

Theatre Organ

*** THE BOMBARDE ***

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



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POSTSCRIPT ON THE MEETING OF
THE SOUTHEASTERN CHAPTER AT
THE FOX THEATRE, ATLANTA, GA.,
SUNDAY 20 FEBRUARY 1966.

by Ray Brubacher
Associate Editor Theatre Organ

On the occasion covered so well by Southeastern Chapter Vice Chairman Mac Watson, I would like to add an editorial comment.

Having been invited to participate as a player at the farewell meeting for Carl and Betty Norvell, I, as I am sure many other theatre organ fans, did not even begin to realize the resources that this chapter has at their disposal for their meetings. To hear this Moller organ in the Fox Theatre is literally to witness a sonic miracle. In Atlanta there is installed an instrument, which if in size takes second place to our other famous installation in New York City, but certainly does not take second place in quality. Installation of the instrument is ideal in that there is nothing to hinder the issuance of sound from the chambers into the theatre proper. Until I sat at the mammoth console I had absolutely no idea that such an instrument, one which has the constant power to thrill, and one which at no time ever becomes in any way "typical", actually exists. Of course, one has only to walk inside the main doors of the theatre to sense that here there is something strangely different. The viewer is not greeted with a sense of decay and all evidence of a typical movie palace on its last legs. Instead, one sees, for example, polished floors, immaculate rest rooms where every brass fixture is kept polished, lighting fixtures which work, an atmospheric theatre ceiling which is kept in perfect condition including the Brenograph cloud projector, a large ornate FOX sign over the marquee standing vertical in which every light is burning, elevators which run, etc. I was informed by Fox General Manager Noble Arnold, a personage to whom all ATOE members and theatre organ lovers should pay homage to for his continued interest in keeping the FOX and its organ in perfect condition, that every mechanical device in the theatre is in operating order.

The Moller organ in the Fox Theatre has been kept in complete operating order under the auspices of Joe Patten. Joe and his working crew, which does the maintenance on the organ, have done much to improve the status of the instrument. All work done is professional in that it insures that when the time comes for Bob Van Camp, house organist of the Fox, to bring that console out of the pit for an interlude, whatever Bob wants from that organ, he gets. ATOE hats

are off to Joe Patten and his crew for their continual interest and willingness to share what is indeed a real rarity a very highly polished gem!

Attending an interlude on Saturday evening was something of a minor revelation. Seated down front, I noticed that ten minutes before the organ interlude children and adults alike were slowly getting up from their seats and drifting down towards the orchestra pit. By the time of the interlude there must have been over a hundred children alone. This situation required the immediate attention of two ushers who stood guard to prevent anyone from falling over the rail of the eighteen-foot deep orchestra pit. On a signal from the booth, house lights went out and a single spot illuminated the pit where, majestically, the console of the Fox organ slowly rose with Bob Van Camp, in full formal attire, putting the organ through its paces. Bob turned, thanked his audience for the tremendous hand of applause, and announced his selections. The rest of the theatre was still dark except for the single spot kept right on Bob. The reason for this became obvious to the writer, for casually taking his attention off stage left, the grand piano playable from the console was slowly rising on its own lift at orchestra center. When the piano was completely level with the stage, the electric candelabra on the piano was turned on and a spot illuminated the action. This bit of showmanship nearly brought down the house. At the end of the all too brief five-minute concert, Bob took several bows to a whistling, clapping, foot-stamping audience. Both organ and piano now began their descent. When the music stopped again, the audience broke out into another spontaneous burst of enthusiasm. Van Camp, a master at the console, certainly proved one of the most capable performing artists this writer has ever heard play any organ. It is to be hoped that this kind of enthusiasm will continue to keep the Fox what it is now.

For Carl and Betty Norvell, I am sure that there must be a certain sadness in leaving the area. Carl has been highly instrumental in getting the Fox organ useable over the last few years, that I know all chapter members will miss him very much.

In closing, the honor that I was accorded, that of presenting a few minutes of music on "Big Mo", will be an honor that I will long remember. One cannot forget the hospitality accorded, and for ever more, the fantastic sound of this Truly - Fabulous - Fox organ.

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RED RIVER AND LAND O'LAKES CHAPTER GET TOGETHER

Bud's Roller Rink in Moorhead, Minnesota was the scene of a joint concert meeting of the Red River Chapter and the Land O'Lakes group from Minneapolis-St. Paul. In view of the unusual hour, 1:00 P.M., Saturday, June 3, the turn out was excellent. Harvey Gustafson of Fargo, North Dakota was again asked to play the concert which was one of the most outstanding programs he has ever performed. The organ is the rebuilt and enlarged Barton theatre organ which was originally three ranks controlled by a small two manual console. The instrument now has a new white and gold three manual console highly unified controlling six ranks of pipes with preparations four a seventh rank which will be a string celeste. The construction of the new console and chamber additions and modifications required approximately five months to complete. The piano will be added later.

Harvey Gustafson is rapidly growing in popularity as a theatre organist and silent movie interpreter as well as a player of classical literature on Classic-baroque organs. He has been in this area for two years and besides being the pastor of a small LCA mission congregation in Fargo, he plays at Bud's Roller Rink twice weekly and gives numerous classic organ recitals every year. His church bought a small exposed baroque pipe organ before they considered pews. (They still sit on folding chairs) He played selections from the "Sound of Music", Crawfordian arrangements of "I'm Confessin'" and "I Love to Hear You Singing", "Autumn Leaves", (Complete with rushing wind sound') a naughty arrangement of "How Come You Do Me Like You Do" with heavy drum and cymbal after beats which literally brought the house down, and a few other current hits of the day. Following the concert, lunch was served by the Granfors, owners of the Rink and Organ, and the mighty Barton was turned over to our guests of the Land O'Lakes Chapter for the remainder of the afternoon.

Sincerely,
Lance E. Johnson,
Chairman of the
Red River Chapter

Theater Organ

Volume VIII, No. 2

SUMMER

Bombarde

Volume III, No. 2

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1964	Reginald Foort
1965	Dan Barton

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Richard C. Simonton
Judd Walton
W. 'Tiny' James

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Election Results for A.T.O.E. Board of Directors

Following is a tabulation of the votes received during the recent election for the ATOE Board of Directors for the following two year period. Eight names were submitted by the nominating committee headed by Vice President Erwin A. Young. Of these names the top four will serve for two years beginning July 9, 1966.

Judd Walton	187
Richard F. Kline Jr.	167
Don Hall	143
Dottie MacClain	175
John R. Gallagher	114
Harry Jorgensen	94
Ted Marks	110
Fred Pillsbury	95

The write-ins were as follows:
W. Stu Green 18, Don Wallace 15, Richard C. Simonton 6.

Each of the following received two votes: Gaylord Carter, Stu Gee, Dr. Phil Olson, Ben Hall, John Muri, Bob Bittner, Allen Rossiter, Carl Norvell.

Each of the following received one vote: Willis Burch, Dick Hull, Erwin Young, Ray Brubacher, Don French, Leonard MacClain, Louis W. Lynch, Ray Bonner, Patrick Chambers, John

Shanahan, Mark Noller, Roger Hanson, Lee Haggart, Dr. Edwin Bebko, Charles W. Stein, Dan Barton, Bud Taylor, Stephen Tillman, William Gage, Odessa Rappoport, Buddy Nolan, Richard Skelnar, Herb Schmidt, Tiny James, Dave Schutt, Bob Burke, Tom B'Hend, Lee Stadele, Frank Cimmino, Vivian Miller, Jay Quinby, Karl Warner.

The Los Angeles Chapter had pro-

posed the name of Don Wallace for consideration by the nominating committee in a letter dated June 13, 1966. This letter was not received by the deadline of June 15, and therefore was too late to be included in the choices presented to the nominating committee. Please remember this next year and get your nominee in early, and be certain that your choice is represented.

THEATRE ORGAN

and

BOMBARDE

TRY TOGETHERNESS

Surprised to find THEATRE ORGAN and BOMBARDE nesting in the same envelope? It's the start of a new plan adopted during the 1966 ATOE Convention to combine both mags under a single cover yet retain the individual character of each. The Board of Directors, after selecting Portlander Bill Peterson as Publications Manager to replace retiring Tiny James, also decided to release bi-monthly issues for the next fiscal year in an effort to improve publication schedules. Each issue will consist of both full length magazines with perhaps an asbestos page to separate them.

COMING SOON

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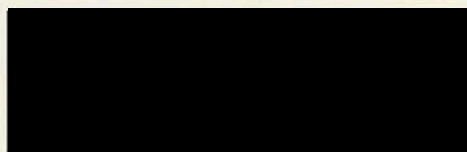
JIM ROSEVEARE

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BIGGEST LITTLE ORGAN IN CENTRAL INDIANA

The Paramount Page of
Anderson, Indiana
*As Told By
Lewis E. Hodson*

Very soon after returning from the 1964 A.T.O.E. Convention in Buffalo, I couldn't get the sound of live theatre organ music out of my mind. I remembered some ten years ago, as a high school student, an evening at the Paramount Theatre with the music for a dance review being presented on a theatre pipe organ, and decided, as all good enthusiasts, to investigate the condition of that organ.

I approached the manager of the theatre with my intentions. Investigation completed, restoration was the only answer. The only visible damage was the accumulation of thirty-five years dirt and, because the chambers are the only access to changing light bulbs around the organ grills, the 2' Strings and Flutes were smashed beyond hope. Luckily I was able to purchase replacements from a departing Muncie, Indiana, hybrid PAGE THEATRE ORGAN located in a church which was being replaced by a more dignified instrument.

Immediately, I enlisted the help of my good friend Rex Hoppes. Incidentally, Rex is the proud owner of Opus 1806 Wurlitzer. This organ was originally

in the Riviera Theatre just across the street from the Paramount. His restoration project has suffered somewhat while working on the Paramount Page, but things are getting back into full swing again.

I must state that without the understanding of Mr. Robert Jackson, District Manager for Alliance Theatre Corporation, we could not have made this dream become a reality. Bob knows the value of the organ, and has done his best to see that little damage has come to the instrument while he has been manager of the Paramount.

Work officially started in September 1964. A general cleaning of the two chambers (one fifty-five gallon barrel per chamber) was the first order of the day. All pipes were removed from the chests and polished inside and out as well as the chests receiving a coat of badly needed wax. Every magnet was taken apart, cleaned, inspected, and checked.

The console lift was inoperable due to its being raised and coming off the support tracks some fifteen years ago. We found that it had been disconnected rather than ruined. With a little general cleaning and testing of wiring we were able to get things working properly and most important the upper limit switch working properly. Next, we almost com-



Paramount Theatre - Anderson, Indiana
Photo by Willis Burch

pletely gutted (pardon) the console. The moths had really taken their toll. I cannot remember that we found one whole piece of leather or felt within the console. All stop-tabs and keys were removed, cleaned, and inspected and replacement of contacts made where necessary. New felt and leather were installed throughout. The pedal-board was taken apart and completely re-finished. While this was going on, the console shell was scraped to its original gold finish. Because of the years of neglect and some coats of green paint it was impossible to restore the golden look. We gave it an eggshell white enamel coat with the trim in gold. One of the biggest tasks was completely rebuilding the pre-set action. All pneumatics were re-leathered, new plastic tubing installed, and all contacts cleaned including very dirty setter-switches. A new console lighting system with twenty-seven miniature lights with larger sockets was installed.

At the writing of this article the finishing touches are being applied to the console and lift including new carpet on the lift floor to match the aisles in the theatre. Chest re-leathering is coming up next. As usual the more you do the more you find to do.... To all organ buffs, I say find an organ in a theatre, if you can, and jump right in. I had never worked on an organ until the Paramount Page. Learning takes place fast and the rewards are many. Just remember to enlist the help of interested people who know more than you know.

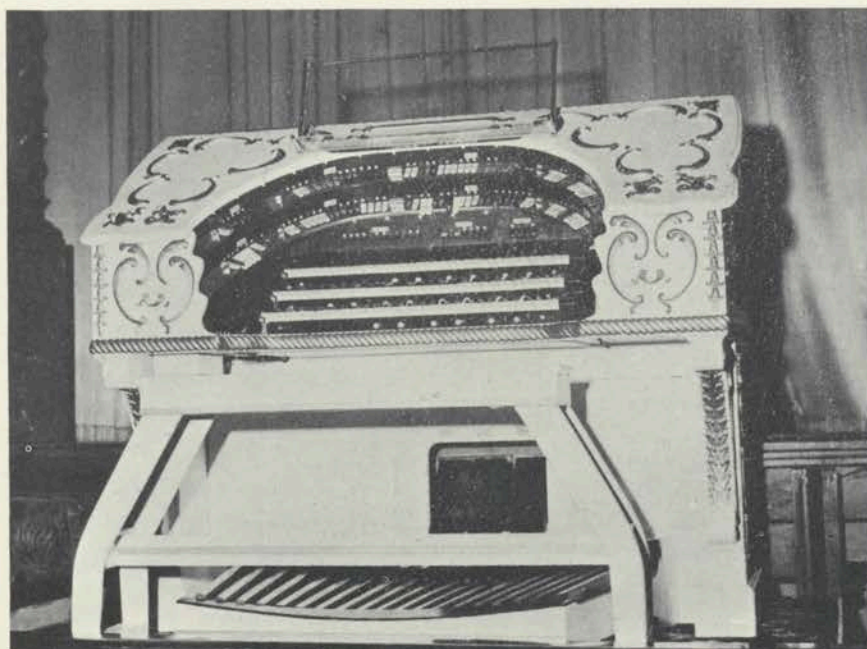
Several people have had their fingers in the pie, so to speak, including chapter member Lanny Losure (the gold trim on the console) and Jim Stump (re-leathering of all percussion action), resident of Ft. Wayne, Indiana.

In the following I will try to present a brief sketch of the history of the Paramount Theatre and the Page Organ in residence.

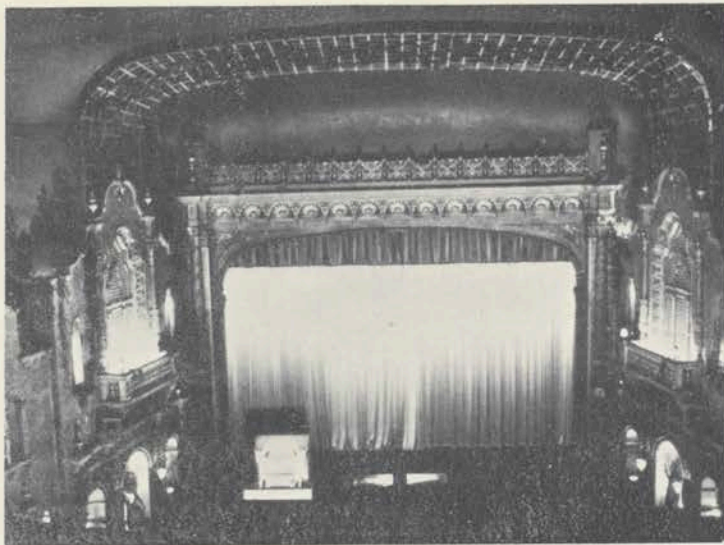
THE THEATRE

The time was pre-1929; the place, Anderson, Indiana. Three men by the

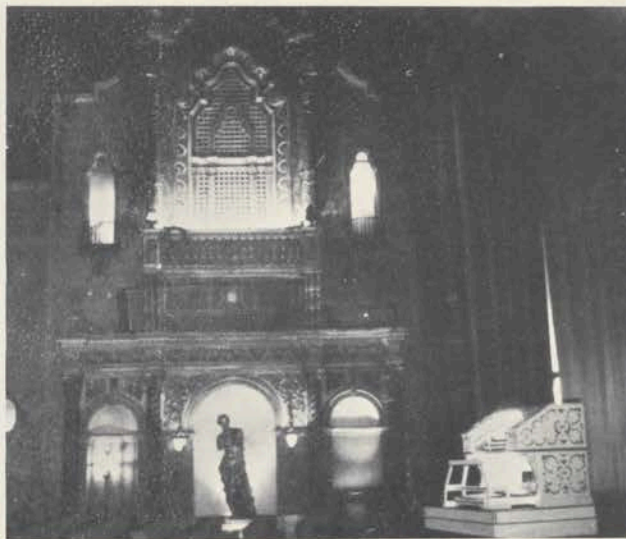
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The Beautiful Page 3/7 in "UP" position - Photo by Bill Bussell



View of the stage from the balcony
Willis Burch Photo



Looking toward main chamber from
orchestra floor, console at extreme
right - Willis Burch photo

names of Challace, Wolff, and Young had an idea to build a theatre at the northeast corner of 12th and Meridian Streets in downtown Anderson. Mr. George Challace, mentioned above, seemed to head the group in connection with starting the new theatre.

The historical material is rather vague during this period of time. As we all know, history is made, but the tracing of such is another matter.

Anderson had two leading theatres called The Riviera and The Starland. Silent movies were the rage and each theatre had an organ to accompany these films. The Riviera had a Smith Organ, later replaced by a 2/7 Wurlitzer (Opus 1806) which is still near the city. As far as can be learned, the Starland had a Kimball Organ of undetermined specification and its whereabouts is unknown.

John Eberson of Chicago was engaged to design the new Palace Theatre for Challace and company. A long term lease was signed for the land, owned by Ike Holycross and Neil McCullough, on which the theatre now stands. The theatre was built but opened under the name of Paramount Publix instead of The Palace Theatre as originally planned. This was somewhere in the 1929-1930 period. Eberson designed the theatre in a romantic Italian style with star-sky overhead. Two small false balconies overlooked the stage with the organ chambers about one-third of the way back from the stage.

Challace and Company did not continue long and, in 1931, the theatre closed. The theatre then reverted back to the property owners, Ike Holycross and Neil McCullough.

Wolff and Young sometime later started the Y and W Theatre Chain which Summer '66

is still in operation.

Since neither Mr. Holycross or Mr. McCullough were acquainted with theatre operation, their manager of The Riviera, Mr. Harry Van Noy, took over the operation of the Paramount Theatre. This was in 1931.

A few years later, Mr. Holycross and Mr. McCullough formed the Anderson Amusement Company which controlled the Paramount, Riviera, and Starland Theatres.

The 1,700-seat Paramount Theatre was run by this company under the able management of Mr. Harry Van Noy until February, 1946, at which time Mr. Holycross died. The Anderson Amusement Company was dissolved and the theatre and land sold to The Alliance Theatre Corporation for some \$610,000.

On April 1, 1946, Mr. Harry Van Noy turned over the keys to The Anderson Amusement Company, which in turn placed them in the hands of The Alliance Theatre Corporation, the present

owners.

So ends a rather brief and vague early history of the Paramount Theatre.

The organ, a 3/7 Page Theatre Organ, is unique as are all theatre organs. The original delivery tag contains the following information:

For: Palace Theatre 1124 Meridian St.
Meridian and Twelfth Streets
Anderson, Indiana

Date: 1/3/29

From: The Page Organ Company
Jackson & McKibben Streets
Lima, Ohio

This organ is a relative to the 4/15 Page located in the Embassy Theatre, Ft. Wayne, Indiana. Though only half as large, it is a fine organ indeed.

A wonderful musician and well remembered lady by the name of Miss Hilda Lindstrom of Elwood, Indiana, would come each day by Interurbano to Anderson and preside at the console of the instrument. Even though no longer present on the scene, she was loved by all she entertained, and will stand as an important figure in the history of this instrument.

Other leading organists in the Anderson area were George Henninger, who opened the Riviera in 1919. Harry Stewart also was heard in the Anderson area. Mr. Robert Minton occasionally played the instrument although he was the regular staff organist at the Rivoli Theatre, Muncie, Indiana. (Wurlitzer Opus 1552).

A.T.O.E. members can see this organ by making arrangements with member Lew Hodson of Anderson, Indiana.



View of main chamber showing sopsophone, flute and string - Lew Hodson photo.

OF KIMBALLS AND DIAPHONES

by Stevens Irwin

Stevens Irwin is best known for his detailed Dictionary of Pipe Organ Stops. Retired from his teaching career, Steve has turned to his pipe organ hobby more and more until now he uses his St. Petersburg (Florida) home only as a laundry stop between trips to inspect organs. Always hot after material with which to update his publications he does a great deal of listening to organ qualities, not to music played on the rank, just the sounds of the pipes individually. Partial to the theatre organ (although his publishers insist his books be church organ oriented), Steve has become particularly fond of the Kimball pipe sound. The following article is a ramble through his experiences with various big auditorium and theatre Kimballs and with the people associated with them. From the theatre organ fan's viewpoint much of it will be considered highly controversial. It may even raise a few temperatures. But it's the meanderings of a guy hip to many of the things dear to T.O. fans. When we asked him to do this article on Diaphones we figured that he couldn't insert much "square wave" material into the 32' octaves -- but he did anyway. Meet Stevens Irwin's Kimballs!

○

I guess I became interested in Kimball theatre organs when I was a grade-schooler. I was born and brought up in Lancaster County, Pennsylvania, the home of the famous Amish and Dutch sects. Nearby in Coatesville, of Lukens Steel Fame, was The Auditorium, a movie house that ran new pictures. It has a beautiful Kimball of two large chambers (right and left-stage) with two manuals. I dreamed for years, as only a child can, of getting my hands on it, and finally did when the high school ran two literature type movies and I was asked to accompany them, as I was a senior by then. That was my first encounter with a Kimball organ.

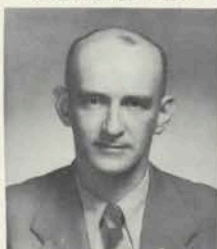
I also had another unforgettable experience when I was about 12 years of age; one day that will live long in my memory my mother took me through the huge John Wanamaker Store in Philadelphia. I will never quite recover from the incredible burst of sound that I suddenly heard from the great Audsley-designed organ that had recently been taken there from a warehouse in St. Louis. It is much enlarged now, and with many ranks of Kimball French Horns, Vox Humanas, Oboes and, of course, the well-known 88 ranks of manual and 41 ranks of pedal Strings. But in 1923 it was much smaller than it is now with its 30,067 pipes and 451 ranks and eight 32' ranks. Recently John McCormack

was appointed head of the organ department, even to supervision of the organists who display its glories from time to time. His predecessor, Bill Ruff has just retired. Bill should be given a very loud vote of thanks for the beautiful condition of the organ he cared for so many years. Although he had Mr. McCormack to help him he had a tremendous job with rebuilding the blowers, re-leathering, and keeping in tune the forests of pipes. This is a clean organ and one that operates easily, its sound showing the beautiful care expended by these two men, and others, for so many years. Incidentally, this organ stands pretty much in tune all the time; its chambers do not touch any outside wall, although some Reeds occasionally need touching up. The heavy-walled pipes and solid blocks in the Reeds in this organ should be a lesson to modern builders who continually decrease the amounts of material and gauges of metal and wood in order to lighten the weight of the instrument and make handling easier. Not so in this great monster; it is really solid, as anyone could attest who has had a trip through its innards to see the fabulous 32' wood Open Diapason and numerous Diaphones and 16' wood ranks. It is relatively easy to maintain in spite of its great size and thus is always far from a marginal zone between unsatisfactory and satisfactory operating condition.

This organ has in its nine divisions many accompaniment stops -- something the theatre organ does not have enough of, even in large examples. But it also has a great number of solo stops to play against and in the numerous choirs of 16', 8', and 4' Chorus Reeds (Tubas and Bombardes) it has registers that stand out with individual distinction. Recently Nelson Beuchner played for me on the Massed 17 ranks of Dulcianas in the String division. The silky, smooth tone of these stops should be more appreciated by theatre players, who too often have no sort of "median gray" tone color for their tone pictures. It is this neutral color that makes the more vivid Oboe, Kinura, Celestes, and Flutes hold together in a whole tone, which is necessary in popular music. The Wanamaker Dulcianas (tuned normal, sharp, and flat) are Kimballs and there is no corrosion or lack of timbre due to creeping metal crystals in them. Even though small in scale they are heavy-walled and beautifully soldered. Theatre people can be thankful that their organs came out of the early decades of this century, for this fact alone insures that they have in their garages, cellars, and bed rooms solid, well-made pipes that will give good tone over many years, whether of wood or metal. Theatre pipes hold timbres.

The biggest Kimball ever built is in the Minneapolis (Minn.) Auditorium. It is in quite good condition. The Lutheran World Federation met there a few years ago and required the city to bring it up to snuff. I played it two hours not long ago and saw every pipe in it, thanks to my good friend Clyde Olson, a member of the ATOE Chapter there. The Auditorium manager now plans to move the two consoles from the under-main-floor positions in front of the orchestra pit, putting one in each lower box at either side of the stage. A console with horseshoe and stop keys is on the right and a draw-knob is on the left. Noteworthy in this organ are a very large 32' open wood Diapason high on the right of stage, unenclosed but behind the screen, and a Melophone 8' (spelled with one "l" when it's a Solo Flute) at left stage and high up in the Solo division. Believe me, when you make a 64' Resultant out of this 32' Diapason (that is only 8.17 cycles per second at lowest CCCCC) you can really hear it and don't have to imagine you do. The wood Melophone 8' has inverted lips and wide mouths, which give it a solo-horn tone and make it seem like a very solid, open Tibia Clausa, if you can imagine such a thing. Strangely enough, this giant has no String Organ. It needs one, and W. W. Kimball (on my recent visit to him) did not remember the reason for this omission. It certainly wasn't a space problem, because there is room

(Continued On Page 7)



STEVE IRWIN

KIMBALLS & DIAPHONES (Continued From Page 6)

enough back of the grills. In fact, a Vox Humana Chorus of at least nine ranks would be useful here too. Voxes are useful all the way from 32' up to 2', with open metal flues above the "change-over" note at high A (over two octaves above middle C). The Germans have a 32' Vox. Why can't we? I deplore the fear of the unusual in stops and pipes which many Americans have.

The next Kimball in size is in Memorial Auditorium in Worcester, Mass. This too is a civic project. It is on both sides of the huge stage. This organ has the most beautiful Diapasons and Mixtures to corroborate their natural harmonics, as Audsley would say. (Radio City's Wurlitzer has a couple of Mixtures to do the same thing as well as make the Chorus Reeds louder.) This brings out the fact that there is little difference between basic stops in Baroque, Classical, Church, and Theatre organs, as witness the Diapason, Dulciana, Gemshorn, Harmonic Flute, Trumpets, Oboes, Regals, and the 16' pedal Reed in all of these types. However, the manner of voicing them and their wind pressures are quite different.

Fine stops in the Worcester Kimball are numerous but the 32' Contra Violone at left stage (probably of poplar) is an ideal to be imitated! It is on high pressure and has large round harmonic bridges. For those of you who like a staccato String-Bass (without tremulant) this stop would be pure joy to hear. The organ projects its sound well far out into the great auditorium. The soft stops carry well and the console is easy to handle. Chambers are a little on the deep side but so are they in Minneapolis and even at Wanamakers. This and other Kimballs have the hand set adjustment knobs that enable any or all swells to work from any shoes.

The other large Kimball civic installation is in Memphis Auditorium and this one is installed differently from the other two. It is on top of the long stage and therefore the pipes can play to either side of the stage into a large or small theatre. The old dismantled Hope-Jones in Denver Auditorium also did this but the pipes there were on-stage, not above it. Stops at Memphis are not so distinctive and it is not easy to judge from the consoles how the blend is coming out. This is a really big instrument but its tone isn't so impressive as Minneapolis or Worcester. Here, as in other city-owned auditoriums, the management is always interested in the large slice of their budget the organ takes for maintenance. But a convention, particularly a church group, is more likely to come to a location where a large pipe organ is available, particularly if it is well tuned and in good mechanical condition. The psychological advantage given by the organ is real. Those who have had the privilege of "opening up" these big instruments, including the three or four 32' basses and the vast power of the big Tubas and Trumpets, not to speak of Stentorphones and larger Diapasons, fully realize that no other sound is so suggestive of the power of the Almighty or the majesty of a grand procession. Opened up, they really make the concrete floors shudder and the assistant managers come out of the walls and edge up to the one at the console to tactfully suggest that the telephone operator can do a better job without the fearful oscillations of the big Diaphone. As Bill Rosser in Convention Hall told me, "Play loud when you want to get thrown out!"

And there is often a big Diaphone at 32', 16' and 8' in these Kimballs, including the theatre models too. This stop, so beloved by organ fans of all periods since about 1885, does a few things we might mention here that no other deep bass can do. It makes a "square wave" (mitigated, of course), whereas the loudest Diapason of like pitch makes a "sine wave" that is more pendulum-like and gentle to the ear and much less penetrating. It has few harmonics to give it color and therefore destroys timbre in higher pitches sounding with it. It is of wood in almost all cases, which gives it a

very soft formant and also one that appears in the tone a little later than the note itself.

