



SHORT SHOTS FROM EVERYWHERE

Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items), material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know 'there's VOX POPS in them there chapters' and it only requires a 5c postcard to get it to The BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

The Detroit Theatre Organ Club has initiated a policy which may pay off in good will. Conscious of the curiosity of the residents, merchants and working personnel in the Senate Theatre area as to what was going on in the long-closed theatre whenever they saw dozens of cars parking and hundreds of unfamiliar faces crowding into the theatre, the DTOC's guiding body decided on an "open house" party for the people in the Senate neighborhood in an effort to acquaint them with the project. The area might be described as a working class neighborhood and the well-heeled DTOC stood a good chance of breaking through all sorts of barriers at the Nov. 26 party through an increase in local understanding of their love for the theatre organ.

In fact, the DTOC has decided that it should "know itself" better; that is, members should have a chance to socialize and get better acquainted, thus avoiding the pitfalls of an organization that meets only to be entertained in silence (except for the music). Their Dec. 2 Christmas buffet dinner at the Senate, with an hour of Christmas music played by Mark Koldys, provided just such an opportunity.

Need a fine 3-manual Wurlitzer console and relays? Or some Wurlitzer and Kimball pipework and chests? The St. Louis ATOE Chapter has some choice goodies left over from the Kirkwood Auditorium installation soon to be realized. If interested, write to Chapter Chairman Virgil Sederquist, 10604 St. Francis Lane, St. Ann, Mo. 63074.

A card all the way from England from Dick Simonton informs us that he is the proud possessor of a brand new plastic and steel hip joint. It was "installed" only three weeks before Dick was up and around. Dick's original equipment was damaged in an auto smash a few years ago and he's been in nearly constant pain ever since, until the development of a brand new technique made the operation possible. The British T.O. fans have helped keep Dick's morale high. He writes, "Lots of local T.O. activity here and many fans have called on me. Very thoughtful of them—and it sure helps pass the time." He's all praise for his doctor: "This man is a genius!"

Organist Billy Nalle is the author of an article in the November issue of the new AGO publication, "Music." It's entitled "The Renaissance of the Theatre Organ"—which underscores a long gestating and welcome change in AGO attitude over recent years. Remember how fashionable it used to be to look



Billy Nalle
(RTOS photo)

down on the theatre instrument?—even to refusing to sell an institutional name box in the "Diapason" to a prominent theatre organist because, it was stated, he wasn't an organist at all—but an "entertainer." Last year the AGO ended its long affiliation with the crotchety "Diapason" to start its own, modern publication—"Music." Now theatre and straight organ buffs are closing ranks to promote pipe organs. . . .

We hear you talkin'—new members. Remember when you filled in your application there was a space for you to make suggestions for the content of this magazine? Enough new members wanted an evaluation of current electronic theatre organs that we included the article about instruments shown at the 1967 Home Organ Festival, where the major brands' models were gathered in adjacent cottages for easy comparison. Using our space for material about electronics is always touchy; the pipe purists don't like it at all and we won't do it often. However, we have encouraged electronic builders to incorporate the characteristics of the theatre pipe organ in their instruments and it just wouldn't be cricket to ignore them after they try so hard to accommodate us. And the number of ATOE'rs showing an interest in the electronic counterpart is growing. The an-

nual Festival provided an opportunity to sum up information that would be hard to come by otherwise.

Not so the article requested by another newcomer. He wanted information about the meanings and origins of organ stop names. That would fill a dozen issues easily and would only repeat information that is available in excellent books. "The Organ Today" has a generous glossary of stop names. It's a new (1967) book by a father and son team, Herbert and John Norman (of Hill, Norman & Beard Ltd.), and published by St. Martin's Press. The emphasis is on straight organs. And ATOE'r Stevens Erwin's "Dictionary of Pipe Organ Stops" (G. Schirmer) covers both straight and theatre organ voices. Both of these volumes are storehouses of information about the lore of organ stops and well worth a trip to the library or book store . . .

In Oakland, Calif., this sheet's able advertising manager, is well on the road to recovery from a mild heart condition which put him to bed on the first day of his big show of the year—the September Home Organ Festival.

