



THE OREGON CHAPTER

The Oregon Chapter's September meeting was held at the home of Ed Maas in Eugene, Oregon. Jim Monroe was the artist, playing the Wurlitzer 3/6.

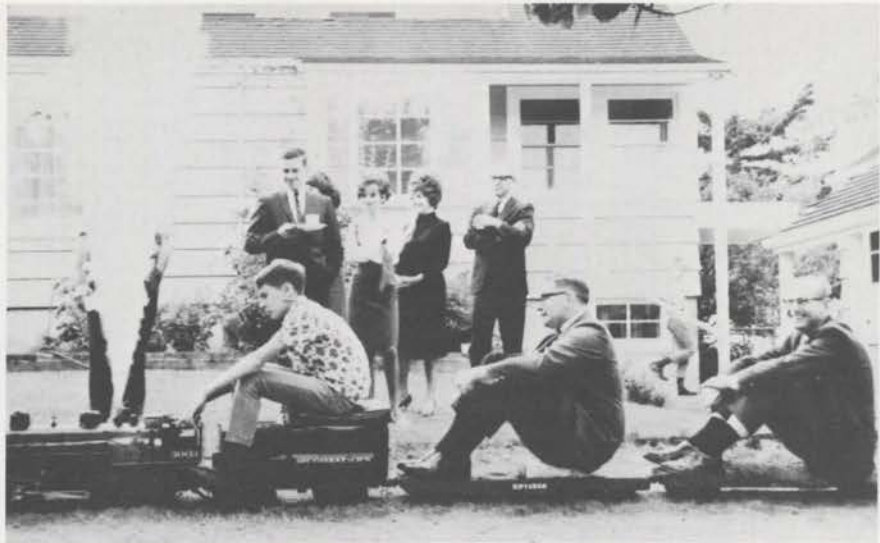
Elections were held at the Oregon Chapter's meeting Sunday November 13th, at Bill Blunk's studio. New officers are David Markworth-Chairman, Robert Burke-Vice Chairman, and Dick Raupach-Secretary and Treasurer. National President Dick Schrum was featured in a concert on Bill Blunk's Marr & Colton 5/24. The chapter voted to host a Christmas party for orphaned children. Bill Peterson, the retiring Chairman was given a big hand for the excellent job of steering the 1966 National ATOE Convention which turned out so successfully.

12TH ATOE BIRTHDAY AT RADIO CITY MUSIC HALL FEBRUARY 5TH

The New York Chapter is hopefully scheduling an anniversary celebration at the famed Radio City Music Hall, featuring the 4 manual 58 rank Wurlitzer. The plans have not been finalized as yet, and the list of artists has not been confirmed, but sources are fairly sure that there will be no obstacles encountered in the preparation of what promises to be an outstanding program.

SEDGEWICK MOLLER SOLD TO DELAWARE VALLEY CHAPTER

Dorothy MacClain advises that the Moller 3/19 in the Sedgewick Theatre in Philadelphia, has been purchased by the Delaware Valley Chapter of ATOE. In 1962 the Chapter started restoration of the organ, and since then have had use of the instrument for some of their activities. The theatre and its contents were sold at auction. The theatre building sold for \$200,000 and the organ sold for \$2,000. The auctioneer incidentally, sang



Dick Schrum the National president (center) and Bill Peterson publications director (right) are shown "being taken for a ride." The miniature steam train belongs to Oregon Chapter member Ed Maas who also has a Wurlitzer 3/6 in his Eugene, Oregon home. The photo was taken at a recent meeting at the Maas home. Ed's son seems to have a full head of steam up on the locomotive.

Al Jolson style many years ago during the salad days of vaudeville, standing on top of the organ console in the Sedgewick as Leonard MacClain accompanied him on the Moller.

