



## CHICAGO AREA

CATOE's April Social was held April 19th at the Pickwick Theatre in Park Ridge. A short business meeting was held to elect a treasurer to serve for the remainder of the unexpired term of Barney King who resigned due to lack of time for performing the time consuming duties of a treasurer. Mr. Jack Smith was elected to succeed Barney King as treasurer of CATOE. The business completed, Bill Benedict introduced the artist for the day.

Larry Roou, organist at Martinetti's Restaurant in Crystal Lake, Illinois, was the featured artist at the Pickwick's 3-11 Wurlitzer. A native of Wilmington, Illinois, Larry attended Vandercook College of Music and has done graduate work in sacred music at Illinois Wesleyan University. He is director of music in the Methodist Church. He has been featured organist at the Rialto Theatre and Mansion Restaurant in Joliet and is a member of CATOE.

Larry is a very polished and talented performer and can truly be called a 'musician's musician'. He was note-perfect and together with beautiful registrations, expressions of emotion in his music gave his audience a real treat. This young fellow is great and we sincerely hope he can be worked into our convention program. Larry did say if any members journey up to Martinetti's, please make yourself known to him.

A special thanks to Mrs. Helen Near and Mrs. Pat Lewis for their efforts in serving refreshments after the concert. It gave everyone a chance to socialize and discuss our favorite subject — pipe organs.

A special thanks also to the crew who came in Friday night to install a rank of brass trumpets and do the final tuning. Fred Kruse, Tom Watson and their crew are to be complimented on a beautiful restoration job.

— *Karol and Ken Shirey*

## EASTERN MASS.

The chapter has signed a ten year lease with the Dedham, Mass. Shopping Mall to install the club's Wurlitzer. The organ was moved from storage in Waltham to the Mall for rebuilding before installation in new chambers in the Grand Concourse of the mall. Complete details will be furnished later in the year as work progresses. There are new organ chambers being built and the contract calls for the organ to be playing no later than six months from now so we and they will have Christmas music on the New Mighty Wurlitzer.

— *Richard W. Frizzell*

## KAW VALLEY

The March meeting of the Kaw Valley Organ Club A.T.O.E. Lawrence, Kansas was held March 23rd, 1969 at the home of Mr. and Mrs. Junius Underwood.

After a short business meeting entertainment was furnished by the members. Piano and organ duets of popular tunes were beautifully played by Mrs. Lawrence Bee and Mr. Jerry Jennings and were enthusiastically received by the group. Other members playing familiar melodies on the organ were Mrs. Martin Chapman and Mr. Luther Cortelyou, which added much to our enjoyment and entertainment for the afternoon.

— *Lucille Underwood*

## LAND O' LAKES

We're sure striking pay dirt. Detroit's loss of Bill Peck and California's loss of Ted Kucij and family are our gain. At our March meeting at the home of Ed and Doris Borowiec in Bloomington, Minn., we met these new members for the first time plus having the premiere of Ed's 2M7R Marr & Colton, Barton & Wurlitzer. Hectic work on the organ preceded our meeting — Ed had hoped to have more ranks playing — but time and circumstances did not permit. As it was, Ed has a mighty sweet two chamber installation and interviewing him was a comic delight! I question whether this will meet with approval of all ATOEnthusiasts, BUT: Quotes are Ed's — "I have the Marr & Colton console and relays from the Lagoon Theatre in Minneapolis — the pipes and chests went to Al Schmitz. Added to this are four ranks of Barton chests and pipes from the Rex Theatre in Ironwood, Michigan — the console and relays went to George Hardenbergh. In addition, I have a five rank Wurlitzer from the Riviera Theatre in Chicago, chests, some of the pipes and some of the percussion — Glock, Xylophone and toy counter. A Wurlitzer diaphone, marimba harp from still another organ,

a kinura from the Ritz Theatre in Milwaukee, a Kimball oboe and trumpet from a theatre in St. Louis, Mo." Judging from verbal enthusiasm it would seem one of the greatest joys in Ed's life was receiving a bushel basket of screws from Al Schmitz. Ed said he upended the whole basket on the floor and whatever he was looking for was there!

