

JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

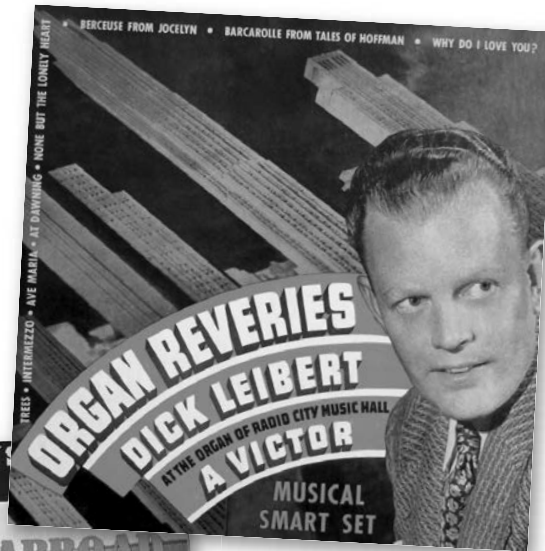
Theatre Organ

JULY | AUGUST 2008



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THEATRE ORGAN JULY | AUGUST 2008 Volume 50 | Number 4



On the cover: Geoffrey Paterson concludes his fascinating Dick Leibert annotated discography with a careful examination of recordings made by the organist late in his career.

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TWO SENSATIONAL NEW RECORDINGS BY

Jelani Eddington

PHOENIX RENAISSANCE

5-manual 106-rank Midmer-Losh symphonic-theatre organ
Adrian W. Phillips Music Studio
Phoenix, Arizona



Phoenix Renaissance is a true sonic *tour de force*. This album is the world premiere recording of the Adrian W. Phillips symphonic-theatre pipe organ. The 106-rank organ featured on this album, originally the Midmer-Losh from the Atlantic City High School, combines the best of symphonic, classical, and theatre organ design to create a truly revolutionary musical powerhouse!

The content of this album has been carefully chosen to showcase the vast variety of music the instrument is capable of performing. One of the highlights of the album is the first-ever organ/piano recording of the complete *Rachmaninoff Piano Concerto No. 2*, featuring Jelani Eddington performing both the orchestral and solo piano score.

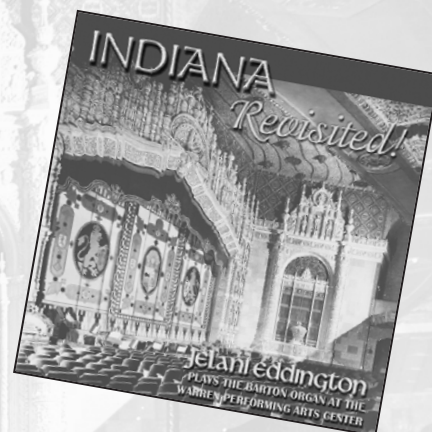
Put On A Happy Face ♦ Marche Militaire (F. Schubert) ♦ Where Is Love? ♦ Rondo In G (J. Bull) ♦
Shall We Dance? - An **Ella Fitzgerald** Retrospective (A-Tisket A-Tasket ♦ You Took Advantage Of Me ♦ Little Girl Blue ♦
Slap That Bass ♦ It Don't Mean A Thing (If It Ain't Got That Swing) ♦ I Got It Bad ♦ Shall We Dance?) ♦ Fanfare (R. Purvis) ♦
Send In The Clowns ♦ **Rachmaninoff Piano Concerto No. 2** in C-Minor (Op. 18)

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Vox Humana

Have you ever pondered the difference between a journal and a magazine? Actually, the answer is quite simple.

While a magazine records the news and activities that occur within a specific interval, a journal strives to document a society's history, knowledge and philosophies in addition to reporting news of current events. The contents of journals are generally subjected to peer review and comment. In other words, articles submitted for publication are sometimes circulated to specific individuals or

committees prior to publication in order to obtain perspective and feedback. This is common practice in academic circles and professional societies. Although the ultimate responsibility for every word of content in any journal falls to the Editor, at THEATRE ORGAN we rely heavily on a peer group of board members and contributing editors to help steer the ship. Maintaining balance is not always easy. Thoughtful, yet dissenting or contrasting opinions on published articles are always welcome, as are your comments.

July traditionally is a time of great change within ATOS. Newly elected board members and officers are seated while others stand down. Annual reports are distributed and decisions are made. This year, Vern Bickel completes his most recent term of office. As director and president, Vern bore witness to some very exciting projects and prosperous times for

our organization. As Editor of THEATRE ORGAN, Vern redeveloped the entire publication, setting benchmarks that we continually strive to meet or exceed. His work in main-taining and updating listings in "Around the Circuit" has been exemplary and most appreciated. We now welcome Dave Luttinen to this task.

Tom DeLay has also been an Editor of this publication and a familiar face in the board room. More recently, he has been keeper of the "Pipe Piper" and a very helpful participant in peer reviews. "Pipe Piper" is now being compiled and maintained by Jon Orloff, who, in keeping with Tom's established practice, presents his first report elsewhere in this issue.

We celebrate the contributions and traditions of both Vern Bickel and Tom DeLay, and will continue to rely on their guidance as we chart our course forward.

—Jeff Weiler, Editor

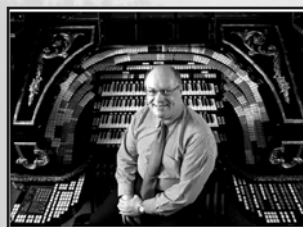
ATOS ADULT CAMP

Gig Harbor • Washington • August 11-14, 2008

Patti Simon-Zollman



Charlie Balogh



Jonas Nordwall



In response to the overwhelming success of the Summer Youth Camp, ATOS is pleased to announce its first-ever Adult Camp for participants 26 years of age and older. The location for this year's camp will be the incomparable Wurlitzer Manor in Gig Harbor, Washington, featuring the 4/48 Wurlitzer pipe organ. Charlie Balogh and Patti Simon-Zollman will be the primary instructors, with teaching assistance from Jonas Nordwall. Don't miss out on this opportunity to study the theatre organ with some of the finest organists in the world!

For more information, please visit us online at www.atos.org or contact Donna Parker at: d.parker@atos.org

Headquarters

As you read this, many of us are enjoying the Hoosier hospitality of the convention in Indianapolis, which reminds me that it is never too early to pitch convention attendance.



Next summer's event, hosted by the Western Reserve Chapter in Cleveland, will be exciting and fresh. It marks the first time ATOS has ever convened there, and it will be highlighted by theatre after theatre with wonderful pipe organ installations plus a glorious, historic downtown hotel for our headquarters. Get it in your head now that Cleveland is a "must attend" in 2009.

While on the subject of history, I wish to bring to your attention a most important historical year. The year was 1910, and Robert Hope-Jones and the Wurlitzer Company were completing construction of a first—a pipe organ like no other, and one created solely for the growing demand for music in movie theatres.

This fact makes the year of 2010 a most significant year for ATOS. The 100th anniversary of the first theatre pipe organ can provide our organization with a rare opportunity. Publicity—media attention—promotion—"getting the word out"—all these things are difficult to come by in our little corner of the entertainment world. With a little creativity and some good old-fashioned elbow grease, ATOS chapters across the country can use the 100th anniversary as the "hook" for media attention, and the national leadership is prepared to help.

A special committee of organists, members, and theatre managers is being formed to help us all capitalize on this

year of 2010. The committee will be aided by our new partnership with Ray Compton, a promoter, idea-generator, and creative genius who is "on board" with ATOS for just this purpose.

We invite our chapters to plan special concert events during the year with a special eye on the last weekend of October. Halloween falls on that last Sunday, which would allow for all of ATOS to plan silent film programming across the nation where theatres can screen films with organ accompaniment.

The national organization will be prepared to help with promotional ideas, national media stories, possible sponsorship dollars where available, and more, in a nationwide effort to firmly place the spotlight on ATOS and the history of the instrument we love.

It will be important to plan now as theatre bookings are often made two years ahead. Watch the ATOS website (www.atos.org) for more announcements about this special effort to use the centennial year as the vehicle to catapult ATOS and the theatre pipe organ into the public spotlight and greater overall awareness.

In the meantime, our next visit will include no fewer than three major announcements of programs and changes within the very structure of ATOS that will help in our overall efforts to better serve our individual chapters and members.

I also put out the call for news and articles of interest. There are great success stories out there that could provide inspiration for all of our chapters. In the coming issues of THEATRE ORGAN, look for stories on the Atlanta Fox and how the "Mighty Mo" is used for almost all performances; the success at Western Reserve in kicking up attendance at concerts and chapter membership; and the same in Perth, Western Australia and in Auckland, New Zealand.

If you have a success story that needs to be heard, please remember that we do not have a full staff of writers for THEATRE ORGAN. Instead, we have one hard-working editor in Jeff Weiler who would love to hear what is new, exciting and successful in your chapter. Even if you think you are not a writer, send it in. We'll fix it and get out the word. Your success might be the inspiration for success for others.

Enjoy your summer. Tell your friends about ATOS and sign up a new member. Send us your success stories. Make some exciting plans for 2010. And get to Cleveland in 2009. The conventions are too much fun to miss.

—Ken Double

Director's Corner



The American Theatre Organ Society is exploring new ways to introduce the theatre organ and educate youth. The so-called "information age" is upon us, and Internet use has become common. In order to capture the attention of today's youth, ATOS must reach out to them. Websites such as MySpace and YouTube provide opportunities beyond the standard "snail mail" or a phone call. These Internet sites have become standard means of communication. Over 200 million people subscribe to MySpace, and many more are subscribers to YouTube. Why not jump on the bandwagon and get involved with such websites? This is a perfect opportunity for ATOS to evolve and connect with today's youth.

I am proud to announce the official American Theatre Organ Society's MySpace page: www.myspace.com/americatheatreorgansocietyatos.

Please note that anyone may view the ATOS MySpace page, but you must be a member of MySpace to view pictures and/or leave comments. Even though ATOS' vision

was to create a MySpace page just for youth, the overwhelming response of all Internet users has been too great to ignore, so the ATOS MySpace page will be available to all ages. The ATOS MySpace page will be monitored daily for spam and updated with current information about what ATOS has to offer. Tyler Morkin, our current Youth Representative, has created a YouTube page, and several people have already subscribed and posted videos of theatre organ concerts and theatre organ-related events. Mr. Morkin will provide more information on this adventure in an upcoming article. Look for the YouTube link on the ATOS MySpace page. Also, Mr. Morkin is working with our website manager, Tom Blackwell, to develop a youth page on the ATOS website (www.atos.org).

As I am writing this announcement, I realized that my ATOS adventure will come to an end this July. Serving six years as the first Youth Representative and then elected Board member, ATOS provided me a wonderful educational platform that helped my development academically, professionally, and my personality. I created or helped start new programs for ATOS youth, such as a theatre organ lecture and concert with Jelani Eddington at South Suburban College in South Holland, Illinois (a test run of the current summer camp); The George Wright Memorial Fellowship (a program that provides assistance for a youth to attend an ATOS convention); Theatre Organ Student of the Year (awarded to an outstanding student for study of the theatre organ art form); Youth Corner (youth articles related on youth topics for the ATOS journal, THEATRE

ORGAN); and the Theatre Organ Adventure (the summer camp) which many believe to be the most important program in ATOS' 53-year history! I am proud of these accomplishments and look forward for further evolution of these programs. The current Board, in its wisdom, will lead ATOS on to more challenging adventures. ATOS will be moving into a new direction. But it is not the Board's duty to keep ATOS alive; it is you, the dedicated and contributing member.

President Kennedy's famous line from his inauguration speech, "Ask not what your country can do for you, ask what you can do for your country," reflects on what ATOS needs in order to thrive. Ask not what ATOS can do for you, ask what you can do for ATOS. Run for the Board; positions need to be filled every year. Talk to your chapter liaisons (printed in THEATRE ORGAN and posted on the website). Write letters of praise, concern, regrets, new ideas, resurrecting old ideas, etc., to the president and/or members of the Board. The Society is governed so that all voices are heard. Donate to the Scholarship fund, Endowment Fund, the Theatre Organ Adventure, etc.—these programs help the youth, provide financial assistance to ATOS chapters in maintaining theatre organs, and further the growth of ATOS. Encourage your chapter to host an ATOS regional or annual convention.

I have joyful memories of my ATOS adventure, and I am forever thankful for all the opportunities granted and friends made. Enough said; I wish you a fond farewell!

—Michael R. Cierski

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Letters

Missing Link

I'm looking for anyone who might have more information on the Link organ shipped to Morenci, Arizona in 1926 to the YMCA building. The organ apparently was a player model and may have been installed in the Royal Theatre in the YMCA building. Please contact me at story61don@aol.com or 520-792-4523. No collect calls, please.

—Don Story, Tucson, Arizona

Leibert Discography

I thoroughly enjoyed reading Geoffrey Paterson's discography of the late Dick Leibert. I would estimate that a large number of us "Baby Boomers" cut our young theatre organ teeth listening to Dick Leibert and George Wright recordings. *Leibert Takes Richmond* was part of my late father's record collection and I remember listening to it (numerous times!) on the stereo system back in 1964. "Washington and Lee Swing" and Dick's version of "St. Louis Blues" were two of my favorites. I often wonder how many people are aware of the fact that the *Leibert Takes Richmond* album helped start the Theatre Historical Society. Many years ago Brother Andrew Corsini told me that when he acquired his copy of *Leibert Takes Richmond* (with the gate fold jacket) he was so impressed with the late Ben Hall's essay that he eventually contacted him. They became friends and, through Andrew's insistence,

Ben eventually founded the THS. I want to thank Geoff for all his hard work in creating a very interesting [series of] articles. I also share his views regarding the "restored" theatre organ sound. That is a topic for future discussion.

Thanks again, Geoff.

—Jeff Morrell, Port Jeff Station, New York

Wright Letters

It was a pleasure to read the series of letters from George Wright in the January/February issue of THEATRE ORGAN. I was particularly interested in his comments regarding Lloyd del Castillo. "Del" was my organ teacher for several of my teenage years. He was a wonderful teacher. When he realized I had not practiced for a particular lesson (which, unfortunately, was fairly often) he would make me "take out the music theory books." By the time I became a music major in college I realized Del had taught me college-level music theory—the college courses were a snap because Del had been such a wonderful teacher.

Anyway, on to the Wright connection: On one occasion while working with George Wright on a project in the mid-1970s I was at his home and had the audacity to sit down and play while George was out in the kitchen fixing something to eat. When George came back into the room he asked who I had taken organ lessons from. Knowing George's reputation for, shall we say, not always having the kindest things to say about

other organists, I said, "Oh, you wouldn't know him." George persisted. When I finally told him Lloyd del Castillo, he repeated the name a couple of times—I thought I was about to get a barrage of negatives about Del. Finally, George said, "Lloyd del Castillo—you could not have taken from a better teacher. I wrote that man fan letters when he was broadcasting on radio." I reminded George that at one point my father had approached George about being my teacher. He remembered that but said, "Between you and me, you took from the better teacher!"

The "rest of the story" (as they say) came a couple of years later when I saw Del at an ATOS convention. You need to realize that I worshiped George Wright while I was a teenager trying to learn to play the organ. Del knew this but always cautioned me that I needed to develop my own style, not George's or his either. I asked Del about the fan letters from George—sure enough, he said yes, George had written him fan letters when he was broadcasting on radio.

I treasure the memories of working with both men. Both had profound things to say musically and they both did it extremely well.

—Dwight Beacham, Honokaa, Hawaii



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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, Chair, 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.

ATOS EDUCATORS' GUIDES ARE NOW AVAILABLE

After being out of print for several years, the ATOS Educators' Guides are once again available. The guides have been completely revised and are now in two editions. The Chapter Edition is for use by ATOS chapters; it gives chapter members step-by-step guidelines to help them prepare and present a successful theatre organ program to students in their area. The School Edition is for the use of educators as they prepare their students to attend a theatre organ program. **Both guides must be used together when presenting a theatre organ program to students.**

The newly revised ATOS Educators' Guides may be downloaded from www.atos.org or purchased from the ATOS Marketplace.

BOARD OF DIRECTORS ELECTION REPORT

Three ATOS members were nominated for the three vacant ATOS Director's seats.

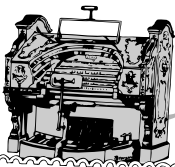
ATOS Bylaws state that under this condition an election is unnecessary. The three nominees are automatically seated.

Results of the 2008 ATOS Board of Directors Election:

The following have been seated on the ATOS Board:

- John Apple
4146 Sheridan Drive
Charlotte, North Carolina 28205
- John DeMajo
P.O. Box 2127
Hammond, Louisiana 70404
- Bucky Reddish
5370 Vinings Lake View Drive
Mableton, Georgia 30126

—Bob Evans, Secretary



ATOS
AMERICAN THEATRE ORGAN SOCIETY

Ken Double, President
American Theatre Organ Society, Inc.
PO Box 1134
Sugar Land, Texas 77487

March 24, 2008

Mr. James Kenny, General Manager
Macy's Centre City Philadelphia
1300 Market St.
Philadelphia, PA 19107

Dear James:

It is with sincere gratitude and appreciation that I write to you on behalf of the Board of Directors and the membership of the American Theatre Organ Society.

We are most proud to have done our part to make a musical dream come true. Working with Curt Mangel and his wonderful staff and crew at Macy's Philadelphia, we have been a part of making a wonderful and historic Wurlitzer theatre pipe organ sing forth again. Known by us as the Lowell Ayars/Wanamaker project, the little Wurlitzer ultimately rejected by the Smithsonian Institution found a welcome home at your wonderful store in Philadelphia.

Certainly overshadowed by the Grand Court Organ, nonetheless this little musical treasure will hopefully have its own impact when played for the public. Lovingly restored and installed just as the Wurlitzer factory would have done it in the 1920s, this is a true historic artifact that can also be played and heard by the public, much like the great organ in the store proper.

We at ATOS proudly did our part. But my reason for writing is to say "Thank You" to you and the management at Macy's for having the foresight to understand what the little Wurlitzer can do; understand the historic significance of saving this piece of musical history; and then stepping up with not only management support, but also financial support to help make the installation of this instrument a reality.

In an age when corporate America so often completely ignores the historic for the bottom line; ignores the esoteric for the profit margin; the management at Macy's instead sees benefit to supporting these efforts in making your Philadelphia location at City Centre a truly unique landmark, soon to proudly present not one, but two historic instruments. You are to be commended for your efforts, and all of us at the American Theatre Organ Society extend our heartfelt gratitude for supporting our art form.

We look forward to the instrument's public debut, and many, many years of musical programming and enjoyment for those who visit and hear it. Congratulations!

Sincerely,

/s/ Ken Double, President
The American Theatre Organ Society, Inc.

**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).

Professional Perspectives

Who Was the Father of the Theatre Organ, or Did It Really Have a Godfather?

BY EDWARD MILLINGTON STOUT III

For the past 98 years Robert Hope-Jones has resided in the Theatre Organ World's golden frame as the "Father of the Theatre Organ." Is that a fair assessment of his contribution and, if left on his own, would we now be enjoying the rich, vibrant, and exciting sounds we enjoy? Knowing Hope-Jones' sensitive nature and artistic temperament, it is difficult to understand the courtship and marriage with the powerful and demanding Wurlitzer firm.

Robert Hope-Jones' organbuilding career was based on the design and production of church instruments with somewhat radical and innovative orchestral specifications. Most of his instruments employed both straight (church) and unit windchests that allowed a given voice to be played from more than one position on the console. Hope-Jones' personality and creative mind attracted a staff of talented artisans, men who followed him throughout his misadventures in the new world.

Instruments produced by the Hope-Jones Organ Company were not large, with many of the famous organs not exceeding 14 ranks of pipes. However, one stop in a Hope-Jones organ often equaled the dignity and power of four or five stops on the pleuritic issues of competitors. The Hope-Jones organ in Saint Luke's Episcopal Church in San Francisco had a dynamic range from a slight breeze in the ear to a throbbing reenactment of a World War.

In the year 1908 a substantial Hope-Jones organ was installed in the rear gallery of Saint Paul's Cathedral in Buffalo, New York. It is interesting to note Farny R. Wurlitzer was an active member of that parish, and he was exposed to the new organ's color and effectiveness in the accompaniment of the tasteful service of the late Episcopal Church. Did that personal experience spark Farny's interest in Hope-Jones tonal concepts? Two years later Farny R. Wurlitzer moved into action and convinced his father and older brother Howard to have the company purchase the Hope-Jones Company assets out of receivership.

The year of conception was in 1910 when the seed of Robert Hope-Jones' inventive genius swam up the Wurlitzer canal where it was to be nourished, developed and put into production. Along with Hope-Jones came the faithful artisans who were on the same creative wavelength. The expected nourishment for the new child was in short demand in terms of adequate space, supplies, and equipment. Now under the direct control of its Godfather, Farny R. Wurlitzer, the adolescent Unit Orchestra was struggling to take form. Communication between Hope-Jones and Farny indicated frustration and tension between the two parents, with Farny clearly addressing Hope-Jones from a scolding parent's position. It is easy to sympathize with the emotional pain Hope-Jones faced every working day, as he was not a suitable interface between Wurlitzer and their clients. In addition, he was always looking after the well-being of his faithful transplanted artisans in terms of their receiving appropriate compensation and having to work too many hours. What was the tone of the factory memos between the Wurlitzers and Hope-Jones? Following are some examples:

9-15-1910 Howard E. Wurlitzer (HEW) to Hope-Jones (H-J): "Do not make advances in wages until we find out how the business turns out."

10-5-1910 (H-J) to (HEW): "I ought to have at least 10 skilled console hands. I now have one."

1-19-1911 (H-J) to (HEW): "I have been far from well for several days and had a crazing headache."

1-30-1912 (FRW) to (H-J) SUBJECT: Organ Specifications: "In going over these I find very much to my surprise, that changes have been made in all of them."

Farny, the Godfather of the theatre organ, was in a most difficult position because he was solely responsible for convincing the other members of his family to make the considerable investment in the Unit Orchestra part of the business. During the first four years, the Hope-Jones organ department was

hemorrhaging company funds. Most of the history is very well covered in the magnificent Wurlitzer book [*The Wurlitzer Pipe Organ: An Illustrated History*], but there are aspects of the tale that incorrectly place Farny R. Wurlitzer in the solitary position of an executive shuffling through mounds of "two-ply" work every day.

The fact is, Farny Wurlitzer was a very highly trained musical instrument technician, and he was interested in every facet of the manufacturing process. In 1902 he was sent to Germany by the family to study the repair and maintenance of the Philipps Orchestrons, which were being marketed by the Wurlitzer firm. During that training period, young Farny kept two technical notebooks, written in German, French and English. The detailed notebooks contained several pen and ink drawings on various methods of construction, including "how to make a spun Brass Trumpet pipe." Both of the original notebooks are in the care of some semi-retarded organ man living in Hayward, California. Farny's love for the development and growth of the Unit Orchestra was, in part, due to his knowledge and appreciation of the manufacturing process. The very musical Hope-Jones placed his perceived notion of tonal perfection first, and he felt there was always room for improvement with every new instrument. That is one of the principal reasons Farny pushed Hope-Jones into developing standard styles and sticking to the design in order that mass production of parts could be established. He knew that was necessary for his fledgling offspring to survive in the marketplace.

The difficult association between Robert Hope-Jones and the Wurlitzer principals made the Unit Orchestra a possibility, but at a terrible personal cost. Hope-Jones' ego and delicate condition could not possibly mesh in the gear train of a tightly run and driven corporation like Wurlitzer. Throughout his life he caught his coat-tail on one electric fence after another, resulting in irreversible damage to his self esteem.

Farny and Grace Wurlitzer did not have children, and it is clear the manufacturing plant became identified and personalized by him. The same pride he took in the creation and growth of the famed factory went into every part of production, with each instrument being improved and refined. A comprehensive investigation of the tonal growth of the Unit Orchestra would require a complete essay, but the vast difference between a Hope-Jones organ and that of the established Wurlitzer Unit Orchestra should be appreciated. The Tibia Clausa, with a vibrant tremulant, came into its own as the

carrying agent long after his tragic passing. Actual Hope-Jones organs from the Elmira facility did not have a tremulant on the Tibia Clausa, and that voice was often paired with a large Diapason in the same box. Do you know how to say "wall of mud?"

Another key production control factor developed by Farny Wurlitzer was the system of product accountability. That simple, but effective, system is evident when a component is opened for service. Right on the front of the pneumatic plate of the console is a glued-on tag with the date, initials, and clock number of the craftsman who did the work.

It is difficult to comprehend in this wonderful "post-industrial age" how anything as wonderful as the Mighty Wurlitzer could have taken form. It was through the vision, leadership, and personal decency that Farny R. Wurlitzer made the Theatre Organ a possibility. In his old age, he glowed with pride and satisfaction there were dedicated souls determined to breathe new life into the grandest musical instrument of any age. At the time of his death in 1972, a New York newspaper published a respectful article titled "The Passing of a Gentle Giant."

DESERT WINDS

PHOENIX, ARIZONA

NOVEMBER 28, 29, 30, 2008

Artists scheduled to perform

Ron Rhode, Chris Gorsuch, Jelani Eddington
Allan DePuy, Jerry Nagano, Chris Elliott
Donna Parker and Lew Williams

On these magnificent instruments

Orpheum Theatre 3/30 Wurlitzer
Adrian Phillips Music Room 5/106 Midmer-Losh
Trinity Cathedral 4/71 Schantz
Phoenix College 2/12 Wurlitzer
Organ Stop Pizza 4/74 Wurlitzer

Lyn Larsen
Master Of Ceremonies

Mark your calendar now for an exciting weekend of music!

For more information and to join our mailing list visit our website at
<http://www.DesertWinds.info> or email us at DesertWinds2008@cox.net

The Bob Balfour Memorial

BY ROBERT MARTIN

Wonder Morton

In the late 1920s, the Loews theatre chain decided to build what were to be its flagship theatres in the New York metropolitan area. The idea was to build one in Manhattan, the Bronx, Brooklyn, Queens, and on Staten Island where they would be accessible to businesses as well as a large patron base. The Staten Island plan was dropped and a theatre was built in Jersey City, New Jersey instead. The theatres were named the Paradise, the 175th Street, the Brooklyn Kings, the Queens Valencia, and the Loews Jersey. All were dubbed “Wonder Theatres” and all had identical Robert-Morton organs, appropriated named Wonder Mortons. The organs were special in all respects; the consoles were highly decorated and the pipework was large scaled, much of it voiced on 15" and 20" wind pressure.

Loews Jersey, located in Journal Square, the heart of the Jersey City business district, is directly across the street from the PATH railway linking New Jersey with New York City, and all the local railroads. There is a parking lot and a parking building at the rear of the theatre, and another parking building within one block of the theatre entrance. This was an exhibitor’s dream—a theatre cannot exist if it is not easily accessible to would-be patrons. The theatre, with its glorious 3,200-seat Italian baroque auditorium, welcomed its first patrons on September 28, 1929 with a lavish opening. It was one of the most popular theatres in the area.

When single-screen theatres were no longer economically feasible and theatres started going dark one by one, Loews Jersey was able to remain open well into the 1970s. The large auditorium was finally divided into three smaller spaces—one in the balcony and two on the main floor. Finally it became apparent that it the theatre was no longer viable as a movie house.

The Wonder Morton organ was removed and given to a group in Texas and put into storage. The theatre was put up for sale and was slated to be torn down to make way for an office building. When engineers started to draw up construction plans, it was discovered that the foundation was built into the bedrock impacting part of the PATH railway. After several attempts, the building plan was rejected. The property was then sold back to the city.

Once again, it looked like the theatre would be torn down. But in 1986 a small number of concerned citizens formed a group called the Friends of the Loews to try and save the building. Headed by Colin Egan and Patty Giordan, the group approached the city with a proposal to save this great treasure for the people of Jersey City and the surrounding area. After a long struggle, work to bring the rundown theatre back from the ravages of time and neglect was finally begun.

Bob Balfour, founding president of the Garden State Theatre Organ Society, shared an interest in saving the building and thought how great it would be to return a Wonder Morton to one of the five original Wonder theatres. The Wonder Morton originally installed at the Loews Paradise Theatre, Bronx, New York City had been given up as lost. It has passed from owner to owner and was eventually purchased by an organ collector in Chicago where it again became just another organ in storage. Bob encouraged the Friends of the Loews to consider acquiring, restoring and installing the Paradise organ since it was a duplicate of the original Jersey organ. Balfour contacted Cathy Martin, then-president of the Garden State Theatre Organ Society, and it was agreed this was a worthy project. Bob asked me if I would consider being the crew chief. All three of us traveled to Chicago to survey the instrument and learn what the

potential might be for negotiating a deal with the owner.

Upon arrival at the large warehouse where the organ was stored, the first thing we saw was the beautiful console with its elaborate decoration. It was in surprisingly good condition. The pipework was packed in boxes and upon examination, we found it to be in fair-to-good condition. The swell shutters, actions, relay, and erecting lumber were missing but nevertheless, it looked to be a doable project.

A proposal to the Garden State Chapter and the Loews Jersey Theatre management was presented and it was agreed to commit to the restoration and installation of the organ. Bob Balfour advanced the necessary funds to buy the instrument. One of our members had a friend in the trucking business who arranged for the transport of the organ from Chicago to New Jersey. The organ arrived July 26, 1997, and a large group made up of members of the Garden State Theatre Organ Society and the Friends of Loews met the truck at the rear of the theatre. We placed a big sign saying “Welcome Home Wonder Morton—GSTOS” on the side of the trailer and swung the doors open. The large tractor trailer was fully packed with organ parts. The first things that we saw as the doors were opened were the large console and the 25-hp Spencer Orgoblo. Amidst the happy workers, however, a few doubting faces were seen in the crowd.

Much of the pipework was fork-lifted up some 20 feet to the Main chamber through an outside doorway. Bass pipes and percussions went into our basement storage rooms through the stage trap door. The blower sat on the stage, and the console was stored nearby on the auditorium floor. Although much of the pipework appeared to be in good condition, there were some notable exceptions. Unfortunately, the 16' Tuba had

been seriously damaged in transit. By the end of the day we were all very tired. I stood in the midst of all the various parts wondering what I had gotten myself into.

The project did not begin immediately as the crew was involved with major repairs to the organ at Symphony Hall in Newark, New Jersey. While this work was being completed, a member volunteered to replace about half of the Jersey Solo chamber ceiling which had been damaged by a roof leak.

As work began, we unpacked and examined the pipes, extracting those requiring professional repairs. These were sent to a pipe shop. We discovered an 8' string pipe that had been marked "Brooklyn" at the factory. One of the windchests was also marked "Brooklyn." When we dismantled the console we found "Loews Jersey" written on an interior panel. It has been speculated that all five Wonder Mortons were manufactured at the same time and the parts stored. Apparently, parts were pulled for assembly as needed, without regard for factory destination markings. The console that had been originally intended for the Jersey wound up the Paradise in New York City, but now it has come home almost eight decades later.

One by one, the chests were restored and bench tested. The bottom boards were wired with individual plugs to facilitate future maintenance. After all the chests were restored, tested and documented, we started on the regulators—14 in all. The wipers and dice boxes were next. Tremulants were restored offsite by two GSTOS volunteers. During the period of restoration, we made trips to old theatres in New York and scavenged any organ erecting lumber we could find. We acquired the swell shutters from a theatre in Brooklyn that once had a Robert-Morton organ, long removed. Steel screws were also gathered whenever we visited a chamber. We were determined to use only vintage hardware in this instrument in order to remain faithful to the original practices of the builder.

We were able to locate a woman who restored church furnishings to refinish the console case and apply gold leaf.

The Solo chamber was the first to receive restored components, followed by Main chamber components. Since the rotating Peter Clark lift required major work, the console was moved into position last. The lift guide rails had been bent and the shoes cracked when a limit switch failed sometime in the past.

We opted to restore the original electro-pneumatic stop action; however, it is now

operated by a Z-tronics Multi Com. We were blessed to find Larry Chace, a Z-tronics expert, to build the console portion of the system. Larry has been a great help throughout the project.

When the orchestra lift was uncovered, a Morton portable keyboard was found still tethered by its original cable. The keyboard had rocker switches to access all four manuals, combination pistons, and a device to operate the swell shutters. Having laid in the damp for years, the keyboard was nearly destroyed and we almost threw it away. However, we restored it and it now operates using wireless MIDI technology. It can now be used anywhere in the auditorium. We plan to make good use of this device when students with keyboard background visit the theatre.

After all the pipes were thoroughly cleaned and repaired, we planted them on

the chests and gave them a rough tune. When the installation of the Z-tronics relay was completed, we started the 25-hp Orgoblo. Even with only a preliminary tuning, the sound was breathtaking. The organ that was given up for lost was now on its way to becoming a great instrument for the entertainment of the public.

We are grateful for the many dedicated GSTOS members who have worked on our crew over the years. Some of the original members moved on to other projects, some have passed away, but others have always been there willing to roll up their shirtsleeves. Because of their commitment and skill, the grand rededication weekend for the Bob Balfour Memorial Wonder Morton will be held October 3–5, 2008 at the Loews Jersey Theatre.

Clockwise from top left: Bonnie and Chuck Klim return restored Tremulants. Crew chief Bob Martin and Willie Kotter unloading bass drum. Ralph Ringstand, Sr. and Mike Fox restoring Regulators. (Robert Martin Collection)



**Wonder
Morton
Weekend
October 3-5**
**Sign Up Now
See Page 15**

Bob Balfour Memorial Wonder Morton

CHAMBER ANALYSIS

MAIN

| | |
|----|-----------------------------------|
| 16 | Flute, 97 pipes |
| 16 | Oboe Horn, 85 pipes |
| 8 | Saxophone, 73 pipes |
| 8 | Salicional, 73 pipes |
| 8 | Concert Violin I, 85 pipes |
| 8 | Clarinet, 73 pipes |
| 8 | Horn Diapason, 73 pipes |
| 8 | Viola Celeste III, 73 pipes |
| 8 | Violin Celeste II, 85 pipes |
| 8 | Foundation Tibia Clausa, 85 pipes |
| 8 | Tibia Plena, 73 pipes |
| 8 | Foundation Vox Humana, 73 pipes |

SOLO

| | |
|----|------------------------------|
| 16 | Tibia Clausa, 97 pipes |
| 16 | Diaphonic Diapason, 85 pipes |
| 16 | Gamba, 97 pipes |
| 16 | Tuba Mirabilis, 85 pipes |
| 8 | Kinura, 73 pipes |
| 8 | Trumpet, 61 pipes |
| 8 | Viola Celeste, 61 pipes |
| 8 | French Horn, 73 pipes |
| 8 | English Horn, 73 pipes |
| 8 | Krumet, 73 pipes |
| 8 | Vox Humana, 73 pipes |

Tuba Mirabilis is on 20" WP
Solo Vox Humana is on 13" WP
Foundation Vox Humana is on 8" WP
Remainder on 15" WP

STOPLIST

PEDAL

| | |
|---------------------------|----|
| Resultant (Bourdon) | 32 |
| Tuba Profunda | 16 |
| Diaphone | 16 |
| Tibia Clausa (Solo) | 16 |
| Oboe Horn | 16 |
| Gamba | 16 |
| Bourdon | 16 |
| English Horn | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Horn Diapason | 8 |
| Tibia Clausa (Solo) | 8 |
| Tibia Clausa (Foundation) | 8 |
| Tibia Plena | 8 |
| Gambas II | 8 |
| Violins III | 8 |
| Clarinet | 8 |
| Flute | 8 |
| Bass Drum | |
| Tympani | |
| Crash Cymbal | |
| Tap Cymbal | |
| Accompaniment to Pedal | 8 |
| Great to Pedal | 4 |
| Solo to Pedal | 8 |

ACCOMPANIMENT

| | |
|----------------------------------|----|
| English Horn | 8 |
| Trumpet | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Horn Diapason | 8 |
| Tibia Clausa (Foundation) | 8 |
| French Horn | 8 |
| Clarinet | 8 |
| Saxophone | 8 |
| Kinura | 8 |
| Oboe Horn | 8 |
| Gamba | 8 |
| Viola Celeste V | 8 |
| Concert Violin VI | 8 |
| Violin II | 8 |
| Salicional | 8 |
| Flute | 8 |
| Vox Humana (Solo) | 8 |
| Vox Humana (Foundation) | 8 |
| Tuba Mirabilis | 4 |
| Diaphonic Diapason | 4 |
| Horn Diapason | 4 |
| Tibia Clausa (Solo) | 4 |
| Tibia Clausa (Foundation) | 4 |
| Gamba | 4 |
| Violin Celeste V (Solo) | 4 |
| Concert Violin VI | 4 |
| Violins II | 4 |
| Salicional | 4 |
| Flute | 4 |
| Vox Humana (Solo) | 4 |
| Vox Humana (Foundation) | 4 |
| Flute | 2½ |
| Piccolo | 2 |
| Fifteenth VI | 2 |
| Sub Harp | |
| Harp | |
| Chrysoglott | |
| Snare Drum | |
| Tom Tom | |
| Tambourine | |
| Castanets | |
| Wood Drum | |
| Tap Cymbal | |
| Accompaniment to Accompaniment 4 | |

GREAT

| | |
|-----------------------------------|----|
| English Horn (Ten C) | 16 |
| Trumpet (Ten C) | 16 |
| Tuba Profunda | 16 |
| Diaphone | 16 |
| Horn Diapason (Ten C) | 16 |
| Tibia Clausa (Solo) | 16 |
| Tibia Clausa (Ten C) (Foundation) | 16 |
| Krumet (Ten C) | 16 |
| Clarinet (Ten C) | 16 |
| Saxophone (Ten C) | 16 |
| Oboe Horn | 16 |
| Gambas II | 16 |
| Violins III | 16 |
| Bourdon | 16 |

| | |
|---------------------------------|----|
| Vox Humana (Ten C) (Solo) | 16 |
| Vox Humana (Ten C) (Foundation) | 16 |
| English Horn | 8 |
| Trumpet | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Horn Diapason | 8 |
| Tibia Clausa (Solo) | 8 |
| Tibia Clausa (Foundation) | 8 |
| French Horn | 8 |
| Clarinet | 8 |
| Krumet | 8 |
| Saxophone | 8 |
| Kinura | 8 |
| Oboe Horn | 8 |
| Gambas II | 8 |
| Violins III | 8 |
| Salicional | 8 |
| Flute | 8 |
| Vox Humana (Solo) | 8 |
| Vox Humana (Foundation) | 8 |
| Tibia Quint (Foundation) | 5½ |
| Diaphonic Diapason | 4 |
| Horn Diapason | 4 |
| Tibia Clausa (Solo) | 4 |
| Tibia Clausa (Foundation) | 4 |
| Gambas II | 4 |
| Violins III | 4 |
| Salicional | 4 |
| Flute | 4 |
| Tibia Clausa (Solo) | 3½ |
| Tibia Clausa (Solo) | 2½ |
| Tibia Clausa (Foundation) | 2½ |
| Flute | 2½ |
| Tibia Clausa (Solo) | 2 |
| Tibia Clausa (Foundation) | 2 |
| Gamba | 2 |
| Piccolo | 2 |
| Fife | 1 |
| Marimba | |
| Xylophone | |
| Glockenspiel | |
| Orchestra Bells | |
| Chrysoglott | |
| Great to Great | 16 |
| Great to Great | 4 |
| Solo to Great | 16 |

ORCHESTRAL

| | |
|---------------------------|----|
| English Horn (Ten C) | 16 |
| Trumpet (Ten C) | 16 |
| Tuba Profunda | 16 |
| Diaphone | 16 |
| Tibia Clausa (Solo) | 16 |
| Krumet (Ten C) | 16 |
| Strings IV | 16 |
| Vox Humanas II (Ten C) | 16 |
| English Horn | 8 |
| Trumpet | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Tibia Clausa (Solo) | 8 |
| Tibia Clausa (Foundation) | 8 |
| French Horn | 8 |
| Clarinet | 8 |
| Krumet | 8 |
| Saxophone | 8 |
| Kinura | 8 |
| Strings IV | 8 |

| | |
|---------------------------|----|
| Vox Humana (Solo) | 8 |
| Vox Humana (Foundation) | 8 |
| Tibia Clausa (Solo) | 4 |
| Tibia Clausa (Foundation) | 4 |
| Tibia Clausa (Solo) | 2½ |
| Tibia Clausa (Solo) | 2 |
| Tibia Clausa (Foundation) | 2 |
| Harp | |
| Xylophone | |
| Glockenspiel | |
| Chrysoglott | |
| Orchestral to Orchestral | 16 |
| Orchestral to Orchestral | 4 |
| Great to Orchestral | 8 |

SOLO

| | |
|---------------------------|----|
| English Horn | 8 |
| Trumpet | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Tibia Clausa (Solo) | 8 |
| Tibia Clausa (Foundation) | 8 |
| Tibia Plena | 8 |
| French Horn | 8 |
| Clarinet | 8 |
| Krumet | 8 |
| Saxophone | 8 |
| Kinura | 8 |
| Oboe Horn | 8 |
| Strings IV | 8 |
| Vox Humana | 8 |
| Tibia Clausa (Solo) | 4 |
| Tibia Clausa (Foundation) | 4 |
| Tibia Plena | 4 |
| Strings IV | 4 |
| Vox Humana | 4 |
| Tibia Clausa (Solo) | 2½ |
| Tibia Clausa (Foundation) | 2½ |
| Tibia Clausa (Solo) | 2 |
| Tibia Clausa (Foundation) | 2 |
| Tibia Clausa (Solo) | 1½ |
| Tibia Clausa (Solo) | 1 |
| Xylophone | |
| Glockenspiel | |
| Orchestra Bells | |
| Chrysoglott | |

ACCOMPANIMENT SECOND TOUCHES

| | |
|---------------------------|---|
| English Horn | 8 |
| Trumpet | 8 |
| Tuba Mirabilis | 8 |
| Diaphonic Diapason | 8 |
| Tibia Clausa (Solo) | 8 |
| Tibia Clausa (Foundation) | 8 |
| Clarinet | 8 |
| Tibia Clausas II | 4 |
| Great | 4 |
| 8 Solo | |
| Sub Harp | |
| Octave Glockenspiel | |
| Sleigh Bells | |
| Chimes | |
| Tom Tom | |
| Tambourine | |
| Tap Cymbal | |

GREAT SECOND TOUCHES

| | |
|--------------|----|
| English Horn | 16 |
| English Horn | 8 |
| Trumpet | 8 |
| French Horn | 8 |
| Solo | 16 |
| Solo | 8 |

TREMULANTS

| |
|---------------------------|
| Left |
| Tibia Plena |
| Tibia Clausa (Foundation) |
| Vox Humana (Foundation) |
| Right |
| Right Reeds |
| Tuba Mirabilis |
| English Horn |
| Tibia Clausa (Solo) |
| Vox Humana (Solo) |

PUSH BUTTONS

| |
|----------------|
| Crash Cymbal |
| Triangle |
| Bird |
| Steam Boat |
| Sleigh Bells |
| Telephone Bell |
| Door Bell |
| Fire Gong |
| Train |
| Siren |
| Auto Horn |

COMBINATIONS

| |
|---|
| 10 Combination Pistons affecting Accompaniment and Pedal |
| 10 Combination Pistons affecting Great |
| 10 Combination Pistons affecting Orchestral |
| 10 Combination Pistons affecting Solo |
| Operator Buttons are Divisional Cancels |
| 20 Generals |
| General Cancel |

| |
|-------------------------------|
| Relay Z-tronics |
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Demystifying The Diaphone

From the Greek, *dia* through + *phon(e)* voice

ALLEN MILLER, BILL MOLLEMA AND SCOTT SMITH

INTRODUCTION

BY SCOTT SMITH

For sheer majesty, solid power and pure bass tone, the Diaphone is unsurpassed. It's an arguable point. When registered in a smaller instrument, it folds itself comfortably into the ubiquitous Bourdon, creating a sonically inseparable support. In larger rooms, the Diaphone delivers a sensation of transparent excitability, unmatched in power, yet can modestly stand on its own. It is, without question, the singular bass stop that is inextricably linked to the theatre organ. Aside from the *Tibia Clausa*, it does, in fact, define the instrument. How then is it possible that in the 50 years of this and other theatre organ-related publications, there has never been a major feature about them? It's almost a metaphor for the stop itself: always there, but taken for granted. That is, until now.

