



During a tour of W. Zimmer & Sons Organ Factory in Charlotte, N.C., a few of the Piedmont chapter members tried their hands at playing simple tunes on a straight organ under construction, but as one observer stated, "Pop music and straight organs don't mix too well. I guess TO fans should stay in their own backyards." Speaking of the Piedmont area (sorta South, like North Carolina), the organ hobbyists there are hailing two encouraging events. First, Harold McEachin acquired the 2-6 Wurli from the Imperial theatre in Asheville, then J. Marion Martin of Whiteville went all the way to Fort Wayne, Indiana, to latch onto the 3-19 Moeller from the Palace theatre. The last must have been an exhausting task because before starting the installation, Marion and wife Beulah, took a long vacation in the West. They managed to visit a number of San Francisco and Los Angeles home and theatre installations and reached Alameda, Calif., just in time to get pressed into service by Tiny James who needed help mailing that mammoth double issue of *BOMBARDE* plus *THEATRE ORGAN*. They learned lots about envelope stuffing and addressograph operation. In Los Angeles, editor Stu Green was kinder. He ferried them to see Harvey's Heck's huge (-27) Wurli, Dick Schroder's tiny (2-6) Morton and the great big (3-26) Wurli in the Bob carson home. But wait until they get his bill! Even so, those moments playing the 21 theatre organs would be worth it. But back to the South. The Piedmonter's secretary, Nelson Guard, informs us of a concert played earlier this year by Sid Hellier on a 2-8 Wurli installed in the Masonic Temple in Greensboro. It's in mint condition and maintained regularly. Mr. Guard describes it as "one of Wurli's attempts to satisfy the straight organist — no traps or second touch and the tremulant is very weak. Yet, it blends well." . . . From Detroit, Betty Mason writes that the Motor City Chapter is negotiating with a local neighborhood house which is equipped with a 3-10 Barton



MAJOR H. A. SOMMER

in fairly good shape. They hope to make arrangements for chapter meetings. The Motor Cityites are still talking about that wonderful Sunday AM concert at the Detroit Fox with veteran console man John Muri at the 4-36 Wurli, also the chapter safari to Fort Wayne to mainline one of Buddy Nolan's "Concerts at Midnight" at the 4-15 Page. Active bunch!

From Miami, Florida, George Gerhart sends clippings from "Box Office" magazine relative to current goings on in the N.Y. Paramount building. The furnishings were sold at public auction on July 8. One columnist states that the theatre area "is a sorry sight as the wreckers are busy transforming the house into offices. What a showplace it once was!" Amen . . . In Buffalo, N.Y., Niagara Frontierswoman Laura Thomas found herself practically alone in a project which had gathered a number of volunteers when first tackled. Powerhouse Laura sold her friends on a "Tapes for Troops" plan and even got the ATOE National to kick in with enough money to purchase nearly 100 tapes (20 from the NF chapter). Dubbing was to be done by Laura and her friends; but now, she writes, it looks as though the completion will be up to her alone. A letter of appreciation for the first 15 tapes from the GI's in Vietnam spurred her on, help or no help. . . . In Kettering, Ohio, David Bowers is gathering material for a history of the theatre organ from the early Hope-Jones days to the 1930s for eventual publication by the Vestal Press. Hope it turns out as good as his very entertaining "Put Another Nickel In." . . . Organist Adele Thiele wants to know what became of the circa 2-8 Wurli installed in the Shnghai restaurant in Oakland, Calif., in the late '30s. Originally from the Oakland Rivoli theatre it was played for a time in 1940 by George Wright.

*Followup wanted:* A few years ago we reported the sale of a 3-15 Smith-Wurlitzer by Vern Gregory (San Francisco) to Fred Beeks who bought it to install in his Reno, Nevada, home. Wonder if Fred ever got it perking? If he had, it seems logical that Reno-ites Don Baker and Ray Sawyer would know about it. Info, anyone? . . . The Scott Gillespie concert held in the San Francisco Orpheum theatre (4-22 Morton) by the Northern Calif. Chapter of ATOE should dispell forever the lie circulated to the effect that ATOE had been kicked out of the theatre after the still unsolved theft of the organ's Posthorn rank earlier in the year. Oh yes, a replacement 15" wind pressure Morton Posthorn has been lined up. Theft insurance will pay for it.