PUGET SOUND CHAPTER NEWS

Sunday, October 30, ATOE Puget Sound Chapter journeyed to Bellingham, Washington, approximately 90 miles north from Seattle, for an all-day session featuring an organ concert and jam session, organ visitations and a late afternoon banquet and business meeting. Founding member Bruce Jacobson had arranged a full and appetizing program for the 62 Chapter members and friends who attended the events of the day in this small city where the Chapter was founded some seven years ago.

Scene of the concert was the small but beautifully appointed and maintained Mt. Baker Theater in downtown Bellingham. The 800-seat house, managed today by Mr. Leroy Kastner, was opened on May 18, 1927, and has since seen constant service in the growing Bellingham entertainment scene. The trim 2M/10R, Style 216 Wurlitzer, rising on a lift front and center of the auditorium, was installed at the time of the original construction. Mrs. Joy Brown, still a resident of Bellingham, played the opening, followed for the next six years between 1927 and 1932 by well-known Seattle organist Eddie Clifford. The organ sounds as fine today as it must have at the opening, due to steady use and the devoted attentions of members Jacobson, Dick Warburton and Buck Strickland and assorted volunteers.

Charter member Bob McCutchin at one time lived in Bellingham, during which

time he became acquainted with the organ, and was thus an ideal choice for organist at Sunday's concert. Bob opened his concert at 10:15 and during the following hour presented an array of traditional and popular organ melodies. His familiarity with the instrument and frequent changes of registration brought out the full range and depth of the mighty mite's ten ranks.

ATOE LAND O'LAKES CHAPTER NEWS

Program Chairman Don Taft and Al Schmitz arranged a trip to Bismarck, North Dakota early enough in the Fall to avoid Minnesota's wintry weather. Many of us left Minneapolis the morning of October 15th—in a blizzard—excited at the prospect of again hearing the two manual, 9 rank Marr & Colton owned by Chuck Welch and the four manual 21 rank Wurlitzer owned by Reiny Delzer.

Clyde Olson played the concert of the evening using first the Marr & Colton and then the Wurlitzer. It was GREAT despite some confusion between Spanish Eyes and Fleas. Clyde was trying to comply with a request for Spanish Eyes and was rescued when John Zetterstrom exterminated the Flea by playing the opening bars of "Eyes" on the piano.

The organs were available for jam sessions Saturday afternoon, evening and Sunday morning and afternoon. Encouraged by the hospitality of Ruby & Reiny Delzer and Fran and Chuck Welch (remember the '63 Annual Meeting in Bismarck) some of the more timid members insulted or assaulted the pipes but the organs survived—possibly because Harry Jorgenson maintained his usual vigil in the organ chambers.



Bob McCutchin smiles as he faces an appreciative audience following his pops concert on the Bellingham, Wash., Mt. Baker Theater 2/10, Style 216 Wurlitzer.

BOB JONES BEGINS INSTRUCTION IN ORGAN INSTALLATION TECHNIQUE

Robert C. Jones, Puget Sound Chapter ATOE member and builder and voicer of the fine mixed-component 4M/24R Bob Jones Special heard by members during this year's Labor Day visitation program, presented the first in a project series of lectures on pipe organ theory, mechanics and installation techniques for Puget Sound Chapter members on Wednesday evening, October 26. Twenty-one members attended the initial session at Harold Musolf's electrical shop, where a 3/11 former skating rink Wurlitzer, complete with vibrant Posthorn, is in process of being installed.

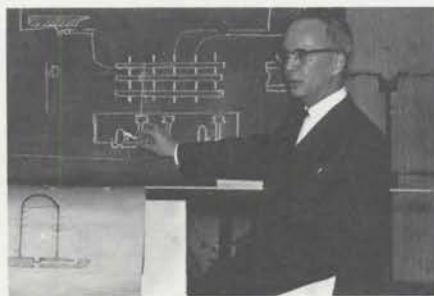
Mr. Jones faced a difficult task, for his audience included all levels of organ knowledge from beginners, to curious Wurlitzer widows who have been wondering what goes on in the basement, to practicing organ maintenance men. Beginning in practical fashion at the beginning, Bob traced the process of sound production in the organ from the pushing of the key through pouch, pallet, pressure and power supply to the final emergence of The Sound.