Other Kimballs are still around but the top ones have sometimes been rebuilt and builders like to place their name-boards on them because they are so desirable a sound to be associated with. The Warner Wiltern Theatre in Los Angeles rarely misses mention in an issue of any theatre magazine, so our flair for the big, warm Kimball sound is always covered, except to say that its specification should be studied more by theatre organ lovers. In this organ the Strings at right stage and all the Echo stops (difficult to keep in tune) are unusual. Kimball did indeed make beautiful soft effects, and the Baroque followers (some of whom are reading this) must indeed suffer from want of the gentle, placid, limpid sound a true Baroque ensemble makes. The soft sound in any organ is important for contrast Dull shades, accompaniment, and background effects are always needed in all schools of composition. Only variety pleases the musical sense.

These big Kimballs, it must be admitted, all need more mixture work, for this, when properly tuned, is pitched perfect (rather than equal-tempered) and blends with the overtones in the big Trumpets and Diapasons and Flutes without sticking out like a sore thumb. The reason builders in the 1875 to 1935 era discarded mixtures was that they figured the natural overtones of the pipes would supply these very much needed tonal components, which they did, to be sure, but not with a whole series.

This is the essence of real power and majesty in an organ: to have yet another whole series of overtones on top of each overtone in each stop. Do you realize that more than 85% of the tonal components you hear are off the notes of the regular scale in full-organ sound?

This article is too long already, but I cannot resist telling the story of some minor damage done by a 32' Hope-Jones Diaphone (the location must go unmentioned). I was sitting down to try out each stop separately, as is my custom, so that I can hear it clearly in all parts of the compass, when I noticed the terrified look on one of the choir member's faces. I started to try the pedal stops, running over them swiftly and when I came to the big fellow this person became very excited and asked me to quit at once because the Diaphone had been the cause of one of the tall golden display pipes falling on the choir seats recently. Fortunately, no one was hurt.

Like the Tibia, Vox Humana, and smooth English-type Diapasons, the Diaphone 16' and 32' has become a symbol of theatre-organ sound, and without it we miss the "bottom" under the full organ as well as the tympani-like percussive action it has on our ears. And Kimball made some of the best.

* * * * *

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"The George Thompson Caper"

by Stu Green

"When Theatre organ magazine editors slug it out -- the same one always comes out second best..."

-Aesop

(Most of the stories about pipe organ home installations presented in these and other pages have involved the co-operation of the many owners. What would it be like to try for a story about an organ which is jealously guarded from the probing of BOMBARDE reporters by its saturnine owner, perhaps because he is the editor of THEATRE ORGAN, a rival of this sheet? I have a special bone to pick with Mr. George Thompson because he pirated the BOMBARDE's notes during the 1965 ATOE convention in Chicago to provide a convention coverage for his own mag (see page 21 of the Summer 1965 THEATRE ORGAN). Therefore, this article will represent a "chip on the shoulder" reportage of a forbidden installation, and I'm going to play dirty. Ed.)

Salinas is a pleasant little town about in the midriff of California. People live there, get married, go to church, visit headshrinkers, consume hotdogs, crumple one another's fenders, burb the baby, and spend the night in the drunk tank occasionally -- much like any other town of 53,000 population. Except for one grisly detail!

George Thompson lives there!



BEAUTY AND THE BEAST - George does a 'Phantom of the Opera' bit while pawing his way through a 'pointer system' version of Beethoven's Fifth symphony. It was the appearance of this photo in the local bugle, the Salinas Californian, which sparked this article. Doesn't he look mean?

Perhaps that name doesn't mean much to you but it does to the writer. Mr. Thompson happens to be the editor of THEATRE ORGAN. Now, being the editor of a magazine devoted to the theatre organ isn't such a terrible crime in itself (heck, even the BOMBARDE has one!) but this George Thompson is, in addition, an inhuman monster who snatches stories in the dead of night while his comrade in arms is snatching 40 winks in the arms of Morpheus --er--sleeping, that is.

So, this will be a story of revenge. I feel that the different approach will make it novel.

I cased the Thompson pad as soon as I lost the RR police who'd seen me leave the freight car. Otherwise the trip from LA to Salinas had been uneventful.

There was no point in walking up to the Thompson door. I'd heard that several of Thompson's curious neighbors have flat noses from having the big oak door slammed in their faces. It's an attractive house in what is temporarily Salinas' "suburbia" and one end of it showed evidence of an addition. That, I figured, would be the chamber which neighbors said had been added.

Figuring that perhaps I could get some info by phone I located a phone booth. Sure enough, there was a "G. Thompson" in the book. Practicing my "presidential drawl" I dialed the number and prepared to say, "Howdy -- this is Lyndon..." The phone was picked up before I got half way through "Howdy" and a somewhat grim male voice stated, "This is to inform all callers named Stu Green that they are not invited to enjoy the wonderful sound of George Thompson's mighty Wurlitzer." This is a recording, Click! And I had squandered a whole silver dime for that message!

This was going to be tougher than I thought. Luckily I had some rather elastic connections in the rubber industry so, in short, I managed to get Harry over at Goodyear to enlist the services of the famous Blimp. It was a windy day and Harry didn't quite get the point. He couldn't understand why I insisted that he hover over this one area while sketches and outlines were drawn. The pilot had a heck of a time holding the big sausage in one place and more than once he grabbed his parachute and threatened to walk home, leaving Harry and your reporter holding the gas bag. But finally I had a good sketch of the Thompson layout. Especially interesting was what looked like a smoke house in the far corner of the lot.

To get this story it was going to be necessary to turn to science. A number of manuals on scientific sleuthing were consulted and I found some second hand snooping equipment in a pawn shop. It was rather bulky so I decided to take up a position behind the smokehouse -- which turned out to be something quite different. It has a crescent carved in the door!

From this vantage point I set up the sound sensing equipment and immediately got results. A sound like kettledrums -- apparently from a dripping faucet in the Thompson pad. Gad, what a slovenly fellow -- to endure a dripping faucet!

(Continued On Page 9)

The nose took on the appearance of a Pizza.



A pair of gasbags hovered over the residence while one of them sketched it.

Later, between the "thuds" of the plopping droplets I heard the distinctive sound of organ music -- of a sort. With some glee I recognized the tune -- "Long, Long Ago" -- pointer system version! Now I was getting somewhere!

Some strange sounds came in on the electronic snoopers but they seemed to have more to do with plumbing than music. Time was a wastin' so I tried some disguises.



He set up the snooping devices in an improvised command post behind the compost columbarium.

As the Fuller Brush Man I got a good look into the Thompson living room before the front door smashed my putty nose flat -- like a pie in the face. There, at the end of the room farthest from where I suspected the chamber was located there was a niche occupied by a lovely 2-manual console set at an angle. This guy really had something. Then--splat!



The putty nose disguise didn't work either.

Back behind the --er--outhouse I started assembling the facts -- and learned I didn't have any. About this time a "bleep" appeared on the snoop screen, signifying someone was approaching. It was a woman -- an attractive one. Hm! So this character is a Lothario, I thought. Another set of bleeps and another woman approached. She entered the house without knocking. Then a young girl with curlers in her hair. Here was George Thompson with three women in his house! I had him dead to rights!

Well, not quite. A few minutes after the last female entered, George drove up in his boom-buzzard, parked and went in. Shortly thereafter the organ music started and it wasn't "chopsticks" this time, rather some well-played standards.

Meanwhile my suspicious mind was churning. What was George up to with three female critters and organ music too?

I upped to a window (it was now dusk) and peeped in, being very careful this time. The young thing with hair curlers was playing the organ. George was sprawled in a chair reading a newspaper. Another gal, who appeared also to be a teenager, was either crocheting or knitting. The third appeared to be working in the kitchen.

"George Thompson and his harem!" I chortled. "What a headline that'll make!"

Back to the backside of the backhouse and I got out the makeup kit and the telephone repairman's uniform. Once more in a disguise I whacked on the door. A lady answered, the attractive one who'd been working in the kitchen. "Yes?"

I explained that there'd been some line trouble and that I'd like to check the telephone. She said okay. Inside, George had disappeared into a door which I knew led to a chamber. The lady took me right to the door and said the phone connections were in there. This was my moment. I activated the secret camera nestled in one nostril and "shot" big, tall old George through the door. He was just standing there in the chamber, admiring his pipework, big as life.

I fumbled with the phone connection box and tried to make like I was busy. Ignoring me completely George fumbled with one of the pneumatics on his Chrysoglott Harp while I shot him again with the nostril camera.

The organ, I noted is all in one large, high-ceiling chamber. I counted eight ranks of mint condition pipes. Between the chamber and the living room is what is known as a "mixing chamber" an area where the sometimes too loud sounds of theatre pipes can be tamed by space. It's also a spot to set

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CHRYSOGLOTT, ANYONE? Old gimlet eye inspects the percussions in his Mixing Chamber. Behind him is the large movie screen through which the organ sounds.

up percussions or ranks not under expression. George had his Chrysoglott so mounted, also his Chimes and Glockenspiel.

But I was most interested in the contents of the chamber. I spotted some neat pipework. It had obviously been in a theatre some time in its career and there were indications that it also might have seen church duty, one air leak in a chest having been patched by the cover of a hymnal. It looked very much like a style D Wurlitzer -- the six ranker -- to which two more ranks had been added.



IT'S COOLER INSIDE - Editor George cools his pinky over the exhaust from a ciphering Flute pipe. This photo, shot with a 'nostril' camera, shows some of the instrument's pipe-work. Front to back: Vox, Concert Flute, String, and Tibia. The offset bass Diapason and Tibia are at George's right. There's a bass drum way up there. Swell shutters are directly behind the old grouch.

I didn't get a close look at the console this trip because of an unpleasant incident; the phone rang. I had been fussing with it, making like I was adjusting it or something. But the phone double-crossed me by giving indications of health. George grabbed it out of my hand and eyed me suspiciously. He told the party at the other end that he'd call back and hung up. Then he yelled, "Hey Ron--we got an organ bum to throw out." A younger edition of George appeared. They grabbed me and a moment later I was sailing through the Thompson front door. They have the hardest sidewalk! During the flight I inhaled the nostril camera!

I'd learned a little from this encounter and decided that the only way I could learn any more was to get back into the house. The next caper took some doing. I latched onto a wooden packing case large enough to hold me. I attached hinges and a clasp operable from the inside. I took it up to my hotel room, phoned the express company to come get the box in room 13 and squeezed my bulk into it and waited -- and waited -- and waited. It must have been hours before the uniformed man with the dolly showed up and rolled me down to his truck. Naturally the box was addressed to George Thompson and marked "Do Not Open Until Christmas." I'd outsmart him this time!

It never occurred to me that the delivery man would stash the box with me in it in George's work room with the lid side down and pile some other heavy boxes on top of it. I was trapped!

About six PM George came in with some square who was curious about the organ and I must admit I learned a lot from their conversation. The guy asked just the right questions, the very ones I needed the answers to. I couldn't see much from my box prison (except through a knothole) but I sure heard a lot. I found out that the organ was a Wurlitzer and had originally cost the theatre it was in about 14 grand. When he and his son Ron (the guy who'd helped give me the bum's rush) started dismantling the organ, they marked everything so they could get it back together again. I learned they knew plenty about organ installing and dismantling from helping other fans move organs--dating back even to silent movie installations for George. He'd bought the organ before he'd moved to his present Echo Valley home so it went into storage. Once settled in the present house George and Ron planned and built the 20x30 foot music room which houses the console and the additional 9 x 18 by 11 1/2 foot tall chamber, once a garage. He mentioned the organ now has 890 pipes but that would make it a more than 10 ranker. I think George was just blowing off steam when he made that claim. About 600 would be nearer the truth.

The instrument, I learned, is a style 165 (a late style D, actually), Opus 1900, which had been installed in the Amazon theatre, San Francisco in 1928. The original ranks were Style D Trumpet, Diaphonic Diapason, Tibia Clausa, Salicional, Concert Flute and Vox Humana. The instrument had "done time" in a church and an improvised Dulciana (made by choking a Salicional) and a nondescript Oboe Horn (carved out of a clarinet of unknown parentage) had been added. The "dulciana" has been given the required hormones and is once more Salicionaling. The battered "oboe horn" will soon be replaced by a Kinura. A borrowed Clarinet rank is "sitting in" meanwhile. This guy, Whoever he was, kept on asking just the right questions. And here I was, trapped, with no way of taking notes. I sweated.

George told the fellow that the installation project started just after the building additions had been completed -- in December of 1963 -- and that about 300 man hours had gone into wrestling chests into place, racking pipes, putting in wind lines, putting up the swell shutters, shoving the hefty 3-horsepower blower and blower motor onto the perch in the sound damped corner of the one time garage just behind the chamber (the blower is a noisy one which required its

(Continued On Page 11)

THOMPSON CAPER (Continued From Page 10)

own padded cell). By the next Labor Day (1963) the organ was playing.

About that time George made a decision: he figured that he'd better learn to play the darn thing -- now that he had it going. He's been at it ever since. So have his kids (I learned that the two girls I'd seen were actually his daughters and the good looking woman who came to the door was his wife. Could this miserable character be so human as to be a family man?

Then George pushed a button and the grill-work before the mixing chamber rolled back to reveal a huge perforated movie screen. I saw it through the knothole with my left eye! Clever!

Finally the two left the work room and went in to play the organ. I was getting more uncomfortable in the upended crate but I saw no way out. I might be trapped there permanently. Some day they'd perhaps open the crate and find a wisp of mummy in it. I know George would be the first to say my looks had improved with age if that happened. I was ruminating on the subject of entombment when the organ ceased playing music from the "Crypt scene" of "Aida" and George, wife Vi and the stranger reappeared and they were talking about the box.

"It's probably those Kinura pipes I ordered" said George. "Herb, help me turn the box over and we'll see how they weathered the trip."

I was uncerimoniously plopped over and then I heard the phone ringing in the distance. "Saved by a bell" I thought, with not much originality, Vi went to answer it and in a moment returned and said "It's for you, George." Herb left with him and I was alone--and right-side-up. I unfastened the cover and escaped through a window.

It was over an hour later. I had limped back to town and was walking along the main drag when a big, light-colored Caddie screeched to a halt at the curb, Out hopped George.

"Hi, Stu -- glad to see you!"

Glad to see me?

"You gotta come out to the house and see the organ -- but first I gotta go over to the police station and report a theft."



'I DONE IT!' To be perfectly fair, it should be mentioned that George CAN smile on occasion. Here he had, after 58 attempts gotten all the way through 'Long, Long Ago' without a bobble. Just at the moment of triumph he was told that his mother-in-law had broken her leg. He just couldn't suppress his mirth. Nearly cracked his face.

This was George Thompson?--friendly as all get out? But the bit about the police station unnerved me. That was the last place I wanted to visit--again! Was this Thompson cat playing cat and mouse?

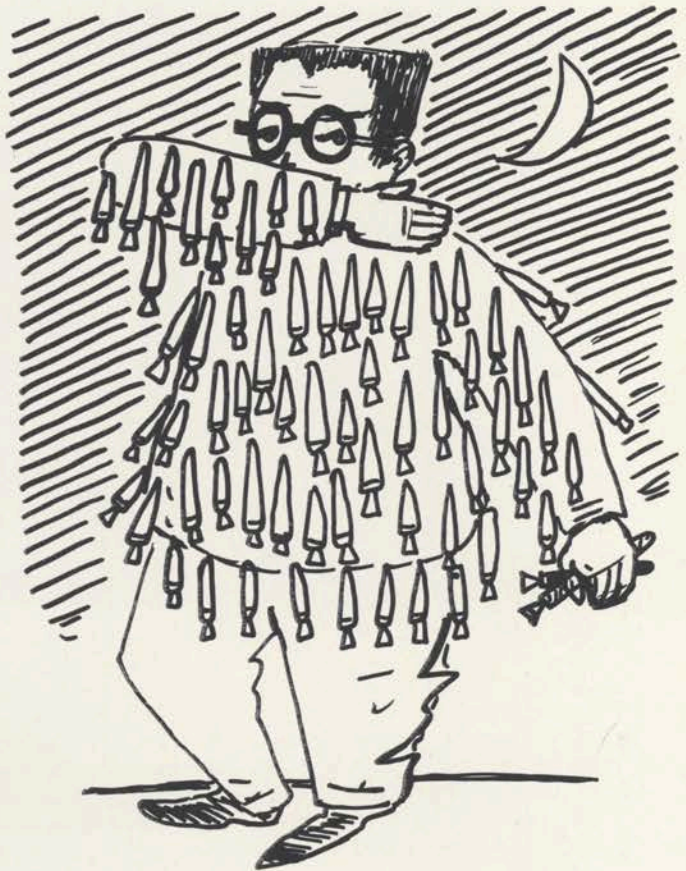
"I've been plagued with a barrage of kooks trying to get in to see the organ lately. They come to the door with crude disguises, pose as phone repairmen -- set up command posts out behind the privy. Real nuts!" wailed George

But why -- the -- police -- station?

"It's kinda weird," said George, "But I just had a whole set of Kinura pipes swiped right out of my work room-- a newly arrived case of them--and it all happened in the two minutes I was away answering the phone."

Are you sure?

"Sure I'm sure -- I came back and the case was open and every pipe gone. The crook can't get far loaded down with 73 Kinura pipes."



He pictured himself sneaking off into the night looking like a Kinura tree.

I couldn't help but visualize the 'thief' plodding along, looking like a Christmas tree decorated with heavy Kinura pipes, but George broke up my daydream with, "It was a lucky thing that Herb Caen, the reporter, was visiting me. He just left--with the story. It'll be in his column -- tomorrow."

Herb Caen! the famous San Francisco journalist! No wonder he'd asked just the right questions.

"Well--I'm going over to the cooler and make my report. Don't go away. I'll be back in a minute and we'll go out to the house. You're just in time for dinner."

With that George Thompson dove back into his Detroit Dinosaur and roared away.

I sat down on the curb -- and tried to get my foot out of my mouth. But it was hopelessly stuck.

DR. C. A. J. PARMENTIER

50 YEARS

AN AMERICAN ORGANIST

By Lloyd E. Klos



Dr. C.A.J. Parmentier, one of the theater organ greats. - Parmentier Collection

If one searches for a theater organist who has had a career as varied and as exciting as the subject of this feature, he is liable to fail. For, it is extremely doubtful that any performer at the console has had a musical life as diversified as that of Dr. C. A. J. Parmentier.

Born in Belgium into a musical family, he received his first musical instruction from the Catholic Sisters of the Visitation, then studied with Jacques Opsomer, a noted pianist-organist. Later, he studied with his brother, Firmin Parmentier, laureate in organ at the Royal Conservatory of Music in Antwerp, and professor at the Cardinal Mercier School of Music in Malines which was also known as the Lemmens Institute. He received a Doctorate of Music from the Universite Philotechnique in Brussels, and as a young man, concertized in Belgium, Holland and England.

Europe's loss was America's gain on February 22, 1916, for on that date,

Dr. Parmentier, after braving the submarine-infested Atlantic, arrived in America. "I was tremendously impressed by the friendliness and kindness of the people over here", he says. "Only three days after my arrival, I became organist for Loew's Theaters, and, three days after that, was assigned an additional position with the firm. I was playing 8-1/2 hours a day, seven days a week and loved it."

Whenever the Loew's brass made the rounds, the house manager always arranged to have Parmentier chat with them. Though he was a "greenhorn", as newly-arrived immigrants were called, he spoke with a pronounced British-Scottish accent which he acquired when studying English in Britain. Rolling his R's came naturally for this fellow who studied four languages.

Dr. Parmentier and his best friend, Camil Van Hulse, now a prime mover in musical activities in Tucson, Arizona, had taken extra courses in German and English at the Berlitz School in St.

Nicholas, Belgium. They practiced on the same tracker organ at the primary church in the town. Parmentier's brother was the organist, and Camil's father was the sexton whose salary was three times that of the organist! One day, the church deacon stopped Parmentier's brother, complaining that he had seen his kid brother in a cafe with a young lady the previous Sunday. The brother, who was very strict where music was concerned, told the deacon: "My brother studies 13 hours every blessed day, and on Sundays he can relax in any way he pleases."

Following the work for the Loew's organization came a period of demonstrating the Choralcello. This was a pipeless and reedless organ which derived a sustained organ tone from the strings of a piano, and other organ and orchestral timbres from metal and wooden bars. So little playing was required that Dr. Parmentier asked the president of the organ company to give him more work or he'd leave. They sent him to play one of their instruments at the old Belmont Hotel at 42nd Street and Park Avenue which was opposite Grand Central Station.

A few months later in 1917, with still too much time on his hands, he grew restless, and on impulse, took a trip to Puerto Rico. He found no employment until one day, George Lewis, Chief of Detectives of the San Juan Police Dept., paid him a visit and checked his papers. Mr. Lewis, a fine southern gentleman who loved poetry and music, and Parmentier became good friends, and Lewis told him the reason for his unemployment was that he had been suspected as a spy! This was just after the United States entered World War I, and Parmentier had no good reason for being in Puerto Rico.

He did some investigative work for the police department, and played a few concerts. He met Father Willinger, a Redemptorist Priest, who loved music, and soon Dr. Parmentier was playing the Sunday mass. "There was little else to do, and this was the perfect life for someone with little ambition. I got three or four excellent meals a day, beer, cigars, etc., had a large room in a new concrete building on the ocean, the bay on the opposite side, fresh sea breezes, the scent of tropical flowers--an ideal climate. As I said, it was perfect, but not for me." Father Willinger later became Bishop of Ponce, Puerto Rico, and for the past 18 years, has been the Bishop of the Monterey-Fresno Diocese in California.

On his return from Puerto Rico, Dr. Parmentier played the 3-manual Moller on the Loew's Theater Roof in New York. By late summer of 1918, he had been going steady with a lovely

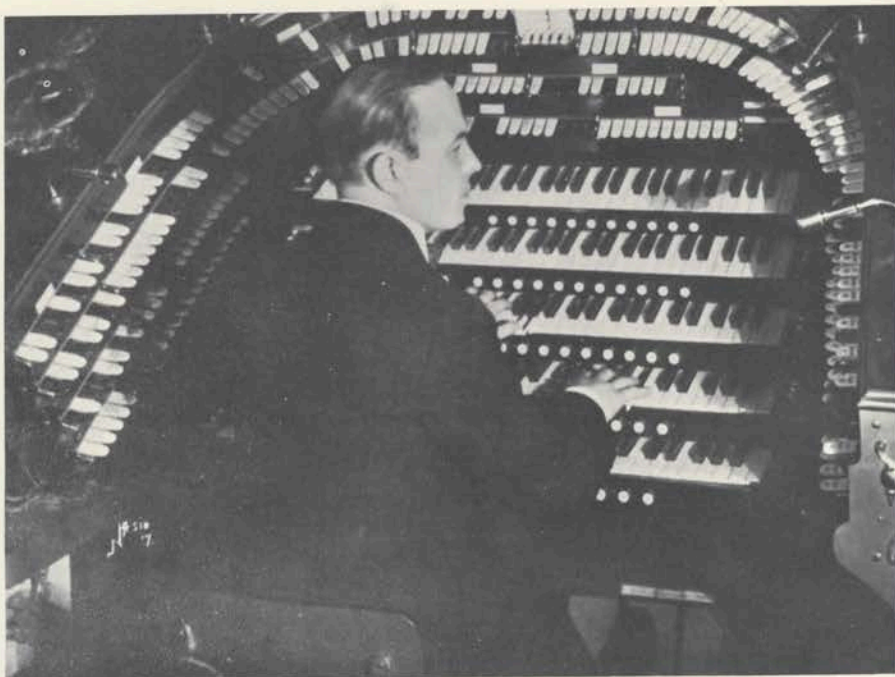
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young lady, and when he proposed to her for the last time, he mentioned going to Atlantic City on their honeymoon. The answer was "yes". So, off to Atlantic City went the young marrieds, where the new bridegroom presided at the 3-manual Austin of Stanley's Virginia Theater on the Boardwalk. He never mentioned that the contract for this engagement was in his pocket when he proposed.

June, 1919, saw him playing the 3-manual Moller in the rebuilt Fox American Theater in Paterson, New Jersey. In the fall, he was at the Audubon, the top theater on the William Fox circuit. Then came the Fox Washington Theater in New York. The Palm Theater in Philadelphia was next "with a magnificent installation of a 5-manual Robert Morton, the finest orchestral-sounding instrument I ever played." But after a few days, the Philadelphia Musicians' Union refused to approve his transfer, so he returned to New York.

Dr. Parmentier had become tired of playing afternoons, evenings and some mornings, so he accepted a job in a small theater run by a bunch of bootleggers. He liked this job because he worked afternoons only, but from 1 to 6 non-stop.

He says: "Everyone talks about the good old days. Yes, life was more pleasant and less complicated. But the best part was that while we were young, the hard work and long hours did not bother us in the least. The dollars we



Dr. Parmentier at the 5-manual Kimball master console in the Roxy Theatre, New York, March 1927. An organist's position in the 6,200 movie palace was considered top drawer in those days. - Parmentier Col.

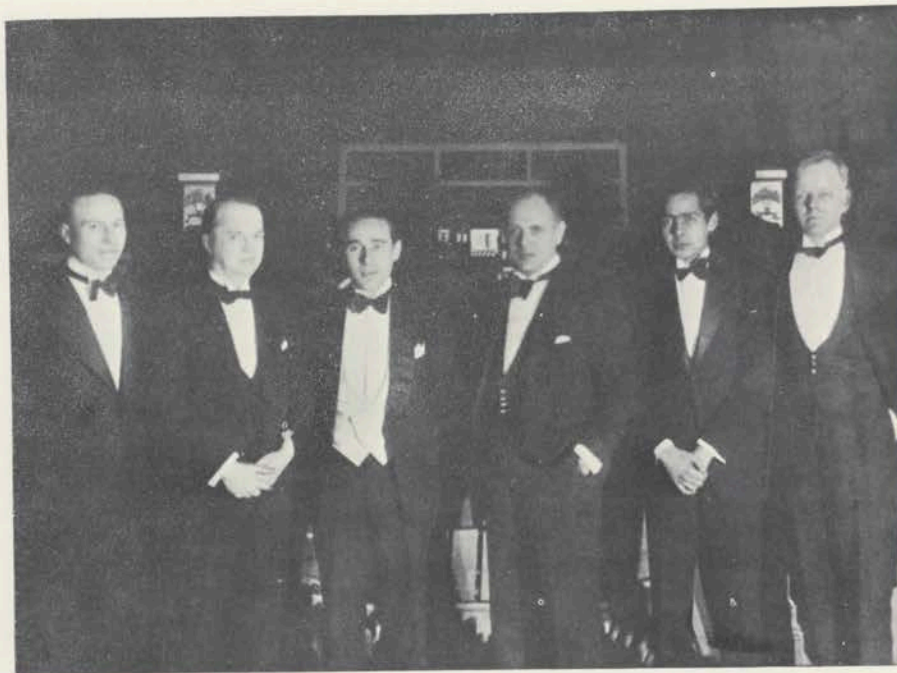
earned were worth 100 cents. Expenses were low, and we did not have radios, television, hi-fi and other gadgets on which to spend our money. Besides, taxes were nothing to worry about."

Since the day they were married, Mrs. Parmentier had desired to see

her husband playing on Broadway. The chance came in the summer of 1922 when he got a last-minute call to play the Capitol Theater, the foremost movie theater of the day. He left a steady job to accept a one-week engagement while regular organist, Deszo Von D'Antalfy was on vacation. Not getting a chance to try out the 4-manual Estey, he went on cold and played the feature film "Nanook of the North". After he finished, the Capitol's music librarian told him that the theater brass--Roxy, Rapee and Mendoza, had listened to most of his performance and agreed to hire him in the event of a vacancy. This happened shortly after when D'Antalfy left for Rochester to join the Eastman School of Music staff. On Broadway at last, Dr. Parmentier alternated the organ work with Dr. Melchiorre Mauro-Cottone. Eugene Ormandy was associate concertmaster and starting his career as conductor. Later, he became famous as conductor of the Minneapolis and Philadelphia orchestras.

In November, 1923, the new Fox Theater in Philadelphia was opened. Erno Rapee was appointed General Manager and Conductor, and he brought in his first-chair men plus Dr. Parmentier, who played the 3-manual Moller. The arranger and associate conductor was Dr. Frank Black, later to become Musical Director for NBC in New York.

