

A SALUTE TO BOMBARDE



This is the last issue of THEATRE ORGAN-BOMBARDE

Beginning with the February 1970 issue, the official ATOS magazine will be called THEATRE ORGAN. Dropping off the name BOMBARDE from the masthead is being done with mixed feelings as we are a sentimental group and resist change. However, the Board of Directors decided to revert to the title of THEATRE ORGAN for reasons of simplification.

We believe, in closing off the name BOMBARDE, a short history and a salute is in order. The first issue of BOMBARDE made its appearance in February of 1964 as a separate magazine to complement THEATRE ORGAN. At that time THEATRE ORGAN was published quarterly and it was felt that a supplementary magazine, also published quarterly but released on alternate months would give our members eight issues per year and provide a greater volume of news concerning theatre organ activities. This schedule was used until the summer of 1966, at which time the Board felt that due to rising printing and mailing costs it would be more economical to combine the two magazines. The magazine would be published six times per year, using the best features of each. From this decision, THEATRE ORGAN-BOMBARDE was born.



Mr. Green seen here with blonde, Dottie Whitcomb, obtaining items for "Vox Pops" in his usual businesslike manner.

W. "Stu." GREEN

Editor of Bombarde



by G. F. Thompsnagel

In saluting Bombarde, we are actually doffing our hats to the BOMBARDE editor and his fabulous staff of writers, including his top assistant, Peg Nielsen, not to mention Hal Steiner, Bert Broullion, Effie Klotz and a host of others.



"Stu" Green without blonde helper attempting to deliver an address to disinterested listeners.

BOMBARDE'S editor has been, since its inception, W. "STU" GREEN. Before the birth of BOMBARDE, Mr. Green was putting out a newsy little publication called POSTHORN on an independent basis and he was a natural choice for the newly created position of editor. He was reluctant to take over a new project on a nationally scheduled program, but the president of ATOE and the editor of THEATRE ORGAN were very persuasive. Using these powers, a little arm twisting, plus a good supply of beverage lubrication convinced Stu that he was needed. The POSTHORN project was put aside and he jumped into the BOMBARDE wholeheartedly. The results have been more than gratifying, not only because he is an excellent writer, but has a large fund of knowledge concerning theatre organs, and has experience in theatre playing.

Stu Green originally hailed from upper New York, acquiring his organ playing experience around the Syracuse area. He is well remembered by

theatre managers and organists of the area as being the last shift organist and the one who could clear the late evening crowd with his playing alone. One manager stated that Green could empty the house with three chords, which was faster than shouting "fire". It is felt that perhaps this manager had a tin ear and didn't particularly care for organ music.

Mr. Green gained some local fame in Africa during World War II with his work on the Red Network of the Armed Services Radio. Some military experts still claim that his broadcasts discouraged Rommel to the point that he couldn't concentrate on battle tactics, thereby giving the Allies an opportunity to drive the Germans out of the African deserts.

In all honesty, it must be reported that a black mark on Stu's career came when he introduced the electric organ to Austria. He brought the first plug-in into that country and since then an underground movement has existed which is dedicated to "getting" him. This explains why he has an unlisted phone number and his residence address is known only to the very few who can pass a tight security examination.



W. "Stu" Green, World Traveler, Bon Vivant, and Technical Writer.



W. "Stu" Green pictured with blonde, Rosa Rio, doing research for an important news story.

In our attempts to get some background material for a biography on Stu Green, we interviewed many of his friends and acquaintances. Comments from some of these people follow: . . .

Eddie Dunstedter: "If we must discuss him I'll have another bourbon, a double, please!" . . .

Elmer Fubb: "No comment" . . .

Laurel Haggart: "I think he's kind of cute, in a pudgy sort of way" . . .

John Gallagher: "He's a big spender — I know because he took me and four other fellows to dinner in Chicago" . . .

Tiny James: "I agree with Gallagher. As I remember the Chicago dinner, Stu picked up the check — \$2.09, including tip" . . .

Noah Webster: "That fellow, Green, has a way with words, unfortunately."

An unnamed executive of Skinner Organ: "Mr. Green prefers a Unit organ, thank goodness!" . . .

Several other testimonials to Mr. Green have been received, but these are being turned over to *Mad* magazine for proper treatment.

Actually the dropping of "BOMBARDE" from our magazine masthead will have no effect on the contents of "THEATRE ORGAN". As "Editor Emeritus" we have been assured by Stu that he will continue to contribute the "Vox Pops" feature, as well as record and concert reviews and the many special gems of reporting that have been his forte in the past.



Part time organ Architect W. S. Green, disagreeing with the usual concept of a unit organ. It was a 10/2, having more manuals than ranks, a Green theory which has not been accepted by the more conservative authorities. The instrument was built by the Cutrate Organ Co. under Mr. Green's supervision. Present location of organ and Mr. Green not known.

Everyone involved in the production of our official journal is thankful that Stu Green has been, and has consented to continue as one of our mainstays in documenting the history and current events in the theatre organ field. □

Another Landmark Going

The Ambassador Theatre, Washington, D. C., has been given a death sentence according to the WASHINGTON POST in an article dated September 27, 1969.

The theatre was first known as the Knickerbocker and gained national fame in 1922 when the roof collapsed under the strain of a 30 inch snowfall. Ninety-eight persons were killed in the roof crash.

In recent years the house had declined to the point that neighborhood merchants are looking forward to the arrival of the wreckers.

At one time an organ, a Kimball, was in the theatre. It was removed in 1965 and is now part of the Gil White residence installation.

—Erwin "Cap" Young



Merry Christmas
Happy New Year

WE WISH TO TAKE THIS OPPORTUNITY
TO EXTEND

Seasons Greetings

TO EACH AND EVERY ONE
INTERESTED IN THEATRE PIPE ORGAN
FROM

THE OFFICERS AND DIRECTORS OF ATOS
AND
THE PUBLICATIONS STAFF OF THEATRE ORGAN BOMBARDE