When it comes to Diaphones, most organ technicians subscribe to the "if it ain't broke, don't fix it" philosophy, and rightfully so in most cases. It is, in fact, possible for

an organ technician to go through an entire career and never have a problem that requires anything other than occasional tuning of one. If you live in the Great White North, as does this writer, your Diaphone(s) may very well experience their own type of Seasonal Affective Disorder. Great changes in humidity can significantly affect the power, speech and speed of a Diaphone. While the Diaphone is rightfully called a "valvular reed," and while many of the same rules and laws of physics apply to both, they differ in one major way—the attack. For example, a reed pipe is activated when compressed air enters the boot. The brass or bronze tongue becomes excited and vibrates against the semi-enclosed face or hollow half-tube, called the shallot. The vibrating tongue never completely shuts off against the shallot face. The Diaphone vibrator (or "beater," as Robert-Morton called it), which is a circular metal disc, quite literally vibrates against a wooden shallot face. In this case, as the metal disc is in its maximum excursion, it ideally slams tight against a leather facing, momentarily shutting off the

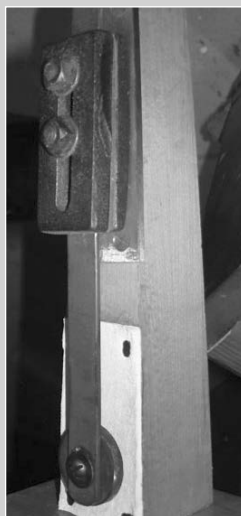
air entering the wooden shallot, and into the resonator. As soon as the disc shuts, the combination of the spring arm tension and the room air falling back down the resonator push the vibrator back into its relaxed position. The vibrator repeats this cycle again and again with predictability.

Those seeking historic information can find it readily in the Organ Historical Society book by David Fox, *Robert Hope-Jones*. While Hope-Jones registered the patent, the book states that it is generally accepted that it was his trusted colleague and disciple, James Nuttall, who actually invented the familiar valvular reed Diaphone. Their simplicity and durability are a testament to those who brought them to life. Still, what most of us who live down in the trenches really want to know these days is how to diagnose and deal with the problems associated with Diaphones, and, aside from a little trivia and some anecdotal bits, that is the direction of this piece.

Friend and colleague Bill Mollema was kind enough to sit and write about his recent dealings with his recalcitrant Robert-Morton



Side view of Barton vibrator mechanism; clearing showing convex shape of inner plate, allowing for near infinite adjustment



Dennison vibrator mechanism used by Barton. The familiar steel plate that adorns the front of most Wurlitzer wooden Diaphones is used to hold the adjustment setscrew firmly in place, but it was not a part of the earliest sets. These plates were no doubt added to prevent the setscrews from stripping out in the wood, thereby losing any control adjustment of the vibrators, which the earliest sets were prone to do. Senate Theatre, Detroit, Michigan

(Photos by Joe Granger)

Diaphone. Our colleague Allen Miller also took time out of his busy schedule to write about the many Diaphones he has known in his varied career. I'm hopeful that their experiences, along with my own might provide some insights for others to ponder and make use of when dealing with their own Diaphones.

A (BRIEF) DIAPHONIC LEXICON

Beater—term used by Robert-Morton to identify their diaphonic valvular reed motors.

Thimble—Hollow, cylindrical wooden dowels at the tip end of Wurlitzer metal Diaphone and Tuba resonators. Rounded at the ends, they sat perfectly in tiny “cups” on the top of the vibrator mechanism and essentially join the resonator to the vibrator/beater mechanism.

Vibrator—term used by Wurlitzer to identify their diaphonic valvular reed motors.

THE DIAPHONIC DILEMMA

BY BILL MOLLEMA

PROLOGUE

Any hobbyist, consultant, or organ-builder who has purchased used pipe organ parts has encountered the dilemma that has prompted this writing; the unknown history of the materials leading to their incorrect speech or operation.

Even if you have purchased and removed the items from an original theatre or other auditorium installation, you cannot be certain that prior maintenance (or lack of same)

hasn't compromised the items. Furthermore, to assume that the items functioned or spoke correctly when they were installed originally is not necessary a valid assumption. It has been established that very few theatre organs had any amount of regulation and voicing performed on them at the time of installation. Usually, the instruments were put into operation “under the gun,” so to speak, with final tuning occurring within hours of the opening show. Even the leading builders are known to have spent little time on tonal finishing. It is not unreasonable to ask oneself, “Did this set of pipes ever play at A440?” or “Did this low octave, which is 20 feet away from the manual chest, ever match the remainder of the rank in volume or tone?” or “Did this 16' Diaphone ever tune sharp enough to be in tune with the rest of the organ, and did it speak promptly?” These are all reasonable questions to ask when you start reinstalling the items in your particular installation, and most of the time, surprisingly, the answers are a resounding no!

Purely mechanical items such as wind-chests, tremolos and regulators which have been incorrectly repaired over the course of time with bad methods or materials are easily repaired correctly because one can observe the workmanship and operation. Such is not necessarily the case with pipework, however. If a rank of Tubas was tuned repeatedly on the scrolls when the organ chamber temperature was 60 to 65 degrees, chances are you will not be able to tell where the scrolls were originally rolled. The voicer's intention is, therefore, lost forever. Worse yet, suppose over the years some church organ technician or well-intentioned-but-clueless hobbyist decided that lowering the wind pressure would make the organ “less theatrical” and adjusted the

pipework to play (sort of) on 7" rather than 10" by opening the toes of the flue pipes, probably with the incorrect tool. Now the toes no longer have a countersink flare so many of the thinly scaled strings speak with that “interesting” whistle harmonic. Or maybe this Tuba you just purchased was previously in another residence organ which didn't have 10" pressure available so these pipes were “revoiced” by reducing the curve or, worse yet, changing the tongue weights. These examples may sound like exceptions to the rule, but the fact is, they are all too common occurrences especially when dealing with theatre organ pipework which has already been in several organs after the original installation.

The particular set of pipes which prompted this article is a 12-note 16' wooden Diaphone extension made by Robert-Morton. The original wind pressure was unknown; Morton “experts” suggested pressures from 10" to 15" or even 20" as being “the usual” pressure Morton used. Apparently, there simply wasn't a “usual” pressure. No matter what pressure these pipes were played on, the first seven pipes, which were mitered 180 degrees, would not tune sharp enough to come into A440—not even close. Besides the tuning problem, these pipes were very irregular in speed and quality of speech. Thus begins our research into the care and feeding of the Diaphone stop.

DIAPHONE ANATOMY 101

In various writings about the Diaphone, it is often referred to as a “valvular reed” stop. After one has spent several days regulating one, the analogy becomes abundantly clear. Not only does the Diaphone share many of the organ reed pipe quirks, many of the techniques used in reed voicing also work



Left to right:

Lower six Diaphones on opposite wall of Main chamber, Michigan Theatre, Ann Arbor

Oversized thimble removed to emphasize zinc retaining ring soldered onto resonator to prevent thimble from riding up

Same six Diaphone pipes and chest following installation at Michigan Theatre, Ann Arbor, Michigan

(Photos by Joe Granger)

when adjusting and regulating the Diaphone. It actually helps to think of the various components of the Diaphone's tone generating parts in reed pipe perspective.

Generally, Diaphones contain basically the same components regardless of which manufacturer produced the stop:

1. The vibrator assembly which consists of an arm usually made of a spring material such as brass with a disc attached to the end forming a valve. Think of this as the Diaphone's reed.

2. The vibrator is usually attached to a wooden block with one or two carriage bolts. This block is drilled near one end with a boring that matches the hole in the chest topboard on which the resonator sits. This boring is intersected by another like-sized boring entering from one side over which the beater valve sits. Think of this as the Diaphone's shallot.

3. At the point where the vibrator arm is attached to the block (on the same side as the previously mentioned intersecting boring, but near the opposite end of the block), the arm is generally sandwiched between some type of metal plates or washers whose positions are adjustable, thereby affording a method to adjust the effective length of the vibrator arm. The carriage bolt passes through the block, one plate, the spring arm, another plate and then is terminated with a large flat washer, lock washer, and nut. These heavy metal plates are usually known as clamps.

4. The resonator is not unlike a reed pipe resonator; in fact some builders, like Robert-Morton and Wurlitzer, used basically the same wood or metal resonators for Diaphones and large reed pipes interchangeably. The basic difference being that unlike the reed pipe, which has a tapered

sleeve for the resonator to slip into, the Diaphone resonator has to have an additional rounded socket attached to the bottom end which seats on the chest top hole with a gasket of some sort present. The block and vibrator assembly are attached to the underside of this same chest top hole within a cavity which represents the "reed boot" of a reed pipe. This cavity has an air inlet which is opened when the note is played by the usual electro-pneumatic methods that a given builder chooses to use.

CRITICAL THINGS TO WORRY ABOUT AT THE OUTSET

1. As in a reed pipe, the resonator must be free of any openings or splits.

2. The gasket, at the point where the resonator socket sits upon the counter sunk hole in the top board, must be present and in perfect condition and the proper thickness. This is very critical to the proper speech of the pipe. This gasket was usually horsehide with the rough side up. I have successfully used white regulator gusset leather as a substitute. Pay special attention that the resonator socket meets this hole squarely and tightly. This is particularly important with metal Diaphones, which are mitered.

3. If the hole in the block over which the beater valve sits is leathered or has some type of seal/gasket present, it is worth closely inspecting this and replacing it if there is any doubt as to the material's integrity.

4. If the surfaces of the plates or washers which sandwich the beater arm are leathered (as is the case with the Morton Diaphone in question), they should be closely inspected and re-leathered if necessary. This leather affords a non-slip grip on the beater arm and also quiets

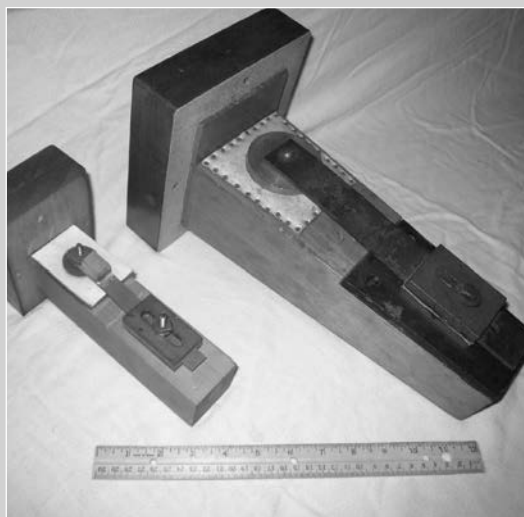
any tendency to rattle. Normal pneumatic leather works fine for this job.

5. Finally, carefully inspect the attachment point of the block to the underside of the chest top board. In the case of the Morton Diaphone in question, this was achieved with a countersunk round boring which indexed into the top board boring and was then glued in place and stabilized with four small brads toe-nailed at the corners. In the case of this Diaphone, a couple of these blocks were found to be loose (glue dried and loosened) with the brads doing all the work of holding things together. Probably, when these notes were played the blocks were wiggling and wind was leaking directly into the bore rather than passing through the beater valve. Little wonder these notes didn't play correctly!

THE FUN BEGINS

Having performed all the inspections and repaired where necessary, you are now ready to start regulating. This operation is easier if one can remove all the individual beater/chest top units and arrange them in order on the work bench. This makes comparative procedures much easier. When working on the Morton Diaphone in question, this wasn't possible since it was already installed in a chamber with other components in front of it and no place to temporarily put all the resonators when they were removed.

Some builders (Wurlitzer, for example) varied virtually every dimension of the vibrator/block assemblies from note to note. As one descends from BBB to CCC, the beater diameter and thickness, arm length and width and thickness, arm weight size, and the diameter of both the boring downward into the end of the block as well as the intersecting boring all increase in a



Left to right:
Upper six notes of rare Barton metal Diaphone in shop, immediately after restoration (Photo by Joe Granger)

The vibrator mechanisms of an early Wurlitzer wood Diaphone (l) and a late metal Diaphone are compared (Photo by David Peckham)

Robert-Morton vibrator mechanism; William Mollema residence, Scotts, Michigan. There were actually three scales of Morton Diaphones (Photo by Joe Granger)

measured manner. One would suppose that this would afford a very smooth transition up and down the scale. The Morton Diaphone in question was divided into three basic-sized assemblies for the 12-note compass. CCC through DDD# used the same size vibrators and associated dimensions, EEE though GGG the same, and GGG# through BBB the same. While this is not as sophisticated as making every note different, it didn't seem to present any additional regulation problems. It was easy to compensate for the abrupt changes in dimensions as will be pointed out shortly.

The first thing to be determined is the wind pressure on which these pipes are going to play. My main concern, and the reason to embark on all this work, was the fact that these pipes would not tune sharp enough to come into A440. Even with the slide tuners on the resonators all the way sharp, the first seven mitered pipes were nowhere near in tune. The unmitered pipes were not as much a problem. Someone initially suggested cutting the slots longer and remounting the tuning slides. This just went against my grain since I was convinced that these pipes **MUST** have played the proper pitch originally. I also had several suggestions as to what wind pressure was probably used, so I did some initial experimenting with the wind pressure before I decided to completely re-regulate them. I discovered that raising the wind pressure from my original starting point of 10" to nearly 20" produced only a slight sharpening of the pitch, and caused a lot of speech problems with some of the pipes, such as overblowing, etc. Because I knew the source for these pipes, I knew that 20" wind was not present in the original instrument. I had been told that they were "probably" on 10";

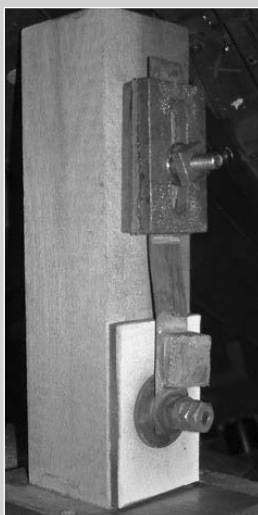
I finally settled on 15" and stuck with this as they seemed to want to play better on this higher pressure.

I started by setting all the vibrator arm lengths in the "center" position and carefully tightening the carriage bolts evenly. Without question, the most critical adjustment of the entire process was to cause the vibrator valve disc to close absolutely flat against the leathered hole in the block. This sounds easy but in practice is very difficult. The vibrator arm actually has a slight bend or dip about halfway from the pinch plate mounting point to the valve. In this way, when the disc is parallel to the arm and when it meets and closes the hole, it does so completely flat. It cannot close from one side first—it must slam closed as nearly flat as you can possibly adjust it. I don't know of any easy way to do this other than trial and error. One develops their own techniques and tools for doing this. The hardest part of this comes after you have achieved this perfect alignment: you must then establish the proper gap between the disc and the hole. I experimented with one of each size assembly to determine this optimum gap so that the note played quickly, didn't fly way off pitch or play too softly. This is much like regulating the reed tongued cousins of the Diaphone, but much more difficult as the beater arm is much harder to bend and tweak than a brass reed—and I have a feeling it is much less forgiving as well. Once this gap was established for each of the three different sized assemblies, I transferred it to the others as carefully as I could.

It was mentioned earlier that one could compensate for the jump in size of the beater assemblies between DDD# and EEE, GGG and GGG#. This can be accomplished by

very slightly shortening the vibrator arm and reducing the valve gap on DDD# and conversely lengthening the arm and increasing the valve gap on EEE. This acts to smooth out the transition between different sized assemblies.

After all this work and mechanical fine tuning of the vibrator assemblies, when placed back into the chest, the first seven mitered pipes still would not tune sharp enough. Everything played just fine except for the pitch problem with the low seven pipes. At this point I was beginning to wonder if they had ever played at the proper pitch—perhaps not. There was still one more possible adjustment which I have not discussed or dealt with up to this point primarily because it can't change once it is manufactured; namely, the weights on the beater arm. On the Morton Diaphone in question, these are blocks of lead approximately an inch long and a bit wider than the beater arm which are bolted and then soldered to the arm just behind the disc mounting screw. Some of these had been randomly drilled crosswise (between the mounting bolts) I assume by the builder to lighten them. Some were drilled just a slight bit and some had a boring clear through the lead weight. I started drilling deeper on the first mitered pipe (FFF#) and after removing maybe another 1/4" of material in one of the already bored holes and putting the assembly back into the chest, the pipe miraculously went into tune with the tuning slider in approximately the same location as GGG. Amazing! I proceeded to perform the same lightening operation on the remainder of the low seven notes and finally achieved what I had set out to do two weeks earlier—got them to tune to the proper pitch. I had



Left to right:

Geneva vibrator mechanism; Grand Ledge Opera House, Grand Ledge, Michigan. Note that front clamp is smaller than rear. This does not appear to have been made up by Dennison, and so the vibrator's true origin is unknown

Vibrator mechanism from standard scale Wurlitzer metal Diaphone—the most common of all. Senate Theatre, Detroit Michigan

Wurlitzer 32' Diaphone vibrator assembled; Oriental Theatre, Milwaukee, Wisconsin

(Photos by Joe Granger)

to lighten some of the weights quite a bit and this was a tedious trial-and-error procedure.

One now has to conclude by asking the obvious question. Did these pipes ever play the proper pitch when they were in the original organ? The organ in question was not A435. It was a 1927 installation and these pipes were further flat than five cents anyway. Morton has an interesting way of mitering this style of wood Diaphone. This is a medium size wood set with CCC being 10½" at the top. The mitered resonators are made in two pieces, not made whole and then cut. There is an ascending part and then the remaining descending section which is screwed directly to the face of the ascending section. There is a notch or passage then cut at the top of these two pieces where they are joined, and a cap with a gasket is screwed across the top. Makes for a neat close miter; however, the question becomes: is the total length of the resonator correct and furthermore, does the passageway between the two parts have the correct cross sectional area to match the resonators cross sectional area at that point? If this notch is not the correct size and forms a restriction, this could account for the pipes playing flat. After comparing these pipes with other like resonators, it appears more likely that these resonators are simply too long. My suspicion is that the builder made them longer because it was determined that the notched connection between the two pieces reduced the resonator's effective length. I don't know the answer to this question. I am very sure that these particular pipes never could have been in tune. But they are now playing in tune, and a lot was learned in the process about the anatomy, care, and feeding of Diaphones in general and this Robert-Morton set in particular.

FURTHER THOUGHTS

If you look in *The Wurlitzer Pipe Organ: An Illustrated History* at the two-dimensional chart of the 260 and 285 style Diaphones and compare the dimensions at 16' CCC, you will find that the resonator of CCC in the 285 is an inch larger (inside dimensions) which equates to a resonator length increase of 3". I realize that this is not a direct proportional relationship as you go from note to note and also doesn't take into account the actual tuning length but rather the dead length. My Morton 16' CCC is approximately 9" by 9" inside dimensions, which, if you assume a like decrease in length should mean that the resonator would be approximately 12' 3" in overall length. If you measure the two pieces of my mitered resonator, you come up with a total length of 15' 3" with the tuned length being about 14'. If you can assume that the interior slot between the two parts is approximately 10" in length (based on the other pipes which I can access to measure) then one can clearly come up with the fact that these resonators are too long by about 12" as near as I can tell. Something is clearly not correct in the dimensions of these pipes the way that Morton made them. It's no wonder that I had to sharpen the vibrator pitch considerably by lightening them and simultaneously speeding them up in order to get the pipe to speak at standard pitch.

THE PLYWOOD 32' DIAPHONE

BY ALLEN MILLER

I had heard the story long before I went with Karl Saunders to evaluate Roy Emison's Style 260 from the Kansas City

Paramount. Roy had found it impossible to remove the large wood resonators from the theatre. Apparently they were installed in the ceiling. Roy did, however, remove the 12 vibrators.

When he installed the organ, he built 12 resonators of a smaller scale (CCCC is 24" square at the opening) using ¾" plywood. It was easy to build the resonators in 8' or 4' sections. Roy applied 6" wide bands of plywood around the outside, every 4', both as stiffeners and as a means of coupling the separate sections. Roy nested the Diaphones in a pyramid-like pile in his attic. It sounded like something to be left behind, but when we heard them, they stayed a part of the organ.

I did a total restoration of the vibrators, and Karl reassembled the resonators and painted them. Roy had gotten some of the lengths wrong, so we had to make some modifications.

The smaller resonators work perfectly in the home, and the problem created by laying the vibrators horizontally is minimal. As shown in the photos, the weight of the large and heavy valve does tend to make the pipes speak slower, but adjusting the valves closer negates that and results in a slightly softer sound. In the home, and on the recordings by Jelani Eddington, the 32s are hardly what one would describe as "soft."

The photos will show that basically 2/3 of each pipe is outside the chamber. The pipes are suspended from steelwork that supports the house and protrude through openings we created in the rear wall of the chamber, at ceiling height. Due to insufficient chamber height for 16' CCC, I also suspended the bottom four 16' Diaphones from the chamber ceiling. They are very happy in that location.



Left to right:

Kimball vibrator mechanism

Base of wooden resonator and vibrator mechanism of Kimball Diaphone; Oriental Theatre, Milwaukee, Wisconsin. Note cabinet latches used instead of screws for easy access for vibrator adjustments

Typical Wurlitzer standard scale metal Diaphone; Senate Theatre, Detroit, Michigan, originally Fisher Theatre, Detroit

(Photos by Joe Granger)

Acoustically, the 32' Diaphones couple to the Great Room floor, which vibrates in a rather exciting manner when the Diaphones are used.

The wood Diaphones in this organ have been extremely stable and rarely require tuning or regulation.

THE SAUNDERS DIAPHONIC BOMBARDE PROJECT

First of all, I have had considerable experience with both scales of Wurlitzer metal Diaphones, as well as the wood variety. I have re-regulated and tuned at least two or three dozen different sets of metal Diaphones, and even reworked one that had gotten mixed up with another set, and had two sets of CCC-side resonators: CCC, CCC, DDD, DDD, EEE, EEE, etc. The means for turning CCC into CCC#, etc., was rather drastic. I bored holes into the lead weights to reduce them. I only pity the person who wound up with the other half of the two sets.

Most metal Diaphones are easy to adjust, although you don't know what you have done until you put the block back into the wood boot, and set the resonator on with the block tightly held down.

Pitch is mainly adjusted by sliding the two steel clamp pieces up or down. It helps a lot if the leather is replaced on those steel pieces. No matter what you do, the distance of the valve to the pad will change, and that needs to be adjusted. Both rapidity of speech and loudness is affected. If the valve is too close, the note sounds a bump and is dead. If too far away, the note is slow to get started, if at all, and just blows air.

It is possible to rough test just the block by inserting it without the resonator in place,

pressing down on the block, and operating the primary while holding a finger in the exhaust hole, thus choking the "shallot." You should be able to coax vibration, although usually slowly, by varying the amount of choking.

I use three techniques to adjust metal Diaphone vibrators. If the note is too soft or just bumps, I carefully pry the valve away from the pad, simply over-bending the spring by a few thousandths of an inch at a time. If the note is too loud or slow to speak, I hold the valve to the pad and tap the spring with a tack hammer. (Actually, what I use has a small brass head.) That technique will bend the spring downward a few thousandths of an inch at a time.

If the clearance is way off, it is sometimes necessary to loosen the nut and swing the valve to the side in order to over-bend it enough.

Often I have found the top two notes to be a bit too loud or reedy to match well with the CC Open Diapason. I noticed that a couple of original sets had a slight twist in the spring such that the valve was not exactly parallel with the pad. I have also seen a couple where the valve was not exactly parallel, longitudinally. That is very difficult to adjust or accomplish with any precision, but a 6" wrench on the brass spring can be used to twist the spring slightly to impart enough "cant" to the valve to allow it to seat gradually rather than suddenly. This removes some of the reedy square wave from the tone of those upper notes.

I have also seen a layer of felt stuffed or glued inside the wood bore of the shallot, and that also softens the note, retaining the square wave, reedy component.

Metal Diaphones work best between 10" and 12" pressure. On 15", they become fussy.

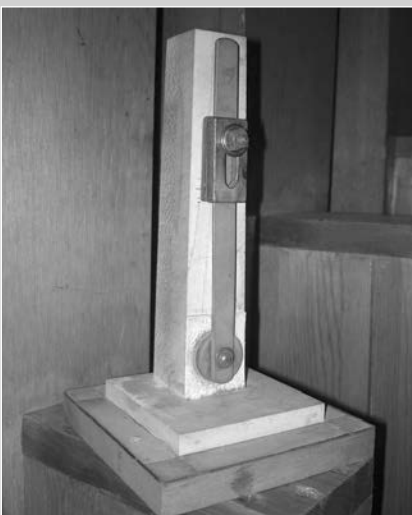
The Diaphonic Bombarde was a combination of accidents and experimentation. The Saunders' chamber had no room for a real 16' Bombarde. The Tuba Mirabilis was planned to go to 8' CC. The chamber was built for 18 ranks, and the organ wound up being 31 ranks.

The extra components purchased for expansion of the organ included an extra set of Wurlitzer Ophicleides and a "really broken" metal Diaphone chest that had fallen from a proscenium arch chamber location when the rope broke during removal. The chest was only good for some spare parts, and the wood boot boxes were smashed, as were most of the wood vibrator parts. All but one spring and valve remained.

Using original components for comparison, and the parts that remained, the wood parts were either repaired or created new to match, and a new CCC was constructed. The brass obtained from old Austin stock was slightly thinner, and resulted in CCC being closer to BBBB. The newly created boot boxes were made to be open on the bottom and were cleated to the top of the Ophicleide chest. The original Ophicleide resonators were, of course, the same as Wurlitzer large scale metal Diaphone resonators, so they just set in place.

Considerable adjustment was required before the vibrators were happy on 15" wind, but the result was bombastic enough to provide a reasonable Bombarde, although certainly not as forceful as an original wood set would have been. What was created was really a large-scale metal Diaphone on 15" wind.

The "surplus" Ophicleide boots were stored away, should someone wish to restore



Left to right:

Dennison vibrator mechanism inside the Marr & Colton Diaphone. Single or double carriage bolts must have been an option, and makes one think that two cost more than one. The author has seen the vibrator inside a Wangerin-Barton Diaphone, and it, too, has a single carriage bolt. Two carriage bolts would definitely be more stable and easier to control, give a choice

Wonderfully strange factory miter by Marr & Colton. These are in the 3/38 hybrid residence organ in the home of Roger Mumbrue, Bloomfield Hills, Michigan, and are believed to be one of only three or four sets built

(Photos by Joe Granger)

that “softer” tone in a future installation. I doubt that would occur.

UNUSUAL DIAPHONE SITUATIONS

When I hear talk about “original installations,” David Junchen’s common remark, “That bad, eh?” often comes to mind. At the peak of theatre organ construction, there often was just no time to “finish” the job or correct problems. The one Wurlitzer installer I knew said they rarely had time to tune the organ before the grand opening. Often they had no opportunity to even play the organ other than blowing out holes from the primaries, while carefully taking pipes from their trays or crates, and placing them on the chests, thus preserving the factory tuning.

I knew there was rarely any tonal finishing as we know it, but I had no idea that installation time was that cramped.

When I did the tonal finishing on the Byrd Theatre, Richmond, Wurlitzer, the wood Diaphones were all over the place, very few speaking their correct note, and no amount of tuning would get them even close. So, I decided to take them all apart and lay out the parts in order.

Wurlitzer wood Diaphones are built in groups of four, then the top six, but the internal metal components are arranged in groups of three. C, C#, and D share the same internal components. The castings are the same, but have three sets of tapped holes for locating a strap that determines the pitch length of the vibrator. Thus, each group of parts can be set for three different notes.

The factory had gotten them mixed up during assembly. The factory time cards were still in place, clamped between the metal pieces, so they had never been disturbed.

After seeing this, I reassembled the components such that CCC was the longest “reed,” CCC# was in the mid-location, and DDD the shortest, repeating this for each group. Upon reinstallation, the pipes were close enough to their correct pitch, that only slight regulation and tuning was necessary.

Generally, what the factory did was correct, but not always.

Shea’s Buffalo is an original installation, and the wood Diaphones are of special interest because of the pressures involved. The wood Diaphone is an extension of the 25" Diaphonic Diaphone and extends to 32' with six pipes on each side, unenclosed, and on 35" wind pressure. I initially thought that to have been an ATOE “adjustment” because other ranks had been boosted in pressure in order to “impress.”

As I got into the tonal regulation, I found that on 25", the 32' extensions were all a bit slow and sort of a timid match to the 16' pipes inside. It should have been the other way around. Increasing the pressure to 30" was an improvement, so I put it back to 35", where it certainly is impressive.

Roosevelt Memorial Park is the only other Wurlitzer that comes to mind where such pressures work happily. Unfortunately, the regulators didn’t.

The short time Robert Hope-Jones was with Austin, he developed a number of Diaphone experiments, including the patent for the Coast Guard Diaphones otherwise known as Fog Horns. That vibrator was a cylinder and piston. The cylinder had annular rings, the piston had matching holes, and incoming pressure pushed the piston down against a spring until the holes and rings matched and the air exhausted to the “horn.”

The Austin versions of Diaphones were all called Magnatons. Perhaps this was to

avoid acknowledging any connection with Hope-Jones after he departed. According to factory drawings, there were almost as many variations of Magnatons as Austin made sets. The one originally in Portland City Hall looked like Wurlitzer blocks, but instead of the spring vibrator, there was a tear-shaped heavy reed over thick red bushing cloth on the wood shallot. The exhaust hole under the end of the reed was round just like a Wurlitzer shallot. A very heavy steel rod determined the tuning point or length and was attached to double wires that extended up from the block for adjustment.

The Magnaton now in Portland City Hall came from North Hampton, Massachusetts, and is one I worked on. It had a round valve directly under the resonator with a conical bed spring pushing the valve open, and adjustable with a nut and washer to determine the tension. Another nut determined just how far the valve opened. This was visible under glass from inside the walk-in airbox, but the window had to be removed for making adjustments. Once removed, the note ciphered, so you had no way of telling how well it would actually speak until you put the glass back and tried it.

The present arrangement in Portland appears to be considerably different.

Few operating Austin Magnatons remain.

THE DIAPHONE THAT ALMOST WASN’T

BY SCOTT SMITH

Those associated with the 3/13 Barton at the Michigan Theatre in Ann Arbor, Michigan are justifiably proud of their all-original instrument. It has played for intermissions continuously since 1972, a record unsurpassed save for Radio City Music Hall. In those years, organists have



been almost universal in the opinion that while they generally loved the organ, the one thing most obviously lacking in the bass was a Diaphone. The standing philosophy all of these years has been one of stressing originality, whether preserving or returning to that state. Everyone was in agreement. The exception would be, of course, the addition of a metal Diaphone, if a Barton set could be located. Like the elusive unicorn, no one had ever actually seen, much less heard, one of these, so it was almost a non-issue. That is, until one of the theatre's organists, Steven Ball, happened upon one in storage across the state in Spring Lake, at the home of Jim and Ruth Fles. Like so many of us, Jim had seized the opportunity to buy it with no definite intention of installing it in his home pipe organ. Having no real use for the set, it was decided to donate it to the Michigan Theatre.

The Diaphone in question is quite possibly the only survivor of an experiment by Bartola Musical Instruments to compete with other builders by offering a metal Diaphone. The author strongly suspects this little experiment proved to be either too costly or required too much custom outsourcing for the company to continue to offer. In comparing it side-by-side with their standard wooden Diaphone, it appears the company simply mounted their standard vibrator units on a shorter chest. According to the India ink markings on the chest top, this set came from an unnamed theatre in Racine, Wisconsin.

Seeing it the first time was not encouraging. Someone had slopped tar all over the exterior, the original zinc resonators had been poorly unmitered and remitered, not to mention the condition of the wood, which had obviously been through numerous

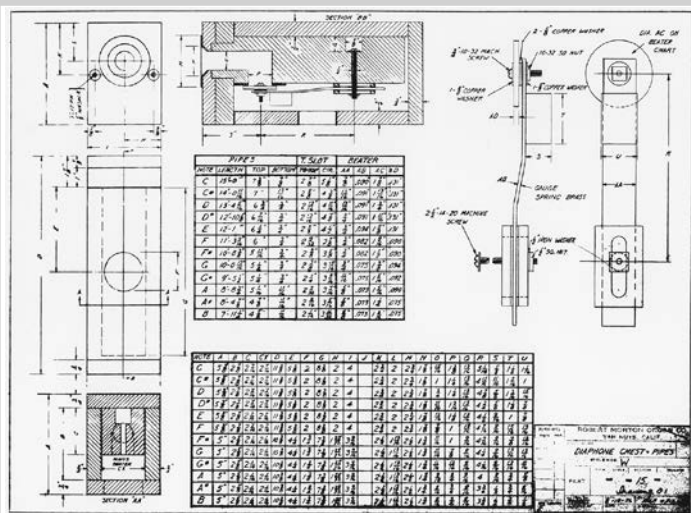
moisture cycles. Still, the set was unique, worthy of preservation, and certainly restorable. Once in my shop, every perishable material was replaced within the chest, and new resonators and thimbles were fabricated by Organ Supply Industries, using the old ones as patterns. All of the metal parts of the vibrator units were disassembled, cleaned and polished. Since there were none to begin with, legs, bearers and upright racking were fabricated in standard Barton dimensions using new poplar, as locating that much California sugar pine, even used, proved to be a dead end.

The 12-note offset was cut in half, creating two six-note chests and mounted on the only two clear spots on the walls remaining. The spaces, while tight, were almost perfect for accommodating the Diaphone chests. It was as if they had been waiting for the set for 80 years. The Main chamber was already the smaller of the two chambers, and the 16' Bourdon and 16' Tuba basses were already shoehorned in there. The ending result was satisfactory to all, but we need to back up to the beginning to completely understand and appreciate this monumental moment in the organ's history. As Barton organs increased in size, the first 16' stop would be the Bourdon, then the Tibia, then the Diaphone (wood) and finally, a Tuba (zinc). Why and how did the Michigan organ end up with 16' Bourdon, Tibia and Tuba?

In checking with theatre staff, it became known that the building evidently shrank on at least two occasions during the architectural phase. Especially in the Main chamber, it is obvious that no one bothered to inform Bartola of the final reduction, plus the fact that they were late in arriving to install the organ. A rather large hole had to

be bashed into the new firewall between the stage and chamber in order to accommodate larger components, such as the four-rank chest, and then later bricked back up, although not nearly as neatly this time. The low few pipes of the 16' Tuba and 8' Diapason were both obviously mitered on-site (and not well), the entry of the wind conductor to the swell motors had to be moved (along with some creative chopping of the muffler box), and the swell frames and blades just barely fit into the available opening. In fact, the swell frames have always been a bit distorted, causing the last few swell blades on the balcony end to misalign just enough to close improperly. The biggest issue was the relocation of the relay from a space behind the Main chamber to a hastily finished closet on the main floor, where it was placed on wheels from day one.

Bartola had to know in advance, however, that there was at least some reduction in available space in the Main, as the 16' Tuba was substituted late in the game for the 16' Diaphone. The length of the offset, a factory-modified 16' Bourdon chest, was considerably shorter than the chunky wooden Diaphone chest, not to mention the zinc resonators were more easily mitered for the space allotted. Even the racking for the 8' Open Diapason bass offered a clue, stating that these are notes 13-24, not 1-12, as it appeared. The final clues were in front of us all the time on the console, where two of the Diapason tabs are actually engraved as "Diaphone" or "Diaphonic," something unseen in Barton organs unless there really was a Diaphone in the bass. Musically speaking, the Tuba was the right choice for this particular location, as the organ has, in its varied history, served as both a practice organ for students attending the University



Left to right:

Factory mitered Morton Diaphones nestled in Bill Mollema's residence organ (Photo by Joe Granger)

This photo depicts the successful grafting of Robert-Morton wooden Tuba resonators to Wurlitzer standard-scale metal Diaphone vibrators after segmenting the latter into 12 mini-Diaphone chests and respacing them. Installed in the residence organ of Jim Spohn, who says that the late organ technician Lee Haggart once told him that impregnating the felt of a Diaphone vibrator with powdered graphite could result in a brassier tone. The author has never heard this before, but isn't willing to dismiss it out of hand, either (Photo by Jim Spohn)

Wurlitzer 32' Diaphone vibrator poses atop windchest of organ owned by Jim Spohn of Bakersfield, California (Photo by Jim Spohn)

The Robert-Morton Organ Company paid particular attention to everything that Wurlitzer did. Robert-Morton engineers prepared this engineering drawing showing exact measurements for Wurlitzer Metal Diaphone Vibrators (Weiler Collection)

of Michigan, and in more recent times, with the Ann Arbor Symphony Orchestra, in addition to the fulfillment of its more traditional role.

One of the Barton Diaphone's strongest points is also its weakest. Virtually every other builder of Diaphones designed them such that the vibrator mechanism dropped down into and screwed to a sealed wooden box. Assuming the gaskets on the underside of the toe block were thick enough, they were nearly leak-free. In an apparent attempt to maximize service accessibility, Bartola designed their vibrator units so that the entire face plate of each vibrator box was removable. Once inside, one could find the usual two carriage bolts and metal clamps. The rear clamp was somewhat convex in shape, so that one could remove the face plate (with many, many screws) and make minute adjustments on the nuts holding the clamps without disturbing or lifting the resonator. This would be especially helpful on the wooden Diaphones; however, removing and replacing all of the screws repeatedly could be very time consuming and downright frustrating. Furthermore, the difference in grain direction and dimensional flexibility of the soft sugar pine could create tremendous leaks in the winter months, causing the Diaphone to slow down and/or lose power. The author has been forced to add additional gasket material in order to stop the leaking during cold, dry weather, proving that not everything original is perfect, and not everything perfect is original. In any case, this Diaphone found its perfect home and is an ideal match to the instrument.

CREATING YOUR OWN DIAPHONE

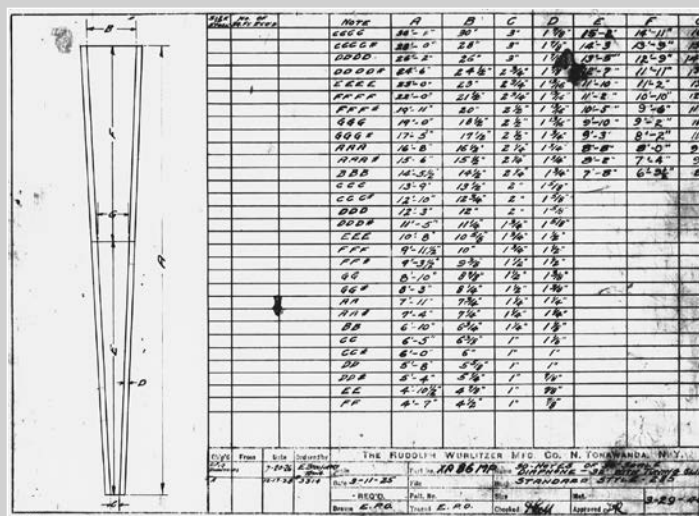
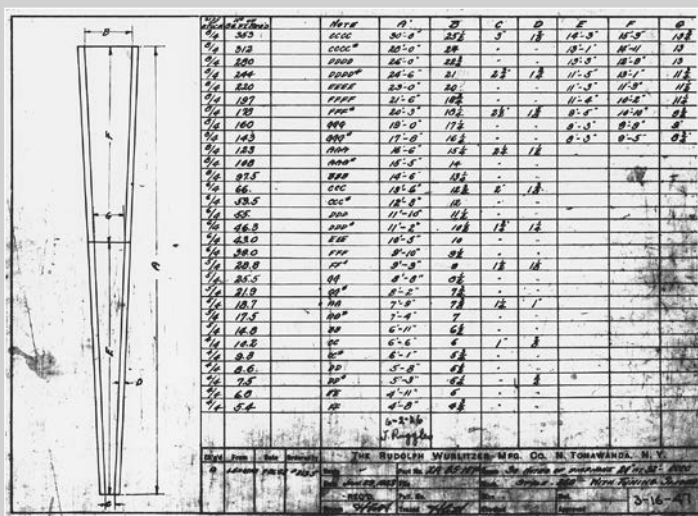
In order to more fully understand how a Diaphone works, you can create your own at home with no tools whatsoever. Find a cardboard tube or a piece of PVC plumbing that is 1½" to 2½" in diameter and a few feet in length or so. Now grasp the tube with one hand, and with your other hand extended flat, smack the open end of the tube and hold it there for an instant or two. Did you hear the sound that exited the opposite end of the tube? It should have been a dull thump that started and stopped almost in the same instant. Congratulations; you have successfully created your own Diaphone! Try it again and again, smacking the tube with varying degrees of intensity. Now, imagine if you could do this several times a second. Under pressure, this is precisely what a Diaphone does. With its rapid piston-like action, the Diaphone creates a continuous dark tone, suggesting a great controlled power source.

In a slight contrast, if you were to put that same cardboard or PVC tube up tightly to your mouth, you could imitate the similar, yet different, sound of a reed. Simply stick out your tongue and give the tube "The Raspberry," or "Bronx Cheer." Again, the tube will resonate the sound created by your tongue and lips, but in this case, the vibrating tongue (just like the reed tongue) never totally shuts off. Once more, try varying the intensity of the sound by blowing softer and louder. Restrict or extend your tongue to create different tone colors and pitches. You have now created a reed. Go pour a glass of your favorite beverage and toast yourself on a job well done. It's a more perfect world with better understanding through Diaphones.

A major audible difference between Diaphones is simply explained by the use of materials on the shallot. Wurlitzer generally used compressed felt sandwiched to valve leather, creating the typical dark, dull, yet powerful tone usually associated with Diaphones. A variation on this arrangement has been seen utilizing several layers of valve leather with no felt, creating a slightly brighter tone. The Dennison sets did away with the felt altogether, using only one layer of valve leather, making for a somewhat brighter, more string-like tone.

If you've seen many Diaphone resonators "under the hood," you will have observed via the witness marks that the clamps were more-or-less intended to be parked in the center of the long oval slot. The slot offers the ability to move the clamps and adjust the length of the spring arm. In addition to tuning, shortening and lengthening the spring arm also has a direct effect on the volume regulation and speed of delivery. If the regulation is good, but speech is slow, one can slightly loosen the nuts on the carriage bolts and slide pieces of Mylar under the end, allowing for minute changes in the distance of the vibrator disc without bending anything, although I prefer the same methods employed by Allen Miller as described in his section of this article. Dennison took care of this little issue by milling the inner clamp with a slight convex angle, allowing small, easy adjustments on the spring arm.

Several years ago, Jim Spohn of Bakersfield, California was instructed by a client to send an orphan Wurlitzer metal Diaphone chest to the landfill. Seeing this as wasteful, Jim instead took the unit home. Eventually, he cut and separated the chest into 12 little mini-chests with vibrators and placed



Morton wooden Tuba resonators on top. The grafting process proved immediately successful, but in time, one of the notes was well below the volume level of its neighbors. After disassembling the vibrator unit completely, Jim discovered the glue sizing down inside the shallot had shattered and pulled away from the sidewalls. After clearing out the broken shards, he merely resized the interior of the shallot with new hide glue and, after drying completely, reassembled the unit. The ending result was astounding—it went from the softest to the loudest note in the set! The lack of glue was allowing a significant amount of power to escape through the end grain of the wood.

