, Ohio. Designed by renowned theatre architects Rapp and Rapp in the Renaissance Revival Style, the Warner opened on May 14, 1931 with the movie *The*

Millionaire which starred George Arliss. The theatre prospered from the 1930s to late 1950s, yet nearly became lost to history with the downturn of the motion picture industry in the late 1960s. It closed February 27, 1968, and was set to be vastly altered. Plans included tearing down the auditorium to make room for a parking lot; the large lobby would become an arcade of retail shops; and the front office building would remain intact. A newspaper article in the *Youngstown Vindicator* from September 12, 1968 announced an auction was scheduled for September 21 to sell everything at the Warner from décor to the air conditioning units. However, only days prior to the auction, it was announced Mr. and Mrs. Edward W. Powers had pledged the funding necessary for the Youngstown Symphony Society to acquire title to the Warner Theatre and prevent demolition of the landmark. Following an extensive renovation, the Warner reopened in 1969 as the Powers Auditorium, and it remains the home of the Youngstown Symphony.

During the bleak period when the Warner nearly went from featuring sounds of organ

pipes to fumes of exhaust pipes, Wurlitzer Opus 2155 was sold to Harold Huffman to generate capital for the theatre owners. Mr. Huffman was removing the instrument at the very time Mr. and Mrs. Powers came forth to help save the Warner. In fact, the Youngstown Symphony Society tried to stop the sale of the instrument, but a signed bill of sale from the former owners was already in place. Following removal from the theatre, Mr. Huffman moved Opus 2155 to his Fairfield, Ohio home with hopes to install the instrument there. It remained in storage at this location until 2002, when Mr. Huffman realized his project was unlikely to come to fruition. To ensure a secure future for the Wurlitzer, he donated the instrument to the Central Indiana Chapter of the American Theatre Organ Society, Inc. (CIC-ATOS). During the cold, early days of 2003, a group of volunteers traveled from Indianapolis to survey, crate, and pack the instrument for moving to the Circle City. During this same period, CIC-ATOS learned of a sizable donation to the Indianapolis Symphony Orchestra from the estate of Miss Sally Reahard. A bequest was made for the specific purpose of acquiring, installing, and maintaining a vintage theatre pipe organ in the Hilbert Circle Theatre. As a young girl, Miss Reahard attended the opening night of the theatre in 1916. She attended many performances at the Circle during her life and very much enjoyed theatre pipe organ music. Gene Wilkins, a long-time friend of CIC-ATOS member Tim Needler was also Miss Reahard's attorney; he learned of these interests while assisting with her estate planning. With Mr. Wilkins' guidance, the specific details of the bequest were established. In appreciation of his efforts in arranging the gift which would facilitate the return of a theatre pipe organ to the Hilbert Circle Theatre, CIC-ATOS made Mr. Wilkins a lifetime honorary member in 2005.

The final piece in this amazing series of events was a decision by CIC-ATOS to approach the Indianapolis Symphony to discuss donating Opus 2155 to the Orchestra for installation in the Hilbert Circle Theatre. From these discussions it became apparent that this would be the most sensible way to return a Wurlitzer to the venue and best utilize the generous gift from Miss Reahard. Subsequently, the Orchestra contracted with Carlton Smith Pipe Organ Restorations for professional

restoration and installation of the instrument. The Style 240, with its original 13 ranks, will have additions of an 8' English Horn, 8' Voix Celeste, and grand piano. In order to increase its usefulness in performance of the standard organ and orchestra repertoire, the Wurlitzer will be further augmented with several symphonic stops totaling nine ranks: 16' Tromba, 8' Lieblich Gedeckt, 4' Principal, 2' Octave, 4' Harmonic Flute, and Mixture IV.

The Indianapolis Symphony Orchestra is quite excited about the fine addition to the Hilbert Circle Theatre. Music Director Mario Venzago and Principal Pops Conductor Jack Everly have both expressed interest in creating programming that will include the Wurlitzer. Use of the instrument in performance with the orchestra, in stand-alone theatre organ concerts, and in presentation of silent film is being considered for the 2008–2009 season. No doubt the Wurlitzer will have a marvelous and varied future at the Circle Theatre.

Although no longer the owner of the newly rebuilt Wurlitzer, CIC-ATOS is immensely proud to have been a link in the chain of events leading to a full circle of theatre organ history at Hilbert Circle Theatre. We look forward to hosting each of you as we *Play It Again* in 2008. Our convention will open with Simon Gledhill at the Circle Theatre and will then come to a full-circle close with Walt Stony returning this time to play the newly installed Mighty Wurlitzer. We have Mr. Huffman, the remarkable generosity of Miss Reahard, and the good counsel of Mr. Wilkins to thank for the opportunity to enjoy another fine instrument in the elegance of the Hilbert Circle Theatre.

Solo chamber following installation of the swell shutters from Opus 2155 (Photo by Carlton Smith)



Wurlitzer Organ Hilbert Circle Theatre Indianapolis, Indiana Chamber Analysis

MAIN CHAMBER

	Pitch	Notes	Wind
Tuba Horn	16-8'	73	15"
Open Diapason	16-4'	85	10"
Clarinet	8'	61	10"
Viol d' Orchestre	8-2'	85	10"
Viol Celeste	8-4'	73	10"
Concert Flute	16-2'	97	10"
Lieblich Flute*	8-2'	85	10"
Harmonic Flute*	4'	61	7½"
Principal*	4'	61	7½"
Super Octave*	2'	61	7½"
Mixture IV*		244	7½"
Chrysoglott		49	

SOLO CHAMBER

	Pitch	Notes	Wind
English Horn	8'	61	15"
Trombone*	16-4'	85	10"
Brass Trumpet	8'	61	10"
Horn Diapason	8-4'	73	10"
Tibia Clausa	16-2'	97	15"
Orchestral Oboe	8'	61	10"
Kinura	8'	61	10"
Salicional	8-4'	73	10"
Voix Celeste	8-4'	73	10"
Vox Humana	8'	61	6"

Notes

Grand Piano	85
Marimba Harp	49
Xylophone	37
Glockenspiel	30
Sleigh Bells	25
Cathedral Chimes	25
Bass Drum	
Kettle Drum	
Snare Drum	
Tom Tom	
Crash Cymbal	
Tap Cymbal	
Ride Cymbal	
Roll Cymbal	
Splash Cymbal	
Triangle	
Tambourine	
Castanets	
Chinese Block	
Sand Block	
Horses Hooves	
Fire Gong	
Bird Whistle	
Steam Boat Whistle	
Auto Horn	
Telephone Bell	
Surf	

* indicates additions to original organ

For the Records

REVIEWS

DOUGLAS REEVE

AT THE DOME

Brighton Brassy

Brighton Brassy is another in the series of re-issues from the old Concert Recording label. From the notes it is unclear when the recording was made, but Douglas Reeve and the organ at the Brighton Dome have been closely associated through most of the organ's history, so it could be anytime from the beginning of stereo to Mr. Reeve's retirement. My guess is mid- to late 1960s.

Mr. Reeve plays cleanly, accurately, and dispassionately. Each selection comes across as a job of work to be done, to be performed in a competent, workman-like, but uninspired manner. It's music not so much as art, but as a skilled craft, and there is a disappointing sameness of registration and tempo throughout the disc.

The Hill, Norman & Beard organ at the Brighton Dome is a combination theatre/concert instrument of 40 or so ranks, installed when the Dome was remodeled in the mid-1930s. Although Hill, Norman and Beard were the manufacturers of the Christie unit organ, the Dome organ was built under the HNB name, not as a Christie, and although the console has horseshoe stoprails, the stopkeys are all white. There is a full set of tuned percussions, and the drums and other traps are excellent, much tighter and more responsive than the average theatre organ equipment.

The outstanding feature of the Hill, Norman & Beard organ is the really

commanding and snappy orchestral trumpet stop. It appears that Mr. Reeve liked this stop rather too much, because it is very prominent in 10 of the 14 tracks on the disc. Of course, a stop this powerful can't help but be prominent in any combination and its overuse should have been avoided. In fact, until the sixth track of the disc the organ seems to have but two combinations, "reed" and "not reed."

