

CHAPTER NEWS, contd.

large livingroom, and some 45 chapter members assembled to hear old-pro Joel



Kremer give one of his thrilling performances.

Joel played one of the twin console Wurlitzers at Denver's Paramount Theatre for many years (now played by Bob Castle). Many Denver people attended the theater just to hear and see Joel emerge from the pit to thrill them with his outstanding virtuosity—and he disappointed no one this day.

Some of the highlights in the program were "Rain", "June is Bustin' Out All Over", "Moon River", "Carioca", "Begin the Beguine", "Amapola", "I Know Why", "Lara's Theme", "Some-thing Stupid", "Blue Room", "Serenade in Blue", "I'm Just Wild About Harry", "Sunny".

Although Joel remonstrated a little, saying he was not prepared, he complied with a special request for Toccata in C by J. S. Bach. It was an amazing performance of "heel-toe" and flying hands, not to be forgotten soon!

It was a happy, satisfied group that turned their cars northward with a flaming red sunset to guide them back to Denver.

SIERRA

With the final enthusiastic applause of the audience, the Sierra Chapter concluded its first admission-type presentation since becoming an official ATOE organization. Playing to a total of 1,500 people, the occasion was the silent movie, "Lilac Time", starring Gary Cooper and Colleen Moore. Added attractions were a comedy, Barney Oldfield in "Race for Your Life"; old time advertising slides and a sing-along. Programs included a synopsis of ATOE and information on the organ, which was the Wurlitzer 4/21 located in Grant Union High School, Sacramento. Mr. Jim Hodges, manager of KHIQ, served as master of ceremonies and led the sing-along. George Seaver, at the console, presented a short concert as well

as two and a half hours of excellent accompaniment for the film. George's capacity for presenting a polished repertoire was further enhanced by this program; many commented that it exceeded his "Phantom of the Opera" performance earlier this year. Plans are underway for another event during the fall season.

Sunday, May 7th, found 36 chapter members driving, and 4 flying, to Hayward, California, with the destination of Carsten Henningsen's "Ye Old Pizza Joyn't" and the 3/13-plus Wurlitzer. The meeting was called to order by chairman Larry Weid. Pizzas and "Stu Green Champagne" were ordered and with George Seaver at the console a festive air was soon eminent. A short business meeting was held in which Tiny James, representing President Dick Schrum, presented the chapter with its official charter. Excellent Organ presentations were made by Tiny James, Clyde Derby, George Seaver, Stu Moyer, Bob Taylor and Barbara Pharmer.

SOUTHEASTERN

The final meeting before we suspended for the Summer was held in Chattanooga, Tennessee. Members gathered at the Tivoli Theatre Saturday evening, May 20, 1967, then all went in a group to dinner at a local restaurant.

After dinner, all the members went back to the Tivoli to enjoy Bill Barger at the Mighty 3 manual Wurlitzer. Bill's playing was simply fantastic! He made the organ sound four times as big as it really was.

Bill did justice to the heyday of the Theatre Organ, playing some of the best songs ever written. In addition, he played one of his own compositions—"The Tivoli March". A spirited march it was, and one could almost hear the words "Tivoli, Tivoli" over again. Bill's performance was so good, in fact, that it was after Two o'clock Sunday morning before we would let him away from the console. But, not for long! For, bright and early Sunday morning, May 21st, we were back at the Tivoli Theatre. We all had coffee and sweet rolls, after which a short business meeting was held.

After the meeting, Bill Barger again treated us to another fabulous recital. Bill's performances will certainly be long remembered.

It is appropriate, at this time, to thank Mr. Bill Barger, and also Mr. Lynn McCrory. Both members of ATOE, The Southeastern Chapter, and also members of the Chattanooga Theatre Organ Club, they made this great weekend possible and most enjoyable.



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.

Bill Peterson
565 N. Portland Blvd., Apt. 101
Portland, Oregon 97217

Dear Bill:

I wish to take this opportunity on behalf of the Directors, Officers, Staff, and membership at large to extend sincere thanks for the outstanding service that you have done for ATOE during the 1966-67 season as Publications Director of the THEATRE ORGAN BOMBARDE.

The new format developed by you is outstanding in every respect and I'm sure will be continued for many years.

It is sincere, unselfish service such as yours that makes this organization strong. I thank you, and only hope that you have been as gratified with the results of your efforts as we as a group have been.

Sincerely
DICK SCHRUM, President

b b b

10 October 1967

Bill Peterson
565 N. Portland Blvd., Apt. 101
Portland, Oregon 97217

Dear Bill:

HELP!!!!

