



Be sure you mail all Chapter News to:
A.T.O.E.-P.O. Box 7404, Bitter Lake Station,
Seattle, Wn. 98133

BEEHIVE

Utah's Beehive Chapter, ATOE, was organized September 3, 1967. The group assembled on the patio at the famous Organ Loft in Salt Lake City, and facilities for the occasion were donated by Lawrence Bray. Darlene Walker, acting as chairman *pro tem*, outlined what had transpired to bring about the formation of the chapter.

A letter from ATOE President Dick Schrum, extending best wishes to the group and conveying his regrets at not being able to be in attendance due to prior commitments, was read by Darlene. She also expressed her thanks to Dick Schrum and staff, Bob Connor and Ken Wuepper, for their assistance and support.

Bob Connor, Dearborn, Mich., Wolverine Chapter's first chairman, was asked to discuss the formation of that chapter. Ken Wuepper, Saginaw, Mich., circulated in the background, taking pictures of those attending and answering questions pertaining to his stewardship of the Wolverine Chapter.

It was unanimously agreed to petition ATOE National for a chapter charter, with the state of Utah the area of jurisdiction. Accordingly, a letter of petition for the charter was read, discussed, approved, and signed by those in attendance. The following were elected officers: Darlene Walker, SLC, chairman; Walter Schofield, Ogden, vice chairman; Maxine Russell, SLC, secretary-treasurer.

It was planned the next Beehive Chapter meeting would take place following the granting of the chapter charter by ATOE and at that time chapter bylaws would be considered and a program of activities outlined.

A vote of thanks was offered to Bob Connor and Ken Wuepper, and to all attending, for their support and cooperation in helping to make the formation

of the Beehive Chapter become a reality.

Meeting adjourned, pictures taken, then all took seats in the Organ Loft for the concert to follow, presented by Ida Sermon, of Bay City, Mich.

—Darlene Walker

CENTRAL INDIANA

In a surprise, unscheduled live program Thursday afternoon, October 19, 1967, Mr. Martin Williams, owner-manager of WFMS - FM stereo, presented Dessa Byrd Rappaport, Central Indiana Chapter member, in a christening program of 40 minutes. This was performed on the station's new Rodgers three-manual theatre-type organ in the studio of the new WFMS studio-transmitter building in Indianapolis. Mr. Williams had been planning this revival of organ music since long before designing the new quarters. Recently WFMS has been airing four theatre organ music programs per week at 10 p.m., one a special stereo taped program from Dessa Byrd, and one prepared by Chicago Chapter members Bob Cox and Bill Burch. Mr. Williams also gives classic music consideration, with a Sunday 2 p.m. program prepared in the local churches at AGO meetings, and other times by Les Omit. Central Indiana Chapter members are hoping this will promote a few more members and more interest in Theatre Organ, and offer thanks to Mr. Williams for his interest in Theatre Organ music.

Adding to the above . . . There is also an F.M. stereo radio network near the eastern state line, originating programs from WIUC, Winchester, Ind., and that station borrows several prepared programs from WFMS, including the Cox-Burch T.O. tapes, which go on the network at 9 p.m. the following Sunday. This is creating considerable interest in those areas.

Chapter activity has temporarily reverted to monthly meetings at homes, and the Paramount Theatre, Anderson, Ind. For the last several weeks, member John Landon has been playing 15 minutes, at 6:30 and 9:30 on Saturday evenings, on the Paramount 3/7 Page organ. The chapter October meeting was at the Paramount, with John Landon opening at 8:30 with about 45 minutes of real smooth playing. Some guests from Chicago Area Chapter were noted in the audience.

—Willis H. Burch

CONNVAL

"Melody Hill," home of Chairman and Mrs. Stillman H. Rice, was the scene of ConnValChap's summer meeting on August 12. The Rices have a three-manual custom Allen theatre organ which

features an ideal installation of speakers in an upstairs chamber speaking through a large ceiling grille into the living room. A special hook-up of theatre-type speakers carried the music also into the yard.

The afternoon session provided ample opportunity for all members and guests either to try the instrument or to socialize. After an excellent dinner at a local restaurant which featured a multi-page menu and the player-piano stylings of National Director Al Rossiter, we returned to the Rice home for an evening program by our "first string" organists.