While the vast majority of Diaphones were installed in theatre organs, they were never exclusively a theatre organ stop. Some fine examples of Kimball wooden Diaphones still exist in church and classical instruments, but the one you really need to experience is the 32' set in the 4/121 Kimball (1927) at the First Baptist Congregational Church near downtown Chicago. The feeling one gets in the pews is a cross between a wooden rollercoaster ride and that of rolling thunder. The basically original instrument also boasts a 32' wooden Contra Bombarde. Oh, baby!

DOCTOR DIAPHONE

If there is one word that I may impress upon the reader that is of paramount importance with regard to Diaphonic Nirvana, that word would be “airtight.” Every valve and gasket from the primary box on out must meet this criteria, especially the packing between the thimble and cup in which the resonator rests. As my friend and colleague Bill also points out, only heavy

packing or gusset leather will do. For maximum power and control, there must be absolutely no escaping of air at this point. The slightest leak will alter the color and power of tone, not to mention the speed of attack. Keep in mind that different types of leather are made for different uses. Don't get all fancy and use valve leather, as it is made to compress more than packing or gusset leathers, which are generally made of cowhide and will only compress just so much.

Initially, one should adjust everything for maximum power and speed. Volume of individual notes can be modified externally in some other manner if necessary. The tone of each note should be “free,” not restricted. Some reduction of volume may be employed by adjusting individual vibrator discs inward, but, if desiring an increase in volume, once the vibrator is adjusted outward to the point where speed is reduced if increased any further, then you need to determine other methods. As with all bass pipes producing a fundamental tone (Bourdon, Tibia, Diapason), the best place to park a Diaphone offset is against a solid wall, for maximum projection. Except in rare instances, the distance to the swell openings is not nearly as important, as bass tones are essentially nondirectional. The most desirable installation (of any sort) would be a shallow chamber with the maximum amount of swell opening.

Wurlitzer Diaphones were originally on a tremulated line that was daisy-chained from the reservoir for the convenience of the installers, not to mention a cost savings in the reduction of wind line usage. Today, however, unless you are bounded by a philosophy of total originality, the desirable thing to do from a performance standpoint is to have the Diaphone (again, along with other fundamental bass tones) fed by untremulated air. Most of the competing builders actually did this back in the day.

If a Diaphone is weak in tone, a simple breath test may locate the problem. Remove the vibrator assembly from the chest, and, holding it in your hands, push your mouth over the facing leather that contacts the resonator, and blowing gently, and then increasing pressure, give it all you've got. At the same time, carefully and slowly push the spring inward starting at the bottom, and run your finger upward against the back of the spring until the vibrator disc closes against the shallot. It should be absolutely airtight, but the breath test should tell you if there are leaks in the wood, or even if the vibrator disc is striking the felt-leather pad at the proper angle.

If your Diaphone won't tune flat enough, and you have exhausted all of the possibil-

ities in the adjustments of the vibrator, check the resonator for cracks, usually in the solder joint. Try adjacent resonators on the same chest hole. What do they do?

The vibrator disc should strike the felt-leather pad dead on when engaged, but should be just a few degrees off from there at rest. I have used long pieces of paper to pull through between the vibrator disc and felt-leather pad as I am gently holding it barely shut with my hands to determine if it is aligned properly.

The importance of the thimble is all-too-frequently overlooked. On a Wurlitzer metal Diaphone, this is the cylinder of wood at the tip of the resonator, rounded at the bottom and painted black. These should be absolutely flush with the end of the metal tip. If they aren't, tuning will become an issue, and to some degree, regulation. Simply raise up the resonators and make a visual inspection. Are the stems poking down below the level of the base of the thimble? If they are, they're in the wrong place. Over time, the gravity, weight, humidity, and constant vibration have caused their slow, steady descent. This was perhaps the weakest point in the Wurlitzer design. The descending resonator can actually begin to collapse inward, restricting the flow of vibrating air exiting the shallot and, consequently, the sound. Other builders overcame this problem by simply attaching thimbles made of cast lead, which were clad to the zinc. The Dennison resonators had perhaps the simplest and most ingenious solution—a ring of heavy zinc soldered just above the thimble to create a retaining ring. This offered a stopping point for the thimble in addition to taking the stress off the tip.

My own personal method to overcome the descending tips is to first remove the wooden thimbles and, using a mandrel of some sort, carefully bring the tip metal back to its original shape and size. Secondly, if the thimble still slides up too much, simply shim it with layers of paper until the tip is flush with the bottom of the thimble and fits snugly. Third, I go to the hardware store and purchase a few feet of clear vinyl tubing with an inside diameter similar to the outer diameter of the tip. I cut it off in sections about 1½" long, and slice it lengthwise. I wrap the sections around the end of the pipe and try to make the circumference so that it will just touch itself, or be a tiny bit short of touching. I wrap the vinyl hose around the resonator just above the thimble and, using a tiny hose clamp, tighten it down around the hose section until it is just a little snug. If you've done it properly, the thimble will not ride up on the resonator. The process is

Left to right: Wurlitzer's head voicer, Tom Ruggles, was responsible for working out construction details for all pipework. Compare the differences in the dimensions of the more modestly-scaled 32' Wood Diaphone supplied with some Style 260 organs with those developed for the larger Style 285 instruments.
(Weiler Collection)

simple, barely noticeable, takes little time or investment, is totally reversible, and lasts a long time before having to replace the vinyl hose sections. You'll find that the pipe now tunes a little lower.

Diaphones like to stand up straight, but will happily play on their backs. Just don't put them on their sides, as the vibrator may slip out of position, creating a constant maintenance headache.

Don't check the chest pressure at the hole where the air exits into the resonator; you'll get a false reading. At this point, the air is being stopped and started every few milliseconds. Check the pressure down further, before the air enters the vibrators for an accurate reading.

As with other types of wooden pipes, the thickness of the wood has a direct effect on the tone. The thicker the wood, the darker and heavier the tone. Another factor having much to do with the overall tone is the size of the opening (impedance) into the resonator down at the thimble. Wurlitzer, in its infinite wisdom, reduced the opening from $\frac{3}{4}$ " at CCC to $\frac{3}{8}$ " by the time it got to BBB, also reducing the volume as it moved up the chromatic scale. Dennison, on the other hand, made all of the thimbles exactly 1" in interior dimension (probably the same as many wooden Diaphones), making it difficult to control the volume, not to mention the amplification of extraneous noises.

Unlike reed and flue pipes, changes in wind pressure make relatively little difference in tuning, but pressure does have a direct effect on the volume. More pressure, louder; less pressure, softer. If your Diaphone seems too loud or soft for your venue, you can raise or lower your wind pressure experimentally without harm to the set, but there are limits and you will discover them if you go too far one way or another. Back on its original wind pressure, the set will sound exactly as it did before.

When locked in perfect tune, the smooth, steady tones of the flue basses will support the pulsating Diaphone, and it becomes a tonal marriage unlike any other.

DIAPHONIC LORE

In 1917, a three-manual Vottler-Holtkamp-Sparling organ was installed in St. Hedwig's Catholic Church in Detroit, Michigan. The church's organist, also known in the area as a skilled theatre organist, was apparently able to persuade the church to purchase a wooden Diaphone to add on to the romantically voiced V-H-S not many years later. Fast forward several decades. Shortly after assuming duties as organist at the church in the Fall of 2000, organist

Steven Ball discovered the air blocked off to the Diaphone chest and resonators piled up along one side of the case interior. After enlisting the assistance of the writer, the static air feed line was reconnected and resonators replaced in their proper chest locations. This was accomplished after relocating numerous speakers from the local Brand X electronic organ firm, who were, by the way, not pleased with our efforts (as if we cared). Gummed shipping tags from the V-H-S firm remained attached to the resonators when discovered. In this case, the Diaphone was placed as an extension of the Pedal Trumpet, and called "Trombone" on the stop tablet. Even on only six inches of static wind pressure, it did add some extra power to the bass, although twice as much pressure certainly would not have been objectionable in the voluminous church, believed to be the second largest in the Detroit area in cubic volume. Unfortunately, since the time of reconnecting the set, various organ firms have been involved with their rather varied and often misguided individual interpretations of resuscitating the long-silent instrument and, in the shuffle, the Diaphone has been ousted and sold. If there is a silver lining here, it is that the Diaphone has found a good home where it will be appreciated and enjoyed by many visitors.

In a letter dated 1987 from noted organ-builder and author David Junchen to Roger Mumbrue of Bloomfield Hills, Michigan, Junchen recounted an interesting find while researching his series of books on the American theatre organ. Allowed into a long-closed section of what had been the Dennison Pipe Company in Reading, Massachusetts, Junchen discovered the remains of resonator and vibrator units built by the firm, which he considered proof positive that the company provided certain smaller theatre organ builders with portions or even complete bass octaves of Diaphones. Based on the writer's comparison of the Barton, Wangerin-Barton and Marr & Colton vibrator units, it is apparent that at least those portions of their Diaphones all came from the same source. Resonators appeared to be possibly an option, which even the smallest builders could likely turn out of their shops, assuming they were made of wood.

A visiting organbuilder wanted to hear a 32' Diaphone, live and in person. He was taken to the local gymnasium, where the old Wurlitzer had been reinstalled. The 32' octave of the Diaphone was placed such that the resonators lie horizontally across the steel roof supports. With the organ turned on and the proper tab engaged, the organist played low C on the pedal board for maxi-

mum effect. Nothing. No sound whatsoever, save for the click of the magnet in the primary box. The momentary disappointment was literally blown away when suddenly, with great force, a basketball ejected out of the pipe, which immediately roared to full power. The amused organbuilder quizzed, "Does it do that every time?"

Perhaps the best Diaphone story I'm aware of took place in Kansas City some years ago, right after Roy Emison got his Wurlitzer Style 260 together. Apparently unable to remove the 32' solid wood Diaphone resonators from the theatre, Emison devised and fabricated a set of resonators made of (no, we're not kidding) plywood, and reduced the scale at the same time. During the first chapter meeting that took place at his home after the organ was made playable, attendees were invited to perform at the customary open console session. Of course, everyone was fascinated by the plywood 32' Diaphone and made a point to try it out. Upon her return from the bathroom, one of the ladies commented to Roy about the installation of the new bidet. Bidet? There was no bidet in there—the Diaphone was powerful enough to make the water in the toilet jump!

This same Style 260 serves as the basis for the present installation of Dr. and Mrs. Karl Saunders in Zanesville, Ohio. Those same 32' plywood resonators are strapped horizontally to the underside of the main floor, where they speak into the single chamber and out into the music room. These are felt more than they are heard, and no matter how good they sound on the many recordings of Jelani Eddington made at the same location, one has to experience them in person in order to truly appreciate what they do. Who needs a foot massage? Anyone? Anyone?

The afterglow of the 1976 ATOS convention, held in Philadelphia and environs, was a special trip to England and France. As the busses rolled up to the historic St. John's Church in Birkenhead, England, the site where so much pipe organ history took place at the hands of Robert Hope-Jones, it became apparent that the derelict building was only days from demolition. Peering through the locked gates, the assembled multitude of organ buffs spied several old wooden Diaphone resonators in the church yard. Seizing the moment, some of the braver souls climbed the fence, retrieved these orphan castoffs and proceeded to stuff them into the center aisle of one of the busses. A few days later, sawed-up sections of these resonators were given away as souvenirs to the attendees. One can only

imagine if this had occurred today, these first-ever Diaphone pipes could have been preserved whole as a testament to Hope-Jones and developments in organbuilding at that time. There is one humorous sidelight to this story that bears mention. Seeing this group of busses pull up in front of the soon-to-be-demolished church, and riders lurching out to snap photo after photo, the locals stood in disbelief, and at least one conversation was overheard. "Are they crazy?" asked one Brit of his neighbor. "No," said the other, shaking his head, "they're just Americans."

The preeminent William H. Barnes, noted organist and author of *The Contemporary American Organ* and *Two Centuries of American Organbuilding*, included a Diaphone as a part of the fluid specification of his ever-changing residence pipe organ at one time. While designed and constructed as a church instrument, he felt a strong desire to include a Diaphone, at least for a while. With his close connection to the organ department of W. W. Kimball right there in Chicago where he lived, one can only imagine that it originated there, as did many other components within the organ. Barnes swapped out so much pipework in this instrument over the years, that with all of the constant filing and felting of rack holes, he once quipped that he had perfected and patented the "Universal Rack Hole."

Schoenstein & Sons, the highly respected organbuilding firm from the San Francisco area, seems to find merit in Diaphones. In fact, their five-manual, 130-rank (103 speaking stops) instrument in the new Conference Center at Temple Square proudly boast the inclusion of a Diaphone, and not just any Diaphone. Premiered in 2003, this notable instrument, basically all new, included the bass of the Kimball 32' Diaphone from the Los Angeles Wiltern Theatre, previously installed in the Forum Theatre, also in Los Angeles. While the upper fluework was on 15" wp, the low 30 notes of this set were always on 25" wp, as they are today. Any time you see a Diaphone in a modern church organ specification, chances are good that the instrument was built by Schoenstein. For more about this story, go to <http://elliottl.tripod.com/cc/diaphone.html>.

For historic information about the Wiltern Kimball, go to www.palacehilo.org/Wiltern-Theater.html.

For the trap-door Diaphones installed at the Berkley Community Theatre, go to www.theatreorgans.com/norcal/dia32.htm.

For the historic article written by John Compton, go to www.theatreorgans.com/southerncross/Journal/Diaphone.htm.

For a peek at the Loews Jersey Morton Diaphone, go to www.gstos.org/loews5/diaphonetibia.jpg.

For the online Dictionary of Pipe Organ Stops go to www.organstops.org/d/Diaphone.html.

DIAPHONIC DRIBS AND DRABS

The Diaphone was invented by Robert Hope-Jones in 1894, and appeared for the first time in his rebuild of the existing Hill organ at Worcester Cathedral in Worcester, England in 1896, and was of the ball-valve type with two pressures. The more familiar valvular reed type was patented the following year in England. The last American Diaphone is believed to be the one built by Möller for the Foort traveling organ in 1938.

Bartola built one 32' Diaphone for the Wisconsin Theatre, Milwaukee; it is now installed at the House on the Rock in the Wisconsin Dells.

The 4/72 Robert-Morton organ built in 1921 for the Bovard Auditorium on the University of Southern California campus, Los Angeles, was the largest organ ever built by the firm, and contained the only 32' stops the company ever produced, including a Diaphone.

The John Compton Company in England tonally experimented a great deal with Diaphones, and numerous examples still exist today of the string Diaphones, reed Diaphones and half-length Diaphones.

The 5 and 7/452 Midmer-Losh organ (1929) in the Atlantic City Convention Hall contains a 64' Diaphone, one of only two complete and full-length 64' ranks in the world, the other being the Sydney, Australia Town Hall.

The John Wanamaker organ in the Macy's store in downtown Philadelphia contains a Diaphone pitched at 32' and 16' in its Main Pedal Organ, a Contra Diaphone at 32', 16' and 8' in the String Pedal Organ, and the never-completed Stentor Pedal Organ was to contain a Diaphonic Bombarde at 64' plus a Diaphone at 32', 16', 8' and 4'.

There are 2,900 square feet of lumber used in the low 30 pipes of a standard Style 260 32' Diaphone.

Most Wurlitzer Style 260s had a wooden Diaphone, some had a metal Tuba-Diaphone, and some had none at all.

Within a short period of time after installation, the bass octave of the 32' Diaphone in the New York Paramount was

permanently shut off, as it shattered too many chandelier bulbs.

Those who "were there" claim the reason why the Radio City Music Hall organ received a 32' metal Bombarde and a 32' Tibia was a direct reaction to the chandelier bulb situation at the NYC Paramount. However, organ historians point out the fact that the RCMH organ is a near copy of the Kimball organ in the Atlantic City Ballroom.

The 4/58 Radio City Music Hall Wurlitzer (1932) has two Diaphones: a standard metal Diaphone at the bass end of the French Horn, and a Style 285 scaled wooden Diaphone at the bass end of the 25" Diaphonic Diapason.

Due to space limitations, the 32' Diaphone in the Wichita Wurlitzer is installed only down to FFFF#. The low six notes play as resultants.

Several pipes and chests of the Wichita Wurlitzer 32' Diaphone still bear dramatic scorch marks, the grim reminder of the arson shortly after arriving in Wichita. Still, they make a fine rattle in the Exhibition Hall where they are installed.

GOOD VIBRATIONS

I would urge all of my fellow organists to consider the Diaphone as the first, and not the second or third, 16' pedal stop when creating a tonal buildup. Trust me when I say it can and will stand alone in the right setting. Substitute it in place of the 16' Bourdon for a different, more double bass-like effect with less "thud" in the sound. As surprising as it may be for some, that 16' Bourdon tab in the Pedal is not screwed down, although you'd be inclined to think so.

Many thanks to the following for their assistance in the production of this article: Ron Bishop; Ed Corey; Don DeMoine; Joe Granger; Paul Jacyk; Allen Miller; Bill Mollema; Roger Mumbrue; David Peckham; Jim Spohn; Jay Taylor; Jeff Weiler; Detroit Theater Organ Society, Detroit, Michigan; Kimball Theatre Organ Club, Milwaukee, Wisconsin; Michigan Theatre, Ann Arbor, Michigan; Trenton War Memorial, Trenton, New Jersey.

The authors:

Allen Miller, ATOS Director, needs no introduction to readers of THEATRE ORGAN. His detailed technical articles graced these pages for many years, not to mention his compiled technical manual, *Theatre Organ Shop Notes*.

Bill Mollema, member of ATOE(S) since high school (1958), was a representative for the Wicks Organ Company from 1967 to 1997. Bill's 4/80 home instrument, a combination theatre/classical organ, was featured in a previous issue of THEATRE ORGAN.

Organist and organbuilder Scott Smith is Contributing Editor to THEATRE ORGAN and thinks that Diaphones are way cool.

The Theatre Organ and Its History of Innovation: Securing a Bright Future by Embracing Our Pioneering Tradition

BY JELANI EDDINGTON

The year 1859 saw the birth of Robert Hope-Jones, and with him the beginning of what would become a long and rich tradition of innovation in the world of the pipe organ. Much has been written in these pages about Hope-Jones and his groundbreaking unit orchestra concept. Because he was an innovator who dared to challenge prevailing norms of organbuilding, Hope-Jones was rebuked, mocked, and derided by the more conservatively minded traditionalists of his day. These traditionalists found Hope-Jones' ideas to be such a departure from the proud centuries of organbuilding that preceded him that he was considered an anathema and pariah by many. Indeed, so many scoffed at his revolutionary ideas that we are reminded of the old Gershwin song, "They All Laughed."

Fortunately for us all, Hope-Jones remained undaunted in his quest to revolutionize the pipe organ—and had the last laugh. As we all know, Hope-Jones ultimately teamed up with the Wurlitzer company after his emigration to the United States, and Wurlitzer, looking to capitalize on evolving trends in music at the time, put Hope-Jones' innovations to brilliant use in its theatre pipe organs.

In the nearly 90 years that have followed, scores of articles have been written and much discussion has ensued regarding whether the theatre organ should be viewed as a static snapshot of the era in which it was created—frozen like a time capsule of the 1920s—or whether it should be permitted to evolve with musical tastes and styles of the modern day.

I applaud my friends and colleagues Clark Wilson and Ed Stout for their well-written and thought-provoking articles on this very subject. [See "Preservation, Pistons, and Performance," *THEATRE ORGAN*, May/June 2008, p.18 (hereafter, "Wilson") and "Professional Perspectives," *THEATRE ORGAN* January/February 2008, p.16 (hereafter, "Stout")] While I have the utmost

respect for my colleagues, I nevertheless write as a counterpoint to those articles.

Much has been said in print and elsewhere about the future of the theatre organ. How do we help to promote further interest in the theatre organ? How do we attract younger organists and audiences? How do we fill more seats at our public concerts? As discussed below, at least part of the answer lies in making the theatre organ relevant to more people—by playing different types of music that can appeal to a wider cross-section of the general public. Much of that repertoire, whether it be a popular piano concerto, a John Williams orchestral score from the latest blockbuster movie, or contemporary music from today's Top-40, the inescapable truth is that as the repertoire of the theatre organ grows and expands, so must the versatility of the instruments.

Against this backdrop, the originalists steadfastly cling to the notion that our instruments should not evolve, and that the organists who play them should not try to think outside the proverbial box and find new and relevant uses for the instrument. I fear that this limiting proposition casts a very wet blanket on the spark of innovation that has defined the theatre organ throughout its history.

In this respect, I often hearken back to an exceptionally insightful article written by Jonas Nordwall in which he describes two musical camps in the organ world: the "Potentialists" (those who look to the future to explore the potential for new applications of the theatre organ) and the "Limitationists" (those who are content to accept the limitations and restrictions of the past). [See "Potential Versus Limitation," *THEATRE ORGAN*, November/December 2006, p.45 (hereafter, "Nordwall")] Like Jonas, I also "cast my musical lot with the Potentialists."

The "Limitationists" of the 1900s tried to snuff out the innovations that Hope-Jones brought with him to America. Fortunately,

Hope-Jones was also a "Potentialist" and realized that the theatre organ could indeed have a very bright future. History has thankfully resolved the question in Hope-Jones' favor.

The Theatre Organ and Its Innovative Pioneers

Looking back over the 90-year history of the theatre organ, at every crucial point along the timeline, the instruments were propelled forward and made relevant to the listening public thanks to innovative pioneers of the art—either the organbuilders or performers of the day. Virtually without exception, these innovators departed substantially from the "conventional wisdom" that preceded them—and were harshly criticized for doing so.

Hope-Jones was one of the first of these innovators. Indeed, his electro-pneumatic relay was one of the most significant innovations the organ world had ever seen. In this respect, the Hope-Jones electro-pneumatic relay was the Uniflex 2000 of the 1900s. Alongside the electro-pneumatic relay stands a long list of Hope-Jones' contributions to the pipe organ, including the Diaphone, the Tibia, the Viol d'Orchestre, multiple couplers, unification, pizzicato touch, second touch, double-touch combination pistons, and suitable bass. [See, e.g., *The Wurlitzer Pipe Organ: An Illustrated History* (hereafter, "Wurlitzer Book"), pp.23–27]

It is easy to fall into the trap of thinking of the theatre organ as a nostalgic museum piece frozen in time back in the 1920s—a sort of photographic snapshot of days gone by. Many originalists have argued that if an instrument didn't leave the factory a certain way, it should under no circumstances be altered today. However, consistently maintaining that position is a tricky business, for once we change even one screw in the organ, we start down

the slippery slope of how much originality is “enough” and how much change is “too much.” Indeed, even the most ardent supporters of originality have themselves modernized organ specifications and installed the very solid-state relays they have publicly scorned.

Of course, the innovation didn't stop with Hope-Jones. Jesse Crawford pioneered many aspects of the modern theatre organ, particularly the importance and use of the Tibia Clausa in the performance of popular music. Thanks in large part to Crawford's innovations, Wurlitzer organs began to extend the unification of the Tibia to include 2' and 2½' pitches, beginning with the so-called Fox Special organs. [See Wurlitzer Book, pp.157–58]

These innovations weren't just coming from the organists either. Even while companies such as Wurlitzer, Kimball, Barton, and Robert-Morton were building instruments, they were frequently changing, revising—and yes, even improving on their original designs. An “early Wurlitzer” is a very different instrument than a “late Wurlitzer,” and the same holds true for the other builders as well.

Consider also Wurlitzer's much-revered Fox Special. For as wonderful as the instruments were, the original organs did not contain a Great Octave (4') coupler. Instead, they contained an Accompaniment to Great 4' coupler (which would be virtually useless). This deficiency was immediately recognized once the instruments went into service, and each of the four instruments were changed so that the Accompaniment to Great 4' coupler would become the Great to Great 4' coupler. [Id., p.158]

The innovative path of the theatre organ continued even after the builders ceased production of instruments. Virtually every theatre organist of the past 40–50 years has been influenced in some manner by George Wright. In fact, George could certainly be considered the “innovator's innovator,” as the list of his contributions to the art form could fill several volumes of THEATRE ORGAN. But suffice it to say that many of the elements that make up a “modern” theatre organ specification (including the presence of virtually every rank at 16' on the Great and Tibia pitches at 5½', 3½', and 1½') owe their genesis to George Wright.

And there are others as well—think of John Seng and his uniquely orchestral style. He made scores of alterations to the organ at the Mundelein Seminary and is also often credited with the innovation of placing a

Great Sostenuito kick-switch on the swell shoe.

In short, the innovative contributions of these (and so many other) pioneers of the art have helped to propel the theatre organ forward over the last 90 years. To recognize our tradition is to understand the very real fact that our history embraces the idea that the organ should continue to evolve. At bottom, the theatre organ is not, nor has it ever been, an ancient relic immovably frozen in the past.

The Modern Theatre Organ in Performance

As the debate about originality vs. modernism rages, the proverbial rubber hits the road during the modern theatre organ performance. Clark Wilson is quite correct in his recent observation that “[t]he musical level is the highest it has ever been” [See Wilson, p.21], and this advancement in musical level most surely runs parallel to the advancement in the technology that the modern theatre organ has experienced.

Nor should we be shocked or surprised that the theatre organ has evolved in this way. This process of evolution is perfectly natural and occurs with every musical instrument. Hundreds of years ago, the flute only had a few holes and could only be played in certain keys. Thanks to the evolution of that instrument and its modern keying mechanisms, it is now an exceptionally versatile staple of the orchestra capable of playing in any key and in a range of styles that would otherwise be impossible without these innovations.

Similarly with the theatre organ, the many modern innovations (such as the Uniflex, Z-tronics, Trousdale, and other solid-state relay systems, a maximum number of pistons per manual, multiple memory levels, and Great Sostenuito) are the “standards of the day.” [Id., p.20] These innovations have allowed the musical level of the modern theatre organ performance to reach new heights. Yet, much has been made about the suggestion that in the absence of these innovations, organists must alter their programs to make them less complex. Some have referred to this process of compromise as “dumbing down.” [Id., p.20; Stout, p.16]

This idea of a compromised performance (or “dumbing down,” or whatever term we prefer) usually results in a healthy dose of gnashing of teeth and rending of vestments on the part of the originalists. But can it seriously be argued that an organist could play the exact same program on a 4/36 with

a limitless number of pistons and memory levels as could be played on a 2/5 with no combination action at all? These are obviously two very different instruments, and the organist will necessarily have to adapt his or her program accordingly. Will we hear the latest John Williams score in all its intricacy on the 2/5 with no pistons? Not likely—and if we do, we should expect it to sound very different than it would on the 4/36.

But this difference should come as a surprise to no one. In the orchestral world, we don't hear a string quartet with four instrumentalists playing the exact same repertoire as a large symphony orchestra with well over 100 musicians. Certainly the string quartet can and does produce beautiful music—just like a smaller organ can. Nevertheless, it will not be the same music and will necessarily lack the complexity that would be heard from a larger orchestra (or organ) with more color and more resources available.

Strangely, however, there seems to be an unrealistic expectation that an organist can somehow magically play the same program on the 2/5 as he or she could on the 4/36. Invariably, the originalists drop the bomb that makes organists wince far and wide: “Well, if he were a real musician, he wouldn't need all those pistons.” In the very next breath, modern organists are usually accused of “over-playing” or using too many of the organ's resources, all the while conceding that the performance level today is as high as it has ever been.

Surely, the question of whether an organist uses “too many” of the resources or “over-plays” his or her arrangements is a subjective call—we all have our own likes and dislikes that inform how we answer this question. Nevertheless, I can understand why so many of our organist colleagues bristle upon hearing these charges, particularly when they originate from organbuilders who are not organists themselves.

Without fail, the originalists are quick to point out that George Wright and others played beautiful and musically satisfying programs without lots of pistons. But, again, this argument largely misses the point. The string quartet plays beautiful and musically satisfying repertoire, albeit vastly different in style and complexity from the large symphony orchestra.

And, I doubt that any professional theatre organist would seriously suggest that it is “impossible” to play an organ lacking multiple pistons, solid-state relays, and the like. Quite the contrary, all professional

organists have played such concerts—and by the dozens. But I have yet to hear of any professional theatre organist walking out of the performance hall in the middle of a concert because the combination action stopped functioning. I am reminded of a time in which I had played the first five measures of the Overture from *Die Fledermaus* when the entire combination action stopped working altogether. The only thing to do is to register the rest of the piece by hand (which the author did).

Thus, every professional theatre organist knows how to play musically, even without the modern conveniences of solid-state relays and a plethora of pistons. However, when those modern conveniences exist, the scope and type of repertoire that can be performed expands tenfold (and with it the number of members of the general public who will be attracted to the instrument). When these conveniences are absent, the organist must make alterations (sometimes even radical changes) to his or her program to make the performance suitable to the instrument.

In defense of the originalists' war on the solid-state era, typically the odd example is brought up in which an artist is claimed to have forgotten what memory level he was using, or got lost in pushing the "up" or "down" button. But do those few examples stand as an indictment of the entire solid-state industry? To the author, these occasional failings more appropriately fall into the category of "operator error," and have more to do with an organist having a bad day (and we are certainly all subject to that!).

And what of the organist who wants to use the so-called "Grande Mixture Impromptu VII"? [See Wilson, p.19; Stout, p.16] To the best of my knowledge, it was our revered late colleague Tom Hazleton who created this unusual harmonic from a Horn Diapason or other rank. To Tom, there was evidently a specific sound he was looking for in order to achieve a certain musical effect in a given piece of music. Who among us is so qualified that we should substitute our own judgment for Tom's about how he should have played this piece of music? Speaking personally, I would never presume to make that judgment call on behalf of Tom Hazleton, who was undoubtedly one of the greatest talents ever to grace the bench. In short, if Tom felt the "Grande Mixture Impromptu" was a good idea, that's more than good enough for me.

Orchestral Music

One specific example where the resources of a modern instrument are used to great musical effect is in recreating orchestral music. As card-carrying theatre organ supporters, we are always quick to talk up the "unit orchestra" concept—the idea that the theatre organ's purpose is to recreate the sounds of an orchestra as closely as possible with pipes.

But to remain faithful to the "unit orchestra" idea, it is important not to lose sight of how an orchestra actually makes music. Consider the string players of the orchestra. A single violinist can play everything with his or her instrument from *pianissimo* (very soft) to *fortissimo* (very loud), all the while changing the harmonics and the tone of that instrument [*pizzicato* (plucked), *arco* (bowed), downbow, upbow, *vibrato*, *sul ponticello* (playing near the bridge), *sul G* (playing on the G string), etc.]. All of these techniques change the sound and harmonics of the violin.

An organ pipe, on the other hand, is not so versatile. It plays one note, one way, at one volume level. To imitate those various orchestral sounds and techniques, the organist must use multiple ranks and find multiple ways of achieving the different combinations of sounds (i.e., by setting a healthy number of pistons). Of course, the above example is just from a single violinist. Add to this violinist the other 40–50 string players as well as the other 30 or so instrumentalists in the orchestra, and the requirements needed to recreate orchestral music faithfully have been increased many times over.

All of us who have listened to an orchestra perform have heard those beautiful crescendo and decrescendo passages in which the orchestra starts out very quietly and gradually builds to an intensity that could likely be heard in the next county (and vice versa). Whereas each of the instrumentalists can simply play his or her instrument with more intensity (e.g., by bowing harder, or blowing with more pressure into the instrument), because of the physical limitations of organ pipes, an organist will necessarily have to set many pistons to achieve a similarly smooth, well-terraced crescendo/decrescendo. On a large instrument, it would not be out of the question to set as many as 25 generals just to do a smoothly graduated string build-up.

Is it unmusical to set so many pistons to achieve this effect? Surely, if it is musical for a symphony orchestra to play this way,

then it must be equally musical for a unit orchestra to do so. To suggest, as some have, that an organist should set no more than 10 pistons is tantamount to telling a conductor that his orchestra should be permitted no more than 10 different sounds during a performance.

Within the past three years, the author has recorded three separate piano concertos in their entirety: Leroy Anderson's *Concerto in C*, Grieg's *Concerto in A minor*, and most recently the Rachmaninoff *Concerto #2 in C minor*. Recording each of these works was a substantial undertaking. Suffice it to say that hundreds of pistons over numerous memory levels were set for each of these works. As described above, a large number of pistons were required in order to achieve the correct balance and terracing of orchestral sound.

Aside from the number of pistons required, there were special sounds that were needed in order to make the orchestral recreation on the organ sound authentic. For example, in most orchestral scores, the contrabasses frequently pluck their strings, rather than bow them, creating a *pizzicato* bass effect. Yet, very few theatre organs are specified with a *pizzicato* rank in the pedal. Some larger instruments include an 8' Pedal Tibia *Pizzicato*, but even that rank by itself only goes so far. How would an organist differentiate between a *pizzicato* bass that is marked *fortissimo* in the score, and one marked *pianissimo*? In organs equipped with certain solid-state relays the answer is simple: change the definition file to create one (or more) at the appropriate volume level. In both the Grieg and Rachmaninoff projects, the author created several different pedal *pizzicatos* (three different ones in the Grieg and six in the Rachmaninoff) using various combinations of strings, flutes, and tibias.

Additionally, sometimes the organist encounters unusual pitches in orchestral scores. Composers from Sergei Rachmaninoff to John Williams have written a melody line in one instrument with another instrument echoing the same melody line a fifth, tenth, or twelfth above it. Yet, no one would seriously advocate for the inclusion of a Clarinet 2½' on the Solo or Great manual. But, if the score calls for it, shouldn't the true proponent of the "unit orchestra" try to recreate that sound? And if a solid-state relay can allow the organist to achieve this necessary sound, shouldn't he or she be encouraged to do so instead of being scoffed at by the originalists?

It was recently observed that “a little of that dumbing down (is it really down?) could sometimes be a good thing if we are truly interested in the music.” [Wilson, p.20] But can we really say it is “unmusical” to recreate these sounds the same way the composer intended? Isn’t the whole point of the unit orchestra to do just that—recreate sounds the way the orchestra would? Again, I would never presume to suggest that scorings called for by Rachmaninoff, Grieg, Anderson, Williams, and countless other musical masters are in any way unmusical.

Contemporary Music

The world of contemporary music also offers many examples of why we should embrace innovation and versatility in the instruments.

The term “contemporary” is obviously a relative one and depends on the perspective of the organist and/or listener. To George Wright in the 1930s and 1940s, the so-called “Great American Songbook” of Gershwin, Porter, and Rodgers & Hart were the Top-40 of his day. As discussed above, in order to be able to recreate that music in a sensible way on the theatre organ, George made many changes and alterations to the organs he played (most significantly on his own recording studio organs). In fact, the famed Hollywood Philharmonic Organ boasted a then-state-of-the-art Trousdale relay and record/playback system. A great number of the innovations that George introduced were a marked departure from anything Wurlitzer would have originally intended. Yet, without a doubt, we are all the better off for his innovations.

Fast-forward a few years to the dawn of the pizza parlor era, which had its heyday in the 1970s and 1980s. Much of the so-called “dirty thirty” repertoire of that time came directly out of the Top-40 charts of the day (e.g., the themes from *Star Wars*, *Superman*, *Jaws*, *The Pink Panther*). Needless to say, the modern pizza parlor organ shared little in common with any original Wurlitzer design. From automatic rhythm machines to multiple sets of unenclosed percussions and traps and elaborate lighting systems, these instruments served (and still continue to serve) the vitally important purpose of exposing new listeners by the thousands to the art of the theatre organ.

Despite many pizza parlor organs’ lack of “originality” in the traditional sense, where would we be today without restaurants such as the Paramount Music Palace, Organ Stop Pizza, The Organ Grinder, The Roaring 20’s,

Organ Piper Music Palace, and so many other similar establishments that thrived throughout the country?

It is no exaggeration to say that the era of the pizza parlor revived interest in the theatre organ throughout the country for decades. At the very least, it launched the careers of dozens of young organists (including the author) and helped to foster new generations of theatre organ enthusiasts and supporters.

Should we then be so quick to recoil in horror at the thought of an automatic rhythm machine in a pizza parlor (or elsewhere for that matter)? Absolutely not, although Wurlitzer certainly never built one. Those who have visited Organ Stop Pizza in Mesa, Arizona will know that Lew Williams and Charlie Balogh have entertained hundreds of thousands of patrons (perhaps even more) over the years—the majority of whom are young families (under 30) with their children. Lew’s and Charlie’s use of the rhythm machine (and other similar effects) allows them to play contemporary Top-40 music in a musically sensible way, and thereby make the instrument relevant and accessible to the restaurant’s younger patrons.

The author’s greatest fear is that in clinging to the inflexible pillars of originality and traditionalism, we will inevitably snuff out the sparks of innovation that will allow the theatre organ to thrive in the future.

And this is another area where the originalist position collides headlong into very real and palpable need of our industry to grow and expand. We are all trying to entice younger organists and enthusiasts to have an appreciation for the theatre organ. Yet, if we throw out every innovation that didn’t leave the Wurlitzer factory in 1926, we are telling our younger enthusiasts that they cannot sit at “our table” with “their music.”

In describing the electronic rhythm unit installed at the highly successful Portland Organ Grinder, Jonas Nordwall pointedly observed: “The Organ Grinder organists were the swing bands, rock bands, salsa bands, and even the orchestra. To the general public, we were the real one-man band, not a nostalgia item. Oh, we also played music that the general public knew. Both the business and musical leadership of the Organ Grinder were not satisfied to create a museum instrument; rather, they created an instrument that communicated with the masses while inspiring the musicians to attain higher performance levels.” [See Nordwall, p.45]

In short, if younger organists and listeners cannot relate to the theatre organ because it won’t recreate the kind of music in which they are interested, rest assured, those listeners will turn away from the theatre organ in favor of the nearest electronic keyboard that will. And if our future supporters wholesale turn away from the theatre organ, will it really matter how that organ left the Wurlitzer factory in 1926?

In this light, it has been refreshing to hear the Trio Con Brio (now consisting of Jonas Nordwall, Donna Parker, and Martin Ellis) tackle more contemporary pieces such as the theme from the hit TV show, *The Simpsons* as well as the blockbuster *Harry Potter* movies. Yet to be able to play those pieces (which are no less complex than any other orchestral piece of music), the Trio necessarily must rely on numerous pistons as well as many non-traditional elements (including digital traps and sampled voices). The effect, for however non-traditional it might be, is exceptionally musical and helps to bring our art form to new audiences.

The Path to Our Future

Certainly, there is room for debate over these matters, and hopefully this discussion can continue—perhaps in the format of a round-table exchange at the next convention. But while we are discussing the matter, let us always keep in mind that our most important goal, not only as an organization but also as an industry, is to continue to bring the art of the theatre organ to more and more people around the world.

We must always honor our history and traditions. At the same time, we must recognize that our history is a history of change and innovation. And, throughout the history of our instrument, when that innovation has been allowed to develop and take flight, our instrument has thrived, and our industry has benefited immeasurably. Yet, as we progress and innovate, we must always be vigilant to maintain only the highest of technical standards and preserve our commitment to unimpeachable workmanship.

Let us then continue down that innovative path laid out for us by Robert Hope-Jones, Jesse Crawford, George Wright, and so many others. It is only in this way that we ensure that our instrument not only survives, but thrives for generations to come.

Vox Pops

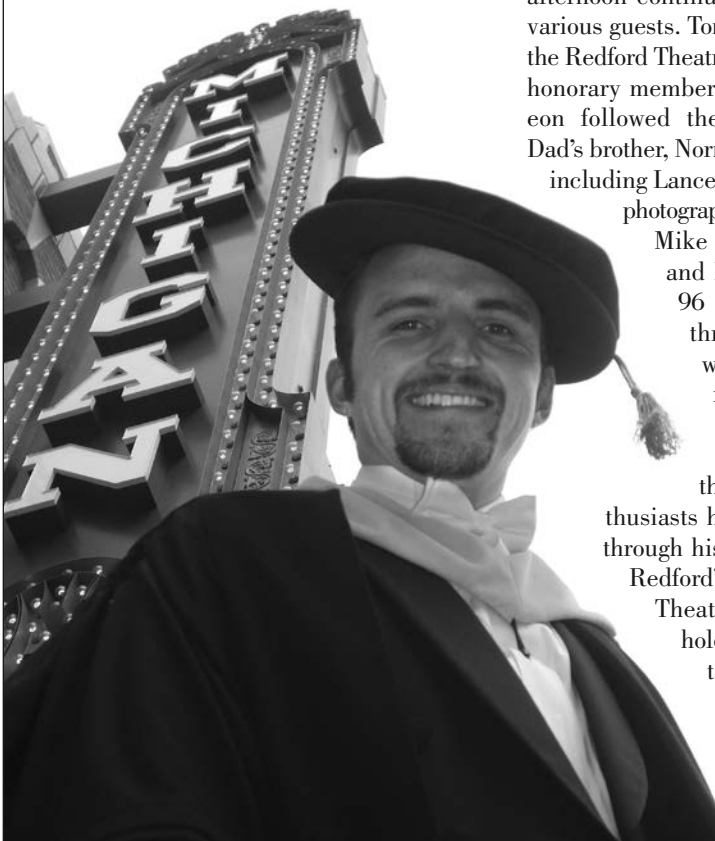
Please send your items of interest to the Editor.

Doctorate Diploma

Ann Arbor, Michigan—Steven Ball, staff organist at Ann Arbor's historic Michigan Theatre, announces the completion of his Doctorate in Organ Performance at the University of Michigan.

Dr. Ball holds the unique distinction of being the first organist in modern academic history to have received a diploma by demonstrating his abilities as a performer at both the classical and theatre organ. Recognized now as one of the world's foremost authorities on the interpretation and scholarship of silent films, he has concertized and lectured around the world, including solo performances and silent film presentations in the Netherlands, Germany, Belgium, France, Portugal, Ireland, England and Switzerland.

In addition, he was a recipient of a Fulbright Scholarship to the Netherlands in 2001 for his work in the world of Campanology and carillon performance. In addition to his duties as staff organist of the Michigan Theater, he is currently also Carillonneur at the University of Michigan, where he performs and teaches.



Happy 80th, Gilbert Francis!

May 1, 2008 was a special day for my dad, Gil Francis—his 80th birthday. But the main celebration was Sunday, May 4, when friends and family happily gathered to surprise Gil and recognize his accomplishments and personal achievements. Mom and Dad were met by their chauffeurs, Bill and Bertie Rice. After lots of smiles, they were whisked away. Turning onto Lahser Road, one could begin to make out the words on Detroit's Redford Theatre marquee, "Happy 80th, Gil Francis!" The Barton organ opened this monumental occasion with "Happy Birthday" performed by Pierre Fracalanza, with over 125 guests singing proudly.

Members of the American Legion entered from stage left, posting the colors in grand fashion (recognizing Gil's days in the Air Force). John Lauter then took his place at the Barton, putting together a rendition of one of Gil's favorite songs, "Home," while Elizabeth Seward accompanied at the grand piano and brother Rubin Seward played the violin. The afternoon continued with greetings from various guests. Tom Hurst, as president of the Redford Theatre, presented Gil with an honorary membership. A potluck luncheon followed the invocation given by Dad's brother, Norm of Hastings. Organists including Lance Luce (who also acted as

photographer), Fr. Andrew Rogers, Mike Przybylski, Herb Head, and Evelyn Markey (who is 96 years old!) entertained throughout lunch, after which Gil played a few favorite songs at the Barton and provided a little history of the theatre. Many theatre enthusiasts have come to know Dad through his efforts to preserve the Redford's Barton and the Senate Theatre's Mighty Wurlitzer, holding various board positions since 1966. He is also noted to be the only Detroit Theatre

Organ Society member to hold every board position.

