



Be sure you mail all Chapter News to:
A.T.O.E.-P.O. Box 7404, Bitter Lake Station,
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CONNECTICUT VALLEY

As has been a recent custom of the Connecticut Valley Chapter, its membership took to the hills for its June meeting. The setting at the home of Eleanor and Harold Weaver is just perfect for keeping cool on a hot summer day, while enjoying their 3/9 Marr and Colton. Although the Weavers had removed the furniture to provide for folding chairs, most of the members spent the afternoon in the adjoining yard. The organ can be enjoyed outdoors by means of two window walls which open onto the patio.

The organ, which includes Tibia, Open Diapason, Viole Celeste, Viole D'Orchestre, Concert Flute, Vox Humana, Tuba-Trumpet, Kinura and Moller Oboe, is installed in two chambers just below floor level at one end of the contemporary house. The chambers speak into a mixing area which houses a Steinway Grand, the Weavers' other prize instrument. From this area the sound enters the large living-dining room where the console is located. The Weavers originally had a modern free-standing fireplace situated centrally in the living area. The fireplace was removed and the console now stands on the raised hearth, with a skylight replacing the original chimney. The organ was painstakingly installed by the Weavers with much help from chapter members, and was revoiced to fit the area into which it speaks. The sound is smooth and intimate, with a powerful full ensemble which neither blasts nor tires the ear.

At 2:00 host and program chairman Harold Weaver pressed the button and members spent the afternoon in a "jam" session. Highlights were the first pipe organ performance of chapter secretary Carmen Charette and some excellent playing by Young Russell Hubbard.

A short business meeting followed,

and it was announced that the chapter now owns two theatre organs; the latest saved from air-conditioning ducts just a few days before the meeting. Treasurer John Angevine and his new bride Kathy were thanked for their tremendous efforts in removing the instrument, 3/10 Marr & Colton. Progress on the New Haven Paramount was discussed next. The organ is nearly completed, most of it having been removed from the theatre, re-leathered, rebuilt, refurbished, restored and re-installed. The 2/10 Wurlitzer is virtually a new instrument.

At 7:00, the evening festivities began with short concerts by Ev Bassett, Al Miller and Jack Moelmann, who was down from Westover A. F. B. Jack put on a humorous tongue-in-cheek presentation which included a lonely Vox Humana sobbing "I Can't Give You Anything But Love, Baby." Jack Heavens took the bench next, followed by Mike Foley, who played "A Perfect Song," "My Funny Valentine" and "Sabre Dance."



Joy Zublena, former Miss Connecticut, at Weaver's Marr and Colton 3-9.

Then the featured organist and chapter member, Joy Zublena, stepped up. Joy was Miss Connecticut just 10 years ago, her talent being organ. She is right at home on the Weaver organ, since it is the first pipe organ she ever had a chance to work out on. Starting with "The Sound of Music" and "Climb Every Mountain," she presented several miniatures, followed by "Getting to Know You," dedicated to the chapter, and "Espana Cani." From the initial pedal intro, Joy showed off her precise technique in the orchestra arrangement. She remarked that "when you sit at an organ with percussions, you naturally want to use them," however, she did so very judiciously.

"From This Moment On" was an up-tempo show-stopper, showing off her deft fingering, with runs and counter-melodies on 2nd touch. Next came an interesting marriage of "Born Free" and the "Battle Hymn of the Republic" played as a beguine. These were followed by several other exceptionally well done arrangements. In answer to the applause

of some 70 members present. Joy encored with "What Now, My Love" played as a tango. Then as the clock struck 10:00, the blower was given a well-deserved rest, and the chapter members left wishing there was just a little bit more.

DELAWARE VALLEY

About 50 members attended the business meeting at the Grove Theatre on June 25, and were brought up to date on many of our activities at that time. Negotiations are presently under way with the owners of the theatre in hopes of having the rent reduced from their current figure of \$150 per month to something that the club could more easily afford. The theatre is in poor condition, and needs a great deal of rehabilitation, including a new heating boiler. Still, the building holds great possibilities for becoming an ideal home for the chapter. The location is excellent, with good transportation, and adequate parking. The projection and sound equipment are still in, but the screen is not useable. Seating capacity is about 550, and there is a possibility of renting the building out to other groups occasionally to help defray expenses. Large doors in the rear of the theatre provide easy access directly onto the stage, which is where the organ would be installed. Last, but not least, we would have full and private use of the building for whatever purposes we might see fit. Of the members attending, an overwhelming majority voted in favor of making the Grove Theatre our home, if the cost problem could be worked out. (This vote was not an official action of the body, but rather an opinion poll.)