Future meetings, treating various specialized phases and problems in the process of organ installation, will be held periodically on an irregular schedule.

PROJECT HOPE REVISITED

Sunday, October 30, 1966 at 9 a.m. members and guests of the Motor City Chapter of ATOE enjoyed the second in what is hoped to be many concerts at the Redford Theatre's 3/10 Barton organ.

The competent artist at the console was



Robert Jones, shown at work teaching the first of a series of sessions on organ mechanics he is giving for Puget Sound Chapter members, points out the function of the all-important magnet.

Mrs. Ida Sermon. After the enjoyable opening number of *Petite Pierrots*, Mrs. Sermon dedicated a melody of numbers in grateful appreciation to the competent people who are so busily restoring the organ to its original melodic possibilities. The medley appropriately consisted of: *Whistle While You Work*, *Anvil Chorus*, *Three O'Clock in the Morning*, and *Sleep*.

At the conclusion of the program, Harold Prim, chairman of the nominating committee, announced the results of balloting which had taken place by mail and immediately prior to the meeting.

The results showed that we had elected to our Board of Directors the messieurs Harry Bunnell, Bob Burke, Jim Markey, Al Mason and Henry Przybylski. During intermission Al Mason, the previous chairman, called a board meeting to elect a President and Vice-President. (Since we are newly incorporated, the state laws dictate that we handle the presiding offices in this manner). It was then announced that the very able

Al Mason had been re-elected President. To assist him Henry Przybylski as Vice-President and Holly Prim continuing as Treasurer.

VALLEY OF THE SUN CHAPTER

The first of a series of planned jam sessions was held at midnight October 15, 1966 at the Paramount Theatre. Some 30 members and guests attended and each had his turn at the organ console.

An unexpected pleasure was the presence of Don Kingston, Conn representative from Elkhart, Indiana, who presented an informal concert. His most popular number was "Chicken Polka" which was requested repeatedly. Also well-received were selections from "My Fair Lady." Clyde Hunnicutt had as a guest "Mary" popular Valley vocalist who sang numbers from the "Sound of Music."

The session lasted until 3:30 AM at which time the coffee urn ran dry and everyone went home—or at least left the theatre.

The program at the October 23, 1966 regular meeting featured the Paramount Theatre, home of the Valley of the Sun Chapter and the organ. Chairman, Karl Warner, gave a brief history of motion picture palaces in general and the Paramount Theatre in particular. Following this, Joe Lizzarago, stage manager at the Paramount conducted 33 members and guests on an extensive tour of the theatre and its facilities. The organ chambers were opened to viewing with people patiently waiting their turn to scramble up and down the ladder. The rooms in the basement which at one time were dressing rooms for the many visiting Hollywood stars were inspected. (Most of these rooms are now used for storage.) The organist's "private retreat" was of special interest to the many would-be organists and the clouds created by Joe's cloud machine brought back poignant memories to many of the older members of the group.

Upon completion of the tour the organ was available for playing by the members.

Nadine Benton, Secretary

RED RIVER VALLEY CHAPTER

The first Fall meeting was held at the Reinhold Delzer Residence in Bismarck, North Dakota on Labor Day, September 5, 1966. In view of the distance from the Red River Chapter center, over two hundred miles, the meeting proved to be one of the most exciting meetings of the history of the chapter. It was decided not to have a concert so that all the members would have a chance to play the organ. It will be remembered that this is the

(Continued Next Page)

CHAPTER NEWS, cont.

Wurlitzer 4m/21r organ from the old Minnesota theatre in Minneapolis and a former A.T.O.E. convention organ. Most



Members and guests of the Red River Chapter gathered around the Reiny Delzer 4/21 Wurlitzer in Bismark, N.D.

of the members had not seen this organ and it was a delight indeed to watch their faces as they walked through the chambers on carpeted cat walks and watched the regulators and tremolos wiggle and felt the tremors of the 16' Diaphone. For many, it was the first experience inside an organ chamber.