Following a short business meeting, the group adjourned to the New Haven Paramount for the premiere of the newly restored Wurlitzer 2/10. The featured artist, Mr. Truly Great (also known as Ev Bassett), brought the console up with "That's Entertainment." This was a "teaser" for the upcoming Eddie Weaver concert. The results of the recent rebuilding and renovation of this organ by nearly a third of the members of the chapter were most gratifying to both ear and eye.

Our October meeting was at the home-studio of George Shaskan in Stamford. The 3/22 Wurlitzer (Kimball console) is nicely installed in a guest house-studio located adjacent to a small lake. The setting and time of year takes full advantage of the New England foliage pyrotechnics.

The evening festivities which followed dinner and open console, began with a song slide presentation by Bill Gage and Allen Rossiter, which included a "Happy Birthday" serenade to Mildred Rice. Next, musical fireworks were provided by Al Miller, playing "Roller Coaster," and Joy Zublena's fantastic treatment of "Tico-Tico."

Our featured artist, Rosa Rio, introduced Eddie Zimmerman, an outstanding student of hers and winner of the Hammond X-66. Eddie, playing theatre pipe organ for only the second time, showed off his own arrangements of "Mame," "The Shadow of Your Smile," "San Francisco" and the Bach G Minor fugue.

Rosa then took over the console and entertained us delightfully with her explanations and arrangements. A rousing "Great Day" left no doubt that Rosa knew just how to handle pipes as well as drawbars. Before demonstrating the polytonality in "What's New, Pussycat?", Rosa explained that the wrong notes were written that way. Occasionally we heard a "Waltzing Cat" step into the tune. The A. R. Schopps posthorn showed up well in Purcell's "Trumpet Tune." "Spanish Eyes" demonstrated a beautiful tibia-vibraharp combination, followed by a roaring "Tiger Rag" which included a real (stuffed) tiger.

During "Without A Song," Rosa re-

called practicing late at night in the theatre and using a light registration which never would have been heard when the patrons were present. Having concluded with "I've Got Rhythm" and "The Sound of Music," Rosa encored with "Ebb Tide," which featured Ev Bassett playing the surf machine. For a second encore, Rosa improvised some blues a la New Orleans.

Nearly 120 members and guests enjoyed the day immensely.

—Modine Gunch

LAND O'LAKES

Mr. and Mrs. Keith Berg, owners of the Palace Theatre in Luverne, Minn., canceled the Sunday, Oct. 15, matinee to give our chapter the use of the theatre the entire day. Prominent in this delightful little theatre, which was built in 1915, is a two-manual, five-rank Smith made by the Geneva Organ Co., and installed in 1926. Mrs. Michaelson, of Luverne, told us the organ dedication was by Tom Witty of England.

Many chapter organists were present to play, including Don Taft, Clyde Olson, Harry Steege, Don Peterson, John Zetterstrom and Al Schmitz. Elmer Arndt, of Keyboard Entertainment Products Manufacturing Co., Des Moines, Iowa, and his son, Bob, were present. Wrap up all the adjectives used to describe our good organists and they can be applied to Bob Arndt. He certainly provided listening pleasure for us.

Master of Ceremonies Don Taft explained to Luverne residents present what ATOE is all about, and invited local people to play the organ. With encouragement, Mildred Schoon, a teacher of piano and organ, complied. While stressing she hadn't played "pipes" in a number of years, she accomplished a rapid recall. Her performance of "Gypsy Sweetheart" was beautiful.

Flying into town Saturday evening was Don Peterson, who then, with Harry Steege who had driven down that day, proceeded to work until 3 a.m. putting the organ in good playing condition. They certainly have our appreciation.

In a day already filled with fun, Don Taft accompanied a Harold Lloyd silent to the delight of members and guests. The movie was entitled "Chop Suey & Co.," believed to be about the same vintage as the Palace Theatre. It is about a rookie policeman "lady-killer" in Chinatown, featuring Harold Lloyd, Harry Pollard and Bebe Daniels.

A short business meeting was held and election of officers. Newly elected Chairman Don Peterson presented outgoing Chairman Red Denenny with a Wurlitzer name tag keychain. Don Taft was elected assistant vice chairman. The

organ was then available to all until time for the regular evening movie.

Mr. Keith Berg extended an invitation to any member of ATOE who may be in the area to feel free to come in and play the organ. Our sincere thanks to Mr. and Mrs. Berg for making this outstanding meeting possible.