In passing from the subject of the Grove Theatre, we would like to extend our thanks to Mr. Sam LaRosa, who made the arrangements for the meeting, and who has offered the chapter a heating boiler for the building, plus his services in installing it. Thanks to Sam also, for supplying the refreshments which helped make this lengthy meeting go a little easier. Reaching down a little further into his bag of tricks, Sam has also come up with a replacement for the damaged screen at the Grove, thereby solving that problem, too.

Three other homes for the Sedgwick Organ are presently under consideration. The Brookline Theatre, in Havertown; a 24 million dollar addition to Hahnemann Hospital, still in the planning stage; and the Trenton War Memorial.

The new bylaws which were read at the Grove meeting have been altered to conform to the wishes of the members present at the business meeting, and have been readied along with the Articles of Incorporation for filing with the

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Corporation Bureau in Harrisburg. The name "*The Theatre Organ Society of the Delaware Valley, Inc.*" has been cleared with all agencies concerned, and a certificate for it has been issued. Notice of Intents and Purposes of the proposed corporation will be published in the Philadelphia Daily News and the Legal Intelligencer, after which many more complex legal steps will follow, finally culminating in the issuance of our corporate charter. Our sincerest thanks to George Butler, Jr., the club's attorney, for his untiring efforts in our behalf, with regard to the legal entanglements involved in the incorporation of the chapter.

Beginning the 28th of May, the Sedgwick removal crew worked every Saturday, plus an occasional Sunday, dismantling and moving the giant Moller organ. As of July 31, the only remaining pieces are three chests, five regulators, the relays and the blower. The rest of the organ, except for the console, is safely stored in the basement of an apartment building in Willow Grove, and the console is in a large clean, dry garage in Mount Airy, where it can be easily worked on. The removal crew has done a fabulous job on this project, and their dedication to the cause is worthy of praise and commendation from the entire chapter. Giving tirelessly of their efforts and their valuable Saturday time have been: Charles Slotter, a new member, who has not missed a single session; Bob Little, doubling as worker and official photographer; Eugene Witt, and his wife, Mary, who helped in several ways: Mary as paper crumpler for packing pipes, and Gene, who has made scale drawings of all the action parts of the organ, as well as layouts of the chambers. Gene has been one of our steady disassemblers and movers, as well. Then we have Harry Dieffenbach, on hand most of the time with his little red truck; Sam LaRosa, his Chevy Van and brute strength; Tom Davies who engineered the moving of the console; Tom Elliott, of Collegeville; Dick Traister, of Spring City, Penna.; and Carl Barker and Harry Linn of Media. Also on duty a good many Saturdays were: Gran Helmle, George Butler, Jim Breneman, Bill Greenwood, Norman Mander, Ted Nowogrocki, Tom Himmelsbach and Bob Molesworth, and most likely a half dozen others that I just can't remember at this time. There was also a fellow named Proctor who has also been working with the crew.

A new symbol of office, as well as a means to maintain order at meetings, has been made for the chapter by member, Tom Elliott. This beautiful gavel, hand-

crafted from solid Maple in the shape of a Tibia Clausa Pipe, was first used at the business meeting at the Grove, and proved to be very effective. Our thanks to Tom for this unique addition to the club's possessions.

NIAGARA FRONTIER

A most successful Concert, featuring Lowell C. Ayars, was held on June 26 at the Riviera Theatre, North Tonawanda, New York. Members of the chapter have completely restored the magnificent 3/11 Wurlitzer to like new condition at no cost to the theatre management, and rented the lovely air-conditioned theatre for the evening, making it possible for the general public to attend, as well as chapter members.