A few members brought along tape machines and let them run through the whole afternoon. Later on, the business meeting was called to order for the business of electing officers for the new season. Lance Johnson and Pat Kelly were re-elected Chairman and Sec-treas. respectively, and a new post of Vice Chairman-program director was established. Mr. Ralph Kratzer, Rodgers theatre organ representative, was elected to this new post. Among the new local members was Riny Delzer himself who now belongs to several chapters. The chapter wishes to thank the Delzers for a most wonderful time.

HEART OF AMERICA CHAPTER

A selection of tunes from "Showboat" played by Ed Wood on the Mighty Wurlitzer was the opening feature of the Heart of America Chapter's evening meeting and program held on August 6th. Stover Auditorium on the U.M.K.C. Conservatory of Music campus in Kansas City, Missouri was a comfortable, air-conditioned meeting place on a hot summer night. Another crowd pleaser was a young man from St. Joseph, Missouri, Tom Taylor, who handled himself like a veteran at the unfamiliar console. Ed Love from Topeka, Kansas wound up the program with a medley of show tunes played in his very listenable theatre organ style.

The Chapter voted in the regular meeting to make Stover Auditorium the "official meeting place" and the installed 3m/8r Wurlitzer the "official organ." President Jerry Dawson read a letter which was sent

to U.M.K.C. officials proposing changes to improve the volume and brightness of the organ and also to protect it from damage. Work parties must be organized to perform the work although all materials and some carpenter work will be furnished. The Chapter also voted to honor the petition of Robert Foley, Wichita, Kansas to form a separate A.T.O.E. Chapter in that area. Clark Welling announced his purchase of the former Jayhawk Theatre 3m/9r Kilgen organ from an individual in Topeka, Kansas. Clark plans to install the organ at Montrose, Missouri.

Refreshments were served after the meeting at the home of Jerry and Emily Dawson, Kansas City, Missouri. Chapter members and guests inspected his progress on the Giant Page Organ which is hibernating in the basement.

*Reported by
Joe Warko, Secretary*

DELAWARE VALLEY CHAPTER MEETS AT SURF CITY

Surf City Hotel, home of a 3/14 Wurlitzer played host to the Delaware Valley Chapter Sunday, September 25th. At 12 o'clock noon the console was turned over to program director Bill Crawford by Eddy Buck, the house organist at Surf City.



Dottie — Mrs. Leonard MacClain — Chairman of the D.V. Chapter of A.T.O.E. Also, the first woman to be elected to a national office of A.T.O.E. !!!!!

Dick Smith of Baltimore, a young (21 years) organist—literally brought down the house early in the afternoon with an outstanding display of his virtuosity. Later in the afternoon, Leonard MacClain, "Melody Mac," provided a demonstration of the artistry for which he is famous. Mac was asked for no less than 9 encores by what amounted to a standing ovation. A partial list of other Delaware Valley chapter members who performed includes:



Mr. Dick Smith — 21 years of age — giving all a sample of his talent.

Vi Egger, Esther Higgins, Dottie MacClain, Leo Bolbecker, Fred Kelly, Mark Dresden and Ed Weimer.

The Surf City organ was originally installed by Leroy Lewis, and to the best of our knowledge, it was the first commercial installation where the pipes and percussions were displayed prominently under glass. The organ was an overnight success from the day of installation and has been packing them in now for over 8 years. During the summer the organ is played daily from 3 in the afternoon until 2 a.m. — a pretty hefty schedule for any instrument. It has stood up miraculously; however, it should have more maintenance than it has been getting.

The meeting adjourned at 7 p.m. and members spent the rest of the evening drifting up and down Long Beach Island (also known as Organ Island) to hear no less than 11 different performers, including Leroy Lewis working out on electrics.

*Reported by
Mark K. Dresden, Jr.*



Mr. Leonard MacClain — "Melody Mac" — A.T.O.E. honorary member in 1962.

(Continued Next Page)

CHAPTER NEWS, cont.