In Thousand Oaks, Calif., organist Jack Loren took some photos of his burgeoning home installation (a 2-8 Wurlitzer, with additions planned) as a matter of record. When the pictures were developed he noticed a gremlin peering back at him across the pedalboard. For days the brushcut-above-an-owlface haunted him. Who could it be? Then it came to him like a flash in the pan; the beetle-browed snooper was the cardboard image of the Bombarde's editor. How he came to be among Jack's pedals is still a mystery. . . .



PEEKING O'ER THE PEDALS—The pointed ear gave him away.

There appears to be something of an affinity between the theatre organ and steam railroad hobbies. Early in 1967 we ran a story about a group in Reno, Nevada, which mixes railroads (even tractors) with pipework and now we hear from Buck Price in Miami about a local club's acquisition of a steam locomotive and eight cars which will soon run on three 400-foot spur tracks. And Buck reveals that an ATOE chapter for Miami may be in the offing, with sometime *Bombarde* correspondent George Gearhart doing the spearheading. To date, there are no ATOE chapters in Florida. . .

Also from Florida, a note from Paul H. Forster (subject of a recent Bombarde biographical sketch) saying that he's starting his twelfth year as organist at the (Congregational) Church by the Sea in St. Petersburg. He says, as facetiously as ever, "Evidently I know how to get the best from a Hammond because a lot of our folks have accused me of having a pipe organ in the church." But at home he has a Baldwin—which figures. Remember how we described Paul's admiration for the Marr and Colton's bright voices in the old days—especially that ripping Kinura in the Syracuse Empire?

Each month we receive a note from Richard Ellsasser's flack listing the concerts scheduled for the near future. It's a strenuous life and one must be dedicated (as well as gifted) to live it. However, there's evidence that Dick will meet his "Waterloo" on Dec. 9 and 10; at least that's the name of the Iowa town where he'll be concertizing on those dates—with a full symphony orchestra thrown in for good measure. After that he'll get a Christmas "furlough," with the next encounter with the public set for Long Beach, Calif., on January 9. . . .

Jumping abruptly to the West Coast, the NorCalChaps scheduled a Nov. 5 morning concert at the San Francisco Orpheum Theatre with ex-ATOE Pres. Tiny James at the console of the Robert Morton 4-21, followed by a jam session for members. Members were admitted free. Can this herald a new trend? . . .

Fanny Wurlitzer, last of the great organ-merchandising family, passed his 85th milestone on December 7. He is reported to have received a large number of congratulatory messages, many from ATOErs who are ever grateful to the distinguished gentleman for recognizing the value of and promulgating the wonders created by Robert Hope-Jones. Mr. Wurlitzer is in good health and very active. Long may he live!

Looking for pipes, chests, tremms, traps, percussions, and toy counter effects to complete that home installation? Dave Junchen, has loads of juicy Wurlitzer, Skinner, Barton and Kimball items for sale. Write for a list (Sherrard, Illinois 61281, is enough address) or phone him (area code 217) 344-0746. . . .

ATOE is growing, with three new chapters in the mill. In Salt Lake City it's the "Bee Hive" (Larry Bray and Darlene Walker), a Central Ohio Chapter at Columbus (Bob Ridgeway) and one yet unnamed but being promoted by Cal Juriet and George Gearhart for Miami, Florida. And if the Heart of America Chapter is willing to give its territorial blessing, a chapter just might pop up at Lawrence, Kansas.

From Windsor, England, Ted Lawrence reports that the "Windsor and District Theatre Organ Trust" is a going concern. Their Compton is mostly "in" and they have taken on a new project, to find a home for a 4-12 Conacher which they have pulled from the Odeon theatre in Blackpool. They played it just before removal and Ted describes the sound as ". . . the most beautiful theatre tone I have ever heard in my life. When we get it re-installed in a suitable auditorium, this will be a 'must' for the recording boys." Well, there's your Conacher, Concert Recording.

Again from Florida, veteran organ promoter (and developer of a short manual pipe organ attachment for electronics as far back as 1948)



Kim—Alive!