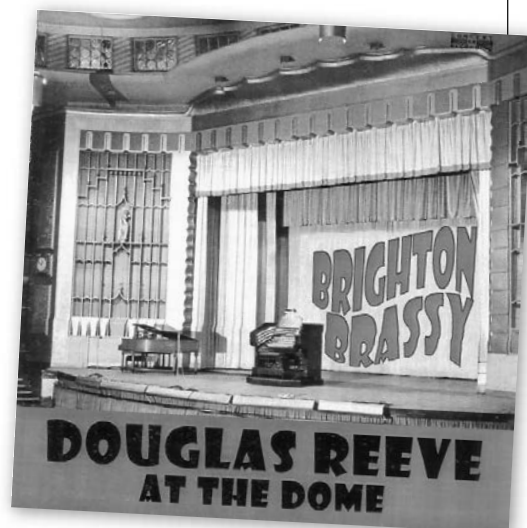
At track six, "Bird Songs At Eventide," things improve and we get to hear some strings, a very pretty smooth Tuba, and a Tibia which has a very clean open-flute sound about it. However, an otherwise enjoyable performance is marred by some gratuitous swell-shoe pumping. Perhaps the most enjoyable track is "Primer," with its display of solo reeds and an interesting wood bar harp in the accompaniment which makes an almost other-worldly sound. "In a Clock Shop" is one of those interminable novelties the purpose of which is to demonstrate every piece of the organ which gets struck by another piece. I'm sorry I didn't get to hear the pipes of the organ with this degree of clarity.

Tracks are: "Pack Up Your Troubles," "España," "The Grenadiers," "Thunder and Lightning Polka," "La Rêve Passe," "Bird Songs At Eventide," "Morning, Noon, and Night in Vienna," Sousa March Medley, "El Relicario," "Primer," "La Paloma," "In a Clock Shop," and selections from *The Mikado*. There is also a reprise track of "Pack Up Your Troubles," and a brief speech from the organist.

The Dome organ has been recently overhauled by David Wells, Ltd. of Liverpool, and I'm told it sounds better than ever. It's time for the instrument to be recorded again.

Available at pipeorganpresentations.com for \$20 including domestic shipping.

—Stanley D. Hightower



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.

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BY EDWARD MILLINGTON STOUT III

“Voicing” and Other Ego Massaging Tasks

Of the many tasks employed in the creation of a pipe organ, two of the most confused activities are that of “voicing” and “tonal finishing.” Thrown in for good measure is also the term “re-voicing,” which gives free license to all of the jackknife hacks in search of an innocent VDO pipe.

“Voicing” is the second step in creating the tonal pallet of a pipe organ, the first being the actual manufacturing of the pipe within a pipe shop. Most large organbuilding firms had well-developed pipe manufacturing departments, where the metals were cast, cut to shape, rounded and soldered by expert craftsmen. After leaving the pipe shop, the individual ranks of pipes were sent to a “voicing room” where the pipes within the rank were given their life and voice. The artisans working in the voicing departments were highly skilled and most often came from the demanding discipline of the classical organ tradition. It must be remembered Hope-Jones and his dedicated followers worked on church organs before coming to the New World.

In both the classical and theatre organ fields, true “voicers” received their training under the caring ear and eye of a seasoned master of the art. Wurlitzer was fortunate to have had the inventive gifts of James H. Nuttall, who held the position of Tonal Director of the firm during the first several years of production. Nuttall, in 1912, wrote an extensive 400-page notebook relating to all aspects of scaling and voicing. It was clear from the many detailed drawings Nuttall was a brilliant and dedicated organbuilder.

After gaining the required skills, the younger apprentices were moved from splitting Redwood Bourdons to more critical and demanding aspects of the art. There has been much speculation concerning the degree of perfection achieved within the factory system. There are those “experts” who claim the work during the firestorm years was far from excellent. This aging scribe has had the opportunity of working on several large Wurlitzer instruments spanning the years from 1917 to 1929 and has observed a wide variance between flue and reed voicing from the early to late period of

production. In many ways the flue voicing during the early years seemed to have had more attention to the starting speech and clarity of tone. For example, the early Horn Diapasons were often much brighter and possessed a clear “singing edge” in contrast to the softer and less aggressive stops of those of later production. Many of the later reed stops, from the (Phosphorus) Bronze Age, were more refined and stable. The earlier Brass Trumpet stops just had to let you know they were second cousins to the buzzy Band Organ Strumpets. The beautiful singing quality of the later Trumpets, which added that necessary “clang” to the ensemble, was clearly a marked improvement. As in all pipe organ production, there were voicers possessing a higher degree of sensitivity and refined motor skills. As George Wright once said, “It’s all in the wrist!”

Now we come to the subject of “Tonal Finishing,” which is often misunderstood and referred to as “Voicing.” Tonal Finishing is the two-man job of regulating the already voiced pipes in order that they may contribute to the ensemble in terms of volume and character of speech. Yes, the pipes have already been voiced in the plant, but there are slight modifications required to determine the promptness and color of speech. In flue pipes, that may require a number of delicate tasks including adjusting the level of the languid, amount of toe opening, alignment of the upper and lower lips and sometimes the re-positioning of the harmonic bridge. Theatre organs were richly laden with reeds, both chorus and color. One of the more common problems with reeds concerned individual pipes not reacting to the tremulants from note to note. Correcting the problems requires great skill, and amateurs should run, not walk, to the nearest exit.

One could question the necessity of tonal finishing when the pipes were already voiced and balanced in the plant’s voicing rooms. It must be remembered the pipe-work’s final home in the theatre has little to do with the live and unobstructed acoustics of the voicing room, where the voicer stood directly in front of the rank being worked on.

The real challenge takes place in the theatre where the “ears” are at the console and the technician is playing King Tut in the often-entombed burial chamber. Few architects cared about the organ, and most resented the organbuilder’s demands to have adequate tonal egress, such as the open grills and filmy drapes that were not in harmony with their most recent masterpiece. How thrilling it is when the Tuba Horn sounds like Beverly Sills wearing a gas mask!

As an interesting side note, during the early years of the industry, the theatre owners were very concerned about the success of the business, and they knew the importance of having a sensational Unit Orchestra. Herbert L. Rothschild, the builder of San Francisco’s California Theatre, wrote Alfred Henry Jacobs, the architect, “You will provide the necessary chambers and tonal egress in accordance with the organbuilder’s wishes to assure the success of this most important instrument.” In another memo, Rothschild wrote inquiring what it would take to convert the nine-story California Theatre building into “loft space.” In 1916 the investors and builders of the first large theatres were not sure of their considerable investment, and that is why the California had a 32-rank Wurlitzer in the 2,400-seat house. At the time of the demolition of the nearby Granada Theatre, the complete purchase file for the California organ was found in a sub-basement storage room.

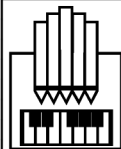
Through a code of pips and beeps, the finisher at the console instructs the chamber technician which way to take the specific pipe in order to make it fit properly within the ensemble. It is the finisher’s responsibility to terrace the tonal resources of the instrument in order that the marriage between the organ and the room may take place. It is advisable to have the “finisher” on slightly lower wind pressure than the pipework under his charge.

The sensitive question concerning organists serving in the capacity of a tonal finisher has been often raised, and it is a fact that many noted organists have been hired to undertake the difficult task. Are organists in

a better position to objectively direct the finishing of an organ to a degree where any competent organist could feel the instrument was meeting them half-way? All great organists have a recognized style of playing that expands and grows as they mature. Most of the "revival" organists began as disciples of George Wright, and from that solid position they grew with exposure to many other forms music. Nearly every gifted organist seems to have a burning desire to change the instrument, the most common leg lifting being directed to the adjustment of the tremulants. George Wright carried the "customizing ritual" much further by often demanding the infusion of his own pipework. An earlier essay discussed some of the understandable frustrations experienced by organists, thereby leading to a desire to implant their personal preferences.