The program consisted of a "Pop" Concert with a dash of classical tunes to add interest; audience participation



Lowell Ayars at console of Riviera Organ. In rear, left to right, Herb Schmit and Bill Hatzenbuehler. Others unidentified.

with sing-along slides; and a silent movie comedy, starring Charlie Chase in "Poor Fish," accompanied by Mr. Ayars on the pipe organ with its many sound effects.

Lowell Ayars' musical credits are many. He is presently Director of Music for Public Schools in Vineland, New Jersey, and Organist and Choir Director in a Bridgeton, New Jersey church. He has also been featured artist for many theatre organ concerts since revival of this instrument nationally twelve years ago, including the National Convention in Buffalo in 1964 and in Detroit this year.

NORTHERN CALIFORNIA

The meeting at the Cine-21 on Saturday, June 17, to hear Larry Vannucci play the Robert Morton was certainly an artistic success. However there should have been a much larger turnout of members. Larry did his usual beautiful job, making the little 6 ranker sound like a much larger installation. Our thanks to Don Nutter, theatre manager, for his wonderful cooperation.

The Gaylord Carter presentation at the Avenue Theatre was a memorable occasion. Gaylord was at his very best.

He liked the Wurlitzer and found it completely adequate for his requirements. The crowd was with him "all the way", even to cooperating mightily on the Sing-along. The picture was most enjoyable because of Carter's imaginative accompaniment. We were proud to see the chapter so well represented.

PINE TREE

On the evening of May 9th, the members of Pine Tree Chapter attended a Lowrey Organ demonstration program at Deering High School Auditorium in Portland. This was sponsored by the Starbird School and Music Center and the Lowrey Organ Company.

The organist was Johnny Kemm of Joplin, Missouri and a very capable one indeed. He put the three models, one of which was a theatre-type, through their paces in a most skillful manner. We thoroughly enjoyed his program, as did all those present.

The evening's highlight came when Johnny graciously accepted our invitation to accompany us to the State Theatre for a session at the theatre's Wurlitzer pipe organ. Despite the late hour Johnny ran through a few tunes, filling the theatre with some wonderful sounds. This writer couldn't help but think how much the patrons of our theatre concerts would enjoy hearing this man play.

Before going our separate ways, we had a pleasant chat with Johnny, learned that he is an ATOE member at large and has visited other chapters as opportunities allowed. Johnny Kemm is not only a fine organist, but a very nice person to know.

PUGET SOUND

At 8 o'clock Friday, September 8 in the McKinley Auditorium at Seattle Pacific College, Chapter Chairman Russ Evans introduced the dynamic, ever popular Gaylord Carter, who kept the audience spellbound with his musical antics at the 3/14 Kimball (from the Neptune Theatre in the University District.)

After his "Perfect Song" (Amos & Andy) beginning and a medley of "Old movie" themes, and some mood music, hero, villain and good old "fun" stuff, i. e. "The Chase", Carter demonstrated organ stops, from the huge wood pipes to the tiny ones, with lots of difference in between. He then exemplified all this with a Victor Herbert medley "March of the Toys", "Kiss Me Again", "Czardas", "Gypsy Sweetheart" and "Ah, Sweet Mystery of Life."

When all were in the mood, the screen was lowered and Mr. Carter swung into some "vintage news reel"

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How to Play Cinema Organ

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Adapting Piano Solo and Piano-Conductor Copies. Specially useful organ music of this nature, however, is limited in extent, and the cinema organist has consequently to draw largely upon orchestral music, including, of course, organ arrangements of such and orchestral arrangements of piano and other music. For this, the organist will usually play from either a piano solo arrangement, if any special organ arrangement is not available, or, preferably, a piano-conductor copy. In such arrangements, many passages are found which are either impracticable or ineffective on the organ, and a means must be devised, frequently upon the spur of the moment, whereby the player can approximate to the right effect and carry out the composer's intentions as closely as the organ will allow.

Importance of Carrying Out the Composer's Intention. By skillful judgment and again imagination, this can usually be done with success; the player must not only fully realize the composer's intention, but also the advantages and limitations of his own instrument. Many passages so altered, have greater effect on the organ than in their original form, while still fully carrying out the composer's intentions; an instance of this may be seen in Tchaikowsky's "1812 Overture," where many of the string passages which are almost invariably quite obliterated by the wind in orchestral performance, are heard on the organ with striking effect and with improved balance. But, all depends upon the judgment and imagination of the organist; it is a safe assertion that he will rarely play from a piano-conductor or piano solo copy where some such alteration is not necessary.