While his love for "the pipes" and their homes generates a unique emotional feeling for Gil, let us not forget his love of family and home. I thank you, Dad, for always being there for us. I hope you will never doubt the impact you have had on our lives.

What a day it was!

—Nancy Pennington



Weiler To Lecture

Jeff Weiler has been invited to deliver his paper, "Show Business: Movie Palace Organs as Architectural Expressions and Cultural Icons," at the upcoming conference, *Organs in Art/Organs as Art* to be held October 15–17 at the City University of New York.

Presented by the Research Center for Music Iconography, lecturers from around the world have been assembled to explore the influence that the pipe organ has had on other arts throughout history. The wide range of topics include "The Iconography of the Hydraulis," "Pipe Organs Represented in Oils of the 19th-Century French Academic School," "Angel Musicians Embellishing Organ Cases," "Representation of Organs in the Art of Diplomacy," "The Organ in the Diegesis of Film," "The Rise and Fall of Symmetry in Organ Cases," "Cases of Baroque Organs with Angel Musicians in Slovenia," "The Organ as an Alchemical Emblem," "The Thin Line Between Plastic Art and Music," and "The Organ in Film."

Abstracts and other information may be found at <http://web.gc.cuny.edu/rcmi/11thConferenceAbstracts.pdf>.

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The first two full albums presenting Dick Leibert at the Grand Organ. Though low key in terms of promoting the fact that they are "organ" records, they are typical of the pop album cover design styles of the late fifties and early sixties. (Photos by Phillip Fung)

The Recordings of Organist Richard W. "Dick" Leibert

An Annotated Discography Part 3: The Music Hall Years (1961–1973)

COMPILED BY GEOFFREY PATERSON

Fans of Dick Leibert's recordings will point out that his style went through a transformation as he began the final phase of his recording career. His playing on these albums can be characterized as being, for the most part, the free-flowing creations of a mature musical mind, lush and orchestral in their sound and rich with improvisation and harmonic imagination. All of the trademarks are still there—voice-lining, manual bridging, pedal points and all—but with a sense of grandeur and majesty on a broader scale and with more classical overtones than ever before.

The primary reason for this stylistic evolution was undoubtedly the prospect of finally being able to record the Grand Organ (as it has always been called at the Music Hall) in all its room-filling orchestral glory. Surely it was something Leibert had been itching to do for some time. Columbia was first to record the instrument with some success in the mid-fifties, producing two astonishing albums played by then-senior organist Ashley Miller, who made two other LPs on the big organ, one for Mercury and one for Cabot (the latter, actually recorded by Vanguard according to Ron Bishop, was titled *Spectacular Sounds* and was re-issued by the organist in the seventies with a new jacket and notes by the present author; it is considered in some circles, including this one, to have been the best of Miller's output). These quickly became benchmark recordings of theatre organ styling, and their success must have gnawed at Leibert, especially after his return at the beginning of 1957 when he still had a number of albums left to make for Westminster. It is not clear why none of those were recorded at the Music Hall, as the technology most certainly existed. The Christmas medley for RCA Victor in 1958 was a teasing taste of things to come, but it would be

another three years before the first of these new Leibert albums hit the racks, and his output in the meantime was little different stylistically from what had gone before.

These final dozen recordings give us the virtuoso Leibert as never before, a master showman at the top of his game who was most at home at the console of the Grand Organ. All of the following recordings were released as 33½-rpm long-play 12" albums and, except for the one side as noted, all were recorded on the 4/58 Wurlitzer, Radio City Music Hall, New York City.

Souvenirs of New York

(1961) Dick Leibert at the Radio City Music Hall Wurlitzer Pipe Organ
Reprise—R-6026 (monaural) and R9-6026 (stereo)

- Side A "New York, New York" (Bernstein-Comden-Green)/"Sidewalks of New York" (Lawlor-Blake)/"Take Me Out to the Ball Game" (Von Tilzer-Norworth)
.....
"Manhattan" (Rodgers-Hart)
.....
"Chinatown, My Chinatown" (Schwartz-Jerome)
.....
"Lullaby of Birdland" (Shearing)
.....
"Harlem Nocturne" (Hagen)
.....
Side B "Give It Back to the Indians" (Rodgers-Hart)
.....
"Easter Parade" (Berlin)
.....
"Manhattan Serenade" (Alter-Adamson)
.....
"Autumn in New York" (Duke)
.....
"Radio City Music Hall March" (sic) (Leibert)

- This was Leibert's first album to be recorded entirely on the 4/58 Wurlitzer in the theatre.
- The correct title of the Leibert piece is "Radio City March," as it appears on previous recordings for Westminster and Thesaurus Program Transcription Service, and in the sheet music folio *Richard Leibert—Recorded Hits* for Hammond Organ published by Harms Inc. in 1963 (the tune itself carries an unpublished copyright date of 1956).

Leibert leads off with one of his classic rolling-out-of-the-wall Music Hall openings: the suspenseful build on Grand Piano and English Post Horn from behind the curtain as the house lights go to deep blue, then 25 seconds into it the upperwork kicks in at the same instant the curtains part, the spotlight stabs through the darkness and that huge ebony keydesk begins its stately 12-second (yes, I timed it!) glide to the lip of the stage.

This musical salute to Gotham has a well-chosen tune list and Leibert proudly puts the organ through its paces as if he's getting to show it off for the very first time. Which, in effect, he is. Many who know this instrument as audience members consider the sound on these two Reprise albums to be the closest to what might be called the "natural," un-enhanced sound of the organ. It is certainly clear as crystal thanks to the excellent recording engineers, and the organ sounds like it's in top shape. Two stops stand out for their uniqueness, literally right from the start: the organ's Mason & Hamlin Grand Piano, and the tremulated English Post Horn, both of which are balanced perfectly with the rest of the instrument, and both of which are used to excellent effect throughout this recording.

Leibert biographer Dr. Henry Aldridge wrote to me of this album: "I am so impressed with the playing...I think that 'Harlem Nocturne' and 'Easter Parade' are really stunning. The first is a good example of Leibert at his most experimental and the second is right out of a Radio City intermission." Indeed, the music is beautifully executed and the program perfectly balanced, though it speaks to simpler times when the novelties "Chinatown, My Chinatown" and "Give It Back to the Indians" would be considered just pure percussive playfulness rather than politically incorrect examples of cultural insensitivity. As recorded here, of course, they are just a whole lot of fun.

Some Leibert fans have wondered why such a mainstream pop label such as Reprise, which was started in 1960 by Frank Sinatra, would be releasing a pair of theatre organ albums, and the answer is very simple. According to Ron Bishop, Sinatra was a theatre organ fan right from early his days at the New York Paramount in the forties. "Sinatra loved theatre organ, and Leibert knew him from his radio days. That's why that [the Reprise records] happened." Bishop added that when Sinatra was planning his first series of concert performances at the Music Hall in October, 1978, he was insistent that the organ be played before the show and that both consoles be used. (This was one of the first occasions in its history that the Music Hall had been used for a series of concerts by an "outside" performer—it was in deep financial trouble at the time and the management was experimenting with closing the theatre during slow periods in an effort to save money by cutting down on the number of regular productions, while at the same time making some money from renting it out. Thus, while other performers were temporarily laid off, staff organists Ray Bohr and John Detroy had steady work during the Sinatra run.)

One source has suggested that Reprise approached Leibert with the offer to produce the recordings if he would pay for the sessions himself, though the writer has been unable to confirm this. But one can imagine the man's impatience to start recording "his own"

instrument, especially with the Miller motivation; that he might be willing to take such a financial chance on his own talent can well be understood. (He took the same sort of chance in 1970 when the ATOS "Fabulous Fifteenth" convention was held in New York City; convention officials at the time told me that it was Leibert who hired the Music Hall to present his Friday midnight concert, which was not officially a convention event. The first and only public solo organ concert ever held at the Music Hall, it was advertised for weeks beforehand through a special insert in the program. Judging by the size of the audience, the risk paid off.)

Some fans have also assumed that these two recordings were a kind of *quid pro quo* for Sinatra's recording of the Leibert song "Come Dance with Me" in 1959 as part of an album of the same name. This theory falls flat on its face, however, because the Sinatra recording is of a completely different "Come Dance with Me," written by Sammy Cahn and Jimmy Van Heusen; the author has not yet come across any indication that Sinatra ever recorded the Leibert-Blake song. (*Caveat emptor*: The Cahn-Van Heusen song was also recorded by Diana Krall on her recent CD *From This Moment On* and, in an interesting piece of reverse-misinformation, is wrongly noted as being the Leibert-Blake song on a Web listing that shows up when you Google the words "Dick Leibert.")

Great Love Themes

(1961) Dick Leibert at the Radio City Music Hall Wurlitzer Pipe Organ
Reprise—R-6037 (monaural) and R9-6037 (stereo)

- Side 1 "Full Moon and Empty Arms" (Rachmaninoff: *Piano Concerto No. 2*) (Kaye-Mossman)

 "Our Love" (Tchaikovsky: *Romeo and Juliet*) (Clinton-Bernler-Emmerich)

 "Tonight We Love" (Tchaikovsky: *Piano Concerto in B Flat minor*) (Worth-Austin-Martin)

 "Song Without End" (Liszt: *Étude in D Flat*) (Duning-Stoloff)

 "I Love You" (Grieg: *Ich Liebe Dich*) (Arr. & Adapted: Leibert)

 "And This Is My Beloved" (Borodin: *String Quartet in D Major*) (Wright-Forrest)
- Side 2 "Moon Love" (Tchaikovsky: *Fifth Symphony, 2nd Movement*) (David-Davis-Kostelanetz)

 "The Lamp Is Low" (Ravel: "Pavanne—La lampe s'éteint") (Parish-DeRose-Sheffer)

 "Till the End of Time" (Chopin: "Polonaise") (Kaye-Mossman)

 "My Heart at Thy Sweet Voice" (Saint-Saëns: *Samson & Delilah*) (Arr. & Adapted: Leibert)

 "Stranger in Paradise" (Borodin: *Polovetian Dances*) (Wright-Forrest)

 "Song of Love" (Schubert: *Unfinished Symphony*) (Donnelly-Romberg)

Jacket notes by Dick Kleiner reveal that the album was recorded by a 16-man technical crew over two nights, in sessions that lasted from midnight to 5:00am. This album, too, features the organ's nine-foot Mason & Hamlin grand piano which, according to the notes, was "wired to the organ's keyboard at the cost of \$25,000."

The tedious opener gives way to a dramatically over-the-top "Our Love" (down-and-back piano arpeggio and all) and we're on our way into another concert of light classics, this time with a love-theme theme. Only Leibert would think of rendering "And This Is My

Beloved” in beguine tempo, his exuberant running-across-the-meadow-holding-hands imagery conjuring the joys of first love. Throughout this otherwise understated album he gives us lots of solo voices along with the rich combinations he seems to create like magic, highlighting in particular both the grand piano and the 3-rank Vox Humana chorus on 6" wind, the latter of which no less an authority than Stevens Irwin once wrote “rank with the greatest stops in the theatre organ world.”

Anyone familiar with the Leibert *œuvre* will be aware that the occasional finger stumble (such as occurs in one of the otherwise-flawless runs in “Our Love”) or harmonically hideous pedal note occurs from time to time in these recordings. From this it becomes apparent that Leibert was more interested in the overall musicality of an arrangement than in its technical perfection, particularly when to junk an otherwise terrific take would leave a less-than-satisfactory one in its place. It speaks volumes that an artist of his stature and self-confidence would not be concerned that these “clams,” as he called them, would take on eternal life in pressed vinyl.

The Sound of Christmas on the Radio City Music Hall Organ

(1962) Dick Leibert, Senior Organist at the Radio City Music Hall
RCA Victor—LPM 2558 (monaural) and LSP 2558 (stereo)

| | |
|--------|---|
| Side 1 | “Deck the Halls” |
| | “Joy to the World” |
| | “The First Noël” |
| | “Silent Night” |
| | “Hark! The Herald Angels Sing” |
| | “O Holy Night” |
| Side 2 | Medley: “We Wish You a Merry Christmas,” “O Tannenbaum” |
| | “Oh Little Town of Bethlehem” |
| | “Angels We Have Heard on High” |
| | “God Rest Ye Merry, Gentlemen” |
| | “We Three Kings of Orient Are” |
| | “Adeste Fideles” (“O Come, All Ye Faithful”) |

- This was Leibert’s first full album for RCA Victor in almost 10 years.
- Unlike their previous releases, the selections here are uncredited.
- The complete album comprised half of a re-mastered Dynaflex two-record set titled simply *Christmas at Radio City Music Hall* (RCA Camden—ADL2-0243 (1973)). The foldout jacket featured a colour photo of the console horseshoe inset into an exterior shot of the verticals and marquee at night. The console shot is repeated inside, twice the size in black-and white, with notes compiled from those on the original albums.
- The Australian pressing in the author’s collection is RCA Records L101370 (Monaural) and still carries its price tag from “Edels Pty. Ltd.” for 17/6.
- Individual selections have been found on a number of compilation albums of Christmas music over the years.
- Judging from its continuous appearance in eBay listings, this is quite possibly Leibert’s best-selling LP.
- Recording Engineer: Ed Begley

In his online index of radio programs over the years, J. David Goldin (www.radiogoldindex.com) cites three consecutive Christmas Eve broadcasts by Dick Leibert at the Music Hall organ on the NBC network in 1959, 1960 and 1961. Like the Hammond medley recorded in 1960, his playing in at least one of these that the author is familiar with sounded like a dress rehearsal for this, his first full-length long-play album for RCA Victor.

No better example of the Leibert gift for being able to breathe new life into the most overplayed tunes can be found than this album. While a lot of it is performed at somewhere between half-and-full-throttle, this is Leibert at his inspired best, from the fanciful exuberance of his right-hand work in the second chorus of “Deck the Halls” to the delicacy of the unexpected and almost-buried Cor Anglais countermelody in the coda of “Oh Little Town of Bethlehem” and the camel caravan of “We Three Kings.” There are playful throwaways like the little hop and skip he inserts into the march-tempo second chorus of “Hark! The Herald Angels Sing,” and he even gives the Pizzicato Posthorn a workout on a couple of selections (in addition to couplers down from Orchestral and Solo, the Music Hall Wurlitzer has six independent Pizzicato Touch stops in the Accompaniment). The feather-light Vox Humana chorus in “Silent Night” and “Bethlehem” simply takes your breath away. And only virtuosi like Leibert and Virgil Fox could get away with playing more than one chime note at a time...

Ernie (not Bert) gives us the opinion of a member of the general public on his blog: “Now we’re really getting to the good stuff! Dick is really starting to loosen up, and gives you some really great noise on this one. You can’t beat the fun arrangements and virtuoso performing on this one, except maybe on the next one. But they’re both great!” (ernienotbert.blogspot.com/2006/12/dick-leibert-day-part-two.html) But even this writer could not have put it any better than Stephen Frostberg, whose literate jacket notes tell us that, at the Music Hall, “the Christmas holiday is marked by a pageant that is unrivaled in size, color, variety, and in its faithfulness to the true spirit of the Christmas season... At the heart of this spectacle, and as one of the firmest, fondest reminders of the old-time vaudeville theater [sic], is the mighty theater organ—its limitless volumes of sound soaring, cascading, billowing through the huge, humanity-packed hall. At the console of that organ, producing those mountains of miraculous sound, is Dick Leibert...” Like many before and after him, he errs somewhat in his description of the organ, stating for example that some of the pipe “lofts” are “above the stage itself.” It’s never clear how much of this type of misinformation originates with the P.R. Department and how much is just misinterpretation. Frostberg, apparently oblivious to others who had gone before, not to mention RCA’s own previous success, waxes almost poetic about the challenge confronting the engineers who were clearly proud of their recording achievement, and describes in detail the microphone set-up, which was the same one used for *Christmas Holidays at RCMH* four years earlier (see Part 2 of this essay, *THEATRE ORGAN* Vol. 50, No. 2, March/April 2008), a set-up suggested to the engineer by organ technician Ron Bishop.

In spite of all this breathless self-congratulation, this first RCA album comes nowhere near the Reprise ones in terms of clarity or brilliance. That, apparently, had to wait for the next one.

The Happy Hits of Christmas

(1963) (Christmas evergreens played on the Radio City Music Hall organ)

Dick Leibert at the Console

RCA Victor—LPM/LSP 2771 Dynagroove

Side 1 "Silver Bells" (Jay Livingston-Ray Evans)

"Rudolph, the Red-Nosed Reindeer" (Johnny Marks)

"The Christmas Song" (Mel Tormé-Robert Wells)

"Santa Claus is Comin' to Town" (Haven Gillespie-J. Fred Coots)

"Winter Wonderland" (Felix Bernard-Dick Smith)

"Under the Christmas Mistletoe" (Richard Leibert)

"I Heard the Bells on Christmas Day" (H.W. Longfellow—Adapted by: J. Marks)

Side 2 "Sleigh Ride" (Mitchell Parish-Leroy Anderson)

"White Christmas" (Irving Berlin)

"Have Yourself a Merry Little Christmas" (Hugh Martin—Ralph Blane)

"It Came Upon the Midnight Clear" (Traditional)

"Jingle Bells" (Traditional)

"Parade of the Wooden Soldiers" (Leon Jessel—Ballard MacDonald)

- The complete album comprised the other half of the re-mastered Dynaflex two-record set *Christmas at Radio City Music Hall* mentioned above.
- This album apparently boosted the popularity of "Under the Christmas Mistletoe" so much that it was published as an organ solo in 1965 by Noteworthy Music, Inc.
- Individual selections have been found on a number of compilation albums of Christmas music over the years.
- Produced by Herman Diaz, Jr.; Recording Engineer: Ed Begley

If his previous Christmas album spoke to the serious side of the season, this one presents Leibert in a party mood—with bells on. These arrangements are truly fresh, varied and full of imagination, and the organ never sounded brighter than it does here in its first Dynagroove recording (one persistent squeaky swell shade notwithstanding). According to Ron Bishop, who assisted during both sessions, "the engineer was really into it this time." In fact, by comparison the previous album sounds positively murky.

The uncredited jacket notes tell us that, "This season, Mr. Leibert goes merry. This is the laughing sound of Christmas; the sugar-plum fairy kind of music...[this album's] jolly assortment of well-loved Christmas tunes is designed to brighten anybody's living room with all the sparkle of a Christmas tree." He opens quietly with a Music Box and Tibia combination, and you can almost see the heavy snow falling around Rudolph and smell the chestnuts roasting in "The Christmas Song" (though one wonders what harmonic horror caused the latter to be faded so abruptly at the end). Santa Claus has never come to town with more style, either, but Leibert saves his "jazziest" moments for "Winter Wonderland," getting so carried away with what he would call his "noodling" (the jazz term is "scat" when done as a vocal) that you almost expect to hear him let out a whoop of joy at the end. Side 2 is just as much fun, opening with its joyful "Sleigh Ride" and warm and fuzzy "White Christmas" that's just loaded with Leibert trademarks, and ending with that most traditional of Music Hall Christmas tunes, usually performed by the Rockettes, "Parade of the Wooden Soldiers." Ron Bishop didn't



Leibert's special affinity for Christmas music helped make these two albums best sellers—so much so that they were re-issued as a set 10 years later. The technical leap that RCA's new Dynagroove recording and mastering process represented is clearly evident when these albums are played back-to-back, and even the covers reflect, however accidentally, the marked improvement in brightness, clarity and sparkle from the first to the next. (Photos by Phillip Fung)

remember much about the session for the first of these two Christmas albums, but he remembered this one because “I had [to make] one stop key addition in the pedal at the end of ‘Wooden Soldiers’ and fell off the stage landing on my back on the seats below. Dick played the last chord and jumped off the stage to pick me up and see I was okay. He was a very caring man. He helped me up and asked ‘What can I do?’ and I said I was okay. We then called the Stage Deli and had a full-course spread from roast reef to potato salad delivered for our ‘food’ break.”

The sleighbells, not a tuned set on this Wurlitzer but merely two notes, a C and a G available only on their own individual toe pistons, appear to have been wired into at least the accompaniment manual for this recording. But the attentive listener will notice something is a little “off” as the Chimes come in two-thirds of the way through “Silver Bells.” This unease will fester until the last cut on Side 1, when it becomes clear that, even though all of the instruments inside the Percussion chamber are heard on the correct side (left), the Chimes and Grand Piano that sit directly in front of that chamber are coming from the right side! There was no special miking used, according to Ron Bishop, so this must have been achieved somehow in the mixing room, although the reason why is somewhat unclear—the division seems too clean for it to have been accidental.

Our friend Ernie said on his blog: “Now we get to the top of the hill. As I explained last year, this is the album that really showcases the style of Dick Leibert [sic]. Or at least the aspects of his style that I enjoy. As the title implies, these songs are fun! Trust me, you need to go right this second and download [this album]. You’re not going to regret it!” (ernienotbert.blogspot.com/2006/12/dick-leibert-day-part-three.html) An anonymous post on the same page adds: “I thought no one remembered this guy. Dick Leibert is incredible. I grew up listening to his Christmas music, and Christmas is not the same without him!” That last might have been written by any number of people around the globe.

Dick Leibert plays *The Hymns America Loves Best*

(1964) on the Radio City Music Hall Organ
RCA Victor—LPM/LSP 2867 Dynagroove

Side 1 “Eternal Father, Strong to Save” (Navy Hymn)

“Now the Day Is Over”

“Holy, Holy, Holy”

“Lead Kindly Light”

“Praise God from Whom All Blessings Flow”

“Fairest Lord Jesus”

“Nearer, My God, to Thee”

Side 2 “Onward, Christian Soldiers”

“A Mighty Fortress Is Our God”

“Stand Up for Jesus”

“The Old Rugged Cross” (Rev. Geo. Bennard)

“Abide with Me”

“Rock of Ages”

“What a Friend We Have in Jesus”

- This album was recorded just months after the assassination of President John F. Kennedy and, as a tribute, the Navy Hymn leads off this album, backed up with muffled drums (beating a traditional funeral dirge rhythm) and an overdubbed tolling bell. One of the

many toe levers on the Music Hall’s consoles is tagged “Muffled Drums” and, though he wasn’t present for this particular session, Ron Bishop agreed that someone was probably sitting at the second console beating out the regular, incessant rhythm with his right foot for this recording.

- Credits are as they appear (or rather, don’t appear) on the labels; it seems that, since the release of *Hymns for Singing* in the 40s, all but one of these hymns had lapsed into the public domain—only one tune is credited on this album.
- Nine of these arrangements, greatly simplified in some cases, intact in others, were published in a folio with the same title by Noteworthy Music, Inc. in 1965. Oddly, though not on the album, the composer/lyricist credits appear on each of the printed arrangements.
- Produced by Herman Diaz, Jr.; Recording Engineer: Ed Begley; Organ Technician: Louis Ferrara

Leibert’s strong protestant background is evident throughout this powerful and inspiring album of what the jacket notes call “hymns so loved and so revered that they have long since surmounted their original denominational confines. They are hymns for everyone—and have been for generations. Many were brought to this country by the early pioneers, and they sustained and invigorated our ancestors during the critical and dangerous years of colonization and westward expansion.” Like *The Sound of Christmas*, the most interesting parts of the majority of these arrangements are the interludes between the choruses. “Now the Day Is Over” is a notable exception, its quietly rhythmic second chorus contrasting nicely with the floating and dream-like third chorus and coda. This arrangement is printed almost note-for-note in the folio mentioned above and is worth the price all by itself.

There is a rather stern expression on Leibert’s face in the back-cover portrait, in sharp contrast to some of his more, shall we say, secular musical moments here. It’s easy to understand how the masters at his Moravian prep school might have been upset with the precocious boy Leibert “jazzing up,” as he once put it, “Onward Christian Soldiers” if the arrangement here is any indication. One can only wonder, then, what those same masters would have thought of the ramped-up precociousness in his middle chorus in “Fairest Lord Jesus,” with the grand piano beating out its quiet Latin rhythm—one almost wants to get up and do a slow dance turn around the floor until one remembers what he’s playing. A note in the November, 1966 issue of *The Console* claims that the Music Hall’s choral staircases were copied from Sister Aimee Semple McPherson’s Angelus Temple in Los Angeles, and when those Post Horns come on for the final chorus of his stirring closer, “What a Friend We Have in Jesus,” you can almost see Sister rising out of the pit, arm raised in blessing and Bible in hand, ready to preach to the assembled multitudes while the great scalloped curtain rises on the Easter cathedral set and lily-bearing choristers behind her.

Leibert showcases this unique instrument’s more traditionally classical voices—in particular the wonderful Great and Orchestral Diapason choruses with all their mixtures and mutations that extend up the frequency scale to levels unmatched in any other Wurlitzer. One is not used to hearing this organ with the tremos off, either, and Leibert proves beyond any doubt that it can hold its own with traditional liturgical repertoire. But the theatre organist in him can’t resist contrasting tremmed and untremmed passages throughout the album (with and without the Post Horn) and some of the effects are remarkable.

Those with sensitive ears will detect an odd hollow quality to the reverb on this album, in some passages more ringing than others.

One suspects that the balance between the chamber mikes and the orchestra pit mikes (see *Christmas Holidays at RCMH* in the previous installment) in the final mix was a bit overbalanced toward the latter; this appears to have been corrected in later recordings.

Hits to Keep Forever

(1964) Dick Leibert at the Console of the Radio City Music Hall Organ
Organ
RCA Victor—LPM/LSP 2910 Dynagroove

- Side 1 "Charade" (from the Stanley Donen production, A Universal Release, *Charade*) (Mancini-Mercer)
"Days of Wine and Roses" (from the Warner Bros. film *Days of Wine and Roses*) (Mercer-Mancini)
"Hello, Dolly!" (from the Broadway musical *Hello, Dolly!*) (Herman)
"Moon River" (from the Paramount picture *Breakfast at Tiffany's*) (Mercer-Mancini)
"Fly Me to the Moon" (In Other Words) (Howard)
"September Song" (Anderson-Weill)
- Side 2 "Exodus" (Main Theme) (from the film *Exodus*) (Gold)
"Dominique" (Soeur Sourire O.P.)
"The Cardinal" (Main Theme) (from the Otto Preminger film *The Cardinal*) (Moross)
"Java" (Toussaint-Tyler-Friday)
"More" (Theme from *Mondo Cane*) (Newell-Oliviero-Ortolani)
"Deep Purple" (De Rose)

- Produced by Herman Diaz, Jr.; Recording Engineer: Ed Begley; Organ Technician: Louis Ferrara

Stu Green in his December 1964 review in *Bombarde* gushed: "At last Dick Leibert has hit the jackpot. Without fear of contradiction we can state that RCA's 'Dynagroove' recording has captured his music very much as it sounds...in the huge auditorium. This pop concert recorded...on the massive 4/58 Wurlitzer surpasses by far his previous efforts, mostly, we suspect, because of recording advances...This is the instrument experts claimed couldn't be recorded. It's also a feather in RCA Victor's cap." He then goes on to complain about what seems to him to be the unintentional overuse of "high squealers—Piccolo, Tierce, Twelfth, etc., in multiple..." probably not being aware that the Music Hall organ's specification includes 12 ranks of mixtures. "High squealers" indeed! These are the very reason the Music Hall organ has always sounded brighter than other large Wurlitzers.

There are some real gems on this album, such as the lush "Days of Wine and Roses," a "Fly Me to the Moon" that starts off in church and abruptly becomes an enthusiastic beguine, and a classic example of the "Leibertization" of a pretty simple melody in his wild romp through the singing nun's runaway hit "Dominique." Many of the numbers, in fact, have such a liturgical sound that they might have been leftovers from the previous album. The Grand Piano is nicely in evidence, but the harp has taken on a clunky quality (it may just be a close mike) that really distracts from some otherwise beautiful passages.

As with all of their Leibert albums, the jacket notes are aimed squarely at the general buyer, not the theatre organ enthusiast: "You don't have to be a devotee of the organ to relish the unusual sound of music offered by Dick Leibert at the console of the famed Radio



While being driven home from summer camp in 1964 the author, then 13, was hoping to find a new Leibert album in his favourite record store and, sure enough, here it was—and the sound of hymns in church every Sunday was never the same after that. This uncredited photo of a very serious organist on the back cover was apparently taken at the same session as the more famous shot that graced the front of his next album. (Cover photo by Phillip Fung)



Surprising as it may be, it seems there was never a full colour publicity photo of Leibert at the Music Hall console, and apparently RCA didn't want to foot the bill for a photographer as Westminster had a few years earlier—hence the cheap two-colour jacket using a seven-year-old photo, which certainly stood out among the full colour jackets that comprised the rest of the series. This image first appeared on the back of Leibert Takes Broadway and was also used on his last two Westminster albums. Photos accompanying eBay listings show that this album and his next, Favorites, were so popular that they went through at least two pressings, the second one later in the sixties when a more modern label design was used that eliminated the traditional image of Nipper the listening dog. (Photo by Phillip Fung)

City Music Hall Organ. You don't have to be an organist to appreciate the majesty, richness and variety of instrumental combinations and effects that well and cascade from the mighty Wurlitzer. All you have to do is sit back and enjoy the tonal highlights and nuances, the mighty sweep and depth, that only the organ can bring to your favorite selections." And if the frequency of appearances in eBay listings is any measure of public popularity, this is clearly Leibert's best-selling non-Christmas recording of the Music Hall organ.

Favorites of the Radio City Music Hall

(1965) Dick Leibert at the Radio City Music Hall Organ
RCA Victor—LPM/LSP 3327 Dynagroove

Side 1 "Kamenoï-Ostrow" (Rubinstein)

"Intermezzo" (from *Cavalleria Rusticana*) (Mascagni)

"Largo" (from *Xerxes*) (Handel)

"Berceuse" (from *Jocelyn*) (Godard)

"Turkish March" (from *The Ruins of Athens*) (Beethoven)

Side 2 "The Lost Chord" (Sullivan)

"Liebesfreud" (Kreisler)

"Ol' Man River" (Kern-Hammerstein II)

"Orientale" (from *Kaleidoscope*, Op. 50, No. 9) (Cui)

"Humming Chorus" (from *Madame Butterfly*) (Puccini)

"Bourée in B minor" (J.S. Bach)

- The first selection, more often titled *Rêve Angelique* and the 22nd movement of a larger 24-movement work (Op. 10) titled *Kamenoï-Ostrow* (Rocky Island), was said to be one of Roxy's favourite pieces and was the music he chose for the "Glory of Easter" pageant, an annual feature of the Easter show from its début in 1932. Leibert gets off to an uncertain start in this shortened version, playing the accompaniment double-time for the first statement of the theme, then correcting himself part-way through the second time around into the proper triple-time rhythm.
- Produced by Brad McCuen

This (along with his efforts on *The Organ Plays Golden Favorites* for Reader's Digest) is the closest Leibert came to recording a classical LP and was, in fact, just what the title implies—a selection of popular classics used in the Music Hall's stage shows over the years. And as with his other recordings of similar material, these renditions are pure Leibert from start to finish. The jacket notes sell them this way: "You don't have to go to Manhattan to visit the famed Radio City Music Hall. This on-the-spot recording brings the Music Hall to you whether you are in Brooklyn, New York, or Bangor, Pennsylvania. As you listen to the rich, vibrant music of Radio City's world-famous organ, you can conjure up the slow dimming of house lights and the pleasant stir of expectation as the curtain opens and the show begins. Of course, Music Hall regulars know that the full tones of the immense instrument are a show in themselves. And that show is made even more scintillating through the brilliant performances of Dick Leibert..."

Music Hall regulars like Eric Reeve knew that he had broadcast and performed live many other more demanding classics in his earlier years, and it is a pity that he was never allowed to commercially record some of those. Reeve offered these comments about those days in various letters: "I wrote to him once and told

him how much I enjoyed his classical music and ballet, etc. He enjoyed the comment but said the masses expected the pops, so that is what he gave them. He used to do the 'Poet and Peasant Overture' on his 8am program and beautifully, too, but he never recorded it. Another one was 'Dancing Tambourine,' he never recorded this either...Two numbers stand as spectacular in the playing of Leibert, one was the 'Poet and Peasant Overture' with organ and orchestra and the other was the 'Coppelia Ballet,' he also did the Bizet 'Farrondelle' [sic]...I often wonder if Leibert went over to hear Foort when he played at the Paramount, as much of Leibert's music was like Foort's orchestrations...The way he played [classics on the Thesaurus Program Transcription disks] is the way I remember him at the big organ...Leibert was a terrific showman and when he played people listened, they didn't walk around the theatre. My favourite time at the Music Hall was one show back in the later thirties, Rapee was conductor of the symphony orchestra, the piece 'The Poet and Peasant Overture,' the organists listed Dick Leibert and C.A.J. Parmentier, we went to the pre-Supper show and saw the stage show and orchestra presentation, up came the orchestra and Rapee was conductor, the [console] curtains opened and Parmentier didn't even bring the console all the way out but played through his solo parts and the orchestra was KING, and played beautifully. We saw the picture then after the picture my roommate said let's go. But even though the console curtains were closed you knew Dick Leibert was now at the console, playing a medley of Service Songs, 'Anchors Aweigh,' 'Caissons Go Rolling Along' and so forth, the fantastic style this man had really made shivers go up and down your spine. Soon the lights went down and the orchestra came up, different conductor, and the curtains opened on the left console niche, and out came Leibert resplendent in white suit, with a blazing spotlight. This was purely 'The Poet and Peasant Overture' on solo organ and with orchestral accompaniment, Dick ended with a chromatic run up the manual and at least five bows. The people loved it, he got way more applause than the Rapee version with Parmentier."

Alas, we are stuck here with some pretty hackneyed repertoire, much of which Leibert had recorded before, but he rises above it to present a popular classical program that would make Roxy proud. The author has never understood how so much acetate and vinyl has been wasted over the years on the monotony of Handel's "Largo," but it is rendered here with much more feeling than previously, as is the "Berceuse." The real highlights are the seldom-recorded items like the far-eastern-flavoured "Orientale" using many solo stops and percussions you just never otherwise hear, the bouncy "Turkish March," and a finger-busting "Liebesfreud" with tongue firmly in cheek. "Humming Chorus" is on this list, too, but these ears have always thought that, scored dissonance aside, it seems to be ever-so-slightly off pitch here, as if the pinch roller was slipping. Listen, too, for the moment in the last chord of "Ol' Man River" when the 64' resultant Gravissima comes on, adding that last bit of accent to the otherwise-full organ.

This was the first of the albums to be recorded after the organ maintenance department had been disbanded, and it is starting to show in subtle ways: there are many pipes that could clearly use some regulation; the great power heard in this album is more harsh than in earlier albums; there is not a lot of subtlety in many registrations and even the obvious expectations (such as maybe using the delicate trio of Voxes to carry the "Humming Chorus") are unmet; and, by the time we get to the Bach, played entirely without tremors, the organ itself has slid just slightly out of tune—ouch!

Dick Leibert at the Radio City Music Hall Organ plays Highlights from The Sound of Music, Mary Poppins, My Fair Lady

(1965) RCA Victor—LPM/LSP 3406 Dynagroove

- Side 1 "I Could Have Danced All Night"
 "On the Street Where You Live"
 "Get Me to the Church on Time"
 "Wouldn't It Be Lovely" (from the Warner Bros. film *My Fair Lady*) (Alan Jay Lerner-Frederick Loewe)
 "My Favorite Things"
 "Climb Ev'ry Mountain" (from the 20th Century-Fox film *The Sound of Music*) (Richard Rodgers-Oscar Hammerstein II)
- Side 2 "Do-Re-Mi"
 "The Sound of Music" (from the 20th Century-Fox film *The Sound of Music*) (Richard Rodgers-Oscar Hammerstein II)
 "Let's Go Fly a Kite"
 "Super-Cali-Fragil-Istic-Expi-Ali-Docious"
 "Chim Chim Cheree"
 "A Spoonful of Sugar" (from the Walt Disney film *Mary Poppins*) (Richard M. Sherman-Robert B. Sherman)

- The music cuts on this album total barely 27 minutes, making it the shortest of Leibert's 12" LPs.
- The cover photo and type style was also used on the sheet music folio "Richard Leibert Radio City Music Hall Concert Organ Album," a selection of eight of his own compositions published in 1966 by Noteworthy Music, Inc.
- Produced by Brad McCuen

This compilation of songs from the movies was a surefire hit and was Leibert's last standalone commercial album; one suspects that it was also his "contractual obligation" album. By 1965 the popular music world had been transformed, and no other major label was producing theatre organ albums (save Dot). The writer has always wondered why the producers stuck to the notion that shorter pieces would get better air time on radio when it was clear that theatre organ music was never again going to be heard on popular radio shows as it had been for decades before. How much more exciting and impressive might this album have been if Leibert had been allowed to record these selections as ten-minute medlies, the same way he would have played them for organ breaks during the runs of the films, perhaps adding a fourth film to allow two on each side? We shall never know.

The jacket notes, having nothing else to talk about, tell us... "Dick Leibert's playing here is so relaxed and masterful that few would believe the hectic conditions under which the album was recorded. At 12:17 A.M., long after the Rockettes had changed into street clothes and gone home, the three-ton golden curtain was lowered in front of the Music Hall's gigantic movie screen. As the last dazzled customers were filing out of the auditorium, RCA Victor's recording engineers were crawling through the vaulted ceiling high overhead, dragging microphones and cables after them... At 1:48am Dick Leibert launched in to Take One of the rollicking "Super-Cali-Fragil-Istic-Expi-Ali-Docious." The recording session was underway! Now it was a race against time, for around



While this album featured a number of the more popular light classics as a kind of souvenir of the Music Hall, Leibert was constantly mixing pops with more obscure classics in his intermission performances. The author remembers two in particular. "Finlandia" was the finale of one stage show, and Leibert picked up and improvised on the theme for the entire break immediately following it; many years later I was to discover that he was not improvising at all but playing as written a piano work in which Sibelius borrowed his own melody. And during a fall show one year he interwove "Autumn Leaves" with another lovely melody that I mistook for the verse; turned out it was not the verse at all but the "June" or "Barcarolle" movement of Tchaikovsky's *The Seasons* (Op. 37b, No. 6). There is no question that the man knew his classics. (Photo by Phillip Fung)



Probably the most famous theatre marquee and verticals in history, this same image confused fans when it was also used for the cover of a folio of Leibert organ arrangements titled *Concert Organ Album*, published the following year. One expected the obvious, arrangements of tunes from the album; the folio was actually a selection of Leibert's own compositions. (Photo by Phillip Fung)

4:30 A.M. the Music Hall maintenance crew would begin preparations for the 'next' day's show. The unhurried atmosphere of the music in this album is a glowing tribute to a great artist...and more than this, it's a delight to hear."

There is an infectious exuberance to this album that belies the fact that, even though he is obviously having fun, there are many moments when it sounds like he's in a hurry to get it over with. The organ sounds really tired; in fact, both Leibert's 1965 albums have more than the usual amount of extraneous organ noise and are pretty much played with full registrations, apparently to mask dead notes and other deficiencies of age and inattention. Keep in mind that the two organ technicians who knew the instrument best, one of whom had attended to it virtually every day of its existence, had left in 1964.

Dick Simonton and Music Hall Director of Stage Operations John Henry Jackson had met with officials in late 1965 in an effort to convince them that the organ was badly in need of work after 33 years of constant daily use, and that it was worth restoring; they were clearly successful in their quest. In January 1966, *The Console* published a detailed report by Simonton, outlining an inspection of the Music Hall organ the month before by Gordon Kibbee and the well-respected theatre organ technician Henry Pope. He noted with alarm (and perhaps a dash of hyperbole): "The first two weeks there [Kibbee and Pope] spent frantic hours patching things, and there were failures occurring almost faster than they could make repairs just to keep the organ going. It is almost incomprehensible to realize that this great Wurlitzer was literally on its last legs, and just how close it neared the line of becoming totally unplayable. When time permitted, Gordon made a survey of the organ and listed over 1,000 dead notes. This is approximately 25 percent of the organ that could not be played. The cooperation of the Music Hall management was marvelous and there was no objection to the proposed budget. Part of the cost of restoration is being borne by Rockefeller Center directly; the remaining amount is, of course, contributed by the theatre...Many of the dead notes were traceable to dirty relay and switch contacts which thorough cleaning restored to operation... One of the interim organ service men who had come on the job prior to our arrival had, through ignorance, done considerable damage to two sets of pipes... The first misguided impulse of the organ tinkerer is to want to make the organ louder. To do so the wind pressure must be raised. This, of course, is a false premise and can lead only to disaster as far as the pipework is concerned. The result of this action made a beautiful Gamba sound like a wobbly Chimney Flute... In most chambers the shutters were on static wind in an attempt to gain faster swell shade action. The person responsible for this did not realize that shutter speed is determined by valve adjustment. The result of this action caused the leather to split in some of the motors... Many of the offset chests had only a few notes playing because of bad leather, and most of these were recovered during the weeks Pope and Kibbee were on the job..." He went on to tell of reservoirs splitting almost faster than they can be recovered and an arrangement set up with Æolian-Skinner in Boston to recover them that had to be abandoned because they were "splitting so rapidly," the prompt (audience left) console with a damaged cable needing a complete overhaul, and remarked that "Many of the tremulants were galloping, and this adjustment made the organ sound more solid. The repair of many wind leaks resulted in the organ being much quieter in operation... Music Hall organists all seemed delighted with the new sound from the instrument, which in reality was just the absence of the dead notes which had plagued them for some time,

and the pedal in particular showed up the repair work—the organists had to change their combinations in some cases to cut down on excessive pedal... We were fortunate to get Warren Westervelt and his assistant John Rugle... to undertake the lengthy task of releathering the organ on a contract basis, one chest at a time. This work, now underway, will take at least six months to complete, it is estimated. When the chest work is finished, Henry Pope will return to do tone regulating and fine tuning which will put the organ in a class by itself." Six months proved to be a wildly optimistic estimate, and Pope finally returned in May, 1968, according to a report in that month's issue of *The Console* and a letter to the author from John Jackson.

In a 1972 letter to the author, Ray Bohr encapsulated the entire project: "Pope and Kibbee started the rebuild at the same time [as] Westervelt. They took the prompt console apart and had two keyboards recovered—Great and Accomp. Pope revoiced [sic] the organ—or most of it before he was taken sick. Pope and Kibbee did practically no mechanical work. Westervelt and his men did all the rest of the work of releathering and rebuilding both consoles and putting [in] new key and stop contacts... The new pedalboards were ordered by Westervelt from Durst and Company. After the consoles were finished and the chests and offsets completely releathered, and every reservoir and tremolo recovered, then work started on the combination actions, and the double relays. They were completely releathered, and I'll tell you Warren Westervelt is to be commended for a tedious and gigantic job. Warren has a lot of patience, and unlike a lot of so-called organ butchers he has done a first class job, and we are proud of the organ and try to keep it in near mint condition."

The result of all this work, and in particular Pope's tonal regulating, was clearly evident in Leibert's last recordings on the instrument.