The next four years were eventful ones for Dr. Parmentier. On August 1, 1924, he opened the rebuilt Broadway Strand Theater in Detroit using a 3-manual Wurlitzer. In October, 1924, at the Century



Roxy poses with his entire organ staff in front of the 5-manual Kimball console in the Roxy theater. Left to right: Dr. C.A.J. Parmentier, Deszo Von D'Antalfy, Lew White, Roxy, Emil Velazco and Frank White. Picture was taken at the time of the theater's opening, March 11, 1927. - Parmentier Collection

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50 YEARS

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Theater in New York, he accompanied Max Rheinhardt's spectacular production, "The Miracle". He also played the 4-manual Skinner at B.S. Moss' Colony Theater which was a Broadway presentation house where he also played for many motion picture trade shows. The Moss Cameo Theater, housing a 3-manual Skinner, also echoed to his artistry that year.

In 1925, he presided at the 3-manual Moller at the old Academy of Music, which was the famous home of Grand Opera many years ago.

In 1926, he played William Brandt's Carlton Theater in Brooklyn. This was a small but classy house. Brandt was a fastidious fellow who loved music, and always showed his appreciation with money and in other ways.

Then, on March 11, 1927, New York's Roxy Theater was opened, the largest and most beautiful theater ever built up to that time. Dr. Parmentier had a leading part. There were 2 three-manual consoles flanking a 5-manual master console in the pit, each on its own elevator. "Roxy's idea of having the Kimball organ installed beneath the stage was so the organ could build up the orchestra for thunderous effects and climaxes, the sounds emanating from the same location. When the organ was being used with the orchestra, the orchestra elevator would be part way or all the way to the top, and this killed the sound of the organ. Even with the orchestra elevator all the way down, the organ did not have a chance to speak out into the auditorium. Burying the organ under the stage was a terrible blunder. This was truly a great theater organ with a splendid variety of tone colors, good foundation and brass stops, lovely string section, keen reeds, mellow flutes, tibias, etc." The master console controlled the complete organ, and each of the 3-manual consoles controlled the brass and woodwind sections.

There was a three-manual Kimball with player in the rotunda, and a 2-manual Kimball in the radio studio. The order for the three organs, involving 5 consoles was the largest theater organ contract ever awarded a builder.

Opening night at the Roxy was a glittering affair. Over 6,200 patrons were on hand, including Harold Lloyd, Gloria Swanson, Richard Dix, NY Mayor Jimmy Walker and other notables. About 9, three chimes pealed, the house lights dimmed, and from the pit rose the 3 consoles manned by Dr. Parmentier, D'Antalfy and Lew White, each wearing a green velvet jacket. The opening number was Wagner's "Pilgrims' Chorus". While playing "Londonderry Air", the



Dr. Parmentier plays the 4-manual Estey at New York's Capitol Theater, August 1923. Dr. Melchior Mauro-Cottone was the other organist, Erno Rapee was Music Director, and Eugene Ormandy was Associate Concertmaster. - Parmentier Collection

solemnity of the occasion was marred by rising applause as dapper Mayor Walker and his wife arrived late, as usual, and took their seats down front. After a stirring performance which featured the fanfare organ of fife, military bugle and fanfare trumpet, housed far above the stage to the right, the consoles descended into the pit, and the

organists received a bear hug from the enthusiastic Roxy.

"I remember in playing the Roxy organ", says Dr. Parmentier, "each organist had to be discreet in using expression pedals, so as not to inter-

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Dr. Parmentier at the 3-manual Wurlitzer in the Broadway Strand Theater in Detroit, August 1924. Notice the colorful scroll work on his jacket also the very proper collar and tie which were considered fitting dress for organists of that time. -Parmentier Collection

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fere with each other's dynamics. When playing the 3 consoles, we had to do a lot of rehearsal, and we sometimes used special arrangements. Other times, we talked things over as to how to divide the parts, etc. Also, Roxy insisted that we all keep our feet in action, whether we had pedal stops on or not. It was a tricky and thankless job to play the 3 consoles."

A couple humorous incidents are recalled by Dr. Parmentier relative to his days at the Roxy. Once while watching the personal appearance of a famous movie star, "I mentioned to one of the men from the Glee Club that the girl must be drunk and I bet they'd have to give her the hook as they used to do in vaudeville. Sure enough, after the star kept talking absolute nonsense, the curtain parted ever so slightly, an arm reached out, grabbed the gal, and yanked her out of sight.

"Another time, watching a renowned trio of adagio dancers--you know the kind, where two men with physiques like Greek Gods, throw a pretty little doll all over the place? Well, Sir, right after the act began, the poor girl's straps broke, and the little lady, looking even lovelier than before, had to go through the whole act sans straps. The applause was deafening."

In the summer of 1927, Dr. Parmentier was selected to perform a series of organ recitals, broadcast from the Welte-Mignon studio. These programs featured the most celebrated organists

in the country. "I was proud indeed to have been chosen to play among such a galaxy of concert organists--the true masters of the organ."

From time to time, he played at the Wanamaker Auditorium; Town Hall; Carnegie Hall; St. Patrick's Cathedral; the fabulous Greenbrier Hotel in White Sulphur Springs, West Virginia; churches; colleges and schools. He also taught organ when his schedule permitted.

In March 1929, the Irving Berlin Standard Music Co. engaged him to write a series of organ numbers for the silent movies. He finished several which were published. Then came the talkies, and that was the end of that assignment.

The new Waldorf-Astoria Hotel opened on Sunday, October 18, 1931. There was a 4-manual Moller concert organ in the ballroom, and a 3-manual Moller in the Perroquet Suite. Dr. Parmentier played a series of recitals, using both organs, and the music was piped throughout the hotel.

In 1932, Ann Leaf went on an extended vacation, and Dr. Parmentier was chosen to take over her broadcasts from CBS, the programs emanating from the Paramount Theater studio 4/21 Wurlitzer. The announcer was Paul Douglas, later famous as an actor, and on the first broadcast, made the following announcement: "This is the initial appearance of C. A. J. Parmentier." You can imagine the ribbing Douglas got from his colleagues after the program! Three weeks later, CBS asked Parmentier to pick up his mail. He was amazed to see the stacks of letters which had accumulated. "I never dreamed organ programs had

become so popular, and I was delighted to learn what an overwhelming number of true devotees of the organ we have in the country. Even now, people keep asking why we can't have live broadcasts of organ music." At the conclusion of his six weeks' stint, he continued with his work at CBS for a number of years, both as a soloist and accompanist for special shows.

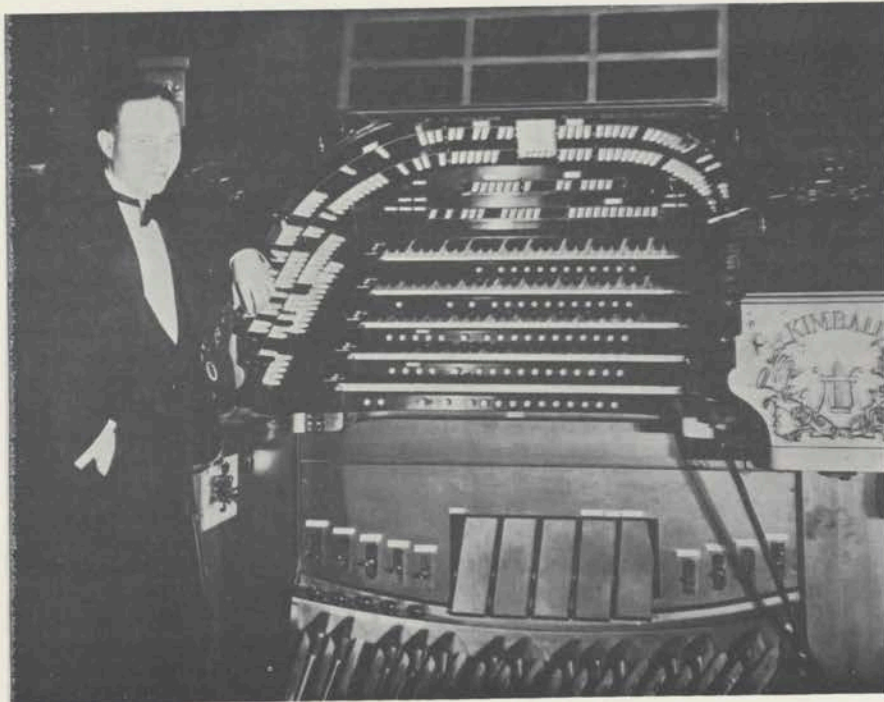
December 28, 1932 marked another milestone in Parmentier's life. This was the opening of the Radio City Music Hall, the largest theater in the world. He and Dick Leibert presided over the twin consoles. Erno Rapee was Musical Director as he had been at the Roxy. He was an excellent conductor and musician, and he always admired Parmentier's work. So, Rapee used him as his organist at the Movietone Studios, Madison Square Garden, etc.

The Music Hall's 58-rank Wurlitzer is controlled by 2 four-manual consoles, one on each side of the auditorium in alcoves concealed by curtains. Parmentier says: "This is a fine instrument, but a bit tricky to play, because some of the organ chambers are located in front and overhead, while other chambers are almost a block away. To get to a console while the stage show is on, one has to literally crawl through a small opening in the side wall. The 6 buttons controlling the opening, closing and stopping of the curtain; and the rolling out, rolling in and stopping of the console, are located out of sight below the console, and if you push the wrong button, you can really get messed up!" There is also a 3-manual Wurlitzer in the broadcasting studio.

From the Music Hall, Dr. Parmentier went to the Center Theater, once part of the Radio City complex. The Center, housing a 4-manual Wurlitzer, was elegant, but when the Music Hall became a movie house, the Center turned to musical comedy shows, ice shows, and later to movies for a short period. It was finally razed to make room for the Time and Life Building, the organ going to a home in Pennsylvania. Parmentier was organist at the Music Hall and Center Theater, full or part time, for ten years.

During this decade, he played at several high society weddings, some held in churches, others in unusual places such as a large private ballroom in a New York City penthouse, and on Long Island estates.

From 1935 to 1938, Parmentier worked for the Hammond Organ Co., where he promoted sales to churches, auditoria, homes, and to places where organs had never been used--the Parmount, Vitaphone and RCA Studios; Madison Square Garden; and the Queen Mary. He says:



Dr. Parmentier at the Master Kimball Console at the Roxy Theater, March 1927. -Parmentier Collection

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50 YEARS

(continued from page 15)

"Regardless of one's feelings about electronic organs, they did create jobs for organists which is all to the good."

In 1937, he was chosen to play a series of commercial concerts for the Hammond Organ Co. over WQXR.

In October 1937, he was organist for George Abbott's production of "Angel Island", starring Betty Field and Arlene Francis. The critics did not like the play, and this unfavorable reaction helped close it after a six-week run. Only a Hammond was used for the music. However, the critics wrote such phrases in their reviews as "A vast pipe organ stormed and uluated in the darkness... The most exciting thing about the show is the ominous off-stage organ music which opens and closes the scenes... Perhaps the best performance of the evening was given by Dr. C. A. J. Parmentier, the organist."

In 1938, the pipe organ builders of America decided to take the Hammond Organ Co. before the Federal Trade Commission in Washington. They wanted, among other things, to prevent Hammond from using the word "organ" in its advertising. Parmentier was chosen to play the Hammond at the hearing. Objection to the use of the organ as evidence was sustained, but the three commissioners said that they would be pleased to listen to an "off-the-record" performance when they recessed for lunch. From the Washington Herald of April 14, 1938 is gleaned the following: "Settled comfortably in their roomy chairs, members of the Federal Trade

Commission enjoyed an off-the-record concert by C. A. J. Parmentier, NY concert organist, in the FTC trial room. Busy employees of the commission stopped incredulously as the strains of "Whistle While You Work" sounded behind the mahogany panels of the trial room's doors, only to fade into the majestic strains of a Bach fugue..."

In 1938 & 1939, Dr. Parmentier was staff organist for NBC where he played just about every type program--oratorios, accompaniment of operatic and pop singers, adventure stories, background music for poetry readings, dramatic and comedy shows, "The Gospel Singer", and his own solo organ broadcasts. He remembers working around the clock during the troublesome days before World War II, and during the illness and eventual death of Pope Pius XI.

Parmentier has never ceased to wonder at the efficiency and preparedness of the press and radio. He recalls that when King George VI became gravely ill, he was called at 3 in the morning to rush to the Movietone Studios to record music and sequences announcing the King's death. He died long after.

In 1939, Dr. Parmentier performed at receptions in honor of foreign dignitaries and many of the state governors in the Federal Building at the NY World's Fair. He also played with the Triton Band which accompanied the spectacular fireworks and fountain display called "The World and the Cathedral".

At the fair in 1940, he accompanied the Pageant "Railroads on Parade". This was a magnificent extravaganza, tracing the history of transportation

through canoes, sailing vessels, the Erie Canal, Conestoga Wagons, pony express, stage coaches, railroads, etc. The climax came when the real Twentieth Century Limited moved slowly across the amphitheater stage. "At this point, I always watched the audience to observe its reaction to seeing an attractive lady undressing in a Pullman section, and just as the young beauty was about to remove her last undergarment, the train faded from view".

During the war years, between appearances at the Music Hall, much of his time was spent doing broadcasts and transcriptions in French, Spanish and Portuguese for the US State Department and the Office of Inter-American Affairs.

In 1935, Dr. Parmentier had begun a new line of work at the Waldorf-Astoria. This has developed to where he now plays for the foremost organizations here and abroad--breakfasts, luncheons, meetings, receptions, dinners and graduations. He also performs at the Americana, NY Hilton, Plaza Hotel, etc. Literally playing before the crowned heads of the world, he has performed for Queen Juliana of the Netherlands; King Paul and Queen Frederica of Greece; King Baudouin of Belgium; Prince Philip, Winston Churchill and Anthony Eden of England; Charles DeGaulle, Leon Blum and Vincent Auriol of France; Dr. Sygman Rhee of Korea; Giovanni Gronchi, Alcide DeGasparri, Mario Scelba and Antonio Segni of Italy; Dr. Weitzman of Israel; Jan Masaryk of Czechoslovakia; Cardinals Spellman and McIntyre; and all the U.S. Presidents from Hoover to Johnson--a veritable Who's Who of World Leaders.

At a United Nations luncheon in 1946 at the Waldorf, Dr. Parmentier was shown a perfect example of humility when an Archbishop walked to the console to ask on behalf of Russian Foreign Minister Molotov what he had finished playing. It was the Waltz in C Sharp Minor by Chopin. A Prince of the Church had done this for a leader of a country which tries to abolish religion!

Another time while playing before a meeting, one of the guests asked the Dr. to play Drigo's "Serenade". In the middle of it, in walked General Eisenhower, and the newspapers the following day recorded the incident by saying that Parmentier was playing the General's favorite number during his entry.

Both Presidents, Truman and Eisenhower, have been lavish in their praise of the organist. In 1952, President Truman prefaced his Columbus Day speech, carried nationwide on radio and TV thusly: "And before I start my regular address, I want to say that I don't think I've enjoyed organ music any more than I did the music put out

(Continued On Page 17)



Dr. Parmentier plays the Radio City Music Hall organ in 1924. -Parmentier Collection

(Continued From Page 16)

by your organist here. He really played things worth while."

Since 1947, Parmentier has been giving special demonstrations and recitals for the Baldwin Organ Co., and for awhile, he headed its organ school. Both Waldorf-Astoria and Americana hotels have Baldwin organs in their ballrooms.

In 1949, he began playing at swanky hotel weddings on a large scale. Many orchestra leaders now rate him the top wedding organist.

"Unusual things happen at weddings. Bridesmaids, ushers and others faint. One 6-foot, 4-inch groom dropped like a ton of bricks at the altar. The little bride smiled at him helplessly while they were reviving him. Once a tiny flower girl wet her pants, thereby delaying the processional.

"Another bride said "yes" before the Rabbi had a chance to ask "Do you... The Rabbi with a beautiful Jewish accent admonished her: "Don't be in such hurry: you going to be married long time." (sic). At still another ceremony, it seemed as if the groom would be unable to walk down the aisle. He was an expert ski instructor. If he had not been an expert, he might have broken only one leg!"

Despite these activities, plus an occasional recital or demonstration, Dr. Parmentier still has found time to play for the Unity Services held each Sunday at Carnegie Hall from 1962 till recently. The organ is a 4-manual Kilgen with solo manual no longer operative. Shortly, a firm from Holland is scheduled to install a new baroque organ with tracker action and 56-note manuals.

Commenting on his work, Dr. Parmentier reflects: "I love my work because it is so diversified. I meet so many wonderful people in so many places. I especially enjoy playing for such youth groups as the Boy and Girl Scouts, CYO, etc. Another favorite assignment is for the NY Herald Tribune World Youth Forum at Philharmonic Hall. Some of the most brilliant high school students from around the world come here, attired in native dress, to speak on a most interesting variety of subjects. I wish that the world of grown-ups would share their ideals and enthusiasm. Perhaps the most satisfying part of my work lies in the fact that I am so close to my audiences, and the way they respond is most gratifying. In spite of the magnificent recordings available, the public still prefers live music, and rates the organ as the King of Instruments."

Following are a few comments from the press and notables:

Evening Tribune, Lawrence, Mass.: "Dr. Parmentier played in superb style, and disclosed a fine-grained musician-



Three noted organists get together for a chat in 1938. Left to Right: Deszo Von D'Antalfy; Fernando Germani, organist at the Vatican; and Dr. Parmentier. - Parmentier Collection

ship. His interpretation of the masters was stamped with the qualities of the discerning and painstaking artist".

Harding Spectator, Bridgeport, Conn.: "Dr. Parmentier is the possessor of a flawless technique and is gifted with the soul of an artist."

Dr. Eugene Ormandy, Conductor of the Philadelphia Orchestra: "He is one of the few select organists in our country, and a composer of outstanding merit".

Lowell Thomas, noted author, lecturer, news commentator and traveler: "The most delightful concert I ever heard. An artist of great versatility".

Pietro Yon, late organist of St. Patrick's Cathedral, NY: "Your soleful and artistic playing was no less beautiful than the spirit with which you offered your work."

Some of Parmentier's published compositions include "Adoration", "Sunset in Damascus", "Desert Caravan", and "Supplication".

He says: "Many years have passed since I played for silent movies, but in recent years, I have been told by several organists that during the silent movie era, they would visit whatever theater I was playing, just to hear me improvise. This is most flattering, but I would have preferred knowing about it sooner!

"While there are still many ex-theater organists extant, those whose careers date back to 50 years are almost extinct. If the Good Lord grants me a few more years of good health, I may yet become a museum piece."

Little Wurli Reperking In Champaign

Champaign, Illinois -- A project that started back in October 1963 began to pay off early in April when Dave Junchen and Bob Hoffner (on pass from Chanute Air Force Base) stopped in just to make a few sounds on the nearly rebuilt little Wurlitzer in the RKO Virginia theatre here. The work done over the past three years, much of it by ATOers, was so near completion that, after the usual period of chasing down ciphers and dead notes the boys decided that it would be nice to have an accompaniment manual to play on so they fixed all the lower manual ciphers. Then the just-repaired pedalboard looked easy to reinstall-and so it was. Then they rough-tuned the Barton Kinura which replaced a Wurlitzer Clarinet. After that they did the same for the Diapason.

In just over an hour and twenty minutes the lads got two manuals and the pedals in playing shape and then took turns playing it for the next 45 minutes, right up to show time. The 2-8 still needs all its primaries releathered and a "releathering party" is in the offing. However, getting both manuals and pedals in place and operating, plus the temporary tuning made the difference between an organ to play and just one to make noises on. The group of youthful rebuilders is handicapped by lack of time and normally gets together for a work session at the RKO Virginia on Saturday mornings, all they can spare from their college study time.

-Effie Klotz

A BOMBARDE PERSONALITY PROFILE

Edith Steele, Theatre Organist

The little lady with the white hair and grandmotherly demeanor looked at the console and remarked briskly, "turn on the juice. I can hardly wait to get at it!" The scene was Bill Barker's home in La Mesa (near San Diego) California. Edith Steele loves to visit Bill's Wurlitzer-equipped home; playing his excellent home installation arouses many memories for the former silent movie organist. For example, how she happened to become an organist.



Bill Baker Jr. listens as Edith Steele makes his home installation "come alive." It's a 2-8 (style 190) Wurlitzer to which Bill has added an Orchestral Oboe and Kinura.

It happened in Joliet, Illinois, not too far from where Edith Ducker was born (Modena, Ill.) more than 60 years ago. Edith was something of a musical prodigy, having played piano from the age of five.

At 16 she was cashing in on her talent by playing piano in a Joliet "flicker" house. She might have continued as a pianist had not fate stepped in. One day the owner of the theatre went to Chicago and attended a movie where he heard, for the first time, the sound of a theatre organ. He knew immediately that his house back in Joliet just had to have one.

"Miss Ducker, in two weeks the organ will be installed and then we won't need the piano anymore. If you can learn to play the organ you can have the job." With that challenge ringing in her young ears Edith Ducker took one organ lesson and practised for the next two weeks seven to nine hours a day on a church organ. She got the job and her life has been an organ-studded musical one ever since.

But she didn't forsake the piano. In those days there were jobs to be had playing in the pit orchestras which marked the better houses. After joining the Musician's Union at 16 she moved to Aurora to play piano in the pit orchestra which accompanied the movies at the Strand theatre (before that it had been the Grand Opera house). The conductor, Lewis O. Miller, hated to lose his dependable pianist but there was an opening at the nearby Fox theatre for an organist. Edith accompanied silent movies there for five years.

In 1917 Edith moved to San Diego where she'd heard about an opening for a pianist-organist at the Pantages theatre. She got the job and played vaudeville for five years.

Then romance entered her life. She met and married a Navy medic, Dr. F. S. Steele and it looked as though her career in music would be slowed down by the demands of marriage, housekeeping and motherhood. And so it was, for a time. It was the middle twenties and something called Vitaphone had reared its mechanical head to rasp a challenge to the live music which, until Al Jolson said "Stop!" in "The Jazz Singer" (the "talkies" first dramatic word), had developed into an art of considerable stature. But Edith longed for the excitement of the theatre and she heard that there might be an opening at the Huge Fox theatre which featured a mighty Robert Morton behemoth, advertised as "a 3200 pipe monster", which dominated the large orchestra pit.



Edith Steele, glamor organist at the San Diego Fox, in 1932 (See 'Personality Profile')

Let's examine the Fox Morton. It had been installed previously in the closed Balboa theatre. It's circa 27 ranks of pipes are controlled by a four manual console. The bottom (orchestral) and top (Echo) manuals are set up as straight organ ranks while the balance of the organ is arranged as a unit organ on the two middle manuals. It has a separate "floating" string ancillary playable from two of the manuals. It always held the title of the largest, most complex theatre organ in San Diego.

But it held no mysteries for Edith Steele. She took to it like a duck takes to Walt Disney and remained there for a seven year sojourn -- from 1925 through 1932. Toward the end of her engagement she posed for the photo shown on our cover. During that period she played through the end of the "silent movie era," and then what silent films that came along (newsreels, shorts and comedies remained "silent" in many cases long after features went "talkie" because the silent versions were cheaper to rent).

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A BOMBARDE CONCERT REVIEW



George "Crowned" in Pasadena

Pasadena--June 7 -- They started gathering late in the afternoon and by 7:30 (an hour before show time) the line was a block long. Before the evening was over better than 1600 were listening to George Wright play the newly rebuilt style 235 Special (3-11) Wurlit in the Crown theatre tonight. The organist was in rare form and his MC'ing was better than ever. He was in a happy, expansive mood as he chatted with members of the audience (with the aid of a good PA system), tossed off friendly insults, kissed a girl who came too close to the console and generally made good his promise to "give you one heiluva concert tonight!" He appeared at 8:35 and tossed the "15-cent-a-yard" gold throw cloth from the console revealing an overlay of red burlap on the top and jambs.

The console is now in the center of the pit on a raised platform (there is no lift). It's a proscenium installation which is okay for the front rows but which tends to muffle the sound in the balcony (a huge one) and toward the rear of the main floor, especially under the balcony. For some reason, chambers prepared for the pipework in the usual spots in front of the arch were not used when the organ was installed in the early '20s.

George was generous in crediting his co-workers in repairing the organ, the Les Pepiots, Peter and Mary Crotty and especially John Curry for whom he demanded and got a standing ovation. John has been rehabilitating the instrument for nearly two years. This was his night, too. The console was decorated with a huge spray of flowers sent by Mrs. Don Leslie (yes, Leslie speakers for plug-ins).

For a veteran of so many years the organ behaved remarkably well. It suffered a couple of ciphers which were quickly repaired.

BOMBARDE columnist Lyle Nash commented that it was a superb GW performance, that George was in an especially happy frame of mind. He pointed out that the Crown organ had been played for 20 years by Billy Wright (no relation) "until it literally fell apart" and in that time drew many organ fans

Summer '66

from all over the San Gabriel Valley, many of whom were present and happy to see the organ back in operation.

Changes In The Crown Wurlitzer

The three badly damaged "pencil" strings were removed and two replaced with "fatter" strings. The Kinura was moved over to the remaining string chest and the former Kinura chest was equipped with a brand new Trumpet built to George's specification by Durst. The small Tibia was replaced with a larger scale Tibia (from a style 210).

We can't hope to cover all the tunes George played but here are a few observations on memorable ones. His opener, "When You're Smiling," was done as a typical pop overture, mostly in earlier GW style. "Shadow of Your Smile" featured the new Tibia (a sweet one) and the Vox (just a mite out of tune) which George played for his mom who was in the audience. He reminded her after the tune that she could "go home now--and iron my other shirt." George's version of the "Batman" theme stirred up a lot of foot stamping and also organist Helen Dell who marched down to the console afterward and received a buss from the maestro. He filled a request he couldn't play at his recent concert at the Rialto theatre with a bird-spiked "Ebb Tide" which was also full of surfy string ripples plus Tibia "waves." After intermission George was joined by percussionist Jack Berger (on the stage) who added his beat to the entire second half of the show.



This billboard is exemplary of the high-powered publicity campaign conducted by the Crown theatre. One flaw: no news cameras were permitted inside the theatre -- and the "official" pix had not been received as this issue went to press -- more than 10 days later.

Organ builder Lee Haggart, who was in the audience, describes this portion of the show as "pure C Sharpe Minor" clowning so far as the MC'ing was concerned and complained only that George "stepped on" his own lines by failing to wait for applause and laughter to die out before going on with his witty palaver. As for the organ, Lee is no fan of proscenium installations, perhaps because they discriminate volumewise against certain areas of a house. It's true that the organ was never over loud and on the balcony it was only adequate in volume, never really big.

Berger's contribution was effective for the rhytm tunes and in the "sound gag" department. For "Fahia" (played in the "Quiet Village" style) Berger added to the amusement with some bird calls performed on what sounded more like

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PORTRAIT OF EDWARD C. MAY ---

Mr. Music of Miami Beach

By
Lloyd E. Klos

When one recalls the greats of the theater organ, he doesn't fail to name Jesse Crawford, Eddie Dunstedter, Don Baker, Milt Slosser, Ann Leaf, Eddie Baker, Milton Charles, Dick Leibert, Gaylord Carter and Lew White, to cite a very few. All these artists had one thing in common, among others--they played the big theaters, the plush downtown movie palaces which reached their apex during the Twenties and early Thirties.

Every city had organists who attained their local prominence by playing in the downtown houses. Rochester, NY was no exception. The names of Helen Ankner, J. Gordon Baldwin, Hugh Dodge, Grace Drew, Anna Goss, Tom Grierson, Dick Hull, Beatrice Ryan and Harry Sullivan being brought to memory when downtown organists in the Flower City are recalled.

Then, too, each city had what can be called "neighborhood organists"--those musicians who played the smaller instruments of the theaters in outlying districts. Rochester had many of these musicians also. There were approximately 20 small theaters having organs, and because of the Eastman School of Music's Motion Picture Organ course in the 1920's, there was an unending supply of musicians of varying caliber to satisfy the demand.

Most prominent of the Rochester neighborhood organists was Edward C. May. In fact, his popularity rivaled that of the organists in the downtown houses.

He was born in Rochester in 1900 and attended public schools and West High School. Music and show business became a part of his early life, and he says, "I did a bit of tap dancing when, as a high school lad, I traveled a couple summers with a sawdust show, playing carnivals and fairs. I sang "Margie", carried a cane, wore a straw hat, and did a few steps. It was called "Musical Comedy", a very loose use of the term."