Yours sincerely
TOM KAASA

b b b

9 Appleby Court
Islington, Ontario
Canada

Sept. 11, 1967

Dear Sir:

Congratulations to Mr. Richard Weber on his "Family Affair" as described in the August edition of the THEATRE ORGAN BOMBARDE. A man must be really dedicated to go into "show biz" just to be able to offer theatre organ music to a community, rather than just family and friends at home.

(Continued on Next Page)

LETTERS, contd.

Amongst the many other interesting literary articles I must mention the "letter to the editor" from your London correspondent, Colin Betts. I do heartily endorse his criticism of statements of E. R. P. Crawford, who either writes such daft nonsense with his tongue in cheek, or is otherwise seriously uninformed and misguided. Lists of work in hand by American builders in the *Diapason*, or by European builders noted in *Musical Opinion* would refute Mr. Crawford's remarks on present day organ building.

Mr. Colin Betts refers to the 2/6 Christie from Garon's Theatre, Southend-on-Sea; and also to a similar instrument from a theatre in Leigh-on-Sea, which I think must be what was called the "Corona," when I went to be organist and house manager there in 1938. When World War II broke out a year later, we all closed down for "blacking-out" but after inspection we reopened two weeks later.

A unique set-up at the Corona was our own gas (coal gas, not gasoline) engine-driven D.C. generator, which provided electricity for the house lights, cinematograph arcs, and the organ. Owing to war activities, there were many power cutoffs, but we were able to continue to entertain our audiences with organ selections, which often lasted up to and as long as two hours; during which time I would play anything and everything that came into my head for the usually very tolerant house.

The film projection had to be suspended during such power failures as A.C. was required for the leased sound-film apparatus.

Now, after 19 years in Canada, I am building my fourth organ in my home; the Franklin Legge 3/13 Theatre Organ from the studios of the Canadian Broadcasting Corporation, Toronto. This organ originally came from "Casa Loma," a well-known palatial landmark; while my No. 1 came from "Castle Frank," Toronto, a 2/12 Aeolin with player.

As organist of the Canadian National Exhibition, I offer my best wishes to the editor, staff and readers of the THEATRE ORGAN BOMBARDE.

Yours very truly
RONALD W. PADGETT

b b b

THAT 'HORSE' AGAIN!

Mr. BOMBARDE Editor:

Where are you? I can't find you in the August issue. I looked all through the issue and couldn't find where the BOMBARDE started. It seems to be scattered willy-nilly between the covers without any concentration of that zany quality which has always characterized the BOMBARDE, and the *Posthorn* before it.

With this "consolidation," where does that leave you?

KEN DREW
Livermore Falls, Me.

(Integrated — to say the least. It seems that the preparation of two mags under one cover offers too many production problems, so both the THEATRE ORGAN and BOMBARDE editors took "busts" to the rank of co-editor. I hate to have to admit it but I think the August issue justifies the change. And as Eric Zeliff states (referring to the "horse" cartoon on page 37), "It's good to have some BOMBARDE in the front end of the horse, too." And Ben Hall sent in a cartoon showing a two-headed horse — one with a brushcut! The other end of the horse was labeled "for rent."

b b b

WILL THE REAL ALLEN MILLS PLEASE STAND UP?

Dear Sirs:

Until I received your August issue, I never noted the remarkably close resem-



Allen Mills acknowledges applause during his 1967 convention concert.

blance between Mark Koldys (page 29) and Allen Mills (page 35). They seem to be alike in every way.

TOM HADFIELD, Detroit, Mich.

Our collective face is red for showing Mark Koldys twice, once standing-in for Allen Mills. Our apologies to both gentlemen; we goofed and we're sorry. Here is the photo we prepared for the Mills coverage.

And just to make matters worse, the title of the article was "Allen Mills Makes His Mark." Subtle!

b b b

"DON'T YOU BELIEVE IT" DEPARTMENT

Co-Editor
THEATRE ORGAN-BOMBARDE
Dear Co,

One of the hazards of mastering the ceremonies at an ATOE convention is the necessity of appearing on the hour, every hour, to make idiotic noises (the Human Cuckoo Clock!), and I want to thank you for being so kind in com-

menting on my constant interruptions of the music in the last issue of THEATRE ORGAN-BOMBARDE.