Christmas Hymns and Carols

(1968) Dick Leibert, Organist, Radio City Music Hall Organ, New York City
Reader's Digest (RCA Custom)—RDA 42-D3 Dynagroove

Record 3, Side 1

"Good King Wenceslas"

"The First Nowell"

"I Saw Three Ships"

"Ding, Dong! Merrily on High" (Woodward-Davis)

"Once in Royal David's City"

"The Sleep of the Child Jesus" ("Le sommeil de l'Enfant Jésus," Gevaert)

"The Holly and the Ivy"

Record 3, Side 2

"The Birthday of a King" (Neidlinger)

"O Tannenbaum" ("O Christmas Tree")

"Fairest Lord Jesus"

"Lo, How a Rose E'er Blooming" (Praetorius)

"The Coventry Carol"

"While Shepherds Watched Their Flocks"

"As with Gladness Men of Old"

- Disk three of a four-record set titled *The Organ Plays Music for a Merry Christmas*.

- Seven of these selections and some from Reginald Dixon's record (disk one) were compiled on a Sony Music Special Products CD (A 19990) under the same title in 1987. Other selections from the set have shown up on a number of Christmas compilation albums and cassettes over the years, and continue to show up on CDs.
- Liner notes by Ben M. Hall.
- A Canadian version of the set (from Reader's Digest/Sélection du Reader's Digest) included a fifth album played on an electronic organ by French-Canadian organist Lucien Héту. The set is so note-free that not even the organs are identified.
- Selections are uncredited on the disk label and sleeve; credits shown are from the notes.

This is the first recording made after the overhaul and tonal regulation of the organ, and it shows! In a guest review appearing in the December 1970 issue of THEATRE ORGAN, about a year after the set's release, this writer stated "An incredible job has been done on revoicing [sic] and regulating the instrument, and the well placed mikes capture details one cannot hope to hear in any seat. Leibert milks the lachrymose tremors for all they're worth, and in the hands of the man who knows it best the organ sings out from its buried chambers with its most beautiful voices. The album is bursting with Leibert trademarks: the endless pedal points, the impressive and selective registrations, the expansive modulations and soaring climaxes that have made him the nation's *great* exponent of the 'true theatre style.' [Italics added here—my original submitted copy said 'greatest'...Hmmm.] There is never a dull moment listening to Leibert's instant arrangements because his offbeat rhythms and weird harmonies are always creating new surprises in musical interpretation." The lush Tibia-soaked modal harmonies of "Coventry Carol" and the dynamic ebb and flow of "Fairest Lord Jesus" are particular favourites. Some who have listened to "I Saw Three Ships" almost feel the need for a Graval, the waves are so apparent, but the cherry on the top of this Christmas cake is "The Sleep of the Child Jesus," two minutes and 20 seconds of pure minor-key perfection.

The Organ Plays Golden Favorites

(1969) Reader's Digest (RCA Custom)—RDA 50-D1 Dynagroove

Record 1, Side 1

Dick Leibert, Palace Theater Wurlitzer Organ, Rochester, New York

"Battle Hymn of the Republic" (Howe)

"In a Persian Market" (Ketèlby)

"La Paloma" (Yradier)

Meditation from *Thaïs* (Massenet)

"La Cumparsita" (Rodriguez)

"Pomp & Circumstance" (Military March No. 1, Op. 39, No. 1) (Elgar)

Record 1, Side 2

Dick Leibert, Radio City Music Hall Organ, New York City

"Marche Slave" (Tchaikovsky)

"Humoresque", Op. 101, No. 7 (Dvorak)

"Song of India" (Rimsky-Korsakov)

"None but the Lonely Heart" (Tchaikovsky)

"Minuet" (Boccherini)

"Love's Old Sweet Song" (Molloy-Bingham)

"Bacchanale" (Leibert)



Sharing the bill with Virgil Fox, Reginald Dixon and William Davies, Leibert was able to produce by far the lushest, most spectacularly soaring sounds in the set, thanks to the night-and-day improvement in the newly restored Music Hall Wurlitzer. (Photo by Philip Fung)

In this publicity photo taken at the Music Hall console during the 1966 Christmas show, Leibert has strategically placed a copy of Concert Organ Album on the music rack along side his newly published "Under the Christmas Mistletoe" with its original cover; the latter took on new cover art for its second printing a few years later. (Geoffrey Paterson Collection)



The author remembers being pleasantly surprised one day when the instructor of his hand-lettering course at Pratt Institute in Brooklyn held up in class the original of the cover lettering for this set as one example of her recent work in those pre-desktop-computer days. The back of the Leibert jacket features this rare photo of the contemplative organist wearing glasses. (Cover photo by Philip Fung)



- Side 1 was recorded on the 4/21 Wurlitzer, Auditorium Theatre, Rochester, New York.
- Originally issued as the first in a four-record set under the same title, each played by a different organist on two organs; the other organists were Paul Mickelson, Billy Nalle and Richard Purvis. Its popularity caused the set to be re-issued in 1972 with an additional record by Ashley Miller. Then in a kind of 10th anniversary re-issue it appeared under the more specific title *The Mighty Pipe Organ Plays Golden Favorites* (RD-123/A) with three additional records and organists: Don Baker, Robin Richmond and Bill Thompson.
- Liner notes in the original set by Ben Hall (uncredited).
- Five Leibert selections and more from other disks in this set appeared on a Sony Music compilation cassette and CD titled *Pipe Organ Spectacular* in 1995.
- This is the last complete LP he recorded.

In the October 1969 issue of THEATRE ORGAN/BOMBARDE an anonymous reviewer (likely Stu Green) stated “Let us start by stating that we have never heard a better recorded performance by the man who opened the Music Hall organ and who still presides there. Unlike [Paul] Mickelson [another organist in the set], who played his tunes mostly according to the notes, the Leibert selections are laced with generous slices of ‘Leibertiana’—arrangements which often include offbeat harmonies, tempos, rhythms, phrasings and scintillating progressions of the types heard at the Music Hall...There is a grandeur and majesty in the ‘Leibert sound’ which this reviewer finds ‘goose-pimply’...It is truly Leibert at the best we have yet heard him on records.” The author, while agreeing up to the goose pimples, was disappointed with this effort, finding it heavy-handed in some places and not as smooth, accurate or subtle as previous performances. The uniqueness of his arrangements and the brilliance of the recording itself are marred in many places by too-obvious edits and, on the Rochester side, an overwhelmingly Upright Piano that is miked too close—a clumsy contrast to the more refined Grand Piano sounds one is used to hearing from the Byrd Theatre and the Music Hall.

The Leibert sense of mischief is intact, however, and is no more evident than in “Song of India,” which he sets to the same “pow-wow” rhythm as he did “Give It Back to the Indians” years earlier; corny as hell but, as with a lot of his musical audaciousness, he pulls it off neatly and effortlessly. It is perhaps an example of what he meant when he wrote, in an article written to coincide with the release of this set and coincidentally titled “Golden Favorites,” in the October 1969 issue of THEATRE ORGAN/BOMBARDE: “Rhythm is also very important; some rather drab or corny melodies can be spruced up to be at least acceptable ‘fillers’ between better selections with an interesting rhythmic treatment.” Part of Leibert’s appeal in this respect is, of course, that his musical humour is just corny enough in most cases that the audience is “in” on the joke—once again, aiming at the general public, not over their heads.

In that same article, quoted extensively in previous installments, he reveals the process: “I approach any recording session with weeks of mental planning. I like to have alternate introductions, modulations, ‘key relief’ changes and finales in mind so that when the actual session arrives I’m able to discover which routine is best without wasting precious recording time in either studio or theatre... As the hour of the taping session looms, I arrive at the location wearing the most comfortable (and least) attire possible. Soon enough the old adrenaline takes over and the cooler one dresses, the better. ‘Take number one! Take number two!’ and perhaps three, four, five, and six. The next one may be the perfect one. So we pursue it; as long as the producer doesn’t mind, neither do I. And

then we tape the one we know is ‘it.’ Actually, I feel my way through the early takes, rather like ‘forging’ as the music industry meant when popular composers were called ‘tune smiths.’ Progressing from one take to the next I ‘edit out’ something and ‘edit in’ something new. Around take 47, the job is done! I’m kidding, of course. I never run as high as that—but then, I don’t reveal my age, either!...Finally, the recording session ends and all concerned go their separate ways. Then, usually two or three months later, your record arrives. I should say ‘preferably two or three months later’ because by that time most of the ‘clams’ are forgotten.” And then, as a final note: “I suppose what I’m trying to say is that although my name appears in large type as the responsible artist on the record jacket, there is far more artistry than just my efforts involved in the production of a successful recording. To all who invested their skills in *Golden Favorites*, my sincere thanks.”

Merry Christmas, New York

(1972) Continental—CR 1004

Side 2, Band 1

Medley: “Good King Wenceslas”; “O Christmas Tree” (O Tannenbaum)

- This is Dick Leibert’s last-known original recording.

Produced in the same spirit as *Christmas Holidays at Radio City Music Hall*, this is not a recording of an entire Christmas show but rather what the notes by Jack Mitchell refer to as a selection of “the best loved songs from the Music Hall’s great Christmas shows over the years.” “Richard Leibert at the Grand Organ Console” begins Side 2 with this medley. Sadly, this is no match for his 1958 medley, sounding rough, rushed and uninspired; it is a disappointing finale to a 32-year recording career.

The Artist

Dick Leibert was certainly at the peak of his popularity in the late fifties, with annual concert tours that took him around North America, booked by Eastman Boomer Management whose 1960 trade ad for “Leibert at the organ” proclaimed: “On his annual tours audiences continue to applaud the superb performances of Leibert. Among the many organized associations who repeatedly engage America’s outstanding organist are Civic Service and Community Concert groups as well as symphonic and other cultural auspices.” Among other newspapers, the *Miami News* is quoted saying: “Leibert left no doubt that he is an organist of rare accomplishments,” and from *The Seattle Times*: “Leibert is America’s great interpreter, improviser and breath-taking technician.” A notation in the ad promised that the Hammond Organ Company (and, in much later ads the Baldwin Organ Company) would install “*gratis* an imposing console plus multiple-tone cabinets creating tonal quality superior to most pipe organs. This modern method now makes it possible for audiences everywhere to enjoy Leibert’s great artistry.”

Fellow fan Eric Reeve attended one of these Community Concert appearances in his home town: “He was supposed to use a big Hammond but wound up with a spinet Baldwin and still got a standing ovation in Minot [North Dakota] with his showmanship... he played [‘Mountain Greenery’] on the Baldwin and very delicately...he played the [undentified] college organ with no practice to speak of, a 21-rank Kimball concert organ, and when he

played Ravel's 'Bolero' you would swear the organ had a Tympani back there. He did the complete Bach 'Tocatta and Fugue in D minor' by request cold..."

Purists of my acquaintance have been known to turn stone quiet rather than admit to liking any of these recordings, but Leibert never played to the organ crowd, theatre or otherwise—he played to the masses, the same public that flocked to the shows and tuned in to the radio broadcasts that had made the master showman Roxy (the man who hired Leibert to be his Senior Organist at the Music Hall) and later Dick Leibert himself, such household names. Eric Reeve recalled: "Dick said [in a published interview] that when silent pictures quit, he made up his mind he was going to be the best in the business, and I think when you match what else was coming out Dick WAS the best...[He] can play rings around any of the top [theatre organists]...[He] plays with both confidence and imagination...Leibert used to play really exciting pieces with the spot light on him that thrilled the audience with great musicianship, not syrupy ballads with colored lights changing for each mood. Usually the lights in the Music Hall dimmed with the blue lights and a white spotlight on Dick who wore a white suit or the blue sports coat and white trousers, and with his blond wavy hair he was a master showman. Leibert never sat there pressing pistons but his hands were constantly changing stops and each run or arpeggio was finished with a graceful wave of the hand, Dick was SEEN to play the organ as well as heard...When I first saw him in person he played some classical numbers and received a great amount of applause, Leibert was always a great showman and I think he was one of the greatest, more so than Crawford, who barely lasted seven years at the Paramount and was known strictly as a ballad player, Leibert was a fine all around concert organist, he proved this in his later life by giving a series of concerts for the Community Concerts...I don't think either [Ashley Miller or Ray Bohr] could make that organ sound as grand as Leibert could...[he] can quiet the audience, or inspire them to applause...he is a real master."

It was Eric Reeve who also pointed out the main influence on Leibert's style when he wrote: "Leibert was a Loew's circuit organist, this started when he was playing at the Palace in Washington D.C., he was assistant to Harry Campbell there, it must have made him happy that he could return the favor by hiring him at the Music Hall, as Harry Campbell and he were the two Radio City organists after Parmentier left, this was before [Ashley Miller or] Raymond Bohr entered the scene. Campbell played just like Leibert, and I am sure gave Leibert his style, Harry [also] used the crescendo pedal a lot to bring out accents in his playing the same way that Dick does. Poor Harry died while still at the Music Hall..." Leibert evidently passed on this latter element of his style to both Miller and Bohr, the former once confiding to the author that the crescendo pedal was the secret ingredient of his dramatic registrations on those wonderful recordings. Ron Bishop noted that the crescendo was specifically set for Leibert and Bohr to produce that gradual build that is so effective on this instrument, and that there was "a gap of about an inch" before it was fully open where nothing came on, breathing space to allow the foot a little "play" before kicking in the final accent at the full on position. Anyone who ever had the pleasure of watching these performers close up will agree with Bishop and the author that they had refined their respective crescendo pedal techniques to an art form on this instrument.

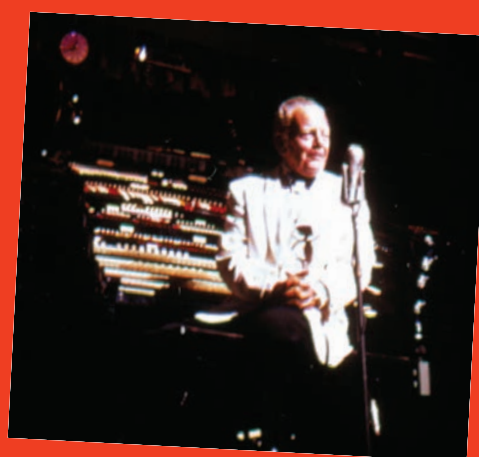
Ashley Miller once told the author that Leibert was quite upset on his return from sabbatical to find that "his" pistons had been changed but, as Eric Reeve relates, this was certainly not the first time this had happened: "...when I was at Westminster Choir



Thirty-five-year-old Dick Leibert hard at work, from the 1938 Rand McNally pictorial booklet, *So You Want to See New York!*, written and photographed by Constance Phillips. Such tourist souvenirs published over the years invariably contained at least a couple of images of Radio City Music Hall, but this is the only one the author has ever seen that pictured the Wurlitzer along with the Rockettes, ballet and orchestra. The caption, "...and the organist plays a regular daily program" does not identify the performer, but the pose, the wavy blonde hair and the position of the right hand are a dead giveaway. (Author's Collection)



Leibert and professional whistler Ronnie Ronalds take their bows after a particularly spirited rendition of "Swedish Rhapsody" during the 1971 Easter show. A masterpiece of product placement, the show (called "Springtide") was built around six experimental General Motors concept cars, the concept in this case being the development of effective emission control systems in gasoline, electric and hybrid cars (this was 37 years ago!) to meet requirements of the looming 1975 federal anti-smog standards. The duet was performed with the Grand Drape down so that the orchestra band car could be lowered to the basement and moved from the pit elevator to the rear stage elevator, allowing the six small GM cars to later rise dramatically from the depths of the orchestra pit while the orchestra rose at the back of the stage to accompany it all. (Geoffrey Paterson Collection)



Leibert chats with the audience during his midnight concert at the Music Hall, which was the grand finale to the 1970 ATOS convention. (Photo by Herbert G. Frank, Jr.)

College they asked David Hugh Jones, a fine organist, to play for the Council of Churches Easter service so he agreed to. He told us he had to go in to New York at midnight, wait around till the show was over, then till Leibert arrived to show him how the organ was, then they spent half the night setting the right console up for Jones. This was the second time. The first time he played there he said they waited till the show was over and then they started to change all the combo on the left console, then Leibert arrived and was really teed off at them changing his console, so they had to change them all back again and then begin on the right console...Leibert was of course right as he had to play the middle section of the [service]. The second Easter service, Jones said Leibert had to sit at the left console but not play, Jones did all the playing, and Leibert got paid and then he in turn paid Jones, so you can see why after that Leibert did all the playing himself. Jones...said Leibert told him he was a fine organist...but how long would he last in Radio City with his style?"

Reeve continues: "As far as I am concerned Leibert was the only one who really knew how to play that organ, he understood and was also a marvelous showman at all his earlier performances, other times he played as if he just didn't care anymore. I prefer to remember his brilliant performances..." This writer remembers many Friday evenings while in university spent sitting at the end of the fourth row directly beneath the prompt console while Leibert wove his musical magic, a spotlight study of elegance and grace whose fingers and feet brought forth wondrous sounds from the vast blue-lit arches above. And at the end there was always a bow or two to the audience, then a quick smile and nod of the head down in my direction, even though there might not be another soul within 15 or 20 seats. He really appreciated an attentive audience, even an audience of one, and that musical imagination would switch on as a result. Conversely, though, if there was nobody obviously paying attention, his playing could sometimes be as dull as a butter knife. Reeve added: "It's easy to see what mood Leibert is in when he plays. When he is feeling good he makes that organ sound like a huge orchestra, when he isn't it is just so-so." These recordings demonstrate both sides of that balance.

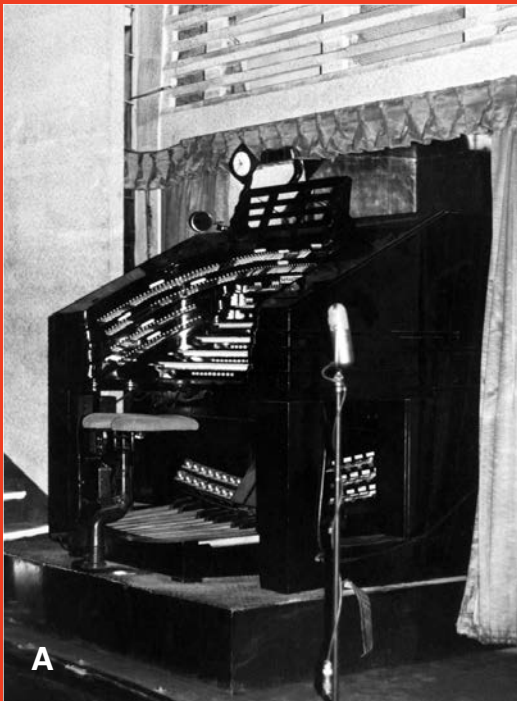
Ron Bishop, a staff organ technician at the time who was on call for a number of these recordings, told me: "Dick Leibert was a very special friend to Emmie [Bishop's wife, and an accomplished organist in her own right] and me. When we were first married he wanted me to run a Hammond Organ Studio he was thinking of opening. He was always thinking of helping others. He made the Grand Organ sound as his own. That man just had music in his head and we were all fortunate to 'hear' the magic happen. Ray Bohr and Dick had great respect for each other..." This mutual respect might explain why, in 1964, the Reader's Digest set *Organ Memories* came out with Raymond Bohr, not Dick Leibert, playing "Twilight Reveries" on the Grand Organ. According to Bishop, "Ray [did] the Digest session and I recall it was at a flat \$2,000 fee plus crew costs. Dick was asked to do one, too, I remember talking to him about it." One likes to think that Leibert, already in the midst of releasing a series of recordings for RCA Victor on the Grand Organ, passed this opportunity on to his associate—the fact that there were no future royalties or residual rights offered with the deal probably made it an easy decision. (Ray was particularly proud of that recording, with good reason, and once told the writer that he had insisted on two changes to the rather drab original tune list; his substitutions of "You'll Never Know" and "Love Letters" are by far his best playing on the album.)

Radio City Music Hall Grand Organ

The Music Hall's 4/58 Wurlitzer (Opus 2179, Special four-manual) is the largest instrument ever built by the company and certainly its last of any size. It was also built with great speed; the dates on the Wurlitzer chamber and relay room layout drawings for "Theatre No. 10—Radio City NYC," as it was known then, range from mid-July to late September 1932—and it was shipped out on September 28! Carol Krinsky, in her excellent history *Rockefeller Center* (Oxford University Press, New York, 1978) notes that the final design for the interior of the auditorium was only presented for approval in model form on September 17, so it's no wonder changes to the chamber and relay room layouts were being made up to the last minute. David Junchen describes the instrument in detail in the magnificent book *The Wurlitzer Pipe Organ: An Illustrated History*. Dr. C.A.J. Parmentier, who opened the Music Hall with Leibert and remained as his deputy until the early 1940s, said in a 1972 letter to this writer that "[noted organ designer] Robert Pier Elliott designed and wrote the specifications for the Kimball at the Roxy [Theatre, where Parmentier had been chief organist before moving to the Music Hall]. He was then with the Kimball people. He also wrote the specifications for the Music Hall Wurlitzer." Citing this letter in his book, Junchen wrote that Pier Elliott designed the Center Theatre and Music Hall Studio Wurlitzers as well; this may very well have been the case, but Parmentier made no such statement in his letter to me.

To hear what the Music Hall organ might have sounded like had Kimball actually built and installed it, you need listen no further than a recording called *Boardwalk Pipes* (Mercury Living Presence SR90109 Stereo [1956], reissued recently on CD ACCHOS/CD/02 by the Atlantic City Convention Hall Organ Society [www.acchos.com]). Robert Elmore performs a masterful program on the 55-rank Atlantic City Convention Hall Ballroom Kimball concert organ, which was designed in 1929 by Senator Emerson Richards of New Jersey. Its specification bears more than a passing resemblance to that of the Music Hall organ, and some have speculated that Pier Elliott probably had a hand in it somewhere along the way, too.

Eric Reeve, a young organ enthusiast and student in those days, offered an interesting perspective: "I have a letter from Emerson Richards, the designer of the [Ballroom] Kimball, and he said that he 'managed to save [it] from being just another big THEATRE ORGAN,' so apparently he didn't appreciate theatre organs. Before Wurlitzer got the contract for the Radio City Music Hall organ there was a great to-do about this being another theatre organ, the classicists wanted a big Aeoline [sic] Skinner classical organ installed there, I am afraid if they had gotten their way that organ would have had a sheet spread over the console long ago. Kimball had the original contract for the Music Hall organ, but they were going broke and couldn't afford to install it for the price the Music Hall wanted to pay, so they gave it to Wurlitzer amid screams from the classicists..." One of the "Nuggets from the Golden Days" dug up by Lloyd E. Klos for THEATRE ORGAN/BOMBARDE in October, 1968 bears him out in a quote from the July 1933 issue of *American Organist* under the "Sour Grapes Department" banner: "Musically, therefore, Radio City's boasted Music Hall offers no encouragement for true organ literature, organ composers, organ recitalists or the brand of organ building we all respect." What a shame, eh?



A



B



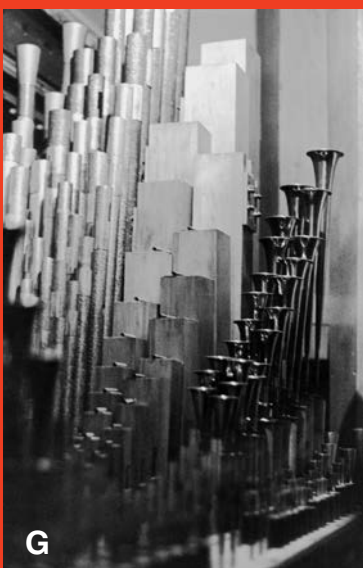
C



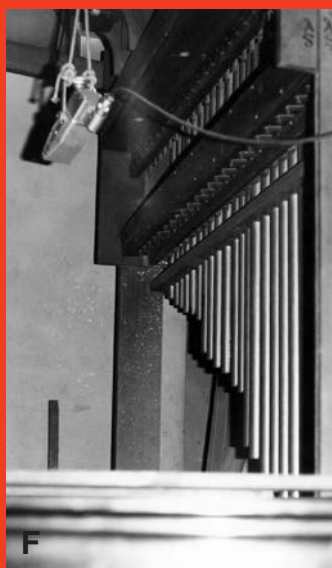
H



D



G



F



E

Clockwise from top left:

A and B: This unusual view of the "prompt" console in full roll-out position is from the stage. Backstage access to the console in its alcove is through a small door that opens into the square opening at the treble end of the console under the keydesk, necessitating a crawl across the pedalboard. Viewed through the opening, the tip of the Howard seat is at top left, with the Peter Clark control boxes on the far side (rollout buttons inset into the console post and curtain buttons mounted inside the opposite opening) along with a live electrical outlet, the house phone (dial 270 for this console) and its signal switch box. The wiser organists crawling through the hole learned to reach in and hit the nearest toe lever on the top row, "All Off," before venturing onto the pedalboard. And, in case you wonder about these things, the two halves of the Howard seat were firmly fastened together.

C: Looking through the offset pedal Diaphones in Solo chamber 2 to the manual chest for the same rank, the Diaphonic Diapason, with the Tuba Mirabilis and the shutters beyond.

D: The lower room with the shutters far left, showing the Muted Violin (two ranks), Gamba, Gamba Céleste and six-rank Mixture, then to the right of the walk board the Salicional, Voix Céleste and Spitzflute Céleste (two ranks).

E: Upstairs, just off the Rockettes' dressing room on the third floor was the Combination Machine room containing twin independent racks of setterboards, one rack for each console. Adjustable pistons included 10 generals above the Solo manual affecting the entire organ, 10 double-touch pistons under each manual (second touch Accompaniment, Great and Orchestral affected the Pedal; second touch Solo, the Accompaniment), and 10 Pedal toe pistons. They were laid out on 16 setterboards stacked four on each side and two deep holding thousands of setter pins per console. No wonder Leibert got upset when someone fiddled with them! The hand-printing visible in the photo says "Gen. Great, Gen. Orch—Outside; Gen. Acc., Gen. Great—Inside."

F: The Chimes hang above the Grand Piano in front of the percussion chamber; clearly visible is one of the original RCA microphones installed in 1932 to broadcast the organ over the backstage PA system.

G: The seven-rank chest in Solo chamber 1 with the Kinura, Brass Saxophone, Melophone, Cello Céleste, Cello Violone, Harmonic Flute, Bass Horn and English Horn (Cor Anglais); the shutters are behind.

H: The upper room of the Orchestral chamber, showing the Vox Humana (two ranks), Oboe Horn and third Vox Humana on the near chest, then the Brass Trumpet, Wald Horn, Violin Diapason, Horn Diapason and Tibia Minor (hidden) against the shutters.

(Photos by Geoffrey Paterson, 1971)

In his book, Junchen gives us a figure of \$107,445 as the cost of the Music Hall organ alone, although he does not cite a source. Ben Hall, possibly remembering that number from somewhere, once told this writer that the combined cost the three largest Rockefeller Center Wurlitzers had been “around \$105,000” and, while he did not cite a source for his figure either, it makes more sense when you do the math. Quoting the RKO Roxy (Center) Theatre contract in his book, Junchen states that it cost \$32,510 or \$956 a rank. If you extrapolate that same per-rank cost to all three instruments (totaling 106 ranks as built) you have a total of \$101,336; this would leave a reasonable cost cushion for the extra console and relays, the Grand Piano and other exclusivities of the Music Hall organ. (I say “as built” because I recall seeing a document in the Music Hall organ shop when I was given a tour in 1971 in which it was pointed out to me that the original plan was for just a 2/9 studio organ, similar to the old Roxy’s 2/7, not the 3/14 that was delivered.) Opinions expressed by Hall and others were that, considering that it was the height of the Depression and Wurlitzer was pretty desperate for the work, it made sense that they would bid low and throw in a lot of extras in order “to go out with a bang,” as someone put it, but without actual documentation it was all just educated guesswork.

Both Jack Ward, who first played at the Music Hall in the early thirties as an associate organist and returned in the late fifties on a permanent basis, and Ashley Miller, who started at the Music Hall just after World War II as an associate organist, characterized the instrument to me at different times as a “glorified three-manual concert organ,” the Great manual being essentially a coupler manual building on the Diapason and String choruses with célestes and mixtures, most of whose ranks are “straight,” being available only on one stop at the console. Many who have played it in concert over the years have remarked that in addition to its non-Wurlitzer stop layout it is not the easiest organ in the world to play, either, since no matter which console one uses, half of the chambers are a full city block from the organist’s ears. The sound from overhead is immediate but from across the room it is slightly delayed.

The Music Hall’s press releases have always (until recently) stated that the pipes for the organ are housed in “eight separate rooms” and, while it smacks of Roxian hyperbole, it is technically correct. W. Meakin Jones, “General Sales Manager—Organ Dept.” for Wurlitzer at the time, was more accurate when he said in a 1935 letter to puppeteer Robert Longfield: “The instrument is installed in five soundproof chambers on each side of the proscenium arch.” But how does this translate to only three expression divisions for the entire organ? Well, the eight rooms sit in pairs on two levels, four on each side of the huge auditorium behind the second and third arches roughly level with the second and third grille panels up; the rooms nearest the stage are between four and five feet lower than the ones farther away. What they didn’t tell you was that six of these “rooms” comprise three huge two-room split-level chambers with the common wall between each pair of rooms removed. On the audience’s right, the Great chamber is on top and the Orchestral below; the shutters on both rooms of each chamber work together. Roughly four-fifths of the organ is in these rooms, the only non-pipe voices being the Chrysoglott (using the Kimball nomenclature “Celesta” on the stop tab) and one of the birds. All the high-pressure solo stops are over on the left side with the rest of the percussions. The larger two-room chamber is on top, called Solo chamber 2; Solo chamber 1 is a single room farthest from the stage below it. Beside it nearest the stage is the Percussion chamber, whose wall of shutters is several feet back from the ceiling arch and grille, creating an

unenclosed platform for the 9’ Mason & Hamlin Grand Piano and the dampered Deagan chimes. All the shutters on this side work in unison, as a single division. Despite the almost 16’ ceilings, the lowest octave pipes of the 32’ Tuba Sonora are so long they start on the lower floor and rise through the upper room, where the longest still have to be mitered! Unlike any other theatre organ in this writer’s experience, access to the Music Hall organ’s chambers is easily achieved through full-size doors from either hallways or dressing rooms; the only difficult spot is getting from the Percussion chamber into Solo 1, which has to be done by crawling through a small door under the shutters and across the platform beside the piano to another door three feet or so up the wall.

Both Ray Bohr and Ron Bishop told me at different times that Louis Ferrara, who was part of the installation crew and remained on the organ staff until it was disbanded in 1965, had described to them the absolutely unbelievable sound of the instrument in the room before the arched walls were put up. George Robinson, an ex-Roxy, Loew’s and WMCA organist in New York who was 22 at the time and had been invited by the local Wurlitzer representative to try it out as its installation neared completion but missed the audition due to illness, told me how the power of the organ when he opened it up almost blew him off the bench. The acoustic of the Atlantic City Convention Hall Ballroom, mentioned above, is probably very close to how the Music Hall organ would have sounded before the ceiling was put up.

The February, 1966 issue of *The Console* reported that the highly respected theatre organist Gordon Kibbee, fresh from an inspection of the organ: “...noted that each chamber is constructed on a split-level plan. Tone egress from the lower Great chamber is slightly muffled because of the curvature of the auditorium wall and lacking tone chute. The sets on 25 inches of wind in the lower Solo chamber are also muted for the same reason...although not as noticeably as those in the lower Great.” Special tone chutes were, in fact, built and were intended to direct the sound from the shutter openings to the corresponding grilles in the ceiling, but they were never installed. While others profess to not know the reason for this, Ray Bohr once told me it was a last-minute decision made when it was seen how much they interfered with the coloured cove lighting behind the arches; they would have left four large dark “holes” in the otherwise seamless lighting wash.

It has been rumored for many years that the organ was purposely amplified right from the start because of this sonic shortcoming. While noting that the original mikes were never intended for anything but broadcasting the sound backstage, Ron Bishop confirmed the amplification of the instrument over the house system through its then-state-of-the-art Voice of the Theatre speakers, but gave different reasons for it: “Regarding the mike situation, let’s go back to the original sound system installation of 1932. This equipment was still in use when I joined the Music Hall staff in 1956. To permit the organ’s sound to be transmitted throughout the backstage area (along with the stage show audio) a mike was placed in front of each expression shutter area. This was RCA-built and installed along with the multi-mike band car set-up [the multi-level moveable orchestra platform] and stage needs... Dick told me when he first heard the organ through the backstage system (the organ being played by his associate at the time) he wondered if the sound could be fed through the house sound system, too, giving the instrument much-needed help in the mid-range, which did not develop due to the theatre’s acoustical properties. The plan worked out well and stayed that way until the original sound system was

torn out in late '79 by Filmways. By that time [I myself had] gone through the ceiling and removed a great deal of material that had been blocking the organ for years. When the recordings...were made the sound system (still in place) was not used at all...we always had the contour curtain up to full trim when recordings were made as the sound just rolled around on the Great Stage."

This was the last large organ built by the Wurlitzer company, and no less a personage than ATOS co-founder Dick Simonton, writing in *The Console* in January, 1966, after an inspection of the organ in the mid-sixties, said: "I found several beautiful things on the instrument, quite unlike any other Wurlitzer. These represent an advancement in the builder's art and indicate what Wurlitzer would have become had the firm continued in the pipe organ business. One of the most beautiful and unusual things is the 16' extension of the French Horn, which proved to be a capped Diaphone. It is so beautifully scaled that you cannot detect where it goes from reed into Diaphone. It is the first time I ever saw one or knew that Wurlitzer ever built anything like it."

You can read more about the organ on the ATOS Web site (www.atos.org/Pages/Journal/RadioCity/RadioCity.html) in excerpts from an article about the instrument by its longtime curator Ron Bishop, and on the New York Chapter AGO Web site (www.nycago.org/Organs/NYC/html/RadioCity.html); the latter also presents an interesting take on how Wurlitzer got the contract to build what was meant to be a Kimball organ. And in a long letter to the editor of *THEATRE ORGAN*, published in the May/June 1993 issue, Bishop explains in great detail his involvement with the instrument over the years; it is a must-read for anyone interested. Sadly, the one place you don't want to go for information is the present Music Hall Web site: it tells you in two places that the organ is housed in 11 rooms (they must have been including the relay, blower and combination machine rooms) and the description on the "Tours" page includes a picture of a three-manual Wurlitzer console that has nothing whatsoever to do with the Music Hall organ.

ERRATUM

In Part 2 of this work, the copy-editing gremlins [who humbly offer apologies] were hard at work changing every occurrence of the number "10" to the word "ten"—thus rendering nonsensical a few album and tape numbers. The correct numbers are: *Leibert Takes Richmond*: Sonotape SW 1047 monaural and Westminster 4T-102 four-track stereophonic; *Hits to Keep Forever*: LPM/LSP 2910; *Christmas Holidays at RCMH*: LOP 1010 (monaural), LSP 1010 (living stereo) and LSOC-1010 (the remastered CD).

In addition, the author inadvertently left two of his own typos in the manuscript: on page 35, a reference to Leibert's song "You Look Like Someone" should talk about the first 32 bars, not "16" and, on page 40, a reference to "early NBS Thesaurus recordings" should, of course, say "NBC."

ADDENDUM

The 10" LP version of the 78-rpm album *Wedding Music* (RCA Victor P-207) contains all eight selections and is number LPM 3088.

One question that keeps arising concerns the present status of the Music Hall studio organ. Removed many years ago at the request of former management, it was carefully crated and, according to Ron Bishop, has since been in storage pending future consideration. Though still owned by Rockefeller Center it is, to the best of his knowledge, not for sale.

About the Author

Born and raised in Canada's capital, Geoffrey Paterson went to New York City to attend college and satisfy his passion for theatre organs, which no longer existed at home. He joined the New York chapter of the then-ATOE and got to know many of the top theatre organists and personalities of the day, learning from them how to listen to what he was hearing, what to listen for, and how to write about it. He went on to become a contributor to *The Console* and *THEATRE ORGAN*,

for which he also served briefly as an Associate Editor. After moving to Toronto in 1980, he joined the Toronto Theatre Organ Society, which owns the Casa Loma Wurlitzer, and has served as president, publicity director and membership secretary. By day, he is an art director, copywriter and project manager for a small advertising firm in Toronto, where he continues to reside.



It was intended in Part 2 that the photos of the two versions of Leibert Takes a Holiday be shown side-by-side so that the coal tender images could be compared. One was unintentionally concealed by the way the other cover was overlapped on top, so here are the relevant portions again. Since that installment was published, Alan Ashton has kindly provided a low-res image of the British release of Leibert Takes a Holiday (WG-W 18009); instead of the engraving of a Civil War-era locomotive—clearly inappropriate in Britain—it features an exceptionally amateurish drawing of some luggage waiting to be taken on holiday; at the bottom of the reverse sleeve it states that it "was released through the Australasi-wide (sic) facilities of W&G Selected Releases."

JELANI EDDINGTON Phoenix Renaissance

ADRIAN W. PHILLIPS MUSIC STUDIO
5/106 SYMPHONIC-THEATRE
ORGAN

The behemoth instrument owned by the Adrian Phillips family sports a massive and beautiful Midmer-Losh five-manual console, rebuilt by Ken Crome, originally from the Atlantic City High School. It was part of the original Midmer-Losh instrument installed in the school and acquired by Adrian Phillips, Jr. and his son in 1974. The high school instrument was designed by the New Jersey senator from Atlantic City, Emerson L. Richards, who is most noted for his design of the famous Atlantic City Convention Hall organ. The original, Midmer-Losh Opus 4920, had 75 ranks, but was expanded over the years to include 50 additional ranks. Ultimately, the organ and even the high school building fell into disrepair. Much of the original pipework was beyond any salvage at the time of its purchase and rescue by the Phillipses.

Over subsequent decades, although the organ remained in storage, a new site in Phoenix, Arizona was found for a home that would ultimately include a substantial music room for the instrument. In the mid-1980s, additional pipework was acquired by the Phillips family from Longwood Gardens, an estate that was formerly owned by the Pierre DuPont family. Finally, after a realization of a lifetime dream, construction began on the music room and was completed in July, 2001; the organ restoration began in January, 2002.



The organ was rebuilt under the direction of famed theatre organist Lyn Larsen, who supervised the work of four full-time organ technicians. The organ was basically completed in late 2006.

The organ has pipework from many different sources, including 34 complete ranks of Midmer-Losh. The balance of the 106 ranks is comprised of Æolian, Robert-Morton, Skinner, Wurlitzer, Barton, Gottfried, Kilgen and other manufacturers. This unique custom instrument is extremely versatile and is capable of producing music in classical, symphonic, orchestral, and theatre organ repertoire. The dynamic range of sounds recorded on this disc is truly overwhelming and thrilling. This reviewer finds the strings especially stunning.

This CD by the inimitable Jelani Eddington is the premiere recording of this instrument. There is no doubt that Mr. Eddington is one of the most exacting technicians performing today; like a coiffeur, each musical strand is styled, set, and dried; his didactic precision is always assured. *Phoenix Renaissance* is consistent in musicality to the nearly 30 or so previous recordings of his music that he has released over the years. He states in the accompanying booklet to this CD, "*Phoenix Renaissance* has been a long, yet exhilarating, musical journey personally. That journey would not have been possible without the efforts of many individuals." I cannot agree with him more. Unbelievably, it has taken me almost a week to listen to the whole thing, but if you happen to like classical transcriptions, the Rachmaninoff Piano Concerto in C minor in the last 32 minutes of this CD makes it all worth it. One can only imagine the magnitude of the painstaking measure-by-measure reduction of this full orchestral Rachmaninoff concerto that was well over 100 pages in length! In addition to this *magnum opus*, other tracks included on this album are "Send in the Clowns," Richard Purvis' "Fanfare," "An Ella Fitzgerald Retrospective" medley, John Bull's "Rondo in G," "Where Is Love?" "March Militaire," and a breakneck tempo, breathless version of "Put on a Happy Face."

At www.midmerlosh.com you will find a complete history and story of the rebirth of this amazing symphonic instrument, as well as a link to Jelani Eddington's website,

www.rjeproductions.com. You may order the CD for \$18, plus shipping and handling, on the artist's website, or you may write RJE Productions, LLC, P.O. Box 44092, Racine, Wisconsin 53404.

—Andy Antonczyk

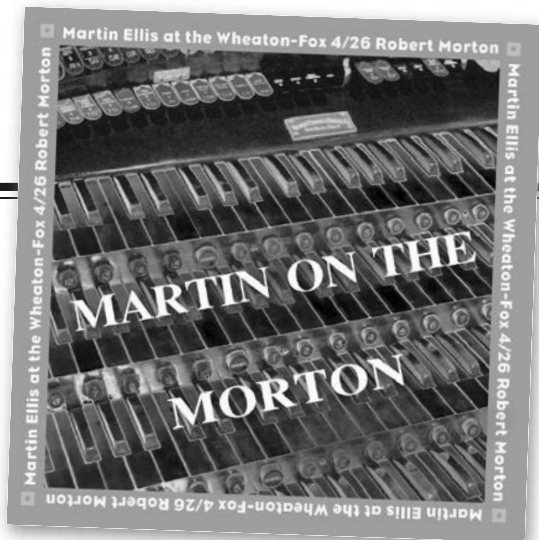
MARTIN ELLIS Martin on the Morton

WHEATON-FOX STUDIO
4/26 ROBERT-MORTON

Even though Martin Ellis was the winner of the 1985 Young Organist Competition, this is his first solo album, although last year he was recorded as part of the group, Trio Con Brio, with Jonas Nordwall and Donna Parker. Today, he feels fortunate to have been able to make a career in music and to have opportunities not only as a classical and theatre organist, but church musician, choral conductor, choral accompanist, published composer/arranger, and orchestrator.

The instrument on this CD is the powerful 4/26 Robert-Morton in the home of Paul and Linda Van Der Molen. The comprehensive specification was designed by Clark Wilson who also was the tonal director. This is the best recording I have ever heard on this particular instrument. An instrument like this, that could have easily filled a 3,000-seat theatre, packs a hefty punch. Amazingly, its tonal dimensions can also be subtle and delicate, as you'll find out as you listen to this brilliantly recorded CD engineered by Robert Ridgeway.

The CD starts out with the lively Latin rhythm of "Man of La Mancha." The next selection is the clever novelty number, and one of my favorites on this CD, "Gimme Dat Ding," in an arrangement that will leave you wondering if it is a DeCap dance organ, or Martin on the Morton. Next is the ethereal "I'm Getting Sentimental Over You," featuring the instrument's beautiful Tibias. The three-quarter timed "Estudiantina" is followed by Zamecnik's knuckle-buster, "Polly." A very danceable "Linda" was included as special thanks to Linda Van Der Molen for her colorful cover design of this album and her warm hospitality. On a more serious side, Martin has included three



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.

The CD is available for \$20 in the United States (\$23 outside the U.S.) from Martin Ellis, MLE Artist Management, 2625 North Meridian Street #1011, Indianapolis, Indiana 46208.

—Andy Antonczyk

ARAM BASMADJIAN Wurlitzer Classics

THE SANFILIPPO RESIDENCE ORGAN

Until you have heard Aram Basmadjian's CD, *Wurlitzer Classics*, you probably have not experienced the full symphonic dimension of David Junchen's creation, the Sanfilippo Wurlitzer. Actually, it's not really a vintage Wurlitzer, but about 50 of the 80 ranks are Wurlitzer. Junchen added ranks of other manufacturers to round out the instrument's symphonic sounds.

Aram toured for six years with Community Concerts, in a rigorous concert schedule that included performances every year in over 50 cities throughout the United States, with a large four-manual organ built for him by the Allen Organ Company. He transported the organ console, electronics rack, and over 25 speaker cabinets in a full-length tractor-trailer which he drove himself. Until recently, Aram was a captain for SkyWest Airlines, flying the Canadair Regional Jet while based at Chicago's O'Hare International Airport. He currently holds the position of Special Projects Manager at Allen Organ Company. Aram Basmadjian continues to perform concerts and workshops around the world.