Webb Bond, featured organist at Rivoli Blast.

CENTRAL INDIANA CHAPTER

It is unlikely that many in the first-nighter audience had any conception of the work and enthusiasm that had gone into the project to bring real-live Theatre Pipe Organ music back to Indianapolis for the first time in almost 30 years. Although the Louisville Pipe Organ at the Rivoli Theatre is the personal property of Mr. Thomas H. Ferree, the installation of the instrument and promotion of the program was accomplished with the help of the Central Indiana Chapter of A.T.O.E.

Indianapolis is quite fortunate in having a fine installation at the Rivoli. The Big Pipe Organs were always a feature at the Circle, Indiana and Lyric Granada and the Zaring. Perhaps some remember the names of Indianapolis' favorite organists—Dale Young, Earl Gordon, Jimmy Boyer, Ruth Noler, Desa and Virginia Bird to name only a few.

On October 15, 1966 Webb Bond ushered in a new era—not just nostalgia for a bygone age—but something for everyone; even the “kids” under 35 who had never heard the Real Thing were thrilled by the Reveille at the Rivoli.

The complete story of the Great Louisville Pipe Organ is a tale of unbelievable coincidences, disappointments, work and cooperation. And, of course, a happy ending or rebirth at the Rivoli Theatre Indianapolis on October 15. The original installation of the instrument was in the Louisville Labor Temple in 1927. In the 1930's the organ was shorn of some of its theatrical effects and moved to the United Hebrew Congregation Synagogue at Terre Haute, Indiana. In July of 1965, Tom Ferree bought the Uniphone just days before it was to have been removed for “Junk” by a Terre Haute scrap metal company.

For the past 15 months, Mr. Ferree, together with many friends, much equipment, hard labor, and green money has

coordinated the rebuilding and reinstallation in the two large chambers at the Rivoli Theatre.

The organ now consists of about 75% of the original unit. The replacements and mainly the effects which were removed from the Synagogue installation. Though no “Louisville” parts, they are authentic effects and are as similar to the originals as it is possible to obtain. There have been no synthetic “electronic” effects added.

At present, there are 10 separate ranks consisting of 796 separate pipes. A very unique feature of the installation is a large upright piano, which is completely playable from the console. Also included are a complete percussion section and sound effects. The percussion chamber includes a 40 bar harp, a 30 note Glock-

enspiel, 30 note Orchestra Bells, a 40 note Xylophone and a 20 note set of Cathedral Chimes. All of this is played from the 3 manuals and pedal board and controlled with the 100 stop tabs on the beautiful Philippine mahogany console. The wind pressure is generated by a 3 phase 7½ H.P. Spencer blower producing 1600 CFM with 12” static pressure.

On this night the Giant Louisville Uniphone was reborn as Webb Bond brought back its memories from Ali-Ali to Alley Cat.

Featured artist at Tom Ferree's giant Louisville Pipe Organ was the versatile Webb Bond. Although Mr. Bond now makes Cincinnati his home, he has been featured Organist from the lakes of upper Michigan to the resort areas of Fla.

(Continued Next Page)



The Louisville Theatre Pipe Organ Console and one of the two pipe chambers.



CHAPTER NEWS, cont.

A Wolverine by birth, he got his early musical training in Michigan and had further study at Hope College in Holland Michigan. In addition to his theatre work, he has played electronic instruments in many clubs and restaurants over the country. Versatility at the keyboard won Webb his host of friends when he was featured artist for "Twilight Memories" a long time program on Radio Station WKBZ.

In 1961 as official organist for the Cincinnati Reds Baseball Club, he gave concerts before and after all the World Series games played with the New York Yankees at Crosley Field.

Although an accomplished artist on electronics, Webb's first love is the theatre pipe organ. As proof, he removed the large pipe organ from Keith's Theatre in Cincinnati, almost single handed—and again, just in time to save it from the wrecker's ball. It is now stored in his Cincinnati home, in mint condition, awaiting a suitable auditorium.

