

## Chapter News, continued

that are responsible for Harvey's success, two being his parents, and the third his charming wife and hostess, Mrs. Edna Elseasser.

Congratulations to Harvey Elseasser. May you live a long prosperous and happy life, with hopes you may reach the goals you desire.

March 10, 1967 found the membership and guests at Klaunder Hall, St. John the Baptist Church in Kenmore for the first formal concert on Chapter owned 2-6 Wurlitzer. Dean Robinson was the featured artist.

Mr. Robinson played many popular tunes, and to add to nostalgia, played selections which were popular when the organ was installed at the Haven Theatre in Olean, New York. The concert was a real treat to the 100-plus in attendance.

After Mr. Robinson's hour long concert, a short intermission was held, and refreshments were served. After the intermission, Mr. Ed Schaefer was the lucky winner for the drawing on a Buddy Cole record. At this time the console was turned over to anyone in the audience who wished to try their hand at playing a theatre pipe organ.

Among the many people who tried this instrument, three people were outstanding. The first two were Dick Barnhart, an 11 year old boy, who is the grandson of member Ken Barnhart, and Robert Hajduk, a 17 year old, who is a student of Harvey K. Elseasser, not yet of concert quality but getting there. Both of these boys proved to their elders that the younger generation is not all bad, and showed enthusiasm for the theatre pipe organ, and of course the third person was no other than our own Harvey Elseasser, who members enjoyed hearing again.

Fred Kucera

## ST. LOUIS CHAPTER

St. Louis Chapter planned to have a farewell meeting at Ruggeri's Restaurant on the last nite the organ was to be used. However, a forgetful and unco-operative management cancelled our plans at the last minute. Several members went to the restaurant individually later in the evening of Tuesday, April 18. Stan Kann and several of the members played the organ on this final nite before the big switch was pulled.

A special meeting was held on the subject of finances for the Kirkwood project, on Sunday, April 30. The immediate problems were solved and it appears the project will now proceed, although we still need cash.

Work has started on removing the organ from the restaurant. The console and relay are already out and in storage. The rebuilding work on the Kimball console and relay is now well under way.

The regular meeting for May was held at Dale Zieger's home. The program consisted of analysis of a number of theatre organ recordings.

St. Louis Chapter will have a large delegation at the National Convention. We'll see you in Detroit.

Don Ullrich Vice-Chairman



*Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned, Box 7404, Bitter Lake Station, Seattle, Washington, 98133. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.*

Editor's Note: The theatre organ is heard by our men in Vietnam via taped programs. The letter which follows will indicate the appreciation and pleasure derived from this endeavor on the part of our fighting men. Credit for this worthy effort goes to Laura Thomas of the Niagara Frontier Chapter.

DEPARTMENT OF THE ARMY  
HEADQUARTERS, 1ST LOGISTICAL COMMAND  
APO 96307  
AVCA SS-R 24 March 1967

Miss Laura Thomas  
3534 Bowen Road  
Lancaster, N. Y. 14086

Dear Miss Thomas,

I am writing to you to thank you for giving me some very pleasant hours of listening pleasure when I monitored your "Tapes for Troops" tapes.

I have a copy of the first 15 tapes sent to Vietnam. I enjoyed them so much, I just had to have them for my tape collection. I have sent these home. I regret that I didn't get the other ones copied before they were distributed throughout Vietnam. I am sure others, who have listened to these tapes, have enjoyed them.

Since I am returning to the States in early May, I was wondering if my wife and I could join your organization so we can keep up with your group's activities and possibly help to form a chapter in our locality.

Thelma, my wife, teaches and plays Hammond organ, but loves the theater organ sounds. She has the Church model with two tone cabinets.

Thanks again for an opportunity to

spend some pleasurable hours away from home by listening to excellent artists and their musical selections.

Sincerely yours,  
Kenneth F. Haydon  
CPT. AGC  
Chief, R & R Branch  
Special Services Office

\* \* \*

91 Woerd Ave.  
Waltham, Mass. 02154  
5 January 1967

Dear Mr. Editor:

First off, allow me to compliment you and your staff on producing a most enjoyable magazine!

I have a couple of questions, and I would be interested to know whether you might be able to furnish me with some answers:

1) Has there thus far been any attempt on the part of the electronic manufacturers to simulate the apparent delay in the speaking of a pipe after its corresponding key on the manual has been depressed?

I say "apparent," as I am told that in reality the pipe does respond almost immediately. This does not seem hard to understand, considering the speed of any electrical signal, even if the purely mechanical function which follows may not be quite so instantaneous. It is my understanding that when an organist does not hear the note play for anywhere from a fraction of a second to one or two seconds after he has depressed the key, the time-lapse involved is accounted for largely by the fact that it takes just about

(Continued on next page)

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## Letters, continued

that long a time for the sound to travel from the chambers to his ears.

Be that as it may. However illusive a situation we may have here, as you doubtless well know, there is a rather curious—and at first extremely frustrating—absence of synchronization (the beginner experiencing a sensation like trying to run in a dream—with both feet in cement—if I may speak somewhat autobiographically at this point).

