

Music of the Myrtle Beach Ruth

Ron Keisler

Many people can trace their interest in mechanical organs to a specific instrument from their past. For some, it was a band organ on a carousel, first heard as a child. For others, it was a trailer mounted fairground organ, discovered quite by accident at a local fair or carnival. For our family, it was the magnificent Ruth Model 38, 96-keyless concert fairground organ at the Pavilion Amusement Park in Myrtle Beach, South Carolina. **Figures 1 & 2.**

The Myrtle Beach Ruth was built in 1906 and remained in Germany until 1922, when it was shipped to the United States. It was purchased by Harry Beach in the 1950s, and then relocated to Myrtle Beach.

For over half a century, it played nightly at the Pavilion Amusement Park. My wife, Glynn, first discovered the organ as a child, around 1965. It was five years later when I discovered the organ. We were married in 1976, and since that time, we've made many trips to Myrtle Beach, primarily to hear the Ruth. Our daughter, Allison, was born in 1987, and through the years, our entire family has spent countless hours listening to beautiful overtures, waltzes and marches, played by the Ruth.

We enjoyed the organ and her music so much that we were even inspired to purchase a smaller Ruth organ of our own, a Model 33, 52-keyless organ that we named *The Southern Rose!*

So—now you understand that we were all seriously “hooked” by the Myrtle Beach Ruth at an early age, and we have enjoyed her music immensely over the years.

This article is about the music of the Myrtle Beach Ruth. While the instrument is magnificent in and of itself, it is the music that brings the organ to life. It is the music that allows us to experience the creative genius of arrangers who lived and worked so many years ago, during the “golden age” of the fairground organ. It is the music that “enchants our ear!”

Through the Years . . .

In 1983, we hosted a carousel “mini-convention” at the Myrtle Beach Pavilion Amusement Park, which featured the Ruth 38 organ, as well as the Park’s classic Herschell Spillman menagerie carousel. As a result of organizing this event, we met Mr. Earl Husted, who was the long time manager of the Park. Mr. Husted loved the Park, and his favorite attractions were the Ruth organ and the carousel. It was during this mini-convention

that we were allowed to go behind the organ for the first time. This was an amazing experience, and it allowed us to experience the organ as never before.

Every year or two, we’d make a quick trip to Myrtle Beach, just to hear the organ. It played from 8:00 pm to 10:00 pm every night that the Park was open, weather permitting. The organ was enclosed in a special building, with many benches out front. These benches were usually filled with admirers, listening to the wonderful music and fascinated by the beautifully carved façade with many moving figures.

On one such trip, we were pleased to see that the organ façade had been nicely repainted by the Fanjoy Sign Company of Myrtle Beach.

Unfortunately, as the years passed, the organ started to play poorly. Every spring, she was tuned and minor repairs were made, but it was obvious that she was in need of a total restoration. To make matters worse, most of the cardboard book music

was damaged and could not be played. There were seventeen crates of book music behind the organ, but by 2005, only one crate could still be played.

Through the years, there was talk of converting the organ to play Wurlitzer rolls. We took every opportunity to discourage this possibility, and reminded Park Management that such a conversion would seriously limit the musical capabilities of the instrument. Fortunately, the organ was never converted, and it continued to play the 96-keyless Ruth scale.

In 2005, we learned that the Stinson Band Organ Company had been selected to restore the organ. We talked to Don Stinson, and learned that the Park had also authorized the installation of a MIDI interface, to eliminate the need for the old cardboard book music. We were thrilled to learn that the Ruth would be restored, but we were concerned that she might not continue to play the same great music that she had played for over fifty years.

We understood very well the quality of the Myrtle Beach music repertoire. It includes some of the most outstanding arrangements ever cut for any fairground organ. The 96-keyless Ruth scale provides great flexibility for the arranger, and the music showcases the talents of the original arrangers. The great classical overtures in the Ruth repertoire are amazing! The wonderful concert waltzes, and impressive marches are some of the best that we’ve ever heard.



Figure 1. The Myrtle Beach Ruth photographed at its new location in Nostalgia Park.

One thing was certain—we had to find a way to keep the Myrtle Beach Ruth playing the same wonderful songs that had delighted her listeners for over half a century.

The Solution . . .