NEW YORK CHAPTER

On Sunday September 11, 1966 the New York Chapter hosted a meeting at the Brook Theatre, Bound Brook, N. J. Special invitations were extended to Delaware Valley and Connecticut Chapter members, as well as the general public. Over 250 people were present including 150 ATOE's, some coming over 150 miles from such places as Harrisburg, Pa., Albany, N.Y., and points in Connecticut.

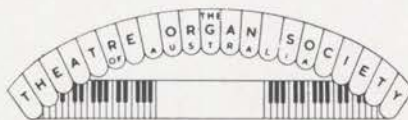
The organ is a 2/4 Wurlitzer, restored in the Spring of 1963 by local ATOE members. The first meeting and concert was held August 25, 1963 and was a fine success, with local members of the general public expressing great delight at the presentation of organ music. Since then



Entertainment is James Dexter, while Donald Conover turns the pages. Both men play regularly on Saturday nights. The organ is a 2/4 Wurlitzer, Style B, Opus 1519, installed in 1927.

Photo by LoSardo

the organ has been featured every Saturday night in a fifteen minute program before the picture. Cooperation from the Morecraft family, owners and operators of the theatre, has been enthusiastic and wholehearted. Miss Gladys Morecraft and members of her family did a splendid job of hosting the meeting, making all feel most welcome and comfortable. The owners of the Brook Theatre have made it a real pleasure to work on and use their instrument.



Membership cordially invited — USA — \$3.00 per year, includes a regular news magazine containing news items, record reviews, articles on electronic organs and specifications of theatre organs in all States of Australia.

Address all communications to THE HONORABLE SECRETARY, T.O.S.A., 10 Caloola Road, Wentworthville, N.S.W.

St. LOUIS CHAPTER MEETS AT THE FOX

Recently the St Louis Chapter of ATOE met at the huge Fox Theatre for a concert and jam session.

Stan Kann, Dale Zieger, and Art Edinger made up a trio that alternated between a grand piano, a plug in organ, and the huge 36 rank Wurlitzer Crawford Special.

One of the selections played was arranged by Stan, a concert arrangement of Spanish Flea with shades of Mozart, Chopin, and Rachmaninoff.

Members were allowed to play the organ and tour the organ chambers. The only mishap of the day required the need of a locksmith to free several members from a backstage mens' room.

*A very
Merry Christmas
and a
Happy New Year*

*From Your
A.T.O.E. Officers
and The Staff of
Theatre Organ
Bombarde*



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.

THAT BOUNCING BALL AGAIN!

Dear Stu: Mr. John S. Carroll states (LETTERS, October 1966)... the bouncing ball did not come along until most theatre organs were silenced." Not true. As far back as 1925 I played silent "singalong" films made by Fleischer featuring "Koko the Clown." The ball would appear at left screen, bounce to set the tempo, then land on top of the first word. I first encountered these tricky films (remember, the silent projectors had adjustable speed and an unsympathetic operator could play hob by changing speeds from one tune to the next) while playing at the Medford theatre, Medford, Mass., in 1925, later the Victory Theatre in Holyoke and the Shore theatre, Medford, Mass., in 1925, later the Victory Theatre in Holyoke and the Shore theatre in Gloucester. The sound tracks didn't come until circa 1930.

And song slides were not introduced because of incapability on the part of organists but because of the demand. Both theatre chains and music publishers originated slide novelties (made up by top organists, in the former case) which were distributed through circuits to organists. Public expected staff organists to originate a slide novelty every six weeks, which the originating organist played first, then circulated to other theatres. The slides were run by the projectionist on a buzzer signal from the console so the slide changes would be in step with the music. This was a more practical and exact procedure than the 'bouncing ball' films which sometimes arrived with many splices and missing footage, causing the ball to bounce too quickly, missing words and beats and generally upsetting the smoothness of the presentation.

Harry J. Jenkins, Pacoima, Calif.
(follower of the silent bouncing ball, '25 to '29)

(Continued Next Page)