Dedicating the organ was Clyde Olson. We are accustomed to appreciating Clyde's ability at the console but if Ed threw in some surprises with the installation — Clyde threw in some during his concert. He began by introducing the stops on the organ. Clyde's concert was mostly the oldies — beginning with "Me and My Shadow", "My Man", etc. When Clyde introduced the Clarinet — it was carried in by the prettiest Clarinetist ever — Ed's daughter Mary Lou. Many of us heard Clyde in the role of accompanist for the first time and he and Mary Lou both proved a big talent. Together they played Sound of Music and Edelweiss. A few snuffles overheard had no relation to the Minnesota climate. Full of surprises, Clyde demonstrated Sigmund Romberg show tunes and was "Are Smiles". Nicely done except that when Clyde stopped playing, the piano didn't. He shouted for it to stop — never did learn if Al Schmitz at the player piano in the Chamber couldn't hear Clyde or was just having too much fun. Clyde ended his concert with some strated the piano with the tune "There followed by a host of chapter organists — Elaine Franklin, Bob Arndt, Ed Borowiec and our new member — a very competent young man at the console, Tim Kucij, plus many others.

— *Irene Blegen*

## LOS ANGELES

Chapter activities are continuing at a high pace. On March 30, members enjoyed a fine concert by Lloyd del Castillo on the Wiltern Kimball. Over 500 persons attended to hear Del demonstrate "how it was" when the theatre pipe organ was truly the king of instruments. That afternoon's jam session was also very successful, with many amateur and professional members tackling the 4-61 Morton in the Elks Building. Just prior to these activities a number of members traveled south to San Diego on March 25 to hear LA ATOE Honorary member Gaylord Carter present a concert and movie accompaniment on the newly restored San Diego Fox Morton. These were some of Gaylord's most loyal fans, who would drive 250 miles roundtrip on a week night. The April 13 "Pizza 'n Pipes Party" at Monk's Musical Pizza in Covina proved to be very popular. Members heard 15 different organists on the 2-7 Wurlitzer while





**POP ART** — A pair of enormous resonators forms an interesting composition as they are lifted from the roof of the Albee theatre in Brooklyn enroute to San Gabriel, California for reinstallation in that city's civic auditorium by members of the LA Chapter.

quaffing beer and munching Pizza. The "member playing plan" on the Elk's Building 4-61 Morton is continuing under the able coordination of Bob and Ruth Stratton. The organ is being maintained in top shape by maintenance chairman Dick Stoney and his crew. The Wiltern 4-37 Kimball console is being refinished under the direction of maintenance chairman Ross Farmer. The Wurlitzer installation in the San Gabriel Civic Auditorium is progressing in fine style. Project coordinator Neal Kissel reports that the console elevator pit excavation has been completed, and a new jack screw for the elevator has been machined. The console will travel a total distance of 15 feet. A general membership business meeting was held on May 2 to discuss chapter affairs and activities, and to formulate recommended changes for the National ATOE By-Laws and uniform Chapter Charter Agreements. Another joint American Guild of Organists (AGO)/LA ATOE organ crawl is scheduled for May 24. We are to hear four concerts by four organists on four different instruments. A tour through the chambers of an 81 rank Casavant is to be included. This second AGO/ATOE event was scheduled due to the success of the previous two joint activities. On May 25 AM Bill Thomson is to play for us on the Wiltern Kimball with a jam session scheduled for the afternoon on the Elks 4-61 Morton.

— Ray Bonner



Neal Kissel removes the last of the Vox pipes from their chest in the Albee theatre to pack them for the long journey to a new home in California. Neal is in charge of the detail readying the 3-15 Wurlitzer for installation in the San Gabriel civic auditorium.

## MID AMERICA

The damage to the Coleman Theatre in Miami, Oklahoma caused by rain leaks in the chamber means more work for the chapter. However, the management has enjoyed the organ so much they are installing a new roof so there would not be a repetition of such incidents. Wish other theatres would do likewise.

The 4-24 Barton belonging to Bob Foley is almost ready to play. A second 4 manual slave console, two Hammonds and two Steinway grands should make this the most musical room in any Wichita home.

The April meeting was held at the home of Wayne and Olive Parker. Victor Rork of Wichita was elected chairman succeeding Tom Cusick. Kenneth Price elected as vice-chairman was the only other change.



— Photo by Tom Cusick

Wayne and Olive Parker share pipe organ restoration as one phase in the lives of the two busiest retired people we know.

The Parker organ is a 2-3 with percussions from the Strand Theatre in Clearwater, Kansas. Wayne had made a feature length movie showing all the steps of assembly from building racks to putting pipes in place.

Shown in great detail were steps taken in wiring, building junction boards, switches, woodworking, finishing and winding. The film, made over a period of about a year, is really unique. A very interesting item was a machine Wayne had built to wax cotton covered wire.