. . . With that book on the life of Cole Porter demanding more and more of his time these days things don't look good for the little style 150 (2-5) Wurliizer now cluttering Ben Hall's New York apartment in various sized pieces. Originally from the Lawler theatre in Greenfield, Mass., the little Wurli did a few years stretch beating time in the Gables Roller Rink (South Deerfield, Mass.) from where it was rescued by Ben Hall who carted it off in triumph to Gotham. That was a couple of years ago. It still hasn't bleeped a note . . . An article by Gay Pauley (UP International) states that the Wurliizer people now estimate that more than 200 of its long discontinued theatre organs have been refurbished during the last five years. It's nice to know they are aware

. . . "The fulfillment of a Lifetime Dream" says the brass plate on the 2-manual Wurli installed in the Town Hall at Stoneham, Massachusetts, a gift to the town by Mr. and Mrs. Ralph R. Patch in 1952. Visitor Col. Harry Jenkins says it looks and sounds great. . .

Our recent request directed to Dot records for some photos of George Wright indicated that George keeps the Artists Relations office at Dot at arms length. The slightly garbled reply was, "We are sorry to report that we do not have any old or new photographs of Mr. Wright! (Yes, exclamation point) I have a call in for him to find out if he might have any, but I have heard from our advertising department that it isn't likely that he does have any." George, you've got that poor AR gal slightly bewildered. . . Our correspondent in Sacramento, H. A. Sommer, reports that there are twelve pipe organ installations in his home area, mostly working, and ranging from a 26-ranker (Grant Union High School) to a three rank Morton —

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which reposes in playing condition in his living room. Perhaps the most famous one is somewhere in between in size — the 4-16 Morton in the Carl Greer Inn . . . Our claim that Peter Crotty's Landon theatre organ (San Marino, Calif.) was the first to be built since the Toronto Odeon-Carlton instrument in the late '40s got some interesting reaction from England. Not so, writes Michael Candy, a Marshall and Sykes theatre organ was built and installed in the Cecil Theatre, Hull, Yorkshire, for its opening in 1955 and is still in use. We hope to go our British friend one better with a prediction that a recording made on that same instrument will be released in the USA early next year if not before.

**Coming out of the Radio City Music Hall, former RCMH organist Eddie Baker was ecstatic over the improvements the recent overhaul on the 4-58 had effected: "Just think—in 1938 and 39 it was practically new and in pristine condition. Yours truly was enjoying playing it to the hilt. Sure glad it's back in top shape now."**

We learn from the Detroit Theatre Organ Club News that Terry Charles has played an amazing total of 11 concerts on his only recently completed 3-15 Wurlitzer installed in the Ritz theatre, Clearwater, Florida, and has already started another series. Lucky Floridians! Terry was the DTOC's featured artist for their September concert at the Detroit Senate theatre 4 manual, 281 stopkey Wurlitzer. They're following up in October with a stanza featuring Buddy Nolan who temporarily deserts his Embassy (Fort Wayne) for the Senate. . . . It happened during a Theatre Organ Society of Australia concert, reports John Clancy. Bill Schumacher had just started "In a Monastery Garden" embellished with the Wurlitz's bird whistle effect. A new TOSA member looked disturbed. He finally stage-whispered to Clancy, "Y'know they ought to fix ciphers before a concert starts!" . . . The Delaware Valley and New York Chapters arranged to see and hear the famous 4-22 Hope-Jones instrument in the Ocean Grove Auditorium earlier this year and the reports are that it's still a great instrument. This was Hope-Jones' first big installation in which he could give free reign to his theories and developments such as high wind pressure (up to 50 inches!), considerable unification and underground concrete chambers opening into ducts to convey the music to the auditorium. Although the auditorium is

used for only three months a year, the organ is maintained and the chambers heated by its present owners, a religious association. The great impresario, Tali Esen Morgan, who built the auditorium as a home for great musical spectacles, could still be proud of his choice of Hope-Jones as the builder of the Ocean Grove organ.

