



The keyer unit was designed to be used with the existing organ 12-volt DC power source where the positive side is the "hot line" and the negative is grounded. The DC power source should be well-regulated. The keyer unit will perform satisfactorily on between 10 to 15 volts. The timing card requires approximately 70 milliamperes and the amplifier card requires approximately 260 milliamperes.

Let us examine some of the various combinations as to how the keyer unit could be hooked up. One timing card can drive all DC amplifier cards, or there could be a timing card for each DC amplifier card. To reiterate one instrument, only one of the DC amplifier switches is used on a card. Both amplifier switches are used for the marimba effect or two instruments could be alternately reiterated from one card. To stop reiterating, a stop key, or switch, is needed to furnish 12 volts at 25 milliamperes to the amplifier card and then the instrument will play "single stroke." The DC amplifier card could be wired so that the two DC switches are not alternating but switching "in phase" with independent stop key control for each DC switch. This whole thing may seem complicated but really it isn't, and think what it will add to the organ!

Complete circuit diagram of the keyer unit, parts list, organ hook-up and notes grouping for the marimba effect are available free to the first fifty persons who send large self-addressed 12-cent envelopes. If there is sufficient demand for etched circuit boards, the boards and instruction could be made available.

Write to Flip-Flop, 429 10th Ave. West, Kirkland, Wash. 98033.

## Closing Chord

### JOHN R. THOMAS

1911 - 1968

EL PASO, Texas, Jan. 2 — Veteran theater organist John R. Thomas died in a local hospital tonight, after suffering a heart attack plus complications caused by pneumonia. He was 56. He played his regular stint — intermissions at the Plaza 3-15 Wurlitzer — up until a few days before his hospitalization.

"John R." as he was affectionately known by his Plaza audiences, was born in Ladd, Illinois in 1911. As might be expected, he showed musical inclinations very early in life. His early experience included a stint at Redman's Majestic Theatre in St. Louis, where he was nicknamed "the boy organist" because of his youth. It was some time later that he studied with Jesse Crawford. His actual "big-time" theater career started in Chicago, where he played at the Oriental, Marbro and Chicago Theatres, plus many others on the Balaban and Katz circuit. Other engagements included the Fox Midwest and West Coast theater chains; WDAF radio and Loew's Midland Theatre in Kansas City; WJR radio, Detroit, and WLW radio in Cincinnati. Over the years, he played theater organ in 30 cities. In later years he turned to radio and TV, playing daily radio shows in Albuquerque and El Paso, plus appearances on three Dallas TV stations.



"JOHN R."

It was the big Wurlitzer in the Plaza Theatre which drew him back to El Paso. Restored by members of the Theatre Organ Club of El Paso several years ago, the instrument provided the perfect medium for John R.'s vast repertoire of music — over 9,000 selections, all played from memory. For several years, El Pasoans got up early on Labor Day to throng into the Plaza to hear Thomas play his annual concert. He always left them wanting more, but no one was more enthusiastic than the organist, who stated, after one concert:

"It was really a blast; the organ sang at its best and the crowd was right with me all the way. I tell you, when the console started down as I played 'When Day is Done', and that tremendous burst

of applause rang out and continued for several minutes — I had a lump as big as a Wurlitzer console in my throat!"

Seeing the drawing power of Thomas at the pipes, the Plaza Theatre management hired him to play prologues and intermissions on a regular basis, a happy arrangement which continued to the end of his life.

Since its beginning, John R. Thomas was an informal correspondent for the BOMBARDE, contributing background material and history. When the Plaza Theatre beckoned, Thomas moved his family to El Paso and bought an electronic "theaterette" on which to play club dates between shows at the Plaza. He had to be busy all the time.

Services were held on January 5 at an El Paso funeral home. Surviving are his wife, Lela; daughters Becky, "Kelly," son-in-law Walt Hanlon and another married daughter. A silent console at the Plaza misses him, too.

### TRUMAN WELCH

1912 - 1968

Truman Welch, prominent in Southern California musical circles since boyhood, succumbed to a heart attack in his Downey, California home on March 9. He was 56 years old. Born in Ronan, Montana in 1912, Mr. Welch came to Los Angeles with his family in 1922 and grew up under the spell of the lustrous "golden era" of the theatre organ, an instrument which dominated much of his life. The organ teacher who shaped his style was Irene Robertson with whom he studied while attending USC, playing his lessons on the big concert



TRUMAN WELCH