

Morton there. He graduated in 1935. Truman always sought employment which would bring him near a theatre organ. For a long time he was manager of the L.A. Fox-Carlton Theatre, a house equipped with a fine organ (now integrated into Loren Whitney's studio organ, according to Dr. Phil Olson with whom Truman attended high school in L.A.) In the Southern California organ community he was most often associated with the skating rink in Paramount (near L.A.) where, through his efforts, a 10-rank Wurlitzer pipe organ (partly from the California Theatre in San Jose) was installed. From time to time the instrument has been relocated in the rink building and enlarged. It is now a 3-19, mostly Wurlitzer. Truman Welch was both manager and organist, keeping the ice skaters in line from a microphone in his glass-enclosed console booth. And for many years he has had a 2-12 Wurlitzer-Smith in his Downey home, part of which was originally in the Arlington Theatre, Arlington, Calif.

The more than 300 friends who attended services at the Rose Hill Cemetery Memorial Chapel in Whittier heard Rev. Charles Handy pay tribute to the organist, "A well-liked and gentle person whose kindness will be missed."

Truman Welch leaves a widow (Marion), a son (Truman Gary, 25), a daughter (Laurie Lynn, 15) and his mother, Winnie. Since his death the rink organ has been silent while skaters circle to recorded music. But those who knew Truman predict that the organ will be back in use soon.

MRS. FARNY WURLITZER 1882 — 1968

Mrs. Farny Wurlitzer, 86, wife of the chairman-emeritus of the Wurlitzer Co., died at her home in the Town of Tonawanda on January 21. She had been an invalid for more than eight years. Born in Cincinnati, Ohio, the former Grace Keene married Farny Wurlitzer a year after he assumed directorship of the Rudolph Wurlitzer Manufacturing Co. in North Tonawanda on August 27, 1910.

MARVIN C. KORINKE 1910 — 1968

Marvin C. Korinke, organist for Wurlitzer, died at the age of 58 in North Tonawanda, N.Y., on January 21. He joined Wurlitzer in 1958 as a special representative and engineering consultant. His duties took him to Europe for demonstration concerts played on the Wurlitzer electronic, and he was planning a tour of Australia this spring. He died of cancer.



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 "Ed.":

Along with renewing my membership I thought I might get in 2c worth of advice or gripes . . .

I feel, over all, that we have a very fine journal—I look forward to each new issue. There are, however, a couple of points which disturb me—and could be corrected by the following suggestions:

LOCAL CHAPTER NEWS should not take over the whole magazine.

Please show *less* of those happy smiling faces and show more and larger pictures of the instruments . . . the chambers, tabs, consoles, relays, wind supply, etc. . . any and everything theatre pipe organ.

How about more constructive articles on building, repairing, maintaining, and how things work (like tremulants, wind supply, relay, etc.).

In short—more on THEATRE ORGAN!

Best Regards
—Ralph R. Figg
327 - 51st St.

Des Moines, Iowa 50312

From the Editor:

O.K., some of you experts on repairs, maintenance, etc! How about some articles on the technical aspect of Theatre Organ enthusiasm? We have many letters similar to the above, requesting such articles, and information. Let's give them some help on their projects!

From the Publications Director:

Concerning renewing memberships, getting in your two cents' worth, more and larger pictures, construction articles and — wonderful phrases!—any and everything theatre pipe organ, I am with you all the way. BUT, when it comes to LOCAL CHAPTER NEWS, I must point out that this is where we get ideas for our local chapter activities and development—installation plans, concert promotion, class presentation, contacting new members. Not the whole magazine, to be sure, but kept to essentials, I say "Hooray for LOCAL CHAPTER NEWS!!!"

The Editors
THEATRE ORGAN/BOMBARDE Magazine
Box 7404, Bitter Lake Station
Seattle, Washington 98133

Dear Sirs:

In the February issue of THEATRE ORGAN/BOMBARDE is the most important single editorial which has been presented us since the inception of the magazine when it was entitled THE TIBIA. For anyone who seriously, genuinely wants the theatre pipe organ to have a future and who values work over daydreaming and facts over fiction, this editorial states the case which inevitably every person concerned for the instrument will have to face. Point by point it tells the truth, however painfully inconvenient such may be, of what has happened in past years from lack of cooperation and resulting default. For all the progress of the last five years or so, it tells us the ominous news that the organs are disappearing faster than they are being preserved. It underscores the fact that no individual or factory anywhere in the world is building new theatre organs and the economic facts of life which give us no reason to think their manufacture *ever* will be resumed. Does anyone with a mind in the habit of thinking find it possible to ignore the *implications* of those last two facts of life alone? This reader is bound to respect a person in Dick Schrum's shoes who will write an editorial which is as necessary as it is unpleasant. Those of us who make our entire living from playing in the field know the truth of all he has said. Far too often in too many situations everything one can name seems to matter *more* than the theatre organ and the music which gives it reason for existing. The national story goes far beyond just those few brilliant "tremulated oases" where the future has been faced realistically. The rest of the story runs from the indifferent to the ugly and the sound of the pendulum grows louder. Each of us in his own conscience knows well enough exactly in what measure "the shoe fits" for himself. The bare minimum each of us can do is *tell the theatre organ story* to the "outside world" and not merely "jaw" about it to ourselves. There are plenty of people who want something truly solid and worthwhile and contributing, even heroic, to do with their time, their energy and the extra money they *do* have to invest. They won't and can't act until they have a *reason*. With all respect to my West Coast "cousin," we have reached the point where we CAN'T "let George do it" any longer. Each of us who cares, no matter what his place on the scene, must start telling others the story, each doing so where he is now and with as much or

(Continued on Next Page)

LETTERS, contd.

as little means as he has. Great things can (and have) grown from little means. It's time for each of us to take his little means and HIT THE SAWDUST TRAIL!!