The potential problem with gifted organists directing the finishing relates to their adjusting the organ to satisfy their arrangements and specific style of playing. Career "organ men" most often have had the benefit of serving dozens of great musicians and have gained the experience of adjusting and terracing the organs somewhat down the middle, thereby avoiding the extremes such as making the Tibias far too loud and deep, which prevents the entire ensemble from moving in a tight rhythmic fashion. Others insist on closing the strings down to a point the flue articulation is lost. Come on, fellows, what percentage of an orchestra is made up of string tone? The San Francisco Granada's 32-rank Style 285 had ten ranks of strings, or nearly one-third of its resources. The "kid in the candy store" saga reached an all time high when, reportedly, a most talented organist recommended moving the Brass Trumpet from the Solo to the Main on a Wurlitzer Style 240. The Style 240 was one of Wurlitzer's most clever designs, and its success hinged on the wonderful foil created by having the Brass Trumpet with the Tibia in the Solo. As a matter of fact, the Trumpet was the tuning rank on a Style 240. That model did not need an English Horn, as the marriage of the Brass Trumpet and Kinura created a synthetic Post Horn's snap and crunch. It is really hard to believe, but every Wurlitzer organ does not need to have an English Horn to have authority and color.

It is interesting to note the Wurlitzer firm sent James H. Nuttall, their head voicer, to San Francisco's California and Granada Theatres. They had the services of Oliver Wallace and others, but they felt the organs were in better hands with trained artisans who knew which end of a Solo String to insert in the toeboard. Now and then pipe organ artisans wander down the dusty aisle who, in spite of the fact they do not play, are truly musical souls.



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The Theatre Organ Murders

Publishers are calling Jeanette Howeth Crumpler's latest book, *The Theatre Organ Murders*, wickedly delightful.

Ms. Crumpler may be known to many readers of *THEATRE ORGAN* as the author of *Street of Dreams*, *A History of Dallas' Theatre Row*. Although this is not the author's first foray into fiction, *The Theatre Organ Murders* contains some unique twists.

Travel back in time to the early days of vaudeville, nickelodeons, movies, theatre organs and stars. Theatre Row on Dallas' Elm Street is bustling and alive with beautiful theatres, crowds of enthusiastic patrons and movies, movies and movies. The theatre is the jewel of the entertainment world, but there is something murderously mysterious going on, especially at the fabulous Rivertree Theatre.

A cast of villains and other characters fill the pages of this intriguing saga, along with more startling stories of the many theatres that were along the fabulous Elm Street Theatre Row and the theatre organs that were in them.

Shocking events and incredible performances await the reader on this journey through seven decades of Dallas entertainment history. Brilliant imagery fills each chapter. You are transported into the world of the Rivertree Theatre, the most splendid 3,200 seat movie palace in Dallas. The Rivertree's amazing Publix #1 Wurlitzer-Hope-Jones Unit Orchestra is brought to life in its most delicious role.

Extra features include a history of the theatre organ, an updated list of the theatre organs that were in Dallas, and a detailed list of all of the theatres that were along Elm Street's Theatre Row during 70 years of Dallas entertainment history. Special treats are the complete specifications and history of the famous Palace Publix theatre organ and many other exciting details of those unforgettable times and places.

Publication is set for the summer of 2008. Watch these pages for further information.



Charles Paul

This photo was taken by J. A. Partington and, on the back, is signed "Charles Paul." Also on the back is a note: "San Francisco Barton?" The photo was submitted to us by Gordon Crook of Exmouth, UK. If anyone has heard of Charles Paul, please contact Jeff Weiler, Editor.

Triumph at the Tivoli

The drought caused by lack of rain in the southeastern United States persists, but the decade-long drought of theatre organ music at the Tivoli Theatre in Chattanooga came to an end on the evening of November 27, 2007, when the sound of the Mighty Wurlitzer organ once again filled the house.

Actually, the Wurlitzer had been heard many times, but only by the theatre's technical director and the dedicated crew that has maintained the organ in playing condition for many years. Under the direction of Bert Allee of Manchester, Tennessee, and Larry Donaldson of Birmingham, Alabama, a team of volunteers from as near as Chattanooga and as far as Atlanta and Nashville meet regularly to tune and repair the Style 235, Opus 780, installed in the theatre in 1924.

Chattanooga's Tivoli Theatre is a Rapp and Rapp house seating about 1,700, designed as a smaller version of the Chicago Theatre. Opening in 1921, the Tivoli reigned as Chattanooga's premier film and variety theatre until it closed in 1961. A threat to demolish the theatre was avoided, and the theatre reopened in 1963. In 1976, a visionary Chattanooga city government purchased the theatre and, beginning in 1987, oversaw a two-year, \$7 million

restoration of the building. One often hears of a theatre that was torn down in order to create a parking lot. Chattanooga boasts the unique distinction of having torn up a parking lot in order to make room for expansion of an historic theatre, for as part of the renovation, the depth of the stage was increased and additional wing space and dressing rooms were opened. The renovated and expanded Tivoli is home to the Chattanooga Symphony and Opera Association, and hosts concerts of all kinds—blues, bluegrass, classical and country—as well as dances and Broadway shows.

Some years before the restoration of the theatre began, then-manager Clyde Hawkins contacted ATOS, requesting assistance with the Wurlitzer. Larry Donaldson, curator of Birmingham's Alabama Wurlitzer, inspected the organ, and a small group of enthusiasts joined him in working on the instrument, eventually forming the Chattanooga Chapter of ATOS. The organ was moved to the city's Memorial Auditorium and funds were set aside for its rebuilding. Changes to the organ include the installation of a Z-tronics relay and Trousdale combination action, the addition of a Post Horn and Trumpet to the Solo, and a 16' extension to the Tibia Clausa.

One of the challenges to the use of the organ exists because of the lack of a functional, separate orchestra pit where the console can sit during performances. Therefore, the console must either be on the stage or on the auditorium floor. If it is on the stage, it may interfere with sets and must be moved prior to the main program. If it is on the auditorium floor, some seats must be removed to provide space for the platform, and the view from other seats may be blocked.

Despite these issues, the Wurlitzer was used before events at the theatre for many years, played by well-known Chattanooga organist Jon Robere. The organ was also occasionally used as part of programs of the Atlanta Chapter. The passing of Mr. Robere almost a decade ago left Chattanooga without a resident theatre organist, and regular use of the organ came to an end.

The Tivoli is operated as a "pass through" house, meaning that the theatre does very few productions of its own, and that touring companies and musical shows rent the theatre and its resources for events. In order for the organ to be used before these shows, there must be an advocate within the theatre management structure both to communicate with renters about use of the organ and how the console

will be placed. Theatre technical director Ken Dolberry has been cooperative with the organ maintenance crew and has expressed his willingness to do whatever is necessary

regarding placement and movement of the console. Sandy Coulter was recently appointed General Manager of the Tivoli Theatre and the Memorial Auditorium, which is also owned by the city. Ms. Coulter has proven to be the advocate that theatre organ enthusiasts have been hoping for.

Ms. Coulter met with the organ crew and representatives of the Atlanta Chapter, in early fall. At that meeting Ron Carter, well-known concert and silent film artist, offered to perform at the theatre for any event that Ms. Coulter could arrange, and she promised to inquire of those using the theatre in the weeks before Christmas with respect to use of the organ. As a result of the efforts of Ms. Coulter and Mr. Dolberry, representatives of a local private school, Grace Academy, enthusiastically agreed to have the organ played before the opening of their Christmas pageant, held yearly at the Tivoli. Approval came only one day before the performance, but the news and the resulting excitement spread quickly among those committed to the organ. Arrangements were made for a meeting with the program directors from the school the next afternoon, so Ron Carter drove up to Chattanooga accompanied by Atlanta chapter president Larry Davis, arriving just at the end of rehearsal.