The addition of a MIDI interface to the Myrtle Beach Ruth was the best option to keep the grand old organ playing for the public.

For over fifty years, the organ had delighted visitors with her music, playing every night that the Pavilion Amusement Park was open.

It was easy to understand why the cardboard book music was in such bad shape. Most of the music was over fifty years old, and one could only imagine how many times each song had traveled through the keyframe. No doubt, some songs were played thousands of times! So, it was certainly understandable that only one crate of music (out of seventeen total crates) could still be played in 2005.

Another problem was the amount of physical effort required to keep the music running through the keyframe every night. The old crates of music were very large, very heavy, and very difficult to handle. Each crate contained around 140 meters of music, and weighed about 125 pounds. As with many large fairground organs, the music entered the keyframe on one side of the Ruth, traveled through the case, and exited on the opposite side. This meant that each time a crate was complete, a Park employee would have to drag all 125 pounds of music back around to the keyframe and flip the crate over, for the next trip through the organ. This was not an easy task, even for a strong operator, but somehow they managed to keep dragging and flipping that music, night after night!

A third problem was the constant attention that was required from the operator. Many times the operator wasn't aware when a crate of music was complete, or they had other responsibilities that took them away from the organ. This meant that there were often extended periods of silence, until the operator returned to start the music again.

A MIDI interface would solve all of these problems:

- 1) The old damaged cardboard books would no longer be needed to play the organ.
- 2) The operator would no longer have to wrestle with 125 pound crates of music.
- 3) The organ would play for hours, unattended, from a single diskette.

These were all good things, but we wanted to ensure that the organ continued to play the same wonderful old music, in MIDI format.



Figure 2. The left and right dancing figures rotate while the music is played on the Myrtle Beach Style 38 Ruth.

The objective was simple. We needed to find a way to scan the old cardboard books and convert the songs to MIDI files that would continue to play on the organ.

Unfortunately, the solution was not so simple. Most of the cardboard music was in very poor condition, and would require extensive repairs before it could be scanned. Also, we would have to find someone with a scanner

who would be willing to tackle the technical aspects of the project. Finally, we would need the Park's permission to scan the music.

What happened next must have resulted from a fit of temporary insanity! My wife, Glynn, who is normally a rational person, decided that she would volunteer to repair the music for scanning. She had no idea what she was getting into, but she knew that if she didn't do it, no one else would!

It was very important to both of us that the old music be preserved, to play for future generations, so we stepped up to do what we could.

The next day, Glynn called Don Stinson and asked him about the possibility of getting the music scanned. She told Don that she would volunteer to repair all the music, if he could find someone to scan it. Don liked the idea, and said he would see what he could do.

A few days later, Don called back with great news. He said that Terry Haughawout was working on a scanner, and that Terry would scan the music if we would do the repairs. Terry's scanner was not yet functional, but he was confident that he could get it working. The plan was starting to come together!

The only remaining task was to get permission from the Pavilion Amusement Park to scan the music. Don discussed the possibility with the Park, and they agreed with the plan.

Finally, everything was coming together! The planets must have all been perfectly aligned for a few days in the Spring of 2006!

Repairing the Music . . .

Our first task was a trip to Myrtle Beach in May of 2006 to pick up the music. We expected to get most of it in a single trip, but quickly realized that that would be impossible. When we arrived at the Park, we learned that there were seventeen crates of music, and all the crates were very large, very heavy and very dirty! We managed to load four crates into our vehicle that day, but they weighed over 500 pounds and we realized that it would take several more trips to collect all of the music. As it turned out, we made a total of four trips, and drove over 1,200 miles, just to get all the music to our house.



Figure 3. The repairs begin, surrounded by 17 crates of broken, unplayable book music.

Once all the music was at our shop, the “fun” began. We opened the crates, one by one, and were quickly disappointed to see the amount of damage that was present. Inside each crate, there were many broken books, and it was obvious that the pieces and parts of the songs were not all together in the same crates. This complicated the task, as we had to put the songs together, one at a time, by the process of elimination (**Figure 3**). The entire process of matching the broken sections was done by visual inspection of the cardboard. First we considered the holes in the cardboard, looking for matching patterns that indicated continuity of notes, percussion and register controls. At the same time, we considered the type and color of each piece of cardboard. Slight variations in color provided clues that certain sections might go together. Even the stains and dirt on the surface of the cardboard provided valuable visual clues (**Figure 4**).