—Irene Blegen, Chapter Secretary

MOTOR CITY

The Motor City Chapter of ATOE, with the cooperation of the management of the Redford Theatre, produced a winning team. Tuesday night, October 24, Gaylord Carter, better known to many as Flicker Fingers, and the Fabulous Fairbanks scored an all-time high in entertainment. Mr. Flicker Fingers on the Barton 3-10 organ accompanied the original silent film, "The Mark of Zorro," which starred Douglas Fairbanks, Sr.

On arrival at the theatre the mood of gaiety was promptly set with the appearance of a magnificently refurbished 1930 Ford roadster which had borne Mr. Carter to the theatre and now was parked at the theatre entrance. Milling in front of this beautiful auto and reflected in its gleaming paint were many members of the Motor City Chapter, who had bedecked themselves in apparel of like vintage as the auto and movie, 1920-30. These were purportedly authentic vestiges of the period. Where they were come by was never made known. The attic, maybe?

As the latecomers scurried down the aisles hoping to find a vacant seat (and these were most hard to come by), the lights dimmed and from the pit Mr. Carter arose, playing his renowned "Perfect Song" which he played for the Amos 'n Andy show for many years. He entertained us royally from the console. For the novices he conducted a brief music appreciation course on the versatility of the theatre organ. Gaylord's magnificent showmanship made this a treat for even the more knowledgeable members of the audience.

After his all-too-brief concert at the console, Mr. Carter led the audience in a community sing which had the unique accompaniment of an original Bouncing Ball film. This was replete with a cartoon-style clown tumbling about the words to lead us on our merry way. The second half of the song-fest was from original slides of the period collected by Flicker Fingers for just such occasions.

Prior to the showing of the film itself, Mr. Carter played the Overture. He said the reason for this was that once the film started no one listened to the organist and he wanted the audience to realize just how hard he worked. This did not prove to be the case, however. For as

the fabulous, fantastic Fairbanks cavorted about the screen in his dual roles of an early Batman-type individual interchanged with a simpering dandy, it was most definitely Mr. Carter's musical background which led us gently and unobtrusively through the rapidly changing moods of the extremely quick-moving movie.

As was highly expected, Mr. Fairbanks won the fair damsel. But Mr. Carter won the audience. For many who had never had the experience of seeing a silent movie or at least one accompanied by a genuine theatre organ, the most often heard comment was, "I understand now why the silent movies were so popular. I hope they have some more of these."

We of Motor City Chapter hope to do just that, and to continue to produce such winners.

—Betty Bryden

NEW YORK

Members of the New York Chapter assembled the morning of Sunday, October 1, at the Stanley Theatre in Newark, N. J. The organ in the Stanley was installed in 1926 with the console in the center. The original console burned and a new one was installed, probably in 1927. This second console was placed at the left side of the theatre to accommodate a wider screen. The theatre is a complete Spanish village with atmospheric ceiling. The entire house has been recently relamped and all is aglow except the sunrise over the proscenium arch. The 3/11 Wurlitzer gave out with a beautiful sound, due to the excellent maintenance it receives from Walter Froelich. Not only was the sound good, but the console is in very good working order with all the combinations operating.

A few of the talented members who tried their hand at the Wurlitzer were Bill Gage (who has played at the Stanley several times for movies and a fashion show), Roy Sharp, Donald Conover, Wes Miller, Chris Lytle, Cliff Gooman, and also young Frank Vecchione, who played his first theatre organ at this meeting with a version of "The Sweetest Sounds." Historian Ben Hall was also present and commented on the decor of the theatre and also on the fine condition of the instrument. Theater manager Norman Greenberg remarked that he was very proud to have the organ in his theatre. The chapter is indeed grateful to Mr. Greenberg, and to Mr. Harold Wiedenhorn, district manager of Stanley-Warner Theatres, for making this meeting possible. The meeting ended at 12:30 with the members having enjoyed a morning of music by Wurlitzer.

Allen Rossiter announced that the next meeting would be held at the Beacon Theatre in New York, with a jam session and concert by Ashley Miller at the 4/19 Wurlitzer.

(See *CONCERT CIRCUIT* feature on page 20 for an account of Ashley Miller's concert.)

