

Closing Chord

Cecil Chadwick, cinema organist, died July 20 at the age of 70 in Leeds, England, only three days after playing a concert on the 3-10 Wurlitzer in Buckingham Town Hall. As a former staff organist with Odeon theatres he was resident organist at the Leeds Odeon for several years. Chadwick made well over 500 organ broadcasts for the BBC. He was a polished player of "middle brow" music, reports the C.O.S. Newsletter.

Archibald March, who specialized in voicing string pipes for many major builders, died at 70 on July 26, at his home in Alhambra, Calif., of cancer, thus ending a long and distinguished career of service to pipes. "Archie's"

autograph (or his father's) can be found on the "C" pipe of many a Morton Gamba, Salicional, VDO, VDO Celeste, String, Violin, Cello or Viola, indicating that he finished it back in the 1920s. He was born in England.

Fulton Lewis Jr., news commentator, died in Washington D.C. on August 21. Known to millions as a vocal opponent of liberal elements in politics, few knew he was a theatre organ enthusiast. He had a 2-3 Robert Morton installed in his home which he had rescued from a Tampa, Florida, theatre. He loved to relax at the console and thus provided much musical enjoyment for family and friends. One of his first jobs was playing in a theatre, a position he admitted he got by convincing the auditioning manager that he was doing some impressive pedalling, although the pedals

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SYRACUSE WURLITZER SAVED

By Grant Whitcomb

Syracuse, New York.

About two years ago an organization calling themselves the Syracuse Theatre Organ Society was formed by a handful of local people interested in the preservation of both the instrument and its music. This was prompted to a great extent by the gradual demise of eighteen of these instruments which were originally in the Syracuse area in the early 1900's. As the years went by, time and vermin had taken their toll and by 1964 there were only two instruments left which had been worked on by Theatre Organ enthusiasts, one of which was a 4-Manual Wurlitzer in the Loew's State Theatre, and the other being a 3/11 located in the next block at R.K.O. Keith.

It was a considerable shock to enthusiasts both local and elsewhere in upstate New York when the Loew's State organ was quite suddenly purchased and moved to another area. This left only one instrument which was also possibly doomed by urban renewal which indicated demolition of the R.K.O. theatre in favor of a department store. To their everlasting credit, this small, local group resolved to save this instrument and preserve it in this area. Gaining the support of the local Chamber of Commerce, a new organization was formed, known as THE EMPIRE STATE THEATRE AND MUSICAL INSTRUMENT MUSEUM, INC. When the R.K.O. Keith finally goes next year, the completely restored 3/11 Wurlitzer will be reinstalled in the Harriet May Mills Building at the State Exposition Grounds just a few miles northwest of downtown Syracuse. Here, this fine instrument will become a major part of a special musical museum containing 600 seats and will be available for concerts and other functions.

Of course all of this activity requires money, and the major portion of the fund-raising drive took place on this date with the presentation of a special program at R.K.O. Keith entitled *A Glimpse of the Past*. In anticipation of what turned out to be a truly magnificent program, the theatre was completely sold out on a reserved seat basis at \$2.00 per seat. It was really gratifying to notice the extent of support Syracuseans have lent to this project.

Not content with mere Theatre Organ concertizing, this ambitious program included a complete range of nostalgia with Silent Movies, Vaude-

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JOHN LEDWON STOP LIST

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SOLO

16' English Post Horn
16' Ophicleide
16' Tibia Clausa
16' Tibia Minor (Ten. C)
16' Contra Viol
8' Post Horn
8' Tuba Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Tibia Minor
8' String
8' Clarinet
8' Kinura
8' Orchestral Oboe
8' Musette
8' Quintadena
8' Vox Humana No. 1
4' Clarion
4' Octave
4' Piccolo
4' Piccolo
4' Solo String
2-2/3' Twelfth (Tibia Min.)
2' Piccolo Tibia Min.)

16' Piano (Upright)
8' Piano (Upright)
4' Pinaw (Upright)
Marimba (Re-it)
Xylophone
Glockenspiel
Bells (Re-it)
Cathedral Chimes
Sub Octave
Unison Off
Octave
Ancillary to Solo

ANCILLARY

*8' String Celeste, 3 ranks
*8' Melodia (from Harmonic Flute)
8' Unda Maris
*8' Horn Diapason
8' Vox Humana No. 2
8' Oboe Horn
4' String Celeste, 3 ranks
4' Harmonic Flute
4' Unda Maris
4' Octave
4' Vox Humana No. 2
8' Piano (Steinway Grand)

REMEULANTS

Main No. 1
Main No. 2
Solo
Tuba
Tibia Clausa
Tibia Minor
Vox Humana No. 1 (Solo)
Ancillary
Vox Humana No. 2 (Main)

GENERAL CONTROLS

Piano Loud
Mandolin
Chime Dampers
Vibraphone
Percussion
Main Solo Open

** Indicates ranks in the Solo Chamber; the Percussions and effects which are in their own chamber.*

Ancillary ranks are located in both Solo and Main Chambers.

THE BRAZEN HUSSY

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double the fullness of the instrument.