Once we determined that two sections matched, we verified the match using a scale stick that we had created for the 96-keyless Ruth scale. This was very helpful in confirming what was actually happening in the music, and ensured that the sections matched. It would have been much easier to just play the broken books on the organ, but unfortunately, we didn't have

the Ruth sitting in our back yard! At that time, the organ was in Don Stinson's shop, undergoing restoration.

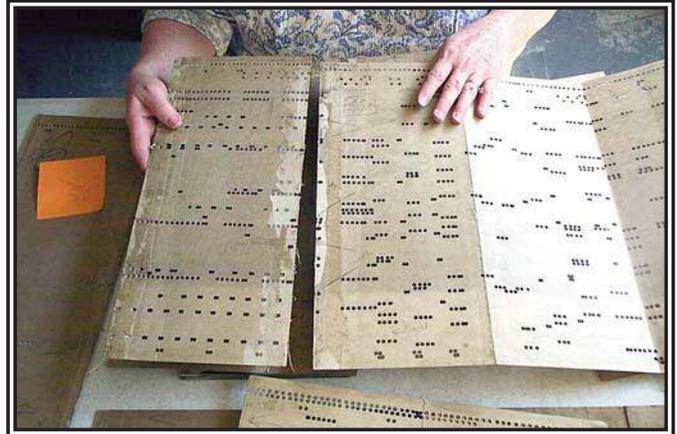


Figure 4. Broken sections of music were matched visually, then confirmed with a scale stick.

Each time that we matched two sections of music, the huge stack of unmatched “orphan” cardboard got a little bit smaller. Then, as the unmatched stack got smaller and smaller, it became easier to match the pieces that remained. The process was much like a giant jigsaw puzzle. Once most of the pieces were in place, it became easier to find the correct spot for the pieces that remained.

After confirming a match between specific sections of music, the sections were carefully taped together using transparent packing tape. Once the joints were securely taped, any tape that covered holes in the cardboard was carefully removed with an X-ACTO knife.

In addition to taping the sections back together, every joint in every book had to be inspected. In many cases, joints that appeared to be intact were actually damaged. While not broken, these joints still had to be repaired and stabilized, in order to travel through the scanner.

Another complication was related to previous repairs. Through the years, other people had attempted to repair the music, with varying degrees of success. Many of the joints were covered with very old, sticky tape that had to be removed. After the sticky mess was removed, the joints were re-taped and the holes were re-cut (**Figure 5**).

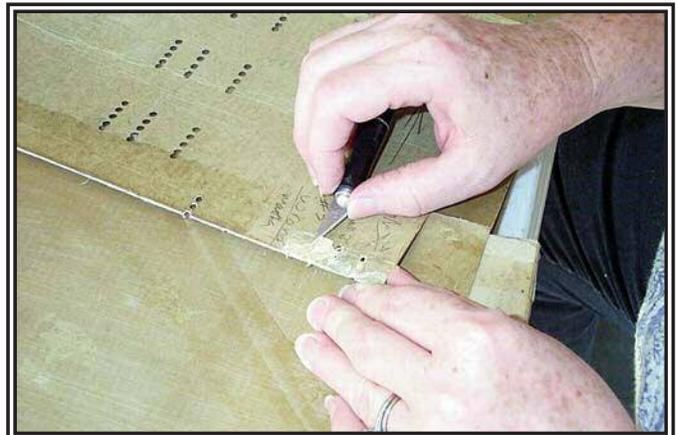


Figure 5. Old repairs with sticky adhesive tape were carefully removed.

While cleaning and re-taping the old repairs, we discovered yet another problem. Some of the old repairs were not correct! Previous repairers had tried to put the books back together correctly, but sometimes they made mistakes. At best, there were missing sections within a song. At worst, two totally different songs were joined together!



Figure 6. Tape was removed from old repairs, to verify their accuracy.

This unfortunate discovery meant that every old repair had to be carefully examined and confirmed. In most cases, this meant pulling the old tape off, checking both sides of the joint with the scale stick, applying new tape, and cutting new holes (Figure 6).