## NIAGARA FRONTIER

It was standing room only at the Riviera Theatre on March 6, 1969 when internationally-known Don Baker performed a pipe organ concert.

A rousing intro, "I Love a Parade," got the evening off to a smooth start. Mr. Baker demonstrated various stops and sounds to his packed audience.

"Bluesette" and "Exodus" were beautifully presented. He gave a Latin beat to "More" and made it very pretty and unusual with tambourines and glock.

"Moon River" and "Stranger in Paradise" won the approval of Don's audience.

Local WBEN-FM radio personality Ed Tucholka appeared on stage at intermission and told us a little about Mr. Baker's career in music. Following this was our usual sing-along and silent movie, after which we heard Don perform "Blue Tango" and "Jalousie" in extraordinary renditions.

He complimented all the fine people who keep this Wurlitzer in excellent playing condition, and he said, "This baby played 100 percent."

The artist received a standing ovation upon completion of the last number. Afterwards, he told your reporter, "The people here are just fantastic, just wonderful." We think Don Baker is just great, too, so — hurry back, Don! It's been a most enjoyable concert.

—by Shirley Cole

## NORTHERN CALIFORNIA

On a fine Sunday afternoon, April 13, Nor Cal Chapter members and guests gathered at the Pizza Joynt in Hayward to hear guest artist Bill Langford (alias Eddie Glockenspiel) at the console of the Joynt's 3-13 Wurlitzer.

Bill is not only an outstanding organist but a fine comedian as well and his appropriate anecdotes between numbers kept the audience in stitches. "Just because this is an organ they think I should know Bach! Well, played by ear that's pretty hard to copy!" Speaking of Bach, one of Langford's most popular novelty tunes is a piece described as the "Grace Cathedral arrangement of Winchester Cathedral." This attention getting number alternates between untrem'd passages of "busted Bach" and other equally grotesque machinations and never fails to bring down the house!

The recent addition of two Wurlitzer ranks (Brass Trumpet and Brass Sax) has further enhanced the organ's tonal resources. Several unwary guests were visibly shaken by the unenclosed (!) 16' Tibia offset from San Francisco's famed but too soon forgotten California Theatre 333-32 Wurlitzer. The meeting adjourned after members Van Welsh, Tiny James, Bill Taylor, Fred Clapp and Dave Sauer each played a couple of numbers on the gold and white Wurlie. A tip of the hat and a long toot on the steam whistle to staff organist Bill Langford and Pizza Joynt owner Carsten Henningsen for a most memorable afternoon.

— Bob Schmalz





Jonas Nordwall — Oriental Theatre



Dennis Hedberg — Oriental Theatre

## OREGON

Our second spring concert was held at the Oriental Theatre in Portland and was a dual performance by Dennis Hedberg and Jonas Nordwall. Since Dennis renovated, revoiced and maintained the organ, he was a natural to open the show. Jonas, one of our finest young organists, concluded the program. They both varied the music from classic to contemporary with a most dazzling performance. In spite of his flair for contemporary stylings, Jonas' classical training was clearly demonstrated. The entire program was most enjoyable to his reviewer.

The Oriental is one of the finer instruments on the west coast — a 3-13 Wurlitzer. The pipes have been revoiced as the pressures were raised to 35 in. to make the organ more audible under the balcony.

There is also an organ in the Paramount while the following Oregon chapter members either have completed or are working on the installations as listed.

Ed Maas	Eugene	3-6 Wurlitzer
Howard Vollum	Portland	4-49 Wurlitzer
Ted Marks	Portland	3-18 Kimball & 3-8 Wurlitzer
Bob Burke	Portland	3-11 Wurlitzer
Paul Turchan	Portland	2-9 Wurlitzer
Bob Rickett	Portland	3-18 Wurlitzer
Dick Chase	Corvallis	3-14 Morton/ Wurlitzer
Dave Markworth	Portland	3-11 Wurlitzer
Dick Pitts	Newport	4-14 Woods
Gerald Duffy	Portland	2-9 Aeolian/?
Gordon Potter	Portland	2-5 Wicks
Don Tittenberg	Portland	2-7 Wurlitzer
Dick Raupach	Portland	4-9 Morton

The Oregon Chapter is proud of these installations and the pipe organs still in public places in our area. Their preservation is of prime interest to us as with all ATOE members. — *Gerald Duffy*

