

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.



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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

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.

Organeeerly yours,
Michael Candy
Hampshire, England.

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 columnns!

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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