But I feel that my major contribution to the wonderful Detroit Convention — and I am not referring to my vocal debut with Lowell Ayars ("Barf," says Sandy . . .) at the Arcadia Rink — was given short shrift. May I indulge in a little shrift-lengthening in behalf of the "Little Pet" Patented Unit Washboard Attachment? The device, which you dismissed so churlishly as mere "toy counter impedimenta," is actually the result of many years of painstaking research, and has been hailed as the greatest contribution to theatre organ technology since Hope-Jones invented the oval-headed screw. Not just an "H-shaped gadget with an air hose attached to it," the Little Pet consists of an actual washboard, such as is found in every up-to-date jug band today. The characteristic sound of the true symphonic washboard — a joyous, rhythmic punctuation to the music — is achieved by two carefully designed steel-wire "fingers," actuated by an oversized pneumatic, which strum the corrugated surface of the washboard and give a piquant quality to such madrigals as "When Your Hair Has Turned to Silver, You'll Use Noxon for Shampoo." A "flat, dull, clicking sound," indeed!

Since it was unveiled at the Senate Theatre, with Dr. Lee Erwin assisting with an ingenious arrangement of the "Tee For Two Hesitation Waltz Clog," orders have been pouring in for the Little Pet, and my manufacturing associate, the Quinby Orgyphone Laboratories, of Krumet, N. J., is working night and day to fill them. That great artiste, Miss Martha Lake (who is currently drying out after a binge brought on by her disappointment at not being asked to play in Detroit) has ordered a Super Little Pet — this one comes in four pitches — for her personal instrument.

In closing, let me say that we are now at work developing a new percussion accessory, suggested by your review in the pages of THEATRE ORGAN-BOMBARDE. It is called the Smith-Corona Quarrelsome Typewriter, and will be operated from its own four-manual keydesk ("Tab Ser" and "Tab Clear" buttons optional, though "Tab Hunter" is standard with every model). We have already tested the pilot model on "Love Letters in the Sand," and the results are exciting — if slightly gritty.

Just thought you'd like to know.

BEN M. HALL
New York

You cur, sir! The abysmal way you stood up Martha Lake at Expo '67 (See "Vox Pops") is not helped by your ungentlemanly accusations here, and your cover-up — this wind-blown

LETTERS, contd.

clacker — is indeed a pusillanimous farrago — a mere feint. Why — I'd be willing to undertake a fratch with you, yes — fight for her honor! Which is probably more than she would do.

—WSG

b b b
P. O. Box 993
Hesperia, Calif. 92345
10 September 1967

Dear Staff:

As usual, I greatly enjoyed the latest issue, and feel sufficiently inspired to offer the following comments:

1. President Dick Schrum, in his message on Page 1 refers to an overlapping of Rail Enthusiasts with Organ Enthusiasts. Does this mean that Dick is a railfan too? I've always been amazed to find so many organ enthusiasts are also railfans, and *vice versa*. What is the reason for this?

2. I agree with Colin Betts in the final paragraph of his letter on Page 44 that a true steam locomotive enthusiast will never accept the diesel locomotive and a true pipe organ enthusiast will never regard an electronic "organ" as anything more than a substitute for the Real Thing.

3. In the summary of the recent ATOE Convention in Detroit, at top of second column on Page 33, referring to the concert at the Arcadia Rink Wurlitzer, mention is made of the fact that listeners could wander about the rink and converse during the concert. Although we missed this year's convention, we did attend last year's convention in Portland, and found it most annoying to have members of the audience wandering around and talking during the concerts at the skating rinks. I feel that everyone attending a concert should show the courtesy of giving the performing artist their undivided attention during a concert. If they'd rather hold a conversation than listen to the organ, they should leave the immediate area so they won't disturb those who wish to listen to the organ. I'll welcome comments from other conventioners on this subject.

4. Congratulations to the Staff for the fine job they are doing with THEATRE ORGAN-BOMBARDE. Keep up the good work!

Sincerely

CHARD WALKER

P.S.: How about printing a photo of the ATOE National Secretary?

(See page 22.—Ed.)

b b b
1815 Wm. H. Taft Rd.
Cincinnati, Ohio 45206
September 7, 1967

Gentlemen:

Bravo, Bill Peterson.

The editors of THEATRE ORGAN-BOMBARDE are to be complimented on

the inclusion of the series, "An Acre of Seats in a Palace of Splendor." Ever since I read Ben Hall's "The Best Remaining Seats," I have become very interested in the movie palace as a work of art. What is more natural than that an organization such as ours should produce a regular series of articles on the movie palace.

Sincerely

RODNEY P. ELLIOTT, PH.D.

b b b
7 Elmridge Drive
Hale Barns, Altrincham
Cheshire, England
Dear Mr. Editor,

I was most interested to see that you had published an extract from George Tootell's book, "How to Play a Cinema Organ." I thought some of your readers might like to know more about Dr. Tootell and the Jardine organs he mentions, so I am sending you a few brief notes.