Aram Basmadjian is an extraordinary concert artist. He plays the organ with distinctive and stylish elegance. His playing has a certain flow to it such that you realize that he has become one with the instrument he is playing. His sensitive phrasing passionately punctuates the classic selections on this groundbreaking CD. Although there are many recordings of the Sanfilippo custom instrument, I assure you that Aram brings out a side of this organ that you have never heard before.

Selections on this CD include "Festive Trumpet Tune" (Germain), in which he showcases the instrument's stunning imperial trumpet; "Roulade" (Bingham); "Carol



Rhapsody" (Purvis); "Sketch in D-flat Major" (Shumann); "Variations on 'Adeste Fidelis'" (Dethier); "Londonderry Air" (arr. Hebble); "Now Thank We All Our God" (Karg-Elert); "Romanza" (Grieg); "Marche Champetre" (Boex); "Riguadon" (Campra); Toccata, Adagio & Fugue in C Major (Bach); Toccata from *Symphony No. 5* (Widor); and "The Star-Spangled Banner" (Key). Especially thrilling is the Bach track. The synergistic melding of the power of the instrument, artist, and composition is exhilarating.

Don't be fooled by the classical titles on the disc. I guarantee you will be tapping your toes and feeling the joy just like you did for Virgil years ago.

There is a dazzling 12-page full-color booklet included with this CD detailing Aram's fascinating career, the Sanfilippo Collection, and a complete specification for the organ written by Robert Ridgeway, the former curator of the collection and recording engineer for this disc. This CD is a sparkling gem and is available for \$20 at www.resultantrecords.com.

—Andy Antonczyk

JIM RIGGS The Perfect Combination Vol.1

LITTLE RIVER STUDIO
4/19 WURLITZER/HYBRID

You just cannot fathom how sensational the new Jim Riggs CD, *The Perfect Combination* is until you hear the very first track. You don't have to want to be happy when you listen to his spectacular version of "I Want To Be Happy," you will be happy in spite of everything. This album of Ampico reproducing piano performances enhanced by Jim Riggs at the Wurlitzer theatre organ is sensational. Jim cleverly entwines the Wurlitzer around the best of the best of these piano roll renditions of songs we all know and love in these phantom duets.

selections from the *Essential Organ Album* (Karl Jenkins): "Celebratio," "Pie Jesu" and a song you'll recognize from the DeBeers diamond commercials, "Palladio." Highlighting some of the jazz sounds of this instrument is Gershwin's toe tapping, "They All Laughed," followed by the brassy and cadent "Twilight in Turkey" and then Jerome Kern's seductive ballad "Can't Help Lovin' That Man." The next group of selections are a lot of fun: "Octopus's Garden" by Ringo Starr and then right on to a medley of songs from the 1960s and 70s so closely associated with prominent female singers of that fond, mellow, and sweet era: "Sing" (Karen Carpenter), "Both Sides Now" (Judy Collins), and "Downtown" (Petula Clark). I'm sure you'll have visions of Willy Wonka when you hear Ellis perform Bricusse's beautiful "Land of Pure Imagination." "March Militaire," one of Schubert's most famous pieces, marches right behind in a sensational and gutsy theatre organ arrangement. "Goofus," by Wayne King, and "Root Beer Rag," by Billy Joel, follow as breezy ragtime novelty numbers. Martin then captures a sensitive mood and orchestration in his soulful styling of "My Heart Will Go On" from the movie *Titanic*. Closing out the CD and showcasing the full audible spectrum of this Morton, Ellis brings down the house with Dvorak's "Slovonic Dance No. 1 in C Major," this arrangement based on a version done for full symphony orchestra.

As I'm sure you are aware by reading this review to this point, I enjoyed Martin Ellis's premiere CD very much. He conveys his earnest joy and love for music in his selections on this disc and his sensitive performances. His registrations on this instrument make the songs just leap from the disc. *Martin on the Morton* is rock-solid enjoyment and pure fun.

For the Records

Wichita's former Miller Theatre organ, now re-specified to its current 19 ranks, is a snappy-sounding studio instrument rechristened the Little River Studio Wurlitzer. In addition to the original Miller three-manual console, it also is controlled by the four-manual console from the Simonton Grande Wurlitzer used for many now-famous recordings by Jesse Crawford and Gaylord Carter. The sound of the organ today is not the sound of the reverberant movie palace organ, but the crisp intimate sound of a quickly responsive studio organ, its character, however, still has that "gee, dad, it's a Wurlitzer" quality.

Once I loaded this CD into my player, I just couldn't stop listening to it. I'm sure I'll have the other tunes on this disc rolling around in my head for weeks to come, "Hello Bluebird," "The Kinkajou," "The Cuban Love Song," "Makin' Whoopee," "Barbara," "I'm Sorry Sally," "June Night," "It Happened in Monterey," "Am I Blue?," "Dance of the Blue Danube," "Home in Pasadena" and "Lucky Lindy." It's

impossible to discern what tune is more catchy than the rest.

Jim Riggs' toe-tapping style is just the perfect complement to these historic and stunning Ampico rolls. This is one of those CDs that just screams "fun" from the very first tune. It's perfect for taking the hohum out of anyone's day. It's obvious how much fun Jim has arranging and wrapping the Wurlitzer around these vintage piano rolls. Of course, the Little River piano is a magnificent Steinway B fitted with PianoDisc. The CD booklet lets us in on how the technical magic of these performances is accomplished. When recording the phantom duets, PianoDisc plays the chosen song file independently while Jim plays the pipe organ enhancement. The Uniflex digital relay system records his playing and captures registration and expression into its memory and simultaneously records the piano information into a separate MIDI file. When playing back the complete duet, the Uniflex plays both the organ file and the separate MIDI track in synchronization.



Final tempo and synchronization can be adjusted to provide a high level of precision. I understand that this CD is volume one of a series. I can hardly wait for more.

All you need to do to enjoy this marvelous album yourself is order one from Jim Riggs Recordings, 25A Crescent Drive #185, Pleasant Hill, California 94523. Each CD is \$18 in the United States, plus \$2 for shipping and handling. If you order more than one, shipping and handling charges may be reduced to \$1 for each unit. Checks, cashier's checks, or money orders are cheerfully accepted, made payable to Jim Riggs. Please allow up to four weeks for delivery.

—Andy Antonczyk

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.cinemaorgans.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, jptak@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

Jim Riggs Recordings—25A Crescent
Drive #185, Pleasant Hill, California 94523

Rosa Rio—1847 Wolf Laurel Drive, Sun City
Center, Florida 33573, 813-633-0902

Paul Roberts, Cardinal Productions—

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

Roxy Productions—

480-695-8568, 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

The Theatre Organ Murders

By Jeanette Howeth Crumpler

Hot off the press comes Jeanette Crumpler's latest book, *The Theatre Organ Murders*.

Many organ and theatre aficionados will immediately recognize Ms. Crumpler's name having read her book, *Streets of Dreams*, an historic documentation of Dallas' once-popular theatre row. The book includes numerous photos of theatre interiors and serves as a romantic reminder of a society and structures now long gone.

The Theatre Organ Murders is the first work of fiction since *The Organbuilder* by Robert Cohen in which the pipe organ plays a pivotal role in the story. Ms. Crumpler sticks to a setting she knows well; the story takes place in a movie palace in 1920s Dallas. Crumpler whimsically muses about what might have transpired in a theatre she previously documented. But there is a thread of truth that weaves its way throughout the book. Chapter one is actually a prequel to the story, darkly foreshadowing what is to come. We learn of Robert Hope-Jones' angst-filled life and tragic death, setting the tone for the fiction beginning in chapter two. The author infers that the troubled spirit of Hope-Jones himself is cause of the complete chaos that affects the Publix #1 Mighty Wurlitzer, around which this story revolves. The book is a fanciful soap opera—the characters are reminiscent of those that might be found in an old-fashioned radio drama. There are villains, society matrons, do-gooders, a religious leader wishing to cast the demons out of the pipe organ, the ubiquitous damsel in distress, and, of course, a murderer. Although set in the 1920s, the veneer of the character development is so thin one may be reminded of gossip of some contemporary scoundrels involved in organ society leadership.

This is a light-hearted, easy read. I read it on a train trip with Jesse Crawford music floating in the background. This book is not intended to be serious, nor does it assume complete historic accuracy. It's a fun ride.

I recently learned that Ms. Crumpler is adapting the story as a radio drama for live

performance at the request of Jim Riggs. If you like mystery, marvelous mayhem, and a plot filled with ciphers, gasps, and nefarious activities, this book is for you. Read *The Theatre Organ Murders* and find out who gets killed with a Kinura and bludgeoned with a Bourdon.

To order, visit www.xlibris.com or call 888-795-4274. 166 pages, trade paperback for \$19.99, hardback for \$29.99, plus shipping.

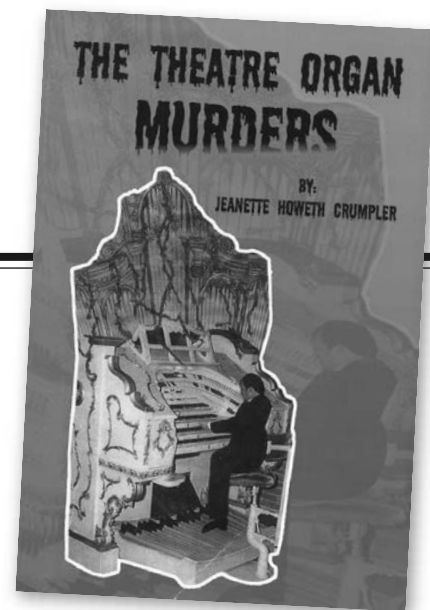
—Thom Whitehead

Jeanette Howeth Crumpler's *The Theatre Organ Murders* is first and foremost a mischievous and delightful murder mystery that takes place on the theatre row of Elm Street in Dallas, Texas. The reader should enjoy this book for what it is: fiction.

It does, however, include some interwoven stories that were inspired by real situations, real characters, and real history: in other words, a *roman à clef*. One must take the literal facts as presented in this charming story *cum grano salis*. Crumpler advises us in her forward of the book to "Read with a sense of humor. Think about it. Loosen up. Don't let your halo be on too tight. Don't draw any hasty conclusions. These are cautions you might observe before going any further."

Taking heed of Jeanette's caveat, I enjoyed this tale of deception, intrigue, and avarice as various characters in the book were done in by a Diapason, violated by a Vox Humana or doomed by other dastardly deeds. The entire book is centered around the fictional Rivertree Theatre, its owners and associated characters, its famous Wurlitzer organ, and a series of bizarre murders that take place in the timeline of the theatre's history. The story was filled with intrigue, and I had to finish the entire book once I started reading it.

One of the aspects of the book that I enjoyed the most was Crumpler's obvious love and passion for the grand old motion picture palaces and how they were built to transplant a person from their day-to-day existence into a world of fantasy for the price of an admission ticket. She lovingly describes the jungle atmospheric style of the Rivertree Theatre with its floating clouds, twinkling stars, and elaborate palatial interior with thousands of seats.



With the greatest of enthusiasm she describes the Rivertree's mighty four-manual Wurlitzer with its golden ormolu swirls and a gold plush Howard seat.

Wrapped around this tale of the series of murders in and about the Rivertree's Wurlitzer is really the story of the history of the theatre organ itself: how its very existence changed from its original intent in order to adapt to transformations of the motion picture and entertainment industries. The author states that the fictional Rivertree Theatre is really an amalgamation of the Palace and Majestic Theatres in Dallas, Texas. At the end of the book is the very interesting history of the actual Palace Theatre organ, Publix #1, Opus 2125, including the specification of the instrument as installed in the latter part of 1930.

This book is a worthy addition to the shelves of any theatre organ or movie palace aficionado, and the lurid cover will certainly attract interest on any coffee table. I ordered mine from www.amazon.com for \$17.89, plus shipping and handling.

—Andy Antonczyk

Member's Bookshelf

The History of Movie Houses in the Greater New Bedford Area of Massachusetts During the Twentieth Century

By Arthur John Gartaganis

This book explores the movie theaters that were prominent in and around New Bedford in the last century. I have a copy of this book and the detail is incredible. This is a must for any organ or movie theater aficionado.

Available From: Baker Books, 69 State Road (Route 6), Dartmouth, Massachusetts 02747, 1-800-339-6705 for \$20.95 (tax included).

—Bob Evans

Chapter News



Atlanta: Larry Davis at the McKoon Allen 317
(Photo by Elbert Fields)



Atlanta: Herbert Buffington at Peachtree
Christian Church (Photo by Elbert Fields)



Central Florida: Bill Shrive and Kent Allman
wrestle with the new blower
(Photo by George Losinger)

ATLANTA CHAPTER

Atlanta, Georgia—Our January meeting, rescheduled due to threats of ice and snow, finally took place on Sunday, March 9 at the Newnan residence of Ms. Elsie and Bob McKoon. The weather cooperated and allowed a great day for the hour trip south of Atlanta. The McKoon home is a beautiful site for a meeting, and the custom-made Allen 317 organ has a fresh, new sound—the carpeting in the great room has been removed!

After a brief business meeting, vice president Larry Davis took us on a musical tour. Larry easily addresses his audience and has a genuine love of the music he presents.

Music from many eras, genres, and styles was the order of the day. The organ registrations were imaginative and well-chosen, showing off solo stops and rich ensembles. The music struck home with the audience and a mood of relaxation and great fun made the day a hit. The organ speakers are installed in chambers above the console that speak into the living room.

On Sunday, April 20, Herbert Buffington was presented at the dual organs of Peachtree Christian Church in Atlanta. A native of Atlanta, Herbert has been the PCC organist and assistant choirmaster since 1996. The original organ is a Pilcher, installed in 1928. A Fratelli Ruffatti organ was installed in 1974. This setting was featured by the Atlanta chapter during the 1978 ATOS convention. Since that time, a rebuilt console and Walker digital additions have been installed. Herb presented a varied program featuring music from many periods. The sound from two organs under the control of one artist made for a grand musical event.

—Rick McGee
Bucky Reddish, President
770-948-8424, buckyrph@bellsouth.net

BINGHAMTON

Binghamton, New York—The Binghamton chapter has just concluded its 2007–2008 concert season. In August we presented Irene Martin, a noted Binghamton area organist (both church and theatre) of many years. She is remembered as the Fowler's organist, playing at our most prominent department store during the Christmas season. Irene's music was piped through the entire store at that time.

In December we presented an Everything Holiday Show, encompassing music from Christmas, Hanukah, and New Year's. Our organist was Richard van Auken, a retired Professor of Organ from Moravian College in Bethlehem, Pennsylvania and a visiting instructor at Lafayette College in Easton, Pennsylvania. We were assisted by the Summer Savoyards Chorus and the Yelverton School of Dance. The program also included two silent movies with organ accompaniment.

Our April concert was ably performed by David Peckham, the house organist at the Clemmens Center in Elmira, New York. This was Dave's second concert at Binghamton, and it is safe to say that he is building up quite a reputation here. Dave graduated from the Eastman School of Music in Rochester, New York as an organ major.

Our performances take place at the Forum Theatre in Binghamton which boasts a four-manual, 24-rank Robert-Morton which was originally installed in Denver and restored in Binghamton in the late 1970s by George Melnyk. Bill Decker, presently of Denver, who assisted George in the restoration, has recently installed a MIDI system on the organ which is lovingly maintained by the enthusiastic members of the Binghamton chapter.

—Bill Metzger
Paul Stapel, President
607-773-1495, pstapel@stny.rr.com

CENTRAL FLORIDA

Pinellas Park, Florida—A much needed spring cleaning brought us together at the Pinellas Park auditorium on March 9. A work session was held on the chapter's instrument. A new blower (formerly of the Tampa Theatre) was installed in the confines below the stage. Plans are in the works for the installation of our new three-manual console and relay. We are working toward making this a first-class instrument.

April at the Tampa Theatre might not be Paris, but it was great anyway. We gathered in the atmospheric theatre on the April 13 to hear Central Florida (CFTOS) member Chris Lytle at the Tampa's Wurlitzer. A frequent player in the New England/New York area, his concert was a treat. Chris did justice to the organ and the venue. A reception was held afterward in the lobby. It was a relaxed way to meet with friends, old and new, in a beautiful setting. Members George Losinger, Jessica Tomlinson and Vince Mirandi played background music on the lobby piano.

A series of winter storms in January caused an estimated \$200,000 in wind and water damage to the Polk Theatre, Lakeland, Florida and the Robert-Morton organ housed there. The future of both the organ and the theatre are in question, since finances are precarious at best for the non-profit organization. Those wishing to contact the Polk Theatre may do so at www.polktheatre.org.

We are excited to announce a concert at the Tampa Theatre on November 9, 2008, featuring Mr. Ron Rhode.

—Gary Blais
Cliff Schaffer, President
407-207-1792, cliff71@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@atos.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.



Connecticut: Len Beyersdorfer at the 3/15 Marr & Colton, Thomaston Opera House
(Photo by Jon Sibley)



Connecticut: Simon Gledhill at the Thomaston Opera House, March 29
(Photo by Jon Sibley)

CENTRAL INDIANA

Indianapolis, Indiana—On March 9, Central Indiana chapter members gathered at the Paramount Theatre in Anderson, Indiana. The Anderson Paramount has a 3/12 Page, which is one of only two original theatre organ installations left in the state of Indiana. The organ was rebuilt and enlarged by Carlton Smith Pipe Organ Restorations in 1996. About 60 people were present and, after a short business meeting, house organist George Smith entertained us. George brought with him tenor Chris Boots who sang a few Irish songs in honor of St. Patrick's Day. The entire program was well received by those present.

On March 30, Mark Herman performed a concert at Manual High School. Mark did his usual great job and presented a variety of musical selections which the audience enjoyed. The Wurlitzer sounded excellent and this was the first regular season concert performed on the Manual organ since major building and auditorium renovations. There was also a surprise guest in attendance—Simon Gledhill was in the United States on a concert tour; he came to hear Mark's concert and to visit Indianapolis friends.

In April, it was a few degrees warmer when CIC members came together for another chapter meeting, this time at the Hedback Theatre in Indianapolis. Joel Gary traveled to Indiana from Grand Rapids, Michigan to perform for us. He did an excellent job on the snappy 2/11 Page/Wurlitzer and presented a program greatly enjoyed by the CIC attendees.

Check out our website, www.cicatos.org, for up-to-date Central Indiana concert information, as well as our latest newsletters.

—Justin Nimmo
Tim Needler, President
317-255-8056, tneedler@needlersales.com

CONNECTICUT VALLEY

Thomaston, Connecticut—The Connecticut Valley Theatre Organ Society celebrated its 47th birthday with a program played by Don Beyersdorfer at the 3/15 Marr & Colton organ at the historic Thomaston Opera House. Don is an active member of the Southern New England Theatre Organ Society and performs frequently at the five-manual Wurlitzer at the Providence Performing Arts Center. A celebratory dinner followed the program at a nearby restaurant. Attendees included Allen Miller, who founded CVTOS in 1961.

Funds were approved towards the continuing rebuild of the console for the 1927 Austin organ maintained by CVTOS at the Shelton High School, Shelton, Connecticut. Progress reports concerning the console rebuild project may be found at the CVTOS website, www.cvtos.org.

Simon Gledhill played a most enjoyable concert at the Thomaston Opera House on March 29.

This concert included the first use of the new Yamaha upright piano playable from the organ by means of a MIDI interface to the Yamaha Disklavier player system.

The organ is meticulously maintained by John Angevine who heads up the CVTOS organ crew.

—Jon Sibley, President
860-345-2518, jsibley@snet.net

DAIRYLAND

Racine/Milwaukee—The Dairyland chapter celebrated Valentine's Day with a "Hearts and Flowers" social at the Milwaukee home of Bill Gans. Open console was held featuring his electronic organ and piano. A door prize was awarded to the person traveling the greatest distance and to Bill for traveling the shortest distance.

We held our spring concert Sunday, March 30 at the Racine Theatre Guild where a 2/7 Wurlitzer is installed. The guest organist was Dean Rosko, our club president. Dean is also organist for the Milwaukee Brewers baseball team, plays for roller skating competitions throughout the United States, and is an organist at Organ Piper Pizza. Joining him were guitarist Jack Grassel and vocalist Jill Jensen. The trio worked well together. The emcee was Matt Paprocki and door prizes were given out adding to the fun.

Our April 20 social was held at the Evangelical Lutheran Church in Racine. The organ is a four-manual Weichert built in the late 1880s, although it has been modernized with a new console. Our organist for the day was actually Bach. No, not J.S. Bach, but Fred Bach. Fr. Tom Lijewski joined him for a piano and organ duet. Fred Johnson, who maintains the organ, explained the history of the instrument. He also pointed out the newly painted façade pipes finished in keeping with the 1880s style with beautiful stenciled patterns.

—Sandy Knuth
Dean Rosko, President
262-886-1739, organsk8er@aol.com

Chapter News



Eastern Massachusetts: Eric Larson at the EMCATOS Wurlitzer (Photo by Dick Handverger)



Eastern Massachusetts: Ken Double at the Shanklin Music Hall (Photo by Dick Handverger)



Garden State: Ken Double at the console of the Bob Balfour Memorial Wonder Morton, Loews Jersey Theatre (Photo by Tony Rustako)

EASTERN MASSACHUSETTS

Wellesley, Massachusetts—The late winter doldrums were not allowed to take hold this year in Massachusetts. The Eastern Massachusetts board of directors planned for a busy second half of the season.

The following are notes from our meeting entertainment coordinator, Dick Handverger. Dick was kind enough to act as scribe while yours truly was enjoying the warm Arizona weather.

“The Eastern Massachusetts chapter held its monthly social on March 2 at Babson College’s Knight Auditorium. In the absence of chapter president Bob Evans, vice president Len Beyersdorfer conducted a brief business meeting. Social director Dick Handverger then introduced Eric Larson, our featured artist for the afternoon.

“Eric established instant rapport with our audience by his skillful playing of the chapter’s 4/18 Wurlitzer, interspersed with his seemingly bottomless, tongue-in-cheek repertoire of bad puns and worse jokes. Following his appearance, the group adjourned for refreshments and open console.”

The weekend of April 5 and 6 featured two concerts by the inimitable Simon Gledhill. Simon is very popular in Massachusetts. On Saturday evening this talented Englishman held forth at the chapter’s 4/18 Wurlitzer at Babson College. As usual, Simon offered up a veritable musical feast. The audience rewarded his efforts with a well-deserved standing ovation.

Sunday found Mr. Gledhill at the console of the Shanklin Music Hall 4/34 Wurlitzer. The combination of an incredibly talented performer and a world-class instrument has the makings of a rare musical event. This, ladies and gentlemen, was, indeed, a rare and inspiring afternoon of marvelous music. At the conclusion of his performance, the capacity

audience literally sprang to its feet with thunderous applause for Simon.

Ken Double was the guest of honor at our April 13 social. We had placed invitations to this meeting in the programs of the previous weeks’ concerts hoping to recruit new members for our organization. We weren’t sure exactly how many would show up. Ken’s attitude was “the more, the merrier.” Approximately 150 folks representing several neighboring chapters and the general public arrived for the meeting.

Ken hosted an ATOS Town Meeting, fielding questions and addressing concerns from the audience. The Town Meeting lasted for a bit over an hour. The audience reaction was positive, with praise for the forthright answers that Ken gave to questions and his consideration for those who expressed concerns. ATOS is fortunate to have Ken as our leader.

Mr. Double then offered a mini-concert for the audience. His program was pleasing, fresh, and made many new friends for the theatre organ. We always enjoy hearing Ken perform, and this was no exception. Ken’s joy in performing is evident in his playing, and the audience soon joins in the fun. What a great afternoon!

Many attendees took membership literature, and at least six people stated that they intended to join EMCATOS and ATOS. This is encouraging news.

On April 20 the members of the South-eastern New England Theatre Organ Society (SENETOS) voted to join forces with EMCATOS. We welcome SENETOS members to the organization and look forward to working with them.

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

GARDEN STATE

Trenton, New Jersey—ATOS President Ken Double visited the Garden State Theatre Organ Society and the New York Theatre Organ Society at the end of March. He chose the Loews Jersey Theatre, home of the newly restored Bob Balfour Memorial Wonder Morton, for his meeting with local members. After open console, Ken Double gave an update on the national ATOS Board’s vision and plans for the future of ATOS. Those present were impressed with the solid business sense of the Board’s ideas and were also pleased with the candor of the President as he answered the questions that were posed. Then Ken Double got down to serious business and took over the console of the 4/23 Robert-Morton. You cannot make theatre pipe organ lovers happier than when you have a talented artist playing a fabulous organ in a theatre designed for that very special sound. Everyone enjoyed the mini-concert and Ken, in turn, enjoyed making music on our grand instrument. The Friends of the Loews, the volunteer organization restoring the Loews movie palace, invited members to stay as their guests for the afternoon movies, and, of course for the organ music before the films.

The Bob Balfour Memorial Wonder Morton has brought theatre pipe organ music to thousands of people already, even though it has not had its finishing touches. The Loews Jersey has monthly classic movie weekends, and organists like Ralph Ringstad and Paul Citti, who are also crew members, play for a half hour before most shows. The response has been phenomenal from young and old alike, with cheers, whistles, and applause. Crew members George Paril, Jim Brown, and Bob Martin take turns being on site in case of technical difficulties. The most enthusiastic crowd so far came streaming in one April evening at which time a screening of *All About*



Garden State: Marie and Ralph Ringstad enjoy the automated musical instruments at the Morris Museum (Photo by Bob Martin)

Eve was scheduled. Celeste Holm had come to greet those in attendance and almost 800 came out to see her. As they listened to the organ before the film, it seemed as if they had come for the music alone. They smiled and clapped and pointed to the swell shades high above as they discovered the source of the amazing sound filling the theatre.

Meanwhile, in Trenton, New Jersey's state capitol, organist Don Hansen showed off the 3/16 Möller theatre pipe organ in the beautiful Patriots Theatre. The Trenton War Memorial staff had requested that Don play the magnificent Möller for an open house scheduled for guests visiting the impressively restored building.

GSTOS members did some exploring at the end of April. Vice president and program chairperson Michael Cipolletti arranged for a tour of the Morris Museum in Morristown, New Jersey. The chapter's business meeting was followed by time to explore 150 pieces of the Murtoogh D. Guinness collection of 700 historic mechanical musical instruments and automata (mechanical figures) and more than 5,000 programmed media, ranging from player piano rolls to pinned cylinders. The museum built a brand new 4,300 square foot gallery to house just a portion of this extraordinary collection.

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

JOLIET AREA

Joliet, Illinois—We had a well-attended social April 6 with Mark Herman, who now resides in Chicago where he is a theatre management major at DePaul University. He gets better each time we hear him.

Well, *Extravaganza XII* is now over and it was a huge success. Thank you to our producer, Steve La Manna. We had over 1,150 in attendance at the Rialto Theatre in Joliet on Saturday evening. The American Legion Band from Joliet and the six organists were so good that they got multiple standing ovations. We were so happy to have Jim Riggs back as we have not seen him for several years. He is a real crowd pleaser. We visited the Krughoff home Saturday morning to hear Chris Gorsuch and Jelani Eddington in concert. Paul and Linda Van Der Molen hosted us Friday evening with a double concert by Chris Elliot and Clark Wilson which was tremendous. On Sunday, we went to the Sanfilippo residence to hear concerts by ATOS President Ken Double and Jim Riggs. What a great weekend of organ music and good fellowship. The organ at the Rialto is in great condition thanks to LeRoy Petry and Jim Patak. It did act up a little, but if you were that old, so would you. LeRoy climbed up to the chambers and silenced several ciphers, and all was well.

We are very lucky to be able to use the organ at the Rialto and continue to have a very good relationship with the manager, Randy Green.

—Barbara Petry
Jim Patak, President
708-562-8538

LAND O' LAKES

Minneapolis/St. Paul, Minnesota—The Barton Player Piano Company presented its annual Organ Concert and Movie Day on March 21 at the Heights Theatre. Karl Eilers presented a brief concert on the WCCO Wurlitzer pipe organ and accompanied a short silent film. An episode of the 1950s TV program, *You Asked for It*, took the audience on a tour of the QRS Piano Roll factory narrated by (then) company president Max Kortlander. This year's feature film was *Anchors Aweigh* starring Gene Kelly, which featured a multi-piano scene at the famed Hollywood Bowl. All proceeds went towards the continued restoration of the Wurlitzer.

About 15 chapter members attended at the home of Paul Kenworthy for our April 10 meeting. A short business session was held to discuss updates on the Heights combination action and inform attendees that three of our chapter members had passed on over the preceding several months. Chapter members in attendance were also advised of the changed Phipps Center schedule due to the delayed organ relay installation. This was followed by Karl Eilers playing a brief concert of varied selections on Paul's Allen LL324 organ. Refreshments were served while chapter members tried their hands at open console at the Allen including a recently added Howard seat. Thank you, Paul and Lavonne, for hosting the chapter once again!

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

Chapter News



London: Donald MacKenzie at Woking
(Photo by David Coles)



Los Angeles: Mark Herman
(Photo by Jack W. Barringer)



Metrolina: Carolina Theatre,
taken in 1938 by Paul Norris
(Angie Norris Bean Collection)

LONDON & SOUTH OF ENGLAND

Woking, Surrey—Our chapter was pleased to welcome Donald MacKenzie to a full house at Woking Leisure Centre on Saturday 8 March. Well known to many as the house organist at London's premier film theatre, the Odeon Leicester Square, Donald is the 1991 winner of the Senior Section of the International Young Theatre Organist of the Year.

Most appropriately, the evening commenced with a rousing march showing off the powerful Wurlitzer reeds to great effect, contrasted with fine flutes and tibias. For the first time since its recent purchase, Donald was able to play the Yamaha Clavinova from the console. Donald also played a number of items at the Yamaha piano which were very well received. Thank you, Donald, for a wonderful evening's musicianship and entertainment.

The annual general meeting took place on 30 April at Woking Leisure Centre. The administrative business of the meeting was over promptly, since most attendees wanted to take advantage of open console!

Our friends in the Theatre Organ Club celebrated the organization's 70th birthday this May. Founded by Ralph Bartlett, accompanied by Eric Atkin, as a fan club for H. Robinson Cleaver, the inaugural meeting took place backstage at the Granada Welling on 22 May 1938. The Granada Welling organ eventually became the heart of our Woking Wurlitzer, and we wish the Theatre Organ Club many happy returns.

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

LOS ANGELES

Los Angeles, California—The Los Angeles Theatre Organ Society was fortunate to schedule Mark Herman during spring break from his studies at DePaul University in Chicago.

The early March concert at South Pasadena High School was attended by city councilman, Dr. Richard Scheider, who is promoting an arts commission and possible arts foundation. These two groups would be responsible for creating an event calendar and public awareness of the full spectrum of artists working or performing in the city. Also in attendance was chairwoman Pat Ford of the Community Redevelopment Commission; the commission is investigating ways to restore the Rialto Theater as a community theater for live performances as well as movies. Both individuals were treated to a delightful performance of theatre organ music.

The audience enjoyed a concert of music written decades before his birth, and Mark reminded them that music with lyrical phrasing, rhythm, and melody timelessly spans generations. Then he turned to the Knabe nine-foot grand piano for a couple of contemporary pieces of his own composition. Both were enthusiastically embraced by the audience.

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

METROLINA

Charlotte, North Carolina—We lost one of our most enthusiastic members in a needless accident last January. Phil Prechtel, age 63, was killed by carbon monoxide poisoning in a motel due to negligence from a construction crew outside the room. His wife survived only because she passed out in the bathroom.

We received a newly found photograph from 1938 of Charlotte's Carolina Theatre marquee. This was donated by Angie Bean, whose father, Paul Norris, was a house organist at the Carolina for several years.

In May, we held a registration workshop for our members at the home of Gil Parsons. We used his 3/56 Walker as the workshop instrument. This was an informal affair, and questions and answers flew around the room throughout.

Don Macdonald started with background on registration and why it is vital to understand the words to a song when playing it on the organ. He demonstrated how a theatre organist is expected to make immediate organ arrangements using piano music. He taught us how to play some of the classic tricks such as the glissando, staccato voicing, key changes, and more, combined with naturally flowing registration changes.

Next, we heard from Lawrie Mallett on how to build groups of tones using the Tibias (including their mutations), strings, and reeds. He discussed the role of the Diapason on a theatre organ and how it's different from classical organs. He stressed that the player must be comfortable with the sounds he creates and should not rely on combinations set by others.



Metrolina: Registration Workshop
(Photo by Rosemary Mallett)



Motor City: The Redford Theatre
(Photo by Lance Luce)



New York: Juan Cardona, Jr. at
the LIU/Brooklyn Paramount 4/26
Wurlitzer (Photo by Allan France)

Brent Wood presented a slide show tracing the evolution of his beautiful new Artisan organ with custom console. We plan a gala celebration in a few months when this stunning instrument is completed. Brent played some music he's working on, while Don presented several different choices in registrations and suggested including a strong contrasting counter-melody.

John Apple finished with a discussion of technique. He stressed that tension is always to be avoided and demonstrated the transference of weight from the shoulder with the arm-weight technique. He suggested that fingering was even more important on the organ than on the piano. He asked everyone to recall the thoughts they had when they first played an organ. There was great diversity in this! Don Schoeps said that he found he had to play each note twice. He then explained that on a piano, you play a note once and then go on, but on an organ you play a note to start it and then you play it again (when you release) to stop it. There were many other insights offered, and some of them were really funny.

Gil has a heavy foot mat next to the console so that organists can wipe their feet before playing. The mat will catch the fine particles that cling to the sole and that scratch the pedals. Some players used organ shoes, some used loafers without socks, and some used everyday walking shoes.

This was a productive and satisfying meeting, and everyone learned something useful.

—Michael Johnston
John Apple, President
704-567-1066, john@mtos.org

MOTOR CITY

Detroit, Michigan—The Motor City Chapter continues to thrive through its Redford Theatre headquarters. Our theatre was host to concert events, including the annual Christmas concert which featured Dave Callendine at the Barton, and Lance Luce's March program of silent film comedy shorts and concert selections.

The Redford classic movie series is still going strong; it just passed the 30-year milestone.

Recent showings of *Bullitt* featured an added attraction the new edition Ford Mustang, which is named for the film, on stage. One month later at *The Blues Brothers* showing, "Jake and Elwood" look-alikes presented the police squad car used in the *Blues Brothers 2000* remake. Hokey fun for sure, but the large audiences who were attracted to these films went away happy and enjoyed the theatre organ music that is part of every Redford film presentation.

On April 19 we celebrated the 80th anniversary of the Redford Theatre with a gala program featuring the Hotel Savorine Society Orchestra, John Lauter at the Barton, vintage dancers dancing the Charleston, and Buster Keaton on the screen in *The Electric House*. The orchestra, which specializes in 1920s dance band re-creations, was joined by John for several numbers. ATOS president Ken Double was present and made congratulatory comments at the conclusion of intermission. The Redford's atmospheric ceiling has new fiber optic stars, thanks to much hard work by members Dave Martin, Steve Greening and Allen Fitzgerald.

For additional information on the Redford Theatre, call 313-537-1133 or visit www.redfordtheatre.com.

—Phyllis Steen
Tom Hurst, President
248-477-6660

NEW YORK CHAPTER

New York, New York—Despite a snow storm that lasted through the night and into the early morning of March 1, several New York chapter members, along with a few hearty souls from the local community, made their way to the Middletown Paramount to enjoy an afternoon with our 3/12 Mighty Wurlitzer. Members and guests were able to take turns playing open console, and we were treated to an excellent mini-concert by organist Juan Cardona, Jr. A special thanks to Juan for driving through the snow from Connecticut to play for us, and also to Paramount Director Maria Bruni, as well as to Tom Stehle, Barry F. Currie and Darryl Hey for helping to make the program possible.

Just two weeks later on Sunday, March 16, Juan Cardona, Jr. was back at a Paramount console, but this time in Brooklyn at the Long Island University 4/26 Mightiest of Wurlitzers. Juan played the first formal concert on the LIU organ since it was damaged almost five years ago by a leaking roof drain. His performance, selection of music, arrangements, and use of the instrument were all truly outstanding. This concert had been planned for last spring, but problems with the relay forced us to cancel it. However, repairs that LIU organ curator Warren Laliberte completed over the past year paid off, and the Wurlitzer was on its best behavior. While there is still much restoration work to be done to the 80-year-old original instrument, it was not evident to those of us enjoying Juan Cardona's performance. Many thanks to Warren for all his work, and special thanks to Sharon Abbate of the LIU staff who coordinated and arranged the many details that enabled us to present the concert.

Chapter News



North Texas: Brett Valliant at the MPAC console during screening of *King of Kings*
(Photo by Kenneth Brown)



North Texas: Benjamin Kolodziej at the MPAC console at the April 20 chapter meeting
(Photo by Don Peterson)



Orange County: Scott Foppiano addresses the audience at Fullerton's Plummer Auditorium (Photo by Jim Henry)

On March 29 we joined with the Garden State chapter at their recently installed Balfour Memorial 4/23 Wonder Morton at the Loews Jersey Theatre in Jersey City for open console, a Town Meeting with ATOS president, Ken Double, and a concert by Ken on the big Morton. Many thanks to Garden State vice chairman Mike Cipolletti and NYTOS chairman John Valentino for organizing this event, and to Bob Martin and crew for all their work on the organ.

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

NORTH TEXAS

Dallas/Fort Worth, Texas—The chapter's final spring program took place on March 8 at the McKinney Performing Arts Center, where the chapter screened the silent film, *King of Kings*, with the very capable Brett Valliant providing the music at the MPAC 3/17 Wurlitzer. Although the audience wasn't as large as desired, those present were treated to excellent musical accompaniment. We had one incident—during the earthquake scene, Brett had everything playing on the organ that was possible when all of a sudden, the pipes slowly quit speaking. A thermal overload switch on the blower got too hot and shut everything off. We were up and running a few minutes later and headed toward a successful conclusion.

At our chapter meeting on April 20, we were fortunate to have Benjamin Kolodziej for our guest artist. His biography is quite lengthy, and positions include chapel organist at Southern Methodist University and organist at Lord of Life Lutheran Church in Plano, Texas. He has also joined our chapter. We quickly took care of election of officers for the year and proceeded to the program. Benjamin presented a program called *A Trip Around the Organ*. His pedaling was something to behold, and his humor also added much to the program. All-in-all it was a very satisfying event. We will be hearing more from this accomplished organist.

—Kenneth Brown
Don Peterson, President
972-422-7750, dpete.tx@verizon.net

ORANGE COUNTY

Fullerton, California—The Orange County Theatre Organ Society welcomed Scott Foppiano to Plummer Auditorium's 4/28 Wurlitzer organ. Scott performed a varied program for an appreciative audience. As an original installation in an auditorium rather than a theatre, Wurlitzer provided the instrument with several orchestrally voiced ranks in addition to the more typical theatrical ranks. Scott took advantage of the instrument's versatility with a program that included some devilishly difficult transcriptions. The second half of the program opened with Harold Lloyd's thrilling comedy, *High and Dizzy*. This film was selected to whet the audience's appetite for the chapter's next program which will feature Chris Elliot accompanying Lloyd's full length thrill comedy, *Safety Last*, which we'll review in the next issue.

—Jim Henry
Ed Bridgeford, President
714-529-5594, octos.org



River City: Greg Johnson, Keyboard Kastle, Omaha, March 16 (Photo by Jerry Pawlak)



River City: Donna Parker, Markworth 3/24 Kimball, April 20 (Photo by Jerry Pawlak)



Puget Sound: Jo Ann Evans and Ray Harris at the chapter Wurlitzer (Photo by Nancy McCutchin)



Puget Sound: Kat Brightwell, PSTOS scholarship student, and Betty Emanuel model their 1920s attire (Photo by Tom Blackwell)

PIKES PEAK

Colorado Springs, Colorado—May 1, 2008 began our 14th year of “Sacklunch Serenades” and our 222nd program at the historic Colorado Springs City Auditorium. This is also the 85th anniversary of the auditorium, which opened in 1923. Appropriately, the 1923 silent film, *The Balloonatic* starring Buster Keaton, was shown on June 10. Sacklunch Serenades continue through August 28 resuming in December for the holiday season. Organists Tom O’Boyle, Bob Lillie, Brett Valliant, DeLoy Goeglein and Jim Calm will be at the console of the City Auditorium’s 1927 Mighty Wurlitzer.

The debut of the new Saxophone recently installed in our chapter Wurlitzer 3/20 at Mt. St. Francis was well attended and the artists were Tom O’Boyle, Jim Calm and Bob Castle. A varied program was followed by an open console session and a good time was had by all. Approximately 85 were in attendance.

If you will be traveling, in the Pikes Peak region, please contact us. We would love to have you attend our concerts. All Sacklunch Serenade programs at the City Auditorium are free and open to the public. The highest attendance at a single performance thus far is 506 for a program held last August.

The website for the City Auditorium is www.historiconline.org, which is up to date and has a link to the Pikes Peak Area Theatre Organ Society for additional information.

—Robert C. (Bob) Lillie
Dave Weesner, President
719-473-2010, DNWDWA@aol.com

PUGET SOUND

Seattle, Washington—Raymond Lavine and Barbara Hammerman once again extended a warm Wurlitzer Manor welcome to theatre organ aficionados as they gathered to enjoy another unique theatre organ program, this time by Donna Parker. Attendance at this venue is limited these days to about 100, and the house was full. Donna played music in a broad range of styles to please all ages and musical preferences.

A highlight of the afternoon was Donna’s presentation of one of her students, Nathan Avakian. A beneficiary of PSTOS scholarship support in the past, Nathan is proving himself a worthy recipient. Just 16, he has both keyboard skills and stage presence of one much older and more experienced. As both his teacher and his mentor, Donna has good reason to be proud.

A 1920s style ice cream social along with “Piano, Pipes & the Roaring 20s” enticed 150 folks to attend a mid-winter event at Seattle’s Haller Lake Community Club. Ray Harris and Jo Ann Evans teamed up at the piano and Wurlitzer to present a full afternoon of favorite music from the 1920s, including dance tunes, ballads, novelties and several sing-alongs. An all-male foursome of “ice cream scoopers” provided a jolly touch at the sundae bar. A number of folks sported favorite flapper attire, and a fun time was had by all.

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

RIVER CITY

Omaha, Nebraska—The chapter’s March meeting was held at Keyboard Kastle, Oakview Mall in Omaha, which is extremely well stocked with electronic organs, pianos, keyboards and sheet music. Past president Greg Johnson is the store manager, and was the artist for our meeting performing several selections on the Conn theatre organ. Greg also introduced the audience to an Allen church organ, as Keyboard Kastle is now the local distributor for that company. In addition to the selections Greg presented at the Allen, a recorded selection by Carlo Curly, a top classical organist, was heard. The afternoon was an exciting musical experience; during open console, many members collaborated on the variety of grand pianos and organs in the store.