It was a very labor intensive process, but eventually, the very large stack of “orphan” cardboard got smaller and smaller, as individual sections finally found their correct home.

After matching everything that we possibly could, there were still some missing sections in some of the songs. These situations were corrected by gluing in blank cardboard, arranging the missing sections directly on the cardboard, and re-punching the missing notes. This was the most difficult of all repairs, but sometimes the missing measures could be copied from another section of the same song.



Figure 7. Missing sections of music were arranged from sheet music scores and transferred to blank cardboard

When missing sections could not be copied from another section of the same book, Glynn downloaded sheet music from

the Internet, then arranged the missing sections on new cardboard. By comparing the sheet music to the cardboard before and after the missing sections, she was able to determine what should happen in between. This process was used to repair some great classics, such as the overtures from Martha and Zampa (Figure 7).



Figure 8. Two great classics, after the repairs were complete: *The William Tell Overture* and *Orpheus in the Underworld*.

It was interesting to discover that with the classical overtures, the organ arrangements matched the sheet music note for note. With the exception of octave doubling in some sections, the organ books were essentially identical to the sheet music. This made it easier to arrange the missing sections.

Finally, after hundreds of hours of work, the repairs were complete! Glynn had repaired all the books that could be saved (Figure 8).

Over 1,600 meters of music had been inspected and repaired. That was well over a mile of music, with over 10,000 joints that were examined, front and back. Amazingly, Glynn did most of the work in less than six weeks. She spent many long nights in the shop, working until well after midnight, just so the Myrtle Beach Ruth could continue to play the old songs. It was truly a labor of love!

I must say that even though I provided support for the project, it was Glynn who did the majority of the repair work. It would have never happened without her talent, hard work and dedication, and she deserves all the credit!

The Trip to Ohio . . .

Once the music was complete, we delivered it to Terry Haughawout for scanning. The total weight of the music and crates was well over 2000 pounds! In order to carry all the music in a single trip, we rented a truck, loaded the music, and headed for Ohio.

Fortunately, the trip was uneventful, and we arrived safely the next day. We were greeted by Terry and Joan, and after a quick sandwich at the local eatery[“Abners”—Ed], we headed back to Terry’s shop to listen to some of the repaired music books. The Haughawout Ruth plays the same scale as the Myrtle Beach Ruth, so we were able to listen to many of our favorite songs for the first time in over twenty years. It was a great experience! Terry and Joan’s Ruth sounded superb, and we

were all amazed by the quality of the Myrtle Beach music arrangements! We had never heard these songs played on a perfectly restored instrument like the Haughawout's. For a Ruth organ enthusiast, it just doesn't get any better!

The next morning, we returned to Terry's shop, where he was working with the scanner. He had already scanned one song and it sounded good, but there were still some technical issues to be worked out.

When we left the Haughawout's later that day, we were confident that Terry would make all of our work worthwhile! The Myrtle Beach music books would live on in MIDI format!

Next we headed to Wooster Ohio, for a weekend of shows at the Ohio Light Opera.

We had discovered the Ohio Light Opera while surfing the Internet, and had purchased tickets for five shows that weekend. All of the shows were Operettas, and two shows contained songs that were a part of the Myrtle Beach musical repertoire. These shows were *The New Moon* by Sigmund Romberg, and *The Firefly* by Rudolph Friml. Thirty years earlier, we had listened to these songs for the first time on the Myrtle Beach Ruth, and now we were able to hear the songs performed on stage, as originally written. The shows were excellent, and had special meaning to us because of the link to the Myrtle Beach Ruth. (More information on these composers and their music can be found later in this article, in the section titled "Musical Repertoire and History").

From Wooster, we traveled to Don Stinson's, to visit with Don and Phyllis, and to see the Myrtle Beach organ, which was under restoration in Don's shop. It was interesting to see the organ, especially since it was in pieces, and scattered throughout the shop at the time. It was a treat to be able to examine the pipework while out of the case, and Don was very kind to answer our questions and explain what was being done to bring the organ back to life.

Although we could not listen to the Ruth, we were able to listen to several other organs that were in the shop, including a very large and impressive Stinson organ that had just been completed for a customer. It sounded great, and we thoroughly enjoyed the concert!

