

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Buddy Nolan at Embassy Page Console

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Fall 1964

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FRANK WOODE CONCERT AT SOUTH PASADENA RIALTO THEATRE

Ex-silent movie organist Frank Woode has been scheduled for a concert to be played on the 2/10 Wurlitzer in the Rialto Theatre in South Pasadena, Calif., during the evening of October 19. Woode, who in effect re-opened the organ with a well attended concert about two years ago, has his own followers, those who like what he calls "the silent movie style." This style has been described as a mixture of Crawford, Henry Murtagh and C. Sharpe Minor and includes soulful ballads, novelty tunes and tricks with the traps (of which the Rialto style 216 has a goodly supply). Frank says the organ, which since he re-opened it has been played in concert by George Wright, used to accompany silents by Gaylord Carter and recorded by Bill Thompson, never developed a "swelled head" because of the fuss made over it. "It's still the same fine organ," says Woode who has played it more than any of the others, often daily.

Frank advises that he has obtained a silent comedy for the show which will show the audience what kind of music accompanies a custard pie sailing faceward through the ozone, for one example of what to expect. Tickets may be purchased at the box office before the show. The address is 1023 Fair Oaks Blvd., South Pasadena. Watch for a review of this concert in the next issue of THE BOMBARDE.

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Chicago in '65

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Farewell to the Famous New York Paramount

by Ray Brubacher

Pictures by
Elbert Marlowe and Frank Myers

TIME: 12 noon to 6 p.m., DATE: 27 September 1964, PLACE: N.Y. PARAMOUNT, Broadway & Times Square, so read the official notice of the Delaware Valley Chapter. This was it, the moment we had all been dreading, but now knew was coming to pass, this was to be the farewell to the undisputed star showplace of the nation, and its emperor of organs, the 4 manual 36 rank Wurlitzer regarded as the finest theatre pipe organ ever built. The Delaware Valley and New York Chapters of ATOE had been granted special permission to hold a farewell meeting at the theatre, which had formally closed a few weeks prior to the 27th. By noon Sunday, when the side entrance doors of the theatre were opened, a line of fans and enthusiasts more than a block in length, had gathered. Many fans were already inside setting up tape recorders to preserve the coming events of the afternoon. There must have been at least twenty-five thousand dollars worth of equipment set up in the balcony, by the time the program started. Master of ceremonies for the afternoon was Bill Crawford, Delaware Valley member, who introduced various members of the crew who had put in many long hours of work, to restore the famed instrument to top shape.

Since the featured guest of the afternoon, Don Baker, would not play until 4 p.m., the organ was made available to members, each being limited to five minutes console time, due to the great number wishing to try their hand at piloting the gigantic console. Others were content just to touch and pat, to admire and say that they had seen the top star. At 2:30, the organ was given a brief rest. During the break, Delaware Valley Chairman John Armstrong announced the availability of a fully illustrated souvenir program, donations for which would go to pay the expenses incurred for the theatre. At 3 p.m., the program again got under way, and by this time everyone knew that Ashley Miller, Ray Bohr, and Jack Ward, of the Radio City Music Hall, Dr. C.A.J. Parmentier, former organist at the Roxy Theatre, Leroy Lewis, and other organ notables were in the audience, and for the next hour, the entire theatre was emblazoned in glory with the superb talent of these stars in the theatre organ world. At 4 p.m., the organ was again allowed a brief rest while Ben Hall spoke briefly on the history of the theatre, and



introduced Dan Papp, the man who was the keeper of the Paramount organ for thirty-five years of its thirty-eight year history. After a few more brief announcements, the moment all of the eight hundred plus in attendance had been eagerly awaiting, arrived. Don Baker, presented through the courtesy of the Conn Organ Company, took his place at the console. Don has the distinction of having the longest tenure at the Paramount — thirteen years, and after a brief pause while he located and re-familiarized himself with everything, he launched into what was to become a breathtaking recital in every respect. Everyone knew that Don was playing as never before, that his entire heart and soul were flowing out through his fingers, that he would be the very last ever to play this Wurlitzer in its original setting.

There were several times when the concert was interrupted by spontaneous outbursts of cheers and applause as Don went through numbers he made famous at the Paramount organ, such as "Tea for Two," and "When Yuba Plays the Tuba." His rendition of an already overplayed "Exodus" was absolutely the most thrilling, hair raising, spine chilling playing that this writer has ever heard, and by the time it was over, the general feeling was that of double goosepimples. Don then took us on a musical tour through the organ, in which everything, including the rarely heard tuned tympani, as well as the 32 foot Diaphone was played. This is one theatre that was strong enough to withstand the 32 foot stop, and it is wonderful to note that its rumblings were heard throughout the afternoon. Another addition had been the replacement of one of the vox humana ranks, (there are four) with another Posthorn on the left side. When the two were used off tremulant, the effect was electric.

After playing a few request numbers, Don concluded the program with numbers of his own choosing, and when the familiar "Auld Lang Syne" was touchingly rendered, there immediately became noticeable flutters of white throughout the theatre. The applause was not disorderly, there were little or no shouts for encores or whistling, for everyone knew now that the end had



Don Baker talks about "The Good Old Days" at the Paramount.
Chicago in '65

theatre organ

arrived. Don pressed the down button, and started his descent, but through some forethought, halted its descent, possibly to allow everyone one last look at what is soon to become just a memory for all who were there.

In conclusion, I would like to quote Ben Hall in his last paragraph of the souvenir program for the afternoon. It reads . . . "So listen well this afternoon. The organ has been assured a fine new home in another part of the country, but the special magic of the Paramount sound will never be heard again, except in our memories. The song is over, but the melody lingers on. . ."

The following article about Don Baker and the story The Paramount Theatre (page 6) were written by Ben Hall and formed part of the printed souvenir program printed for the final Paramount Concert. We thought that our readers that were unable to attend would enjoy this bit of theatre organ history.



Jeff Barker tries his hand at the famed Paramount Wurlitzer during the farewell program.

ABOUT DON BAKER

The artist who appears today through the courtesy of the Conn Organ Corporation has had three careers, all of them brilliant enough to assure his place in the theatre organ hall of fame. His was the last of the great names to rise to prominence during the theatre organ's golden age; with 15 LP albums and more than 50 78-rpm discs to his credit, and is a recording star of the first magnitude.


Born in St. Thomas, Ontario, in 1903, Don came to New York in 1923 to play as pit pianist in the Flushing Theatre on Long Island, along with the six-piece "Flushing Symphony." Following the classic pattern, he got his chance at the organ one night when the supper-hour relief organist didn't show up; Baker sat at the console and played chords for two hours, but that was enough to hook him on the theatre organ for good. His next jobs were in the old Rialto and the Rivoli theatres in New York, playing silent pictures. When the Brooklyn Paramount opened in 1928, Baker was on hand to play half-hour concerts mornings and supper hour; he recalls that when talkies first came in, he and Henry Murtagh used to play incidental music to sould films on the Wurlitzer very softly, to cover up the surface noise of the old Vitaphone discs. When Murtagh left, Baker worked with Stuart Barrie, and today there still remains an inscription on the little door to the organ lift in the (now) Long Island University gym that reads "Baker and Barrie - their door - keep out - 'nuff said."



In 1931 Baker was organist at the Staten Island Paramount until going to England to broadcast over the BBC and to record his memorable "Who's Afraid of the Big Bad Wolf" at the Wurlitzer in the Granada Theatre, Tooting. Returning from England a year later he became staff organist for Station WOR on the Wurlitzer (Style E). Then, in 1935, he took charge at the Paramount and immediately became Ned York's favorite organist, a spot he held until 1948. While at the Paramount he made his unforgettable albums of 78's for Columbia, records which have since become classics and which bridged the gap between the 78-rpm era and the age of the LP. These recordings, and a host of singles for general background music, were all made on the 21-rank studio Wurlitzer. He also made many Community Sing shorts for Columbia Pictures on the same organ. In 1948, Baker and his wife pulled up their New York roots and headed West; bought a home and settled down in Las Vegas. He played a 7-year engagement at the Last and New Frontier Hotels, followed by 3 years at Harrah's Club at Lake Tahoe.

Don now spends 3 weeks out of every month demonstrating the new Conn 641 Theatre Organ all over the country. After making 10 albums for Capitol Records (his most recent, *Sound Showcase*, is virtually a trip through the Lorin Whitney Robert Morton pipe organ, delightfully demonstrating every rank), Don has just signed with Kapp. His first recording on that label, made on the Conn 641, will be released in a few weeks.

The members of ATOE are extremely grateful to the Conn Organ Corporation for giving us this unparalleled opportunity to say farewell to "the Mother Wurlitzer" with Don Baker - the man who knows the Paramount organ better than anyone else alive - on hand to give it the send-off it deserves.



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Reprinted from an article appearing in the New York Times, September 28, 1964.

By A. H. WEILER

The Paramount Theater, destined for new ownership and, perhaps, oblivion, yesterday housed one of the most appreciative audiences in the 38-year history of the one time symbol of cinema opulence.

For about six hours, starting at noon, it was farewell and hail to the theater's "Mighty Wurlitzer" organ at a salute given in obvious respect by 300 members of the American Association of Theater Organ Enthusiasts. Technically, it was the Delaware Valley and New York Chapters of the A.A.T.O.E. who were gathered but, according to Richard C. Simonton, founder of the organization, the organ buffs represented, as he did, such distant areas as Los Angeles and Atlanta.

Many like Don Robinson, who arrived from Utica, N.Y., accompanied by his young son, Stephen, went to the console to play with the rapt devotion of a professional of the picture palaces of the 1920's and 1930's.

"Of course, it's a hobby," said Mr. Robinson, who conducts "The Organ Loft," a radio program devoted to classical and theater organ music on station WUFM in Utica. "But it is more than that. It is a love for a living instrument as well as something that symbolizes an important part of our past."

Post to Be Preserved

The past, in this case, will be preserved, according to Mr. Simonton. He and Ben Hall, theater historian and author of "The Best Available Seats," explained that the Paramount's organ was built at a cost of \$75,000 by the Wurlitzer company in 1926 to the specifications of the late Jesse Crawford, who, as the "Poet of the Organ," opened the theater accompanied by his wife, Helen.

It's not the largest theatre organ in the world - it has 36 ranks of pipes as compared with the Radio City Music Hall's 58 - but it is considered the finest Wurlitzer of them all, the Mother Wurlitzer," Mr. Hall pointed out. "There were others built - for the Fox houses in Brooklyn, Detroit and St. Louis. Only the latter is still in use."

Mr. Simonton, who founded the organization in 1955, a group that now numbers more than 2,500 members, said that the A.A.T.O.E. was in the process of acquiring the Belmont Theater in Los Angeles and that the Paramount organ was about to be purchased from the theater owners by Fanny Wurlitzer, 80-year-old chairman of the Wurlitzer company.

"I think," Mr. Simonton said, "the price is \$15,000 but it is worth it we feel, to be able to save it from destruction - this happened to the organ at the Roxy Theater, you know - and place it in its proper surroundings, the 1,500-seat Belmont Theater, which was built for an organ like this one. We plan to give concerts for our members as well as use it to accompany silent feature films."

