

# Dickinson Theatre Organ Society

a Chapter of the American Theatre Organ Society



PO Box 5094  
Wilmington, DE 19808

## Vox Humana

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Zach Frame

From Lake Geneva, Wisconsin, Zach comes from a musical family. He discovered the theatre pipe organ at age five, when his family happened to visit Organ Piper Pizza in Greenfield, Wisconsin. At that time, the Organ Piper's Featured Organist was Dave Wickerham, who was highly influential in Zach's interest in the instrument. Zach was the first recipient of the George Wright Memorial Fellowship from the American Theatre Organ Society in 2003, allowing him to attend their annual convention that year.

**Zach Frame Live  
Concert  
October 9, 2021  
7:00pm**

In early 2011, Zach was fortunate to become the Organ Piper's Featured Organist. He entertains nightly at the three-manual, thirty-rank theatre pipe organ.

Zach has a degree in Recording Technology from McNally Smith College of Music in St. Paul, Minnesota. He has been privileged to work on several recording projects as an engineer, most recently, Dan Minervini's excellent CD, "Where Or When", recorded at the Jack Hardman Studio Wurlitzer in Great Falls, Virginia. Equally at home

**The State of Delaware and the Red Clay Consolidated School District request that masks be worn in the building regardless of vaccination.**

behind the console as in front of it, Zach is also an experienced pipe organ technician and maintains several instruments in Southeastern Wisconsin.

In April of 2018, Zach added "recording artist" to his list of credentials, releasing his first CD entitled "It's About Time". The disc, recorded at the Organ Piper's theatre pipe organ, features Zach performing not only on the organ, but also a variety of percussion instruments- as well as being the producer and recording engineer of the project.

Away from his profession, Zach and his wife Emily reside in East Troy, Wisconsin, where he enjoys all things vintage transportation. He has had his hands in everything from cars to boats and was formerly a volunteer with the East Troy Railroad Museum.

### What tickets can I use for this concert?

You can use any of the **50th season** tickets for concerts by:

- the **Jelani Eddington/Donnie Rankin**,
- the **Simon Gledhill/Richard Hills**, or
- the **Peter Richard Conte**

**If you don't have** any of those tickets, you can purchase tickets

- **at our website** <[www.dtoskimball.org](http://www.dtoskimball.org)>
- **by mail at DTOS, PO Box 5094, Wilmington, DE 19808**
- **at the door.**

## Review of Ken Double Virtual Concert - 6.26.21 by Ron Stonehouse

Before starting this review, I want to thank Ken Double right up front for providing me with his playlist for this concert, a great help for me in preparing my review. Another little surprise for me was the delivery of "The Vox Humana" just one day before the concert. It did have a great picture of Ken seated at the Mighty Mo in Atlanta, Ga which is where Ken currently resides.

This evening we are privileged to enjoy another reunion of Ken and Skip Stine. My first encounter was at Dickinson in the 2009/2010 season. The next was at my first ATOS convention in 2011 in Providence, R.I. at which the two were also joined by Skip's wife, Cathy Chemi. Cathy and Skip met and were married when they were both performing with the Harry James Orchestra, he as a trumpet player and she as the "girl singer".

The concert began with an introduction by our president Dr. David Ruth and a promising look to the future as this should be the last virtual concert. Let's hope it comes to pass.

Ken's first selections were **There's No Business Like Show Business** by Irving Berlin for the musical "Annie Get Your Gun" in 1946 starring Ethel Merman and followed by **That's Entertainment** by Arthur Schwartz and Howard Dietz for the 1953 MGM musical "The Band Wagon" and performed by Fred Astaire, Nanette Fabray and Oscar Levant but mostly associated with Judy Garland who recorded it on her 1960 album "That's Entertainment".

Ken continued with another Irving Berlin piece **All by Myself** introduced in "The Music Box Review" in 1921. Speaking from experience, it's not to be confused with an entirely different 1975 Eric Carmen tune with the same title and which I also enjoy!