Don invited us back the next day, which was July 4th. We quickly accepted the invitation, and spent another day in Don's shop, which was a special treat! That afternoon, we headed back to South Carolina, leaving the organ and the music in Ohio.

An Uncertain Future . . .

While the organ was being restored and the music was being repaired, a dark cloud appeared on the horizon. In early 2006, Burroughs and Chapin, the Real Estate Development Company that owned the Pavilion Amusement Park, announced that the Park would close at the end of the 2006 season! This was a major concern! What would happen to the organ after the Park closed?

Fortunately, Burroughs and Chapin was quick to announce that the Ruth organ, along with the Park's classic Herschell Spillman Menagerie Carousel would remain in Myrtle Beach after the Park closed. The new location was not specified, but at least the organ would not be leaving town!

The Stinson Organ Company completed the restoration of the Ruth and delivered it back to the Pavilion Amusement Park in August of 2006. At that time, the MIDI scans were not yet complete, so Don provided music that was arranged by Wayne Holton. After the organ was reinstalled, it sounded magnificent! The organ was exactly 100 years old when it returned to the Park, and once again, it was playing beautifully.

The gates were locked at the Pavilion Amusement Park for the last time on September 30, 2006, ending a fifty-eight year run. During those years, the Park had entertained countless visitors, and was the heart and soul of downtown Myrtle Beach. The closing was a very sad occasion for many people, but fortunately, the memories would live on.

In March of 2007, Burroughs and Chapin announced plans to build a new Pavilion Nostalgia Park at "Broadway at the Beach," a shopping and entertainment complex just a short distance from the old Amusement Park. The Pavilion Nostalgia Park would be the new home for the Ruth organ, the Herschell Spillman Carousel and other select rides and attractions from the former Park. The Pavilion Nostalgia Park would certainly keep the memories alive, and the Ruth would continue to play, inspiring future generations with her beautiful music!



Figure 9. A closeup of the Myrtle Beach Ruth facade details the elaborate carving and wonderful shading.

Four Floppy Disks . . .

Throughout the summer of 2006, Terry Haughawout continued to work on the scanning process. It was time consuming, but Terry was ultimately successful in scanning all of the books that we had repaired.

The scanner that he built was very accurate and quite sensitive. This created some challenges when scanning the books, especially as related to the chain perforations used for register controls.

Terry completed the scanning process in the Fall of 2006, and when complete, the entire Myrtle Beach repertoire was saved on just four floppy disks!

Imagine that—over a mile of cardboard book music that weighed over 2,000 pounds—and now it was on four floppy disks that would fit in your shirt pocket! Technology can certainly be a beautiful thing!

Musical Repertoire and History . . .

While spending hundreds of hours repairing the cardboard book music, we became very interested in the individual songs that comprise the Myrtle Beach repertoire.

Unfortunately, none of the original Ruth cardboard book music still survives today. Copies of Ruth factory records, obtained from Bill Soper, indicate that the German owners ordered over ninety songs between 1906 and 1922.

The original music for the instrument was provided on August 12, 1906, and consisted of thirteen songs, which included the *William Tell Overture*, *Lohengrin* and *Mignon*. These same songs are still in the organ's repertoire, although they are later books, supplied by Heinrich Voigt, most likely cut from the original Ruth masters.

Most of the existing book music was cut by Heinrich Voigt in the late 1950s and early 1960s. Voigt supplied a total of thirteen crates of music for the organ. In later years, as some of the Voigt music became unplayable, a total of four crates were purchased from Carl Frei.

While repairing the music, we cataloged all of the tunes, and then began researching the individual songs and composers. The Myrtle Beach repertoire includes a wonderful selection of classic songs and some examples are listed below.

Waltzes include *Roses From the South*, *Tres Jolie*, *The Blue Danube*, *An Artist's Life*, *The Merry Widow*, *Wine Women and Song*, *Vienna Blood*, and more.

Marches include *The Washington Post*, *The Thunderer*, *Semper Fidelis*, *High School Cadets*, *Under the Banner of Victory*, *Under the Double Eagle*, *Marche Militaire*, and others.

Traditional favorites include *Jealousy*, *Hoop-De-Do*, *Soldiers In the Park*, *Die Dorfmusik*, *The Pied Piper*, *In the Good Old Summertime*, *Light Calvary*, *Just Because*, *Beer Barrel Polka*, and more.