THE PARAMOUNT THEATRE - November 19, 1926 - September 27, 1964

The closing of the New York Paramount is not just the shuttering of another outmoded movie palace. Like the Roxy and the San Francisco Fox, the Paramount had a special personality that set it apart from the rest. Though small in comparison with some of the later five and six thousand-seat cinema temples (3,664 seats), it had an elegance and refinement that none of the others could match. Designed by the noted architects George and C. W. Rapp, who also designed the late Brooklyn Paramount, the Chicago Theatre, Loew's Kings in Brooklyn, Loew's Jersey in Jersey City, it cost (together with the Paramount Building) \$17,000,000. As flagship of the vast Paramount-Public chain of theatres, it was the showcase of Paramount pictures and the originating point of the lavish Publix stage presentations which toured the Paramounts of the nation. Now that it is closed, it might truly be said that the "golden age of the movie palace" in America is at an end.

Of all the wonders of the Paramount (the elevator orchestra pit, the vast dome from which visitors could observe the spectacle of audience and show from above, the Hall of Nations with stones from all over the world, the eight floors of dressing rooms and rehearsal halls, the corps of courtly uniformed ushers), foremost of the wonders was the 36-rank Wurlitzer organ, designed to the exacting specification of the Poet of the Organ, Jesse Crawford himself. Brought East from the Chicago Theatre where he and his wife, Helen Anderson Crawford, had been enchanting Chicagoans with their twin console concerts, Crawford opened the Paramount organ with an offering called "Organs I Have Played." At first there was no second console, and when the Crawfords played their duets, Jesse played obligatto on a little manual mounted on the left cheek of the main console as Helen performed her daring jazz arrangements. Later, according to Dan Papp who voiced the instrument to Crawford's wishes and who maintained the organ for 35 of its 38 years, a 4-manual slave console was installed in the right side of the pit and two moveable consoles were put on stage.

The Crawfords got star billing on the



Entrance doors - Paramount Theatre.



Right organ chambers - Percussion at very top.

Paramount's beautifully curved marquee, but a third organist played there while they did: Sigmund Krungold opened the house daily with a 20-minute recital at 11:00, and also played for the silent picture for one show a day before the Paramount orchestra started playing at 1:00. When the Crawfords left the Paramount in 1932, England's Reginald Foort assumed the star spot for a time. For the next three years the Paramount Wurlitzer was silent. Then, in 1935 Don Baker took over for the longest engagement of any organist at the Times Square house: 13 years. During this time Baker built up a tremendous following with his brilliant showpieces and sing-alongs. When he left in 1948, a young California organist named George Wright came to play for three years. After George left in 1951, the organ was used only intermittently; usually Bill Floyd was the organist. Following Bill Floyd, ABC-Paramount Organist Bob Mack too on the duties of playing at premieres and special events. For the last six years Bob has been house organist at the theatre and also devoted a great deal of his time to keeping up the instrument after Dan Papp's retirement four years ago.

The Paramount Wurlitzer, though not the largest Wurlitzer ever built, has nevertheless been the organ by which all other Wurlitzers were judged. A happy combination of acoustics, shallow-chamber installation, and loving care gave it the most thrilling sound of any theatre organ in the world.

Theatre Organ at Midnight

Buddy Nolan Presents 3rd Concert at the Fabulous Page



At midnight on Saturday, April 11, 1964, Buddy Nolan presented the third in his series of program called "Theatre Organ at Midnight." The Embassy Theatre, Fort Wayne, Indiana, with its 4/15 Page organ again provided the setting for the most successful program in the series to date. Approximately 1400 organ enthusiasts attended this program, indicating that interest in theatre organ is definitely on the rise in the Tri-State area. The first program in March of 1963 brought out more than 600 fans and the second in October of 1963 attracted almost 1000 organ devotees.

Buddy, who was featured at the Wilern 4/37 Kimball and the Coffman-Field 3/17 Wurlitzer in the Woodcarver Shop during the 1962 ATOE Convention in Los Angeles, gave the audience more than an organ program. It was entertainment in the great tradition of the theatre palaces of another era. Organ and organist were at their best and the new lighting effects, the result of many weeks of preparation, were the most elaborate seen at an organ concert.

In addition to the stage lighting and the use of the red main curtain and other stage facilities, Nolan's crew used four balcony projected spots, four overhead spots and a travelling spot from the projection booth; all providing a limitless variety in effect and color to a varied and different pre entation - a more theatrical version of the usual concert.

Mr. Nolan kidded more with the patrons at this concert and all in all tried to make it more of a show than a concert as such.

As the organ lift rose for the opening, a gigantic caricature of Nolan at the Embassy Page console was projected on the red stage curtains. The opening numbers were "Another Opening, Another Show," "Blue Indiana Skies" (a la Crawford), and "Let Me Entertain You." A Jerome Kern medley which featured "Old Man River" was next on the program. In keeping with the season Bud then played a Spring and April group featuring ballads - a hurdy-gurdy version of "Cruising Down the River," finishing the group of tunes with "Stormy Weather." Mr. Nolan's favorites followed with

"Hello Dolly," "I Wish You Love," "Chloe," and "Hawaiian Wedding Song." Themes from the classics were presented closing with the "Toreador Song" from *Carmen*. Portions of the famed "Rhapsody In Blue" signaled Gershwin melodies which closed the first half of Bud's program. The Gershwin tunes featured three of his beautiful ballads and a lively version of "Strike Up the Band." Nolan used sections of the Gershwin "Rhapsody In Blue" again for the closing to the Gershwin portion and as he finished that part of the program the organ lift was raised to the stage level, providing an easy exit for our organist.

Nolan introduced a dash of humor into the opening for the last half of his program when he "swept" a path for himself through the orchestra pit and up the center stairs to the stage apron, apologizing as he swept for the theatre's untidy appearance which was due to a late break in the picture.

He then seated himself on the center stage apron where he chatted with the audience and very effectively set the mood for the songs of the 40's with

particular emphasis on the war years.

Proceeding to the organ console, he opened with "This Is the Army" followed by a group of the best sentimental tunes of the World War II era. He then used the organ's piano to do a spoofing of Harry Truman's piano version of "Missouri Waltz." (The piano in the Page Pipe Organ has been recently rebuilt.) He closed the World War II song portion with "America, the Beautiful" using impressive lighting effects. As the organ swelled to a thunderous closing, the lights faded in from the ceiling above the organ for a very dramatic effect.

The organ lift descended and the audience knew that that signaled the Sing-along segment. This part was twenty minutes in length and Nolan really outdid himself in procuring new material for song slides that were exceptionally colorful. The one for the tune "San Francisco" had the Golden Gate Bridge superimposed over the slide set. He also had slides which were comical and even some very original ones kidding people who were

Continued on page 13



Buddy Nolan has his audience completely captivated.
Chicago in '65

SPECIFICATIONS

EMBASSY THEATRE
Fort Wayne, Indiana

Built: Page Organ Co., Lima, Ohio

Pipework: Gottfried
Tuned Percussion: Deagan
Installed: 1928

* - pipes in Solo Chamber

PEDAL

- 32 Acoustic Bass
- 16 Tibia *
- 16 Tuba
- 16 Sousaphone
- 16 Violin
- 16 Bass Flute
- 8 Pedal Horn
- 8 English Horn *
- 8 Tuba
- 8 Octave
- 8 Tibia *
- 8 Tibia Minor
- 8 Clarinet *
- 8 Saxophone *
- 8 Solo String *
- 8 Cello
- 8 Bass Flute
- 4 Flute
- 16 Pianoforte
- 8 Pianoforte
- 8 Bass Harp
- Cathedral Chimes 25 notes *
- Bass Drum Orchestral
- Cymbal
- Tympani

Acc. to Ped. 8
Gr. to Ped. 8
Solo to Ped. 8

2nd TOUCH

- 16 Trombone
- 16 Sousaphone
- 8 Tuba
- 8 Tibia *
- Cathedral Chimes 25 notes *
- Bass Drum Band
- Cymbal
- Snare Drum Tap
- Chinese Block
- Chinese Gong
- Triangle
- Gr. to Ped. 8

ACCOMPANIMENT 1st Man.

- 16 Bourdon
- 8 French Horn
- 8 English Post Horn *
- 8 Tuba
- 8 Diapason
- 8 Tibia Clausa *
- 8 Tibia Minor
- 8 Clarinet *
- 8 Saxophone *
- 8 Solo String *
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura *
- 8 Clarabella Flute
- 8 Vox Humana
- 4 Octave Horn



In the Lobby during intermission of Nolan Concert.

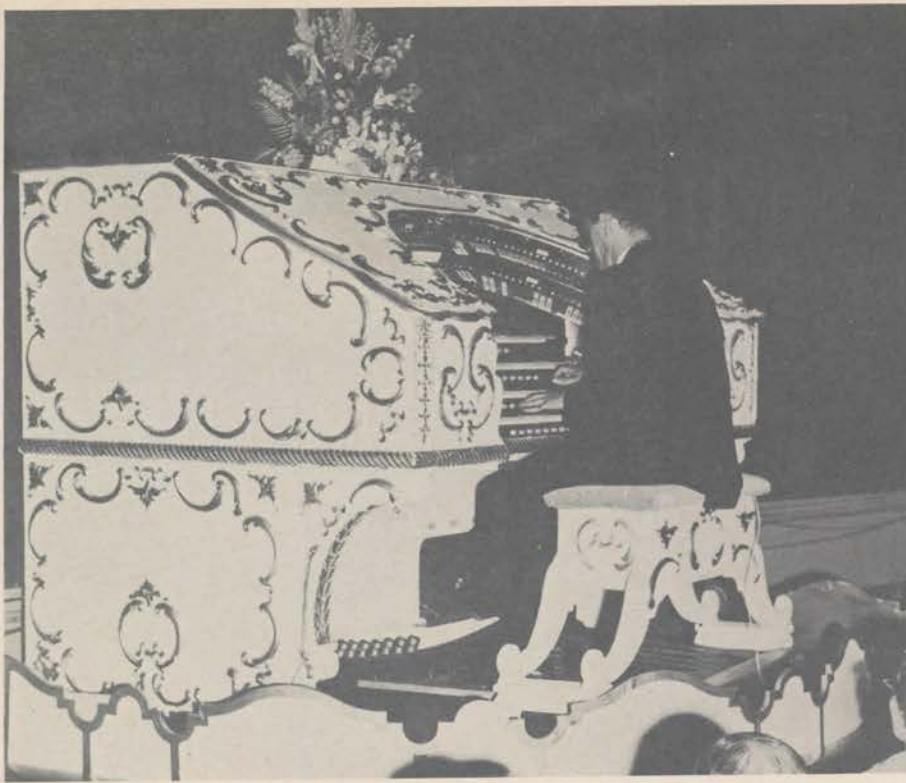
- 4 Clarion
- 4 Principal
- 4 Tibia Clausa *
- 4 Tibia Minor
- 4 Saxophone *
- 4 Solo String *
- 4 Violina
- 4 Celeste
- 4 Vox Humana
- 8 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G *
- 8 Harp Celeste G *
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone MC
- Mandolin Guitar
- Snare Drum Roll
- Wood Drum
- Castanets
- Tambourine
- Tom Tom
- Bird Whistle
- Acc. to Acc. 4
- Solo to Acc. 8
- Solo to Acc. Pizz. 8

2nd TOUCH

- 8 French Horn
- 8 English Post Horn *
- 8 Tuba
- 8 Saxophone *
- 4 Tibia Clausa *
- 4 Tibia Minor
- 2 2/3 Tibia Clausa *
- 2 2/3 Tibia Minor
- 8 Pianoforte
- Orchestral Bells TC
- Cathedral Chimes 25 notes *
- Solo to Acc. 8

GREAT 2nd Man.