Congratulations on the article concerning the restoration crew which worked on the Los Angeles Elks Club Morton. Its total is more than the sum of its parts; it's a wonderful tribute to all those magicians of the organ lofts. Here's my champagne-in-spirit toast to each and all of these great "Knights of the Chamber!" But for them, we Keyboard Kids could make no music and there would be no organs going about which to argue!

Sassy good wishes to all on the magazine staff.

—Billy Nalle,
New York City

b b b

Mr. Stu Green
Editor, BOMBARDE
Dear Stu,

In the record reviews department (*For the Record*) of the last issue, it seems to me you made a slight boo-boo in your review of "The Sounds of Love," George Wright's new recording, when you wrote of the "Pedal Diaphone interludes" in the recording.

The Carson Studio Wurlitzer contains a rare offset, 16-foot Double Solo String, which I think you probably mistook for the more common metal Diaphone found in many organs. No?

—Eddie Zollman, Jr.
Seattle, Washington

P.S.: Incidentally, Stu, I enjoy the platter reviews tremendously!

b b b

"DINNY" UNMASKED!

Dear Stu:

I opened up my copy of the Bombarde today with the usual sense of anticipation. I turned to page 7 and my jaw dropped down on my new tie. There before my astonished eyes was a reprint of a whole article by Dinny Timmins, from a 1927 copy of Jacob's *Orchestral Monthly*.

My past had caught up to me! Stu, I was "Dinny Timmins!" I invented him, I wrote his column for him, I was his "Other Self" from his birth in November, 1924, and I was with him when he died in July, 1927. We surveyed the entire musical scene as best we could for 33 long months, and expired quietly without obsequies. And besides, I was leaving Boston to open Shea's Buffalo Theatre.

I don't think the column was very funny, anyway.

—Lloyd G. Del Castillo,
Hollywood

(Perhaps not but it sure reflected the "feel of the time." And how Del Castillo's spelling has improved in only 41 years!—Ed.)



Dear Sir: (To the "finally happened" dept.)

As of the above date, Chicago's Patio Theatre is featuring Hal Pearl at the Barton for two shows tonight. Could this be the start of something wonderful for all of us organ buffs as well as the general public?

I, for one, would like to congratulate Bill Rieger and Bill Benedict and anyone else instrumental in the development of this booking and, even though it's part of a regular movie house performance, you can bet that I will certainly be part of that lucky audience and I'd better find plenty of my fellow CATOE boys and girls there, too. This has GOT to bring the theatre pipe organ back; not only for us "old fogeys", but also to introduce the world's greatest instrument to the younger generation as well. (Do they realize what they are missing?)

It was also a thrill for me to receive Dick Schrum's letter concerning Virgil Fox and Sandy McPherson's concerts.

(To the "delighted and embarrassed" dept.)

The other day I was delighted to be able to pick up Buddy Cole's album on "Modern Pipe Organ" but was embarrassed to only pay 88c for it at Kresge's in Chicago. Of course it is on Monaural, but it is so well recorded you can hardly tell it from stereo. That's all for now. Hoping the show will "hit" tonight, I remain

Sincerely
—Harry C. Miller
Palatine, Ill.

Dear Editor:

Perhaps I'm somewhat perverse in my interests, but I would like to know more about some of the theatre organs built by companies other than Wurlitzer, Morton, Barton, Kimball, Marr-Colton.

I discovered a Hillgreen-Lane theatre organ in a small church here in Baton Rouge, and that excited my interest about TO's built by companies without THE BIG NAME. I've also played a Wicks Direct Electric Theatre Organ near here. What about some of the other companies, and how did they rank in sales? Perhaps some of your readers could elucidate.

Since we have a Morton here in the Paramount, naturally I'm interested in the Robert Morton division of American Fotoplayer Co., Inc. Someone told me that a book was out about the Morton Company, but I have not been able to find it.

I must get back to my regular key pushing duties; Yours for a bigger and better ATOE.

Sincerely
—Dolton McAlpin
Organist, Paramount Theatre
215 Third Street
Baton Rouge, Louisiana 70801

b b b

CHEER FROM MILWAUKEE

Dear Staff:

Just a short note from the Beer Capital of the world!

Starting with the week of December 24th, 1967, the Riverside Theatre here in Milwaukee has been featuring its Mighty Wurlitzer Pipe Organ once each Friday, Saturday and Sunday evening.

The manager, Mr. John McKay, who has been at the Riverside since it opened in '29, has always welcomed organ enthusiasts and had often wished he could feature the organ. It was only recently that the Musicians Union came to terms with him on an acceptable rate. The organist is Emil Cords.

The organ was completely reworked in the fall of 1965 by my company after a small fire in the theater which caused some water damage to the console. The ceiling in the left chamber had fallen in, due to a water leak some years before, damaging the chests and some pipe-work. We replaced the damaged chests with rebuilt units from an organ I had in storage (a Wurlitzer) and repaired all other damaged portions. We also replaced about 75 dead magnets with units from the stored organ. We have since taken care of this fine Wurlitzer without charge in exchange for the privilege of being permitted to play it whenever the theatre is not in use.