His first music teachers were Hermina Stohl, Janette Fuller, and Johan Reichart. He studied at the Eastman School under Harold Gleason, Arthur See, and H. Wilson, though not finishing the prescribed course there. While at the Eastman, Mr. May accepted a position proffered by the area Wurlitzer representative which entailed opening new organs. He recalls one occasion:

"While engaged to open a 3/18 Wurlitzer in an upstate theater, the manager couldn't seem to make out proper schedules. Therefore, he frequently asked that I lengthen my solo to 21 minutes instead of playing the regular 12 minutes. This I would not do, because this method of playing to hold an audience was a sure way to lose it. He got so angry that he cried: "I'll bring a curse on you--you shall be a theater manager before you die." He got his wish later on, and I soon learned why he thought this was good punishment for me. I griped about 9 minutes of playing time, but managers could work from 9 AM until midnight, and no one seemed to care."

Following his Eastman sojourn, Mr. May went to New York City for study under Dr. Arturo Contoni, Ann Stein and J. J. Fischer.

Returning to Rochester, he served as consultant for the Kohl Organ Co., a Rochester concern. In this capacity, he played opening recitals in churches and theaters throughout New York State. Serving as instructor for the Rochester Board of Education, he taught piano and music foundation at Jefferson High School. Another project involved organi-

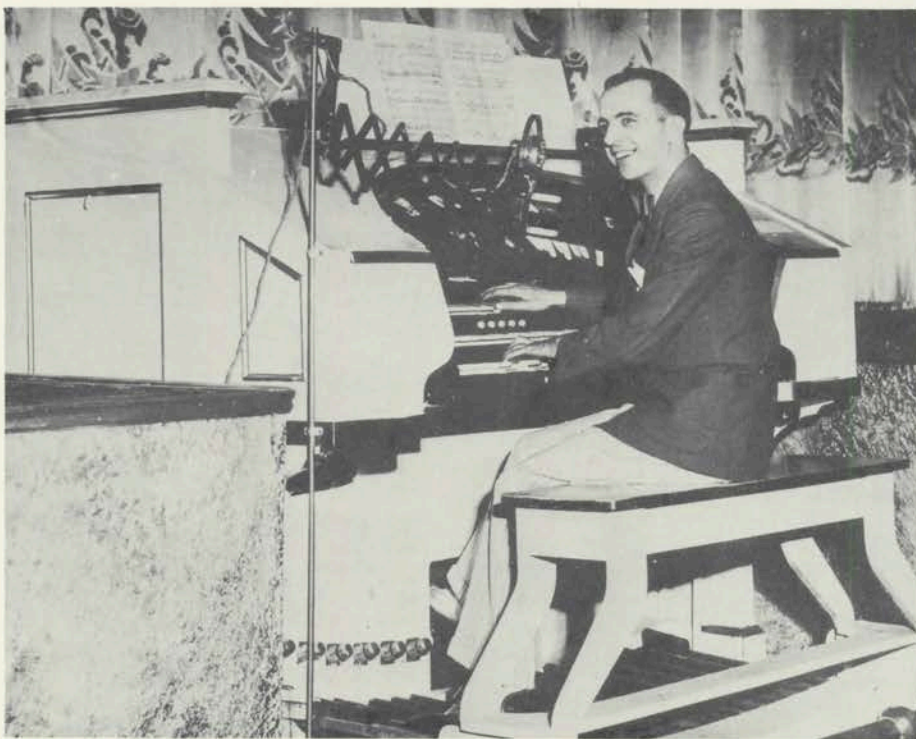
zing and training an all-girl orchestra at Nazareth College--this in the days before Phil Spitalny and Evelyn with her "Magic Violin".

In 1921, he was a tour organist in the eastern United States, and in 1924, Mr. May joined the Schine Theater organization, serving in various capacities for about five years. Some of the cities in which he performed during this time included Watertown NY, at the Olympic Theater (3M Wurl); Batavia, NY at the Bellinger Theater (2/4 Wurl); Geneva, NY at the Geneva Theater (2/7 Wurl); and in Buffalo, NY where he played several--Shea's Roosevelt (4/18 Marr & Colton); Shea's Elmwood (3/11 Wurl); Lafayette (3/15 Wurl); and Loew's State (3M Moller). His engagements in these theaters were usually from one to four weeks apiece.

The theaters in the Schine group in Rochester in this period, with their dates of opening, were the Dixie in 1923; Grand, 1923; Cameo, 1926; Riviera, 1926; State, 1927; Liberty, 1927; and Lake, 1928. The Thurston, 1926; Madison, 1927; and Monroe, 1928, were added later. All these theaters had organs--Wurlitzers, Marr & Coltons or Kohls.

The period which followed was one of managerial switching for Eddie May. In the December 9, 1928 issue of the Rochester Democrat & Chronicle, the

(Continued On Page 22)



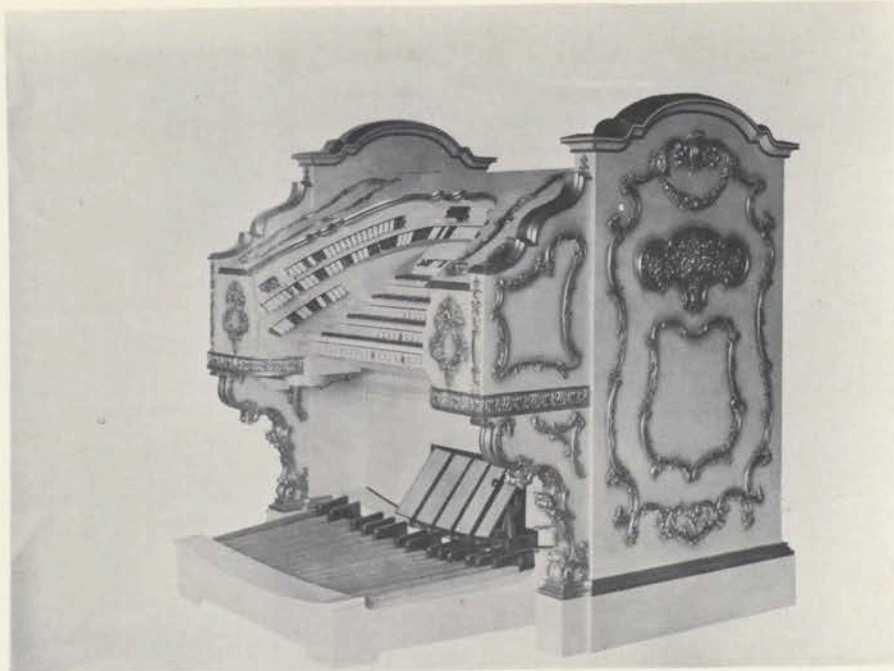
Eddie May at the Riviera organ, October 1931. Console was done over to make it more spectacular when spot-light was directed on it. Organ was junked during the war as were most Schine organs. - E. May Col.

WURLITZER CONSOLES

By Judd Walton

There have been numerous comments within these pages on the correct terminology used to describe the stop tablet assembly horseshoe mounted in theater organ consoles -- "bolster" or "stop rail". It has recently been stated in print that the term bolster is incorrect and that stop rail is the term that should be used. As a result of this confusion it seemed advisable to conduct a little research to determine once and for all why the term bolster was considered incorrect. This has resulted in a set of blueprints supplied through the kind permission of Mr. Farny Wurlitzer which illustrate various Wurlitzer console models. These are reproduced as part of this article and you will note that the term bolster is used as well as the terms "single" or "double deck" bolster. In checking the large library version of the Webster dictionary, it was found that "bolster" is defined "to lay alongside", which perfectly describes the stop tablet arrangement. It, therefore, becomes obvious that the term "bolster" is correct and should continue to be used.

The prints also clear up some other matters regarding terminology used to describe the various consoles. What has been referred to as a "waterfall" console is in reality known as a French console. The applique designs, if any, do not change the terminology. The terms Modernistic and Chinese as seen



French console with roccoco brackets, flower basket design applique, style 270, Opus No. 1819, Paramount Theatre, Seattle, Washington.

on the prints are self-explanatory. Has anyone ever seen the Chinese console pictured?

There were several variations of the French console which the accompanying pictures show. There was also the Roman console, of which at least two examples are known -- the former Minnesota Theater Wurlitzer from Minneapolis, Opus No. 1848, now in Reiny Delzer's home, and the Toledo, Ohio, Paramount Theater. The columns in the front with the Acanthaa leaf capitals on the columns, as well as the decorative tops, are unmistakably Roman. The Wurlitzer installed in the Paramount Theatre in Port-

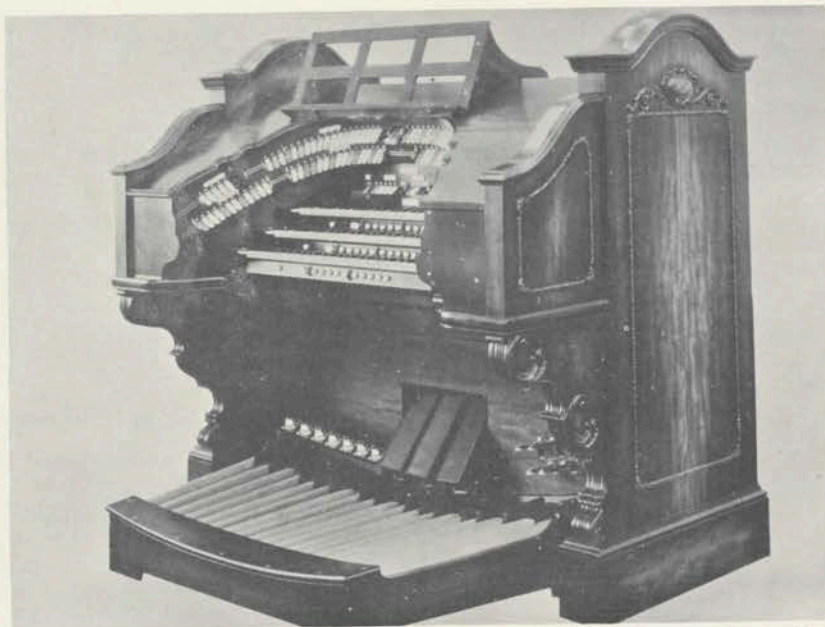
land, Oregon, Opus No. 1831, is described as "Grecian," undoubtedly due to the Grecian design of the applique and the "urns" adorning the top of the console. There were several other stylized versions of the French console which are pictured below. The Paramount Theatre Wurlitzer console, Seattle Washington has a French console with an applique flower basket design. An Arabic design is evident in the three manual console version as pictured, with its spiral columns. Some of the French consoles were almost plain as in the version delivered to the Regent Theatre in Sydney, Australia as the picture illustrates. Apparently the theatre interior design had considerable influence on the console design. Radio City Music Hall's organs had a very modern console design seen nowhere else, even to the straight bolster organ installed in the Rainbow room.

The Straight bolster styles, usually delivered to churches and homes, also came in several console designs. The Gothic design usually prevailed in churches, but there was also a scroll model as seen in the organ installed in Tokyo (another is presently located in the Long Beach, California, auditorium).

Suffice it to say, the design of the Wurlitzer consoles was excellent. The proportions were well carried out, graceful, and pleasing to the eye. They have a good feel to the organist and except for a few dimensions, notably the length of the pedal keys, they meet A.G.O. specifications almost entirely.

The first Wurlitzer consoles had panelled sides and backs. They were

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French console, first used at Shea's Bailey Avenue Theatre, Buffalo, New York, Opus No. 1950.

following item appeared on the theater page: "Edward C. May, an organist of the Schine circuit, has been engaged to play at the Liberty Theater at Driving Park and Dewey Avenues. Mr. May has played a number of theaters as a feature at the installation of new organs, having introduced in Rochester in the last few years, those at the State, Liberty, Grand, Staley, Empress and Arnett Theaters. He also is known for his solo acts in combination with the vitaphone, and is said to have introduced song slides in Rochester. Mr. May maintains a studio of the piano and organ".

In 1929, as manager of the Liberty Theater, he was featured as organist, playing between shows, and also over WHEC. He is one of very few theater organists who played over all radio stations in Rochester. His star was rising.

On February 1, 1930, when at the tender age of 29, he was named manager of the 1600-seat Riviera, the largest neighborhood house in the city. At that time, according to C. C. Young, Schine District Manager, Edward C. May was one of the youngest managers in the organization. He held this post for a

short time before he was switched back to the Liberty as manager, this time holding the job for a year. While there, Mr. May conceived the idea of mounting the Liberty's organ console on casters so that it could be moved about. An old newspaper clipping gives the details:

"For the past two weeks, workmen have been busy in the pit and on the stage of the Liberty Theater preparing for the first public showing of a moveable organ console (in Rochester). The result of this work was displayed last week with Arthur C. Kohl, co-designer and Edward C. May at the console.

"By means of a huge cable system, the console now may be moved to any part of the stage or completely off stage as desired, and if the organist so wishes, the organ may be played while moving.

"A workman is said to have walked five miles in the pit of the theater, laying each connecting wire in the cable. There are 2100 various stops, combinations, keys etc., and there had to be 2100 individual wires. Each of the wires had to be run out to insure its being connected right, and the man doing the testing had to be relieved

at short intervals, because over a short period of time, his body would become heavily charged with electricity, and would effect the accuracy of the "ringing". This portable console was reported to be the first of its kind outside of New York City.

On May 14, 1931, it was announced by Louis W. Schine that Edward C. May was returning to the Riviera as manager. In announcing the change, Mr. Schine stated that "It was purely in the interest of ensuring the public well-diversified entertainment". All Schine managers were given considerable leeway by the home office, and as a consequence, each was given an opportunity to develop his showmanship ability. A change of management periodically thereby insured a greater diversity in entertainment for the public.

The Riviera had a 3/11 unified and duplexed Marr & Colton. The pipes spoke from 2 chambers flanking the proscenium arch, and the console was situated at the right of the stage on a short elevator. Eddie instituted a policy of an organ recital prior to each program at the theater. Radio facilities were installed, and he was heard daily over WHEC at noon and at 3 PM. On Tuesday and Thursday evenings, he broadcast dinner music at 6. His popularity greatly increased through the infant medium of radio.

Of the Riviera organ, Eddie remembers in a humorous vein. "I used to get seasick every time I ran the console up to stage level. About half way up, the silly thing would go into a shimmy, not enough to be noticed by the audience, but nevertheless I never quite knew if and when I'd go sailing out into the third row. It never happened." The writer is given to wonder if the console were merely trying to emulate the shimmy queen, Gilda Gray, who was popular at this time.

When installed in 1926, the console was finished in a floral design, but rather drab. Later, a coat of ivory paint with black trim was applied so as to provide a more sparkling appearance when rising from the pit into the spotlight.

Even though his expanded activities at the theater kept him busy, he found time to serve as organist and choir-master for the 50-voice East Side Presbyterian Church choir. In this capacity, he gave concerts over WHEC frequently. One of Mr. May's good friends, Gerry Coyle, who also served as assistant manager with Ed at the Riviera and Liberty, displayed a couple scrapbooks to the writer which had a wealth of memorabilia about the old days. In one was a note which had been removed from the East Side Church bulletin board which read: "Dear Choir; Fine



Eddie May at the 3/11 Marr & Colton in the Riviera Theater, prior to 1931. Console is in original decorative scheme. E. May Collection

(Continued On Next Page)



"Mr. Music of Miami Beach" poses with notables in his home near one of his organs. Left to Right: Paul Finger, Florida representative for Rodgers Organ Co.; Eddie May; Fred Feibel, former NY City theater organist now living in Florida; and Rodgers Jenkins, official of the Rodgers Organ Co.

Work this morning! Please remain just a moment after service for several very important announcements. Thanks, E. C. May". Also organized at the church was a junior choir of youngsters. Clayt Cornell, in heartening back to the good old days, told the writer that ideas were tried out to induce the children to keep coming to rehearsals. Pennies and nickels were the rewards for faithful attendance.

Gerry Coyle was of much assistance to the writer in the preparation of this feature. He mentioned the rakish automobiles which our hero sported in those days. Ed had a tan Hudson, and painted the underside of the fenders a brilliant orange which created a colorful appearance, to say the least. A second car was a Ford with over size General Jumbo tires.

It was practically a necessity to have two cars, as those days were the era of "bicycle films". That is, if two theaters were showing the same picture, schedules had to be co-ordinated so as soon as showing of the film was completed in one house, someone had to rush it from the projection booth, hop into a waiting car, and drive madly to the second theater. In rare instances, inclement weather, auto breakdown or other causes would prevent showing of the picture in the second theater. A slide to that effect would be flashed upon the screen which would result in a few irate patrons storming to the box office to demand their money back.

One day in 1931 or 1932, a trampish-

looking "Knight of the Road" walked into the Riviera lobby. He told his sad tale of woe to assistant manager Coyle; His name was Halburton Clough, aged 28; he had just lost his bus driver's job; he had no money; he was down, but not quite out. He just wanted to get warm. When he saw the organ console, he asked if he could play, and Gerry motioned him to the console. And how that fellow did play! Eddie May, upon arriving at the theater, heard Clough's technique, and promptly hired him as substitute organist at the Riviera and Liberty, a job he held for about six months.

In February 1933, Howard G. Carrol, Divisional Director for Schine Enterprises in Western New York, announced that, owing to the popularity of the organ programs at the Riviera, that type of entertainment was being expanded to other Rochester Schine Theaters. Mr. May was selected for a rotating schedule which featured him at the Riviera each Sunday, Monday and Tuesday; the Liberty 2/6 Wurlitzer every Wednesday and Thursday; the Dixie 2/5 Kilgen every Friday; and the State 2/6 Wurlitzer every Saturday. The organs were overhauled for this series, and according to faded clippings, the first program was featured by Schubert's "March Militaire" and a song slide novelty "The Sad Caballero".

The writer vividly remembers Mr. May's tenure as manager of the Riviera. Possessed of a very friendly, breezy personality, he often would position him-

self in the outer lobby of the theater and announce the coming events to the persons coming in. One December, for example, his spiel a-la circus barker went thusly: "Everybody get your tickets now for the big New Year's Eve midnight stage and screen show." He greeted everyone, knowing many of the patrons by name. Those were the days when most managers did not confine themselves to the privacy of their offices. Mr. May promoted such special features as Bank Night, China Night, Bango and frequent stage shows using both amateur and professional talent.

For Bank Night, \$25 or \$50 were put up, and if there were no holders of the lucky ticket stub, Bank Night the following week would be worth \$25 or \$50 more. China Night consisted of presenting each lady patron with an item of chinaware. The only trouble with this was that quite frequently throughout the evening, some lady, completely absorbed in the movie, would forget the china piece on her lap, and it would drop onto the floor. Some wise-acre invariably would yell "China!". Many a female patron was able to collect an ivory and gold set of very attractive china through faithful attendance on China Nights, all for 20¢ admission. The Bango game was just a take-off on bingo. There weren't big prizes, but everyone had a barrel of fun. After all, this was the "ain't-we-got-fun" era which preceded the "I-dare-you-to-entertain-me" age, the latter still very much in vogue.

Mr. May's work at East Side Presbyterian Church continued through this period. On Easter Sunday in 1934, he performed a Prelude for Organ which he wrote and dedicated to the memory of his Father, and named "This Easter Day". On February 10, 1935, which was designated Race Relation Sunday, he played a special organ program of Negro Spirituals.

As if his theater and church work weren't enough, Mr. May in May 1936 with the help of his wife, Gwen; Clate Cornell; Al Sigl; and Arthur See, organized the Rochester Community Choir. The first rehearsal drew 40 people. Through publicity over radio and in the press, coupled with broadcasts and personal appearances, interest in this group grew until membership totaled 1,500 in two years.

The Community Choir was a unique organization, as far as volunteer groups went. It remained solvent during its entire existence, no dues being paid by members. Income was derived from sponsored radio broadcasts. Its music library was very extensive. Many of the most prominent names in the city were solidly behind the venture. Among them were City Manager, Harold W. Baker; beloved Times-Union newscaster, Al Sigl; Former Mayor, Charles

(Continued On Page 24)

MR. MUSIC

(Continued From Page 22)

Stanton; and Dr. Howard Hanson, Director of the Eastman School of Music. Rehearsals were held in the Rochester Gas & Electric Corp. auditorium which was donated by that company as a public service. In short, the choir members got together for one purpose--to enjoy singing for others.

In early 1938, Mr. May was named manager of the Dixie Theater which had the only Kilgen theater organ in Rochester, a 2/5 instrument. He didn't have this job long, because on June 13, he accepted the job as manager of a Schine Theater in Maysville, Kentucky. He had considered very heavily remaining in Rochester, so that he might have continued his theater work and directorship of the Community Choir. However, he reached the conclusion that the position offered meant an advancement in his professional work which he couldn't afford to pass up.

Three months after accepting the new post in Maysville, Mr. May organized plans for a Community Choir there. By June 1939, he had, with WPA assistance, established Community Choirs in Pineville and Georgetown, Georgia; Tazswell, Burleigh and Cromwell, Tennessee; and in Maysville, Middleboro, Paris, Covington and Corbin, Kentucky. Mrs. May, according to her husband, did much of the organizational work. He also found time to direct the Maysville Civic Band.

According to Eddie, his most serious music and organ study came at the age of 40 with Bruce Davis, head of the organ department at Oberlin University.

He describes an amusing experience which occurred at this time. "While engaged as guest organist in a Kentucky Theater, I was standing at the head of the aisle, talking to the manager during a matinee. During a very quiet part of the picture, we heard a continuous buzzing which seemed to get louder. We figured it must be a time bomb, and the manager was just about to call for House lights and empty the theater, when a guy, sitting in an end seat on the aisle, pulled the plug of his electric razor from a floor outlet. 'Nuf said."

Since leaving Rochester, Eddie May had managed and played in theaters in Ohio, Kentucky, Virginia, Pennsylvania and California. Thus, he joined such native Rochesterians as radio announcers Jimmie Wallington and Bill Stern; TV and Radio Writer Dick Chevelait; Band leader, Cab Calloway; and TV and recording executive, Mitch Miller in the "Local-Boy-Makes-Good" class. There was hardly a musical endeavor with which Eddie May was not connected. He directed orchestras, bands, minstrel shows, even did an impersonation of

Groucho Marx which was a huge success.

In 1944, another big break came to Mr. May. He was sent by Myer Schine to the Roney Plaza Hotel in Miami Beach, the first of several assignments in plush hotels and clubs in the area. At the Roney, he was featured at the organ in the Ocean Front Lounge. He so thoroughly entered the musical field in Miami, that he justly deserves the title of "Mr. Music of Miami Beach" which was accorded him in 1953. He has continued his church work, has appeared in theaters. Two incidents relative to his Miami theater experience are related here by Eddie:

"There was a time in a Miami Theater when an usherette in the balcony accidentally pushed a man's hat off the front rail. As it started to fall, she lunged to grab it--yep, she went you-know-what over applegart, landed on her back in the aisle on the main floor. Breathless for a few minutes, but after seeing the house doctor, she went back and finished out the night on the job. Either the carpets are real thick, or the babes are bouncy in Miami!"

"A very pretty girl, about 18 years old, was one of my most ardent fans at a radio show in the Lincoln Theater, Miami Beach. One night, when the show was over, she rushed to the stage and told me she had just arrived from Rochester, and I was the first person she had wanted to see. This made me feel very important. Such fame! I hadn't been in Rochester for years, and this youngster remembered me! She mentioned the Riviera and my teaching in Rochester. Then came the big blow. She told me her grandmother studied organ with me, and wanted to be remembered to me! It was years before I'd speak to anyone under 40 after that experience!"

Mr. May's church work has included organist's duties at Biscayne Boulevard Lutheran Church where he dedicated the newly-installed organ in 1954. He has played the Lincoln Theater Lounge and the Clover Club. He has performed at graduation recitals at Dade County Auditorium. At the Mahi Shrine Temple, he has played the 4M Skinner. Interspersed with engagements at Miami hotels such as the MacFadden-Deauville, he has been on tour. One of these tours took him to his home town in August, 1951 for an engagement at Larry's Lounge. He has returned to the city several times to visit friends and relatives.

He lives in a beautiful dream home in Miami with 4-car garage and Rolls Royce, and gardens of unsurpassed beauty. In his home organ instruction studios are four electronics--2 Hammonds, a Rodgers 2/9 all-transistor unified theater organ, and a Rodgers 3/22 all-transistor straight concert organ. He says, "One of the reasons we

purchased this home was that it afforded ideal accommodations for a good-sized pipe organ. However, the Rodgers organs, unlike any other electronic, have an ensemble build-up, just like a pipe organ. The tonality of each rank has its own generator which means that added ranks actually add individual tonalities, each note having its own power plant. They are truly great instruments". Should Mr. May ever decide to install a theater pipe organ, he can utilize the services of Miami ATOE member and friend, John Steele, who can dismantle and rebuild a good-sized pipe organ.

Mr. May is a member of AGO, MTNA, FMTA, MMTA and the AFM. In the exchange of correspondence during the preparation of this feature, he evinced an interest in joining the ATOE. The writer promptly steered him to the proper authority, so by the time this article appears, the name of Edward C. May should grace the ATOE roster.

In regards to his past, and his philosophy on his endeavors, he says, "I never liked managing theaters--I got back into full-time organ work at every opportunity. I have always had theater, radio, church and concert organ work throughout my years, in addition to the managing of theaters. For the past 15 years, I have done, and will continue to do, full-time organ work. As during recent years, I will do national conventions, expositions, trade shows, sports events, TV, radio, church, recitals, as well as organ instruction work."

Then, in retrospect over the recent death of his wife, he says, "Life seems to have a way of equalizing everything--if one doesn't have financial problems, there are always other heartaches which more than make up for other good fortune".

Thus, Rochester-born Edward C. May has come a long way since the days when he flicked the tabs and punched the combination pistons on the Riviera organ. Someone has said that anyone who leaves Rochester does himself more good than had he stayed. This could be true, as the story of Mr. May indicates.

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WURLITZER CONSOLE

(Continued From Page 21)

not referred to by any name until a later model was introduced in 1927-28 which was called the "Scroll" console. The term applying to the scroll design of the bracket or corbel under the key shelf as well as the curved design of the horseshoe-shaped top board. The first models then became known as "Panelled" consoles; very early models had a closed bracket with a shell-like design under the key shelf, which was later followed by the "open" bracket models which were produced up to the time of the introduction of the "Scroll" console.

The "Panel" console was used on some organs for nearly a year after the "Scroll" model was introduced to use up console shells already produced and in stock, notably three-manual, single-bolster models; the "Scroll" console later appeared for this model. In order to complete the information on consoles, field measurements were taken of two-, three-, and four-manual "Panel" and "Scroll" consoles. Basically, the dimensions for all two-manual and three-manual consoles are the same, as the following information demonstrates. In the later model consoles Wurlitzer built two four-manual shells, a standard four-manual shell and an enlarged four-manual shell designated as a "special 4 manual". The larger console shell was used for the four-manual, 36-rank

Wurlitzers as well as a few of the other large models. This same console shell was also used for the three five-manual organs. The five manuals were made to fit by making the top three manuals with shorter keys and using short stop tablets on the straight bolster over the top manual. In other words, there were no special console shells made to accommodate the five manuals,

apparently, which is understandable when one realizes the production costs involved in any special design.

Panel consoles have a Brass nameplate, one of which was mounted on each side of the console. Fortunate indeed is the enthusiast who acquires a Wurlitzer and finds the nameplates still in place

(Continued On Page 26)



An early two manual panelled console with closed bracket, probably Opus No. 360 or No. 362, Blue Mouse Theatre, Seattle, Washington. Note divided side panels which were later changed to a single side panel.

WURLITZER

(Continued From Page 25)

as they were more often than not long ago stolen as souvenirs. They are being reproduced, however, in the San Francisco area, and anyone wanting such will be given the name of the person to contact by dropping a note to this magazine. The scroll consoles have an inlaid nameplate of wood and brass. These are more often found intact as they were glued in place. They are very highly prized, having beautifully done wood inlay design using various wood and burl as well as a brass inlaid violin. It is not known if they are being reproduced, but if so, we would like to be advised.

Perhaps the most interesting console dimension is that which determines the minimum space required to pass a console through an opening, and the following applies. For two-manual consoles a minimum of 36 inches is required; a three-manual console requires 45 inches; a standard shell four-manual console requires 51 inches; and the special four-manual console shell requires a minimum of 52 inches. Incidentally, normal home construction allows for a floor live load of 75 pounds per square foot which is ample to support any Wurlitzer consoles.

We are indebted to Mr. Farny Wurlitzer for supplying us with the original prints and to the following who supplied us with information to complete the article -- Dick Loderhose, Frank and Lloyd Lanterman, Gordon Kibbee, John Leininger, Stu Green, and Bob Jacobus.



French console with Arabic design, Opus number unknown, style 235 (factory print).