- 16 Bass Horn TC
- 16 English Post Horn TC *
- 16 Tuba Horn
- 16 Sousaphone
- 16 Tibia Clausa *
- 16 Tibia Minor TC
- 16 Clarinet TC *
- 16 Saxophone TC *
- 16 Solo String TC *
- 16 Viol d'Orchestra
- 16 Bassoon TC
- 16 Bourdon
- 16 Vox Humana TC
- 8 French Horn
- 8 English Post Horn *
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa *
- 8 Tibia Minor
- 8 Clarinet *
- 8 Saxophone *
- 8 Solo String *
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura *
- 8 Solo Flute
- 8 Vox Humana
- 4 Horn
- 4 Clarion
- 4 Principal
- 4 Tibia Clausa *
- 4 Tibia Minor
- 4 Saxophone *
- 4 Solo String *
- 4 Violina
- 4 Celeste
- 4 Flute Harmonic
- 4 Vox Humana
- 2 2/3 Tibia Clausa *
- 2 2/3 Tibia Minor



A closeup of Buddy Nolan in action at the fabulous Page console.

GREAT (continued)

- 2 2/3 Nazard
- 2 Tibia Clausa *
- 2 Tibia Minor
- 2 Fifteenth
- 2 Piccolo
- 1 3/5 Tiercena
- 16 Pianoforte
- 8 Pianoforte
- 4 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G *
- 8 Harp Celeste G *
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone TC
- Solo to Gt. 16
- Solo to Gt. 8
- Solo to Gt. Pizz. 8

BOMBARDE 3rd Man.

- 16 Bass Horn TC
- 16 English Post Horn TC *
- 16 Tuba
- 16 Sousaphone
- 16 Tibia Clausa *
- 16 Tibia Minor TC
- 16 Clarinet TC *
- 16 Saxophone TC *
- 16 Solo String TC *
- 16 Viol d'Orchestra
- 16 Bassoon TC
- 16 Bourdon
- 8 French Horn
- 8 English Post Horn *
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa *
- 8 Tibia Minor
- 8 Clarinet *
- 8 Saxophone *

- 8 Solo String *
- 8 Viol d'Orchestra
- 8 Oboe
- 8 Kinura *
- 8 Solo Flute
- 8 Vox Humana
- Gt. to Bom. 16
- Gt. to Bom. 8
- Solo to Bom. 16
- Solo to Bom. 8
- Solo to Bom. major third
- Solo to Bom. major fifth
- Solo to Bom. dominant seventh
- Solo to Bom. 4

SOLO 4th Man.

- 8 French Horn
- 8 English Post Horn *
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa *
- 8 Tibia Minor
- 8 Clarinet *
- 8 Saxophone
- 8 Solo Strings *
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura *
- 8 Solo Flute
- 8 Vox Humana
- 4 Horn
- 4 Clarion
- 4 Tibia Clausa *
- 4 Tibia Minor
- 4 Solo String *
- 4 Violina
- 4 Celeste
- 4 Flute Harmonic
- 2 2/3 Tibia Clausa Twelfth *
- 2 2/3 Tibia Minor Twelfth

Chicago in '65

- 2 Tibia Clausa *
- 2 Tibia Minor
- 1 3/5 Tiercena
- 8 Pianoforte
- 4 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G *
- 8 Harp Celeste G *
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone MC
- Cathedral Chimes 25 notes *
- Solo to Solo 16
- Solo Unison Off - 8
- Solo to Solo 4

TREMULANTS

- Main & Tuba
- Tibia Minor
- Vox Humana
- Solo Main *
- Tibia Clausa *
- Post Horn *

TOE STUDS

- Cymbal
- Fire Gong reit.
- Fire Gong stroke
- Thunder
- Train Whistle
- Rain
- Bird "A"
- Bird "B"
- Siren
- Steamboat Whistle
- Grand Crash
- Auto Horn
- Telephone Bell

RANKS IN MAIN CHAMBER

- Tuba 16, 8, 4 85 Pipes
- Sousaphone 16, 8, 4 85 Pipes
- Tibia Minor 8, 4, 2 2/3, 2 85 Pipes
- Viole 16, 8, 4, 2 97 Pipes
- Celeste 4 61 Pipes
- Vox Humana 8, 4 73 Pipes
- Oboe 61 Pipes
- French Horn 8, 4 73 Pipes
- Bass Flute 16, 8, 4, 2 2/3, 2, 1 3/5 101 Pipes
- Harp - Marimba 49 Bars
- Xylophone 49 Bars
- Glockenspiel 37 Bars
- Piano 88 Notes

RANKS IN SOLO CHAMBER

- Tibia Clausa 16, 8, 4, 2 2/3 97 Pipes
- Solo String 73 Pipes
- Post Horn 8 61 Pipes
- Kinura 8 61 Pipes
- Clarinet 8 61 Pipes
- Saxophone 8, 4 73 Pipes
- Chimes 23 Tubes
- Carillon 49 Bars

BLOWER

- Spencer Orgoblo with 10 hp motor.
- Action current generator: 13.2 VDC @ 30 amps.



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TOURING BRITISH THEATRE ORGANS

By Lloyd E. Klos
(From Information Supplied by
Daniel O. Schultz)

When it comes to the mechanics of restoring and maintaining a theater organ, there is no one in the Rochester area more capable of doing so than Daniel O. Schultz. This young man of 34 years, has been the "Doctor of Wurlitzers" since the 1950's when he restored two of the instruments in his home locale in Florida. Then, coming to Rochester in May 1960, he undertook the restoration of the 4M 21R Opus 1951 Wurlitzer in the RKC Palace Theater, with the assistance of Jess G Littlefield and the writer. The organ is used often for concerts for theater organ lovers in this area, and is one of the organs featured at the Buffalo Annual Meeting.

Schultz, then an electronics engineer for General Dynamics/Electronics, after a year of preparatory training and work in Rochester, departed in September 1961 for duty in Germany with his firm. With his wife, Oline, and three young sons, Stephen, Rickey and Michael, Danny spent 14 months overseas. Although he put in a busy 12-hour day, weekends afforded the family opportunities for trips about the countryside to inspect and record church organs, and to meet organists.

In October 1962, his work finished, Danny began his trip home via England. He desired to see some of the famous organs which have been publicized in the various periodicals devoted to theater organ lore. The visit also afforded him an excellent opportunity to meet some of the English Theater Organ enthusiasts with whom he had been corresponding. Their schedule permitted a rather fast tour, as a week's time was all they could spare before leaving for America.



Blackpool Tower, England.

Fall 1964



The Stanley Whittington 3/10 Compton, Silbey, England. From left: Wilf Smith, Stanley Whittington, and the local Constable who dropped in to take a break. Three boys in front are the Schultz brothers.

Arriving in London, they looked up Eric Offer, who is the treasurer of the Cinema Organ Society, and its publication officer, Herbert Quaddy. "They were most gracious hosts", says Danny. They helped his family get located in a hotel, and then arranged some visits whereby they were to hear some organs.

First, they went to the Odeon Leicester Square Theater, where Harold Shaw was playing the 5-Manual Compton. It is reportedly the largest theater organ in a theater in the British Isles. Shaw did not rise from the pit, but began his stint by playing into the last few bars of music coming from the movie, the big, deep pedal notes enveloping the audience. The organlude served as a bridge into the newsreel, the whole period lasting about two minutes. It was disappointing to Danny that he was unable to see the console.

Next day, Danny and his family were taken over to the Rawle "Wurlitzer Lodge" where they saw an excellently installed and maintained 3M 8R Wurlitzer. Mr. Rawle's son, Len, expertly demonstrated and played the organ—a most enjoyable experience. Stored in the Rawle's garage was a 4M 20R Wurlitzer from the Empire Theater, Leicester Square, which will eventually be installed in a home for Len.

Leaving London, the Schultz family headed north, on the look-out for a Wurlitzer player unit. For a long time, Danny has harbored a burning determination that once he returns to the states, he would acquire a 3M Wurlitzer, and build a new home to house it. (Danny now owns a 3M Wurlitzer) A player attachment is one of the accouterments he wants for the organ. He learned that there was a mansion, named Stanford

Hall, near Loughborough in Leicester County which has an organ with player. The organ, a 2M 5R Wurlitzer with tibia, is well-maintained. Looking over the collection of player rolls, he found several done by the late Jesse Crawford, and surprise of surprises, some done by Rochester's Tom Grierson! To Danny's chagrin, he was unsuccessful in his attempt to purchase the unit. This player, by the way, is supposed to be the only Wurlitzer in England. The organ is located in a small, well-equipped theater on this estate, and is occasionally used for local affairs such as plays and stage productions.

While talking with the electrician and manager of the estate, Danny learned that the man responsible for the maintenance of the organ lived below Loughborough in a little town of Silbey, and had moved an organ into his home also. His name is Stanley Whittington, and upon Danny's contacting him, was invited to stay overnight in the area, and visit him. This, they did, and were delighted to see and hear a 3M 10R Compton installed in a shop adjoining his house. Mr. Whittington is a fine organist, plays weekends for a club, and is in the finishing stages of getting his organ installed. It is a unique project in that it is located on the second floor, and speaks through a tone opening in the flooring into the listening & playing area on the first floor. It was in good condition, and Danny says that "it was a pleasure to hear Mr. Whittington rattle off some American and British tunes on it."

While enjoying Mr. Whittington's playing, there came a knock at the door, and in walked the local constable. *At

Continued on page 12

Chicago in '65

first, I thought perhaps he was responding to a complaint, but he was only stopping by for a break to warm himself and enjoy some organ music." This Compton contains an unusual stop, a set of hooded fanfare trumpet which play on one octave, and sound a chord for each key pressed. They are loud!

(Recently, Danny received a letter from Stan Whittington in which he says that he has practically finished the installation. Mrs. Whittington has curtains at the windows and "the place is looking quite smart." Because of the long spell of extremely cold weather, his calculations on officially opening the organ have been upset. He has had a rugged job to keep the temperature in the chambers as required. The tuning, as a result, has gone haywire. "The good thing about the Compton is that practically all the pipework is metal, and therefore, all the pipes have 'dropped the same' as regards to pitch. As the result of several musical evenings, Mr. Whittington has a waiting list of prospective viewers.)