C. W. Kimball wants to state with emphasis that rumors of his passing have been exaggerated—more than "somewhat." "Kim" had to spike the rumor with a barrage of postcards when notes of condolence started arriving at his West Palm Beach home, addressed to his "widow." Apparently he had been confused with a church organist who died, a Charlie Kimmel, aged 89. But Kim wants it known that "there's life in the old boy yet"! However, Kim's note contained the makings of another rumor, a story emanating from the Music Trade Show in Chicago last July. The story is that the Saville Organ Company, makers of custom church electronics, passed the word on to visitors to their exhibit that they are considering a theatre model—when it can be done "correctly." . . .

Speaking of Ben Hall, his definitive work on America's vanishing movie palaces, "The Best Remaining



Ben Hall and Friend

Seats," is once more available in book stores. The chapter on theatre organs alone is worth the circa \$6.00 price tag on the third printing (considerably less than the \$15.00 charged for the first edition). It's the same fine book, uncut and still boasts those 300 nostalgic illustrations.

Dan Barton is astounded by the huge turnouts for electronic organ demonstration concerts. He feels the interest helps build public acceptance of all kinds of organs. He was invited to such a demo in his home town of Oshkosh not long ago, a show featuring Al Gullickson (whom Dan put into the organ-playing business, back when). Dan says, "I expected to see 40 or 50 present, and it sure was a surprise to me when the attendance topped 400!"

Most people think of Dan as purely a theatre organ builder, as we did—until a Barton church organ came to light. Dan estimates that he sold one church organ a year between 1911 and 1931, seven of them right in Oshkosh. Three of the churches also purchased Bartola pit organs for their recreation rooms.

Dick Loderhose phoned from New York to inform us that the New York Roxy 5-manual console has finally been wired into his (mainly) New York Paramount broadcast studio Wurlitzer, 27 ranks of which were once Jesse Crawford's recording organ. With the original 4-deck console also operative, it's one of very few organs with 9 manuals and 64 pedals to key it. When we asked Dick if he was still in the glue business he replied, "Looks like I'm stuck with it!" . . .

(Continued on Page 39)

The Editors:

Recently I discovered that the Indianapolis Public Library subscribes to *The Diapason* and *The American Organist*, both being AGO type publications. It may help to spread the "gospel" of theatre organs if all chapters would donate a subscription of the ATOE magazine to a local public library. The libraries might continue to subscribe if they are made aware of *Theatre Organ Bombarde*. . . .

Bill Bussell

1124 W. Banta Road
Indianapolis, Indiana

b b b

Gentlemen:

Perhaps the following news from Holland might be of interest to you for publication in *THEATRE ORGAN BOMBARDE*.

From reliable source it has been reported that the Standaard Theatre Organ of the "City Theatre" in Amsterdam will be completely restored. Approximate cost: U.S. \$14,000.

Regrettable to say, but the VARA Broadcasting Company of Hilversum, Holland, has decided to dispose of their 3-13 "Standaard" Cinema Organ. The organ has already been put up for sale. Probably it will be sold to an aula of a burying-place, somewhere in the southern part of our country. Of course, the organ will be completely dismantled of its traps and effects and will be rebuilt to a two-manual instrument (with pneumatic action). This organ will be replaced by the ex-BBC Theatre organ (Moller) which will be installed within a short time in the newly built complex of studios of the VARA Broadcasting Company.

I just received the August issue of *THEATRE ORGAN BOMBARDE*. Please, accept my congratulations on this magnificent journal! Trusting to have been of service to you with the above information, I remain, with kind personal organ-regards

T. A. Tiermersma

9, Raadhuisstraat
Leeuwarden-S, Holland.

b b b

Tommy Kaasa, baby
Publications Director

I really am not forgotten. (Hoo, boy!) I was pickled tink with the comments in the last mag, with the exception of that WRETCH, Ben Hall! He can take his four unit blechh and blow his cool! I met a perfectly MARvelous French-Canadian musician who had a MARvelous straight organ and introduced me to a whole new WORLD of experience. Musical. . .

Ta-ta, dear boy. Keep a stiff upper galley, and don't take any crooked columns!

Your constant cipher,
Martha Lake

VOX POPS (Cont'd from Page 31)

ATOE President Dick Schrum interrupted his Seattle Paramount Wurlitzer pipe engagement during the run of "Gone with the Wind" to go south for a Hammond concert near San Francisco on Nov. 19th, then right back to Seattle . . .