The N. Y. Chapter held its final meeting of the year on Sunday, November 12, at the Rahway Theater, Rahway, N. J. This was the fifth annual visit the chapter has made to hear the theater's Style E-X (divided) Wurlitzer, opus 1923, which was installed in 1928 when the building was constructed. The theater is a stadium-type house, seating 1,450 and its near-perfect acoustics so enhance the Wurlitzer sound that chapter members have named it "the biggest little Wurlitzer." The theatre was originally part of the New York-Philadelphia vaudeville circuit, and the organ was used only about three months before talkies silenced it.

In the fall of 1961, ATOE members Wendell Rotter, Mike Hughes and Bob Balfour began work on restoring the organ, and in the fall of 1962, ATOE members were invited to the "second" premiere of the 2-7 Wurlt, and have made it an annual event by returning every fall since. During restoration, almost a quarter of the pipes and about one-third of the toy counter were replaced due to interim vandalism. The instrument is now completely restored and everything works—right down to the second touches on both manuals and pedals. Just this past year, the crew has rebuilt the manuals entirely, including new ivories.

During a short break for announcements, Claude Becham, chairman of the New York Chapter, presented Mrs. Emile Lockner, manager of the theatre, with an honorary membership in ATOE for 1968 in appreciation for her help and understanding during the past year on behalf of "the organ nuts."

At 10:00 a.m., the meeting was opened to the public for an informal concert by various chapter members. Approximately 350 people turned out for this musical treat. The meeting was such a huge success, and the audience so enthusiastic, that the owners of the theatre, who were present, have requested that the organ be used as part of the Saturday night show. Needless to say, the chapter and crew were overjoyed at this request. Therefore, starting Saturday, December 2, various chapter members will take turns at the console on successive weekends and "the sound of the Mighty Wurlitzer will again be heard throughout the land."

—Eric Zeliff

NIAGARA FRONTIER

The Hollywood Theatre, Gowanda, New York, was well filled Sunday afternoon, October 29, for the entertaining program by Colin Corbett. The artist's style was well displayed in his arrangements of various songs; the effects achieved for Ondon Fantasia was exceptionally ear-catching. To the delight of everyone, Chairman William Hatzenbuehler presented Colin Corbett with the Niagara Frontier Chapter's 1968 Honorary Membership Pin at the close of the concert! Congratulations and praise for the concert continued at the Lakeview Hotel where nearly 60 members enjoyed dinner afterward. A number of friends were then able to spend the rest of the evening at the Thomas' home—enjoying Joe and Laura's pleasant hospitality, and once again hearing Colin at the console, as well as Nelson Selby, who will always be remembered for his love of the Theatre organ. It was a successful day in all respects.

WHERE THE ACTION IS

On the eve of Monday, September 25, ballad brother Eddie Weaver from Richmond, Va., flipped up to give a program at the Wurlitzer organ, Riviera Theatre, North Tonawanda. Outside, under the psychodelically lighted marquee, nearly 900 open, beautiful people flooded the doors to participate in the hip vibrations within.

The Wow-er Power of Eddie Weaver, playing in all colors, resulted in a highly successful Fun-in. This creative, versatile, and experienced artist communicatively turned on a good, live crowd with groovy, uninhibited renditions and his understanding warmth dug immediate rapport. It was easy to get hung-up during the projected slide cartoons and musically accompanied silent film, "Amateur's Delight," but the gathering blew their minds over the jazzed-up song lyrics.

Following the concert, many of the hips caught the "happening" at the nearby Downtowner Motel, where a reception was held for the artist and his lovely wife. In an orgy of fun, the Weavers were once again exposed as wonderful people! Robes off to all those many working members who were sympathetic for the success of the program. A high time was had by all—the uninvolved missed a climactic event!!

—Ruth Gebhardt, A Straight

NORTHERN CALIFORNIA

About eighty members of the Northern California Chapter gathered at the Orpheum Theatre, San Francisco, for a morning of theatre organ music and fun.

Tiny James opened the program, play-

ing a short program of melodies assigned to show off the resources of this unusual Robert Morton installation. Tiny kept the group interested and happy with his easy, relaxed theatre style, enhanced by thoughtful and well planned combination changes.

At the conclusion of this portion of the program, the theatre management served coffee and doughnuts.

Names were drawn at the time of members' arrival and after the coffee break, those who had been selected played the big Morton, giving the audience a full measure of the beautiful sounds available on this organ. Tiny then closed the program with another group of highly listenable tunes.