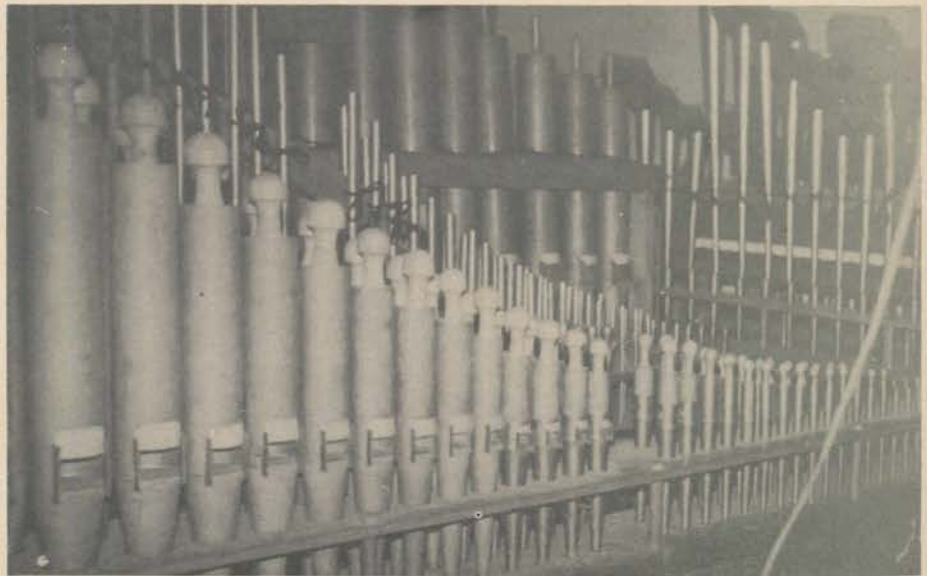
Next morning, the Schultz's were on their way to Lancaster. This is where Derrick Marsh, one of the leading theater recording technicians of England resides. Arrangements were made concerning issuance of a disc of theater organ music, featuring Tom Grierson. The record titled TOM GRIERSON PLAYS PALACE FAVORITES features Tom Grierson at the Rochester Palace 4/21 Wurlitzer. Copies are still available from Danny Schultz, Box 53, Fishers, New York 14453.

From there, the organ enthusiasts headed for England's playground--Blackpool. No trip to England is complete without going to the Tower Ballroom. "I must say that Blackpool is one big Coney Island, it is definitely a resort town, and very brilliantly lighted." They arrived in time for the famous illumination, with streets aglow, streetcars having strings of lights arranged as fishboats etc. It was the Schultz's misfortune that the one and only Reginald Dixon was not playing that night. However, they were treated by an equally fine artist, Watson Holmes, playing the 3M 13R Tower Ballroom Wurlitzer. The people thoroughly enjoyed themselves, listening to the music and dancing. "Why something like this wouldn't go over in America is a mystery to me", says Danny. Young and old alike were dancing to waltzes, rock 'n roll, etc, all to the Mighty Wurlitzer.

After Watson's performance, the Schultz family left for the Empress Ballroom, where Horace Finch was the organist. He likewise plays for dancing on a 3M Wurlitzer which has been in constant use for many years like its counterpart in the Tower, though not as widely publicized. According to Danny, the two organs sounded quite different, the Empress instrument is much mellower, and has "the most tremendous pedal I have ever heard--it simply envelopes you, practically lifts you off



The Tower Ballroom. Watson Holmes at the Wurlitzer.



View of Metal Compton Tibias, Stanley Whittington's Compton. At far right of Tibias is unique Fanfare Trumpet that plays in chords as one key is depressed. Danny says, "Boy, is it loud."

ANN LEAF

"THE MIGHTY MITE OF THE MIGHTY WURLITZER"

WOWS'EM AT THE SAN FRANCISCO PARAMOUNT WURLITZER

by Jim Roseveare



Ann Leaf at the SF Paramount Wurlitzer accepts the plaudits of the audience.

Ann Leaf rode the grand mahogany console of the 4m/33 rank San Francisco Paramount Wurlitzer up with full organ to open her second concert appearance at this truly fine instrument. Attired in a beautiful peach-colored gown, she was a truly lovely sight to accompany the lovely sounds.

The program opened with a fine selection from FAUST, played with very orchestral feeling and phrasing, making good use of ensemble registrations and solo reeds. So enthusiastic was the audience of 1800 that when she finished the selection, they insisted she play more FAUST, which she did. The classical feeling was maintained with the next selection, the Second Dance from Manuel de Falla's LA VIDA BREVE.

The program then turned to the lighter side with piano novelties, tangos, (personally this writer thinks Ann Leaf's command of the more intricate Latin rhythms and ornaments is just about unbeatable) and many of the current top numbers that really showed off Tibias, Reeds and the Paramount Wurlitzer's ten ranks of strings.

Following the intermission Ann Leaf returned to the tune of I ENJOY

BEING A GIRL, played (naturally) all full-organ and "show biz" style. For this half of the show Ann Leaf was wearing a beautiful hostess-length gown, black with an all-over gold brocade pattern. Very smart.

The next selection was SHANGRI-LA, played as originally written. This number was dedicated to the well known Southern California organist, Bill Thomson, who was in the audience. The next item on the program was the silent comedy, but - - - - -

The silent picture originally scheduled, a very funny comedy with Stan Laurel and Oliver Hardy (but NOT featured as a team!) and the ever-popular Mae Busch, was unfortunately damaged during rehearsal (your reviewer was in the theatre the morning of the concert, and the picture was run through twice - the second time we noticed much blurring and many blemishes all through the movie. Later we learned the projectionists had burned over 400 feet of the film!), so a last-minute replacement, a thing called THE BATTLE OF ELDERBUSH GULCH, an old two reeler with Lillian Gish, was brought in, and for never having seen it before, Ann Leaf did a remark-



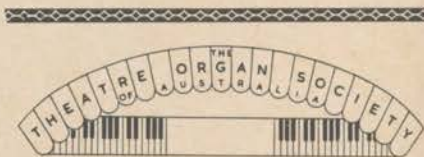
Theatre Manager Earl Long congratulates Ann Leaf after her concert at the Paramount Wurlitzer.

able job of cueing. (As a note of irony, our 'expert' projectionists even got this second film in the machine backwards, and while they fixed this, Ann Leaf played her version of the old Handy blues as ST. LOUIS ROCK, and she really did rock the theatre).

Following the movie bit, we were treated to COLONEL BOGEY MARCH, complete with drums and cymbals, followed by a Percy Faith number CARIBBEAN NIGHTS and the FARANDOLE from Bizet's L'ARLESIENNE suite. This was followed by a tribute to the late Cole Porter featuring the best known hits of this wonderful writer.

The program closed with a medley of old-tunes of the 20's and 30's and the artist took this opportunity to feature some fine stereo-like sounds between Echo, Solo, Foundation and Main Chambers. The audience of course wanted encores, and they got them in the form of requests. These included SERENADE TO A WEALTHY WIDOW, her radio theme song IN TIME, and ended up with I LEFT MY HEART IN SAN FRANCISCO in which the Paramount's Tibias were used to their full advantage.

It was, all in all, a more enjoyable concert than the last one, for in our opinion, Ann Leaf had a better selection of tunes, and a better command of the organ. As usual, the organ went without a hitch, being in fine voice (as always) under the highly artistic aegis of Ed Stout, and his dedicated crew consisting of Jon Johnston, Don Micheletti, Phil Messner, and Fred Goldstein.



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Questions and Answers

Answers by Judd Walton

Q How does a pipe organ tremulant work? What effect does the volume of air have on the operation?

A In answering your question the assumption is made that you are referring to the beater-type tremulant found on Wurlitzers, Mortons, and not the valve-type which was occasionally used on Morton Voxes and some other makes. The beater-type tremolo is a box with two chambers, one above the other. There is a rigid divider between the top and bottom chamber and an inflatable pneumatic on top of the upper chamber. In the rigid divider is mounted a valve which is attached by a push rod to the pneumatic on the upper chamber. As the air enters the lower chamber from the chest, the weight of the pneumatic causes it to drop, opening the valve between the two chambers. Air enters the upper chamber through the valve between them at a rate faster than it can escape from an orifice or opening in the top of the upper chamber's pneumatic. This causes the pneumatic to rise, which closes the valve between the two chambers. The air under pressure in the upper chamber then escapes through the opening on top of the pneumatic thus allowing the pneumatic to fall back to a position in which it opens the valve. This completes the cycle and it starts all over again with the air rushing into the upper chamber through the valve, raising the pneumatic, etc. The air that is thus allowed to escape in short bursts or spurts, is air that is taken through the windline directly from the chest. This escape of air causes a momentary drop in pressure in the chest and if the tremolo is functioning correctly, it will operate with an even beat. The reservoir which supplies air to the chest, follows the drop in pressure caused by the operation of the tremolo, allowing more air to enter the chest to make up the escaped air. When the tremolo pneumatic rises, closing off the air, the reservoir responds to this change by shutting off the air supply to the chest. There is a lag in this operation. The lag is caused by the inertia of the reservoir top, which is sometimes weighted to provide a greater depth of tremolo. The foregoing is the basic description of the operation of a tremolo, which is, however, compounded by many factors such as pressure, length of tremolo lines, number of elbows in the tremolo lines, weight of the tremolo pneumatic, weight of the reservoir top, etc.

At the base of the tremolo there is a valve to control the amount of air entering the tremolo. The use of this valve is primarily for the purpose of

adjusting the volume of air entering the lower chamber of the tremolo. Usually they are left wide open with all adjustments made on the valve located on top of the tremolo pneumatic. It has been mistakenly assumed by many that the operation of the beater tremolo results in a sine wave curve so far as tracing the resulting operation or sound of the pipe. Actually, the curve is more nearly like a cycloid curve, and many interesting experiments have been and are being conducted to plot this curve and thus better understand exactly what happens in the operation of a tremolo as it affects the speech of the pipe.

Q I have partially dismantled my pizzicato relay and am now ready to reconnect new wiring. I am puzzled by the fact that there are three wires attached to the contact blocks instead of what I assumed to be the correct number, two. Can you please tell me the purpose of the third wire and how it should be connected?

A The pizzicato relay is controlled by a coupler, coupling the registration on the solo manual to the great, for instance, for pizzicato effect. The magnets on the pizzicato relay are fired by one of the contacts under the keys. This accounts for the wire tree that is connected to the pizzicato relay magnets. The single wire on the contact block inside the relay is the hot lead that is in the coupler circuit. The other two wires which you show in your sketch connected in common, are sometimes installed on larger organs. In other words, it would appear that the pizzicato relay came from a Wur-

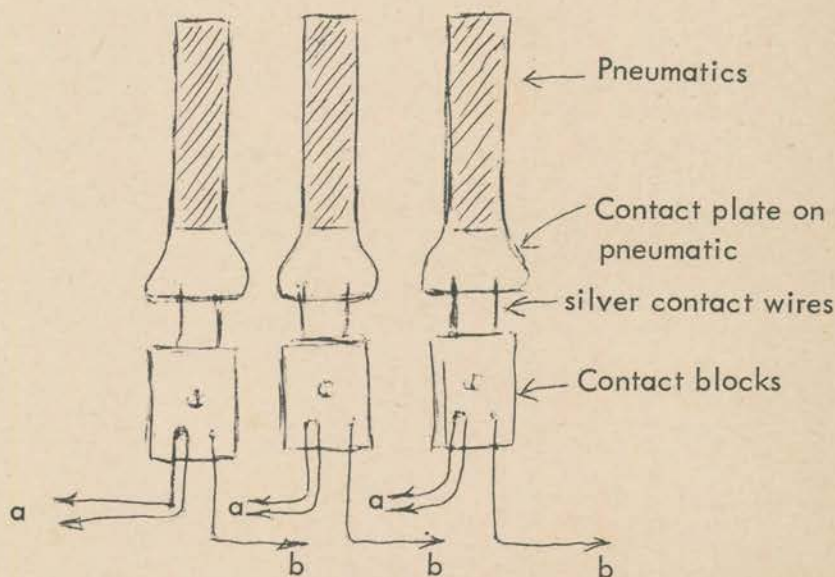
litzer large enough to have two relay magnets per key, either first touch or second touch. To avoid overloading any of the contacts, separate wires from separate contacts were run to each of the relays.

