



LETTERS

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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

To the Editors, Staff, and All ATOE's,
THEATRE ORGAN BOMBARDE

Dear Friends:

Please accept my sincere gratitude for your Appreciation, Recognition, and Acknowledgment as expressed by you in the June 1968 issue of THEATRE ORGAN BOMBARDE. I never dreamed I would ever receive such national recognition. It is a gift of God and I am most grateful.

It is nice to receive one's flowers while he is still here to smell them.

Very sincerely,
Don Miller
3 Christine Court
Dearborn, Michigan 48124

b b b

The Editors
THEATRE ORGAN BOMBARDE
Dear Sirs:

What a whopping pleasure it is seeing a player like Don Miller receive story coverage in a presentation worthy of his top-drawer career! This is richly deserved and I want to add my appreciation to all I'm sure you're receiving from all points of the compass. His concert at Detroit's Senate Theatre at the ATOE 1967 convention not only was a show-stopper, it would seem since that it also was a people-stopper and with great good reason. In large measure it revealed the musical greatness of the man to those who had not known him and followed his career. I had known of him for several years but had not been acquainted directly, either with the man or his playing. Hearing the official convention tape of his concert really brought me up short. The essential message was that here truly is one of the very few all-time greats whose proper and rightly earned place

is at the top with Crawford and the other Well-Tremulated Saints. I would say what an honest singer would say following either Frank or Ella, "That's a *bard* act to follow!" Undoubtedly this is what the other players felt at the 1967 convention for his performance was remarkable.

Most likely the account of his career will no more than hint at the other side of the man, his personal greatness. I wasn't to know this until this past February in Detroit when my first chance came actually to meet the man and to be around him at length. Since you are paying tribute to him on the professional side, this Wurlitzer Waif would like to pay equal tribute to his personal greatness. It is the biggest single secret of all that's fine and alive and communicating in his musicmaking. It may be that I never have known, either in the theatre organ world or the "outside world," one human frame who is so *open*, completely *open* to music and people and all else in daily living around him. He carries no barnacles in his attitude, he has no fear of or prejudice against music or people just because they are not totally familiar and his good will towards all kinds of music language and people is shown in his taking each on its *own terms*. This man doesn't take the new and different in life as things which will give him indigestion; he takes each sight and sound as a new adventure. While most of us are hesitating and "standing afar off," he is busy enjoying what plainly is made to be enjoyed. Be he listener or player, there is not even one single person in the theatre organ area who will do less than profit greatly if he has the wisdom and gumption to take inventory of this man's example and whole approach to living, much less music within it! If I wore hats, I'd doff them all and touch my pointed head to the ground for the total of his contribution. He has made me and many others happier and prouder to be a part of the great musical tradition made possible by the theatre organ.

—Billy Nalle

b b b

Dear Sirs:

I have a gripe! Why do our present recording artists favor a toned-down vibrato? I have some gorgeous original records of the Paramount organ (Crawford) and you really *hear* that vibrato! In 1932 I sat at a little Morton, pushed the vibrato tab and was sent to heaven with the throb of it. After all, the tremulant is the heart of theatre tone—why not adjust it to sound as it was meant to in the '20s?

Thanks,
James O'Connell

Dear Sirs:

It was with deepest sympathy to the many people involved with the NY Paramount Wurlitzer, that such was to be an end (almost) to the most beautiful sounding Theatre Organ, I have ever heard.

I may be prejudiced, even though the first time I was ever exposed to the sound of this magnificent instrument, I was hooked, and as far as I am concerned (since 1935) there is NO comparable sound. However, I am speaking with the overall help of the acoustics of the original Paramount Theatre auditorium.

I must point out for the benefit of anyone, IF there was arson involved . . . you may destroy this monument to the theatre organ world, but you can NEVER destroy the memory of the pleasure this mother of theatre organs has left in the hearts of everyone who has heard her. I would like to know just what did these people accomplish? If ever there was a step beyond a sacrilege, this, to me, is it.

I hope in the future, that this incident is a warning to us, that a little more security is essential to avoid any such repetition to this case.

Once again, may I congratulate you on your tremendous work in bringing to all of us, the pleasure we have known since the inception of *Tibia*, *Theatre Organ*, and *Bombarde*, etc., etc.

Best of health, and success, I remain

Sincerely yours,
George Toth

b b b

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

Gentlemen:

I felt that I just had to write, to say "Thanks" to all people concerned that have worked on the theatre organ in Ironwood, Michigan.

While vacationing in Upper Michigan I stopped in to play the organ, and all that I can really say about it is that it's just great. It's wonderful to know that there are so many people that are as dedicated to the preservation of these fine instruments as I am.

I also wish to thank publicly Mr. Al Wright, the manager of this fine theatre, for extending such a gracious invitation to me, by phone call, and to all others that would like to play the organ.

I spoke to him, and found that he is a truly dedicated and interested person.

Again a personal thanks from me to all who have kept this organ from being a broken part of the past.

Sincerely yours,
—Glenn Peiffer,
Port Washington, Wisconsin

ATOE Publications
Gentlemen:

Recently various items have appeared in Theatre Organ Bombarde and The Console concerning the disc recording produced by the Detroit Theater Organ Club, entitled "For Members Only," featuring Ashley Miller at the console of the Fisher-Orbits Wurlitzer installed at the DTOC.

At the time this recording was made the Board of Directors of the DTOC hoped to be able to make copies available to non-members. However, after a careful review of the Federal regulations which apply to non-profit private clubs such as the DTOC, the Board has most reluctantly come to the conclusion that any such distribution, even to recover costs, would be in violation of these regulations and would seriously jeopardize the Club's legal status.