TV viewers of the 1967 World Series baseball games had the opportunity of catching a glimpse of veteran Boston theatre organist John Kiley ("the man of a thousand record aliases") conducting the Red Sox orchestra playing the National Anthem prior to Beantown-based games. John then had to amble up many steps to the roof of Fenway Park to his organ booth to preside at the Hammond X-66 during the game. Mr. Kiley has acquired a title (which he didn't earn) as "King of the 88-cent organ records" under many aliases which record companies attached to many versions of a couple of platters he played on the Boston "Met" Wurlitzer many years ago. Some of his pseudonyms: "George Ryan," "Wm. Daly," "Merlin," even "Jesse Crawford."

Asbley Miller dropped us a card from Florida where he is enjoying a winter vacation. He's looking forward to his January RTOS stint at the 4-21 Wurli in the Auditorium theater in Rochester, N.Y., which, incidentally, is another example of a theatre organ going into a cultural center. The Auditorium theatre is in a municipal building.

Over in England, Electrical and Musical Industries, Ltd. (EMI) bid the pound sterling equivalent of \$13,160,000 for the Blackpool Tower Co., which includes the famous recreation facility, the huge ballroom and 3-14 Wurlitzer played since time began by Reginald Dixon. If the deal jells, it is believed that Tower entertainment will be further expanded.

In our October 1966 issue we presented a story about how West Coast organist John Ledwon adapted his 3-11 Wurlitzer "Balaban & Katz" console to handle the 26 ranks of pipes he had acquired. We showed a sketch of part of the building he planned to house, not only the organ but also the Ledwon family. Progress has been slow, partly due to the usual reactions of officialdom whose licensing department members too often look askance at anything so radical as a building for a pipe organ. But we are happy to report that the cement flooring has been poured and the roof was going up as we went to press. The location is just outside Los Angeles, far enough west to avoid keeping neighbors awake when Johnny lets loose with all 26 ranks—his "forte," that is.

Classified Ads

FOR SALE: Allen Custom 3 manual Theatre Organ with Traps and Tuned Percussions. All solid-state electronics. Like new condition. Price \$8,500.00. E. C. Feild, Route 3, Box 33B, Charlottesville, Virginia 22901. Phone 703-293-8081 after 6 p.m.

FOR SALE: Wurlitzer 235 Console and relay (no switches); *Orchestral Oboe*, \$50; *Kinura*, \$125; *Clarinet*, \$125; *V D'o and Celeste*, \$35 each; *16' Tuba and offset*, \$250; *Morton Vox*, \$50; *Regulators, Shutters*. 2265 North Lagoon Circle, Clearwater, Florida 33515. Phone 447-1859.

FOR SALE Books: *Whitworth's Cinema and Theatre Organs* \$15.00. *Wurlitzer Hope-Jones Unit Orchestra* \$3.95. *Wurlitzer Unit Organs* \$4.50. *Wurlitzer Theatre Organ Fact Book*, \$2.00. *Audley's Art of Organ Building*, two volumes, \$15.00. Postpaid. Organ Literature Foundation, Nashua, New Hampshire 03060.

FOR SALE: Modern Harmony for Organ. Free brochure. 17410 Gilmore St., Van Nuys, California 91406.

FOR SALE: Allen 3 manual Theatre organ, used. Victor Pianos and Organs, 300 N.W. 54th St., Miami, Florida 33127 (751-7502).

FOR SALE: Wurlitzer Seven-Rank chest, \$400; Toy Counter, \$300; Marimba, \$400; Xylophone, \$150; Chrysoglott, \$175; Orchestra Bells, \$100; Chimes, \$100. 2265 North Lagoon Circle, Clearwater, Florida 33515. Phone 447-1859.

FOR SALE: Wurlitzer 16' metal Diaphone and chest, \$325; 8' Solo Tibia (CC 4 1/2" x 5 1/4") and offset chest, \$240; Morton 16'-8' Concert Flute (CCC 9 1/4" x 11 1/4") and offset chest, 85 pipes, \$325; Kimball 16'-8' Solo Tibia (CCC 9 1/2"-11 1/4") and offset chest, 73 pipes, \$350. George Allen, 60 Clarendon Rd., Scarsdale, N.Y., 914-723-2335.

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