In your case, if you have only one relay magnet per key, it will not be necessary to reconnect two wires — one wire to the single relay magnet will suffice. On your request for ten of the missing adjustment magnet caps, I do not know of any spare supply in this area. Can any of our readers help? If so, please address your reply to Questions and Answers, theatre organ, and the information will be forwarded to the inquirer.

TIBIA RECORDS ANNOUNCEMENT

Tibia Records of Canada have announced the formation of a "Custom Organ Record Club" with membership open to all interested parties. According to their press release they intend to record a good example of every make of theatre organ still in existence, with organists being selected for their ability and their experience with particular makes and/or models. Many of our readers will remember the first Tibia Record featuring Eddie Weaver at the Richmond Mosque Wurlitzer. We have just received their second album featuring Harold Ramsay in a Wurlitzer Pipe Organ Concert, recorded in the Orpheum Theatre, Vancouver, B.C. This record along with one by Reginald Stone will be reviewed in the next issue of THE BOMBARDE. Watch for it. Meanwhile anyone interested in the Tibia Record Custom Organ Club can obtain all particulars by writing TIBIA RECORDS, P.O. Box 668, Ladner, B.C., Canada.

PIZZICATO RELAY (only 3 Pneumatics shown)



Continued from page 7

your seat." They spent about 30 minutes in the *Empress*, and the evening drew to a close.

The next day, the visitors drove to Carlisle, located near the Scottish border, to visit the cathedral where Rochester's Tom Grierson was reared, and learned his organ technique. Happily, Dr. Wadely was present, the same Dr. Wadely who was Tom's teacher. This man, obviously in his 80's, is still quite active, examines for the Royal College of Organists, and teaches everyday. "A very wonderful person with whom to talk; it was one of the highlights of our trip," Danny had the Doctor say a few words to Tom on tape, and when they returned to America, played it for him.

From Carlisle, the Schultz family headed toward Newcastle, riding the road which parallels the old Roman wall. They stopped at Durham Cathedral to hear its organ. The maintenance team was tuning it, and invited the family to visit their employers, the Walker Organ Works. Time prevented acceptance of this invitation. The Durham organ was built by Willis, one of the great British organ builders. The voices are richly beautiful, according to Danny. There were 3 or 4 diapasons for each manual, a tuba mirabilis on 25" wind pressure, 32' open diapasons, 32' bombards—a simply wonderful organ.

From there, they stopped at York Cathedral, then headed back to London. The end of the week had come, and they were invited to a concert on Oct. 28 at Wurlitzer Lodge to hear such British greats as Vic Hammett, George Blackmore, Robin Richmond, and Felton Rappley. "I must say, the hospitality of the British Theater Organ group, the

fellowship, and the artistry which were shown there were indeed something which will long be remembered by us." Naturally, there were the tea and cakes, served by Mrs. Rawle and her helpers to top off the British hospitality.

"The Rawle Wurlitzer is a very uniquely-installed instrument, and it sounds nearest to any theater sound of any home installation I have ever heard", says Danny. This is without any electronic reverberation or trick sounds to accomplish it. The chamber is of concrete, 14 inches thick. All the swell shades which were in the theater are installed in one wall of the chamber. The sound speaks into a small flue about 1½ feet deep. The tone finally comes through an aperture 2' x 3' above the console. The organ is very well balanced, the highs coming out clear and crisp, and the pedal notes coming out booming. Yet, one can engage in conversation without shouting. The excellent blending of voices is a great asset, and this feature caused Danny to make some radical changes in the plans of his own installation.

On October 29, the family left for Southampton, the embarkation port for the *SS America* to the good old United States.

Although their British tour was limited as to their time available for this venture, they were able to sample the famed British hospitality, which they say was "tremendous." The British enthusiasts couldn't do enough for their guests. The welcome mat is always out to any theater organ lover, no matter who he may be.

What is most important to Danny Schultz is that he was able to glean new ideas for his proposed home installation.

in the audience. The crowd laughed heartily, sang gustily and seemed to enjoy every minute of their audience participation for the Sing-along.

Mr. Nolan is a Judy Garland fan and he doesn't let his listeners forget it for he always includes Garland numbers in his programs. This organ concert was no exception for he closed with several tunes she has made famous (tunes that he hadn't used in previous programs) — "Born In A Trunk," "The Man That Got Away," etc. During the Garland medley the white and gold console was spotlighted from the ceiling and balcony with all blue lighting that was extremely effective.

Before he played his closing, Nolan thanked the audience for their interest, attendance, and support. He then called his stage manager to come from backstage to take a bow and the gentleman walked out into the spotlight dressed in a Beatle outfit. After that bit of comic relief, Nolan played Judy Garland's famous closing number "I Will Be Back." The audience interpreted that as a promise of a future organ program. He stepped from the console and stood next to the Page accepting the applause as the lift slowly descended into the organ pit. Nolan and his crew must have spent many hours working on the lighting effects for this program which made it more than an organ program and they are certainly to be commended for it.

Theatre Organ fans of Fort Wayne and the Tri-State area look forward to that next in the series of Nolan sponsored programs. We can imagine that it will be bigger, but it is difficult to consider it could be better.

VESTAL REISSUES WURLITZER CATALOGUE

Of interest to both the theatre buff and the organ buff is a Vestal Press reissue of a Wurlitzer Hope-Jones Unit Orchestra catalog, originally printed in about 1916, called "The World's Greatest Achievement In Music for Theatres." Of sixty pages, and including over thirty photos of Theatres (both interiors and exteriors), it is a priceless adjunct to the Wurlitzer Factory Shipping List (published in Theatre Organ earlier).

For example, we discovered that the Style 6 Wurlitzer had a console almost identical to the rare Style 35 models (3 manuals with a 37 note Solo). We find a photo of the original 3 manual instrument in the Paramount Theatre, Seattle; the fantastic Ocean Grove Auditorium Wurlitzer in New Jersey; the Elks Lodge in New York. But we won't give any more secrets away — get a copy and see for yourself. (Ad elsewhere in this issue.)



Seated at console of Wurlitzer in the Rawle home, London left to right are Robin Richmond and George Blackmore. Standing in front of console - Vic Hammett. Behind console is owner Len Rawle. Danny Schultz seated in front of window.

—Photo by John D. Sharp

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Chicago's Career Organist

MILDRED MAGINN FITZPATRICK

Mildred Maginn FitzPatrick, one of Chicago's best known theatre organists and teachers, began her public picture-playing career at the age of ten. On frequent Saturday afternoons she relieved her mother, the regular piano accompanist at the Ashland Theatre in Chicago's South Side. After studying at the keyboard from the age of three under her mother's tutelage, it speaks well of Mildred's competency that both the management and the audience permitted her sessions at the piano.

Resolved on a professional career in the rapidly burgeoning movie houses, Mildred enrolled as an advanced piano student at Chicago's Conservatory of Music when she was eleven years old. Her teacher, Ernest Fristrom, with inspired foresight, encouraged Mildred's musical ambitions and undertook to teach her pipe organ technique in addition to her regular piano courses. For these lessons and practice sessions, Mildred had to make several street car transfers to an old church in Oak Park, Illinois to play a tracker-action organ. Transferring with her teacher to the Balatka Music College, Mildred graduated at the age of thirteen and received her teaching certificate for piano.

Shortly after graduation, Mildred became the full-time piano accompanist at the small Verdi Theatre. With what time she could spare from her theatre assignment, Mildred continued her classic organ studies and whenever the opportunity arose, she began experimenting at the consoles of the new theatre organs some of the larger theatres recently had installed. Finally, the big break came. The Pastime Theatre installed a new Kimball theatre organ and Mildred applied for the post of organist. Although she was only sixteen at the time, her playing so pleased the Manager that he hired her with the admonition that she would have to wear longer dresses and put up her hair in the grown-up fashion of the day. Her girlhood over, Mildred set out to impress the patronage with her command of the organ. Sensitive to her audience and anxious to be a success, Mildred was acutely aware that her organ playing, although technically beyond reproach, somehow failed to charm her audience. She quickly realized that her task was to complement rather than compete with the picture on the screen. Analyzing the problem carefully, she learned to master the art of keying her selections to the style and mood of the drama unfolding. Discovering the art that differentiated mere competency from the musical in-

MILDRED FITZPATRICK concentrating on her registration at the console of Dave Voydanoff's 3-manual Wurlitzer home installation. The Wurlitzer shipment list published in THEATRE ORGAN identifies this instrument as Opus 1193, shipped 10/31/25 and lists it as a Model D. However, the organ is a 3-manual 6-rank as originally installed in the theatre. The organ was obtained from the Lancaster Theatre in River Rouge, Michigan, and presently is installed in Dave's Royal Oak, Michigan home. One of the unusual features of the original installation is that the Tibia is on a separate reservoir. Since obtaining the instrument, Dave has added a Kinura and Marimba, and more recently, added sub and octave couplers on the Great and Solo. Dave now has procured a larger relay assembly and an additional chest and pipes complement which he intends to incorporate in an additional chamber. In the present set-up, only one chamber with horizontal shutters is used. Only the Cathedral Chimes are unenclosed. This picture was taken on Mildred's first visit to Dave's installation which accounts for her close attention to the tab set-up.



sight required of a successful theatre organist, Mildred learned to call upon the resources of her classical repertoire to supplement contemporary musical themes to enhance the film presentation. This was the lesson she impressed upon her students when she later took up a teaching career.

With her position as a full-time theatre organist secure, Mildred now enrolled at Chicago's Musical College to continue her organ studies during her free time from the Pastime console. Two years later she graduated with highest honors and was awarded the diamond medal with her B.A. Degree. With her reputation as an accomplished theatre organist ever on the ascent, Mildred was featured as guest organist and booked for special engagements at many of the newer theatres mushrooming in the Chicago area.

The Musician's Union now began organizing the theatre organists in Chicago, concentrating first on those playing in the Loop area. When the Boston Theatre prepared to open there, Mildred applied for and obtained the position as organist. Under Union

regulations the pay scale was improved and the organist now even had the privilege of a ten minute break for each hour at the console.

Competition for patronage and a growing sophistication on the part of the movie-goer led to the evolution of more elaborate film presentations. Some of the Deluxe houses began to carefully plan their programs to please even the most discriminating clientele. Hollywood began to produce feature attractions at great expense and a New York group with E. Q. Corder as Managing-Director, hired Chicago's Orchestra Hall to exhibit these special films during the summer months. Arthur Dunham and his forty-piece Symphony Orchestra was engaged to provide the special music for the program and Mildred FitzPatrick was 'borrowed' from the Boston Theatre to preside at the console of the Skinner concert organ.

The Orchestra Hall enterprise received immediate critical acclaim and the artistry of Mildred FitzPatrick was singled out for special honors. So

successful was the first Orchestra Hall venture, that the series was repeated every summer for the next decade. For each annual session, Mildred was again borrowed from her regular theatre organ post to work her magic at the console.