All Photos
And Diagrams
In This Article
Are From The
JUDD WALTON
COLLECTION



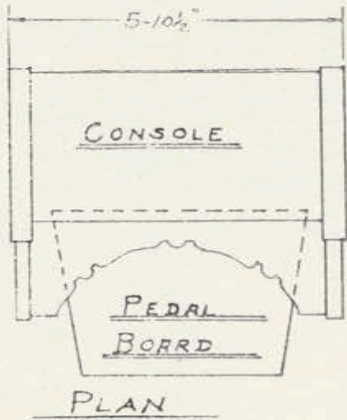
Roman console, Style 270, Opus No. 1848, Minnesota Theatre, Minneapolis, Minnesota, now in Reiny Delzer's home, Bismark, North Dakota.



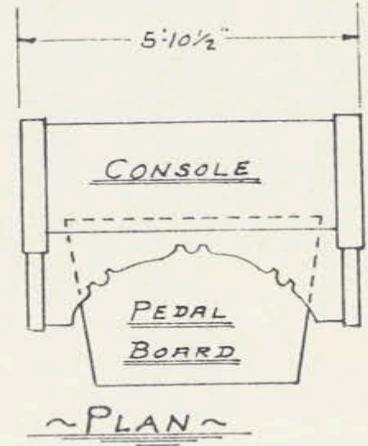
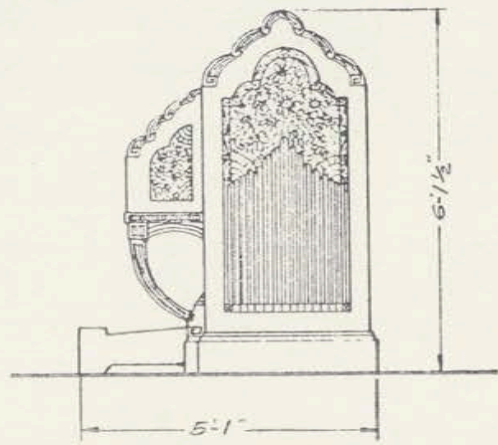
Modernistic console Opus No. 2164, Paramount Theatre, Oakland, California, made in both 3 and 4 manual styles.



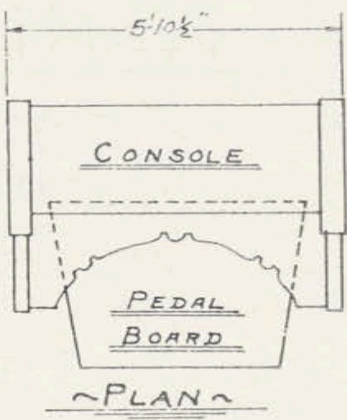
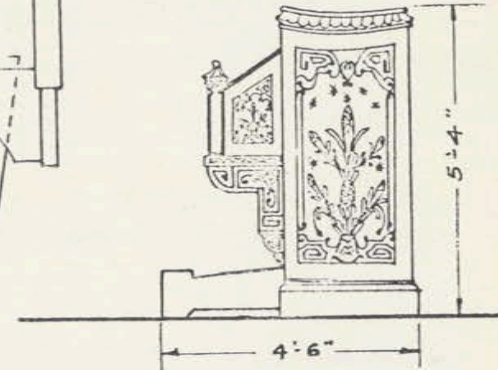
Straight Bolster, Style R16 console, Opus No. 2185, Rainbow Ballroom, Radio City, New York, New York, now in Joe Oelhaf residence, New York.



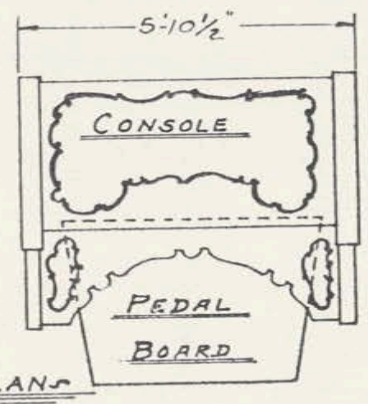
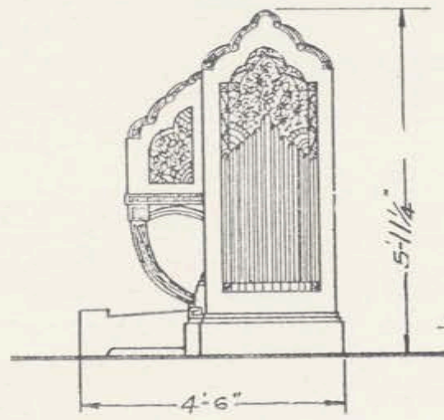
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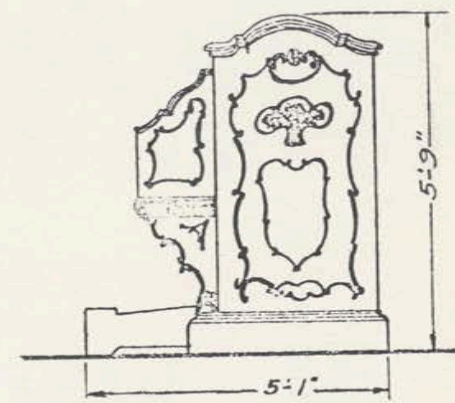
3 MANUAL CHINESE DESIGN CONSOLE



3 MANUAL MODERNISTIC DESIGN CONSOLE

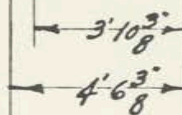
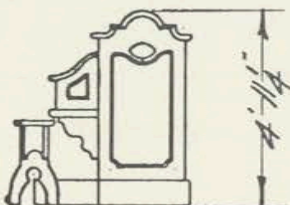
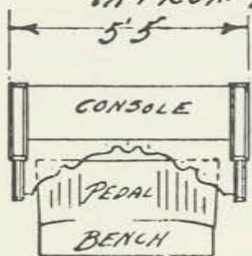


4 MANUAL FRENCH DESIGN CONSOLE



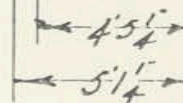
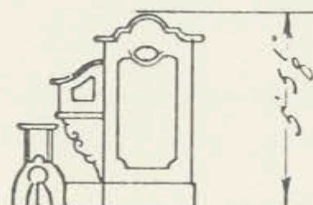
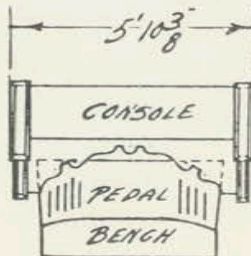
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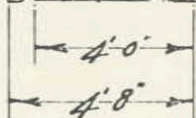
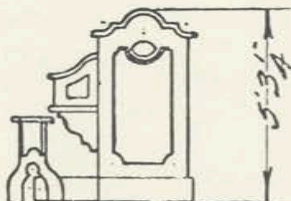
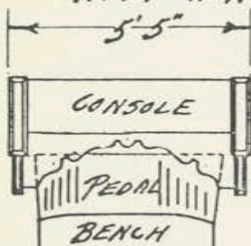


NOTE
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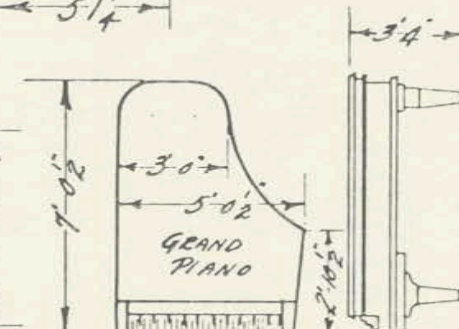
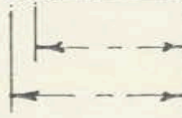
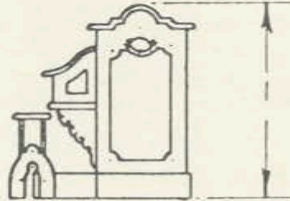
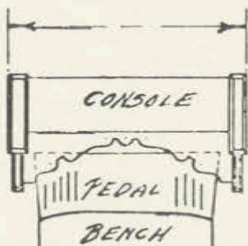
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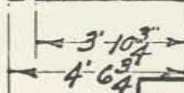
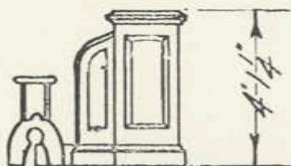
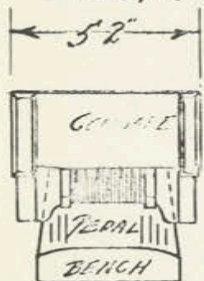
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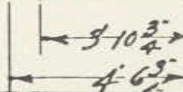
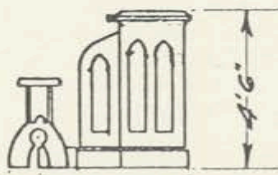
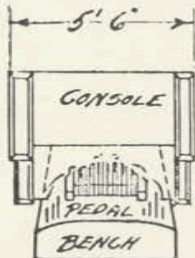
3-MANUAL SINGLE BOLSTER
APPROX. WGT. 900 LBS.



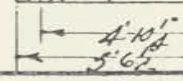
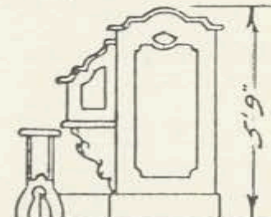
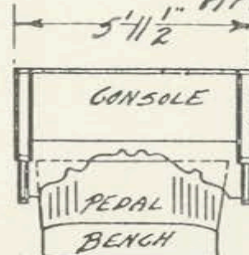
2-MANUAL CHURCH STYLE
STRAIGHT CONSOLE



2-MANUAL CHURCH STYLE
CURVE CONSOLE

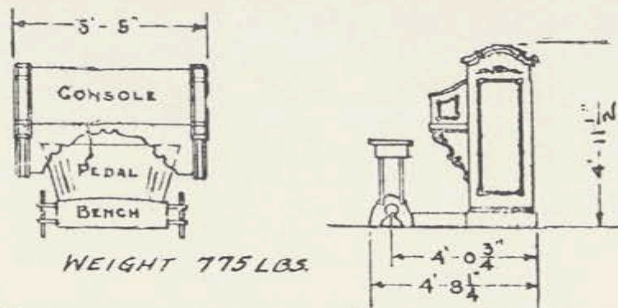


4-MANUAL DOUBLE BOLSTER
APPROX. WGT. 1600 LBS.



Ch'g'd	From	Date	Ordered by	THE RUDOLPH WURLITZER MFG. CO. N. TONAWANDA, N. Y.			
				Scale 1/4"=1'	Part No.	Name CONSOLE DIMENSIONS	
				Date 10-30-28	File	Mach.	
				- REQ'D.	Patt. No.	Size	Mat.
				Drawn J.A.L.	Traced	Checked	Approved

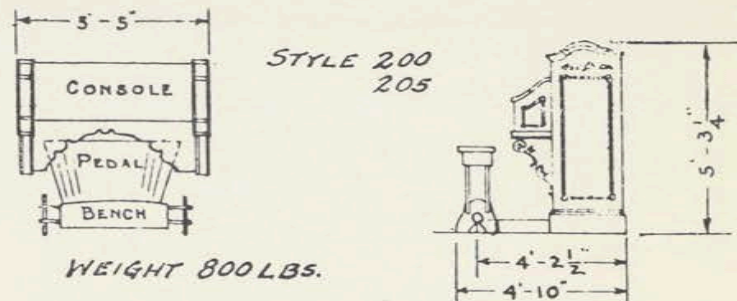
3-17-46



- STYLE 115
 • 120
 • 125
 • 130
 • 140
 • 150
 • 160
 • 175
 • 190

WEIGHT 775 LBS.

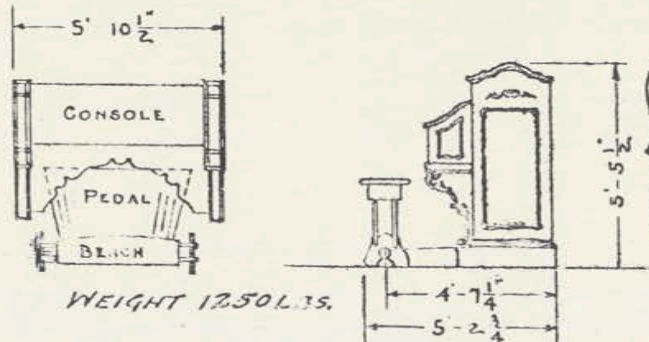
STANDARD 2 MANUAL SINGLE DECK CURVED BOLSTER CONSOLE



- STYLE 200
 205

WEIGHT 800 LBS.

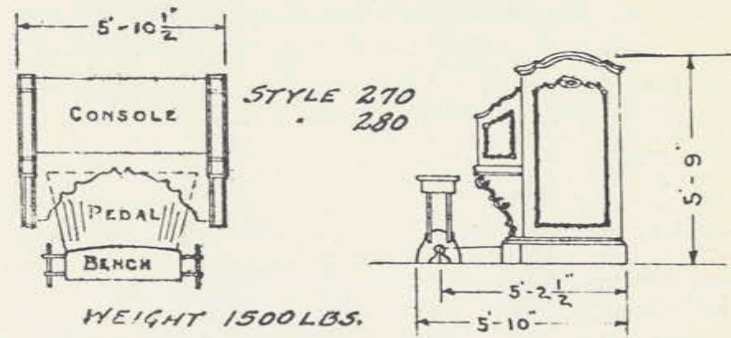
STANDARD 2 MANUAL DOUBLE DECK CURVED BOLSTER CONSOLE



- STYLE 220
 • 225
 • 230
 • 240
 • 250
 • 260

WEIGHT 1250 LBS.

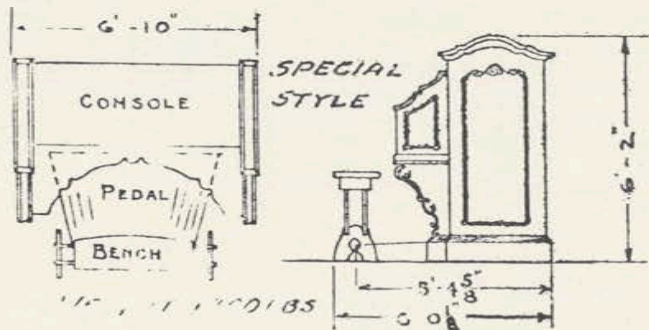
STANDARD 3 MANUAL DOUBLE DECK CURVED BOLSTER CONSOLE



- STYLE 270
 280

WEIGHT 1500 LBS.

STANDARD 4 MANUAL DOUBLE DECK CURVED BOLSTER CONSOLE

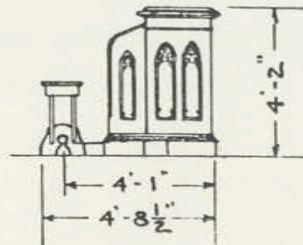
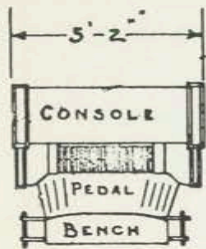


WEIGHT 1400 LBS.

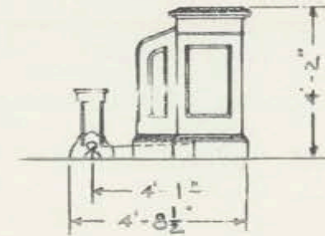
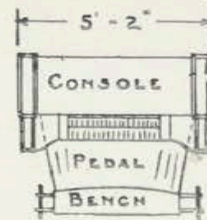
STANDARD 2 MANUAL CURVED BOLSTER CONSOLE

Eng'd	From	Date	Ordered by	THE RUDOLPH WURLITZER MFG. CO. N. TONAWANDA, N. Y.			
				Scale $\frac{1}{4} = 1'-0"$	Part No.	Name CONSOLE DIMENSIONS	
				Date 3-21-29	File	Mach. THEATRE CONSOLES	
				REQ'D.	Pat. No.	Size	Mat.
				Drawn E. D. BORS	Traced	Checked	Approved

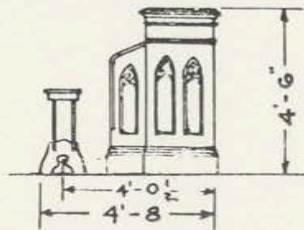
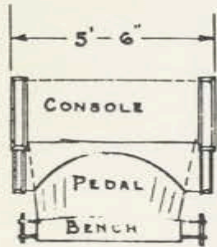
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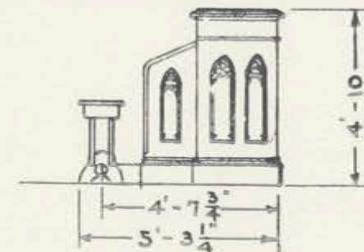
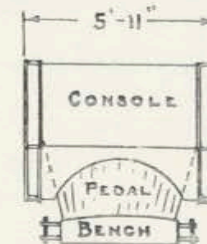
2 MANUAL - STRAIGHT BOLSTER - CHURCH
GOTHIC DESIGN - APPROX. WGT. LBS.



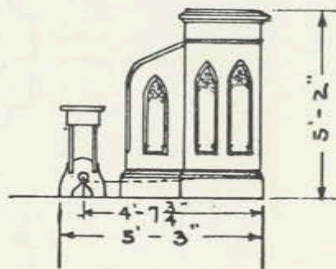
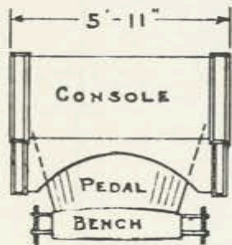
2 MANUAL - CHURCH CONSOLE - STRAIGHT
BOLSTER - APPROX. WGT. LBS.



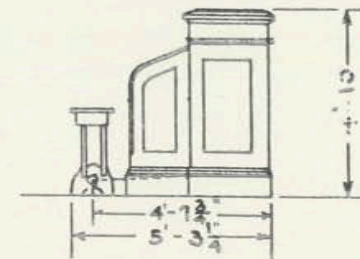
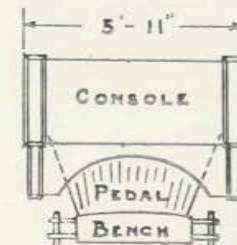
2 MANUAL GOTHIC CHURCH CONSOLE
CURVED BOLSTER - APPROX. LBS.



3 MANUAL GOTHIC CHURCH CONSOLE
SINGLE CURVED BOLSTER - APPROX. LBS.



3 MANUAL GOTHIC CHURCH CONSOLE
DOUBLE CURVED BOLSTER APPROX. LBS.



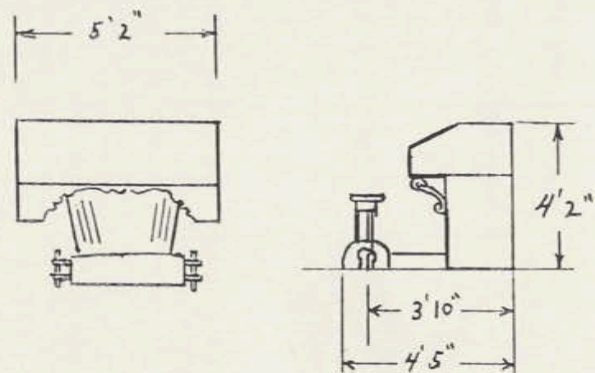
3 MANUAL CHURCH CONSOLE - SINGLE
CURVED BOLSTER - APPROX. WGT. LBS.
(DOUBLE BOLSTER DIMENSIONS SAME AS 3 MAN. GOTHIC)

Wgt	From	Date	Ordered by	THE RUDOLPH WHEATZER MFG. CO. N. TONAWANDA N. Y.			
				Scale $\frac{1}{4}'' = 1'-0''$	1 No.	Name CONSOLE DIMENSIONS FOR	
				Date 3-19-29	File	Mach. CHURCH CONSOLES	
				- REQ'D.	Pat. No.	Size	Mat.
				Drawn E. D. DORS	Traced	Checked	Approved 3-34-

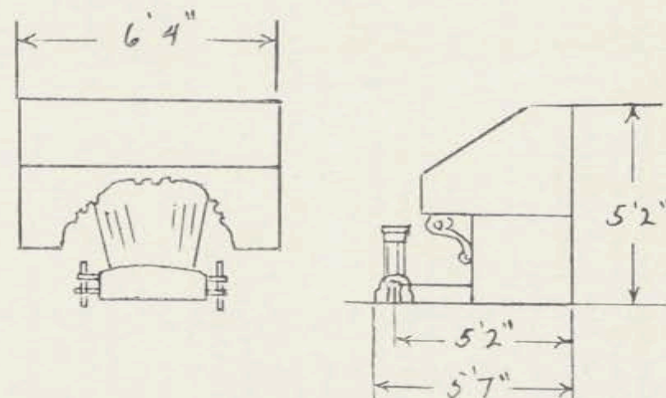
theater organ

SCROLL CONSOLE DIMENSIONS
(from measurements in the field)

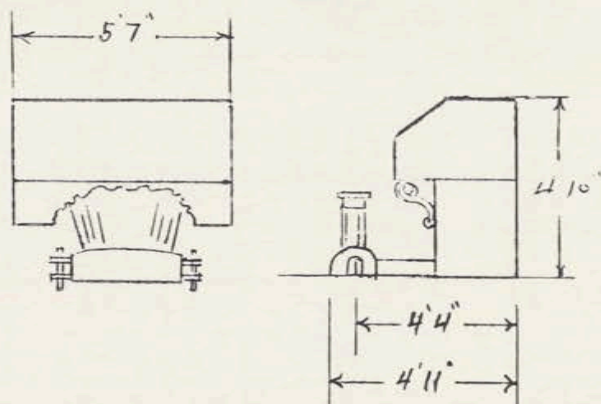
2 Manual Single Bolster



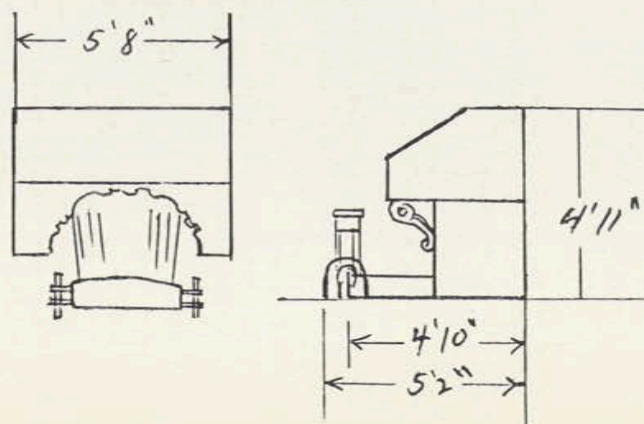
4 Manual Special Double Bolster



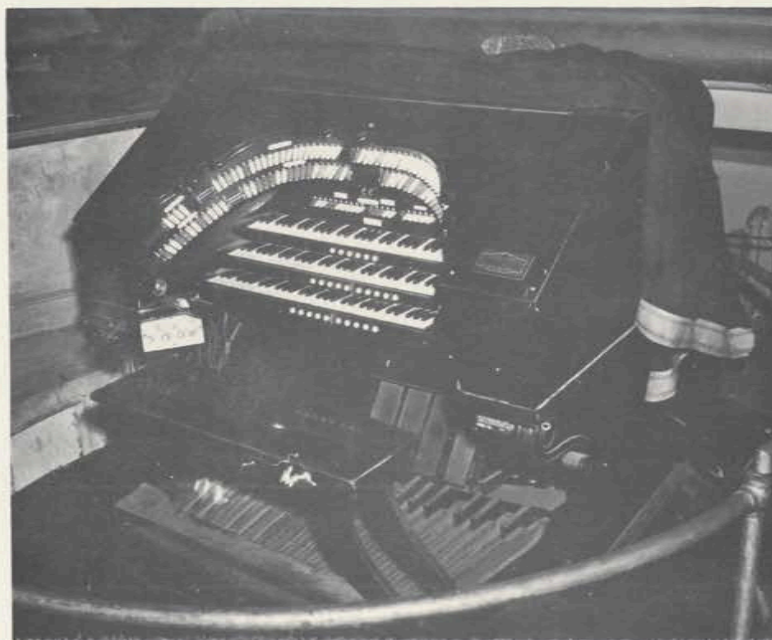
3 Manual Double Bolster



4 Manual Double Bolster



All measurements plus or minus 1/4\".



Scroll console, Style 235 special, Opus No. 1890,
Fox Oakland Theatre, Oakland, California now
owned by John Leininger, Redding, California.

Edith recalls one especially embarrassing moment when she had just finished playing a bombastic overture with the Fox orchestra. At the conclusion she used the crescendo for that "extra oomph." Edith always closed the crescendo pedal and stood on the pedals for the bow the orchestra members took but on one occasion it somehow remained open and the band took its applause filtered through a roar of pedal tones as Edith ran down the scale and off the deep end of the pedalboard.

Another time she made a practice of bringing her small dog to work. The canine dozed by the pedalboard while Edith cued the movie. During a particularly sad scene the dog somehow managed to shove his tail under the pedals. The house was hushed for the sad scene while Edith played softly on faraway strings, milking the scene for all it was worth. Suddenly there was a loud "Yipe!" followed by a series of diminishing "Ki-yi's" as the dog ran up the saisle to put distance between himself and that tail-crushing pedal. "It really broke up the show" recalls Edith.



In her mid-sixties Edith was still fronting her own dance band.



Edith's son, Marshall, was always amazed by his mother's drive and energy. Fascinated by the pedalboard and its deep tones, he has become an able bull fiddler.

It all ended -- theatre organ, that is -- one night in 1932. Edith remembers it well because it was the same night the radio announced the Lindbergh kidnaping. She was the last regular organist at the Fox.

The end of the organ era in theatres did not put an end to Edith's musical career. She raised her son, Marshall, whose interest in music turned to the guitar and bass fiddle. But the desire to play professionally resulted in the organization of a six piece dance band which played San Diego night spots during and after the war years. In fact she kept the band going as long as there was a demand for dance band music but finally gave in to changing times which put an end to the dance band era -- when she was 68 years old.

Edith Steele is now 77 and according to her son, Marshall, "she's going as fast and furious as ever. One of her greatest pleasures, and one she indulges in frequently, is to whang away at Bill Barker's 2-10 Wurlitzer -- an instrument she is doubly attracted to because she was the first to play it when it was installed originally as a style 190 (2-8) in the North Park theatre in San Diego."

She even entertains hopes that the people who operate the Fox will see the light and get the big Morton going again (there's a distinct possibility). Should that happen, it's a safe bet that Edith Steele will be there to thrill younger generations with the theatre organ sounds which have been such a satisfying part of her life.

- Bert Brouillon

How Page Provided Tonal Variety Within In Single Rank Of Pipes

The Page Organ Company built between 400 and 500 organs during the silent movie era, ranging from 2 ranks plus piano and toy counter to good-sized four manual jobs. During this period the Ohio factory's designer of electrical and mechanical actions was Dode Lamson who has a number of "firsts" to his credit, one being the 25 note pedalboard now used by most electronic organ builders. When first merchandised in the '20s the truncated pedalboard aroused the ire of the AGO. The Page company was among those to take increased advantage of unification. To reduce some of the less desirable side effects (lack of variety, especially on small organs), Page varied the tonal treatment and scaling over the octaves. Mr. Lamson, now associated with an automatic record player outfit in Lima, Ohio, explains how they treated a 97-note flute stop. Put down the stops controlling the Page flute--16', 8', 4', and 2' -- and passages played near the center of the manual sound the tones of a Bass Flute, Clarabella, Harmonic Flute and Piccolo, thus providing variety in a rank which on most organs is just an open (inverted mouth) Concert Flute over its entire unified range and used only for accompaniment and mixing.

The tonal variety was achieved by starting down at CC with a regular stopped Bourdon. At 8'FF it is changed to an open wood Clarabella and at 4'F it changed again to an octave of Harmonic Flute (a double length open wood pipe pierced with a small hole which induces the harmonic). The Harmonic Flute quality was continued with an octave of double length, pierced open metal pipes then went into the open metal Piccolo 2'. This set was also unified at 2-2/3 (Twelfth) and 1-3/5 (Tierce). By careful scaling the differences in quality at the changeover points were kept smooth. This explains the tonal variety and general excellence of the small Page organs such as the pit organ built around a piano. It had four sets of pressure reeds (like grandma's Melodian), a 49 note string and a full rank of Flutes, the latter being the set which gave it the theatre organ quality. The process of providing variety within a rank was tricky and expensive but it paid off in the results--a superior instrument.

-David Junchen



Ann Leaf Plays
Silent Movie Program
In
San Francisco

San Francisco--June 22--At 2 PM it was DeMille's "King of Kings". At 5 PM it was Valentino in "Son of the Sheik" and at 8 PM, "Tillie's Punctured Romance" with Charlie Chaplin and Marie Dressler." A big 3-deck Rodgers theatre model had been set up in the Curran theatre and it responded very well to the demands of drama and comedy. To Ann Leaf it was like old times; she started in the organ business in a similar situation, which probably accounts for much of the versatility she exhibited during the marathon silent movie session. All agreed that she had carried out her assignment of playing the proper music to the Nth degree. "And afterwards they practically had to carry me out," added Ann.