The white and gold console, sitting high on its platform, dominated the auditorium from its location on the orchestra floor at the left of the stage. The children were all sitting on risers awaiting the arrival of their parents when Ron Carter began to play "Jingle Bells." Immediately, they began to clap and sing along loudly and excitedly, some rushing to the edge of the stage to watch the organ being played. Ron's use of the percussions seemed to elicit the most enthusiasm. After the children had dispersed, Ron, Larry and Bert Allee were introduced to Melissa Ferrel and Kaylan Wells of Grace Academy. Impressed by the response of the children, Ms. Ferrell requested that the organ be played for the entire hour between the opening of the theatre and the beginning of the show at 7:00pm. Ron Carter promptly



recruited Larry Davis to join him in playing during that hour. Shortly after 6:00pm, as the audience began to fill the auditorium, the spotlight lit the console and the music of the Mighty Wurlitzer filled the room.

The Wurlitzer was the focus of a lot of attention as it was being played, with some standing to better see the instrument and others coming down to the front to watch and take photographs as it was played. The placement of the console on the orchestra floor allowed for close viewing. Nothing attracts a large and supportive audience more than a group of children performing, so the auditorium gradually filled almost to capacity by the start of the program. No one presents grand music better than Ron Carter, and his rendition of "O Holy Night" that closed the organ performance was followed by enthusiastic applause from the audience, who were among the first in many years to have a chance to hear the Wurlitzer. It was an historic day for the theatre and the organ.

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Chapter News



Atlanta: Mark and Carrie Renwick at the Reddish Walker RTO 3-35
(Photo by Elbert Fields)



Central Indiana: Richard Hills signing CDs
(Photo by Nancy Burton)



Central Indiana: Richard Hills at the 3/26 Wurlitzer (Photo by Nancy Burton)

ATLANTA CHAPTER

Atlanta, Georgia—The November Atlanta chapter program took place at the residence of Bucky Reddish, featuring Mark and Carrie Renwick of Jacksonville, Florida. Mark provided an enjoyable afternoon of music showcasing the styles and artists which influence his own unique arrangements.

Carrie is a vocalist par excellence. She combines a great voice, wide range and a real ability to add personality and interpretation to her selections. She provided several selections, accompanied by Mark. These two are always welcome in Atlanta. Invite them your way soon!

Our monthly meeting was Sunday, December 2, at the home of James Thrower in Marietta. The agenda included a year-end business meeting, election (arm-twisting) of officers, and general matters. The comfortable surroundings made the process almost fun.

An open console session followed the business portion and featured a number of chapter members performing on James's Conn 651 organ and his pre-1900 Weber concert grand piano. Solos and duets (including vocals by the canine residents of the house) provided a wide-ranging enjoyable afternoon of music, leaving us in a great Christmas mood.

A non-chapter event was the second annual "Larry, Carols and MO," at the Atlanta Fox Theatre, featuring Larry Douglass Embury at the Mighty Möller and grand piano; the Atlanta Boy Choir; and the Atlanta Gay Men's Chorus. Great staging, lighting, and music abounded. More people heard the theatre pipe organ in a theatre at one time (several thousand) than at any other event I know of, except for the Radio City Christmas show. And it's free—just bring a toy for the Toys for Tots collection.

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

CENTRAL INDIANA

Indianapolis, Indiana—We have a saying here in Indiana: "If you don't like the weather, just wait five minutes, it will change." During the months of November and December, we had extremes when it comes to weather, but that didn't keep concert goers away from two great events in Central Indiana.

Manual High School has recently renovated its auditorium. This was the setting for a fundraising concert by Richard Hills at the 3/26 Wurlitzer. We cannot thank Richard enough for making the trip back across the pond to re-introduce this fine instrument to the public in its freshly painted home. Richard presented a fabulous program that gave everyone thrills and chills.

Speaking of chills, that's what we had for our December chapter meeting at Warren Performing Arts Centre. Mark Herman and several others braved the elements to hear the 3/18 Grand Barton. With Christmas around the corner, Mark entertained us with several holiday favorites. In addition to that wonderful performance, CIC-ATOS held its election of officers for 2008. Serving the chapter next year will be Tim Needler, president; Carlton Smith, first vice president; Bob Hudson, second vice president; Shawn Chase, treasurer; Kevin Ruschhaupt, recording secretary; Justin Nimmo, corresponding secretary; Jason Young and Tom Nichols, directors; and Mike Rolfe, ex-officio past president. Congratulations to all.

Details on upcoming events, as well as updated information for the annual ATOS convention in July are available on www.cicatos.org.

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

DAIRYLAND

Racine/Milwaukee, Wisconsin—The Organ Piper Restaurant was the site of the Dairyland annual meeting on November 11. In addition to routine business, the following officers were elected: president, Dean Rosko; vice president, John Cornue; secretary, Michael Garay; treasurer, Gary Hanson; newsletter editor, Fred Hermes; membership chairman, Pete Tillema; and directors, Ed Mahnke, Jelani Eddington, and John Seitz.

Dairyland held a Christmas social on December 9 at the home of Jim and Dorothy Petersen of Menomonee Falls. Gary Bieck played the piano and led us in singing many of our favourite Christmas carols. Next, Dean Rosko, our new club president, played seasonal music on the Baldwin organ; Stephanie Petersen, Jim and Dorothy's 13-year-old granddaughter, played the violin; and Josh Bieck played classical music on the piano. With the Petersen home beautifully decorated for the holidays, it really put us into the Christmas spirit. Even one of our long distance members attended, John Schellkoph of California.

On New Year's Eve, Dairyland members were invited to the Organ Piper Restaurant (along with the general public) to enjoy hearing Ron Reseigh at the organ and a Dixieland band. After an evening of music, singing, dancing, and pizza, the group had a champagne toast at midnight.

—Sandy Knuth
Dean Rosko, President
262-886-1739, Organsk8er@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.



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



Delaware Valley: Michael Xavier Lundy at the 3/19 Möller (Photo by Dick Auchincloss)



Eastern Massachusetts: Linda Duncan (Photo by Charlie Briggs)

DELAWARE VALLEY

Lansdale, Pennsylvania—Due to the recent death of our president, Harry Linn, Jr., secretary Al Derr has agreed to stand in as president pro tem until a new president is chosen.

On November 18, 2007, we were treated to another scary visit with Erik in *The Phantom of the Opera* accompanied by Delaware Valley member Wayne Zimmerman weaving his magic at our three-manual Rodgers 340 organ. The event was hosted by Penn State University at their Abington campus, Sutherland Auditorium, near Philadelphia. The 1925 film, of course, starred Lon Chaney in one of his greatest and most immortal roles. The show was moderated by Dr. Moylan C. Mills. Dr. Mills outlined Chaney's biography and films and told us that this film took ten weeks to shoot. The opera house auditorium set still exists since it was built so well to support the many extras. Many thanks go to Penn State, Dr. Mills, and Wayne Zimmerman for putting on a great show.

On December 16, 2007, our society hosted the silent film, *The King of Kings*, produced in 1927 by Cecil B. DeMille, at the Keswick Theatre in Glenside, Pennsylvania, also near Philadelphia. Accompanying the movie at our 3/19 Möller was another member, Michael Xavier Lundy. Our host was Tom Smerke who, along with Tom Rotunno, maintains this instrument. We were advised that this movie had not been seen at the Keswick Theatre since 1928. The movie, organ playing, and organ sound were just great. Many thanks go to the Keswick Theatre, Michael Xavier Lundy, and to Tom Smerke and Tom Rotunno for putting on a great show.

—Dick Auchincloss
Al Derr, President pro tem
215-362-9220

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The fall season was one of the most ambitious in the history of the Eastern Massachusetts Chapter.

The chapter social on November 4 featured Linda and Jim Duncan with the Westborough Community Chorus. The magnificent sounds of the Mason and Hamlin concert grand piano and the Mighty 4/34 Wurlitzer filled the Shanklin Music Hall with glorious melody. Add to that the Westborough Community Chorus and you have an afternoon of unforgettable music. Thank you to Sarah and Garrett Shanklin for hosting us.

We welcomed Lew Williams back to Massachusetts on November 17 and 18. Lew's easygoing manner, marvelous rapport, and dry sense of humor appealed to audiences at both concerts. On Saturday Lew held forth at the EMCATOS 4/18 Wurlitzer in Knight Auditorium at Babson College. Lew was joined by Massachusetts' own Krisanthi Pappas, a popular entertainer in her own right, who offered just the right blend of music from the American Songbook. Sunday found Lew and Krisanthi at the Shanklin Music Hall for a second presentation. The audiences at both concerts showed their appreciation with well-deserved standing ovations.