"I'd hardly finished with the job when organ man De Autrey offered me a Wurlitzer piano from the Spokane Liberty Theatre and off I went again. I'll bet you can guess the procedure . . . varnish remover, fill and stain, lacquer, re-leather, fix. Say, how can you put a piano through a trap in the floor that is 1-1/2" narrower than the piano case? Easy . . . Just take the piano . . . and the action . . . and the case . . . apart! Then it only takes six men to lower it down with ropes and a simple job to re-assemble.

But there she is! Augmented to eleven ranks and a piano. She's beautiful and she belts out a song as clear as a Brazen Hussy."

The Robert Burk Wurlitzer 3/11 has the following ranks:

Trumpet, Open Diapason, Tibia Clausa, Clarinet, Orchestral Oboe, Kinura, Viol D'Orchestra, VDO Celeste, Salicional, Flute, and Vox Humana.



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SYRACUSE WURLITZER

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ville, and excerpts from recent Broadway productions beautifully done by local talent. The program opened with Organ Interludes featuring (Mrs.) Luella Wickham—an old-time artist who has been playing theatre organs of all types in this area for so many years that it would be ungentle to be specific. Luella was followed by Karl Cole in a more modern style. The audience was greeted by "Deacon" Doubleday, a local radio personality noted for his country-style humor and his devotion to the player piano, who introduced Paul Forester, long time house organist at this very instrument. Mr. Forester just happened to be on vacation in this area, and was fortunately available to accompany a short sing-along complete with bouncing ball and animated slides.

Following this, a Silent Movie involving famous comedy scenes by Chaplin, Buster Keaton, Turpin, Laurel and Hardy and many others was beautifully accompanied on Theatre Organ by the talented Carleton James

No less than a fourteen-piece pit orchestra led by Mario Di Santis appeared next in a wonderful overture also featuring The Music Men, Ken Bowles and Sandy Bigtree. Carleton James continued at the console on many of the numbers. Of particular note was the Serenade from the *Student Prince*, beautifully done by the Music Men and accompanied on the organ.

With but a short pause for scenery arrangements, a very talented local theatrical group known as the Pompeian Players presented the "Telephone Hour" from *Bye Bye Birdie*, a thoroughly professional presentation which was followed by acts covering a complete range of stage entertainment featuring Jack Miller, The Intonators, David Shields and his Ballet troupe, Bea Solomon, Elaine Petricoff and Ken Bowles and Reese Collins.

In a final production number, the Pompeian Players returned to the stage with a truly excellent version of the famous "Get Me To The Church On Time" scene from *My Fair Lady*. Although the audience had now been lavishly entertained for three hours, informal organ concertizing with our talented artists continued for some time following the finale.

Not only Theatre Organ buffs, but the entire community certainly owes a vote of considerable confidence and all possible support to the hard-working and ambitious group that arranged for this final great show at R.K.O. Keith. It will long be remembered.

—GIW

RIO COMES TO HOLLYWOOD

It was a warm sunny afternoon on the Universal lot and handsome Bob Hastings, star of the TV comedy "McHale's Navy," was enjoying a break from shooting. But not for long. He was spotted by members of a studio tour and quickly surrounded. Out came the autograph books and Bob obliged. He was busily scribbling his name on a tour program when a voice at his shoulder said, "Would you sign an autograph for — Rosa Rio?"

"Rosa Rio? Why she played . . ." — but got no further. He looked up to see the gal who had supplied the musical backgrounds for so many NBC soap operas he'd emoted in back in New York. Bob picked up Rosa and threw her up above his head and let her down gently. It was a reunion like one usually sees in the movies only this was spontaneous. The crowd assumed she must be a star in her own right.

And so she is, not in the movies but at the console. Rosa Rio, who supplied the backgrounds for "Pepper Young's Family," "Road of Life" and many another "John's Other Wife" style radio soporific, was visiting Hollywood and, with hubby Bill Yeoman, was taking the usual studio tour. It was purely by chance that she happened across Bob Hastings who had played many roles in those afternoon blocks of fifteen minute "housewives' delight" which were the bread and butter of radio for so many years.

Naturally, Bob and Rosa had lots of reminiscences so they made a date for that evening—with spouses, of course. They were escorted by Randy Sauls who had made arrangements with Dick Simonton to visit his 100-seat Bijou theatre and take a crack at his 4-36

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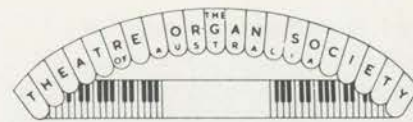


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NOTE TO MEMBERS

Some confusion concerning the combining of THEATRE ORGAN and BOMBARDE has been noted.

To keep the record straight, VOL. VIII No. 2 of THEATRE ORGAN (Summer Issue) and VOL. III No. 2 of BOMBARDE was the first combined issue.

THEATRE ORGAN VOL. VIII No. 1 (Spring Issue) and BOMBARDE VOL. III No. 1 were issued as separate magazines.

CLOSING CHORD

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were actually silent while he played the bass passages by hand. He was never a card-carrying ATOE member.

Rochester, N. Y. —

Tom Grierson, 75, Rochester's "Mister Theatre Organ," died August 5, 1966, after collapsing while entering a bakery. He had been semi-active for several years.

A member of the local Musician's Union, he is survived by his wife Mabel, a daughter, Mary Verhulst, an adopted son, Jack (a veteran of the Pearl Harbor attack) and several grandchildren. Interment is at Falls Cemetery.

—Lloyd Klos, Rochester