## POTOMAC VALLEY

February found Richmond and vicinity under-going a prolonged spell of rough winter weather. Nevertheless, over one hundred members and guests were on hand at Loew's Theatre, 6th and Grace Streets, Richmond, to dedi-

cate the newly restored console controlling the 3-13 Wurlitzer there. After introductory remarks by chairman Woody Wise, the program was turned over to Nick Pitt the man responsible for the magnificent state of the console and organ. Nick spoke briefly about the job that was done with the help of a few dedicated organ buffs, and then introduced Eddie Weaver who was returning to Loew's console for the first time in over five years. Eddie having served as organist of Loew's for twenty-seven years until his transfer to the Byrd Theatre, presented a star studded program proving that he had not forgotten how to evoke all the magnificence out of this instrument. His final part of the program consisted of a medley of tunes he played throughout the years he was at this theatre organ.

Eddie then introduced Ray Brubacher to the console. Though minor difficulties at the theatre had prevented him from rehearsing any part of his program beforehand, Ray put the organ through quite a test ranging from a symphonic fantasy on Old Man River, to the Purvis Toccata Festiva.

The final artist for the morning was Patti Germain, a resident of Richmond and a truly fine theatre organist who we wish we all had the opportunity to hear more often. She opened her program with a beautifully played medley of tunes from the King and I. Her program included Moonlight in Vermont dedicated to her former teacher, the late Leonard MacClain, and it was very evident that much of his polish and feeling for music was found in her playing. She closed her program with a stirring rendition of Finlandia.

One of the high points of the entire program was not in the music that was performed, but rather the presentation by Eddie Weaver to Nick Pitt of a certificate of meritorious achievement and service to ATOE for his restoration of the Loew's organ. After closing remarks by the chairman, Nick Pitt closed the meeting with several selections he plays for theatre audiences on weekends. Our sincere appreciation is extended to Mr. George Peters, manager

of Loew's, for permission to use the theatre, to the artists who performed, and to all those who drove long distances even in the inclement weather to lend their support and appreciation.

The style E 2-7 Wurlitzer in the State Theatre, Monument and Chester Streets, Baltimore, was removed from the theatre the weekend of February 14th. We are pleased to report that chapter member Roy Wagner of Glen Arm, Maryland, purchased the instrument with a planned installation in his residence. This was the last remaining theatre organ in the Baltimore area in playing condition, having been kept in good condition throughout its years of dormancy by Charles McClellan. Member Richard Myers has promised us a full story on its removal.

— *Ray Brubacher*

## ROCKY MOUNTAIN

The Rocky Mountain Chapter met recently at the Mobile Home Recreation Hall with chapter members Frank and Margaret Biery. Some ten members and their friends were treated to an entertaining evening of old theatre and show tunes. Frank Biery told about his first acquaintance with organs (particularly Hammond) in Bismark, North Dakota many years ago. He joined a Lyceum group, so popular in those days, and hauled two Hammond organs over 400,000 miles in 13 years. He demonstrated for his audience his "Wurlitzer side-man", a rhythm instrument which he uses as accompaniment to his renditions of old favorites.

After his program, Mrs. Biery showed several old time song slides as he accompanied the audience in a lively sing-a-long.

— *Edith W. Maddy*

## SOUTH FLORIDA

South Florida's meeting of March 16th was held on a Sunday afternoon at the residence of John DeMiller in West Palm Beach. John's instrument is installed in an out-building and is rather unique as listeners may sit upon the lawn while enjoying their favorite music. This organ was originally installed in the Fox Theatre, Hackensack, New Jersey as a 3-11 Wurlitzer and was removed by the current owner who enlarged it to 16 ranks. An upright piano is also attached now and shortly before this meeting another gem was added . . . an accordion. Yes, it is positioned outside the chamber wall between the two sets of swell shades, an exposed rank (?). It's winded, and when the tab is flipped at the console the accordion spreads apart ready to play from the solo manual. An unique and ingenious rig to say the least and, we might add,



it works and sounds perfect. We were happy to welcome at this meeting a visiting ATOE'er from Cleveland, Ohio, Mr. Chuck Galloway, who just happened to make the proper contacts and discovered that a chapter actually did exist in Florida.

We were deeply saddened at the passing of our charter member Clark Fiers, a veteran theatre organist of the highest calibre. Many pages have been written relating his career which started during the golden days of theatre organ and quite naturally he offered much encouragement when chapter interests was manifest in Miami, his home for the



past thirty years. His innumerable friends everywhere shall miss him greatly. He died April 8th, 1969.