December 2 found 96 EMCATOS members, family, and friends gathered at the Shanklin Music Hall for our annual Holiday Bash. Before dinner, president Bob Evans remembered former EMCATOS president, Hank Lysaght, who passed away November 10. We shall miss him. Len Beyersdorfer, Bruce Hager, and Dick Hill received honorary life memberships in recognition of their years of devoted service to the organization. Long-time members David Marden and Garrett Shanklin received our highest recognition with the EMCATOS "Member Extraordinary" award.

This award has been given out to fewer than ten people since the formation of EMCATOS in 1956.

Guest organist David Peckham's program featured holiday selections, songs from stage, screen and the classical repertoire. David's great sense of humor, warm personality, and easygoing manner coupled with his great talent is a hard combination to beat. Once again we are grateful for the hospitality of Sarah and Garrett Shanklin who hosted the event and sponsored the performance.

EMCATOS is truly blessed with a wonderful membership.

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

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Chapter News



Eastern Massachusetts: Kris and Lew at the Shanklin Music Hall (Photo by Bob Evans)



Garden State: Lew Williams at the console of the Bob Balfour Memorial Wonder Morton at the Loew's Jersey (Photo by George Paril)



Garden State: Kevin Scott at the Griffith Beach console in the Martins' home (Photo by Cathy Martin)

GARDEN STATE

Trenton, New Jersey—December saw several fun-filled theatre pipe organ events in New Jersey. Lew Williams dropped in at Loew's Jersey Theatre and gave the Bob Balfour Memorial Wonder Morton an impressive workout. With the talented organist in town to perform for the New York Theatre Organ Society, NYTOS president John Valentino and GSTOS vice president Michael Cipolletti orchestrated a holiday open console opportunity for members of both organizations. Although there was little advance warning, 50 members attended, and the music went on for seven hours non-stop, with the highlight being Lew's turns at the console, giving the Wonder Morton a real whirl.

A few weeks later, the 4/23 Wonder Morton rose from the pit to provide pre-movie music and an enthusiastically received sing-along of Christmas songs prior to *Miracle on 34th Street*. The manager, Colin Egan, came out after the show and asked that Ralph Ringstad honor audience requests for more organ music with an encore. The instrument is still being adjusted, but it is getting a workout in the meantime as so many people just cannot wait to hear it fill the room with its resounding voice.

Mid-December found the GSTOS music lovers gathered for the annual Christmas party at Bob and Cathy Martin's home in Little Falls. The 3/24 Griffith Beach was kept busy for hours of open console before, during, and after the meal and desserts. Piano and violin accompaniment made for great variety, as did an impromptu holiday sing-along. Santa (aka Bill Londell) heard about the festivities and made a surprise visit, delighting one and all as he circulated through the tables and distributed candy canes and joyful laughter.

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

JOLIET

Joliet, Illinois—The Joliet Area Theatre Organ Enthusiasts (JATOE) have been exceptionally busy since the Summer Youth Camp in July. We had a terrific social on October 14, with Don Springer, a true Jesse Crawford fan, at the Grande Barton organ at the Rialto Theatre in Joliet. His music is always wonderful to hear. We were privileged to hear Jerry Nagano the night before at the Van Der Molen residence. We invited Jerry to join us the next day at our social at the Rialto; he played twice for us during open console. We had a double treat that day.

Our November social took place at the Rialto Theatre, with Jay Warren at the console. He played many of our old favorites and did it without the help of sheet music. He is busy accompanying silent films in our area. We had a good open console session, and everyone was entertained.

Our next social in January featured a young artist we heard at the Summer Camp: Donnie Rankin from Ohio. We previously heard him at St. Mary of the Lake Seminary in Mundelein, where he played for the Chicago Area Theatre Organ Enthusiasts (CATOE). We welcomed his youthful talent and dry sense of humor.

We are busy working on April's *Extravaganza XII*. We will have six artists this year, plus we will be visiting the Krughoff residence in Downers Grove. We have not been there for several years, and it will be a treat for those who have never seen that installation.

The Rialto organ is in beautiful condition, thanks to the ongoing work of Jim Patak and Le Roy Petry. The theatre underwent repainting and repairs during the past summer, and it is now in perfect condition. JATOE thanks Randy Green and the Rialto staff for allowing us to use the theatre and the organ in exchange for JATOE maintaining the organ.

—Barbara Petry
Jim Patak, President
708-562-8538, j.patak@atos.org

LAND O' LAKES

Minneapolis-St. Paul, Minnesota/Prescott, Wisconsin—On December 9, 2007, 15 members gathered at the home of Mike Erie and Roger Dalziel for our annual Holiday gathering. Mike presented a concert of seasonal favorites at his 3/14 hybrid organ, followed by open console. We enjoyed a sumptuous buffet with piano music provided by Tom Neadle. Thank you, Mike and Roger, for your hospitality and for being gracious hosts for another year!

The Heights Theatre presented a special screening on December 27 of the 1927 silent film *Chicago*. The film was a new, restored 35mm print of the original road show release by the UCLA Film and Television Archive. It was accompanied by Harvey Gustafson at the Heights WCCO Mighty Wurlitzer. Produced by Cecil B. DeMille and directed by Frank Urson, this movie was the basis for the Bob Fosse stage musical and the smash 2002 film musical.

It is with great sadness we report that longtime chapter member George Hardenbergh, 89, passed away on December 24. He was involved in many chapter organ projects, including installation of the Wurlitzer at the World (now Fitzgerald) Theatre in St. Paul. George was also a fixture at the organ series concerts at the Phipps Center for the Arts in Hudson, Wisconsin. He had all his charm, wit and humor to the very end, and he will be sorely missed by many who knew him. George is survived by two children.

—Kim Crisler
Terry Kleven, President
612-489-207, nlttak@comcast.net



London: Michael Wooldridge at Woking
(Photo by David Coles)



London: (L-R) Richard Heyes, Len Rawle, Rebecca Pickford, Sandie Stefanetti, Mark Edmonds, and Tim Willetts at Woking (Photo by David Coles)



New York: Lew Williams at the Chaminade High School 3/15 Austin-Morton (Photo by Tom Stehle)

LONDON & SOUTH OF ENGLAND

Woking Surrey—On 17th November Michael Wooldridge—well known on both the theatre and electronic organ scenes—was at the console of our Wurlitzer. A versatile artiste, Michael brought his Yamaha stage piano, surprising our audience by asking for a volunteer to play a duet. Musical advisor and technical team leader Len Rawle came forward, and several lively jazz and big band numbers followed. The large audience enjoyed the evening, leaving no doubt that Michael will be enthusiastically welcomed back to Woking.

The year's highlight at Woking came on 15th December when, driven by the efforts and enthusiasm of Len Rawle, we again staged two Christmas concerts. Len's guests this year included granddaughter Rebecca Pickford, Flute; Sandie Stefanetti, Compare/Soprano; the Chobham St. Lawrence Bell Ringers led by Tim Willetts; and the Bedfordshire Police Choir, conducted by Mark Edmonds and accompanied by Richard Heyes.

Christmas set-up is always a challenge, requiring additional video, lighting and sound equipment, plus festive decorations. Our volunteers manage to transform a spartan sports hall into a welcoming, attractive venue. Both performances were played to full and enthusiastic houses.

Our DVD production, *Raising of the Tooting Wurlitzer*, proved popular. Conceived and produced by Technical Team member Nick Ashton, the DVD does justice to the superb sounds and setting of one of the very finest instruments in an original UK location and to the restoration project masterminded and led by Len Rawle.

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

LOS ANGELES

Los Angeles, California—On Sunday, November 4, the Los Angeles Theatre Organ Society held its first open console at Pasadena City College's Sexson Auditorium. Getting to the auditorium was complicated by college construction and conflicting events. There were three hours of fun for the small group that persevered. Our members kept the bench warm alternating playing time at the four-manual Wurlitzer.