April 20 brought us to the historic Rose Theatre in Omaha, home of the Wurlitzer 3/21 pipe organ. An annual concert is held at the theatre so the general public can experience this grand instrument. RCTOS maintains and presents the Wurlitzer throughout the year. The featured artist for this year’s event was Donna Parker. Needless to say, Ms. Parker wowed the audience with her program and the audience showed their appreciation with resounding applause. Donna accompanied the theater’s drama group, Teens ‘N’ Theater, which presented “A Vaudeville Adventure.” The variety show also showcased a dance/singing group, Performer’s Edge Dance Ensemble. Donna and the performers were amazing. In the second half of the program,

Chapter News



Rocky Mountain: "Dancing Without the Stars": Bev Bucci, Roger Topliff, Jim Calm (Photo by Bill Kwinn)



Rocky Mountain: "Doors Open Denver": Bob Castle and Dick Kroeckel (Photo by Bill Kwinn)



St. Louis: Hardworking organ crew chief, Al Haker, at the City Museum (Photo by Chris Soer)

the Metro Area Youth Jazz Organization, an audition-only group of extremely talented high school musicians associated with the University of Omaha's music program, presented several selections, two of which included collaboration with Donna and the Wurlitzer. As Donna Parker concluded her program, the audience gave her a standing ovation and demanded an encore. Comments in the lobby after the concert were extremely complimentary. An afterglow party was held at the Markworth residence, where Donna Parker performed requests at the Markworth Kimball 3/24. What a great day of music and entertainment.

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

ROCKY MOUNTAIN

Denver, Colorado—"Dancing Without the Stars" was the theme of the March social. With an attendance of around 180, it was the largest turnout ever for a Holiday Hills event! Member Bev Bucci organized the program with the music provided by Bev, Lee Traster, Don Rea, Roger Topliff, Jerry Bucci and Jim Calm. A wonderful time was enjoyed by dancers and non-dancers alike. Additional color photos of the event can be seen on the club web site: www.RMCATOS.org (click on "What's New," and then click on the "Gallery: Club Events" link below "Dancing Without the Stars").

"Doors Open Denver" is a city-wide event during which many of our famous buildings are open to the public. The Paramount Theatre was open on Sunday, April 13, from 10:00am to 4:00pm. There were tours of the theatre plus continuous live theatre pipe organ music played on the Paramount's original Publix 1 Wurlitzer. Appearing at the console for half-hour time slots were members Jim Calm, Bob Castle, Deloy Geoglein, and Doug Thompson. The theatre lobby contained a demonstration of how pipe organs work, constructed by Jud Murphy with assistance from Bill Decker. At 4:00pm anyone remaining could stay for a special appearance by Ragtime aficionado Dick Kroeckel at the grand piano with Bob Castle at the Wurlitzer.

The end-of-the-day tally showed a total of 450 theatre visitors. Many of them had never been in the theatre or, if they had, did not know that the Wurlitzer existed. "RMCATOS: spreading theatre organ music appreciation a few measures at a time."

A segment from our last "Pipes & Stripes" concert has been posted on YouTube. See it and other RMCATOS clips: go to www.YouTube.com, then search for "RMCATOS."

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

ST. LOUIS

St. Louis, Missouri—April in St. Louis meant it was time for the annual St. Louis Theatre Organ Society's *Party on the Pipes*. The four-day event brought together approximately 70 theatre organ enthusiasts from across the country. The first stop on the itinerary was the Wicks Organ Co. factory. Our tour guides emphasized that just about everything is fabricated in-house, from the engraving of stops to casting metal for pipes.

Home installation visits over the long weekend incorporated concerts and open console time on pipe and electronic instruments. The larger venues provided plenty of variety as well. Friday night was a superb performance by Walt Strony at the church-turned-Allen Organ-dealership owned by SLTOS member Jerry Roberts. Four separate concerts took place using the 3/17 hybrid at the Lincoln Theatre in Belleville, Illinois. Featured players were Fr. Gus Franklin, Don Rankin, Mark Gifford, and Kay McAbee. Every concert was like hearing a different organ, with each performer bringing unique skills and style to the bench.

The last day was highlighted by Stan Kann at the Wurlitzer in the Fabulous Fox, with open console time allocated for guests. And what better to add to that experience than a gourmet lunch enjoyed on the mezzanine level at the elegant Fox Club? Next up was the Scottish Rite Cathedral to hear Ed Plitt play the massive four-manual Kimball. Our final stop was the City Museum, which houses the chapter 3/17 Wurlitzer. After a brief program to introduce the organ, we enjoyed a final open console session bringing the 2008 *Party on the Pipes* to a successful close.

—Ken Iborg
Jim Ryan, President
314-892-0754, jim@sltos.org



St. Louis: Hank Steiger in the Wicks Organ Co. factory (Photo by Ken Iborg)



Sierra: Ron Rhode and the Morton at Ironstone Vineyards (Photo by Beverly Harris)



Sooner State: Wally Brown (Photo by Joyce Hatchett)

SIERRA

Sacramento—On a sunny April 12, Sierra Chapter and friends enjoyed *Morton Madness 14* with a great road trip to Lodi Harmony Wynlands and the first half of humming and whistling under our breaths while our music man, Ron Rhode, played friendly with the 3/15 Robert-Morton. Our “Rhode trip” continued after we jumped in our cars for a pretty drive up to Ironstone Winery in Murphys. Some of us enjoyed taking pictures of overflowing half barrels of tulips, daffodils, hyacinths and other colorful spring blossoms. A few of us wandered down to the pond and enjoyed seeing ducks, geese, swans and a couple of egrets before we rejoined our organ bunch to enjoy a scrumptious dinner and the second half of Ron Rhode’s merry organ playing at another 3/15 Robert-Morton. Some of us wanted more, but the sweet sounds had to end and some decided to drive home to the tunes of new CDs we got for our collections.

In March our chapter enjoyed an evening at the Towe with Bob Salisbury accompanying *The Mark of Zorro* at our 3/17 Wurlitzer. It is always a treat to have Bob play the sounds for the silents. Our February concert at Fair Oaks on our 3/13 Wurlitzer was also a treat. Our chapter can look forward to another full year of happy music from our organ-playing friends.

—Beverly D. Harris

Carol Zerbo, President

916-624-9182, cazbo@sbcglobal.net

SOONER STATE

Tulsa, Oklahoma—Guest artist Wally Brown of Oklahoma City entertained us on March 28. He played requests and led a sing-along and the audience loved it. After intermission he returned wearing an Indian headdress. (The next month we still found a few feathers that he shed!) Wally knows an incredible amount of music after a long career in entertainment, church music, and giving concerts.

Our April 18 program was planned in response to a special request that we do a program of religious music. Since many of our members are church organists, this was easy to do. Members Carolyn Craft, Joyce Hatchett, Barbara Purtell, Jeannette Maxfield, Lynda Ramsey, and Paula Hackler presented arrangements of gospel, contemporary, and classical music. Bill Rowland and Joyce Hatchett performed a piano and organ duet of one of Bill’s compositions, and Carolyn Craft and Joyce Hatchett presented other organ and piano duets. For a touch of variety, Dan Sandkuhl and guest Jimmie Rogers, plus member Carolyn Craft, gave us gospel numbers accompanied by guitars. Our Robert-Morton performed with its usual versatility and presence.

—Barbara Purtell

Bill Rowland, President

918-355-1562

SOUTHERN JERSEY

Franklinville, New Jersey—We had a well-attended meeting at the Broadway Theatre in Pitman, New Jersey on Saturday, March 29. Featured were open console on the Kimball 3/8, continental breakfast, and a short business meeting. Our regular Broadway organists took advantage of the occasion to try out tunes that were not part of their regular repertoire. Topics of the business meeting were announcements, including that the Atlantic City Convention Hall Organ Society (ACCHOS) is looking for volunteers to help in the rehabilitation of the world’s largest pipe organ. We understand that the instrument is even larger than the Macy’s Wanamaker behemoth in Philadelphia, but the ACCHOS organ is inoperable. Considerable funding is available to get the rehab off the ground.

Member John Breslin updated us on his effort to have the Theatre Historic Society include the Broadway Theatre in its 2009 summer convention in Philadelphia. The availability of an old theatre that has been completely rehabilitated and still has its original pipe organ intact and playing has the THS very interested. The Broadway will very likely be included on their itinerary.

Plans are being completed for the showing of the silent movie *The Phantom of the Opera* at the Broadway Theatre on Sunday, October 26 at 7:00pm. The featured organist has not yet been announced.



Sooner State: Participants in Gospel program (Photo by Randy Ramsey)



Susquehanna: Don Kinnier's silent movie workshop (Photo by Roy Wainwright)

Many of our members attended the dedicatory concert of the new Wicks organ at the First Presbyterian Church, located in Pitman a few blocks south of the Broadway Theatre, on Sunday, April 21. The organist was Stephen Buzard of the Westminster Choir College, Princeton, New Jersey.

Our yearly summer BBQ, including open consoles, will be held at our president's home in Franklinville, New Jersey, on Saturday, August 16, at 2:00pm. A pipe organ, electronic organ and piano will be available. Anyone interested in the dramatic sound of the theatre organ and good food is invited to be there. For details, contact me at foltmann@snip.net or call president Joe at the number below.

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

SUSQUEHANNA VALLEY

York, Pennsylvania—In April, the Susquehanna Valley chapter held a silent film accompaniment seminar, for which silent movie "pro" Don Kinnier presented a workshop at the Capitol Theatre.

He provided a brief history of film and how it was (or wasn't) accompanied from its simple start, as a proof of a millionaire's wager in 1872, up through the teens and twenties. Then he gave examples of how music affects our emotions and developed guidelines for choosing or composing music that fits the film (and moves it forward), including the relationship of scales, chords, etc., to moods, and how to find tempo and meter clues in the film. Don has provided a wealth of silent movie links, and these can be found at www.svtos.org.

Don showed a few scenes from a silent movie, and challenged members to be prepared to accompany the scenes at the June meeting.

This year the Capitol Theatre organ was included in the York Chapter of the American Guild of Organists' "Pedals, Pipes & Pizza" program. This is a Saturday morning program which introduces piano and organ students to various types of organs. Theatre organist and silent film accompanist Michael Britt introduced the Capitol Wurlitzer organ demonstrated theatre organ styles to the students.

Dusty Miller announced that some generous members of our chapter are offering a scholarship to the ATOS Summer Youth Camp. Dusty encouraged the youngsters to consider applying for it.

—Roy Wainwright
Sam Groh, President
717-534-2470, pres@svtos.org

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From the Archives

Mystery Photo

We recently discovered this photo taken at the State Theatre in Sydney by Commercial Photographer Phil Ward, 296 Pitt Street, Sydney.

We wonder if anyone can offer information as to the organist, occasion, or date.

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



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CROME ORGAN COMPANY

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ROB RICHARDS TOURING ORGAN

Pipe Piper

Theatre Organ Installations

Welcome to the 2008 edition of the Pipe Piper! Tom DeLay, after many years of maintaining the list, has passed on the torch, and I was thrilled to be asked a few months ago if I would take up the task of keeping track of the theatre pipe organs that reside in public spaces. Please note that we still have a bit of work to do in tracking the instruments outside of the United States; those instruments are not included here. That list will be forthcoming in a future issue of THEATRE ORGAN.

After much thought and consultation, we have elected to make a few changes to the list, which will be obvious to those of you familiar with either the past print or online versions. Firstly, a number of instruments have been removed from the listing. Notably, big civic organs, such as the Kotszchmar Organ in Portland, Maine, and its sister Austin in Balboa Park in San Francisco, as well as the Wanamaker organ in Philadelphia and other various concert instruments, while being in public places, are not theatre organs. We have included on this list only theatre organs in the sense that they are unit instruments designed in the tradition of the Unit Orchestra, and made by recognized manufacturers of theatre pipe organs.

New to the list is the denoting of instruments in original condition, in addition to those which are original installations, albeit potentially altered. As I have traveled around the country and have met readers of my article, "The Half-Percent Legacy: 44/10,000," I have been repeatedly asked how I came up with 44 original instruments, and where they are. The criteria were relatively simple. Organs that, though not necessarily in their original homes, represent the state in which the builders left them are counted. This means original relays and combination actions are still in use, pipework or percussion has not been added, removed, or moved, and the original specification is still present. Obviously concessions must be made for organs that have been moved, e.g. the original winding is not intact. Along with the denoting of organs in original condition, we have indicated instruments that are in the ATOS Registry of Historic and Significant Instruments, as well as those (only one...) that have received Historic Organ Citations from the Organ Historical Society.

We have also added a great deal of information to the list, including years of construction (though often the only date retrievable was the contract signing date), opus numbers, style designations, and so on. The retrieval of this information would not have been possible without several excellent online sources, namely Peter Beames' Wurlitzer Opus List, and many organ club websites, the Puget Sound Theatre Organ Society's being exemplary among them, as well as David Junchen's *Encyclopedia of the American Theatre Organ* and *The Wurlitzer Pipe Organ: An Illustrated History*. But there is still a lot missing, and here is where you can help. Ideally, we want every entry in the list below to have an address, year, size, make, opus number and style designation for each organ; if you know any of these, let us know! Also, if you see an instrument you believe should be marked as an original organ, or one that is marked and should not be, tell us. Despite all the information out there, there are some organs about which we just couldn't find enough information. And of course, if you see any errors, and there are bound to be some, please let us know by e-mailing me: j.ortloff@atos.org.

This same list will appear soon on the ATOS website (www.atos.org), with the added feature that the data will be searchable using various criteria, as it is now in database format. To share a few highlights:

- There are 290 public installations in the United States
- Of these, 98 are in their original homes
- Thirty-four are unchanged original examples (a result of further research since the writing of the 44/10,000 article)
- Those builders represented by 10 or more organs are: Wurlitzer (126), Robert-Morton (34), Barton (19), Kimball (11), and Möller (10)
- 57 are some form of hybrid
- And just for fun, from all these organs we have 876 manuals and 4,828 ranks!

We hope you enjoy all we've done to the list, find it informative, and can help contribute to its eventual 100% completion.

—Jon Ortloff

ALABAMA

BIRMINGHAM

Alabama Theatre†

1817 Third Avenue North
1927 4/29 Wurlitzer
Opus 1783 Style Pub 1
ATOS Registry Level 2

Fairview United Methodist Church

2700 31st West
2/8 Wurlitzer
Unplayable

Southside Baptist Church

Foster Auditorium
1016 Nineteenth Street
South
1929 3/6 Kimball[®]
Opus 7047

ALASKA

JUNEAU

State Office Building

333 Willoughby Avenue
1928 2/8 Kimball
Opus 7019
ATOS Registry Level 2

ARIZONA

MESA

Organ Stop Pizza

1149 East Southern Avenue
4/74 Wurlitzer/Hybrid

PHOENIX

First Christian Church

Fellowship Hall
6750 Seventh Avenue
2/11 Hybrid

Orpheum Theatre

203 West Adams
3/30 Wurlitzer
ATOS Registry Level 4

Phoenix College

Auditorium
1202 West Thomas Road
1921 2/9 Wurlitzer
Opus 408 Style 210

TUCSON

Fox Theatre

30 North Church Avenue
4/30 Wurlitzer
Installation pending

BRITISH COLUMBIA

VANCOUVER

Orpheum Theatre†

Smithe and Seymour
1927 3/13 Wurlitzer[®]
Opus 1746 Style 240

CALIFORNIA

ANAHEIM

Anaheim High School
811 W Lincoln Avenue
3/10 Robert-Morton

BAKERSFIELD

Granada Theatre

616 Kentucky Street
4/26 Hybrid

BERKELEY

Berkeley Community Theatre

1930 Alston Way
4/41 Wurlitzer
ATOS Registry Level 4

CATALINA ISLAND

Avalon Casino Theatre†

1928 4/16 Page[®]
ATOS Registry Level 1

DEATH VALLEY

Scotty's Castle†

3/10 Welte

EL SEGUNDO

Old Town Music Hall

140 Richmond
1925 4/26 Wurlitzer
Opus 1002 Style 235

ESCONDIDO

Emmanuel Faith

Community Church
639 East Felicitia Avenue
3/21 Wurlitzer/Blackinton

FAIR OAKS

Community Clubhouse

7997 California Avenue
1924 3/13 Wurlitzer/Hybrid
Opus 939 Style E

FRESNO

Fresno Pacific College

1717 South Chestnut Street
3/20 Hybrid

Warnors Theatre†

1400 Fulton Street
1928 4/14 Robert-Morton
Opus 2416
ATOS Registry Level 1

FULLERTON

Fullerton High School†

Plummer Auditorium
Grand Avenue
1930 4/36 Wurlitzer/Hybrid
Opus 2103 Style 4m Sp

GARDENA

Roosevelt Memorial Park†

18255 South Vermont
Avenue
1925 4/17 Wurlitzer[®]
Opus 998 Style 4m Sp
ATOS Registry Level 1

HANFORD

Fox Hanford Theatre

326 North Irwin Street
2/10 Wurlitzer

HEALDSBURG

Johnson's Alexander Valley Winery

8329 State Highway 128
3/10 Robert-Morton

HOLLYWOOD

El Capitan Theatre

6838 Hollywood Boulevard
1928 4/37 Wurlitzer
Opus 2012 Style Fox Sp
ATOS Registry Level 4

LODI

Harmony Wynelands

9291 East Harney Lane
3/15 Robert-Morton

LOS ANGELES

Founders' Church of Religious Science

3281 West 6th
4/31 Wurlitzer/Hybrid

Orpheum Theatre†

842 South Broadway
1927 3/13 Wurlitzer[®]
Opus 1821 Style 240
ATOS Registry Level 1

KEY: † = Original Installation, ° = Original Organ, ‡ = OHS Citation Recipient

Please send additions or corrections to Jon Ortloff at j.ortloff@atos.org.

- Wilshire Ebell Theatre**
4401 West Eighth
3/13 Barton
- MONROVIA**
Monrovia High School
845 West Colorado
Boulevard
1925 2/10 Wurlitzer
Opus 1074 Style 210 Sp
- MONTEREY**
State Theatre
417 Alvarado
1928 2/13 Wurlitzer
Opus 1887 Style 200 Sp
- MURPHYS**
Kautz Vineyard Winery
1894 Six Mile Road
1927 3/15 Robert-Morton
- OAKLAND**
Grand Lake Theatre
3200 Grand Avenue
3/18 Wurlitzer
Paramount Theatre
2025 Broadway
4/26 Wurlitzer
ATOS Registry Level 4
- PALO ALTO**
Stanford Theatre
221 University Avenue
3/21 Wurlitzer
- PARAMOUNT**
Iceland Amphitheatre
8401 Jackson
1926 3/19 Wurlitzer
Opus 1545 Style 240 Sp
- PASADENA**
Civic Auditorium
300 East Green
1938 5/28 Möller
Opus 6690
ATOS Registry Level 3
Pasadena City College
Sexson Auditorium
4/23 Wurlitzer
- SACRAMENTO**
Grant Union High School
1500 Grand Avenue
4/21 Wurlitzer
Towe Auto Museum
2200 Front Street
1923 3/16 Wurlitzer
Opus 716 Style Sp
- SAN BERNARDINO**
California Theatre†
562 Fourth Street
1928 2/10 Wurlitzer
Opus 1850 Style 216
ATOS Registry Level 1
- SAN DIEGO**
Copley Symphony Hall (Fox Theatre)
1245 Seventh Avenue
1923 4/32 Robert-Morton
- SAN FRANCISCO**
Castro Theatre
429 Castro
4/21 Wurlitzer
- SAN GABRIEL**
Civic Auditorium
320 South Mission Drive
1924 3/17 Wurlitzer
Opus 870 Style 260 Sp
- SAN JOSE**
California Theatre
First Street
1930 4/21 Wurlitzer
Opus 2125 Style Pub 1
Grace Baptist Church
484 East San Fernando
1922 3/12 Robert-Morton
- SANTA ANA**
Santa Ana High School
520 West Walnut
2/10 Robert-Morton
- SANTA BARBARA**
Arlington Theatre
1317 State
1929 4/27 Robert-Morton
ATOS Registry Level 3
- SANTA MONICA**
Trinity Baptist Church
1015 California Avenue
3/14 Wurlitzer/Schantz
- SOUTH PASADENA**
South Pasadena High School
1407 Freemont Avenue
3/11 Wurlitzer
- SPRING VALLEY**
Trinity Presbyterian Church
3902 Kenwood
4/22 Wurlitzer
- STOCKTON**
Fox-California Theatre (Bob Hope Theatre)
242 East Main Street
1929 4/20 Robert-Morton
Masonic Temple
2/11 Robert-Morton
- SYLMAR**
San Sylmar
The Nethercutt Collection
15200 Bledsoe Street
4/74 Hybrid
ATOS Registry Level 4
- VISALIA**
Fox Theatre
308 W. Main Street
1921 4/24 Wurlitzer
Opus 433 Style 210 Sp
- COLORADO**
COLORADO SPRINGS
City Auditorium
Kiowa and Weber
1927 3/8 Wurlitzer
Opus 1791 Style F 3m
Mount St. Francis Auditorium
West Woodman Valley
Road
3/20 Wurlitzer
- DENVER**
Paramount Theatre†
1621 Glenarm Place
1930 4/20 Wurlitzer
Opus 2122 Style Pub 1
ATOS Registry Level 2
- FORT COLLINS**
Colorado State University
Lory Student Center
Theatre
1928 3/19 Wurlitzer
Opus 1928 Style 240 Sp
- CONNECTICUT**
SHELTON
Shelton High School
Meadow Street
1927 3/12 Austin
Opus 1512
- THOMASTON**
Thomaston Opera House
158 Main Street
1926 3/15 Marr & Colton
- WILLIMANTIC**
Windham Technical School
Summit Street Extension
1927 3/15 Wurlitzer
Opus 1752 Style 260 Sp
- DELAWARE**
WILMINGTON
Dickinson High School
1801 Milltown Road
3/66 Kimball/Hybrid
- FLORIDA**
DUNEDIN
Kirk of Dunedin
2686 US Alt 19
4/100 Hybrid
- ELLENTON**
Roaring 20's Pizza and Pipes
6750 N US Highway 301
4/42 Wurlitzer/Hybrid
ATOS Registry Level 2
- FORT MYERS**
Villas Wesleyan Church
8400 Beacon Boulevard
3/13 Hybrid
- LAKELAND**
Polk Theatre
127 South Florida Avenue
1926 3/11 Robert-Morton
- MIAMI**
Gusman Cultural Center†
174 East Flagler Street
1925 3/15 Wurlitzer
Opus 1198 Style 260
- PENSACOLA**
Saenger Theatre
118 South Palafox
1926 4/23 Robert-Morton/Hybrid
Unplayable
- PINELLAS PARK**
City Auditorium
7659 59th Street North
1928 2/9 Wurlitzer/Hybrid
Opus 1968 Style 140 Sp
- SARASOTA**
Grace Baptist Church
8000 Bee Ridge Road
4/32 Wurlitzer
ATOS Registry Level 4
- TAMPA**
Tampa Theatre†
711 North Franklin Street
1926 3/14 Wurlitzer
Opus 1429 Style F
- GEORGIA**
AMERICUS
Rylander Theatre
310 West Lamar Street
1928 3/11 Möller
Opus 5351 Style 70"
- ATLANTA**
Fox Theatre†
660 Peachtree Street
1929 4/42 Möller
Opus 5566
ATOS Registry Level 1
- HAWAII**
HILO
Palace Theatre
38 Haili Street
4/22 Robert-Morton
- HONOLULU**
Hawaii Theatre
1130 Bethel
1922 4/16 Robert-Morton
- IDAHO**
BOISE
Egyptian Theatre†
700 West Main Street
1927 2/8 Robert-Morton
Opus 2298
- MOSCOW**
University of Idaho
Auditorium
1926 2/6 Robert-Morton
Opus 2309
- ILLINOIS**
BELLEVILLE
Lincoln Theatre
103 East Main Street
3/15 Hybrid
- CHAMPAIGN**
Virginia Theatre†
201 West Park Avenue
1921 2/8 Wurlitzer
Opus 490 Style 185 Sp
- CHICAGO**
Aragón Ballroom†
1106 West Lawrence
Avenue
1937 3/10 Wurlitzer
Opus 1897 Style 205 Sp
Chicago Theatre†
175 North State Street
1921 4/27 Wurlitzer
Opus 434 Style 285 Sp
Patio Theatre†
6008 West Irving Park Road
1927 3/17 Barton
- DEKALB**
Egyptian Theatre
135 North 2nd Street
1925 2/8 Wurlitzer
Opus 1020 Style F
Installation pending
- DIXON**
Dixon Theatre
114 South Galena Street
3/12 Barton
Installation pending
- DOWNERS GROVE**
Downers Grove High School
4436 Main
1927 3/10 Wurlitzer
Opus 1775 Style H 3m
- Tivoli Theatre**
5021 Highland Avenue
1924 3/10 Wurlitzer
Opus 942 Style H 3m Sp
- ELMHURST**
York Theatre
150 North York Road
2/7 Barton
- JOLIET**
Rialto Theatre†
102 Southeast Van Buren
4/24 Hybrid
ATOS Registry Level 4
- LANSING**
Beggar's Pizza
3524 Ridge Road
3/17 Barton/Hybrid
- MUNDELEIN**
St. Mary of the Lake Seminary
176 Mundelein
4/19 Hybrid
- PARK RIDGE**
Pickwick Theatre†
5 South Prospect Avenue
1928 3/11 Wurlitzer
Opus 1954 Style 225
- ROCKFORD**
Coronado Theatre†
312 North Main
1927 4/17 Barton
Opus 207
- SPRINGFIELD**
Springfield High School
101 South Lewis
1927 3/12 Barton
- ST. CHARLES**
Arcada Theatre†
105 East Main Street
1927 3/16 Marr & Colton/Geneva
- INDIANA**
ANDERSON
Paramount Theatre†
1124 Meridian
1929 3/12 Page
ATOS Registry Level 2
- ELKHART**
Elco Theatre†
410 South Main
1924 2/11 Kimball
Unplayable
- FORT WAYNE**
Embassy Theatre†
121 West Jefferson
1928 4/16 Page
ATOS Registry Level 3
- INDIANAPOLIS**
Hedback Community Theatre
1847 North Alabama
2/11 Hybrid
Hilbert Circle Theatre
45 Monument Circle
3/24 Wurlitzer
Installation pending
Manual High School
2405 Madison Avenue
3/26 Wurlitzer

Pipe Piper

Theatre Organ Installations

INDIANA (cont.)

Warren Center for the Performing Arts
9450 East 18th Street
1927 3/18 Barton
Opus 228
ATOS Registry Level 3

LAFAYETTE

Long Performing Arts Center
111 North Sixth
3/21 Wurlitzer
ATOS Registry Level 3

TERRE HAUTE

Indiana Theatre
683 Ohio Street
1928 3/12 Wurlitzer
Opus 1871 Style 230
Installation pending

VINCENNES

Vincennes University Auditorium
3/12 Wurlitzer

IOWA

AMES

Iowa State University
Memorial Union, Great Hall
3/21 Hybrid
Unplayable

CEDAR RAPIDS

Paramount Theatre†
123 Third Avenue
1928 3/12 Wurlitzer
Opus 1907 Style Bal 1A
ATOS Registry Level 2
Theatre Cedar Rapids†
102 Third Southeast
1927 3/14 Barton²
ATOS Registry Level 1

DAVENPORT

Capitol Theatre†
330 West Third
3/12 Möller-Wicks
Unplayable

PELLA

Pella Opera House
611 Franklin Street
3/12 Barton

SIOUX CITY

Orpheum Theatre†
528 South Pierce Street
1927 3/22 Wurlitzer
Opus 1759 Style 240

KANSAS

WICHITA

Century II Center
Exhibition Hall
225 West Douglas
1926 4/38 Wurlitzer
Opus 1458 Style Fox Sp
ATOS Registry Level 3

KENTUCKY

LOUISVILLE

Louisville Gardens
525 West Muhammed Ali Boulevard
1933 4/17 Kilgen
Opus 5009

LOUISIANA

JACKSON

Republic of West Florida Historical Association Museum
3406 East College Street
1926 2/10 Wurlitzer
Opus 1677 Style H Np

NEW ORLEANS

Saenger Performing Arts Theatre†
111 Canal
1927 4/26 Robert-Morton²
Opus 1650
Unplayable

SHREVEPORT

Strand Theatre†
619 Louisiana Avenue
1925 2/8 Robert-Morton

MAINE

OLD ORCHARD BEACH

Loranger Memorial School
McSweeney Auditorium
Saco Avenue
3/13 Wurlitzer

PORTLAND

State Theatre†
609 Congress
1929 2/8 Wurlitzer
Opus 2067 Style 190 Sp

MARYLAND

CATONSVILLE

Spring Grove Hospital Center
Rice Auditorium
Elm Street
1922 2/7 Robert-Morton/Wicks

FREDERICK

Weinberg Center for the Arts†
20 West Patrick
1926 2/8 Wurlitzer
Opus 1493 Style 190 Sp

MASSACHUSETTS

GROTON

Shanklin Conference Center
130 Sandy Pond Road
4/34 Wurlitzer

NEW BEDFORD

New Zeiterion Theatre†
684 Purchase Street
1923 3/9 Wurlitzer
Opus 706 Style F
ATOS Registry Level 2

SPRINGFIELD

Paramount Theatre†
1700 Main Street
1928 3/11 Wurlitzer
Opus 2011 Style 230
Unplayable

STONEHAM

Stoneham Town Hall
35 Central
1927 2/14 Wurlitzer
Opus 1602 Style B Sp

WELLESLEY HILLS

Babson College
Knight Auditorium
Wellesley Avenue
1926 4/18 Wurlitzer
Opus 1349 Style 235

MICHIGAN

ACME

Music Museum House
7377 US 31 North
4/15 Hybrid

ALBION

Bohm Theatre†
201 South Superior Street
1928 3/8 Barton
Unplayable

ANN ARBOR

Michigan Community Theatre†
603 East Liberty
1927 3/13 Barton
ATOS Registry Level 1

CRYSTAL FALLS

Crystal Falls Theatre
301 Superior Avenue
1927 3/21 Möller
Opus 5115

DETROIT

Fox Theatre†
2211 Woodward Avenue
1928 4/36 Wurlitzer²
Opus 1894 Style Fox Sp
ATOS Registry Level 1

Fox Theatre†
2212 Woodward Avenue
1928 3/12 Möller²
Opus 5387
Lobby organ

Redford Theatre†
17360 Lahser Road
1927 3/12 Barton
Opus 258
ATOS Registry Level 1

Senate Theatre
6424 Michigan
1928 4/34 Wurlitzer²
Opus 1953 Style 4m Sp

FLINT

Flint Institute of Music Recital Hall
1025 East Kearsley
1927 3/11 Barton

GRAND LEDGE

Grand Ledge Opera House
121 South Bridge Street
3/20 Hybrid

GRAND RAPIDS

Public Museum
272 Pearl Street Northwest
3/31 Hybrid

IRONWOOD

Ironwood Theatre†
109 East Aurora Street
1928 2/7 Barton²
Opus 145
ATOS Registry Level 1

KALAMAZOO

State Theatre†
404 South Burdick
1927 3/13 Barton
Unplayable

MARSHALL

The Mole Hole
150 West Michigan
1927 2/6 Barton/Hybrid
Opus 220

MUSKEGON

Frauenthal Center
407 West Western Avenue
1930 3/8 Barton
Style 23

ROYAL OAK

Baldwin Theatre
415 South Lafayette
2/11 Wurlitzer/Hybrid

SAGINAW

Temple Theatre†
203 West Washington
1927 3/11 Barton
Opus 195

THREE OAKS

Acorn Theatre
107 Generation Drive
1931 3/15 Barton/Hybrid
Opus 343

MINNESOTA

FERGUS FALLS

Center for the Arts
124 West Lincoln
3/12 Wurlitzer

LUVERNE

Palace Theatre†
104 East Main Street
1925 2/5 Smith/Geneva

MINNEAPOLIS

All God's Children Metropolitan Community Church
3100 Park Avenue
3/11 Hybrid

Powder Horn Park Baptist Church
1628 East 33rd
3/13 Robert-Morton

MOORHEAD

Minnesota State University—Moorhead
1104 Seventh Avenue South
3/7 Hybrid

RED WING

Sheldon Auditorium†
443 West 3rd Street
1926 2/9 Kilgen
Opus 3608 Style U015

ST. PAUL

Fitzgerald Theatre
10 East Exchange
3/21 Wurlitzer/Hybrid

MISSISSIPPI

HATTIESBURG

Saenger Center†
Forrest and Front Streets
3/8 Robert-Morton

MERIDIAN

Temple Theatre†
2318 8th
1928 3/8 Robert-Morton

MISSOURI

BRANSON

College of the Ozarks
Jones Auditorium
Highway 65
3/15 Wurlitzer

COLUMBIA

Missouri Theatre
203 South 9th Street
2/10 Robert-Morton

KANSAS CITY

Civic Center Music Hall
13th and Wyandott
1927 4/28 Robert-Morton/Hybrid

ST. LOUIS

Fox Theatre†
527 Grand Boulevard North
1928 4/36 Wurlitzer²
Opus 1894 Style Fox Sp
ATOS Registry Level 1

Fox Theatre

527 Grand Boulevard North
1925 2/10 Wurlitzer/Hybrid
Opus 1222 Style D
Non-original lobby organ

MONTANA

BOZEMAN

Ellen Theatre†
17 West Main Street
1925 2/7 Wurlitzer²
Opus 979 Style E X

NEVADA CITY

Music Hall
1919 2/4 Wurlitzer²
Opus 224 Style 135 A
Opera House
1/4 Cremona
Photoplayer

NEBRASKA

OMAHA

Orpheum Theatre†
409 South 16th
1927 3/13 Wurlitzer
Opus 1709 Style 240
Rose Theatre
2001 Farnam Street
3/21 Wurlitzer

NEW HAMPSHIRE

BERLIN

Berlin Middle School
200 State Street
1925 2/10 Wurlitzer
Opus 1216 Style H Sp

NEW JERSEY

ASBURY PARK

Convention Hall†
1300 Boardwalk
1928 3/17 Kilgen/Hybrid
Opus 4258 Style U016X

ATLANTIC CITY

Convention Hall Ballroom†
2301 Boardwalk
1930 4/55 Kimball²
Opus 7074

FLEMINGTON

Northlandz Great American Railway and Music Hall
495 Highway 202 South
5/37 Hybrid

JERSEY CITY

Loew's Jersey
Journal Square
1929 4/23 Robert-Morton

NEWARK

Symphony Hall†
1040 Broad Street
3/15 Griffith-Beach

NEWTON

Newton Theatre
234 Spring Street
2/3 Estey

NORTH BERGAN

Immaculate Heart of Mary Chapel
76th Street and Broadway
3/12 Robert-Morton

PITMAN

Broadway Theatre†
43 South Broadway
1926 3/8 Kimball°
Opus 6828

RAHWAY

Union County Arts Center†
1601 Irving
1928 2/7 Wurlitzer°
Opus 1923 Style E X
ATOS Registry Level 1

TRENTON

War Memorial Auditorium
West Lafayette and Wilson
1928 3/16 Möller
Opus 5198

WEST NEW YORK

Mayfair Theatre
6405 Park Avenue
1926 3/4 Kilgen
Opus 3677 Style U011

NEW MEXICO

ROSWELL

New Mexico Military Institute
Pearson Auditorium
101 West College
Boulevard
1923 3/19 Hilgreen-Lane/Wurlitzer
Opus 755

NEW YORK

BINGHAMPTON

Roberson Center for Fine Arts
30 Front Street
3/17 Link

Broome Center for Performing Arts
228 Washington
1922 4/24 Robert-Morton

BROOKLYN

Long Island University Gymnasium†
(Formerly Brooklyn Paramount)
385 Flatbush Avenue
Extension
1928 4/26 Wurlitzer°
Opus 1984 Style Pub 4
ATOS Registry Level 1

BUFFALO

Shea's Buffalo Theatre†
646 Main Street
1925 4/28 Wurlitzer
Opus 1206 Style 285 Sp
ATOS Registry Level 2

CORNWALL-ON-HUNDSON

New York Military Academy†
Academy Avenue
1927 4/33 Möller
Opus 4925

CORTLAND

State University of New York
Old Main Auditorium
3/18 Hybrid

ELMIRA

Clemens Center for Performing Arts†
State and Gray
1926 4/20 Marr & Colton

LAKE PLACID

Palace Theatre†
27 Main Street
1926 3/7 Robert-Morton°

LOCKPORT

Dale Building, Senior Citizen Center
33 Ontario
1919 2/8 Wurlitzer
Opus 206 Style 2m Sp

MIDDLETOWN

Paramount Theatre
19 South Street
1922 3/11 Wurlitzer
Opus 604 Style H

MINEOLA

Chaminade High School
Jackson Avenue
3/15 Hybrid

NEW YORK

Beacon Theatre†
2124 Broadway
1928 4/19 Wurlitzer°
Opus 1891 Style 250 4m
ATOS Registry Level 1

Radio City Music Hall†
Rockefeller Center
1932 4/58 Wurlitzer
Opus 2179 Style 4m Sp
ATOS Registry Level 2

United Palace (Reverend Ike's Prayer Tower)†
175th and Broadway
1930 4/23 Robert-Morton°
Unplayable

NORTH TONAWANDA

Riviera Theatre†
67 Webster
1926 3/17 Wurlitzer
Opus 1524 Style 3m Sp

PLATTSBURGH

Strand Theatre
29 Brinkerhoff Street
1924 3/8 Wurlitzer°
Opus 970 Style F Sp
Installation pending

POUGHKEEPSIE

Bardavon Opera House†
35 Market Street
1928 2/8 Wurlitzer
Opus 1861 Style E X

ROCHESTER

Auditorium Theatre
885 East Main Street
1928 4/23 Wurlitzer
Opus 1951 Style 4m Sp
ATOS Registry Level 2

Rochester Museum and Science Center
Eisenhart Auditorium
657 East Avenue
1926 3/12 Wurlitzer/Hybrid
Opus 1492 Style E 3m Sp

ROME

Capitol Theatre†
218 West Dominick
1928 3/10 Möller
Opus 5371 Style 70

SCHENECTADY

Proctor's Theatre
432 State
1931 3/18 Wurlitzer
Opus 2157 Style Bal 2
ATOS Registry Level 3

SUFFERN

Lafayette Theatre
97 Lafayette Avenue
1930 2/10 Wurlitzer/Hybrid
Opus 2095 Style 150

SYRACUSE

New York State Fairgrounds
Mills Building
1925 3/11 Wurlitzer°
Opus 1143 Style 235

UTICA

Proctor High School
Hilton Avenue
1928 3/13 Wurlitzer°
Opus 1886 Style 240 Sp

NORTH CAROLINA

BURLINGTON

Williams High School
1307 South Church Street
3/17 Hybrid

GREENSBORO

Carolina Theatre†
310 South Greene Street
1927 2/6 Robert-Morton/Hybrid

Masonic Temple†
426 West Market
2/8 Wurlitzer

LUMBERTON

Carolina Civic Center
112 West 5th Street
2/8 Robert-Morton

NORTH DAKOTA

FARGO

Fargo Theatre†
314 North Broadway
1926 4/21 Wurlitzer/Hybrid
Opus 1255 Style E X

OHIO

AKRON

Akron Civic Theatre†
182 South Main
1929 3/19 Wurlitzer
Opus 2029 Style 240

CANTON

Palace Theatre†
605 North Market Avenue
1926 3/11 Kilgen
Opus 3604 Style U020

CLEVELAND

Gray's Armory
1234 Bolivar Road
1931 3/17 Wurlitzer
Opus 2153 Style 240

Judson Manor
1890 East 107th
3/9 Kimball

Masonic and Performing Arts Center

3615 Euclid Avenue
1924 4/28 Wurlitzer
Opus 793 Style 4m Sp
Installation pending

Palace Theatre

1615 Euclid Avenue
3/15 Kimball

COLUMBUS

Ohio Theatre†
39 East State
1928 4/36 Robert-Morton/Hybrid
ATOS Registry Level 3

DAYTON

Victoria Theatre
138 North Main
3/16 Wurlitzer

LIMA

Allen County Museum
620 West Market
2/4 Page

LORAIN

Palace Theatre†
6th and Broadway
1928 3/11 Wurlitzer
Opus 1858 Style 220

MANSFIELD

Renaissance Theatre
136 Park Avenue West
1929 3/20 Wurlitzer
Opus 2022 Style 3m Sp

MARION

Palace Theatre
276 West Center
1924 3/10 Wurlitzer
Opus 893 Style 235 Sp

MEDINA

County Administration Building†
144 North Broadway Street
3/7 Austin
Opus 1499

SANDUSKY

State Theatre†
107 Columbus Avenue
1928 3/8 Page
Unplayable

TOLEDO

Collingwood Arts Center
2413 Collingwood Avenue
1928 2/6 Hybrid

Ohio Theatre
3114 Lagrange
4/11 Hybrid

WILMINGTON

Wilmington College
2/7 Wicks

WORTHINGTON

Worthington High School
300 West Granville
1926 3/16 Wurlitzer
Opus 1407 Style 260 Sp

OKLAHOMA

MIAMI

Coleman Theatre†
103 North Main Street
1929 3/10 Wurlitzer
Opus 2026 Style 160 Sp

MUSKOGEE

Muskogee Civic Center
425 Boston Street
3/7 Robert-Morton

OKLAHOMA CITY

Oklahoma State Historical Museum
2401 North Laird Avenue
1935 4/16 Kilgen
Opus 5281

OKMULGEE

Orpheum Theatre
210 West Seventh Street
4/37 Robert-Morton/Hybrid

TULSA

Circle Theatre
8 South Lewis Avenue
1928 2/6 Robert-Morton

TULSA

Tulsa Technology Center
Broken Arrow Campus
4600 South Olive
1928 3/13 Robert-Morton

OREGON

COOS BAY

Egyptian Theatre†
229 South Broadway
1925 4/18 Wurlitzer
Opus 1126 Style H Sp

CORVALLIS

Oregon State University
Gill Coliseum
Washington Way and 26th Street
1927 2/8 Wurlitzer
Opus 1807 Style F
Unplayable

PORTLAND

Alpenrose Dairy Park
6149 Southwest Shattuck Road
2/5 Kimball

Cleveland High School
3400 Southeast 26th Avenue
3/26 Kimball/Hybrid

Oaks Park Roller Rink
7805 Southeast Oaks Park Way
1926 4/18 Wurlitzer
Opus 1380 Style 4m Sp

Scottish Rite Temple
709 Southwest 15th
1924 3/14 Wurlitzer/Hybrid
Opus 855 Style F

SALEM

Elsinore Theatre
170 High Street Southeast
3/25 Wurlitzer/Hybrid

Pipe Piper

KEY: † = Original Installation, ° = Original Organ, ‡ = OHS Citation Recipient

PENNSYLVANIA

ALLENTOWN
Nineteenth Street Theatre†
527 North 19th
1928 3/7 Möller/Hybrid
Opus 5139

CHAMBERSBURG

Capitol Theatre†
159 South Main
1926 4/19 Möller
Opus 4800

DORMONT

Keystone Oaks High School
1000 McNealy Road
1926 3/17 Wurlitzer
Opus 1497 Style H NP

FOXBURG

Allegheny River Stone Center for the Arts
42 South Palmer Street
1928 3/19 Wurlitzer
Opus 1989 Style 240 Sp

GLENSIDE

Keswick Theatre
291 North Keswick Avenue
1928 3/19 Möller
Opus 5230

NORTHAMPTON

Roxy Theatre
2004 Main Street
1926 2/6 Wurlitzer
Opus 1416 Style B

PHILADELPHIA

Macy's
Greek Hall
13th and Market
1929 2/8 Wurlitzer°
Opus 2070 Style 190
Installation pending

POTTSTOWN

Sunnybrook Ballroom
99 Sunnybrook Road
3/11 United States

YORK

Strand/Capitol Theatre Complex†
50 North George Street
1926 3/17 Wurlitzer/Hybrid
Opus 1395 Style 190 3m

RHODE ISLAND

NEWPORT
Jane Pickens Theatre
49 Touro Street
2/8 Marr & Colton

PROVIDENCE

Columbus Theatre†
270 Broadway
1926 2/6 Wurlitzer°
Opus 1462 Style D
Unplayable

Providence Performing Arts Center
220 Weybosset
1927 5/21 Wurlitzer°
Opus 1587 Style 5m Sp
ATOS Registry Level 1

WOONSOCKET

Stadium Theatre Performing Arts Centre†
329 Main Street
1926 2/10 Wurlitzer°
Opus 1399 Style H Sp
ATOS Registry Level 1

TENNESSEE

BRISTOL
Paramount Center
518 State Street
1931 3/11 Wurlitzer/Digital
Opus 2170 Style Bal 1A

CHATTANOOGA

Tivoli Theatre†
709 Broad
1924 3/14 Wurlitzer
Opus 780 Style 235 Sp

KNOXVILLE

Tennessee Theatre†
604 Gay Street
1928 3/17 Wurlitzer
Opus 1930 Style Bal 2

MEMPHIS

Orpheum Theatre†
197 South Main
1956 3/13 Wurlitzer
Opus 1928 Style 240

TEXAS

BEAUMONT
Jefferson Theatre†
345 Fannin
1927 3/8 Robert-Morton°

EL PASO

Plaza Theatre†
123 West Mills Avenue
1930 3/15 Wurlitzer
Opus 2123 Style Bal 3

MCKINNEY

McKinney Performing Arts Center
111 North Tennessee
3/17 Wurlitzer

SAN ANTONIO

Aztec Theatre
River Walk
3/22 Wurlitzer/Hybrid

UTAH

OGDEN

Peery's Egyptian Theatre
2415 Washington
Boulevard
Wurlitzer

SALT LAKE CITY

Capitol Theatre†
50 West 200 South
1927 2/11 Wurlitzer
Opus 1689 Style H

The Organ Loft
3331 Edison
5/32 Wurlitzer

VIRGINIA

RICHMOND

Byrd Theatre
2908 West Carey
1928 4/17 Wurlitzer
Opus 1948 Style 4m Sp
ATOS Registry Level 1

Carpenter Center
600 East Grace
3/13 Wurlitzer
Theatre closed

Richmond Landmark Theatre†
6 North Laurel
1927 3/17 Wurlitzer°
Opus 1757 Style 260 Sp
ATOS Registry Level 1
Unplayable

STAUNTON

Stonewall Jackson Hotel†
24 South Market Street
1924 2/3 Wurlitzer°
Opus 823 Style 108

WASHINGTON

BELLINGHAM

Mt. Baker Theatre†
106 North Commercial
1927 2/11 Wurlitzer
Opus 1558 Style 215

BREMERTON

Community Theatre
599 Lebo Boulevard
2/11 Hybrid

Masonic Temple
878 5th Street
1927 2/8 Wurlitzer
Opus 1550 Style F Sp

CENTRALIA

Fox Theatre
119 South Tower Avenue
3/12 Hybrid

EVERETT

Everett Theatre
2911 Colby Avenue
1925 3/16 Hybrid
Opus 6858

MOUNT VERNON

Lincoln Theatre†
712 South 1st Street
1926 2/7 Wurlitzer
Opus 1263 Style D Sp

OLYMPIA

Washington Center for the Performing Arts
512 Washington Street
Southeast
3/25 Wurlitzer

PULLMAN

Washington State University
Physical Sciences Building
2/7 Robert-Morton

RAYMOND

Raymond Theatre†
323 3rd Street
1928 2/9 Wurlitzer°
Opus 1934 Style 150 Sp

SEATTLE

Franklin High School
3013 South Mt. Baker
Avenue
3/13 Kimball

Haller Lake Improvement Club
12579 Desmore
1924 3/8 Wurlitzer
Opus 1432 Style D

Paramount Theatre†
907 Pine
1927 4/20 Wurlitzer
Opus 1819 Style Pub 1

SPOKANE

First Nazarene Church
North 9004 Country Homes
Boulevard
1913 3/17 Wurlitzer
Opus 41 Style 3m Sp

TACOMA

Temple Theatre†
29 St. Helens
1926 2/9 Kimball°

WENATCHEE

Wenatchee Valley Museum and Cultural Center
127 South Mission Street
1919 2/9 Wurlitzer

Opus 240 Style 185

WEST SEATTLE

Hokum Hall
7904 35th Avenue
Southwest
1929 2/10 Wurlitzer
Opus 2031 Style SCH32

WEST VIRGINIA

HUNTINGTON

Keith-Albee Theatre
4th Avenue at 10th Street
1927 2/7 Wurlitzer/Hybrid
Opus 1790 Style E X

WISCONSIN

BARABOO

Ringling Theatre†
136 Fourth Avenue
1928 3/9 Barton°
ATOS Registry Level 1

GREEN BAY

Meyer Theatre†
Washington Street
1930 2/8 Wurlitzer
Opus 2091 Style 190

HUDSON

Phipps Center for the Arts
1st and Locust
1927 3/15 Wurlitzer
Opus 1404 Style 260 Sp

MADISON

Overture Center†
211 State Street
1927 3/14 Barton†°
Opus 249

MILWAUKEE

Organ Piper Music Palace
4353 South 108th
3/27 Hybrid

Oriental Theatre
Farwell and North Avenues
3/38 Kimball

Pabst Theatre
144 East Wells
4/20 Möller/Hybrid

Riverside Theatre†
116 West Wisconsin Avenue
1928 3/14 Wurlitzer
Opus 1865 Style 240
ATOS Registry Level 4

WAUSAU

Grand Theatre†
415 4th
3/8 Kilgen

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Around the Circuit

Theatre Organ Programs
and Performances

For quite some time, Vern Bickel has served as the coordinator of Around the Circuit. Although other responsibilities now claim his attention, Vern leaves behind a legacy of accuracy and attention to detail, providing a strong foundation for our new coordinator, Dave Lutinen. We offer thanks and best wishes to Vern, and we welcome Dave. Ed.