. . . Charlie Cobb writes from Philadelphia that he often drops in to hear the Wanamaker store behemoth during its daily noontime concerts, because there are no theatres where he can hear organ music. . . The New York Chapter had a fine time at the former Brooklyn Paramount theatre, now a college basketball court, earlier this year. The organ, probably the only Wurlitzer in a basketball court, is kept in fine shape by Tom Farrell and Ernest Nichols. The Director of the University's Music Department, Dr. William Eicher, is well aware of the treasure he inherited when the University purchased the theatre in 1950. Once played by such greats as Henry Murtagh, Dick Liebert, Stuart Barrie, Bill Floyd and Bob Mack, it sounds better than ever in its new acoustical surroundings, report New Yorkers. . . The Niagara Frontiersmen (Buffalo) staged a benefit performance on August 14 at the Hollywood theatre in nearby Gowanda which is equipped with a fine 2-6 Wurlitz. Proceeds were for a member disabled since last December and anchored in a body cast. Besides beaucoup pipe music there were some fine acts of vaudeville with lots of singing, both solo and in groups. We hope they cleaned up for the lady in plaster of Paris. While we're in the general area, a report on the Rochester RKO Palace, in brief. Rochester Theatre Organ Society flack J. R. Davidson writes in the Democrat and Chronicle, "Your readers will be interested to know that the period of storage has come to an end. The Skinner organ has been moved from the Auditorium theatre to a local church, the chambers have been organ have been set in place." RTOS is on the march! . . . From Pottsville, Penna., we are pleased to learn that Garrett Paul is one of us once again. Business matters kept him tied up for a time and he had to neglect the hobby but now he's back. In fact he started in June by attending a Potomac Valley chapter meeting at the Tivoli theatre in Frederick, Md., and at Lem Keller's installation. He was deeply impressed by George Merriken's theatrical setting which surrounds his large Wurlitz. . . . Organist Al Bollington is a firm believer in TO-BOMBARDE ads. His plugs for his mail order music courses in these pages over the past year have netted him students in every state in the Union, including Alaska and Hawaii,

also in England, Canada, South America, and Australia. We asked what students do when they want to skip a lesson. "Send me an empty envelope" quipped Al.

. . . From Sherrard, Illinois, comes a blast from our faithful contributor and critic, Dave Junchen, who takes us to task for stating that the pipework in the Kimbar Club's 4-21 (not 22, see!) installation in the Rialto theatre at Joliet, Illinois, is "mostly Kimball" (in the Summer issue, page 39). With a ferocity for accuracy worthy of our Minot Mentor, Eric Reeve, Dave lists the ranks by manufacturer and comes up with 15 Barton ranks! We stand corrected but just to save a little face we beg to state that the Kimball ranks — Posthorn, Tibia Clausa, Solo Vox and Solo String — are in rather good categories to make their characteristics felt. Even so, we're glad to learn the truth because we were beginning to wonder how the Kimbar Klubbers made Kimball pipework sound so theatrical. Now we know! use Barton pipes! We were also a little befuddled by statements on the Kay McAbee record jacket which features the instrument. It stated that the Kimball and Barton pipework has been "interchanged."

. . . Tom Williams, who wrote the informative jacket notes for the Concert Recording label Wendell Kennedy platter, comes up with some pertinent info about the Barton in the Orpheum, now installed in a Springfield, Ill. school auditorium. We had questioned the parentage of the Brass Trumpet given in the stoplist because Barton didn't make them. It replaced the original Barton Cor Anglais which was ruined by water and it came from a Wicks organ. It is not Wurlitzer, states Mr. Williams. We had believed that only Wurlitzer made Brass Trumpets and Saxes. Light, anyone? . . . From Montreal, Dr. Ray N. Lawson reports that the chief local excitement is over Dick Webber's combination of two Wurlitzers in the Strand theatre, Plattsburgh, South of Montreal. Doc says that Bernie Venus is one of the most active Canadian organfans, and is finally nearing completion of a 3-10 installation from Buffalo in his Buttonville home (near Toronto). Wonder if Doc is still bucking for the 1967 ATOE convention? Get your bid in before January 1, and list the organized assets of your town, Doc. In fact, that goes for any interested area where ATOE membership exists. . . . John Near is installing the 3-11 Barton from the Galesburg, Illinois, Orpheum theatre in his home there. And John Deegan, Antioch, Illinois, is the owner of the 3-10 Barton formerly in the National theatre, Milwaukee.

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