Shortly after the first Orchestra Hall event, the 3000 seat Pantheon opened in Chicago, featuring Mildred at the console of the largest and most complete Kimball theatre organ installed to that time. The console was on an elevator controlled by the organist who also could communicate with the projection booth to keep the song slides on cue.

Mildred's next position was with the \$1,000,000 Senate Theatre, equipped with the latest model Kimball. This flagship of the Lubliner and Trinz chain regularly featured large symphony and headliner contemporary orchestras on its bill of fare. It was here that Mildred had the opportunity to share billing with Warde Johnstone's Symphony, Guy Lombardo and his band and many other musical personalities of the era.

While featured at the console of the "Wonder Kilgen Organ" at the Ritz Theatre, Mildred accepted an appointment to the teaching staff of the Sherwood School of Music. For the next sixteen years she was Director of the Faculty in the Theatre and Radio Organ Department at Sherwood. Concurrently, Mildred pursued a full-time career as staff organist at various moving picture theatres and frequently was featured as organist in programs at Orchestra Hall with the Chicago Symphony Orchestra and other musical groups in the Chicago area.

Engaged by the Marks Brothers, Mildred alternated between the Granada and Marbro Theatres of their chain. Even after the introduction of sound movies, Mildred continued on the payroll as soloist for the next two years. Mildred's association with the Piccadilly Theatre during this period is of special interest. This \$4,000,000 theatre and apartment hotel complex was built and operated by H. Schoenstadt and Sons and opened on January 23, 1927. It had been at the Ashland Theatre operated by the Schoenstadts that Mildred, as a little girl, had her first experience as a film accompanist when she relieved her mother at the piano. Mildred was commissioned to draw up the specifications for the Kilgen organ to be installed in the Piccadilly. Unfortunately, it was Leo Terry and not Mildred FitzPatrick who dedicated this organ on opening night. A prior contract for a limited engagement of Al Short and his Orchestra from Chicago's Capitol Theatre had been signed for the opening ceremonies. Al Short insisted that his regular organist preside at the console during this event. However, a few weeks later, with Ted Fiorito and his Orchestra from the Edgewater Hotel in the pit, Mildred finally took over at the console of the organ she had designed. The extended engagement she played during her first appearance at the Piccadilly was repeated many times during the

ensuing years.

In the late 1920's, Mildred was featured at the theatre organ by both local and network Radio Stations. This field became an ever more important part of her instructions at Sherwood as the use of organs began to decline in theatres with the introduction of sound movies. Another change in the life of former theatre organists took place when the electronic organ was developed and promoted by the Hammond Electric Clock Company. Mildred introduced this instrument at Sherwood and started the first professional classes for instruction on the electric organ. Mildred foresaw such instruments could furnish employment for organists in locations where it always had been impracticable to install a pipe organ. Mildred herself became a well known exponent of the Hammond playing at the Bismark Hotel and Harding's Restaurant, two of the first locations to install the instruments.

Mildred's last long term engagement playing the theatre organ was at the



MILDRED FITZPATRICK during the period when she was playing the Chicago Arena Wurlitzer, where she held forth at the console from 1943 to 1954, when the Arena was sold to CBS for a TV studio. The Arena Wurlitzer was purchased by Herb Shriver when the building was renovated by CBS.

Chicago Arena. Here she played for ice skating from 1943 until the building was sold to CBS for a Television studio in 1954. Now residing at Mill Lake, near Gobles, Michigan, Mildred FitzPatrick is enjoying what must best be described as an 'active' retirement. She teaches regular organ classes in the surrounding communities several days a week and makes frequent concert appearances. Mildred also conducts special organ classes in her home for promising pupils. In addition to the legions of entertainment artists she has taught, Mildred numbers among her former students such luminaries as Irma Glenn, Edna Sellers, Helen Anderson (Mrs. Jesse Crawford), Stewart Russell and Winona Young to name but a few of the better known theatre and radio organ personalities.

A Visit to the Carl Greer Inn

By Ray Sawyer

Recently, I was privileged to play one of Dick Schrum's "Three loves," the 4/16 just opened in a fashionable lounge-restaurant of the Carl Greer Inn, Sacramento, California. The manager-owner, Carl Greer, had the time, interest plus resources to build a room especially for this delightful Morton, and I found it more than suitable. The job of re-installation was performed by the same lad, Dan Adamson, who removed it from the Seattle Music Hall. He dismantled the enormous box of whistles, left the cables uncut and still attached, and performed a mighty task of transportation to its new home.

The console is recessed into the floor at the apex of a fan-shaped room, dropped a couple of feet below the "buff's bar" which has been built completely surrounding the pit. The room has a seating capacity of perhaps two hundred; the swell shades have been located exactly in the center of the apex, about twenty feet from the organ bench. The pipes themselves, with all traps and sound effect in rattling good condition, are in a cement-lined chamber 16x16x40 directly below the organ, with passages in the wall for the sound to flow from the swell-shades-wall. A try for a made-to-order room that has never thus far been done.

Perhaps the most popular Sacramento organist-entertainer, Clyde Derby, is presiding nightly, and Carl Greer has extended invitations to any and all organ clubs to visit and take over the entire room on a Sunday morning, after attending a "derby-session" the night before.

Editor's Note - A complete story of this fabulous installation will appear in a future issue.

LEONARD MacCLAIN HOSPITALIZED

We understand that the popular Leonard "Melody Mac" MacClain has been hospitalized recently for minor (we hope) surgery on one leg. Leonard, who was our Honorary Member in 1962, and also celebrated his 50th year in the business the same year, has been very active in ATOE having appeared as a feature artist at the last three Annual Meetings as well as playing for local chapters whenever asked. Leonard is certainly a good friend of all of us and we want to take this opportunity to wish him a sincere

GET WELL QUICK.

For those interested in dropping Leonard a card, the address is:

Leonard MacClain
Melody Hill
Rees Road
Devault, Penn.

Eddie Weaver CONCERT at the Byrd Theatre

Eddie Weaver greets audience at the Byrd Theatre - Top. Weaver accompanies the Wurlitzer on the violin - Center. Bob Coulter, popular manager of the Byrd Theatre is seen at the far right wondering if he can squeeze in all the waiting customers - Bottom.

-Photos by Ray Brubacher

by Ray Brubacher

Richmond, Theatre Organ Capital of the World, was the scene of the first in what we hope will be the start of a series of outstanding theatre organ concerts to be held at the Byrd Theatre. On Saturday evening, July 25th, Richmond's most outstanding musical personality, Eddie Weaver, played the first formal organ concert ever to be held in recent years, in this theatre. Eddie had already achieved wide recognition with his past series of concerts at the Mosque, a few blocks from the Byrd, and this was his first go at the Byrd organ in concert medium. Eddie has been organist at the theatre ever since his retirement from the Loews Richmond, where he was organist over a period of twenty-three years. When the post of organist at the Byrd fell vacant due to the untimely death of Harold Warner, Eddie took over as master of that wonderful organ, and what a master he is!

At 11 p.m., the house lights melted away and as the spotlight brightened, the theatre was filled with the thrilling sound of the organ. As the console ascended from stage center (the Byrd has no orchestra pit), Eddie was sprawled out across the bench half asleep, whereon when the console elevator stopped, he then announced that he had been there since the first show, waiting for all this to happen. After several more remarks that had the audience literally in stitches, Eddie began with a selection which included the Gershwin "Rhapsody In Blue" with the piano part played on the grand piano in the left gallery of the theatre. The enraptured audience numbering about seven hundred, then was treated to two orchestral operatic selections, the Waltz and Angel's Chorus from "Faust." Later on in the program, Eddie got off the console and announced his intentions to do a couple of duets with organ and violin. Upon picking up the instrument and bringing bow down on the strings, the organ began to play and throughout the selections, there was never a variance in tempo or beat. This, of course, brought the house down in a thunder of applause, and after this one could hardly ask for more. Then after a few more numbers, we were interrupted by an itinerant popcorn vendor dressed in old time clothing, selling his wares among the audience. Eddie persuaded him to assist him at the organ to lead the singing for the song slides. Eddie had selected some of the funniest and



Chicago in '65

theatre organ

more popular slides one could hope for, and again the audience went into hysterics over the "tongue twisters" which were always included in every old time organ sing session.

Then, Eddie reached down into the depths below the organ console and came up with - you guessed it, a beetle wig, and of course, all of the musical effects associated with that group of artisans. Then came a spirited medley of string band music, done so well, that it has become one of Eddie's trademarks, one which he is always asked to do at every program. After some more audience participation for "Chatanooga Choo Choo," Eddie took the console down to picture level, for the final event of the evening, a showing of "Whispering Whiskers" starring Andy Clude and Snub Pollard. We were very privileged to be able to obtain a 35 millimeter print of the very funny film, one which is not too long, but gives the maximum amount of entertainment and is side splittingly funny all the way through.

After the film, Eddie closed the program with two more selections, and as he reached the final four bars of "I'll See You Again," he arose from the console and disappeared off stage in the fading glow of the spotlight while the organ finished his theme. No amount of continuing applause could coax him back to the console for an encore, but everyone I know, felt that they had heard not just another good organist, but one who besides being one of the finest theatre organists in the world, also makes you a part of his program, and not just another spectator. This is one reason and just one reason only why Eddie Weaver will always be at the top of our list in this area. Our thanks to him for another solid, musical performance.

The concert was presented by the Byrd Theatre, the Richmond Organ Enthusiasts Club, and the Potomac Valley Chapter, ATOE. Our thanks go to all who helped out to make this concert a success, especially to Don Malkames, of New York, who provided the film, and to Eddie Weaver's very talented daughter who assisted and helped the big Wurlitzer to play by itself.



Bombardier Editor Stu Green in disguise at the Hoberg Electric Organ Festival.
—Photo by Ida James

Fall 1964

ATOE Chapter News

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Secretary - Mrs. Eleanor D. Weaver
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DELAWARE VALLEY CHAPTER

Chairman - John Armstrong, Jr.
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Secretary - Burt Frank
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VALLEY OF THE SUN CHAPTER

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WOLVERINE CHAPTER OF ATOE FORMED IN MICHIGAN

Michigan, with the Detroit area alone having probably the highest concentration of home theatre organ installations in the nation, has formed a regional chapter of the ATOE after nearly nine years of effort. With over fifty ATOE members in the state of Michigan already on the 1964 Roster, the new chapter has increased this total by eight with its formation. The organizing group for the Wolverine Chapter provided twenty-six signatures to its letter of petition for a Chapter Charter. Some of the eighteen already established ATOE members, who participated in organizing the Wolverine Chapter, are among the earliest members carried on the ATOE lists from its formation in 1955.