The Pedals. As the pedal department corresponds to the basses of the orchestra, the organist should consider his pedal notes as "orchestral basses"; he will then avoid the holding of some notes through interminable bars, or crawling from note to note. At the same time, it will occur to his mind that the double basses of the orchestra are not always hard at work, but occasionally have a few bars' rest while the cellos take charge of the bass. A 16-ft. bass continually employed for a period of anything from one to two hours becomes tiresome in effect, to say the least of it.

Rhythmic Bass. Again, the rhythmic effect of the music depends to a large extent upon the bass; in the majority of light pieces, and in any form of dance music, it depends entirely upon the bass.

Rhythm. I wish at this point to im-

rhythm in organ playing; organists, as a rule, are very lax in this matter and seem to look upon their instrument as a soulless and lifeless thing. Rhythm is all-important in all music; it is the life of the music. A human being whose heart beats irregularly, or whose pulse is intermittent, is a sick and ailing person in need of medical attention. Rhythm is the pulse—the heartbeat of the music,

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music while the world as it used to be unrolled on the screen. Next came an old comedy with lots of auto race excitement and some wonderful car smash-up scenes—all to the magic of Carter at the organ.

After a brief intermission of banjo music by the Banjokers, Mr. Carter came back with an old movie classic, "The Gold Rush" with Charlie Chaplin. Again the audience was lost in Carter's "snow storm," "wind storm," and "house sliding" music and engrossed by the



Gaylord Carter smiles from the console during Puget Sound Chapter film-concert at 3-14 Seattle Pacific College Kimball.

antics of Charlie Chaplin, perhaps the greatest pantomimist of all time. Long before the audience was ready to quit, the movie was over, Gaylord Carter was through playing—said his "Farewell," and was gone. Mr. Carter, please do come back again soon!

DOTTED NOTES:

Plans are being solidified for the rebuilding project concerning the 4-/18 Wurlitzer at the 5th Ave. Theatre. Also in the offing are plans to finish the Paramount 4/20 combination action.

Johnny Seng just breezed through for a plug-in blast . . . Bill McCoy is due in again . . . word from Don Baker that he is coming in Feb. (pipes too, maybe?) . . . Woody Presho is enjoying his new Lowery Theatre job . . . Prexy Schrum

finally received his brand X (66) . . . Eddie Zollman is doing a series of plug-in concerts . . . and Lyn Larsen played an informal (simple black tux and pink spotlights!) theatre pipe organ concert on the new Trio model Rodgers plug-in.

RED RIVER

Labor day again found the Red River Chapter on the road to Bismarck, North Dakota to visit Riny Delzer and his Mighty 4M/21 R Wurlitzer formerly in the old Minnesota Theater in Minneapolis. We have had some very successful meetings not planning a formal program but just turning the organ over to the membership to play to their heart's content. Naturally, all new members were given the tour through the organ chambers via carpeted cat walks and eyes were wide open as the tremis vibrated and the chambers shook with sound.

After a light lunch, the group walked across the street to the Chuck Welch residence to see and play the Marr and Colton 2M/9R organ which along with the Delzer organ was a National convention organ several years back. The chamber was found to be roomy and very carefully layed out so no parts were crowded. With a live recreation room, the organ sounded like 20 ranks instead of nine.

It was announced that charter member Rev. Harvey Gustafson has resigned from the ministry to play the theatre organ full time on a professional basis. The election of officers was postponed for one meeting.



Red River Chapter members try out the Chuck Welch Marr and Colton 2-9.

ROCKY MOUNTAIN

An ATOE meeting in the Black Forest? Across an ocean to Germany? No; in Colorado! The Denver group skimmed down the fast Interstate Highway toward Colorado Springs, but turned east near the Air Force Academy, where a lovely winding road led through tall evergreens to a mailbox marked "ATOE"—the home of Gene and Arlene Bacon. A new Rodgers 3-manual dominated the

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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-thin' 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.

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