Next, a tune I am not familiar with, **Get Out and Get Under the Moon** published in 1928, the music by Larry Shag and lyrics by Charles Tobias and William Jerome. A popular recording was by Helen Kane and by Paul Whiteman with a vocal group including Bing Crosby. It had its share of artists including Doris Day, Nat King Cole, and Michael Feinstein. It was also used in commercials for the American Apollo Program in 1968.

Music from the era of the operettas and the composers Sigmund Romberg and Victor Herbert. A medley of four of their pieces was next and as

follows: A) **Stout-Hearted Men** in 1928 by Romberg from "The New Moon", Nelson Eddy did the film version in 1940 B) **When You're Away** in 1914 by Herbert from "The Only Girl", very beautifully done, not that all of tonight's music wasn't, C) **Softly, as in a Morning Sunrise** in 1928 by Romberg from "The New Moon" and played as originally composed, a Tango, D) **Kiss Me Again** in 1905 by Herbert for musical comedy "Mademoiselle Modiste", another great arrangement by Ken.

The next arrangement by Ken was a mix of **El Cumbanchero** by Rafael Hernandez Marin (composer laureate of Puerto Rico in ) and **Tico Tico No Fuba** by Zequinha de Abreu in 1917. Tico Tico was played in the middle of El Cumbanchero and was quite effective.

**Hello Bluebird** was up next by Irving Berlin in 1926 and Ken gave us a very nice arrangement as Judy Garland presented it. One could almost imagine her singing it.

Taking us into a short intermission, was another interesting arrangement by Ken and in this one he alternated with the tremulants on and off throughout **That Lucky Ol' Sun** (Just Rolls Around Heaven All Day) giving the music a beautiful liturgical sound. The music is by Beasley Smith and lyrics by Haven Gillespie in 1949. Frankie Laine recorded it in 1949, Ray Charles in 1963, Jerry Lee Lewis in 1975, Kenny Chesney in 2008 with Willie Nelson and the list goes on and on as does the sun.

**I Want to be Happy** begins the second half. Lyrics by Irving Caesar and music by Vincent Youmans for the 1924 musical "No, No, Nanette".

Finally Skip Stine joins Ken Double on stage for the next three tunes with a beautiful blending of the two instruments never overpowering one another. The sweet, sweet sound from Skip was almost exactly like Harry James was right here. **It's Been a Long, Long Time** was first, a big band era song with music by Jule Styne and lyrics by Sammy Cahn first recorded by Bing Crosby and Les Paul and his Trio. **Pennies from Heaven** was next with music by Arthur Johnston and lyrics by Johnny Burke in 1936 and introduced by Bing Crosby in the movie with the same title. Lastly and all too soon was **Memories of You** in 1930 by Andy Razaf and music by Eubie Blake. It was introduced by

continued on page 3

## Ken Double Review, continued

Minto Cato in the Broadway Show “Blackbirds of 1930”. A version was recorded by Louis Armstrong featuring Lionel Hampton in the first known use of the vibraphone in popular music. I found this segment to be of Special Sounds, Special Era, and Special Performers! I must get the “Tribute” CD that was recorded here at Dickinson.

Next up two songs relating to Georgia. The first **Hard-Hearted Hannah** (The Vamp of Savannah) was composed in 1924. Music by Milton Ager and lyrics by Jack Yellen, Bob Bigelow, and Charles Bates. First recorded by Cliff Edwards (Ukulele Ike). Following and one of my favorites, **Georgia On My Mind** in 1930 by Hoagy Carmichael and lyrics by Stuart Gorrell. It was recorded by Hoagy that year mixing sentiment and hot jazz. It became Georgia’s State song on April 24, 1979. The song is ambiguous enough to be about a woman or a state.

**Alright, Okay, You Win** was written mid 1950’s by song writers Mayme Watts and Sid Wyche and Ken enjoys this version by Norma Deloris Engstrom more professionally known as Peggy Lee.