Each of the features was embellished with a silent two-reel comedy and a singalong with slides.

ROBERT MORTON GOES ON AND ON

by Major H. A. Sommer

The nation was still in a period of mourning over the death of our 28th president, Warren G. Harding, Calvin Coolidge had been sworn in as the 29th president by his father on 3 August 1923. The newspapers of 18 August 1923 were still eulogizing Harding; the Federal agents were hot on the trail of some Bay Area bootleggers, Literary Digest had as the main topic of the current issue "What Kind of a Man is Coolidge?"

In Sacramento, the Capital city of California, some changes were being made in one of the oldest leading movie houses. Originally built as the Alisky in 1906 and operated under that name until 1910, it became the Pantages until 1913, the Garrick through 1914 and then the T & D (Turner and Dankin circuit) through 1923. On Saturday August 18, 1923, after extensive remodeling the house reopened as the Capitol Theatre.

Weather on that August 18th was indicated as fair, the temperature near 100 degrees and a balmy breeze was coming in from the southeast. Billed as the "Most Beautiful Theatre" in Sacramento, many opening night attendees had to be turned away when even the standing room was filled to capacity. As crowds surged through the doors to the interior of the theatre they were encompassed by a glow from suffused rays of blue, red and gold, which were reflected upon walls of distinctive Moorish type, in harmony with the main auditorium. As the house lights dimmed a splendid Robert Morton pipe organ console soared into the air, enhanced by a spotlight. The organ overture was played very capably by Mr. Arthur Powers. Standing by was his relief organist, Aletha Bowman. The Paramount feature pictures were "The Silent Partner" starring Leatrice Joy, Owen Moore and Robert Edelson, also Baby Peggy in "Peg of the Movies." In addition to the usual shorts and slides, as an added attraction on the stage was a singer billed as "Hawaii's Famous Baritone", Mr. Robert K. Heen.

Records indicate a highly successful opening and tremendous admiration of the Robert Morton, which had been installed by Paul Schoenstein of San Francisco. Prices of admission were: Matinee 25¢, children (at all times) 10¢, loges nights 55¢ and loges days 50¢.

The organ was used during the ensuing years for both picture accompaniment, intermissions and solos. Aletha Bowman went on to be resident organist at the Sacramento California theatre. Currently she can be heard on pipes at the Carl Greer Inn in Sacramento. Emil Martin, another well known Sacramento organist, was also featured at the Capital, later to go across the street to Sacramento's Senator theatre. The Senator Morton organ was later installed in the International Restaurant at Walnut Creek, California briefly.

During 1938 the Capital Theatre's Robert Morton was acquired by the McClatchy interests which include the Sacramento Bee newspaper, radio station KFBK AM-FM and a TV station in Fresno. It was to the studios of radio station KFBK that the organ was moved and reinstalled by Schoenstein. Emil Martin and G. Leland Ralph were the organists most often featured on the instrument for the broadcasts. Mr. Martin today is with KFBK programming and is featured each Sunday night for a half hour radiocast on a Hammond.

He also plays a Gulbransen "Rialto" around the Bay Area. Mr. Ralph, a past dean of the local AGO chapter, has been organist at Sacramento's First Baptist Church for over twenty five years. He operates an advanced organ student studio and performs at classical concerts.

The KFBK studios were moved from the downtown location to their present quarters in 1954. With the new studios and other developments in the broadcasting business, the Robert Morton was not included as part of the new facility. As Congregation B'Nai Israel was constructing a new Synagogue, the organ was donated to them. The previous Synagogue had used an old Pilcher organ and certain ranks of pipes from this organ were installed with the Robert Morton when the latter was moved in 1954. Outside of this augmentation (indicated by asterisks on the stop list), removal of second touch stopkeys and the traps, it is in its original configuration. Although installed in a single chamber, it was still a mighty sweet sounding instrument, it's theatrical beginnings in no way disguised, concealed or diminished.

No Opus number could be located; however by removing a couple of screws and raising the horseshoe top of the console, the numbers 1 5219 was found stamped in the wood.

It seemed as though the fine old Morton had finally found a home -- but NO! The folks at the Synagogue decided they wanted a more straight organ so once more the Morton was put up for sale. Once again it fell into good fortune; this time it was purchased by a genuine theatre organ enthusiast, Don Zeller. Members of a Sacramento club, the TOES (Theatre Organ Enthusiasts of Sacramento), aided Don in the dismantling chore and once more the organ is in storage -- awaiting that permanent home it has needed for so long.



IT FOUND A HOME FOR AWHILE--The former Sacramento Capitol theatre two-decker as it appeared in the Temple B'Nai Israel. The Morton was given a transfusion of six Pilcher sets when it joined the church.

Many moons have passed since that gala opening at the Capitol and the theatre organ has waxed and waned and again waxed in use and popularity. Through the years this particular Morton has given musical pleasure to uncounted thousands -- and it's still going strong.

(Continued On Page 34)

Stop List Ex-Capital Sacramento Morton

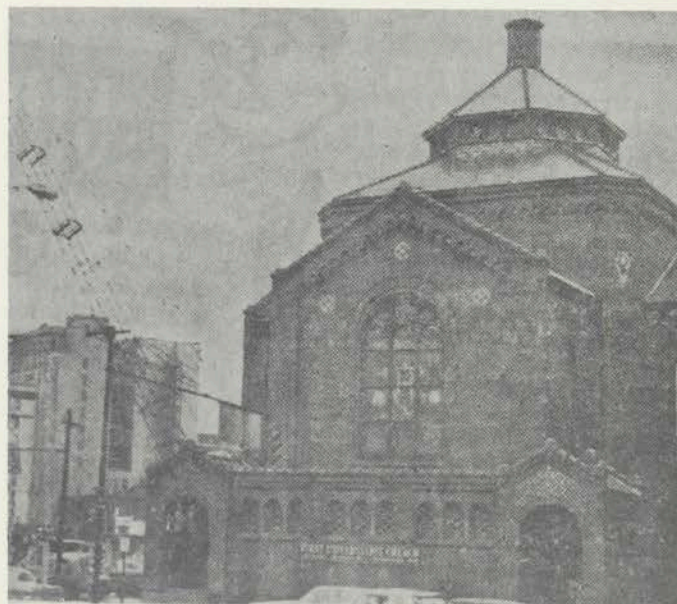
DIVISION I (Pedal)	4' Tibia
16' Bourdon Flute	4' Flute
Bass Flute	Violin
Bourdon *	2 2/3' Twelfth
8' Tuba	2' Piccolo
Tibia Clausa	1 3/5' Tierce
Concert Flute	16' Bourdon *
Flute	8' Violin *
Cello	Flute *
Clarinet	Cello *
4' Tibia	Violin Celeste *
Coupler:	4' Orch Flute *
Div. I, 8'	Chrysoglott
	Cathedral Chimes
DIVISION II (Lower Manual-Acc)	Couplers:
16' Bourdon	Div. III, 16' (Solo to Solo)
Contra Viol	Div. III, 4' (Solo to Solo)
8' Tuba	Div. II, 8' (Acc. to Solo)
Diapason	SHADES (Rocker Tabs)
Tibia Clausa	Woodwind On-Off
Concert Flute	Brasswind On-Off
Violin	INTERMANUAL COUPLERS
Viol Celeste	Rocker Tabs on manual
Kinura	cheek blocks
Clarinet	Division I to Division
Vox Humana	III On-Off each side of
Orch Oboe	Solo Manual
4' Concert Flute	Division I to Division II
Violin	On-Off each side of
Viol Celeste	Solo Manual
2 2/3' twelfth	Unison On-Off left side
2' Piccolo	of Acc. Manual
8' Diaphonic Diapason *	General On-Off
Concert Flute *	TREMULANTS
Dulciana *	Woodwind
4' Octave *	Brass Wind
Xylophone	Vox Humana
Chrysoglott	PISTONS
Cathedral Chimes	10-10
Couplers:	EXPRESSION PEDALS
Div. II, 16' (Acc. to Acc.)	Woodwind
Div. II, 4' (Acc. to Acc.)	Brass Wind
Div. III, 8' (Solo to Acc.)	Crescendo
DIVISION III (Upper Manual - Solo)	TOE STUDS
16' Ophecleide (Tuba)	11 (not connected)
Bourdon	MANUFACTURER:
Violin TC	Robert Morton
8' Tuba	Organ Company
Diapason	Factories: Berkeley
Tibia Clausa	Van Nuys, Calif.
Concert Flute	(* Pilcher transplants)
Violin	
Viol Celeste	
Kinura	
Saxophone	
Clarinet	
Vox Humana	
Orch Oboe	

HOLLYWOOD CAVALCADE is taking a breather for this issue while its director, Lyle Nash, is on vacation. Lyle will be back next issue with more news and anecdotes about silent movie personalities.

VOX POPS

SHORT SHOTS FROM EVERYWHERE

Roger W. Roszell, writing in SILENT NEWSREEL, reports that a 12 rank Barton, originally in a Galesburg, Illinois, theatre has been removed and carted 11 miles to Wataga, Ill., and reinstalled in the home of college freshman John Near by John and his brother. The three year project started with the purchase of the Barton for \$1,000. The instrument's pipework is now housed in two large attic chambers with swell shutters installed in the ceiling of the living room, where the console is located. John plans to install six more ranks, college work permitting...April 23 was the final day of operation for the Minneapolis Arena ice rink which must go to make way for a super market. What became of the 2-7 Wurlitzer which supplied music for the skaters? Reiny Delzer bought it and carted it off to add to his collection in Bismarck.



UP FOR SALE - The First Universalist Church. It shelters one of the finest examples of Hope-Jones organs.

Lloyd Klos reports that the First Universalist Church, Rochester, N.Y., which houses one of the finest examples of Hope-Jones organ, may be due to go the steel ball route. With a deficit of \$22,500, the membership voted to sell the 60-year old property rather than spend 100 grand for repairs. The shutters of the 3-deck organ (opus No. 2) are damped with lead; the sound is conducted into the auditorium through a concrete flume, a favorite H-J innovation. The church was one of the places visited during the 1964 ATOE convention... In Moorhead, Minn., a local FM radio station has approached Lance Johnson concerning the possibility of Broadcasting a live weekly organ program from Bud's Roller Rink where Lance's soon-to-be 3-7 Barton reposes, ready and waiting (it started as a 2-3). If it jells, the organ-cast will be patterned after WLW's late-lamented "Moon River" which took so many organ fans "down the valley of a thousand yesterdays" in the '30s and '40s. A story on the Barton has been promised for a future BOMBARDE...Organist Lyn Larsen was invited to present a concert at the 1966 ATOE convention but had to bow out because of his Panama Hilton contract...Famed Leonard

(Continued on Page 35)

VOX POPS--

(Continued From Page 34)

MacLain couldn't participate either, due to ill health....The results of repairs made by Dick Simonton, Henry Pope and Gordon Kibbee on the NY Radio City Music Hall 4-58 Wurli are evident in the words of ATOE's Dr. Charles Stein and ex-RCMH organist Eddie Baker after attending the 1966 Easter Spectacle: "The organ is magnificent in the grandeur of its sound. The pedals never before sounded so full and rich and the highs definitely show the results of regulation. The right console, occupied by an usher going through the motions of playing, appeared to have its top manual removed. Jack Ward was doing the honors at the left console."...George Wright phoned to express his appreciation of Lee Haggart's review of his Pasadena Rialto theatre concert in the last issue. Asked how close, in his opinion, Haggart had come to probing and analyzing the playing techniques used, George said, "To get any closer he'd have to be me"... Occasionally plain luck leads to the purchase of an organ. Angelenos recently opened Sunday newspapers to find an ad for a small Robert Morton. The first man there was Dick Schroder of Encino (suburb of LA) and he really hit pay dirt. He purchased, for a very reasonable price, a 2-4 Morton in mint condition, one which had been removed from a Whittier, Calif., theatre only a year ago by a man who planned to install it at home and then lost interest because of the complexity involved. It's style 75 Special Morton with a Schoenstein No. 5 (huge scale) Vox Humana voiced by Eaton, a Morton No. 1 Violin voiced by Arthur D. March Sr., a Dulciana voiced by Kingsley and a Horn Diapason. How the vandals, air conditioner men, wide screen installers and big time organ brokers missed this one while it slept in the theatre is a mystery with a happy ending. Schroder will keep it intact.

TECHNICAL TIP. "Pliabond" is an excellent releathering glue. It's a latex adhesive which sets in about 20 minutes without the solid stiffness of hot or white glue.

...Rebuilding of the Minneapolis Civic Auditorium is progressing and the circa 125 rank Kimball is prominent in the plans. The contents of the chambers have been protected by carefully placed tarps while the hard-hat boys alternately tear down and build up. Although it hasn't been decided whether both consoles will be retained (one "straight," one theatre), one will be given a treatment similar to the setup at the NY Radio City Music Hall. The console will be concealed in a niche at one side of the proscenium arch and will roll out on a dolly when used....That mysterious Phil Stock 3-31 Wurlitzer in West Hartford, Conn., reared its lovely evasive stop-rail again when it was learned that progress on the home installation had to cease in the underground chambers when the materials guaranteed to keep water out didn't. Seepage started soon after about half the organ was winded, writes correspondent Bert Brouillon... In Thurmount, Maryland, Dick Kline's growing organ (now up to 4-25!) will soon boast an Echo section to be built on a rear balcony which will house some of the percussions. The 10 horsepower motor has been replaced by a 15 and some new innards in the blower have it purring smoothly. Those who may recall it was a 3-decker in the Washington Fox/Capitol would never recognize their old friend. Next job; ringing out the huge new cable -- to which Dick exclaims "Ugh!"....Remember Bob Denny's 3-11 Morton that was installed in the International Restaurant at Walnut Creek, California, for a couple of years--until the beanery folded (after they'd discontinued organ music)? It's now doing similar duty some distance away in Walnut Grove at Miller "River Mansion." In fact the Sacramento TOES spread out in that direction for their final organmeet of the season and Pres. Bob Longfield

reports that in addition to the Morton the ham'n eggery boasts a Conn horseshoe model, an Orgatron and an Estey Minuet (not all going at once!) and seats from the lamented SF Fox. Speaking of Bob Denny, he claims there's no mystery about the origin of the beat old console whose photo has been kicking around in organmags recently billed as a "possible" genuine Hope-Jones, the one originally from the Rialto theatre, Butte, Montana. Bob examined it once and he's reasonably certain that it's early Morton--with old Hope-Jones relays added...No matter how much of a Wurlitzer "purist" ATOE ex-Pres. Judd Walton tries to be, he admits a deep admiration for the Robert Morton in the Loew's Kings Theatre, Brooklyn. Besides, Judd's home installation isn't quite pure North Tonawanda. A 16' octave of a Morton String has been "integrated" and is getting along just fine with the Wurli pipework... Unsquare straight organist Searle Wright reports that much space was devoted to theatre organ in a recent issue of the British "Musical Opinion." Essence of the piece was that the theatre instrument is like the man who is supposed to be dead but who refuses to lie down. Or as Mark Twain put it, "Reports of my death have been greatly exaggerated." For that matter, the June "Diapason" is indicative of the new attitude of the American Guild of Organists toward theatre organ. Not only is Billy Nalle's Atlanta Fox 4-43 Moller concert for the conventioning AGOers covered but also the Wisconsin AGO chapter meeting which featured Fred Hermes 5-28 Wurlitzer -- including a photo of the huge console! "Diapason" editor Cunkle is to be congratulated. Which is more than we can say for his record reviewer (the guy still verbally holds his nose when he must review a theatre organ record).

...In Los Angeles, Calif. Bills Coffman and Field just passed the 150 mark in their continuing series of Sunday afternoon pipe organ sessions (4-20 mostly Wurlitzer) at their Woodcarver Shop installation. Their project, now in its third year, continues to stupefy members of dealer's plug-in clubs (their chief target) who most likely never before heard a pipe organ in close perspective. The boys say they've noted a slight fall off in attendance which they attribute to the proximity of their studio to the racial disturbance area of last year... While he was passing through LA enroute to another Wurli plug-in demonstration, John Seng dropped in to say "howdy" and let us hear some of his sparkling new arrangements. During his visit we learned that he was instrumental in helping Lyn Larsen land the job at the Panama Hilton 3-27 Wurli in the Bombarde Room, John's recommendations were sought (it was out of the question for him because he's a full time Wurlitzer concert artist) and young Lyn's name was at the top of Seng's list. The rest is history. John's music still has that feeling of immediacy and spontaneity which spellbinds audiences whether he's playing pipes or kilowatt chompers.. Calliapist Jay Quinby phoned Dick Simonton that their "Delta Queen" river steamer won a Mississippi river race against the competing "Belle of St. Louis" by three lengths on June 11. And Jay also won the calliope playing contest on such



Bill Field -- 150 Sunday afternoons for the glory of pipes.



Musical excitement personified -- John Seng.

(Continued on Page 36)

points as "delicacy, whimsy, subtlety and taste." And he did all this on a real steam screamer which can be heard two miles against the wind!...Offside to J.B., Yes, the Sigmund Krumbgold whose name you still see during the TV late movie show music score credits is the same one who was second organist at the NY Paramount during the Crawford era...ATOE Prez, Carl Norvell, facing the ATOE Board of Directors, "You can't say any more to me than has been said through the mail!"... Our inside man at the Holiday Inn school reports that ATOE Prexie Carl Norvell was one of five students who passed the final exam with a score of 100% in the Hotel Management course...Bob Wilson reports from Yakima that visitors are no longer encouraged to visit the organ in the Egyptian theatre, Coos Bay, Oregon, it appears to be reserved now for the managers daughter... .In Mineral Wells, Texas, Jim Sanford would settle even for any nearby "1-1 Wurlitzer" if such were available. The nearest theatre is the Worth, in Fort Worth, with its 3-11 organ, a 50-mile trek, and besides "the management (Interstate) is extremely covetous." Wonder if Jim was in the audience the night that Paul H. Forster, the best of singalong organists, opened the Wurli along with the theatre in 1928... Wish we could have taken in the Lowell Ayars concert staged by the Niagara Frontiersmen on June 27 at the Skat Haven Rink in Lackawanna, N.Y. If Lowell made the 3-16 Wurli (from the Buffalo Seneca theatre) as he did the Geneva during the 1965 ATOE convention in Chi, the joint must have jumped. ..Lloyd Klos reports that a concert-size organ, selling for \$278,000, was recently put on display in Tokyo, the novelty being that it is equipped with bamboo pipes which the manufacturer claims to be chemically treated to prevent cracking or rot. Wonder if they know over there that we making pipes from plastic over here? Substitutes for wood and pipe metal are not new. Toward the close of the last century an experimenter named Mark Wicks wrote a book, "Organ Building for Amateurs," in which he detailed how to make pipes from rolled paper. We've never heard the sound of cardboard pipes but those who have say they aren't so cool.

Billie Nalle at the Atlanta Fox Moller (American Guild of Organists Convention)

By Dick Kline, Jr.

Last, but surely not least on the program of the American Guild of Organist's National Convention held this year in Atlanta, was Billy Nalle, featured at the Fox Theatre's giant 4/42 Moller Deluxe. By Friday, a week of listening to Gedacks, Principals and Rohrflotes had surely saturated the ears of the Guild Members. For out of 1400 Registrants, 3,000 showed up!

At 19:45 the huge spot-lighted console rose from the pit heralded by a roar of cymbals and "Mighty Mo", as the Moller is affectionately known, with Billy at the helm, broke into "Georgia On My Mind". After a brief musical tribute to Atlanta, which included the inevitable "Dixie" (and a lot of applause) Billy launched into a solid hour of sweet music.

Tunes like "From This Moment On", "People", and "More Than You Know" got the full treatment many of us are learning to associate with Billy's clean, musical approach so well demonstrated in his recent Mirrosonic release, "Billy". Then there were toe-tappers like "Fascinatin' Rhythm" and "Tom, Tom, The Piper's Son" were the Moller's battery of tuned percussions rang out, and a most regal rendition of "Falling In Love With Love" done in courtly Viennese style, but best received by the group was Billy's hilarious, yet wonderfully

(Continued On Page 39)



The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies (monaural, if possible) to the BOMBARDE, c/o ATOE, Box 248, Alameda, Calif. Be sure to include purchasing information, if applicable.

JOHN LANDON AT THE PARAMOUNT THEATRE ORGAN, 3-7 Page organ in the Paramount theatre, Anderson, Indiana, Available by mail only from Professional Books Co., Box 88270, Indianapolis, Indiana. Stereo only, order by name (no label or number assigned), \$3.67 postpaid.

ATOE's Rev. John Landon (organist) and John A. Osborne (producer) have combined talents to record perhaps the only Page organ on LP records. Its a 3-7 Flute, String, Vox and Sousaphone in the Main; Tuba, Krumet and Tibia in the Solo) but the sound is big and full. The ranks are in good voice. This is no "Preacher at the Paramount" exercise; the only thing hinting of the ecclesiastical is the organists title. Beyond that it's good old timers, a whopping 19 selections, played as they were heard "way back when." The recording is good, including adequate stereo separation.

"Jalousie" is well played on full combinations. "Rain" features the famous Page Tibia and some deft noodling. The Krumet and bells add sparkle to "Long Long Trail" while the Glockenspiel and Xylophone tinkle as "The Rest of the World" rolls by. A danceable "Mood Indigo" is notable also for the crash of a coke bottle on the concrete floor mid way through. An atmospheric "Just a Memory" features a distant Vox chorus accompanying a Tibia melody and the bridge is played and the chorded on solid Tibias--a most enchanting sound and the treble Vox sounds so much like a heavenly choir we can't help but wonder if the reverend didn't call on help from "up there" for some of the best moments on the record. Also heard on this side are rhythm tunes "Five Foot Two", "Yes Sir, That's My Baby", "You've Got Me Cryin' Again", "My Baby Just Cares For Me" (with a wood block beat and crash cymbal encounters) and "Roll Along Prairie Moon" (which, we just noted, is very reminiscent of "Give Me Five Minutes More!").

"Blue Hawaii" gets full combination treatment while "Somewhere a Voice is Calling" reveals a strong Crawford influence and some moving pedal figures. "Til There Was You" is an emotion-charged reading with the to-be-expected minor error in the bridge (which is way off-beat as written, to say the least) and Provost's "Intermezzo" recalls the "angel chorus" (all right, Voxes) and single line Tibia lead, a most effective combination in the theatre perspective. "Love Me" is somewhat confusing because of its marked similarity to "Will You Remember?" Brom Romberg's "Maytime." First time through it appeared Mr. Landon was trying for "Will You Remember?" and missing the melody by a wide margin but a look at the list of tunes on the jacket allayed our fears. However, we have no doubts regarding "A Cottage For Sale"--mostly well played, the bridge is pure improvisation. The closer is a beautiful, moody "Lay My Head Beneath A Rose."

The atmosphere of the 1920's permeates John Landon's play-

(Continued On Next Page)

ing. Somewhere this young sky pilot has mastered the art of playing in past tense just as Lyn Larson has. It's pure theatre organ straight out of the '20s and with considerable variety despite the limitations of seven ranks. If there's any criticism it's in the editing. Five selections in a row all played in the same key don't achieve the variety another arrangement would afford. The cover brings the prettiest color seascape photo since the of "Once in a Dream" and the back of the jacket bears a photo of the organist (he's handsome, gals!) and informative notes on the artist, theatre and instrument by John A. Osborne. Here's a heartwarming journey into the movie theatre past for only \$3.67, and well worth it.

THE BARTON THEATRE ORGAN-WENDELL KENNEDY ORGANIST. Concert Recording No. CR-005, regular release to members of the Organ of the Month Club. Available by mail only (in Stereoflex) at \$4.50 postpaid Four track stereo tape (7 1/2 ips) \$5.95. Box 531, Lynwood, Calif. Prices apply worldwide.

Here's the first and last LP of the 3-11 Barton in the Springfield, Illinois, Orpheum theatre (demolished in 1965), played by a top-flight musician.

Where John Landon's offerings are simple and straightforward, Mr. Kennedy's conceptions are highly individual arrangements. He gets a big, full sound from the Barton and if the recording doesn't seem to be all it should be, it must be remembered that this disc was dubbed from tapes which were never intended for more than keepsakes made in memory of a steelballed theatre. We are indeed fortunate to be "Let in" on Mr. Kennedy's final moments with a beloved instrument. The playing is professional and sensitive in its concept of the music offered, all standards, ranging from "St. Louis Blues" to "Rhapsody in Blue."

Side one consists of four groups of two, each pair being representative of a type of music suited to theatre organ. "St. Louis Blues" and "The Sheik" represent rhythm and blues of the '20s while "Stardust" and "Mystery of Life" recall the organ ballad. "Nola" and "12th Street Rag" are fine spotlight solo novelties and "Diane" and "My Hero" do well by the waltz-ballad operetta stylings. All the tunes are well arranged, orchestrated to exploit the Barton's varied tone colors (for many this will be their first taste of the Barton sound on records aside from that of the very special 6-62 giant in the Chicago Stadium). The experience is certain to create a demand for more Barton music as well as for more Kennedy.

Half of side 2 is devoted to a shortened version of Gershwin's "Rhapsody in Blue" which shows off the Barton's orchestral facilities very effectively. The Clarinet (as in the Grofe orchestration) gets a lion's share of the solo work and even stands in for the orchestra's piano. The familiar slow theme features the Barton Tibia and Vox (beauties!) while single tap percussions point the combinations which carry the lively piano passages. The Barton rises to the occasion when called on for big orchestra sound. The Kennedy attack is clean and his interpretation, although very much his own, is most palatable. "The Kashmiri Song" is treated for exactly what it is, a lovely British melody with no hint of bejewelled turbans, disappearing rope tricks or similar pseudo-snake charmer trappings. The closer is a leftover from silent movies, Massenet's "Meditation", which depicts a wide range of moods. It's simply played as a melody line with mainly arpeggio'd accompaniment.

Despite some of our reservations about the technical quality of the recording (a trifle muddy due to microphone positioning, we'd venture), this platter has been eagerly praised by Organ of the Month Club members and feedback has influenced the Club management to pledge that all future recordings will be made in large auditoriums--as opposed to home or studio installations with their sometimes cramped acoustics. So we'll recommend it on the strength of the performance and the instrument. Jacket notes by Tom Williams are informative and interest-bearing. Photos of the gone theatre are sobering. From the list of ranks on the jacket we learned something--that Barton organs may in-

clude Brass Trumpets. Until now we had believed this stop to be a Wurlitzer invention and monopoly.

A BUCKINGHAM SPECIAL, Vic Hammett at the 3-10 Wurlitzer installed in Buckingham Town Hall by the (British) Theatre Organ Preservation Society. Concert Recording No. CR-0006, in Stereoflex. Ordering information same as for the Barton record reviewed above.

This is the first readily available recording of the famous TOPS Wurlitzer--and it's a honey. Yet full credit must be given the organist for the general excellence of this disc. Mr. Hammett quickly establishes an authoritative rapport with the instrument and maintains his mastery throughout. There are no weak spots. He displays a talent for orchestral fireworks, many registration changes (though he prefers full combinations over solo voices) and lots of imaginative surprises. He's high camp personified.

"Song of Alassio" is first a beguine, then a well-Tibia'd ballad somewhat reminiscent of "Around the World" but with more charm. Vic is a master at using percussors for occasional colorful plinks.

"Can't We Talk it Over" is taken at a "drag" tempo with crisp registration marking some off-beat harmonic progressions and a generally expansive reading of this fine oldie.

"Horse Box" a Hammett original, is trotting music in the best bangtail tradition. It is played mostly on untrem'd flues accented by "toy counter" hoofbeats while single tap Xylophone bleeps supply accents during what might be called the "trio."

"A Nightingale Sang in Berkley Square" is an emotion packed memory teaser, a reminder of the "blitz" to Yank and Britisher alike, but here presented in an unusual arrangement full of surprises in the orchestral department. "Ecstasy" is 2 minutes and 35 seconds of "socko" tango.

Vic pours the mutations into the combinations on which he plays "Somewhere a Voice is Calling" and the rolls are neatly executed. But the conception is Vic's, not Crawford's.

For "Golden Earrings" Vic conjures the sound of a Gypsy cembalon from the strings and percussions and builds the Slavic mood with the fast-slow-fast tempos characteristic of Romany music.

Some sugary Tibia "ooh-hoo's" mark "Stay as Sweet as You Are." It's interesting to note the difference between English and U.S. Tibia voicing, especially in trem adjustment. They don't favor as much "chirp" in the Tibia as we do.