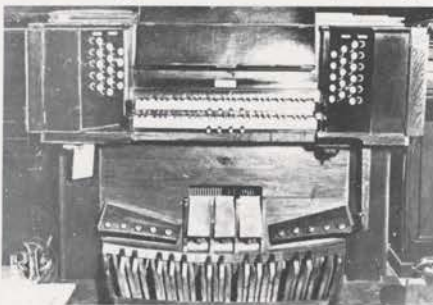


Console of 3-17 Jardine Organ, Stoll Picture Theatre, London.

Dr. Tootell is now over eighty and lives on the Isle of Man where he was for many years the organist at the Regal and Picture House Cinemas in Douglas, the only organ-equipped cinemas on this tiny isle in the Irish Sea.

The Picture House originally had a Jardine organ, but this was replaced before the war by a Compton of eight units. Both organs were recently removed and came to the mainland, where the Regal organ has found its way back into a cinema building now used as a club from which an identical instrument had been removed but a year previously!

Messrs. Jardine and Company are still building fine church instruments and, thanks to their technical director, the Theatre Organ Club has been privileged



Waterloo Cinema, Blackpool, console.

to meet at their factory in Manchester from time to time to play music of all kinds on the currently constructed organ in the workshop.

The company was, however, not very active in the theatre organ field in the United Kingdom, which was principally held by Compton and Christie of the indigenous builders. The organs mentioned by Dr. Tootell were of church-organ style and of the 17 or so instruments built, all but ten were of the stop-knob console style. I enclose a photo of the organ in the Waterloo Cinema, Blackpool, which was identical to the Palace, Accrington, organ mentioned by Dr. Tootell. The Great and Solo organs were playable from one manual, the Solo stops being enclosed. The Melody couplers were a device whereby, for example, the Swell Horn 8' could be coupled to the Solo manual. The player played both hands on Solo, but the top note only of the chords played through from the Swell, giving the melody on the Horn.

These organs were christened "Orchestral" organs by Jardine and Company. The firm's brochure of the period states that the instruments departed from normal church practice in that they were based on Horn and String tone instead of Diapason and they were designed for the cinema.

The largest "Orchestral" was built for the Stoll, London. This had 47 stops, including couplers. This organ can now be found in West Hartlepool Catholic Church. The Palace, Accrington, organ is also still playing in a nearby Methodist Church! The smallest "Orchestral," built in 1927 for the County Cinema, Lancaster, had only 13 speaking stops but 21 percussions and effects!

With the arrival of the unit organ in Britain, Jardine commenced construction of similar instruments, which were very comprehensive. The climax of this work was a replacement organ for the Stoll Theatre in London. This had 17 units, plus a five-rank mixture, and the specification enclosed has several other points worth noticing. This organ was recorded, as was the original "Orchestral" instrument.

Unfortunately, no Jardine organs are left in theatres, but an "Orchestral" organ of four manuals originally built for a house can be found in St. George's Church, Bolton, Lancashire, complete with effects.

I could write much more, as I had the privilege of having a complete history of Jardine theatre organs published in *Theatre Organ Review* a few years ago. Still, I hope the above is of interest and, may I say in conclusion, how much I enjoy receiving and reading THEATRE ORGAN-BOMBARDE, particularly in its new format.

LETTERS, contd.

Best of luck in the future.

Yours sincerely
JOHN B. POTTER

3 Page Street
Madison, N. J. 07940
September 9, 1967

My Dear Miss Lake,

I'd like to say that it was a terrible shame that you, one of the greatest organists of our time, could not give one of your very distinguished (for one reason or another) performances at the recent Detroit ATOE convention. You were the hit (POW) of the banquet at Portland last year, and I know several people who were very disappointed to hear that you got left home in Squalor Hollow.

I have conferred with a pipe organ owning friend of mine concerning the possibility of an addition to your 3/9 T.O. which I designed for you last March. He agrees that the perfect addition to make it a 3/10 should be a VOX IN-HUMANA. This can be used in solo work with the Tibia Martha rank with accompaniment, of course, on the VDB's! I hope this meets with your satisfaction. Hope you give another concert soon.

Sincerely yours
ERIC ZELIFF

P.S.: When do I get my record?