Featuring the Vox Humana and Strings, Ken next favors us with **Portrait of My Love** by Norman Newell and Cyril Ornadel in 1960 and recorded by Matt Monro. It became an international hit in 1961 as recorded by Steve Lawrence.

Drawing to its inevitable end, Ken concludes the concert with another Sigmund Romberg operetta piece **Serenade** from the 1924 “The Student Prince” opening at the Jolson’s 59th Street Theatre on Broadway. Thanks to Ken and Skip for the wonderful and flawless concert and as always leaving us with wanting more whether virtual or live.



▪ Please send us your **e-mail** address so that we can communicate with you quickly.

▪ Send your e-mail address to David Ruth. He will be glad to receive it and add it to the database.

**DTOSPres@gmail.com**

## President’s Message

Welcome everyone to Season 52!! That’s 52 years of concerts and events all centered around the Mighty Kimball Theatre Pipe Organ at Dickinson! What an incredible legacy – and what an incredible season we have for you!

Recall back to September 21, 2019. We had Dave Wickerham scheduled to appear for our first concert in our 50th season. But due to serious health concerns for Dave’s wife, Rhonda, Dave was unable to perform. So there we were in our 50th season, and we’ve only selected the “best of the best” for our concert lineup. Now Dave, one of the best in the industry, cannot be there with us. What do we do? Who can we get with such little notice that is of the caliber of Dave Wickerham? So in a scramble, we asked Dave Wickerham himself for a recommendation – and he gave his most highest endorsement to Zach Frame. And the rest is history... For those who were there, you will agree that we were pleasantly surprised and overwhelmed with his talents and his performance.

We are so pleased to be welcoming Zach back to Dickinson for our first regular concert in our 52nd Season. I am sure that we are, again, going to be pleasantly pleased with his performance. I look forward to seeing you at the concert on October 9! And the other good news is that we will also get to see and hear Dave Wickerham in our 52nd Season (January 22)!

A special thanks to those of you who have responded so generously to our annual appeal. The income received from ticket sales alone does not cover the costs of the concerts, so it is gifts like yours that help keep ticket prices low and provide for the continuous upkeep of the Mighty Kimball Theatre Pipe Organ and the overall operations of the Dickinson Theatre Organ Society. Thank you! And if you have not responded, please thoughtfully consider a contribution to Dickinson to keep the music playing for years to come!

Thanks to all of your for your support for DTOS!

David A. Ruth, Ph.D.

President

Dickinson Theatre Organ Society



## The Magic Piano by Paul Harris

One of the most common questions asked of the organ crew during concert intermissions is: "How does the piano play from the organ console; is it magic?" A reasonably complete answer is not easy to do in just a few words during intermissions. There is some amazing technology involved, but it is certainly not magic. Therefore, the purpose of this article is to remove some of the mystery of how it is done.

To begin, a few words about the history of our piano. The original piano that came with the Boyd Theatre organ was a Kimball upright which was never successfully installed in the Dickinson organ. It eventually landed in the organ at the Colonial Theatre in Phoenixville and went along with that organ when it was sold. The grand piano now in use was donated to DTOS back in the mid-70s. It sat on its side backstage for a number of years until in the early 1980s when a local piano technician was found who had the expertise to alter the piano for use with the organ.

The "parlor" grand piano began its life as an Aeolian Duo-Art reproducing piano. The Duo-Art Pianola, as it was sometimes called, was a specially built player piano which had the capability of closely approximating the performance of pianists who recorded specially encoded paper piano rolls. The marginal encoding perforations in the piano roll controlled a sophisticated playback system which enabled the player mechanism to play the piano at pre-determined loudness levels thus giving expression to the performance. During the transformation to allow the piano to play from the organ console, much of the mechanism that was used to play the paper rolls was removed from the piano since it was not needed for playing from the organ console. The piano now plays from the organ at four fixed loudness levels which are selected in the stop action of the organ console. The capability of automatically activating the piano action is all that is needed to play from the organ console.