The Orpheum Morton is the type of installation favored by Alexander Pantages, who built the theatre in the late 1920's. Mr. Pantages preferred understage chambers, but due to the space limitations in the Orpheum, he allowed the architect to place seven ranks under the stage, another seven ranks were installed on the left (main) side, five ranks on the right (solo) side and a three-rank echo organ is installed over the projection room. Although the organ is scattered throughout the auditorium, the 22 ranks blend well and it presents a beautiful, full sound.

Ron Downer, John Gallagher, and Tiny James spent several sessions tuning, correcting dead notes, and preparing the organ for the ATOE program. The organ performed flawlessly and the chapter thanks these fellows for their dedication in keeping this marvelous instrument in good playing condition.

OREGON

Oregon Chapter met November 19 to elect officers (Bob Burke, chairman; Ed Maas, vice chairman; Dr. Gordon Potter, secretary-treasurer) and to enjoy a special program by Jim Roseveare, from San Francisco.

Jim is a favorite of Oregon organ buffs, having recorded here. He brought his full repertoire of Jesse Crawford style from his library of records of that star, as well as his own fine stylings of movie tunes of the '30's and Robert Far-non originals.

The meeting was held in the Bob Burke home, which houses a 3/11 Wurlitzer (with piano) affectionately known as the "Brazen Hussey."

Roseveare used unusual combinations that produce big organ sounds with exceptional dynamic range, following many Crawford stylings and sounding like the organ must have sounded when the early 78's were pressed. Notable were his renditions of "I Love To Hear You Singing" and his encore, "A Broken Rosary."

He set off his old standards with modern harmonies like "Flamingo" and Robert Farnon's "Journey Into Melody."

—Gordon R. Potter

POTOMAC VALLEY

The annual meeting for election of new officers was held at the Alexandria Arena on June 23. Newly elected officers are Woody Wise, chairman, and Virginia Seltzer, secretary-treasurer. Thomas Landrum was re-elected for another term as vice-chairman. Unfortunately, since the election, Mrs. Seltzer has announced that she is moving to New York City so the chapter has had to find a new secretary-treasurer. As usual, Jimmy Boyce gave a tremendous concert on the giant four-manual, 34-rank Wurlitzer. Many thanks to Jimmy and to Tom Brown, manager of the Alexandria Arena, for allowing us to hold our ATOE meetings there.

The entire chapter membership extends great appreciation to outgoing Chairman Ray Brubacher and Secretary-Treasurer Elbert Marlowe for their accomplishments in the last year.

The chapter is now eight years old and in this amount of time it has grown to over 150 members and over 20 organ installations, including 16 home installations.

The September meeting at the home of Marvin and Jean Lautzenheiser in Springfield, Va., was a big success and a lot of fun. The eighty members present heard Doug Bailey play a great program and also the accompaniment to a Laurel and Hardy comedy on the three-manual, 13-rank Wurlitzer. Don't forget, Doug can now be heard on WHFS-FM stereo, 102.3 on your FM dial, at 1:30-2:30 in the afternoon and again at 12 midnight to 1 a.m., on the Moller theatre organ. After the meeting at the Lautzenheisers' about sixty of the members went to the Alexandria Arena, where Jim Boyce entertained at the four-manual, 34-rank Wurlitzer.

—Woody Wise

PUGET SOUND

Now we have had it! A real treat from our Canadian members—truly the highlight of this year's activities. The Eastern chapters are doing this every now and again, and now we have had the "Royal" treatment, too!

Sunday, October 15, at the Vancouver [B. C.] Orpheum Theatre, B. C. member Ted Holmes welcomed a good-sized group of members and visitors and introduced two outstanding organists who did a great warm-up job on the 3-13 Wurlitzer (the only theatre installation remaining in Vancouver). The B. C. or-

ganists were Bill Hale and Jim Tarling. Then Frank Manken, the star organist for the morning—formerly of theatre organ playing in England, was at the console and played such favorites as "Laura," "Georgie Girl"; and for the children, "Teddy Bear's Picnic" and tunes from "Snow White"—then back to the girls: "Waltzing Matilda," "Hello Dolly," "Lara's Theme," "Girl From Ipanema"; concluding his wonderful program with a tribute to the late "Melody Mac," including "Lady of Spain," "Winchester Cathedral" and "Granada." After a "jam session" by visiting organists Don French, Eddie Zollman Sr., Dick Schrum and Dan Adamson, everyone walked to the St. Andrew's-Wesley United Church.