The annual general membership meeting for the election of the LATOS Board of Directors was held Sunday, December 9, at the South Pasadena High School Auditorium. Three directors' terms expired in December, 2007; however the nominating committee was not able to present three names willing to fill the positions. The meeting was sparsely attended, and there were no names placed in nomination from the floor. Directors Steve Asimow and Jim Dawson were re-elected by acclamation. One director position was left vacant for now. After the election and business meeting, everyone enjoyed the food buffet, the visiting, and the open organ console.

Although very difficult to achieve, the new LATOS Board will be considering how to amend the by-laws to move the annual meeting to a different time of the year when it is hoped that more members will participate.

Director Hugh Poole, who has been an asset in planning and handling the LATOS *Organ Log* publication and in many other ways, has decided to join the newly formed Inland Empire chapter because it is closer to his home. They have great plans for neglected pipe organs in the area. We wish him well, and know the new chapter will have many adventures.

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

NEW YORK

New York, New York—New York chapter members had many opportunities this holiday season to enjoy theatre organ music throughout our region. On Saturday, November 24, we gathered at the Lafayette Theatre in Suffern, where members had a chance to play and enjoy our beautiful Ben Hall Memorial 2/11 Wurlitzer. Our host at the Lafayette, Nelson Page, again invited members to stay as his guests for the day's Big Screen Classics feature film, the James Bond thriller, *Goldfinger*. Before the start of the film, we were treated to 30 minutes of delightful organ music as Jeff Barker played the house in with a medley of holiday tunes and a selection of James Bond themes. A big thank you to Nelson Page for his warm hospitality, including refreshments, and also to his Lafayette Theatre staff.

On Saturday, December 8, we joined with the Garden State chapter for a holiday social and open console session at their newly installed Robert Balfour Memorial 4/23 Wonder Morton at Loew's Jersey Theatre in Jersey City. Members of both chapters had a great time playing and socializing, while also enjoying this fantastic instrument played by several talented organists including Bernie Anderson, Ralph Ringstad, Jr. and Lew Williams. Many thanks to Mike Cipolletti and John Valentino for helping to organize this event, and a very special thanks and congratulations to crew chief Bob Martin and crew for all their work in restoring and installing this magnificent instrument.

The next day found us Chaminade High School in Mineola, Long Island, where we presented Lew Williams in concert at the school's 3/15 Austin-Morton. Lew showed off both the organ and his outstanding talent; he played a wide range of musical selections which included holiday music, his incomparable arrangements of big band classics, and a great variety of selections requested by

Chapter News



New York: Organist Martin Boehling greets audience members following his Christmas concert at New York Military Academy (Photo by Tom Stehle)



Orange County: Chairman Ed Bridgeford (right) talks shop with Bob Trousdale (Photo by Pat Mower)



Orange County: Pat Mower at the Plummer console (Photo by Pat Mower)

members of the audience. Judging from their standing ovation and the brisk sale of all of his CDs, it was clear that the audience thoroughly enjoyed Lew's performance. Many thanks to Brother Bob Lahey and crew members Bob Atkins and Russ Faller for all their work in fine-tuning the organ for our concert.

Finally on December 15, we were back "Up State" at New York Military Academy in Cornwall where we presented organist Martin Boehling in concert at the Academy's 4/33 Möller. Martin's excellent program featured entirely Christmas standards and classics, including a traditional holiday sing-along to song slides which succeeded in putting everyone into the Christmas spirit. Thanks to Tom Stehle, Lowell Sanders and Bob Welch, the big Möller was in fine tune, and thanks also to Calvin Fenton for his production assistance.

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

ORANGE COUNTY

Fullerton, California—Orange County has continued the policy of presenting five shows each year and two open console sessions for our members and friends. Our show for September 9 featured Lew Williams, one of the staff organists at the Organ Stop Pizza Restaurant in Mesa, Arizona. Lew is a very experienced organist and did his usual great job. He also accompanied the Laurel and Hardy comedy, *Their Purple Moment*.

Our show on November 11 featured Bob Salisbury accompanying one of the two feature-length films we present each year. For years Bob played the Page organ in the beautiful Casino Theatre on Catalina Island. Bob did an outstanding job for us with the World War I film, *Lilac Time*. Interestingly, this film was one of the very few silent movies ever released with a song written specifically for the film.

The last event of the year for Orange County was our annual combination Christmas party, open console, yearly election, and board meeting. This is always a fun time of eating, conversing, and listening to the mighty Wurlitzer on the stage of Plummer Auditorium. We had a good variety of music including Christmas, popular, and classical. Since the Plummer Auditorium organ was installed in 1929 as a concert organ, it has the unique ability to deliver orchestral as well popular repertoire.

—Ed Bridgeford, President
714 529-5594, ebridgeford@sbcglobal.net

PACKERLAND

Green Bay, Wisconsin—The Packerland chapter had a very busy year beginning in January, 2007, with Tom McNeely playing the "virtual Wurlitzer" at Comedy City featuring silent films by Laurel and Hardy, Charlie Chaplin, and Harold Lloyd. In March, the film *Speedy* was presented at the History Museum in Appleton, Wisconsin, with an original score performed by Frank Rippl at the Museum's 1926 Austin pipe organ. In May, more short silent films were shown, accompanied by Tom McNeely at Comedy City. The month concluded with a presentation of the Buster Keaton classic, *Steamboat Bill, Jr.*, accompanied by Frank Rippl. Our sturdy organ was transported to the National Railroad Museum where a special presentation of *The General* was shown to a great crowd of train fans in August. We wrapped up the year with a British Wurlitzer Weekend: the Packerland chapter presented Matthew Bason from England in terrific concerts at member Gary Bieck's Elkhart Lake home on October 27, and member Fred Hermes' home in Racine on October 28.

One of our goals is to promote and feature young organists, and we were proud to present these two programs, sharing Matthew's talents with our sister chapter, Dairyland. In November, president Tom McNeely visited four schools to educate young music students about the theatre organ and to prepare them for a special presentation to be held later that month at the Meyer Theatre in Green Bay, featuring its 2/8 Wurlitzer. Tom McNeely felt honored to be asked to introduce Jelani Eddington to a very receptive group of 600 students who attended the presentation which included a silent film.

—Tom McNeely, President
920-339-8501, pcc28@netnet.net



Packerland: Matthew Bason at the Bleck residence 3/19 Wurlitzer (Photo by Tom McNeely)



Sooner State: Betty Sproull (Photo Joyce Hatchett)



Sooner State: Carolyn Craft (Photo Joyce Hatchett)

RIVER CITY

Omaha, Nebraska—A major snow storm swept through Omaha on Saturday, December 1. Although the snow subsided, it was still icy and cold on Sunday, December 2, when approximately 95 members and guests braved the weather to hear our featured performer from Mesa, Arizona, Lew Williams. Lew presented an exciting Christmas program, and he also took requests from the audience. Lew did a masterful job presenting the Markworth Kimball, which was prepared for this event by River City Theatre Organ Society members Ed and Patti Zollman. You can imagine Lew's "weather shock" having come from a more temperate climate. After the program, guests enjoyed plentiful potluck. Open console prevailed after dinner, and then Lew proceeded to do another musical set to the enjoyment of all.

On December 16, RCTOS was privileged to be included in the Omaha Holiday Festival of Lights and the open house at the Orpheum Theatre. The Wurlitzer in the majestic Orpheum remains essentially unchanged since its installation in 1927. The open house was filled with an afternoon of entertainment and with ongoing tours of the theater. The Wurlitzer was featured during two entertainment sessions with performances by RCTOS members Shane Krepp, Collin Warren, and Jerry Pawlak. Many gathered around the console to observe the performers.

The RCTOS annual public concert, "Pipes & All That Jazz," will be held at the Rose Theater in Omaha on Sunday, April 20, 2008 at 3:00pm. Donna Parker will be featured showcasing the 3/21 Mighty Wurlitzer. Also included in the afternoon's program will be the Rose Drama Group with a silent skit, and the Rose Dancers, both accompanied by Donna. After intermission, the fabulous metro area Youth Jazz Orchestra under the direction of Darren Pettit will perform with Donna Parker. General Admission tickets priced at \$15 will be available at the door the day of the event, or in advance by contacting Jerry Pawlak, 402-421-1356 (gpawlak@neb.rr.com).