Player pianos work on reduced air pressure or suction, which in reproducing pianos is provided by an internal suction pump. The suction pump in the Dickinson Aeolian is energized when a piano stop is drawn on the organ console. The level of suction

is regulated by a control mechanism. Below the key bed of the piano is a device called a striker stack which consists of an assembly of small bellows (one for each note played) positioned on a suction chest having valves which control the admission of the suction into each of the note bellows called striker pneumatic motors. The moveable leaf of the striker pneumatic is mechanically connected to the underside of the piano key and when suction is admitted to the pneumatic it collapses and the piano note plays. The loudness of the note played is proportional to the strength of the suction in the chest. The valve that controls the admission of suction into each striker pneumatic is triggered by a change in air pressure which happens when a hole is present in the paper roll. Activation from the organ console involves the same principle but instead of a paper roll the air pressure change is triggered electrically.

In order to accomplish this, an assembly of electrically activated valves was added to the piano. Photo 1 shows part of this assembly which is positioned underneath the piano. There is one

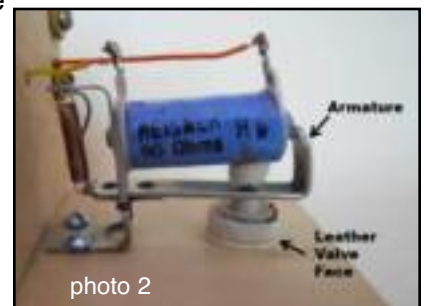
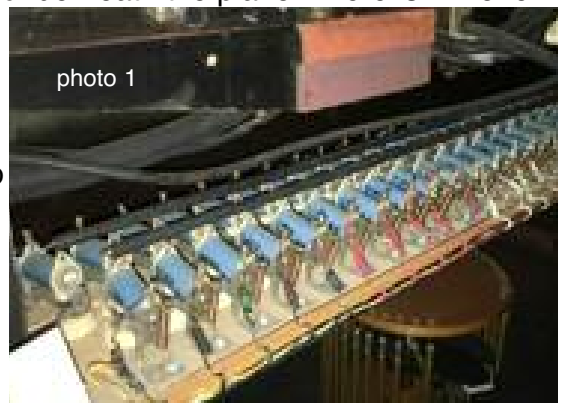
of these magnetic Reisner valves for each piano note played. Photo 2 shows an individual valve of

this type. A decoded electrical signal from the console is sent to the proper valve for the note being played.

The magnet is activated which draws the armature upwards and lifts the valve face from it seat. This opens a

hole connected by rubber tubing to the valve of the striker pneumatic for that note causing it to collapse and play the note.

Magic? No! Physics? Yes



## A few of our friends

**Grand Theater**, East Greenville, PA  
**October 24 at 3pm** the silent horror film **NOSFERATU**. John Baratta will accompany the film on the theater's theatre pipe organ. **NOSFERATU** is the forerunner of the Dracula films. This is a film you must see in a theatre as it was screened originally.

Organ Piper Pizza, Greenfield, WI  
 Zach Frame

Organ Stop Pizza, Mesa, AZ  
 Daily 3pm to 9pm  
 Brett Valliant or Lew Williams

Wanamaker Organ, Phila. PA  
 Daily except Sunday at noon and 5pm  
 Peter Richard Conte & others

Colonial Theatre, Phoenixville, PA  
 No programs scheduled at this time.

## Receptions Cancelled For Your Safety

Due to Covid restrictions, DTOS will temporarily discontinue the after-concert on-stage receptions. It is hoped that eventually we can resume this feature of our concerts.

DTOS was the first to sponsor this type of social addition to a Theatre Organ Concert but in the interests of safety for our patrons, we must stop them for now.

Margaret and Christi Earl express their thanks and appreciation for your support for their efforts over the past number of years.

The first DTOS On-stage, after-concert reception was on November 10, 1973 after the first Rosa Rio Concert. It has been part of each concert since that time.

We hope it can resume soon.