In this immense church we were fortunate to have the opportunity to enjoy one of the finest classic organs in Canada. This instrument, which has been and is being built and vastly enlarged, was demonstrated and played by G. Herald Keefer—its builder. We heard this tremendous 4 manual, 99 rank, 12 division organ played from a console of truly magnificent craftsmanship. What we heard left our arms and hands aching to applaud, our enthusiasm for more music at a high pitch, and 150 people hardly satisfied to leave. A banquet at the charming Stanley Park Pavilion with a surprise appearance of President Dick Schrum at the keyboard of a 1908 Aeolian pipe organ playing an uproarious "Canadian Capers"—and two very fine home installations the Charles MacKenzie's and Ed Tarling's, did not add much to our "must get home" feeling. But being true ATOE members and knowing there is always more, we ended "a perfect day."

Sunday, November 12 at 10 a.m. at the Seattle Paramount Theatre, Steve Earley played a very pleasing and tuneful program of requests on the white and gold 4/20 Wurlitzer. "Cumana," "Yellow Bird," "Hawaiian Wedding Song," "Lara's Theme," and a medley of "Sound of Music" treasures.

After the concert Russ Evans, Chapter Chairman, held the regular November meeting at which the officers for the coming year were introduced: Russ Evans, Chairman; Genevieve Whitting, Secretary; Jim Rogers, Treasurer; Tom Kaasa and Eddie Zollman Jr. as added board members. Many interesting items were discussed, all revolving around various means whereby the Puget Sound Chapter may someday own an instrument. Sounds like a busy year to come and, under the able leadership of our officers and board, a good year!

An invitation was extended to the group to stay and hear National President Dick Schrum play a pre-movie program on the Paramount Wurlitzer. He

has been playing daily before each performance of "Gone With the Wind." As ATOE members left the theatre just prior to the movie, a movie patron exclaimed, "Everybody leaving?" Came the answer, "You have just heard the best part!"

—Mildred Lawrence

SIERRA

On September 10, 1967, 152 members and guests gathered at the Carl Greer Inn for the first fall meeting. Guest artist for the occasion was the popular Bay area organist, Larry Vanucci. Larry gave his very excellent interpretation of theatre pipe organ technique and made a very definite and pleasing impression on those attending. Notable among the guests were Mr. and Mrs. Eddie Dunstedter, with others from San Francisco, Reno, and Fresno, to hear Larry at the 4/16 Morton.

The Carl Greer Inn was the locale for the October chapter meeting. After a short business meeting George Seaver, chapter organist, took the group through a musical tour of the theatre pipe organ. He demonstrated the various voices, giving the history of each and its application and contribution to the theatre organ. This was accomplished on the 4/16 Morton installed in the Inn dining room. The latter half of George's demonstration illustrated, by playing, the history of and the various techniques of Crawford, C. Sharpe Minor, Lew White and others of theatre organ fame. Eddie Dunstedter was relaxing nearby during Seaver's explanation of Eddie's technique, and nods of approval were noted. Members were surprised to learn that Eddie was appearing that evening and consequently many stayed for dinner to enjoy his playing once again.

The chapter made plans for a meeting at Grant Union High School, with guests from Stevens Organ Club of Fresno, with Stu Boyer as organist and a jam session at the conclusion of the concert. Plans and arrangements were also firmed up to present "Son of the Sheik," with Rudolph Valentino, at Grant Union High late in October, with George Seaver at the "Mighty Wurlitzer."

VALLEY OF THE SUN

At its first meeting, on September 24, following a dark period of June, July, and August, the club enjoyed a varied program presented by several of its members.

Stan Norman started the ball rolling with a highly entertaining story on the history of the theatre organ, starting with the 2½-foot flute stop piano attachment

and demonstrating what would be a similar sound on today's theatre organ. From here he followed the various developments to their climax which is the theatre organ as we know it today. He explained some of the stops on the organ and showed the beautiful sounds which can be obtained by the use of only simple stops and a few stop changes. Following his talk, he played several numbers which included "Blue Skies," "Musetta's Waltz" from "La Boheme," the old RKO introduction song, and an overture which was often used as "scare" music with silent films.