"I Can Give You the Starlight" is a big, expansive Crawford treatment.

"Navajo Trail" is afforded the "wagon train" circular motion on well quinted full combinations. "Glocca Morra" gets more of same less the wagon wheels.

Vic puts on his sheik's robe for a camel back version of "Caravan" and pilots the lumbering "ship of the desert" safely into port.

Jacket photos show the town hall (inside and out) the console, pipework and the artist--who resembles an English Tiny James. Well written jacket notes are by John Foskett.

On the technical side, the miking is excellent. On our review copy there was some distortion which appears to be the result of too high a level among the grooves.

ONES WE MISSED THE FIRST TIME AROUND

THE ANN LEAF CONCERT AT THE LOS ANGELES THEATRE PART 2. Style 216 (2-10) Wurlitzer, Monaural LRS-1263-2068; (also available in stereo), \$4.35 (jacket autographed by the organist), order from Ann Leaf, 1138 Hacienda Place, Los Angeles, Calif. 90069.

As we have often expounded in these columns, it is a mistake to release organ records in pairs. A few years ago Ann Leaf played a sensational concert at the Los Angeles theatre

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RECORD REVIEW

(continued from page 37)

Wurlitzer which had just been put in tip-top shape by the "Woodcarver Wurlitzer" boys, Field and Coffman with the help of Ken Simpson. We reviewed Volume 1 of the resulting record release in one of the last issues of the POSTHORN, not knowing a second volume had been released simultaneously. We obtained a copy of No. 2 recently and the impression it created got us on the phone to ask Ann if it is still available. It is.

The Los Angeles is a very wide theatre and the sound of the 2-decker really "gets out." This spaciousness is captured on the record effectively. So is the artistry of the diminutive organist in selections ranging from grand opera to a way down and wild "Muskrat Ramble." When we state that this is Ann at her best, we in no way intend to cast asparagus at her subsequent platters, among them "That Aint the Way I Heard It" (Whitney 4-33 Morton) or her "Pipe Organ Spectacular" played on the Buddy Cole 3-26 WurliMorton. It's just that this is Ann playing in a theatre and the atmosphere seems to have put a little extra magic in those nimble fingers. One thing we'll never understand is how Ann managed so much registration variety with only two manuals (no overdubbing is used.)

About half of side 1 is devoted to some of the bravura music from "Aida" which comes through in all its Italo-Egyptian majesty. For this sequence, as well as for several other selections, the 10 rank Wurli becomes a proper concert instrument through the tasteful registration of Ann Leaf.

For the "Spanish Dance" by DeFalla a bit more theatre organ registration is added for additional sex appeal, and Ann goes pure "jungle girl" for "Similau." Rhythmic, Primitive and prurient, this hip swirler pictures a serpentine Tondalaya slithering through the bamboo shoots in an impassioned mood (down, boy!). Pipe the drums, bird whistle and brass fanfares on a non-existent third manual (2nd touch, perhaps?). Ann goes Hollywood for "Walk on the Wild Side," from a Bernstein movie score, a blues swinger with plenty of brass.

Ann's own "Happy Island" opens side 2. Her pop medley includes "Dancing on the Ceiling", "I Can't Get Started" and ends with a spirited "76 Trombones." Lots of choice solos. It's back to movie themes for the "Green Leaves of Summer" and on to New Orleans jazz for "Muskrat Ramble". It's a good show all the way and it's still available. Jacket notes by Tom B'hend provide some Leaf history and history of the concert which resulted in this recording.

YOU'RE ON MY MIND "Kenneth Lane" at the Boston "Met" 4-22 Wurlitzer, RKO (stereo) SLP-1003 list \$3.98 but about \$1.98 on closeout counters.

This is an oldie, long discontinued, but worth hunting for. It's the only record we know of played on the Boston Metropolitan theatre organ besides those of the long familiar John Kiley (plus a dozen aliases). The disc consists of 13 standards

played in a fresh and exciting style by "Kenneth Lane" (probably Ashley Miller). The technical pickup is much better than on the Kiley discs. This record is being reissued by various super market suppliers, one being TOPS L-1707 (mono) which includes ten of the original selections. Price ranges from 58 cents to \$1.49. Tunes common to both issues include "Once in a While", "Serenata", "No Can Do", "Thanks for the Memory" and "That's All". And it is--for this issue.

Eddie Dunstedter Ailing

Hollywood--Vee Dunstedter (Mrs. Eddie) is glad to have her famous organist husband back in their San Fernando Valley trailer home after Eddie did a two week stretch for treatment of ulcers which started acting up late in May. Eddie is taking it easy in anticipation of a return to the hospital later for treatment of a cholesterol condition which has given him some leg discomfort recently. Eddie relaxes by playing the electronic organ in his trailer (a Thomas!). Vee says, "This is the first time Eddie's been hospitalized in the 49 years we've been married. Isn't that remarkable--I mean--a musician being married that long--to one wife??"

Marylanders Enjoying Pipe Organ in a Shopping Center

Bethesda, Maryland--The Congressional Plaza News, which is published by Doug Bailey for residents of the area adjacent to that plaza between Rockville and Bethesda, Maryland, ran a full-page article in a recent edition on the theatre pipe organ installed in Bailey's Advertising quarters on the lower level of the shopping center.

In July 1965, Bailey, president of Doug Bailey Advertising, acquired the pipes, percussions and sound effects which had been installed in Loew's Palace Theater in Washington, and a console which had been in the lobby of the Shoreham Hotel.

Also purchased were the blower and motor from the Maine Theater in Portland, Maine, and the relay from the Ambassador Theater in Washington, DC. Since August, a crew of organ technicians and enthusiasts has been rebuilding these components to produce one of the few remaining theater pipe organs in the Washington area.

Originally, the organ was a 2/8 Moller. Soon to be added to the original ranks are a Kinura and a Diapason from a 3/8 Robert Morton, which was broken up by a Zanesville, Ohio enthusiast.

To install the organ, four offices in the plaza were used, a 900 square foot area being cleared of partitions. A broadcast control room with audio equipment, tape recorders etc was installed overlooking the room. The resulting studio is being used for daily live radio broadcasts, carried over station WPIK (730 on the dial).

The organ has 71 stop tablets, 10 toe studs, 12 pistons and 2 swell pedals. The ranks when fully installed, will include Diapason, Bourdon, Tibia, Tuba, Clarinet, Flute, Violin, Vox Humana, Piccolo, Diaphone and Kinura. The toy counter includes Bass Drum, Snare Drums, Cymbal, Triangle, Xylophone, Tom-Tom, Harp, Orchestra Bells, Celeste, Marimba, Chimes, Thunder Clap, Bird Whistle, Baby Cry, Sleigh Bells and others.

Doug Bailey is the organist as well as co-MC on the radio shows and commercials. Daily broadcast features vocals by Johnny Parker and live interviews with personalities such as Shelley Berman, Nancy Ames, and Xavier Cugat.

The pipe organ has already become a major tourist attraction at the center. Several hundred have toured the organ chamber which is a unique experience for them.

In all, about 12 organ builders have been involved in the work since last August. Under the supervision of Robert Oberlander of Bethesda, Maryland, assisted by Paul White of Gaithersburg,

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THEATRE ORGAN REVIEW QUARTERLY

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KIMBAR SPRING CONCERT FEATURES MURI & McABEE



Kay McAbee



John Muri

Joliet, Ill. - April 28 -- The 4-22 Kimball-Barton, pride of night as the club presented a well-attended evening concert at the local Rialto theatre with the artistry of veteran silent movie cuer John Muri and pop-concert organist Kay McAbee much in evidence. The 1958 Fox release, "The Golden Age of Comedy," was run with the dubbed-in sound track turned off and the skillful organ accompaniment of John Muri turned on to score the antics of the Keystone Kops, Laurel and Hardy and a whole raft of early day movie comics. With a resourcefulness reminiscent of his outstanding accompaniment of a group of films for the 1965 ATOE conventioners (playing Fred Hermes 5-28 Wurlitzer home installation near Chicago), Muri and the flicker generated "thrills and laughter" as one witness described the scene.

The second half of the program was a concert played on the Kimbar organ by the musician whose name is most closely associated with it, recording organist Kay McAbee, whose originality, skills and approach to the theatre organ have been compared with those of George Wright. Kay played a concert of pops and standards lasting 90 minutes. The only sore note was the threat of the steel ball which looms from time to time over the Rialto as it does over nearly all similar large, ornate relics of the "golden age." Kimbar members, a number of whom are also ATOErs, performed restoration miracles on the organ which has had a majority of damaged Barton parts replaced, with pipework now being mostly Kimball.

-G. Bandini

Juliette Rediscovered

Chicago--While the lads who comprise Chi's "Theatre Organ Productions" were doing their stuff, cueing a silent movie and generally making that bundle of tone generators make like a theatre organ, little did they know they were sharing the bill with a celebrity.

Dick Sklenar, Pat Chambers and Mark Noller noted that members of the audience kept looking toward the back of the hall and they soon discovered the reason; in the audience was one-time theatre organist Juliette Hatchette who once played the Balaban & Katz Chicago, the NY Paramount and other big ones. Later she was Ethel Smith's teacher. Juliette says she's awaiting the return of pipes to the Chicago area.

WRIGHT CONCERT REVIEW

(Continued From Page 19)

a hunter's moose call. He was effective too when George played "Tangerine" as a bossa nova. George's closer was a surprising non-Ethel "Tico Tico" and--wonder of wonders--he played an encore! He explained that it was based on an old



An hour before show time the crowd was over a block long. This shows a very small portion of the mob.

church theme he'd unearthed and gave the Latin name--a tongue twister--so we'll list it by its alternate title, "The Ecumenical Rag."

As might be expected, George received a heart-warming ovation. He remained in the theatre for an hour afterwards, chatting with fans, signing autographs and hugging girls. About 11:30 he drove out of the parking lot in his Jaguar, alone. We noticed that someone had put a fresh flower in the little posey-holder which George rescued from an ancient limousine to grace his Jag a few years ago. No one would deny that he had earned it--and then some.

Stu Green, Hollywood

MARYLAND ORGAN

(Continued From Page 38)

Maryland, the technicians have releathered pneumatics, replaced thousands of wires, and rewound and replaced magnets.

"This has been a dream of mine ever since I sat in the darkened theaters in Washington and Richmond, Virginia before and during the 1940's", explained Mr. Bailey. "but I still find it hard to believe it is actually here."

-L. Klos

BILLE NALLE

(Continued From Page 36)

musical "All The Things You Are" done in the perfect contrapuntal style of a J. S. Bach Trio Sonata. The audience chuckled and laughed at the elaborate ornamentation as the Jerome Kern theme wove its way from manual to pedal to manual and back, and nearly applauded the building down at its conclusion!

Throughout, Billy's registration was reserved and well chosen, showing that he had done his homework carefully, and Mighty Mo couldn't have sounded better, from its lush strings to its most acid post horn. The blower just a few weeks ago had literally blown up and chief surgeon Joe Patten, in addition to his usual tasks, had his hands full installing new parts.

Though this was the first Theatre Organ Concert officially listed as a daytime event, we fell certain that it is bound to be included in subsequent Guild programs.

Incense and Saris Conjure Oriental Atmosphere For LA Chapter's Korla Pandit Show

Los Angeles - May 10 -- Beturbanned Korla Pandit, under sponsorship of the LA Chapter, attracted 1150 music lovers to the Wiltern theatre tonight for a concert of pops, semi-classics and the Hollywood-style oriental music on which the tall, dark Easterner built a huge TV audience a few years ago.

For some reason the audience seemed to prefer the reserved seats at \$3.00 rather than the generals at \$2.00. Most of the

(Continued on Next Page)

reserved seats were sold in advance. Mr. Pandit continued to build on the image he created with his TV series. He was handsomely attired in Indian dress, including a bejewelled turban. The chapter program committee went along with the act by unleashing a bevy of sari-clad program dispensers in the lobby, scenting the atmosphere with great clouds of incense smoke and providing a loud "bong" on a gong on-stage to open the show.

Part of his personal charm is his softly accented speaking voice which unfortunately did not pick up well through the public address system. However, he kept his patter brief and much of the music was familiar. From comments heard from audience members many were attracted by memories of his TV shows. They were not disappointed. Some of the music he selected was played in the East Indian rhythms with which Pandit is so closely associated. However, more of the show consisted of pops and standards. The organist has come a long way since those early days of Hammond snake charming. His scope and repertoire have both grown.

At one point he asked for requests from the audience, then, like most organists, played what he had rehearsed. He closed with his familiar mystic-East treatment of "Song of India." The entire show as a smoothly run production with exceptionally beautiful lighting.

Pandit was nearly mobbed by admirers in the lobby after the performance but finally managed to oblige with autographs on programs and record jackets. He loved every minute of it. He's a showman to the top of his turban.

- Elmer Fubb, Hollywood

ORGANIST BILL THOMPSON COMPOSES LATIN-AMERICAN "BAHAMA SUITE"

Arcadia, Calif. -- Bill Thompson, well known for his concerts at the So. Pasadena "Rialto" Wurlitzer, his records on those same pipes and his solo flights to Frisco for bi-weekly lessons with concert organist Richard Purvis, has just completed a suite describing a visit to the Bahama Islands. The sections are "Flight to Harbour Island", a romantic ballad, "Pink Sands Hill," and a lively tune describing a festive Holiday, "Dunmore Town." The work was completed while Bill was making frequent flights from LA to San Jose to conduct workshops for Bay Area teachers on his new book, "Second Adventure in Improvising for All Organs."



Gentlemen:

In reply to WHERE ARE THEY NOW? - I wish to make the following observation if the information has not reached you yet.

"Maurice" Cook of Loew's Theatres chain was killed in an automobile accident here in Warwick, Rhode Island on June 19, 1952. He was 52 years of age having been born in Texas in 1900.

Although departed some fourteen years, there are many who will never forget "Maurice" the great showman and resident organist at Loew's of Providence since 1930.

Following the great Atlantic Hurricane which swept the East coast on September 21st, 1938 the big organ was permanently silenced at Loew's and "Maurice" drifted into nightclub work and virtual obscurity - it is said that he later played in Florida but insofar as New England was concerned his fame was of the past.

I would be gratified if this found itself useful to you as here was a truly great showman and an unforgettable figure in the theatre.

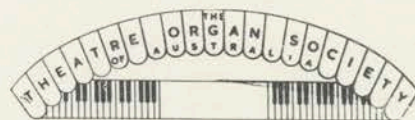
Yours sincerely, Maurice Lamarre

DISC SQUEALS

It's only a rumor but we suspect the inflow of requests for classical organ recordings just might influence Concert Recording prexie Bill Johnson to start the release of straight organ platters parallel to his entertainment organ project. Club members would get a choice... Those who enjoyed volumes I, II and III of "Farewell to the Fox" (in San Francisco), will be happy to learn that Everett Nourse and Tiny James will ride again when Fantasy label releases Volume IV soon.

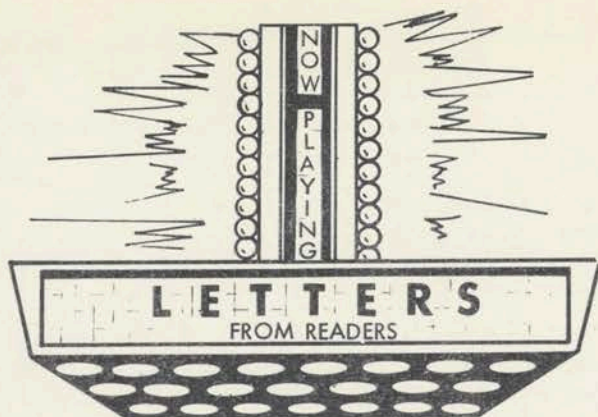
....In Portland Dick Schrum is finalizing a deal to record an LP on the Paramount Wurlitzer. His 45 minute nightly stint at that console during the opening weeks of "The Agony and the Ecstasy" provided the opportunity to get the feel of the monster and now he's ready.... Bill Thompson's next release is played on his very special style 36-E Rodgers plug-in. Entitled "Fantabulous," it's a bevy of Latin tunes, a field in which Bill is tops. Among the titles are "Maria My Own", "Jalousie", "The Girl from Ipanema" and "Malaguena." Available in stereo only (\$5.25 postpaid) about July 10 from Lift Records, Box 663, West Covina, Calif... George Wright tells us his current Dot release was dubbed from a tape made as a souvenir by organ maintenance man John Curry during one of George's concerts at the So. Pasadena "Rialto", Style 216. The non-pro tape of the Wurlit turned out so well that Dot is releasing it on disc, audience reactions, George's announcements included.... Concert Recording's next is an import from Australia featuring Cecil Cranfield. Side 1 (classics) is played on the Sidney Town Hall behemoth and side 2 (pops) on the fine Wurlitzer in the Capitol theatre there. If the Town Hall side catches on there's a possibility of a repeat performance played entirely on the Town Hall "beast with 64 feet" (of bass pipework, that is)...

...The piccolo obligato isn't "real George" after all. A number of inquiries, notably that of ConValChap Allen Miller, got us on the phone to George Wright. That piccolo frippery on his Hamilton label version of "The Stars and Stripes Forever" sounded just too real to be an organ piccolo. A week before the tune was recorded the BOMBARDE interviewed George at his studio and the organist played the selection, complete with the right hand noodling while the left hand carried the rest of the "band." The version released even got by our gimlet-eared record reviewer. But George was quick to admit that the counter melody on the released version was played by a real piccolo. He'd had a piccolo playing friend over and just for kicks they tried it. The result was so good that the duet was put on the record. However, George fingered the trills for his first HI-FI label record some years ago. He doesn't consider the performance of the Sousa semiquavers any great feat.



Membership cordially invited - USA - \$3.00 per year, includes a regular news magazine containing news items, record reviews, articles on electronic organs and specifications of theatre organs in all States of Australia.

Address all communications to THE HONORABLE SECRETARY, T.O.S.A., 10 Caloola Road, Wentworthville, N.S.W.



Mr. W. Stuart Green
Box 5013, Bendix Station
North Hollywood, California

Dear Stu:

Just a note to say "Thank You" for your letter of June 3 concerning the "Farewell to the Fox" Vol 3. I appreciate your taking the time. Also, I'll look forward to the release of Volume 4, since "Tiny", in my opinion, is the very epitome of good, listenable, unpretentious theatre organ music.

Please don't apologize for the late BOMBARDE; while all of us in ATOE look forward to the publications (or else we wouldn't be members), I hope that none of us ever forget the tremendous amount of work and the time that must go into the publications, strictly a labor of love on the part of you, "Tiny", George Thompson, and your whole staff. If we ever get to the point that we expect too much, just remind us of how little we pay for what we get....we're getting a real bargain!

I'm planning to be in Portland for the convention and hope I have the opportunity to meet you then.

Again, thanks very much for the record information.

Sincerely,
James Sanford

* * * * *

Dear Mr. Green:

Thanks very much for your interest in the present status of my Marbro 5-21 Wurlitzer. To spike a rumor, I have not sold my organ and have no intentions of doing so in the foreseeable future.

Presently I have all the main chests, offset chests and console all re-leathered. The console has been scraped down to the bare wood ready for finishing. I have retained all the fancy scroll work just as it came from the factory and intend to refinish it exactly as it looked originally in ivory and gold. For several years I have been battling with the architectural and building committee in the suburb where my lot is located and was unable to secure a building permit to build my home for the organ. However, at this point, there is a new committee and I am anticipating getting my building permit within the next week or two. If this is accomplished, I will be in a position to begin the organ installation sometime in the fall.

Sincerely,
Byron Carlson
Minneapolis, Minn.

Summer '66

Mr. Editor: Please help me settle an argument. My wife says that "Prisoner's Song" was Jesse Crawford's first 78 for Victor. I'm just as certain that it was Schubert's "Serenade." Can you settle the difference--and help save our happy (?) home?
Fred Battersley (and Mrs!)
Boston, Mass.

(The facts probably won't help your case one whit. Here's a clip from the 1925 Victor catalogue which should cast aside all doubt. Read it and weep!)

Victor Records

February
1st

1925

19520	Rose-Marie (from Rose-Marie)	Jesse Crawford
10-in. list price 75c.	Dreamer of Dreams	Jesse Crawford
19521	Somewhere a Voice is Calling	Jesse Crawford
10-in. list price 75c.	Serenade (Schubert-Crawford)	Jesse Crawford



Jesse Crawford at the organ

For a long time we have been asked to make some organ records of this description. These are by a famous moving-picture theatre organist, who is so popular in Chicago that audiences flock to hear him as much as to see the pictures. They are made on the Wurlitzer organ. They represent, in its most characteristic form, the peculiar style of the American "Movie" organist, who has his own ideas of such technical details as "registration," of the choice of stops, and tempo and phrasing,—which belong to all music. The curious and elusive tone-colors of the "pipe-organ" are faithfully reproduced—and the "breathy" quality commented on with our first group of organ records.

* * * * *

708 S. 9th Ave.
Yakima, Wash.
May 15, 1966

Dear Stu:

I cannot resist dropping you a line to express a hearty "amen" to the sentiments expressed in Spring BOMBARDE on the folly of producing everything nowadays in stereo. It is one of my pet peeves. It is especially aggravating in tape, the commercial tapes being almost 100% stereo whereas the number of monaural recorders in use must outnumber the stereo ones on the order of three to one, at least. The British are not so thoroughly taken up with stereo and offer some excellent monaural tapes. One British distributor (Deroy Sound Service) was quite offended when I timidly inquired if any of his tapes were mono and replied heatedly that all of them are, that he believes in leaving stereo to those who want to fool with it.

Also I must heartily echo your opinions on the abilities (?) of Dick Hyman who produces the worst abominations in the name of organ music I have yet heard. About the only favorable aspect of his organ records that I can discern is they make me better satisfied with my own bumbling attempts at the console.

Very cordially,
Bob Wilson
Yakima, Wash.

(Our purpose in calling attention to the great stereo hoax is to try to stimulate thinking on the subject. So many people just go along with whatever tide Madison Avenue selects for them. There may be some sounds for which stereo is suitable--parlor "ping pong" and running express trains through the living room. We have not found that it enhances organ music appreciably. We reached that conclusion after playing a number of both cheap and expensive playbacks, and switching back and forth

LETTERS (Continued on Page 43)

MOLLER INSTALLATION CONTINUED

List of organs installed in theatres by Moller. Only theatre installations are shown, therefore, the opus numbers are not consecutive. The numbers not shown are organs installed in churches, residences, and other locations. The number of manuals and the number of registers (stop tabs) are given, not the number of ranks.

3232	Brooklyn, N.Y.	Meserole Theatre	3	55	3828	Palisade, N.Y.	Palisade Theatre	2	61
3240	Phoenixville, Penn.	Colonial Theatre	2	19	3881	Atlantic City, N.J.	Liberty Theatre	3	83
3243	Chicago, Ill.	Commodore Theatre	2	36	3916	Munsing, Mich.	Delft Theatre	2	43
3255	Pittsburgh, Penn.	State Theatre	3	49	3953	Camden, N.J.	Lyric Theatre	3	59
3256	Pittsburgh, Penn.	Squirrel Hill Thea.	3	49	3959	Waynesboro, Penn.	Arcade Theatre	2	44
3258	Easton, Md.	Theatre	2	19	3980	Ashland, Penn.	Temple Theatre	3	73
3259	Washington, D.C.	Lincoln Theatre	2	31	3990	Providence, F.I.	Strand Theatre	3	73
3261	Nanticoke, Penn.	Rex Theatre	2	31	4030	Meadville, Penn.	Park Theatre	3	52
3264	Philadelphia, Penn.	Ritz Theatre	2	35	4035	New Orleans, La.	Happyland Theatre	2	30
3268	Hazleton, Penn.	Broad Theatre	2	40	4038	Marietta, Ohio	Strand Theatre	3	60
3279	Trenton, N.J.	Orpheum Theatre	4	36	4065	Cliffside, N.J.	Star Theatre	2	58
3282	Camden, N.J.	Lyric Theatre	2	34	4067	Tamaqua, Penn.	Higgin's Theatre	3	112
3298	Cincinnati, Ohio	Empress Theatre	3	52	4075	Washington, D.C.	Republic Theatre	2	81
3300	Souderton, Penn.	Theatre	2	31	4080	Lock Haven, Penn.	Garden Theatre	2	42
3302	Charleston, S.C.	Garden Theatre	3	46	4084	Beverly, N.J.	Riviera Theatre	2	30
3303	Hagerstown, Mad.	Maryland Theatre	3	92	4085	Riverside, N.J.	Fox Theatre	2	53
3306	Shamokin, Penn.	Majestic Theatre	4	50	4100	New Orleans, La.	Cosmopolitan Thea.	2	34
3319	Lewistown, Penn.	Rialto Theatre	3	81	4110	Auburn, R.I.	Park Theatre	2	43
3322	Jersey City, N.J.	Ritz Theatre	3	75	4111	New York, N.Y.	Loew's State Theatre	4	183
3323	Jersey City, N.J.	State Theatre	4	100	4112	Brooklyn, N.Y.	Loew's Metro. Thea.	3	163
3333	New York, N.Y.	Victory Theatre	3	53	4113	Peekskill, N.Y.	Ripple Theatre	3	37
3345	Clarksdale, Miss.	Marion Theatre	3	53	4114	Mt. Carmel, Penn.	Victoria Theatre	3	125
3346	Ocean City, N.J.	Moorlyn Theatre	2	35	4115	Mahonoy City, Penn.	Victoria Theatre	3	131
3349	Schenectady, N.Y.	Capitol Theatre	3	43	4117	New York, N.Y.	Grand Opera House	3	89
3370	Brooklyn, N.Y.	Premier Theatre	3	118	4130	Los Angeles, Calif.	Blake Theatre	2	31
3389	Fort Wayne, Ind.	Palace Theatre	3	69	4143	Plainfield, N.J.	Bijou Theatre	3	68
3405	Quakertown, Penn.	Palace Theatre	2	40	4144	Perth Amboy, N.J.	Majestic Theatre	3	68
3411	Newark, N.J.	Lyceum Theatre	2	63	4145	Caldwell, N.J.	Park Theatre	3	95
3425	New York, N.Y.	Chaloner Theatre	3	95	4149	Woodhaven, N.Y.	Cross Bay Theatre	2	58
3434	Cleveland, Ohio	Hippodrome Theatre	3	46	4191	Roseland, Ill.	State Theatre	3	179
3449	Baltimore, Md.	Pimlico Theatre	2	38	4197	Newport, Ken.	Temple Theatre	2	31
3450	Astoria, N.Y.	Steinway Theatre	2	72	4249	New York, N.Y.	Deluxe Theatre	3	64
3452	Charleston, W.V.	Virginian Theatre	3	54	4256	Dorchester, Mass.	Morton Theatre	2	103
3471	Cedarhurst, N.Y.	Central Theatre	3	80	4275	Peoria, Ill.	Princess Theatre	2	25
3472	Union Hills, N.J.	Capitol Theatre	3	103	4287	Coney Island, N.Y.	Cnahn Theatre	3	131
3480	New York, N.Y.	Savoy Theatre	3	66	4288	Madison, N.J.	Madison Theatre	2	40
3483	Somerset, Ken.	Virginia Theatre	2	39	4290	Los Angeles, Calif.	Astor Theatre	2	35
3489	Audubon, N.J.	Highland Theatre	2	35	4305	Union Hill, N.J.	Capitol Theatre	3	56
3496	New York, N.Y.	Renaissance Theatre	3	72	4310	El Dorado, Ark.	Rialto Theatre	2	45
3509	Philadelphia, Penn.	William Fox Theatre	3	119	4312	Hempstead, N.Y.	New Theatre	3	91
3515	Mt. Carmel, Penn.	Victoria Theatre	3	126	4313	Rosell, N.J.	Rose Park Theatre	2	41
3532	Lehighon, Penn.	Bayer Theatre	2	41	4318	Buffalo, N.Y.	Loew's State Theatre	3	145
3548	New York, N.Y.	Loew's Burland Thea.	2	35	4319	Washington, D.C.	Loew's Palace Thea.	3	145
3549	Kenosha, Wis.	Vogue Theatre	2	25	4322	Springfield, Mass.	Broadway Theatre	2	43
3550	Patchogue, N.Y.	Patchogue Theatre	2	33	4343	Riverside, Calif.	Rubidoux Theatre	2	54
3614	Shamokin, Penn.	Victoria Theatre	3	126	4346	Newark, N.J.	Hawthorne Theatre	2	44
3647	Pittsburgh, Penn.	Grand Theatre	3	55	4347	Summit, N.J.	Summit Theatre	3	92
3651	Trenton, N.J.	Palace Theatre	3	66	4355	Tamaqua, Penn.	Victoria Theatre	2	56
3679	Norwich, Conn.	Palace Theatre	3	71	4357	New York, N.Y.	Inwood Theatre	3	55
3690	Charleston, S.C.	Victory Theatre	2	39	4373	New York, N.Y.	Loew's 83rd St. Thea.	3	157
3696	Columbia, Penn.	Alto Theatre	3	84	4376	Brooklyn, N.Y.	Loew's Alhambra Thea.	3	157
3719	Dover, Del.	Diamond State Thea.	2	39	4377	Astoria, L.I., N.Y.	Loew's Astoria Thea.	3	157
3737	Washington, D.C.	Loew's Columbia Thea.	3	66	4378	New York, N.Y.	Loew's Spooner Thea.	3	157
3745	New York, N.Y.	Chelsea Theatre	2	65	4379	New York, N.Y.	Loew's Rio Theatre	3	157
3746	New York, N.Y.	Superior Theatre	2	65	4388	Providence, R.I.	Park Theatre	2	42
3750	New York, N.Y.	Lex. Ave. Opera Thea.	3	140	4395	Orange, N.J.	Audubon Theatre	3	138
3765	Wilksburg, Penn.	Colonial Theatre	2	33	4396	Hackensack,	Oritani Theatre	3	138
3773	New York, N.Y.	Loew's Burnside Thea.	3	140	4416	East Greenwich, R.I.	Theatre	2	40
3776	New York, N.Y.	Elsmere Theatre	3	59	4449	Westerly, R.I.	United Theatre	2	43
3780	Camden, Ark.	Rialto Theatre	2	32	4451	Trenton, N.J.	Gaiety Theatre	4	43
3800	New York, N.Y.	Audulton Theatre	3	100	4456	Parkersburg, W.V.	Camden Theatre	3	62
3801	New York, N.Y.	Academy of Music	3	100	4490	Gettysburg, Penn.	New Theatre	2	60
3802	Danville, Penn.	Opera House	2	60	4494	Boston, Mass.	Beacon Theatre	3	150
3815	Suffern, N.Y.	Suffern Theatre	2	46	4523	Miami, Fla.	Biscayne Fronton Thea.	3	154
3820	E. Long Beach Calif.	New Dale Theatre	2	31	4524	Summit, N.J.	Summit Theatre	2	44
3822	New York, N.Y.	Gramercy Park Thea.	2	61	4527	Boston, Mass.	Rialto Theatre	3	102