.....  
 : *A DTOS Concert* :  
 : *is the best concert* :  
 : *bargain in town.* :  
 : ..... :

The Vox Humana is the official Dickinson Theatre Organ Society newsletter and is published six times per year.

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## DTOS Publications

### CD Recordings

**An Affair To Remember** recorded on the Dickinson Kimball by Tony Fenelon. CD \$20.00 postpaid (USA only)

**Tribute** recorded on the Dickinson Kimball by Ken Double (organ) and Skip Stine (trumpet. CD \$20.00 postpaid (USA only)

**Graduation** recorded on the Dickinson Kimball by Richard Hills. CD \$20.00 postpaid (USA only)

**dave @ dickinson** recorded on the Dickinson Kimball by Dave Wickerham. CD \$20.00 postpaid (USA only)

**Discovering The Unit Orchestra** - recorded on the Dickinson Kimball by Jelani Eddington. CD \$20.00 postpaid (USA only)

**Kavalkade** - recorded on the Dickinson Kimball by Simon Gledhill. CD \$20.00 postpaid (USA only)

**Double Touch** - recorded on the Dickinson Kimball by Ken Double. CD \$20.00 postpaid (USA only)

**DVD The Magic Is the Sound** - About the DTOS Kimball and its music, with Steven Ball and Tony Fenelon

**The Dickinson Kimball Story**, - an illustrated 52 page booklet. \$10.00 postpaid

## Concert Stereo CDs

Following is a listing of CDs available. For 1982-2008 concert CDs, see Bob Dilworth or send for list. Concert CDs are \$14.00 pp (USA)

### Convention Concerts 2015

CC1 - David Peckham  
 CC2 - Dave Wickerham  
 CC3 - Hector Olivera  
 CC4 - Simon Gledhill/Richard Hills

### 2010/2011

246B Fenelon 247 Ortloff  
 248 Smith  
 249 Eddington/Gorsuch  
 250 Hills 251 Wickerham

### 2011/2012

252 Nordwall 253 Herman  
 254 Luce 255 Valliant  
 256 Wilson 257 Avakian

### 2012/2013

258 Strony 259 Peckham  
 260 Rankin 261 Gledhill  
 262 Smith 263 Fenelon

### 2013.2014

264 Wickerham 265 Eddington  
 266 Ball 267 Parker  
 268 Nagano 269 Gray(\$16)

### 2014/2015

270 Hills 271 Gray  
 272 Double 273 Schwandt  
 274 Olivera 275 Lavoie &  
 CC1 Peckham Minervini  
 CC2 Wickerham CC3 Olivera  
 CC4 Gledhill/Hills (duet)

### 2015/2016

276 Avakian 277 Eddington  
 279 Gibson & Kinnier

### 2016/ 2017

280 Wickerham(\$16)  
 282 Dick Smith 283 Ron Rhode  
 284 Mark Herman  
 285 David Gray (\$16)

### 2017/18

286 Scott Foppiano 287 Brett Valliant  
 288 Rosemary Bailey 289 Simon Gledhill  
 290 Clark Wilson

### 2018/19

292 Alex Jones 293 Carol Williams  
 294 Nathan Avakian 295 Richard Hills  
 296 Phil Kelsall 297 Ken Double

### 2019/20

298 Zach Frame 299 Hector Olivera  
 300 David Gray  
 301 Jelani Eddington / Donnie Rankin

### 2020/21

302 Tedde Gibson 303 Nathan Avakian  
 304 Mark Herman 305 Ken Double  
 w/ Skip Stine

### 2021/22

## Order by mail

Concert Memory CDs are \$14.00 by mail postpaid

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# *Dickinson Theatre Organ Society*

a Chapter of the  
American Theatre Organ Society

*presents*

*Zach  
Frame*

**Live Concert**  
**Saturday, October 9, 2021**  
**at 7:00pm**



**The Dickinson Theatre**

**1801 Milltown Road**

**Wilmington, DE 19808-4011**