Chicago in '65

The name Wolverine was chosen, since it is universally recognized as identifying the state of Michigan. The organizing members of the new chapter have been drawn from the Eastern, Western and North Central areas of Michigan as well as from the Detroit area. The Wolverine Chapter intends to extend its activities throughout the whole state, rather than remaining Detroit-based. Various state centers, with adequate theatre organ facilities, have offered to participate in the Wolverine Chapter's scope of activity. The organizing members decided to limit chapter membership to a total of fifty, at the present time, because of the physical restrictions of some of the theatre organ facilities which will be used in the immediate future for chapter activities. Most of the state ATOE members who were contacted regarding the formation of the Wolverine Chapter, responded with enthusiasm and signed the letter of petition for a

Continued on page 18

CHAPTER NEWS (Cont.)

chapter charter. An additional twenty-four ATOE members throughout the state are to be given the opportunity to join the Wolverine Chapter before interested membership candidates, who are not currently ATOE members, are invited to join. The organizing members agreed that all future members must be accepted

Continued on page 21

VALLEY OF THE SUN CHAPTER

by Donna M. Bechhoefer

The May meeting, held at the Paramount Theatre, was highlighted by a concert by Miss Loreen Lee at the 3 manual console. Although Miss Lee is better known in Phoenix as an artist who tours for one of the electronic organ companies, she showed equally good talent in the manner in which she



Getting the Wolverine Chapter under way are l to r; Bob Connor (Chairman), Frank and Betty Schoonover, Georgia Fenwick, Jo Williams, Fred Bayne, Lucille Mitchell (Secretary), Ann Stranahan, Ken Wuepper, Bob Howland, and Roger Mumbrue (Vice Chairman). Kneeling in front Bob Burk and Herb Head.



Coffee-break after the birth of a new chapter. Roger Mumbrue, Bob Howland, Georgia Fenwick, Betty Schoonover, and Ann Stranahan (Hostess to the group).



Ken Wuepper and Fred Bayne record the Wolverine Chapter birth for posterity.

handled the 'pipes.'

Hits from Broadway musicals, movie themes, a fox trot or two (*Darktown Strutter's Ball* on the pedals, no less) and sparkling Latin tunes made up the program which closed with *Slaughter On 10th Avenue*.

A full house was the order of the day for the June meeting which was held in the home of Mr. and Mrs. Max Bray, and hosted by their talented son, Wade. The Bray family recently purchased the home and 3 manual Wurlitzer formerly owned by ATOE'r William Brown. Wade gave a short talk on the merits of his mighty Wurlitzer, then proceeded to delight all of the guests with several rollicking numbers which displayed his own talents as well as the versatility of the Wurlitzer.

After Wade's terrific presentation, the console was open to all who wished to try their hand at playing. This writer saw people from teen-agers on up to 'slightly past middle-agers' really

having a ball with the mighty monster.

A guest at the meeting was Mrs. Laurel Ruby, formerly of Oregon, who recently moved to Phoenix. Laurel owns a 2 manual Wurlitzer and is a true enthusiast. She will be an added spark to the chapter. Following the 'jam session' refreshments rounded out an excellent evening.

PINE TREE CHAPTER

The members of this chapter have worked faithfully throughout the summer on the restoration of the State Theatre Wurlitzer. The organ chambers were cleaned, dead magnets and damaged pipes were repaired or replaced, air leaks corrected, etc. The console keyboard and pedal board were extensively overhauled. Along with the above work, the console was redecorated in white and gold. (It was formerly orange, black and gold.) Our work progressed well, thanks to the cooperation of Mrs. George Francis, Manager, and the theatre staff.

When Mrs. Francis was planning for the special showing of the movie "Hamlet," she spoke of the appropriateness of the occasion for some organ music. We were most eager to respond and three of our playing members - Forest Perkins, Stuart Shuster, and David McNally - volunteered to provide prelude and intermission music at the matinee and evening performances.

So it was that on September 23 and 24 the State Theatre organ was presented to the public for the first time in many years! It was well received and this, we hope, bodes well for the future.

Now our work continues in preparation for what is probably a "first" in Portland theatre history - an evening of theatre organ music on October 27. This will be co-sponsored by us and the State Theatre. More on this later.

WESTERN RESERVE CHAPTER

The Annual Meeting of the Western Reserve Chapter was held at the Granada Theatre with over 60 members and friends in attendance. The Granada management as usual were very cooperative and we had a very nice birthday meeting and a couple of hours of very entertaining music supplied by our members at the 3/11 Wurlitzer. An old time Sing-A-Long very ably led by Wilson Bruggert at the console was one of the highlights of the afternoon.

It was feared that the unexpected flash flood and devastation due to the August rains in Akron might result in damage to the Loew's Theatre as part of the old Ohio Canal runs underneath the theatre, but we are happy to report that the theatre is back in full operation again and THE ORGAN WAS NOT DAMAGED. The Guenther Hilles of Canfield have started installing the chestwork of the new family Wurlitzer, the 260 from the Colfax Theatre in South Bend, Indiana.

Duey Arey, Chairman
theatre organ

NORTHERN CALIFORNIA CHAPTER

Approximately 200 persons attended the October 5th and 6th meeting of the Northern California Chapter held at the new Carl Greer Inn and the Grant Union High School.

The new Carl Greer Inn has installed the 4/16 Robert Morton from the Seattle Music Hall Theatre, while the Grant Union High was a 4/18 Wurlitzer with a Kilgen console. Clyde Derby, popular Sacramento organist, was the featured artist at the Robert Morton for the afternoon program, and his performance showed off the organ in its new surrounding to perfection. Following a short jam session that saw Alice Blue, Tiny James, and Dave Schutt try their hands at the organ, the group headed for the Grant Union High School for the second portion of the program.

Chairman Fred Clapp started this portion of the program by introducing Tom Thompson, another Sacramento organist. Tom, like Clyde Derby, is an excellent showman, and started his program with some of the patter that we imagine he uses on his regular job. This placed everyone in a very receptive mood for the excellent program that followed. Tom Thompson is an excellent technician and entertainer, and his fast-paced program ending with the famous 'Honky-Tonk Train' brought a terrific ovation from the audience. A short jam session followed but had to be cut short as the schedule called for the group to gather for dinner at the Carl Greer Inn.

Dinner at the Inn was excellent in two ways; one the food, the other was the musical program played by Aletha Bowman on the fine Robert Morton. Aletha Bowman is one of the real 'old-time silent movie organists' having played during those fabled years at both the Senator and Capital Theatres in Sacramento, as well as others. She played for a little better than two hours (while the rest of us ate) and it was certainly a genuine pleasure to hear her perform. She is an excellent musician who knows how to register a pipe organ, and you can tell at once that she is right at home by the relaxed manner in which she plays.

Following the dinner concert it was time for Clyde Derby to start his evening stint at the Carl Greer Morton (he's the regular organist) which he did by calling on some of the chapter members to perform. Among those called was 12 year old Billy Taylor of San Mateo. This young lad is not the least bit afraid of these four manual monsters, and he steps right in and plays just like he had been doing it every day. (He did the same thing in Portland at the recent regional meeting.)

Following the guest artist part of the program, Clyde Derby took his place at the console and proceeded to entertain the regular customers as well as the ATOE members until closing time. Clyde is an excellent musician and a very popular entertainer with a very large following in the Sacramento area,

and one doesn't have to listen long to understand why. It is rumored that the Magnificent Morton continued to play well into the wee hours of the morning, but we didn't stick around to see or hear.

Sunday morning was devoted to a jam session by those wishing to try out

the Morton, while others were conducted on tours of the organ chambers. All in all an excellent week-end.

Editor's Note - The Carl Greer Robert Morton installation will be a featured article in the next issue of THEATRE ORGAN. Watch for it.



Clyde Derby at the Robert Morton, Carl Greer Inn.



Tom Thompson at the Grant Union High School Wurli/Kilgen.



Aletha Bowman at the Carl Greer Morton.

-Photos by Dave Schutt and Major H.A. Sommer

POTOMAC VALLEY CHAPTER

by Ray Brubacher

AUGUST MEETING

The Potomac Valley Chapter held its August meeting Friday evening August 21st, at the Stanton Theatre, Baltimore, Md. Guest artist for the evening was the young and very talented Richard Smith, who is a professional musician and attends the Peabody Conservatory in Baltimore. Mr. Smith put the 3/32 Kimball organ to fine use with many outstanding numbers which were enjoyed by the unusually large number of members present. The future of the Stanton is in great doubt as this luxury movie palace goes "legit" the 7th of September. The organ is unusually beautiful and mellow owing to the large number of string ranks in the instrument. The organ also is noted for its unusual division, that being twenty-five ranks on the left side, and only six ranks and the bulk of the percussion on the right. After Mr. Smith completed his program, another very talented organist in the area, Al Williams, official organist for the Navy Chapel in Washington, D.C. took his turn at the console, and surprised the audience by launching right into the complete William Tell Overture. Al was followed by John Steele who is making a name for himself in this area by his stylings and interpretation of orchestral works for the organ as well as a fine theatre organ style. John is currently involved in several organ restoration projects. The meeting ended around 4 a.m.

NEW ORGANS AND PROJECTS

The chapter is in hopes of soon being able to restore to top playing shape the 3/14 Aeolian with built in player that was installed in the New York home of the late Sigmund Romberg. Romberg gave the organ to the Scottish Rite Temple in Baltimore, Md., in 1946, but it has not been used for over five years. Through the efforts of member Howard Eich, and Mr. Oliver Swick, manager of the temple, we hope to begin work soon. Member Gil White recently purchased the 2/6 Link theatre organ from the People's Congregational Church, Washington, D.C., and is now in the process of installing it in his Gaithersburg, Md. residence. The organ is in good condition so it should not be too long until we hear this "first" in our chapter. The 3/13 Wurlitzer in the Loew's Richmond Theatre is now playing again thanks to the efforts of Dick Pitt and members of the Richmond Organ Club who are spending a great deal of time restoring the instrument which was played by Eddie Weaver for 23 years. The organ has a tremendous sound for 13 ranks and is divided. The console has been repainted white and gold, and its sound is second to none in the area. It is indeed heart warming to think that Richmond still reigns as the theatre

organ capital of the world with three Wurlitzers in top shape, two - the Byrd's 4/17 and the Mosque's 3/17 - being used on a daily basis.

Dick Kline's custom installation consisting of the former 3/15 Wurlt from the Capitol Theatre, Washington, plus an additional ten ranks is progressing nicely. The console, rebuilt into a four manual by the M. P. Moller Co., is now in its final resting place in the spacious studio Dick had built for it. All ranks have now been re-leathered and it won't be too much longer before installation will start. In Richmond, Dick Barlow's 3/13 Wurlitzer installation is now beginning to take shape and Dick is getting anxious for those first groans and bleats of a mighty W. coming back to life.

NEW YORK CHAPTER

PLACE: Pitkin Theatre, Pitkin and Saratoga Avenues, Brooklyn, N.Y.

DATE: October 11, 1964.

TIME: 8:30 - 11:45 A.M.

Loew'd Pitkin Theatre is one of the five "Wonder Loew's Theatres" with the "Wonder Mortons." The Pitkin has the "Little Wonder Morton" - only three manuals, but a console as elaborate as the four big ones.

The organ is presently used for intermissions on weekends. It is played by the house organist, Carl Weiss, who is responsible for putting the instrument back in shape.

The console has been restored to its ivory and gold glory and comes up on an elevator.

New owners have recently purchased the theatre from Loew's and have relamped the theatre and put it in mint condition. Even the clouds and twinkling stars are operating.

It is rumored that the theatre will be razed in about two years to make way for a new housing development.

Our thanks go to Mr. Carl Marshall and Mr. Oscar Roed of the Pitkin management; Carl Weiss, house organist; and Howard Day of the New York Chap-

ter AATOE for the invaluable help they have given to make this meeting possible.