However, it goes without saying that the accomplished theatre (or, for that matter, "straight") organist has long since hopped the time-lapse hurdle and ceased to look upon it as any serious obstacle at all; and, moreover, he probably has grown to like it very much—like skimmed milk, coffee with no cream—or the pause between lightning and thunder (to risk a rather dubious analogy)!

It is because the experienced organist probably feels very much at home with the absence of synchronization that I make the above inquiry; it appears to me that a switch could be installed on an all-electronic instrument which would cause comparable delayed tonal response.

2) Did any of the pipe organ builders create any sort of device that would sustain the notes played, so that the sound would linger or perhaps gradually decay (I am aware of the difficulties here, considering the function of swell shades)—similar to the sustain pedal on a piano? I should imagine that such a device—if not impossible to invent—would be something which you could get some rather nice effects by.

Thanking you in advance for your consideration of these questions.

Sincerely,  
Craig T. Allen

\* \* \*

3964 South 3250 East Street  
Salt Lake City, Utah 84117  
March 21, 1967

Dear Sir:

I have been or was a Charter Member of the ATOE. This past year, somehow, something went wrong. One day recently I suddenly became aware of the fact that I hadn't received either the Theatre Organ or the Bombarde for some time. Upon investigation I discovered that the last issues I had received were dated 1965!

It became glaringly apparent that I had failed to renew my membership and subscription.

Anyway, I desire to continue my membership and indeed wish to make it retroactive thru 1966. With this thought in mind I am enclosing a check for \$12.00 to pay for 1966 and 1967. If you have the



You will note that the stop tabs for the Morton are installed in the 2nd Touch panel.

back issues of 1966 available I would appreciate having them. If you don't have them it will be alright.

Someday, soon, I must make a concerted effort to tell you something about the Theatre Organ installation I have in my home here. For the moment I will tell you that the organ is installed in two chambers on opposite sides of the living room in the middle of which is the 2 manual Style D console. One of the above-mentioned chambers is a small bedroom which contains a 3 Rank (Vox, Tibia & Violin) Model 39 Robert Morton complete with traps, xylophone, orchestra bells (added), and the 16' Bourdon. In the garage which is immediately adjacent to the living room on the other side is installed a modified Style D Wurlitzer of 6 Ranks plus an additional 3 Ranks.

Modification of the Wurlitzer Style D consisted mainly in utilizing the original unification of the Flute for the Tibia, instead, and in isolating the Tibia chest from the main chest in order to give the Tibia its own special tremulant. In addition, the Style D Trumpet has been replaced with a Morton Tuba down to 16'. The Trumpet chest has also been isolated and has a separate tremolo.

The three ranks added to the Style D are a Kinura (Grauman's Chinese), an Orchestra Oboe (Hope Jones-1908), and a split-chest Violin.

Further modification is indicated for the tonal results, so far, are somewhat less than perfect. It seems to me that the addition of artificial reverberation might be extremely beneficial. I am certain that reverb does a great deal for the Electronics.

In the living room I also have a Wurlitzer pneumatic-action piano.

Along with this letter I am sending a few photos. At the moment I have no pictures of the Robert Morton. It is just too crowded in that little bedroom! I'll have to take the picture from outside and thru the front window, I guess.

I might add that the blower being used for this expanded organ is the original Style D Blower. The motor on this blower is 3 HP and 3 phase 220 but is being used on single phase 220 with the aid of a converter. As you are no doubt aware the xy-

lophone, traps and swell shades of the Robert Morton are vacuum-operated. For this I am using a two-stage vacuum cleaner.

As I stated I'll really try to settle down and tell you more about this installation and the blood, sweat and tears that went into it.

I do hope that what I have told you will be of some interest.

To those of you who do such a wonderful job on the Organ publications, thank you very much.

Respectfully yours,  
John L. Dobson

\* \* \*

## Those Tolerable Tuned Tympani

Mr. Editor:

I'm curious about the tuned kettle drums, or tympani, which appear on the stoplists of the 4-36 "Crawford Special" Wurlitzers. Although I have heard this style instrument played in the Detroit and St. Louis Fox theatres, I can't recall hearing anything remotely like a tympani sound. I suppose they were too difficult to keep in tune and fell into disuse. Were they actually orchestral kettle drums?

Ted Carlton  
New Orleans, La.



TUNED TYMPANI—Tuning is difficult but not mandatory.

While they make a sound which approximates that of an orchestral kettle drum, there the resemblance ceases. There was no problem keeping them in tune because they had been adjusted at the factory. The Wurlitzer tuned kettle drums resemble nothing quite so much as old-fashioned galvanized wash tubs, scaled over an octave and playable from the bottom octave of the pedals. The tympani pictured belong to the NY Paramount "Dowager Empress." They are shown as stored and not as installed. While shooting the picture we thwacked one lightly and it gave out a nice, round "poom" which seemed to intensify before dying out. Like you, we never heard a set of tympani on an organ used. They should make quite an impression with such a piece as "Saturn" by Gustav Holst, wherein the tympani carry the melody.