Don Story, a former chapter member, who has just recently returned from a two-year tour of duty with the Army, followed Stan in entertaining the members. His numbers included "Beyond the Blue Horizon," "If I Had You," "Cheek to Cheek," "You Were Meant for Me," "What Are You Waiting For, Mary?," "Yours Is My Heart Alone," "Thoroughly Modern Millie," and others.

Al Comtois was persuaded to play a couple of numbers as his "swan song." He is leaving Phoenix to accept a position in San Francisco. Many of the members had never heard Al play because, as he says, he doesn't get his pleasure from playing, but from keeping the organ in playing condition so that he can enjoy listening to others perform. The club is losing its top organ technician and will miss him greatly. We wish him all the best in his new venture.

Karl Warner and Clyde Hunnicutt concluded the program with a few of their favorites.

—Nadine Benton

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Send material to: ATOE PUBLICATIONS, Box 7404, Bitter Lake Station, Seattle, Washington 98133.



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Dear Sir:

I am delighted the "Pipes and Pops" has provoked the intended comment, but am rather surprised to correspond with a fellow-countryman via Seattle!

The London correspondent of the Niagara Frontier Chapter encourages me with the news of theatre organs preserved intact in churches. To be sure I have not yet seen a single one preserved totally enclosed and with all its original pipework, tremes, traps, effects, percussion and arrangement operable. I look forward very much to hearing these when I can pay them a visit. So often they are altered in some way, or the manuals are reversed. It must be rather a formidable task for the workers at St. Stephens, Prittlewell, and the organist at St. Andrews, Basilden, to erect swell boxes alone, if they did not already exist. I take my hat off to them. Most church congregations go to some lengths to remove toy counters and effects, not to restore them!

My suggestions on restoring organs in churches referred to the original *church* organs which are falling into disrepair, not to replacing them with theatre organs — a practice which I am not greatly in favour of unless they are installed complete, as at Prittlewell and Basilden. I think the article must have been misread as I thought I had made this clear.

Bowing to superior knowledge I was, I admit, unaware that one could have a new organ of, say eight or nine ranks and three manuals built and installed for much less than 5,000 English Pounds days, though of course I am aware that one can get a very small one for less, or a larger restored one.

Unfortunately I must stick by my remarks on the state of pipe organ building just now. I could mention for your London correspondent a number of firms which have gone out of business since World War II, as well as a number of others which are having a hard time of

it at the present time. As it is in nobody's interest to do so, he will have to take my word for it.

Finally I hasten to add that I am myself a steam locomotive enthusiast. (I have even driven them!) I am also a pipe organ enthusiast and am restoring one and helping to restore another theatre organ at the present time — but the electronic one I have at home (a U.S. model!) gives me no less pleasure for that. I have restored a veteran car from the scrap heap to *original* new condition, be it noted, single-handed. Yet I still love diesels!

One man's meat . . . Provokes comment — which is good for us all!

Yours sincerely,
E. R. P. Crawford
Surrey, England.

b b b

Dear Mr. Thompson:

In the June issue of *Theatre Organ Bombarde* Mr. Craig T. Allen asked whether any of the pipe organ builders created any sort of device that would sustain the notes played. In the absence of any answer to this in the current (August) issue, I am writing to say that here in England the John Compton Organ Company did indeed fit a sustainer to some of their larger and/or more important organs, and also to some of those in theatres.

Compton theatre installations with this device include the following:

1) The original BBC Theatre organ in St. George's Hall, London (see Spring, 1966, T.O. magazine), which had Great and Solo manual sustainers — and as I type this I am on the site so to speak, as my office is in the building now standing on the site partly occupied by St. George's Hall before war incendiary damage.

2) The Pavilion Theatre, Bourne-mouth, with sustainers to the Choir and Solo manuals and also to the Bombarde (floating) Division.

3) The Odeon (formerly Ambassador) Theatre, Hounslow, Middlesex, with sustainers to each manual (Accompaniment, Great and Solo).

4) The five-manual Compton in the Odeon, Leicester Square, London, which has Orchestral and Solo sustainers (see page 17 of the Winter, 1964-65, issue of *Theatre Organ*).

May I take this opportunity to express appreciation of the work of you and your colleagues in producing *Theatre Organ Bombarde*. The combined magazine is indeed a worthy publication, of which all members can be justly proud. Keep up the good work.

Organeeringly yours,
Michael Candy
Hampshire, England.