Therefore, it is with the most sincere regret that we must inform you that copies of this recording cannot be made available to non-members. Furthermore, individual members may purchase only a reasonable number of copies for their own use or disposal as they see fit.

We would like to emphasize that these actions are being taken only for the reason stated; nothing would please us *not-so*-"well-heeled" Detroiters more than to have this recording receive the wide distribution among theatre organ lovers we feel it deserves.

We regret any inconvenience our action may have caused ATOE members or readers of your excellent periodical. To avoid misunderstanding, a ruling has been made stating that all communications with news media in the future must be made with the approval of the Board of Directors.

For the Board of Directors,

Ben Levy
Secretary

(Announcement of DTOC's decision was made in an earlier issue, but the complete text of Mr. Levy's letter is included here so that the many persons who wanted to purchase copies of the Ashley Miller record may understand the reasons behind the decision.—Ed.)

b b b
Mr. Dick Schrum
Seattle, Washington
Hi, Dick!

"BRAVO" for your editorial on p. 3 of the June issue of T.O.B.! I'm not as affluent as many in A.T.O.E.... but I'd gladly scrape up the \$10 annual National dues to promote A.T.O.E. Imagine a big T.O., well-miked, on national TV!!! Beautiful!

Paul Callahan
8 Fletcher Ave.
Lexington, Mass. 02173

— CLASSIFIED ADS —

FOR SALE: ALL WURLITZER!!! Chryso-glott, completely re-leathered, \$250; 25 note chime set, completely re-leathered, \$150; four 6-blade sets of shutters (measure 5' x 8' each), \$25 per set; large toy counter, includes bass drum in need of new heads (crash cymbal missing), \$150; one 6-note and one 7-note 8' off-set diapason chests, neither has magnets, \$20 each; 12-note 8' off-set flute chest with pipes, completely re-leathered, \$50; 24" x 30" reservoir, modified for use in main air line as wind stabilizer, \$25; seven 8' diapasons, CC-FF (15" pressure) with chest, \$30; 16' ophcleide, 12 notes with chest (some pipes badly dented but playable), \$100; assorted orchestral oboe, clarinet and tuba pipes, \$5 per pipe. Crating and shipping extra. Cannot guarantee that all magnets work. PHILIP STOCK, A.I.A., 1224 Farmington Avenue, West Hartford, Connecticut.

FOR SALE: White, 3-manual Wurlitzer Console with combination action. Phone: (206) ME 2-9235.

WANTED: Wurlitzer tremulants—send details to DEWEY CAGLE, 3291 Guido St., Oakland, Calif. 94602.

FOR SALE: Five Wicks direct electric relays. Immaculate condition. \$500, cash or trade. BOB NYE, 330 No. 9th Street, Reading, Pa. 19601. (Phone: 375-5649.)

FOR FUN—The "GREATEST ORGAN SHOW ON (or off) THE EARTH" takes a "Trek To The Stars" September 17th through 22nd. For brochure, write: H. O. F., Box 313, Berkeley, Calif. 94602.

FOR SALE: "Consoling the Console" in compatible stereo, with HARRY J. JENKINS at the console of the Los Angeles Elks 4/61 Robert-Morton. \$4.00 postpaid. H. J. JENKINS, Box 343, Pacoima, California 91331.

FOR SALE: Aeolian Ampico Chickering electric REPRODUCING Grand Piano, perfect playing condition, 5'5", \$1475. Reasonable offer may be considered. J. PICCARI, 363 Warren Boulevard, Broomall, Pennsylvania.

CONVENTION VOX POPS *(Continued from Page 19)*

Eagle-eyed "tape police" were most efficient. Organized to prevent illicit tape pickups during convention concerts, ATOE's "secret agents" were aided greatly by the "no recording" warnings which appeared in all convention literature. They report only one "arrest" during the entire convention, and if the guy who ran headlong out of the Wiltern when he was accosted will come back, he can pick up his \$9.95 tape recorder.

"Nuggets" columnist Lloyd Klos takes us to task for referring to the 1968 con-fab as the 13th annual national convention when there have been only 10 conventions. To avoid confusion we counted from the beginning of ATOE and we

probably should have called the 1968 bash "the 10th annual convention in the 13th year of ATOE." But that sounds so clumsy, Lloyd.

Another guy who was deeply honored by being nominated and seconded for the presidency of ATOE was Easterner Grant Whitcomb (Delaware Valley chapter). But Grant begged off for the same reason which stymied Stu Green; no wife to be secretary. We understand that at least one of these guys is taking steps toward improving his eligibility.

Organist Dave Barrett (who participated in a short-lived attempt to bring back silent movies with organ accompaniment to a commercial LA theatre in the mid-'50s) and "fuzz" Eric Reeve (the law in Minot, N. D.) got together to talk over old times when they lived closer together (Dave is playing the cocktail circuit in Northern California). No doubt, the topic was often Eric's recalcitrant Wurlitzer 2-5 home installation, which he works on when he isn't out rounding up hoodlums, depositing drunks in the "tank" and generally upholding law and order in Minot.

Dottie MacClain looked lovely, as always. She has been very active in ATOE work and other activities to help erase memories of the loss of Leonard. She has been instrumental in the reorganization of the Delaware Valley Chapter and hopes to find a home soon for the Sedgewick Moller, now in storage.

In the next issue, VOX POPS will return to its "Short Shots from Everywhere" policy.



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