Dear Sirs:

Being a theatre pipe organ buff, as well as a fellow ATOE member, I am curious to know how many of our membership was fortunate enough to catch the color TV show, titled "Across the Seven Seas" (*Face and Place*), which featured in the opening segment an all too brief series of shots of Leon Berry's two-manual Wurlitzer pipe organ in his home at Norridge, Ill. I accidentally tuned the program in for want of watching something other than a rerun and the caption in the TV guide stated merely, "World's Greatest 'Do-It-Yourself' Organ Builder." I am glad it featured an artist from our Chicago area as I have all, or most, of Mr. Berry's albums as well as hundreds of other pipe organ albums, from Jesse Crawford down to the most obscure artists. My only wish is that more exposure should be accorded to the pipe organ to give the public a more concise picture of the "World's Greatest Instrument."

Hoping you will find this item of interest to our subscribers, I remain

Yours sincerely
Harry C. Miller
Box 336, R. R. #3
Palatine, Illinois 60067

(Program data: Channel 9, July 23, 1967—9:00 p.m.)

CLOSING CHORD

(Continued from Page 4)

John E. Mitchell, 65, known throughout the Pittsburgh area by the phrase "Johnny Mitchell at the organ!" died on August 22, shortly after a cancer operation, in a Pittsburgh hospital. Mitchell's career started in 1918 when he started playing for silent movies at 16 in the Loew's Lyceum Theatre in Pittsburgh.

In 1921 he moved on to the Victor Theatre in McKeesport, then joined the Clark chain which operated the Regent and Liberty Theatres in East Liberty, Penna. Leo Palucki of Erie recalls hearing Mitchell at the Warner House when it first opened. He opened at the Enright in Pittsburgh in 1929, but by then "talkies" had doomed silent movies so he changed to broadcasting with a daily "Footlights and Stardust" program from



the Enright. In recent years he did club work and teaching. A friend, Vincent Volpe, says, "Mitchell was a demanding teacher, but his students loved him. And he was always ready to go along with us (ATOEers) to play the Leona Theatre Kimball over in Homestead. We in the Pittsburgh district are going to miss him." He was planning a record release to be played on the Leona organ, according to Jay E. Smith.

Mitchell played at the Pittsburgh Civic Arena right up to the day of his admittance to the hospital for the operation. He is survived by his widow, Marie; a son, John, and a daughter, Mrs. Joanne Dunn. He was a member of AFM and ATOE. A story about his musical career appeared in the April 1967 issue of THEATRE ORGAN-BOMBARDE.

Harry Reed of Seattle, 73, organist-musician, long active in Pacific Northwest music circles, died in Miami Beach August 7 after an illness of five weeks. He became ill while attending the National Convention of the American Federation of Musicians in that Florida city.

He began his musical career at 14 as a church organist. Later, he was staff organist for Loew's St. James Theatre in Boston. He came to Seattle in 1921, and played the organ at cinemas there and in Everett. In 1931, Reed became assistant program and musical director for radio station KJR. Leaving radio in 1937, he

played for vaudeville shows at the Palomar Theatre until 1944 when he took over the orchestra at the Showbox Theatre.

Reed was president of Local 76, AFM, from 1944 to 1954, and served several terms on its board of directors. He was president of the Northwest Conference of Musicians from 1946 to 1952, and was its secretary-treasurer from 1953 until 1962.

He is survived by his wife and two sons, Eugene A. Reed of Seattle, and Capt. Charles C. Reed of New York.

DELAWARE VALLEY

(Continued from Page 4)

the organ installation technicians indicated that something was amiss. A call to the factory at Hagerstown, Maryland, confirmed that there had indeed been a mixup; this was the "Met" organ mislabeled to the Sedgewick Theatre. The "Met" Moller was practically a twin of the 4-43 organ in the Fox, Atlanta, Georgia, the "Big Mo." Some fast reshipping resulted and finally the 19-ranker arrived at the Sedgewick.

In the spring of 1928 the theatre opened with the largest theatre organ in the Germantown area. This was opus 5230. Among the professional organists that were to play this Moller was Leonard MacClain—demonstrator, designer and soloist.

Once again, 39 years later, was organist MacClain to present a lifetime of tunes flowing from his fingers, and those Moller pipes responded.

Leonard MacClain—the master of the console—the teacher and the friend.

THE LIFE AND TIMES OF Gaylord Carter

(Continued from Page 5)

DURING THIS TIME, we were playing Harold Lloyd pictures. He would make about two pictures a year, and one evening, one of his managers was in the audience at the Seville. Apparently, I was feeling pretty well that night, because I was just going to town on the movie. He phoned the manager of one of the big downtown theaters, and said, "There's a kid out here in the sticks who's really kicking heck out of this organ! You could probably use somebody down there."

"They sent for me, I did an audition, and in 1926, I went into the Million Dollar Theater at Third and Broadway, which was the leading presentation house in Los Angeles. The pictures ran from a month to two or three months, and we

(Continued on Next Page)