Classic Overtures include *Carmen*, *Orpheus In the Underworld*, *William Tell*, *Poet and Peasant*, *The Flying Dutchman*, *Lohengrin*, *Mignon*, *Aida*, *Martha*, and *Zampa*.

And finally—our personal favorite for any large fairground organ—the incomparable *Hungarische Lustspiel*.

While all of the songs above are familiar tunes, others in the repertoire are not so familiar.

Many years ago, we realized that the Myrtle Beach Ruth played a good number of unfamiliar songs that we had never heard on other fairground organs. Although unfamiliar, these songs had beautiful melodies with a very distinct sound, but they seemed to be unique to the Myrtle Beach organ.

Years later, we learned that many of these unfamiliar songs were primarily from Operettas, also known as Light Operas, written in the early 1900s by great com-

posers such as Victor Herbert, Rudolph Friml and Sigmund Romberg.

These beautiful melodies on the Myrtle Beach Ruth eventually led us to a great appreciation of Operetta, and we began looking for songbooks and related materials on the Internet.

Soon we found a book on Ebay that looked interesting. It was titled "Album of Songs by Rudolph Friml" and was published in 1935. We purchased it immediately. When the book arrived, we compared the tunes in the songbook to the Friml tunes in the Myrtle Beach repertoire. We were quite surprised to realize that every tune in the songbook was played by the Myrtle Beach Ruth! In addition, there were no Friml tunes in the Myrtle Beach repertoire that were not in the songbook. This seemed to indicate that many years ago, someone sent this same songbook to Heinrich Voigt, and requested arrangements of every song in the book! It was an interesting possibility, but just a theory at the time.

The Friml tunes in the songbook, all played by the Myrtle Beach Ruth, are from six different Operettas—"The Firefly" (1912), "High Jinks" (1913), "Katinka" (1915), "The Little Whopper" (1919), "Tumble In" (1919), and "Glorianna" (1920). Although unfamiliar to most listeners, these songs have a unique and delightful sound, and they play an important part in defining the unique sound of the Myrtle Beach Ruth.

The discovery of the Friml book led us to search for other songbooks that might have been used to build the repertoire of the organ.

Soon, we found another interesting possibility. The title was "Victor Herbert Light Opera Songs," published in 1945. We quickly ordered the book, and were excited to see that once again, every song in the book was a part of the Myrtle Beach repertoire, and the Organ's repertoire included no Victor Herbert tunes that were not in the book. This seemed to confirm our theory that this songbook was also sent to Heinrich Voigt, and custom arrangements were cut for the organ.

Songs in this book were from three Victor Herbert Operettas: "Sweethearts" (1913), "The Madcap Duchess" (1913) and "The Debutante" (1914). Once again, all songs seemed to be unique to the Myrtle Beach repertoire.

Our third discovery was not Operetta, but an old songbook titled "Waltz Time with Abe Lyman," published in 1943. Biographical information in the songbook indicates that Abe Lyman *was an orchestra conductor for over twenty years, and as musical director of the popular NBC radio show "Waltz Time," contributed materially to the great rebirth of the popularity of the waltz.* Interestingly, Abe Lyman did not play the classic waltzes such as *The Blue Danube*, but performed

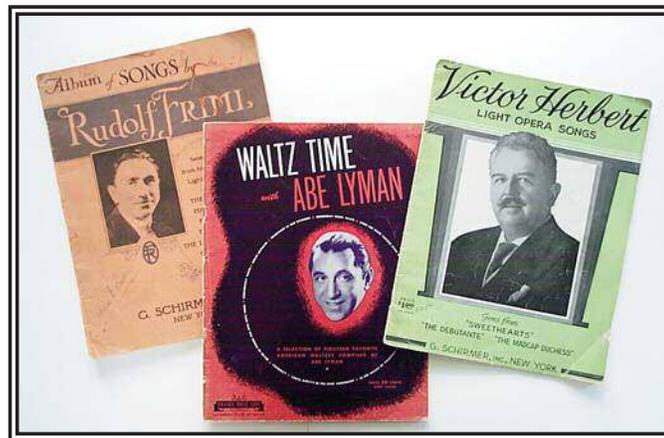


Figure 10. A collection of popular American songbooks, used to create custom arrangements for the Myrtle Beach Ruth.

popular waltzes of the day, such as *Carolina Moon*, *Dream Serenade* and *The Anniversary Waltz*.