LAST MINUTE NEWS

This is not a review of the New York Paramount Theatre meeting on September 27, 1964, but a chance publically to thank, on behalf of the New York Chapter, all those who made this meeting probably the biggest ATOE membership meeting in the history of its existence.

Our appreciation to John Armstrong who spent a week in New York settling union problems, getting city licenses, insuring our guests, and many other items that had to be solved;

To the organ crew who came in with a cigar box filled with magnets, and who tuned early and late;

To the greatest array of theatre organ talent ever assembled under one roof;

To Ben Hall for his program notes and historic comments;

And most of all to the audience of 754 people who supported us.

by Allen W. Rossiter

CHICAGO AREA CHAPTER

August 23rd was one of the most successful ventures in CATOE history with the John Seng Concert at "Our Lady of the Lake Seminary" in Mundelein. The loss of reverberation due to the crowded house surprised John, but, at all times the sound was unmistakably the sound of a magnificent theatre pipe organ in first class condition.

September 19 and 20 A Wonderful Wurlitzer Week-end starting at the home of Kenneth Hunt, Dayton, Ohio, wherein resides the former Chicago Terminal Theatre 4/17 Wurlitzer. On Sunday the 20th we go to the State Theatre in Springfield. Mr. Oliver Nicklas, former theatre manager and theatre and radio organist will be host.



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A lesson mailed each week post free.

On October 12 the Connecticut Valley Chapter gathered at George Shaskan's Organ Studio in Stamford, which houses the largest operating theatre organ in Connecticut, a 22 rank Wurlitzer with a 3m Kimball console and a 2m Wurlitzer slave console.

The console was open to members and guests from 2 to 4 p.m. under the new play in order of arrival, 10 minute maximum rule which worked very well giving more members a chance to play. Following a business meeting at the studio and a dinner at a nearby restaurant, the group returned to hear a new member and former theatre organist Phil Stock, recording artist Rosa Rio (can that girl-ever play), and to top it all off Chairman Ev Bassett came up with two silent movies which he accompanied while wife Eleanor manned the projector. Our thanks once again to George Shaskan for a very memorable day.

Continued from page 18

by an absolute consensus of the existing membership and that voting on membership acceptance will be by secret ballot. It further was agreed, by chapter by-laws, that chapter regulation would be by majority agreement of the complete membership.

The organizing meeting for the Wolverine Chapter was held on September 13, 1964 at the home of Mrs. Lawrence (Ann) Stranahan, in Detroit, Michigan. Eleven of the organizing members assembled in person for this meeting and an additional fifteen, who were unable to attend the meeting, executed proxies, authorizing Fred Bayne to act on their behalf in the formation of the chapter. The organizational proceedings were tape recorded and the abstracted minutes of the meeting were circularized to all members for concurrence on the

resolutions passed.

R. W. (Bob) Connor was elected Chairman, Roger H. Mumbroe was elected Vice-Chairman, and Mrs. J. W. (Lucille) Mitchell was elected Secretary. It was agreed that no tenure of office was to extend beyond a one year term and that no chapter dues, except mailing were to be assessed.

Current plans are to hold the first regular Chapter Meeting and Concert early in December, with tentative plans being made for the meeting to be held in Saginaw, Michigan. The Wolverine Chapter has extended its appreciation to the Chicago Area Chapter ATOE (CATOE) for its generosity in relinquishing jurisdiction over the state of Michigan for the formation of the Wolverine Chapter and wishes to express gratitude for the fine cooperation of President Carl Norvell and past-President and current Publications Director, W. "Tiny" James, as well as all the National ATOE executives, who have extended encouragement and every possible assistance in the formation of the Wolverine Chapter ATOE.

LETTERS TO THE EDITOR

Enclosed are copies of news items from the Rochester, New York press concerning the 1964 ATOE convention. There was also radio and TV coverage.

Copies of the publicity regarding the Loew's State Theatre Wurlitzer restoration and public concert last March are enclosed as examples of the type of enthusiastic publicity we could stand more of. The news items told the public the important details concerning the renewed interest in theatre pipe organ music, promised them a treat if they attended and left it up to them. And the public responded - 1000 strong on a Sunday morning!!

I believe that the Syracuse story could be used as a case history not only as an example of arousing interest in other cities for ATOE chapter activities but to persuade theatre managers that organ interludes and organ concerts would pay off if they were properly promoted and advertised to the public.

I don't know exactly why, but the press - when it does grant theatre organ enthusiasts publicity - insists on picturing us as people living in a world of nostalgia, wishing to turn back the clock. What we really want is to keep real theatre pipe organ music alive for the present generation as well as those of us who remember when theatre organs were in general use. We also want to promote the theatre pipe organ as a concert instrument - something that was never done to any extent even in the 1920's. I feel sure that in many localities throughout the nation theatre pipe organ concerts and organ interludes between pictures could be a paying proposition. *If there is even half the promotional effort put behind such events as there is in back of movies and other modern entertainment.* Sincerely yours,

Frederick H. Dise



3/10 Kimball gets worked over while 2m Wurlitzer slave is looked over at the George Shaskan Studio in Stamford.

THEATRE ORGAN REVIEW QUARTERLY

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Castanets Indian Drum Train Effect Fire Gong
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All under absolute control—can be used in every conceivable combination

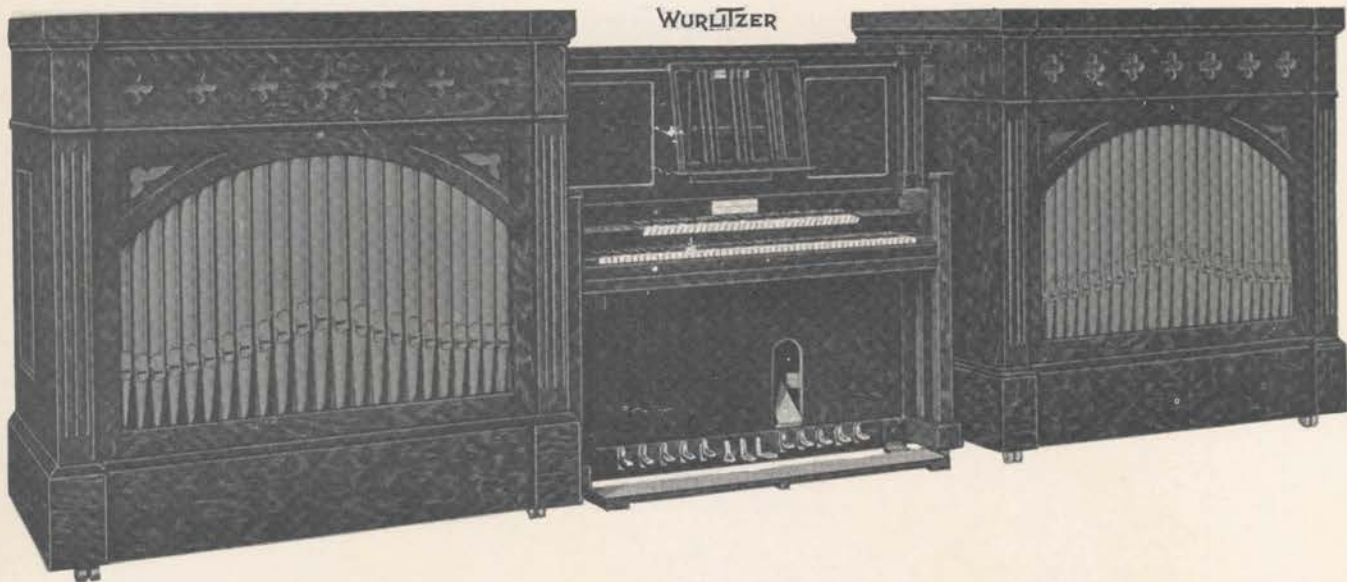
Height over all, 5 ft. 2 in.

Width, 15 ft. 4 in.

Depth, 3 ft. 3 in.

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Style H Same as Style K, without the Vox Humana Pipes and Xylophone, and has a Glockenspiel of 13 notes only.



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*Andy
Crow
at the
console
of...*



The Rodgers Custom Theatre Organ

PEDAL
32' Diaphone
16' Ophicleide
16' Tibia
16' Bourdon
16' Contra Viol
8' Tuba Mirabilis
8' Tibia Clausa
8' Cello
8' Flute
4' Piccolo
16' String Bass Pizz.
Bass Drum
Brush Cymbal
Chinese Block
8' Solo to Pedal
8' Great to Pedal
8' Accomp to Pedal

ACCOMPANIMENT
8' Brass Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Concert Flute
7' Flute Celeste
8' Flute
8' Clarinet
8' Viol d'Orch
8' Viola d'Amour
8' Viola Celeste
8' French Horn
8' Krumet
8' Vox Humana

4' Tibia
4' Viol d'Orch
4' Piccolo
2-2/3' Twelfth
2' Piccolo
2' Fifteenth
Harp
Chrysoglott
Bongo Drums
Chinese Block
Brush Cymbal
Sand Block
Castanets
Tambourine
Snare Drum Roll
Accomp Unison Off
4' Accomp to Accomp
Accomp Main Off
Accomp Echo On
Accomp Reverb On

ACCOMPANIMENT
2nd TOUCH
8' Tuba Mirabilis
8' Tibia Clausa
4' Tuba Clarion
4' Tibia
8' Solo to Accomp
8' Great to Accomp
8' Accomp to Accomp

GREAT
16' Tuba
16' Tibia
16' Contra Viol
16' Clarinet
8' Tuba Mirabilis
8' Harmonic Tuba
8' Open Diapason
8' Tibia Clausa
8' Clarabella
8' Flute
8' Clarinet
8' Kinura
8' Viol d'Orch
8' Salicional
8' Vox Humana
5-1/3' Quint
4' Tuba Clarion
4' Tibia
4' Viol d'Orch
4' Piccolo
2-2/3' Twelfth
2' Piccolo
2' Fifteenth
1-3/5' Tierce
1' Fife
Piano-Harpsichord
Harp
Celesta
Glockenspiel
Orchestral Bells
Marimba
Xylophone
Cathedral Chimes
16' Great to Great
Great Unison Off

4' Great to Great
16' Solo to Great
8' Solo to Great
4' Solo to Great
16' Accomp to Great
8' Accomp to Great
4' Accomp to Great
Great Main Off
Great Echo On
Great Reverb On

SOLO
16' Tuba
16' Tibia
16' Contra Viol
8' Tuba Mirabilis
8' English Post Horn
8' Horn Diapason
8' Tibia Clausa
8' Concert Flute
8' Flute
8' Concert Clarinet
8' Musette
8' Solo String
8' Viol d'Orch
8' Orchestral Oboe
4' Tibia
4' Viol d'Orch
4' Piccolo
2' Piccolo
16' Solo to Solo
Solo Unison Off
4' Solo to Solo

Solo Main Off
Solo Echo On
Solo Reverb On
VOICING
Tibia ff
Flute ff
Flute becomes Open
Flute Celeste
Viol ff
Viol becomes Diapason
Perc ff

ECHO
Tibia Main Off
Tibia Echo On

TREMULANT
Echo Tremulant
Tibia Vibrato
Tibia Tremulant
Flute Vibrato
Flute Tremulant
Viol Tremulant
Accomp Tremulant
Great Tremulant
Solo Tremulant
Perc Tremulant

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