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

SOONER STATE

Tulsa, Oklahoma—The November meeting of the Sooner State Chapter was held at Tulsa Technology Center in Broken Arrow, and featured our Robert-Morton theatre pipe organ. We heard a wonderful program by Carolyn Craft and Betty Sproull. Later, members Lynda Ramsey, Paula Hackler, and Bill Rowland played. There were also duets and piano solos.

Our members were once again scheduled to play the Æolian organ at the Philbrook Art Center in Tulsa on four Sundays in December. Joyce Hatchett and Jeanette Maxfield played on the first Sunday, the next two were canceled due to weather, and Vernon Jackson and Bill Rowland played the last Sunday. Visitors to the Center always appreciate hearing the organ.

We are saddened by the death of Bonnie Duncan on December 1, 2007. She was a long-time member and supporter of both the Sooner State Chapter and ATOS. Her final performance was at our September Variety Music program at the German American Center.

Our Christmas dinner party was canceled due to the worst ice storm in the history of Oklahoma. Many homes were without electricity as was the Tulsa Technology Center, the home of our theatre organ.

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

Chapter News



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



St. Louis: Stan Kann performing at the City Museum 10th Anniversary Celebration (Photo by Howard Pfeifer)



St. Louis: Duets from Dennis Ammann and Fran Ettling at the November meeting (Photo by Gary Broyles)

SOUTHERN JERSEY

Franklinville, New Jersey—Janet Norcross is one of the five organists performing at the Broadway Theatre. Our other organists have been described in previous issues. Janet is very accomplished at the console and was fortunate to have had the late Paul Richardson among her teachers. Paul was the organist for the Philadelphia Phillies baseball team until he died recently. Janet was called upon by Richardson to substitute for him several times during games. She was amazed to find how carefully structured the organist's job was. She particularly enjoyed playing short hints of pop themes to fit the action on the field, plus the six note "CHARGE" theme to inspire the home team when things were looking dire. The baseball organist's job is history in Philly now. The new stadium that replaced the Veterans Stadium has no organ and, apparently, there is no plan to install one. The lack of organ music seems to have a definite negative effect on the enthusiasm of the fans. Janet's main organ job now is one or two half-hour turns at the Pitman Broadway Theatre's 3/8 Kimball console. She plays programs of varied popular music that fits the movie or stage show of the night. The audiences enjoy the organ preludes and reward the organist with healthy applause.

On Saturday, March 29, at 9:00am, an open console session and business meeting will be held at the Broadway Theatre. All of our activities are open to anyone interested in the theatre organ. We welcome visitors.

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

SPOKANE FIRST NAZARENE

Spokane, Washington—The December meeting of the Spokane First Nazarene chapter had a Christmas theme; we enjoyed a delicious dinner, as well as good music.

Clint Meadway, the technician leading the renovation of the 1914 Seattle Liberty Theatre Wurlitzer, showed us that Bach can be played on a Wurlitzer. Our special guest artist was Joyce Morrison. At age 12 she began her career at the Music Hall Theatre in Seattle. She performed all over the West Coast, including the San Francisco Fox and the Wiltern Theatre in Los Angeles. In 1970 she joined a USO troupe; touring with Bob Hope, she entertained our troops in Korea and Vietnam. In the 1980s Joyce performed at the prestigious Davenport Hotel, the Moulin Rouge, and the Desert Sahara, all here in Spokane. At our meeting she brought the Wurlitzer to life with a program of good old theatre organ favorites.

—Ken Fuller, President
wurl_1@mac.com

ST. LOUIS

St. Louis, Missouri—After two years of hard work by a dedicated crew led by Al Haker, the chapter's 3/17 Wurlitzer was ready in time for its first public performance during the 10th anniversary celebration of its new home, the City Museum. The organ, originally from the Rivoli Theatre in New York City, is now surrounded by an eclectic mixture of children's playground, funhouse, and surrealistic pavilion. Busloads of school children visit the museum each week, as well as tourists and local residents, so this installation will bring the theatre organ to a whole new audience. The organ is scheduled to be played three times daily via the computerized relay, although members of the SLTOS will perform live whenever possible and at special events. Pictures of the organ and the museum may be found at www.citymuseum.org.

The November meeting was at the beautiful, antique-filled home of Dennis and Mary Lou Ammann. Their Barton was originally a 2/6 built for the Grand Opera House in Oshkosh, Wisconsin. It has been enlarged to a 3/13 that includes a piano along with a full complement of traps and percussions. Everything is showcased in a 55-seat home theatre. In addition to his hosting duties, Dennis was also our performer. His repertoire and arrangements utilized everything this instrument has to offer, much to the delight of the listeners.

—Ken Iborg
Jim Ryan, President
314-892-0754, jjjk.ryan@att.net



Susquehanna Valley: Don Kinnier, Judy Townsend and Bob Lilarose, Capitol Theatre, York, Pennsylvania (Photo by Roy Wainwright)



Valley of the Sun: Ed Benoit and Don Story at the November meeting (Photo by Fred Watson)

SUSQUEHANNA VALLEY

York, Pennsylvania—Challenge Match! The Organists' Challenge featured the antics (and playing talents) of Bobby Lilarose and Don Kinnier. Using the Capitol Theatre's 3/20 Mighty Wurlitzer and an electronic keyboard, they presented both instruments in an interesting array of challenges. Each challenged the other with a variety of style, rhythm and playing variations. Judy Townsend sang along with Don and Bobby on several selections.

One highlight came when Bobby challenged Don to play while wearing an overcoat, scarf around his eyes, gloves on his hands, and "bear foot" slippers. He did it! It was a fun evening for all.

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

VALLEY OF THE SUN

Phoenix, Arizona—Wow, what a party! It was worth the drive; after going through the hot dry desert, it was a pleasure to visit Ed Benoit's cool music room, decorated festively with happy pumpkins and lights. We were greeted by John Baker's Dolly, the smallest (five-pound) dog ever. Both the Allen organ and the piano were played flawlessly by Ed Benoit and Don Story. Guest singer Lee Ona Morris flew in from Denver and, hopefully, we will hear her again in the future. We had unusual entertainment, including the magician Sylvia and a sing-along. At open console we were entertained by pianist and new member Bob Ryan—a great afternoon.

Over 40 members attended our annual Christmas party at the Frickes. We were in for a big surprise when Donna Parker arrived. She played a wonderful Christmas medley and other songs of the season. Then Eric Fricke took to the bench and played several numbers, including two wonderful Richard Purvis arrangements. Several of our members also played at open console. We were all warm, cozy and full. What a great way to spend a cold, windy, winter day.

—Beverly Fizzel
Bill Carr, President
623-694-1746, Billcarr3.atos@cox.net

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Around the Circuit

Theatre Organ Programs
and Performances

ALASKA

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

ALABAMA

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

ARIZONA

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

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

Phoenix College Bulpitt Auditorium—1202 West Thomas Road, Phoenix, 480-777-7282 (Allen). 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 digital 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, special occasions, and public tours.

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

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). 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. 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

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). 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.

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 to 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

Fox Theatre—600 Peachtree Street NE, Atlanta, 404-881-2119 (4/42M). Douglas Embury plays before each show. www.foxtheatre.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). Hawaiiiana show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark and Dwight Beacham. www.palacehilo.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 May/June issue of THEATRE ORGAN is March 15.

Send information for inclusion to:

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

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 (3/17BH). Tuesday and Saturday 6:00pm to 9:00pm; Glenn Tallar. www.beggarspizza.com/loca_lansing.php

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

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

Rialto Square Theatre—102 North Chicago Street, Joliet, 815-726-6600 (4/27B). Organ pre-shows and intermissions; Jim Patak or Sam Yacono. Theatre tours with Jim Patak at the console.