The “Waltz Time” songbook contained 18 waltzes, and once again, Heinrich Voigt supplied every song in the book for the Myrtle Beach organ. Songs include: *Good Night Little Girl of My Dreams*, *A Little Street Where Old Friends Meet*, *Hearts Are Never Blue In Blue Kalua*, *Sweet Hawaiian Moonlight*, and many more.

Our theory concerning the source of these songs was confirmed when we compared the organ arrangements to the original songbooks. Each organ arrangement was an exact match to the music that was printed in the songbooks.

While we can’t be sure who ordered all these custom arrangements, we suspect that it was someone associated with the Myrtle Beach Pavilion Amusement Park, possibly Harry Beach, in the late 1950s or early 1960s.

Regardless of who ordered the music, it appears that the purchaser sent a collection of popular American songbooks to Heinrich Voigt, and requested organ arrangements of all songs in the books (**Figure 10**).

This explains why the Myrtle Beach Ruth plays many uniquely American songs that are not normally heard on other fairground organs.

The Happy Ending . . .

Demolition of the old Pavilion Amusement Park began immediately after the Park closed in 2006, and the Ruth organ was placed in storage.

Construction began at the new Pavilion Nostalgia Park in early 2007 and in June, the organ was moved to its new building at the Nostalgia Park.

Don Stinson came down at the end of June to oversee the installation of the organ, perform final adjustments and confirm that everything was working properly. Don invited us to come to Myrtle Beach for the weekend, and we thoroughly enjoyed being a part of the activities.

Diskettes were then provided to the Park containing the MIDI files of the old cardboard book music, and the organ sounded wonderful.

Once again, we were able to listen to the same beautiful songs that had played for over fifty years, only now, they were playing in MIDI format on a beautifully restored organ!

It was a lot of work, but it was an adventure, and was certainly worth the effort! The old cardboard books, damaged, unplayable and worthless, had been reborn in MIDI format. The music would continue to play!

The Pavilion Nostalgia Park officially opened at “Broadway at the Beach” on July 4, 2007, and once again, the Myrtle Beach Ruth entertained visitors with her beautiful melodies. Hopefully, the organ has found a permanent home, where she will continue to “enchant the ear” of listeners for many years to come.

Postlude . . .

Just when we thought that our story was complete, there was one more surprise just around the corner. On October 6, 2007 while playing our *Southern Rose* band organ at the Oktoberfest celebration in Newberry, SC, we met a nice lady,

Robin Kennerley, who was very interested in our band organ. The conversation led to Myrtle Beach, and she mentioned that she and her father were very good friends with Earl Husted, the original manager of the Pavilion Amusement Park.

She continued to tell us that many years ago, Mr. Husted gave her a special “souvenir,” specifically, a few pieces of broken cardboard book music from the Myrtle Beach Ruth.

We explained that we had recently repaired most of the music, but would like to see what she had. She returned home, found the old music, and brought it back to us that same afternoon. So—Maybe this story is not quite complete. Perhaps her souvenir is the missing link that will allow us to complete the repair of one more book! We shall see!

Acknowledgements and a special thanks . . .

To Glynn Keisler for having the vision, determination and dedication to repair the old book music

To Don Stinson for performing a beautiful restoration of the organ, for making the arrangements to scan the music, and for allowing us to be a part of the effort

To Terry Haughwout for handling the technical aspects of the project, and for scanning the cardboard books to MIDI format

To Bill Soper for providing copies of original Ruth Factory records

And finally—to the Burroughs and Chapin Company, for recognizing the significance of their classic Ruth fairground organ, for providing a new home for the organ, and for making the commitment to keep the Ruth playing for the general public for many years to come!

The Author (and book restorer) . . . Figure 11.



Figure 11. Ron (the author) and Glynn (the book restorer) as seen in front of their *Southern Rose*, a Style 33 Ruth fair organ. Since 1990 Ron and Glynn have played their fair organ at hundreds of festivals and special events, sharing their love of mechanical music and introducing thousands to the happy sound of a band organ.