—G. W. Gerhart



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P. O. Box 2329

Livonia, Michigan 48150

To: Theatre Organ Bombarde Editor

Subject: The big Move at the Oriental (for the February 20 "Farewell to the Oriental" Show)

Dear Sir:

Much has been said about our Oriental Show, but let me tell you the story behind the show. I'm still not sure how we pulled so many things together in so short a time — it was our CATOE teamwork that put it over.

A few dedicated organ buffs like myself had been working on the organ for some months (we didn't know it had been reported unrepairable) when I received a phone call from the theatre owner that the theatre was to be piggy-backed starting in about two months hence. He was sympathetic in saying that our work was appreciated, but we might as well stop. Not knowing what additional problems would confront us, we asked CATOE if they would be interested in putting on a "Farewell Performance" instantly. They had no sooner said "yes," when the theatre management called saying that the screen and curtain were to be moved forward — directly over the console, forever hiding it and the lift.

This meant that we had to move the console off the lift at once or give up the use of the organ. With the complete roster of CATOE members in my possession, I began my desperate search for strong men who could lift the huge monster. Fourteen brave men volunteered one cold January midnight, and we made the move without disconnecting the cable. We did this by cutting a slit in a tile wall which allowed us sufficient cable slack.

Everything was fine until someone noticed that the console couldn't be seen from about one half of the balcony. What to do? We built a platform for the console which was not high enough. So we added on to it to finally make it about 34 inches from the

## VINCENNES UNIVERSITY 3-10 WURLITZER STOPLIST

### PEDAL, 10 Stopkeys

16' Ophicleide  
16' Tibia  
16' Bourdon  
8' Tuba  
8' Horn Diapason  
8' Tibia  
8' Clarinet  
\*8' Cello (and Post Horn)  
8' Flute  
4' Octave (Horn Diapason)

### ACCOMPANIMENT, 25 Stopkeys

16' Viol (TC)  
16' Vox (TC)  
8' Tuba  
8' Horn Diapason  
8' Tibia  
8' Clarinet  
8' Kinura  
\*\*8' String (now English Post Horn)  
8' Viol (and String)  
8' Celeste  
8' Flute  
8' Vox  
4' Piccolo (Tibia)  
4' Viol  
4' String Celeste  
4' Flute  
4' Vox  
2 2/3 Twelfth (Flute)  
2' Piccolo (Flute)  
Chrysoglott & Wood Harp (wired together)  
†Snare Drum  
†Tambourine  
†Castanets  
†Tom-Tom  
†Chinese Block

### GREAT, 29 Stopkeys

16' Ophicleide  
16' Bass (Horn Diapason)  
16' Tibia  
16' Viol (TC)  
8' Tuba  
†8' Horn Diapason  
8' Tibia  
†8' Clarinet  
8' Kinura  
8' String (Post Horn)  
†8' Viol and String  
†8' String Celeste  
†8' Flute  
†8' Vox  
4' Clarion (Tuba)  
4' Octave (Horn Diapason)  
4' Piccolo (Tibia)  
4' Viol  
4' String Celeste  
4' Flute  
2 2/3 Twelfth (Flute)  
2' Fifteenth (String)  
2' Piccolo (Flute)  
1 3/5 Tierce (Flute)  
Chimes  
Marimba  
Xylophone  
Glockenspiel  
†Chrysoglott and Wood Harp

### SOLO, 13 Stopkeys

16' Ophicleide  
16' Tibia  
8' Tuba  
8' Horn Diapason  
8' Tibia  
8' Clarinet  
8' Kinura

8' Post Horn  
4' Clarinet  
4' Piccolo (Tibia)  
Chimes  
Xylophone  
Glockenspiel

### Pedal, 1st and 2nd Touch

†Bass Drum  
†Kettle Drum  
†Crash Cymbal  
†Cymbals

### Accompaniment, 2nd Touch

8' Tuba  
8' Horn Diapason  
8' Clarinet  
†Chimes  
Xylophone  
†Triangle

### Great, 2nd Touch

16' Ophicleide  
8' Tibia  
8' Clarinet

### Tremulants

Main  
Solo  
Vox  
Tibia

### Pistons

Pedal — 3  
Accompaniment — 10  
Great — 10  
Solo — 6  
7 Toe Studs  
2 Swell Pedals  
Crescendo Pedal

\*Cello and Post Horn wired together.

\*\*The String stopkey now controls the Post Horn addition. The String has been wired to the Viol Stopkey which now controls both string voices.

"TC" indicates that the lowest note for the stop plays at tenor C, one octave above the lowest C on the manual.

†Located in great chamber.

## ENGLAND

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