Tivoli Theatre—5021 Highland Avenue, Downers Grove, 630-968-0219 (3/10W). Theatre organ interludes on Friday and Saturday, Freddy Arnish. www.classiccinemas.com

Virginia Theatre—203 West Park Street, Champaign, 217-356-9063 (2/8W). Organ played prior to monthly film series, Champaign-Urbana Theatre Company performances, and many other live shows throughout the year. Warren York, organist. www.thevirginia.org

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

INDIANA

Embassy Theatre—125 West Jefferson, Fort Wayne, 260-424-6287 (4/16P). 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). Sunday, March 30, 2:30pm, Mark Herman; Sunday, October 26, 2:30pm, Ron Rhode. 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). Sunday, June 8, 2:30pm, Ken Double, special recording event; Sunday, September 14, 2:30pm, Ken Double. 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

MAINE

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

MARYLAND

Rice Auditorium—Stoddard Street, Catonsville, 410-592-9322 (2/8M).

www.theatreorgans.com/md/freestate

MASSACHUSETTS

Knight Auditorium, Babson College—Wellesley Avenue, Wellesley, 508-674-0276 (4/18W). 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.

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.lfo-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.dfos.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).

Kansas City Music Hall—301 West 13th Street, Kansas City, 913-568-2613 (4/28RM). All performances start at 2:00pm. Sunday, April 6, Jim Riggs. Sunday, June 29, Ken Double. Sunday, September 21, Marvin Faulwell, with the silent film *The General*. www.kc-theatreorgan.org

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).

Loew's 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

NEW YORK

Auditorium Theatre—885 East Main, Rochester, 585-544-6595 (4/23W). Tuesday, March 11, 8:00pm, Ron Reeseigh. Tuesday, April 8, 8:00pm, Scott Foppiano. Tuesday, May 13, 8:00pm, Jonas Nordwall. <http://theatreorgans.com/rochester/>

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

Around the Circuit

Theatre Organ Programs
and Performances

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—236 Washington Street, Binghamton, 607-773-1495 (4/24RM). Saturday, April 12, 7:30pm, David Peckham (organist at the Clemens Center in Elmira, New York), concert and silent film. Tickets: Adults, \$12; Students, \$6. 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). Saturday, 11:00am, Earle Seeley. 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, April 13, *The Hunchback of Notre Dame*, accompanied by Steven Ball. 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).

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

Masonic Auditorium and Performing Arts Center—3615 Euclid Avenue, Cleveland, 216-432-2370 (4/28W). Organ is currently being installed by WRTOS, Inc. www.aasrcleveland.org/tour/aud1-ljpg.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, accompanies 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 Avenue (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 Kelton Avenue, Pittsburgh, 412-921-8558 (3/19W). All concerts on Saturdays at 7:30pm. www.aol.com/wurl2/

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.Roxytheatrenorthampton.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

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

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.organloftslco.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. www.ktos.ca; Roy Young: 613-386-7295.

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'—Stadsfer 1, Schiedam, 010-4263957 (3/11 Standaard). www.xs4all.nl/~janhuls/Pagina-EN/NOF-intro-E.htm

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

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). 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 Burtey Fen Collection—3 Burtey Fen Lane, Pinchbeck, Spalding, Lincs, 011-44-0-1775 766081 (3/12C) (2/8W). www.burteyfen.co.uk

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

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

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.theatreorgans.com/uk/netoa

Ossett Town Hall—Market Place, Ossett, Wakefield, West Yorkshire, 011-44-0-1132-705885 (3/13Compton/Christie). 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 W). Concerts lunchtime Wednesday every week, 1:00pm. 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; Sunday, March 30, Iain Flitcroft. Sunday, April 20, Ian Griffin. Sunday, May 11, Phil Kelsall. Sunday, September 28, Paul Roberts. Sunday, October 26, John Mann. Sunday, November 16, Andrew Nix. Sunday, December 7, Chris Powell. www.geocities.com/ryewurlitzer

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

Victoria Hall—Victoria Road, Salfaire, Shipley, West Yorkshire BD18 3JS, 011-44-1274-589939 (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, OCTOBER 2, 2007

President Ken Double called the meeting to order at 6:10pm EDT.

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 RFPs 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 8:00pm EST. 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 7:13pm EDT.

/s/ Bob Evans, Secretary
Business was conducted following *Robert's Rules of Order*.

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Obituary

Henry “Hank” Lysaght



Henry Joseph Lysaght, Jr. died on Saturday, November 10, 2007. He was born on March 6, 1935 in Boston and grew up in Boston and Scarborough, Maine. Hank was a graduate of the Scarborough High School class of 1952, and he served in the United States Army from 1957 to 1960. He received a Bachelor of Science from Boston University in 1975. He worked for the telephone company for 31 years, and more recently at Wellesley Volkswagen.

A tireless volunteer, Hank was involved in the Charles River Watershed Association (CRWA), the Wellesley Historical Society, the Wellesley Hills Congregational Church, the Wellesley Town Meeting, and the Grace Knight Babson Fund; he served many of those organizations as an officer. Hank Lysaght was a long-time member of the Eastern

Massachusetts Chapter of the American Theatre Organ Society, and served as the chapter's president in the late 1990s. He was always ready to help the organization in any way possible, from hard physical work to “spreading the word” about EMCATOS as only he could. He was frequently seen around town in his blue pickup truck as handyman, mover, delivery person, and childcare provider. This past summer he fulfilled his lifelong dream of visiting Ireland. He is survived and will be missed by Anne, his loving wife of 44 years, his family and friends.

A memorial service was held on Saturday, November 19, 2007, at the Wellesley Hills Congregational Church.

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.michaelsmusicservice.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

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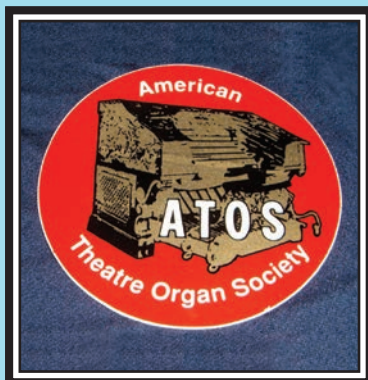
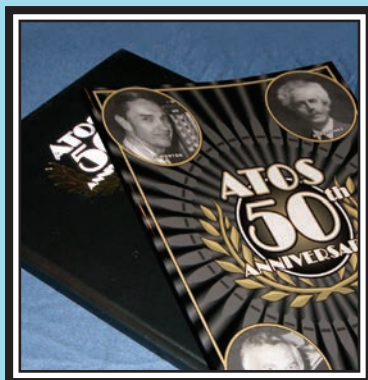
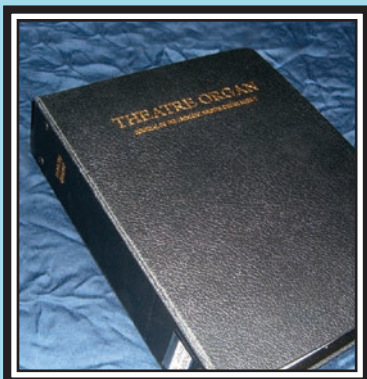
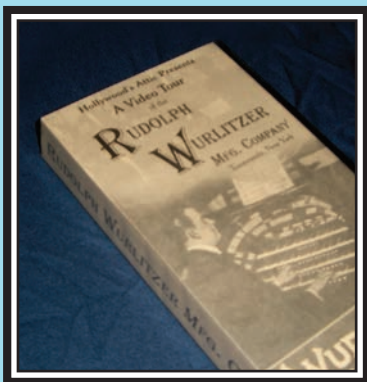
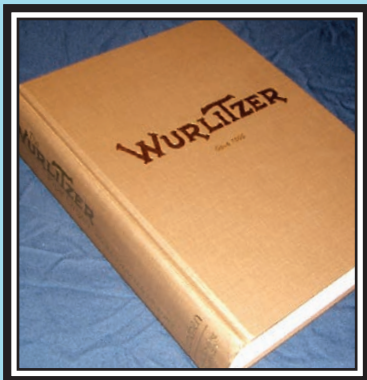
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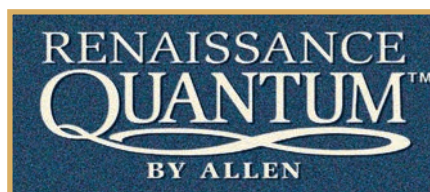
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