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

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

CALIFORNIA (NORTH)

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.

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

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.

CALIFORNIA (SOUTH)

Arlington Theatre—1317 State Street, Santa Barbara, 805-963-4408 (4/27RM). All concerts on Saturdays, 11:00am. www.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. www.nethercuttcollection.org

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

COLORADO

Colorado Springs City Auditorium—221 East Kiowa Street, Colorado Springs, 719-488-9469 (3/8W). Sacklunch Serenade: weekly free noon 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). All events at 2:00pm. July 13 and 14, "Pizza and Pipeless"; September 14, "All is Calm" with Jim Calm; November 16, "Got Gospel?" www.RMCATOS.org

Paramount Theatre—Glenarm and 16th Street Mall, Denver, 303-466-3330 (4/20W). All events at 2:00pm. August 10, "Magical Music" with Bob Castle and Kitty and Bruce Spangler. October 26, "Footloose II" with Paul Roberts, the Rockyettes and 23 Skidoo. www.RMCATOS.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

FLORIDA

Grace Baptist Church—8000 Bee Ridge Road, Sarasota, 941-922-2044 (4/32W). For concert schedule see www.mtos.us

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 Hobbis, 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 Hobbis, 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.

HAWAII

Palace Theatre—38 Haili, Hilo, 808-934-7010 (4/13RM). Hawaiiana show every Wednesday, occasional silent movies, concerts and special events featuring the organ. Bob Alder, Tommy Stark and Dwight Beacham. www.palacehilo.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

Lincoln Theatre—103 East Main Street, Belleville, 618-233-0018 (3/15H). Organ plays movie overtures: Friday, David Stephens; Saturday, volunteers. November 2, 2:00pm, Lew Williams. 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

Around the Circuit

Theatre Organ Programs
and Performances

ILLINOIS (cont.)

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

INDIANA

Manual High School—2405 Madison Avenue, Indianapolis, 317-356-3561 (3/26W). Sunday, October 26, 2:30pm, Ron Rhode. www.cicatos.org

Warren Center—9500 East Sixteenth Street, Indianapolis, 317-295-8121 (3/18B). Sunday, September 14, 2:30pm, Ken Double. www.cicatos.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

MICHIGAN

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.

Michigan Theatre—603 East Liberty, Ann Arbor, 734-668-8394 (3/13B). Daily intermissions before evening films, plus silent films and special occasions. Dr. Henry Aldridge, Director; Dr. Steven Ball, Staff Organist; Stephen Warner, Newton Bates, and Loren Greenawalt.

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

Music House Museum—7377 US 31 North, Acme, 231-938-9300 (3/13Pres) July 17, 7:30pm, Chamber Concert Series presents John McCall in "Chestnuts for Theatre Organ." Adults \$10, ages 6-15 \$5, ages 5 and under free. www.musichouse.org

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, 248-350-3028 (3/10B). Movie overtures, Fridays at 7:30pm, Saturdays at 1:30pm and 7:30pm. Guest organists include: John Lauter, Newton Bates, Jennifer Candea, Dave Calendine, Brian Carmody, Gil Francis, Tony O'Brien, Emily Seward, Lance Luce, and Gus Borman. www.redfordtheatre.com

Senate Theatre—6424 Michigan Avenue, Detroit, 313-894-4100 (4/36W). Sunday, September 21, Rich Lewis. Sunday, October 19, Trent Sims. Sunday, November 16, Paul Roberts. Sunday, December 2, Dave Calendine and Johnny Kash. All concerts start at 3:00pm. Tickets are \$12 and may be purchased at the door (cash only). www.dtos.org

Temple Theatre—203 North Washington, Saginaw, 989-754-7469 (3/11B). Organ played before selected events. www.templetheatre.com

MINNESOTA

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

MISSOURI

Fox Theatre—527 Grand Boulevard North, St. Louis, 314-534-1678 (4/36W). Tours of the Fox Theatre are conducted every Tuesday, Thursday and Saturday (except holidays) at 10:30am. Thursday and Saturday tours include a performance by Stan Kann. Tuesday tour: \$5 for adults and \$3 for children (12 and under). Thursday and Saturday tours: \$8 for adults and \$3 for children. For parties of less than 20, no reservations are needed. www.fabulousfox.com

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

NEW JERSEY

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

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

NEW YORK

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

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

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

Radio City Music Hall—Rockefeller Center, Sixth and 51st Streets, New York, 618-632-8455, (4/58W). Saturday, August 9, 8:00pm, concert with Jack Moelmann, Dan Bellomy, Russell Holmes, Gus Franklin, and Walt Strony, with emcee Nelsom Page. Program includes a sing-along and Jack's "Tribute to America." Open to the public. www.radiocity.com

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.

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

Collingwood Arts Center—2413 Collingwood Avenue, Toledo, 419-244-2787 (2/7H). Organ played monthly before classic movie showings. House organists: Paul Jacyk and Dick Lee. \$10 admission. www.collingwoodartscenter.org

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

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

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

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

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

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

Palace Theatre—276 West Center Street, Marion, 740-383-2101 (3/10W). Occasional pre-show and special events. www.marionpalace.org

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

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

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Schedules subject to change.

The deadline for receiving Around the Circuit listings for the September/October issue of THEATRE ORGAN is **July 10**. Send information for inclusion to: Dave Luttinen, 4710 225th Place SW, Mountlake Terrace, Washington 98043, 206-963-3283, calendar@atos.org. Listings may also be added, modified, or cancelled on the ATOS Calendar of Events web page (www.atos.org/calendar).

OREGON

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

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

PENNSYLVANIA

Blackwood Estate—Blackwood Lane, Harrisville, 724-735-2613 (3/20W). Private residence will host two Make-A-Wish Foundation fundraiser concerts July 13 at 2:00pm and 4:30pm featuring Dave Wickerham. Seating is limited to 100 per concert. No walk-ins please. Call or visit www.blackwoodmusic.org online to reserve your seats.

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/wurlt2/

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

TENNESSEE

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

UTAH

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

VIRGINIA

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

WASHINGTON

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

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

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). www.theparamount.com

7th Street Theatre—313 7th Street, Hoquiam, 360-537-7400 (E). www.7thstreettheatre.com

WISCONSIN

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.

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.

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

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

NEW ZEALAND

Hollywood Cinema—20 St. Georges Road, Avondale Auckland (+64 9) 525-7067 (3/15 mostly Wurlitzer). Sunday, August 10, 2:00pm, Ken Double (US); Sunday, September 21, 2:00pm, Len Rawle (UK); Sunday, November 30, 2:00pm, Dennis James (US). 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.

Civic Hall—North Street, Wolverhampton, West Midlands 011-44-0-1902-552121 (4/44C). Friday 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

Community Centre—Black Road, Ryhope, Sunderland (3/9C) Sunday, October 26, 2:30pm, Joe Marsh.

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. Doors open at 2:00pm. July 6, Kevin Morgan; October 5, Joe Marsh; November 2, Matthew Bason; December 7; Simon Gledhill.

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, September 28, Paul Roberts. Sunday, October 26, John Mann. Sunday, November 16, Andrew Nix. Sunday, December 7, Chris Powell. www.geocities.com/ryewurlitzer

Victoria Hall—Victoria Road, Saltaire, 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

Don't miss an issue of THEATRE ORGAN

Renew your membership on time.

Minutes

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS TELEPHONE CONFERENCE TUESDAY, JANUARY 8, 2008

President Ken Double called the meeting to order at 8:07pm, EST.

Secretary Bob Evans called the roll: Officers Present: Ken Double, President, Craig Peterson, Vice President, Bob Evans, Secretary, Paul Van Der Molen, Treasurer. Directors Present: Vern Bickel, Mike Cierski, R. Jelani Eddington, Michael Fellenzer, Don Near, Donna Parker, Doug Powers, Carlton Smith.

Excused: Allen Miller. Youth Representative Present: Tyler Morkin

Staff Present: Jim Merry, Jeff Weiler. Also Present: Jonas Nordwall, Steve LaManna

President Double declared a quorum. President Double declared the minutes of the November teleconference approved.

OLD BUSINESS

Standing Committee Reports:
Convention Committee Report:
President Double indicated that Radio City Music Hall notified ATOS that they overcharged us by 3, 187.37. They will send ATOS a check for the amount.

Youth Summer Camp Update:

Jonas Nordwall, the new chair of this event, stated that the dates of July 22-25, 2008 have been set for the youth summer camp. The camp will be run as it was last year. Chapters are encouraged to send young members to this camp. Information will be available in THEATRE ORGAN as well as the ATOS web site.

This year an adult camp will be offered. Tentatively the dates will fall in one of the first two weeks of August. The plan is for this adult camp to be completely self-funding. Details will be forthcoming.

Jonas will compose a letter to all chapters. This letter will detail events of both youth and adult sessions.

The location will be the same as last year. (Chicago area) Production of a DVD of the camp events was discussed.

ATOS National Concert Tour:

Steve LaManna reported on the ATOS National Concert Tour. This tour will be billed as a "keyboard spectacular" rather than a theatre organ concert. First concert has been scheduled for the third weekend in September. Details of this event will be announced later. Basically, the productions on this tour will follow the general format of the Rialtofest. Multiple keyboard performers and an orchestra/band will be part of the presentations. Chapters have been notified of this exciting new program from ATOS. Many chapters have expressed interest in helping to promote this series of concerts.

Update on Fund Raising:

Ken has received a fund raising brochure sample. This is a beginning but needs some more work.

He is also closely researching grant-writing opportunities for ATOS. President Double will have more to report at the mid-year meeting.

Western Reserve Chapter Loan Request:

Michael Fellenzer reported that his committee has developed a promissory note for this loan. The note is being fine-tuned for presentation to the board. The note should be ready for the board's examination in a few days.

NEW BUSINESS

Chapter Liaisons should update their chapters after the mid year meeting. Constant communication is important.

Alabama Chapter Regional Convention Application:

Mike Kinerk has received a formal application for a regional convention to be held on Thanksgiving weekend in 2009. The application will be approved.

Another group in the Grand Rapids area is attempting to organize a regional convention for the fall of 2008.

Mike Kinerk is in discussion with them at this time.

Endowment List in THEATRE ORGAN:

Jeff Weiler has the list, which will be published in the magazine. The practice has been to publish a donor list, which includes everyone who has donated to the endowment fund. Other non-designated donations would be recognized, also.

Other: One person has asked for his donation to the Smithsonian Project to be returned.

President Double declared the meeting adjourned at 8:47(pm) EST.

/s/Bob Evans, Secretary

Business was conducted following Robert's Rules of Order.

Jeff Weiler, Parliamentarian

MINUTES OF THE AMERICAN THEATRE ORGAN SOCIETY BOARD OF DIRECTORS

MID YEAR MEETING

FEBRUARY 9, 2008

MARRIOTT SUITES, ROSEMONT, ILLINOIS

President Ken Double called the meeting to order at 9:09am CST.

Secretary Bob Evans called the roll: Officers Present: Ken Double, President, Craig Peterson, Vice-President, Bob Evans, Secretary and Paul Van Der Molen, Treasurer. Board Members Present: Vern Bickel, Mike Cierski, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Jelani Eddington and Carlton Smith were present by telephone conference call while their committee reports were discussed. Excused: Tyler Morkin Staff Members Present: Tom Blackwell, Mike Kinerk, Jim Merry, and Jim Patak. Guests Present: Kimberly LaBounty, representative from Apex

Management Services and Robert Ridgeway from Magnetic Labs

The minutes of the January 8, 2008 ATOS Board teleconference were approved.

OLD BUSINESS

President Double reported on the progress of the "Lowell Ayers Wurlitzer" by the Friends of the Wanamaker Organ. He visited the installation lately and said that the 3-rank chest has been totally restored and work is well underway on the 4-rank chest. The console is almost finished and the instrument should be playable by September of 2008. All work is of first quality and this organ should serve as a fine example of a sensitive restoration of a small Wurlitzer theatre organ.

NEW BUSINESS

Officer Reports:

Treasurer's Report (Van Der Molen)

- Paul Van Der Molen reviewed and discussed the financial information contained in his report. The budget for the current year was presented.

- Paul answered questions from directors regarding the budget.

The Board approved the Treasurer's report.

Secretary's Report (Evans)

- Signed Self-Dealing Transaction Statements and Code of Ethics forms were collected.

- Discussion of ATOS donation to the Hanover Performing Arts Center in Worcester, Massachusetts. Bob Evans presented information about Don Phipps' donation of a completely rebuilt 4/35 Wurlitzer theatre pipe organ to the Hanover Performing Arts Center. Don is assuming the vast majority of the cost of installation.

Allen Miller also spoke in detail about the project:

Motion: (Miller) That ATOS donate up to \$5,000 for the purchase of a Wurlitzer (or Wurlitzer replica) Horn Diapason for the Hanover Wurlitzer installation. Motion tabled for future discussion.

Vice President's Report (Peterson)

- The Vice President will report under Chapter Relations.

President's Report (Double)

President Double reported on the following subjects:

- Fund Raising-President Double is exploring all aspects of fund raising. He is exploring both private and corporate gifts and sponsorships. He has explored many avenues for funding and is optimistic that substantial amounts can be raised for ATOS. The first hoped-for meeting is tentatively scheduled for September, 2008 at Wurlitzer Manor in Gig Harbor, Washington.

- Restructuring and Reorganization of ATOS Committees-Ken reviewed his proposal for the reorganization of the ATOS committee structure. Basically his plan calls for consolidation of duties and simplification of the entire structure into six major categories. Mr. Double will report on progress of this re structuring as it progresses.

- Concert Tour-September 19, 2008 marks the date of the first concert on the ATOS "Keyboard Spectacular" Tour. Steve LaManna has announced that the first

concert will be presented at the Riviera Theater in North Tonawanda, New York on their newly regulated 3/15 Wurlitzer theatre pipe organ.

Steve is in contact with many theaters across the country. This tour will showcase the theatre organ with piano, vocalists, and instrumental groups from across the country in a similar fashion as the very successful Rialtofest concerts.

- Communication, Action Plans, and Deadlines-Ken stressed the importance of communication between board members, communication between board members and liaison contacts, and communication to the general membership. He stressed the importance of getting the correct information out to our contacts to prevent misunderstandings and also noted the necessity of acknowledging receipt of E-mails and other written communication. The president referred to the need for specific action plans for initiatives and the absolute necessity of setting reasonable deadlines and adhering to them. We can no longer afford to let good ideas languish by the side of the road.

- Nominations/Election of Board Candidates-Only two persons ran for three offices. The Nominating Committee will be seeking qualified candidates to fill board slots. Bill Carr will be notified to seek candidates to run for the board. ATOS will follow the regular election process.

- Public Relations
 - Ken meets with the Radio City Music Hall representatives in March. This will be a follow-up of his meeting of last December. Ken is working on the establishment of a friendly and productive relationship with the management of Radio City Music Hall.

- A marketing seminar for the national ATOS organization and the local chapters will be offered at this year's Annual Convention.

- The president will seek form a group of theatre managers to promote the use of the pipe organs in their theatres.

- The hundredth anniversary of the invention of the theatre organ is coming up in 2010. This would be the perfect time to promote the theatre organ. The owners of the Wurlitzer factory in North Tonawanda have expressed an interest in participation in this anniversary observance.

Executive Secretary's Report (Merry)

- Membership has decreased by approximately 400 members during the last year.

- We will continue to lose members in chapters do not engage in an active recruitment of new members initiative or promote current members to renew. Recruitment/renewal on the local chapter level is the most effective and efficient method of increasing our numbers.

Please note that lists of members in your chapter area are available to local chapters. This is a valuable tool for membership secretaries. Jim Merry will supply a list of new or existing members in your chapter area.

COMMITTEE REPORTS

Some committee chairs were not present. Written reports will be indicated by the use of an asterisk (*)

Acquisitions and Expansions (Smith)

- No actions at this time

Scholarship (Smith)

- One recipient has forfeited the scholarship.

- Because of forfeited scholarship the donation to another scholarship recipient is increased.

Awards and Recognition (Near)

- Motion: (Near) Jack Moelman nominated for the ATOS Hall of Fame. In favor: Evans, Peterson, Van Der Molen, Cierski, Fellenzer, Miller, Parker, Powers. Against: Bickel. Not Present for Vote: Eddington, Smith

- Don needs help in encouraging chapter presidents to nominate Organist of the Year, Hall of Fame, Member of the Year, etc.

- Don offered to act as a clearinghouse for all awards. He will obtain, plaques, certificates, or whatever is required to presentations at our annual banquet.

- Motion: (Miller) Allen Miller nominated Don Phipps for ATOS Member of the Year. The motion is not necessary.

Archives/Library (Patak/Weiler)

- We need more space. With Reeve collection coming in we will need much more square footage to properly store the recordings, documents, and pictures. Replacement windows have been installed in the Rialto facility. Because of this much of the current collection is in boxes. Jim Patak is evaluating each record as to condition.

- The Reeve Collection is enormous. Cost to move the items will be from \$8,000-\$12,000. The collection has been appraised at approximately \$250,000. Jeff Weiler suggests that we store about 90% of the collection in Minot for now and bring the rarest and valuable items to our current location.

- Motion: (Fellenzer) Allocate up to \$12,000 for the purpose of moving and storing the Reeve collection as suggested by Jeff Weiler. Approved. (Unanimous)

Chapter Relations (Peterson)

- Three new groups have inquired about chapter formation.

- Some chapters have suggested that ATOS offer silent film licensing assistance to local chapters.

- Craig Peterson offered the idea of a chapter guide be developed and offered to local chapters.

This guide could be made available through the web site.

Bylaws: (Eddington)

- Nothing to report at this time.

Convention Planning (Kinerk)

- Mike Kinerk reported that the books have been officially closed on the New York convention.

- Plans for the Indianapolis "Play it Again" convention are 98% complete.

- The hotel has been booked for the 2009 Cleveland convention. Doug Powers gave an update.

- Tom Blackwell reported on the progress of the 2010 ATOS Annual Convention to be held in Seattle, Washington. Plans are progressing well.

- A Michigan chapter is attempting to organize a 2008 fall regional convention.

- The Birmingham Chapter will offer a regional convention during Thanksgiving weekend in 2009.

- Several other chapters have expressed interest in sponsoring annual and regional conventions.

Education (Bickel)

- Chapters should avail themselves of the "Around the Circuit" feature in THEATRE ORGAN. This is a no-cost way to publicize local events. Very few chapters are taking advantage of this free advertising.

- Draft copies of the revised ATOS Educator's Guide were given to the Board for examination. The Educator's Guide has been totally revised according to the National Association of Music Educator's guidelines.

- No one has applied for the Simonton Prize or the Junchen Technical Scholarship.

PRESENTATION

Kimberly LaBounty of Apex Management.

Ms. LaBounty outlined the services offered by her company, Apex Management Services. She presented the credentials of the staff and the specialty of each. "Focus on your mission" is the Slogan for her company. Apex Management has worked with many non-profit organizations in the area of fund raising, public relations, and membership development. Kimberly gave several examples of how Apex has worked with non-profit organizations. Members of the Board asked specific questions of Ms. LaBounty.

Endowment Fund (Fellenzer)

Motion: (Fellenzer) Approve the promissory note for the Western Reserve Theatre Organ Society's loan as posted. (Carried 8 with 1 Abstention)

Marketplace* (Unks)

- Dennis Unks is looking for suggestions of items to offer in the marketplace.

Competitions (Eddington)

- Young Theatre Organist's Competition-No official entries as of yet but several young people have inquired about entering this competition.

- Discussion of YTOC Procedures-Jelani answered questions from the board regarding the criteria for evaluation of participants in the Young Theatre Organists Competition. Jelani offered some observations regarding the review of the competition as published in THEATRE ORGAN. He expressed some concern about the negative tone of the article.

- Youth Protection Policy-(Near) Discussion of Bob Acker's draft proposal for a youth protection policy. The Board agreed that a youth protection policy was absolutely necessary. Some members had reservations about adopting the document as presented in draft form. Jelani Eddington agreed to review the document and make suggestions for a revision, if necessary. Item tabled until a future meeting.

Minutes

Mentor Program (Parker)

• Information and rules for the ATOS Mentor Program are being published in the upcoming issue of Theatre Organ and will be included on the ATOS web site.

• We have received two applications for participation in the Mentor Program.

• Donna has received a copy of Eric Fricke's article for THEATRE ORGAN "Youth Corner".

Public Relations

• The Public Relations Committee continues with ongoing articles in THEATRE ORGAN

• An article about past grants that have been given through ATOS is in the works.

• Donna has contacted many artists to obtain biographies, photos, and current contact information.

• A press release is ready for distribution for our new National Pops Touring Show produced by Steve LaManna.

Publications Review* (Stockbrand/Powers)

• After a few glitches publication of THEATRE ORGAN is on track.

• Journal Report (Weiler) – Nothing new to report.

• Journal Advertising (Weiler) – The Board generated some discussion of increasing the number of advertisements in the magazine. Postal regulations prevent increasing the number of advertisements without an increase in the cost of mailing the magazine. Jeff Weiler will investigate the regulations and report, in detail, to the Board in the future.

• ATOS Web Site (Blackwell)-Progress has been slow but will be "jump started".

• Tom Blackwell has been empowered to act as project manager to the new web site. This will enable the web site task force to develop the new web site more quickly and efficiently.

• Volunteers will do content conversion.

• Tom spoke about using the facilities of YouTube to get our message across. He also recommended a youth and adult MySpace page. Tyler Morkin and Mike Cierski will work on this effort.

Restoration and Preservation (Miller)

• Activity has been very slow.

• Bob Evans presented the certificate for the Stoneham Town Hall Wurlitzer at the Ron Reseigh concert of January 10, 2008.

• The committee welcomes any suggestions of installations that should be considered for recognition.

Strategic Planning (Powers)

• ATOS Member and Chapter Officer Surveys:

– The final version of these surveys are about to be launched. The surveys should access the needs, concerns, and recommendations of chapter officers and members.

– Survey distribution is under consideration. Chapter officer surveys will be available on line while surveys for the membership will be included with the May/June THEATRE ORGAN mailing. A return envelope will be provided to encourage members to complete and return the survey.

– Survey results will be tabulated and analyzed by an outside firm.

Motion: (Powers) To approve up to \$15000 for execution of the member survey. (Carried Unanimously)

Electronic Theatre Organ Owner's Group* (Reddish)

• First newsletter about to be sent out.

Technical (Smith)

• Volunteer Technician Award: Nothing to report

• Technical Consultation Program: Nothing to report

Youth Initiatives

• Youth Representative to the Board* (Morkin)

– Tyler plans to organize a number of events that target the younger age bracket. He hopes to offer events tailored to a younger crowd offering music that they want to hear.

– Tyler is encouraging young people to apply for the 2008 Theatre Organ Student of the Year.

• George Wright Memorial Fellowship Program (Eddington)- Jelani has fielded several inquiries about this award. He will report more as the applications are received.

• Youth Representative Subcommittee (Eddington)-Tyler Morkin is continuing with success as the Youth Representative.

• The Theatre Organ Instructor Referral List is available and provides information about available instructors.

• The ATOS Youth list is in the process of update. Jelani requests that all directors and officers provide him with relevant information on theatre organ instructors and young people of whom you are or become aware.

• ATOS Summer Camps (Nordwall/Parker)

– Jonas Nordwall submitted a draft budget for the youth summer camp. The idea of increasing the tuition was brought up by several Board members. This program is new and is a "work in progress". The question was raised as to how much of this activity should be subsidized by ATOS. Tentative dates for the camp are July 22-25, 2008 in the Chicago area. Venues will be the same as last year with extensive use of the Van Der Molen Morton and the Sanfillippo residence.

– The Board will defer to the instructors on the subject of age allowances for the summer camp.

Motion: (Fellenzer) That ATOS budget \$12,000 for Summer Youth Camp: (Carried 8-1)

Adult Initiatives (Nordwall)

• Proposed ATOS Summer Adult Camp

– The only expense should be instructor's fees and lodging.

– Will be held in Orange County

– Charlie Balogh will be primary instructor assisted by Patti Simon

– Don Near will serve as local liaison for the camp.

All committee reports were approved as submitted.

GOOD OF THE ORDER

• Don Near remarked about the need for updating the binder. Secretary Evans is in the process of doing so. Committee chairs should report any changes to the secretary so that the necessary changes can be made to the binder.

• Discussion of hiring a full time executive for ATOS: (Powers, Evans, Near, Van Der Molen, Peterson)

The ATOS Executive Committee has recommended that ATOS hire a full time paid leader. The Executive Committee believes that the time has come to reshape the organization into an efficient, forward looking professionally run organization.

– The paid leader would be responsible for three areas: fundraising, increasing membership, and public Relations

– The new paid leader would act as an independent agent. The proposed expenditure of \$82,500 includes all expenses except those of Mid-Year and Annual Convention meetings.

– The position will tentatively be considered as a three-year period. The Executive Committee feels that this amount of time is necessary to implement the duties required of this position.

– A detailed job description and evaluation instrument will be created in a timely manner.

Motion: (Van Der Molen) Establish a paid leadership position including the following responsibilities:

Fund Raising, Grant Development, Sponsorship Partnerships, Membership Development, marketing and Promotions, Public Relations, Visibility, Direct Follow-up to Committee Initiatives, Promotion of Individual Chapter Interaction, or any other responsibilities deemed appropriate by the ATOS Board of Directors. (Carried Unanimously)

NOTICE

The annual ATOS Board of Director's meeting is scheduled for Thursday, July 3, 2008 at 9:30am.

Those who wish to present themselves for office will do so at 2:00pm. The annual ATOS membership meeting is scheduled for Sunday, July 6, 2008 at 10:00am in the Hyatt Regency Ballroom.

President Double declared the meeting adjourned at 6:50pm CST.

/s/ Bob Evans, Secretary

Business was conducted using Robert's Rules of Order.

Jeff Weiler, Parliamentarian

Copies of committee reports submitted before the deadline are included in the updated ATOS Electronic Binder.

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

WEDNESDAY, FEBRUARY 20, 2008

President Double called the meeting to order at 8:01pm EST.

Officers Present: Ken Double, President, Craig Peterson, Vice President, Bob Evans, Secretary, Paul Van Der Molen, President. Board Members Present: Vern Bickel, Mike Cierski, Jelani Eddington, Michael Fellenzer,

Allen Miller, Don Near, Doug Powers, Carlton Smith. Absent: Tyler Morkin, Donna Parker

President Double declared a quorum.

OLD BUSINESS

Donation of Funds for Hanover Theatre Organ:

The board discussed the motion by made by Allen Miller at the ATOS Mid Year Meeting to donate up to \$5,000 for the purchase of a Wurlitzer Horn Diapason (or replica thereof) for the Wurlitzer Theatre Organ, which is currently being installed in the Hanover Theater in Worcester, Massachusetts. After much discussion Allen Miller amended the motion to read: (Miller) To request the ATOS Board of Directors to authorize the Endowment Committee to appropriate up to \$5,000 for the purchase of a Wurlitzer Horn Diapason for the Hanover Theatre Wurlitzer Installation in Worcester, Massachusetts. (Carried: Unanimous)

ATOS Election Situation:

Background: Only two candidates filed for the election of ATOS board members. Three seats were available. Because of this situation, President Double opened up this subject for discussion.

Many board members expressed opinions regarding the issue.

Board member Jelani Eddington reviewed the bylaws and offered the following scenario:

- The board could seat the two candidates and leave the seat vacant until the next election.

- The board could seat the two candidates and hold a special election for the remaining seat.

Jelani recommended that we seat the two original candidates and hold a special election for the remaining seat.

More discussion ensued.

Motion: (Evans) To accept Jelani Eddington's recommendation to seat the two candidates that were nominated and hold a special election for the remaining seat. (Carried: 8-1)

Michael Fellenzer reported that he is working on a shortened draft of a youth protection policy and will present it to the board for input.

President Double declared the meeting adjourned at 9:01pm E.S.T.

/s/ Bob Evans, Secretary

The meeting was conducted according to Robert's Rules of Order.

Jeff Weiler, Parliamentarian

MINUTES OF THE ATOS BOARD OF DIRECTORS TELEPHONE CONFERENCE

MONDAY, MARCH 24, 2008

President Double called the meeting to order at 8:00pm EDT.

Officers Present: Ken Double, President, Craig Peterson, Vice President, Bob Evans, Secretary, Paul Van Der Molen, Treasurer. Board Members Present: Vern Bickel, Mike

Cierski, Jelani Eddington, Michael Fellenzer, Allen Miller, Don Near, Donna Parker, Doug Powers, Carlton Smith. Youth Representative Present: Tyler Morkin. Staff Present: Jim Merry, Executive Secretary, Jonas Nordwall, Workshop Coordinator, Jeff Weiler, Parliamentarian.

President Double declared a quorum.

The minutes of the ATOS mid-year meeting were approved. The minutes of the January 8 and February 20 were also approved.

OLD BUSINESS

Youth Protection Policy:

- The board considered a proposal for the creation of a Youth Protection Policy. Michael Fellenzer and Jelani Eddington outlined their ideas for a Youth Protection Policy. Members of the board discussed many ideas put forth for consideration. All agreed that the main purpose for such a policy was to protect the well being any young persons engaged in ATOS activities while at the same time guarding the interests of the organization.

- Most agreed that the policy should be broad enough in scope to be applicable to all ATOS activities.

- Specific requirements for specialized activities could be handled on an individual basis.

- Jelani Eddington, Michael Fellenzer, Michael Cierski, and Tyler Morkin will present a draft copy of the Youth Protection Policy during the next telephone conference to be held (tentatively) on Tuesday, April 29, 2008.

Update on Member and Officer Survey:

- Doug Powers reported that the survey is essentially finished. Apex Management Services of Elmhurst, Illinois will handle the data entry, analysis, and reporting of the results of the survey.

- Plans are for the survey to be included in the envelope with the next Theatre Organ mailing.

- The chapter officer's survey will be done on line. This survey should be on line on or about May 1, 2008.

Paid Administrator's Position:

- Bob Evans reported that the official press release is written and posted on the web site.

- A draft copy of the job description should be available by March 31. This draft will be distributed for comment and editing.

Fund Raising:

- President Double reported that he has made some initial contacts with potential donors.

NEW BUSINESS

Protocol for Changing Electronic Binder or Web Site information:

- Bob Evans offered a protocol for changing information for the electronic binder or web site.

(A copy of the protocol is included with these minutes.)

President Double declared the meeting adjourned at 9:03pm EDT.

/s/ Bob Evans, Secretary

The meeting was conducted according to Robert's Rules of Order. Jeff Weiler, Parliamentarian

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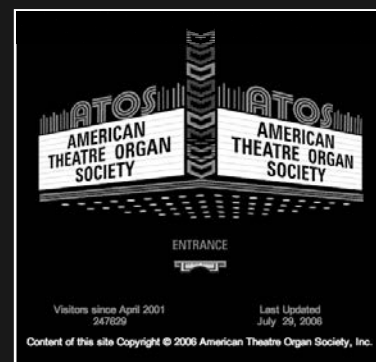
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Obituaries



Betty Darling

Many THEATRE ORGAN readers will immediately recognize the name Betty Darling (1921–2008) as one of ATOS' most ardent and enthusiastic supporters. Over the past 25 years, Betty has attended nearly every annual convention and most of the regional meetings as well.

Betty was born November 6, 1921 in Chicago, Illinois and spent her formative years in that city. As a youngster, she often spent summers in the Kalamazoo, Michigan area on a farm owned by her cousins. Her familiarity with the Michigan area eventually led to her move to Kalamazoo in the early 1940s to work for the Upjohn Company in the Bacteriology and Export Departments. It was during this period that Betty met fellow employee, Harvey Darling, who eventually became her husband of 62 years.

Betty taught private piano lessons in her home in Portage, Michigan and in the early 1980s, as a result of her purchase of a Conn organ from the local dealership; Betty met the late John Catherwood, the dealership sales manager. John rekindled Betty's love of the theatre organ and its music which she vividly recalled from her early years growing up in Chicago. From that point on, Betty was completely immersed in the theatre organ world and ATOS in particular, eventually becoming an officer in her local chapter, as well as becoming a corresponding member of other chapters around the USA.

With the installation of a nice two-manual, ten-rank Robert-Morton in her basement family room, Betty eventually realized the dream of having her own theatre organ, which John Catherwood helped procure and install.

Betty lost her many-months-long battle with cancer on April 18, 2008. She was preceded in death by her parents, a brother, and two sons, James and Robert. She is survived by her husband Harvey, son

Richard Darling, and daughter Sharon Fess and three grandchildren.

Betty was a consummate musician, a determined and intelligent lady and, above all, a kind and caring person. Betty never met a stranger in the theatre organ world. I will miss her friendship and encouragement, as will all those in ATOS who knew and loved her.

—Bill Mollema, Scotts, Michigan



Jane Doris Loderhose

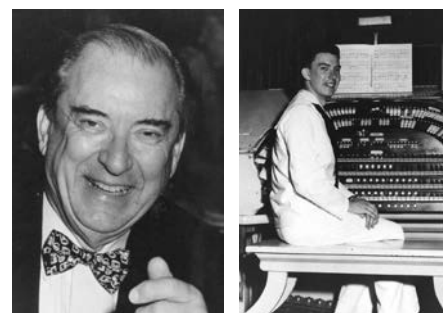
Jane Doris Loderhose (1926–2007) passed away on November 4, 2007 in Scottsdale, Arizona.

Born Jane Doris Misar on May 22, 1926, she was raised in Queens, New York and attended Jamaica High School. She received a scholarship to the Pratt Institute and became an art advertising representative for Altman's, a leading retailer at the time. She also attended Queens College. Shortly after, she became a model agent at the world-famous Art Students' League on 57th Street. Jane married Richard E. Loderhose in 1948, having first met him at age 16 while working at a neighborhood department store.

Jane enjoyed a love of art and music. She was a gifted musician in her own right and enjoyed playing the piano and theatre organ with her husband. They were blessed with two wonderful daughters. Jane gave up her art career to help her husband expand the family business, United Resin Products, Inc., and raise their girls. Jane and her husband were charter members of the American Theatre Organ Society. It was always Jane's pleasure to host numerous special events with her husband at the theatre organ studio adjacent to their home

in Jamaica, New York during the 1950s through the early 1970s. In 1975, they moved the New York Paramount Theatre studio organ to their independently owned theater, the Bay Theatre, in Seal Beach, California, where they continued to provide audiences with wonderful music and entertainment.

She is survived by her daughters, and her six grandchildren.



Richard E. Loderhose

Born in Brooklyn, New York, August 16, 1925, Dick Loderhose (1925–2008) passed peacefully on April 10, 2008, in Tampa, Florida. He attended Richmond Hill High School, and the University of Rochester as a Naval cadet. He served in the U.S. Navy during World War II and was subsequently employed in the family business, known then as the United Paste and Glue Company. He was a gifted CEO, master salesman, and innovator in packaging patents, coatings and adhesives. In 1997, Mr. Loderhose sold United to the Henkel Corporation and remained with Henkel for the next four years as a senior director of the company.

Dick Loderhose had a lifelong passion for music, particularly the theatre organ. He was well known for his preservation, restoration, performance, and support of the instrument. The gem of his extensive collection was the New York Paramount studio Wurlitzer, installed, until recently, at the family-held Bay Theatre, in Seal Beach, California. In June, 2007, Mr. Loderhose gifted this magnificent instrument to the Beatitudes Campus, Phoenix, Arizona, where it will be reinstalled for endless enjoyment by the residents, members, congregants, staff and the entire theatre organ community. He was a past president and founding member of the American

Theatre Organ Society. He played the organ professionally as Dick Scott, and made numerous recordings for his own label, Renwick Recordings, Inc. as well as United Artists Records.

In 1997, Mr. Loderhose retired to enjoy his remaining years in Newport Beach attending to his yachting and musical interests. His final years were spent in Tampa, Florida. He would want everyone to know that he truly had a ball and would go out playing "Ain't Misbehavin'" or "Anchors Away" if he could. He is survived by his two daughters, six grandchildren.

Richard D. "Dick" Weber

Richard D. "Dick" Weber passed away February 13, 2008.

Born in Scotia, New York, on July 20, 1919, Richard D. Weber was the artist who painted the "flaming dragon" on the famous racing plane, *Gee Bee*, flown by Peewee Horseman, the first pilot to fly the Pan Am aircraft across the Atlantic. During his formative years, Dick showed significant

talent in drawing and art. In high school he was encouraged by an art teacher to pursue an art career at Pratt Institute in Brooklyn, New York. In 1944 his college studies were interrupted by World War II, at which time he entered the Army and trained at Fort Blanding, Florida. In the spring of 1945, he returned to Pratt and graduated with high honors. In 1953, Dick became director of the commercial art department of the General Electric Corporation. But in 1964, he left his position at GE and moved his family to Plattsburgh, New York to pursue an entrepreneurial career in theatre and pipe organ ownership.

Dick and his brother Bob began a life-long hobby of collecting theatre organs. Over the years, they acquired several instruments, including "Winifred," so-named by famous organist Billy Nalle. This organ became a member of the Weber family, first sharing space in the Weber home, then moving to the Strand Theatre in Plattsburgh, and then moving again to the Music Grinder Pizza Emporium in Marietta, Georgia. The organ was ultimately sold to an Albany, New York pizza operation and finally donated to the Albany Symphony Orchestra. Richard's technical expertise was top notch. He was a

self-taught musician, playing guitar, piano, organ, and violin. His art was the product of a limitless imagination. New ideas were always on the horizon.

Dick Weber, his family, and his theatre organ adventures have been the focus of articles in the August, 1967 issue of THEATRE ORGAN/BOMBARDE and the April, 1978 issue of THEATRE ORGAN. In more recent times, Dick and Audrey were honored with lifetime achievement awards by the Atlanta chapter.

Dick is survived by Audrey, his wife of 55 years, three daughters and six grandchildren.

—Rick McGee, Atlanta, Georgia



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