4544	Portage, Wisconsin	Home Theatre	2	28	5202	Great Kills, N.Y.	Strand Theatre	2	90
4551	Memphis, Tenn.	Linden Theatre	3	52	5203	Parson, Penn.	Parsons Theatre	2	90
4554	New Orleans, La.	Crown Theatre	2	30	5204	Atlantic City, N.J.	Royal Theatre	2	90
4570	Newark, N.J.	Roosevelt Theatre	3	97	5211	Bethlehem, Penn.	College Theatre	3	179
4577	Moundsville, W.V.	Strand Theatre	3	66	5212	Newark, Ohio	Midland Theatre	3	179
4607	Egg Harbor, N.J.	Colonial Theatre	2	40	5214	Sanbury, Penn.	Strand Theatre	3	93
4628	Brooklyn, N.Y.	Olympic Theatre	3	95	5230	Mt. Airy, Penn.	Sedgwick Theatre	3	191
4629	New York, N.Y.	Mecca Theatre	3	95	5251	Winston Salem, N.C.	Lincoln Theatre	2	50
4653	Canton, Ill.	Garden Theatre	2	28	5252	Lancaster, Ohio	Regal Theatre	2	50
4719	Bayshore, L.I., N.Y.	Bayshore Theatre	2	32	5271	Toms River, N.Y.	Traco The	2	98
4767	E. Hampton, L.I., N.Y.	East Hampton Theatre	2	41	5272	Portsmouth, Va.	Gates Theatre	2	99
4777	Philadelphia, Penn.	Allegheny Theatre	3	157	5286	St. Louis, Mo.	Fox Theatre	3	72
4800	Chambersburg, Penn.	Capitol Theatre	3	69	5287	Detroit, Mich.	Fox Theatre	3	72
4805	Asbury Park, N.J.	Mayfair Theatre	3	95	5310	Revere, Mass.	Crescert Garden Thea.	2	90
4817	Mineola, N.Y.	Mineola Theatre	2	31	5311	Collingsdale, Penn.	Villa Theatre	2	90
4861	Annapolis, Md.	Circle Theatre	2	33	5315	Philadelphia, Penn.	Met. Opera House	4	421
4937	Charleston, S.C.	Gloria Theatre	3	70	5331	Olyphant, Penn.	Granada Theatre	2	92
4944	Blackwood, N.J.	Blackwood Theatre	2	64	5336	Westfield, Mass.	Park Theatre	2	67
4945	Columbia, Penn.	Circle Theatre	3	123	5337	Newark, Del.	New Theatre	2	67
4946	Allentown, Penn.	Earle Theatre	3	123	5341	Lancaster, Penn.	Grand Theatre	3	156
4979	Roselle Park, N.J.	Roselle Park Theatre			5351	Scranton, Penn.	Rivera Theatre	3	153
4980	Samokin, Penn.	Victoria Theatre	3	123	5352	Williamsport, Penn.	Capitol Theatre	3	153
5040	Denver, Colo.	Santa Fe Theatre	3	61	5356		Theatre	2	67
5062	Attleboro, Mass.	Union Theatre	2	53	5357		Theatre	2	67
5086	Audubon, N.J.	Century Theatre	3	93	5361		Theatre	3	156
5088	Lancaster, Penn.	Strand Theatre	2	50	5362		Theatre	3	156
5089	Shenandoah, Penn.	Strand Theatre	2	50	5371	Rome, N.Y.	Capitol Theatre	3	155
5098	Parkersburg, W.V.	Smoot Theatre	3	88	5373		Theatre	3	132
5139	Allentown, Penn.	19th St. Theatre	3	93	5436	Pittsburgh, Penn.	Roosevelt Theatre	3	132
5150	Philadelphia, Penn.	Century Theatre	3	123	5497	San Francisco, Calif.	Fox Theatre	4	430
5151	Ashland, Penn.	New Theatre	3	123	5792	Raleigh, N.C.	Radio Station WPTF	2	29
5192	Newark, Ohio	New Auditorium Thea.	3	94	6144	Spartansburg, S.C.	Radio Station WSPA	2	32
5198	Trenton, N.J.	Lincoln Theatre	3	191	6416	White Plains, N.Y.	Radio Station WFAS	2	21
5201	Port Jervis, N.Y.	Strand Theatre	2	90					

from mono to stereo. However, no less an expert in the field of sound than George Wright disagrees. As for the transistor torturing of Dick Hyman, there, too, is room for argument. What sounds like abominable travesty on pop music to us must have a different sound to its champions, one being a fine organist right in your own balliwick -- Dick Schrum. But isn't it pleasant to know we can all disagree to various degrees and still remain friends?).

* * * * *

Dear Mr. Thompson,

In his always interesting "Questions and Answers" department in the last issue of THEATRE ORGAN, Judd Walton (who should have known better!) answered a question concerning 5-rank Wurlitzers by saying that the company produced no standard 5-rank model. As the proud owner of Wurlitzer Number 2095, Style 150, I feel I must speak up in behalf of my little beast's hurt feelings (since it can't speak for itself yet).

The Style 150 was a standard model -- though for some reason it was overlooked both by Gordon Kibbee (in his valuable compilation of Wurlitzer styles several years ago) and in the recently-published list of Wurlitzer specifications issued by the Vestal Press. Twenty-four of these models were built between 1927 and 1930,

and it is the smallest standard Wurlitzer to boast a Tibia Clausa. Three Style 150 Specials were built, 2063, 2202, 2225, all of which ended up in England, and these seem to have had an added Diapason, making them actually Style D's. The standard Style 150 had Flute (Bourdon 16'), Tibia Clausa, Tuba Horn (labeled Trumpet on console) Salicional and Vox; both the Flute and the Tibia are available at 2' pitch, and the Second Touches are (Acc.) Trumpet 8', Chimes, Triangle and (Solo) Trumpet 16' (Ten.C), Tibia 8'. There are 58 tabs, 6 pistons and 9 toe studs.

My organ, which was the last Style 150 built, was installed in 1930 in the Lawler Theatre, Greenfield, Mass., later moved to the Rainbow Roller Rink, Deerfield, Mass., when the Lawler was demolished. I bought it in 1962. The console is unusual for such a small organ, being of the "Publix" design, with gracefully curved side panels.

Work goes slowly on the project, though the end is in sight, and when I find time to work on it I have excellent assistants, all of whom know a lot more about the job than I do. Among them are Lee Erwin, of WLW "Moon River" fame and now organist on the Arthur Godfrey Show; Bob Gates, who is installing a mammoth Wurlitzer in his country home in Westchester County; Warren Westervelt, who is carrying out the total re-build job on the

Radio City Music Hall organ; and Tony Buffano, who is full-time custodian of the great Aeolian-Skinner in Riverside Church.

When completed, it will be the only privately-owned Wurlitzer theatre organ in Manhattan. By sheer coincidence, the only other privately-owned Wurlitzer in the city, the Style R-16 formerly in the Rainbow Room at Rockefeller Center, is in the home of Joseph Oelhaf, whose living room is only 30 feet away from mine. We are thinking of petitioning to have the intersection of Christopher Street and Weehawken Street changed to "Wurlitzer Corners!"

Sincerely,
Ben M. Hall

* * * * *

(Editor's note -- reply prepared by Judd Walton)

Gordon Kibbee's article on Wurlitzer style numbers was never completed, although this project is still contemplated for inclusion in Theatre Organ. For this reason the style 150 was never mentioned. The three style 150 specials mentioned in the second paragraph of Ben's letter were opus no. 2063, no. 2202 and no. 2225, all of which were two-manual, five-rank instruments, according to in-

(Continued on Page 44)

LETTERS

(Continued From Page 43)

formation supplied by Frank Hare in June of 1962. It appeared, therefore, that the "special" designation on the 150 meant the addition of a fifth rank.

Because style 150's were shipped both as four- and five-rank organs, and because in each case where listed as a special, they had five ranks, we have assumed that the style 150 was the same as a style B, i.e., four ranks. To our knowledge none of the style 150 specials shipped had six ranks. It appears that on this particular style Wurlitzer we cannot as yet say for sure that it was a standard five-rank organ. We are still researching the subject and perhaps by the time Gordon Kibbee has the final section of his article on Wurlitzer style numbers completed, we will have some answers. This is but one of the models on which we are still searching for facts. Ben's information is much appreciated.

* * * * *

Dear Sir,

I enjoy reading the usually nostalgic articles in the "Theatre Organ" and the "Bombarde" especially those referring to the rebuilding of old organs. I have been engaged in such work for the past couple of years at home, although I would not claim the instruments would qualify for the title of "theatre" organ. Number one is an Aeolian two-manual, twelve-rank duplexed residence organ complete with chimes and organ harp; number two was a one-manual, three-rank job; whilst number three was a sixteen-rank church organ, all of which I am combining into one large instrument, with the pipe-work spread around in our large recreation rooms.

For nearly thirty years I have earned a comfortable income and much general appreciation playing popular and light classical music on theatre organs and, for most of the past twelve years on Hammond and electronic instruments in hotel and convention work; and consequently sorely miss the breath of organ pipes, and also weary of the popular type of music. Hence the idea of building a practice organ at home, where I may accept the challenge of Bach, Franck, Mendelssohn, and Handel, wherein lies more worthy artistry.

As an amateur builder I am very interested in the "Questions & Answers" by Judd Walton, who, in the Fall issue of the Theatre Organ referred to a "British Horn", stating it 'may be too loud' in comparison to the English Horn. I have searched through all my organ books, including those by Dr. Barnes, Dr. Sumner, Reginald Whitworth, Bonavia-Hunt, Grove and Stevens Irwin, but can-

not find any reference to a British Horn. Perhaps Mr. Judd would explain this elusive pipe.

I also think his advice on solder for speaking pipes would have been better by recommending 75/25 or even 63/37, which although not usually found in hardware stores, is however, offered by several Organ Supply Houses. The above will run with a much cooler copper than 50-50, as I found out myself when first working on a Voix Celeste.

In deriving 32' Resultant tone, it is preferable to draw the fifth from a slightly softer, not the same, rank; the 16 v.p.s beat will still be heard - or felt - and the fifth will not overpower the tonic quite so much.

Yours very truly,
Ronald W. Padgett
English Organist

* * * * *

(Editor's note -- reply prepared by Judd Walton)

The term "British Horn" is only a play on words for English Horn. The writer first heard an English Horn called by this term by Walter Blanchard, an organ enthusiast from California now deceased. He used a lot of strange puns in his organ talk which were interesting and fun and I regret that the use of his term "British Horn" was confusing to Mr. Padgett.

Mr. Padgett is entirely correct in mentioning 63/37 solder, which we usually refer to as 60/40. It is available from organ supply houses, which we assumed everyone here would know.

Mr. Padgett is also correct in his analysis of the 32' Resultant stop, but very few organs have two 16' stopped pipes that are usable, there usually being only one, a Bourdon. Using the 16' Tibia at Unison pitch and a Bourdon at the fifth

pitch does not seem to produce as good a result as when the Bourdon alone is used for the Resultant, the Tibia being much too powerful in most cases. Some of the church organs now being built use an individual valve soft wind action and a beautiful Resultant can be obtained from these Bourdons, which in actuality follow the principle outlined by Mr. Padgett.

LETTERS (Continued on Page 47)

Closing Chord

Louis Lockwood died June 15, 1966, at the National Elks Home in Virginia (Bedford), at the age of 95.

His career with the Wurlitzer Company began in their New York office in 1908 and then was promoted to Superintendent in charge of the Organ Department at North Tonawanda, N.Y. in 1912 - he perfected the tracker-bar for the company - 165 holes - was in charge of the Denver Auditorium installation, the largest Wurlitzer Organ ever built.

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TAPE REVIEWS

"YOU ASKED FOR IT - JACKIE BROWN PLAYS"

*(25 Old Tunes On the
Mighty Wurlitzer)*

Jackie Brown is a well known English broadcast organist who was asked by Reco tapes Recordings to make this recording for release to enthusiasts as a sort of "Tape Of The Month" release. Mr. Brown made the tape with a live audience in attendance to give the "organ interlude" flavor. (According to the cover notes)

The Organist: In listening to this recording it is evident that Jackie Brown is an accomplished musician and is at home on a theatre organ. His registrations are interesting, exploring the tonalities of the Wurlitzer (which is unidentified) and in doing so comes up with some nice arrangements.

The Music: The selections are standards of the twenties and thirties, with a few lesser known numbers included. By playing 25 selections Mr. Brown gives the listener quite a variety and keeps up interest by using a fresh approach to each one.

Among the tunes heard are "Who", "April In Paris", "Rhapsody In Blue", "Her Name Is Mary", "Trees", "Great Day", "Bless This House", "Pavanne", "Andy Panda", "Body And Soul", "Spanish Dance", and fourteen others.

The Recording: The tape is recorded four track stereo at 7-1/2 I.P.S. which sounds well on good quality equipment. The presence is better than average with very little, if any, distortion. The dynamic range is wide so it is necessary to make sure the playback heads are aligned correctly as well as having the speaker and amplifier complex properly adjusted and balanced.

In summing up, this is a good effort on the part of people responsible. One used to American practice in regulation of theatre organ tremulants has to get used to the fast beats commonly used in Britain. When the ear gets accustomed to this difference, appreciation of Jackie Brown and this tape is easy.

The recording is available from Reco-tapes Recordings Limited, 250 Grand Buildings, 1 Strand, London, W.C.2. Unfortunately we do not have information on the price.

"Lenny Takes in the States"

Leonard Rawle at the Wurlitzer

According to the cover notes on this second tape offered for review, Leonard Rawle is a young amateur organist and a member of the Cinema Organ Society which sponsored this effort. The organ is the 4 manual Wurlitzer located in the State Theatre, Kilburn, London.

The Organist: Mr. Rawle is billed as an amateur. However his ability, reflected on this recording, indicates his lessons extended well beyond the "Pointer System" and his registration shows that his knowledge of the theatre organ is the result of considerable practice on the real thing. Lenny has indeed had plenty of this type practice since his father installed, in his home, the 3 manual Wurlitzer which once graced the Granada Cinema, Wandsworth, London. It is also stated on the cover notes that Rawle now owns the large 4 manual Wurlitzer from the Empire Theatre, Leicester Square, London, which has been played by Jesse Crawford, Reggie Foort, and Sandy McPherson.

The Music: There are fourteen tunes featured on the recording, all having reference to locations in the U.S. Among these we hear "Georgia", "California Here I Come", "Deep In The Heart of Texas", "Carolina Moon", "Missouri Waltz", "Louisiana Hayride", "Manhattan", and seven others. All the numbers are well presented and one gets the feeling that the organist is having fun on his musical trip.

The Recording: The microphones for this effort were placed extremely close to the chambers, picking up all mechanical noise also reducing the possibility of natural echo. Due to this placement there is some loss of presence. However, the pickup is good, distortion is held to a minimum, and balance is good.

We salute the Cinema Organ Society, Mr. Rawle, and Esoteric Productions for making this type of recording available. Incidentally, this 4 track stereo tape recorded at 7-1/2 I.P.S. is available from Recotape Recordings Limited, 250 Grand Buildings, 1 Strand, London, W.C.2.

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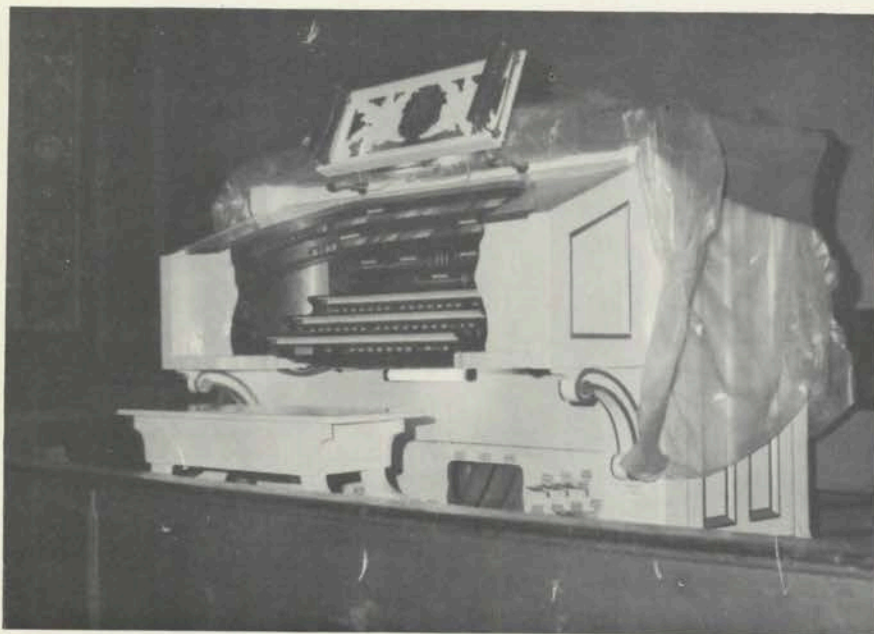
STYLE D WURLITZER CONSOLE, late model. Complete with cable, pedalboard, music rack, and bench. Sound but needs reconditioning. Deliver free between Santa Rosa and Los Angeles. CARL MENDOZA, 1451 Lexington Street, Santa Clara, California 95050.

BOOKS: Whitworth's "Cinema and Theatre Organs" \$15.00. Ben Hall's "Last Remaining Seats" \$15.00. Wurlitzer Hope-Jones Unit Orchestra" \$3.95. "Wurlitzer Unit Organs" \$4.50. "Wurlitzer Theatre Organ Fact Book" \$2.00 Postpaid. ORGAN LITERATURE FOUNDATION, Nashua, New Hampshire 03060.

(Continued on Page 47)

ASHLEY MILLER AT THE CAPITOL THEATRE, ROME, N. Y.

By Father John Quinn



3/7 Moller - Capitol Theatre, Rome, New York

"An ancient pipe organ, unused since the days of the silent movies, rumbled to life again Tuesday night (May 3) in the Capitol Theatre." (Rome, N.Y.) So began the article in the Utica Daily Press concerning our recent concert starring the great Ashley Miller and the Moller Deluxe Theatre Organ. 563 people enjoyed a "Miller Magic" evening for 2-hours of fine theatre artistry. Organ fans from Rochester and Syracuse were sprinkled with organ lovers of the Mohawk Valley from Utica-Rome and as far east as Amsterdam. After the Overture began, they knew their trip was worth the time.

Mr. Miller easily went from "Soft Lights and Sweet Music", "Say It With Music", "That's Entertainment", into a series of songs based on girl's names. For the A.G.O.'s present, the Artist played Bach's "Trio Sonata I", "Adagio" by Franck and "Divertissement" by Vierne (could be wrong spelling, couldn't make our writing and am not familiar with the tune. Laura) - with help from a lady of the audience who 'turned the pages.' (This was the rare time he used written music). A salute to spring followed by some musical varieties ending in a tremendous version of "Slaughter On Tenth Avdne", which left the audience breathless.

The organ was in good shape for a lady born in 1928. It's 7-ranks seemed like 17, as Mr. Miller carefully and skillfully chose his registrations and colored each musical selection.

The only time the organ began to show

it's age was when a reservoir cover began to bang and knock at intervals, distracting only those present who know theatre organs. I spent the entire intermission in the chamber stuffing cloth around the offending lid but Mr. Miller showed his greatness by cleverly covering up the noise whenever it came up, incorporating it into the melody!

A "Sing-Along" in which many old timers found a lump in the throat, was well received. Bathub baritones and shower stall soprano's sang out easily as Mr. Miller teased them on with familiar all-time standards. The finale was unforgettable - "Now The Day Is Over" and "Fantasia Impromptu", played the way only an Ashley Miller can play. The end of the concert found the Artist and



Left to right - Father John Quinn, Ashley Miller, Don Robinson, Howard Teller

Organ married into a musical whole. The applause was sincere - Mohawk Valley loved him.

Now we have some working capitol, we hope to obtain 4-more ranks of pipes and rebuild the blower for more pressure. Mr. Miller stayed with us 2-days and was a delight to listen to as we talked T.O. the entire time. A fine gentleman and talented also - what more could you want! To those who missed this concert, don't ever miss any Miller concert - you'll be tempted to take organ lessons! A great concert. —



LETTERS (Continued From Page 44)

Dear Sirs,

Just a note to say that I am interested in knowing of the existence of your organization and would like to know more about it. Will you please send me any literature you might have and a copy of your magazines Bombarde and Theatre Organ.

We have a former theatre organ here in our church. It is a Wurlitzer originally built in 1924 for a theatre in Newburgh, N.Y. and then was installed here in our church in 1947. It is a rather small instrument; only six full ranks of pipes, also harp and chimes. It has given us good service for the past twenty years and still is played every Sunday. However we recently contracted for a new \$30,000 21 rank pipe organ from the Reuter Organ Co. Lawrence, Kansas. It is to be installed in the summer of 1967. At that time our present organ will be available for sale and any help or contacts you can

give us will be greatly appreciated. We will be glad to give more information concerning the organ, furnish a stoplist and have anyone interested see it at any time. It has a horseshoe shaped console and the pipes are all under expression in one large wooden case.

Hoping to hear from you soon, I am

Sincerely Yours,
Rev. William P. Lewis, Pastor
Jackson Street Baptist Church
1206 Jackson Street
Scranton, Pennsylvania

* * * * *

Heart of America Chapter May 15th Meeting

The home of Marlene and Joe Warko was the setting for the May 15th afternoon meeting of the HEART OF AMERICA CHAPTER. During the business meeting, Chairman Jerry Dawson presided over the adoption of the Chapter Bylaws. He reported on the successful negotiations with the University of Missouri at Kansas City to "adopt" the former Plaza Theatre Organ installed since 1961 in Stover Auditorium of the Conservatory of Music. Bob Foley invited the Chapter to schedule the July meeting in Wichita, Kansas where he has tentatively planned a theatre organ concert. Randy Charles asked for volunteers to help unload his 2m/10r Kimball theatre organ purchased from Leroy Conrad of Hinsdale, Illinois. The organ was originally installed in the Teatro Del Argo at Glenview, Illinois. Members and guests enjoyed punch and cake while they inspected the Warko 2m/6r Wurlitzer, Opus 1575, which is in its fourth year of renovation.

After the meeting, the group about 40 strong, reassembled at Stover Auditorium in Kansas City, Missouri to hear the Style 220, 3m/8r Wurlitzer Opus 1949 which was shipped to the Plaza Theatre in Kansas City, Missouri on August 31, 1928. Bob Foley played a fast number while the curtain opened for a dramatic effect. Ed Love, Bill Williams and Harry Rupf each pleased the audience with a selection of numbers. The organ sounded well although a number of improvements in the installation are required. We consider ourselves extremely fortunate that the U.M.K.C. Conservatory is willing to offer the auditorium as a meeting place and let us take charge of the organ installation. We understand there is a good possibility of showing "old time" movies with organ accompaniment in the future which might be open to the public.

Stan Kann, popular theatre organist from St. Louis, was in Kansas City at the end of May to play for the Hammond Organ Society (Ahem!). He played several of the ATOE home theatre organ in-



Bob Foley playing the former Plaza Theatre 3/8 Wurlitzer. (Photo by Randy Charles)

stallations to the great delight of the owners. Stan played the Bob Jones 3m/7r Morton, the Roy Emisons 3m/19r Wurlitzer, and the 2m/10r Wurlitzer owned by Bill Wilson and Dave Weaver.

Joe Warko
Secretary

San Francisco's Newest Wurlitzer Project By Jim MacMillan

The peregrinations of the many Wurlitzers, Mortons, Bartons, Marr & Colton's pipework, chests regulators, and percussions would seem like the vagaries of the "wheel of fortune" as to where it will stop. What if they were all moved at one and the same time! The Mormon Migration of the 1840's and its logistics they would seem only comparable to a present day shopping tour through the local supermarket.

Some of these great instruments moved from East to West, North to South, and the reverse, have found homes in homes, additions to homes, barns, garages, skating rinks, restaurants, bars, and even churches. Few have been re-located in their proper setting, a theatre, where the wonderful sounds can be available to those who remember "those days" and introduce to the present generation a new facet of the fabulous heritage of the motion picture when the organist subtly set the mood and became the voice of the photoplay.

With all of this in mind we come to the re-location of the 3-13 Wurlitzer formerly housed in Chicago's State Lake Theatre (now doubled in size) to the Avenue Theatre in San Francisco. Installed in its former home in 1927, it was in use for about 18 months until silenced by the advent of "talkies." During the interim years it received occasional use from time to time. Stringent security measures taken by the theatre's management throughout the years kept all pipe-work and percussions well protected. No evidence of tinkering or tampering was apparent when the instrument was purchased by Vernon Gregory, removed, and shipped to San Francisco in 1962.

During the latter part of '62 Ed Stout began refurbishing work in the famous top floor of Gregory and Falk. The following year (1963) Ed Stout and Vern Gregory formed the Lyric Photoplay Theatre Company and leased the Potrero Theatre with the idea of presenting the Wurlitzer, in its proper setting, to the public at large. However, with the planned additions to the instrument and the ever growing scope of the idea it soon became apparent that the small house would be inadequate and a long lease on the 1100 seat Avenue Theatre was secured and the entire project moved to the new location in August of last year.

Three huge chambers were constructed in the stage area directly behind the motion picture screen and the theatre's former orchestra pit was restored and the console placed into position. The old dressing room space below the stage is now occupied by the winding system, relays, switchboards, regulators, tremulants and the enormous blower (rescued from the ruins of the State Theatre at 4th and Market) and its new 25 H.P. motor. Static wind pressures are at 18 and 30 inches.

The original 13 ranks is now expanded in excess of 25 ranks which will play from the present three manual console. A new four manual console patterned on the styling and construction of Wurlitzer is to be built to accommodate the additions which will exceed 38 ranks.

This big Wurlitzer is now in the final stages of being readied for its first public appearance about mid-July. A special "nostalgia" program is being planned for late August to introduce the organ to the members of the many organ clubs. Several leading organists will be on hand to put the new instrument through its paces.

Organists and organ enthusiasts are welcome to stop in at the Avenue theatre, San Francisco, where members of the staff will be happy to supply information and answer questions. Sorry, but no tours through the inside of the organ can be accommodated due to space limitations and restrictions implemented by the insurance companies.

WANT ADS

(Continued From Page 45)

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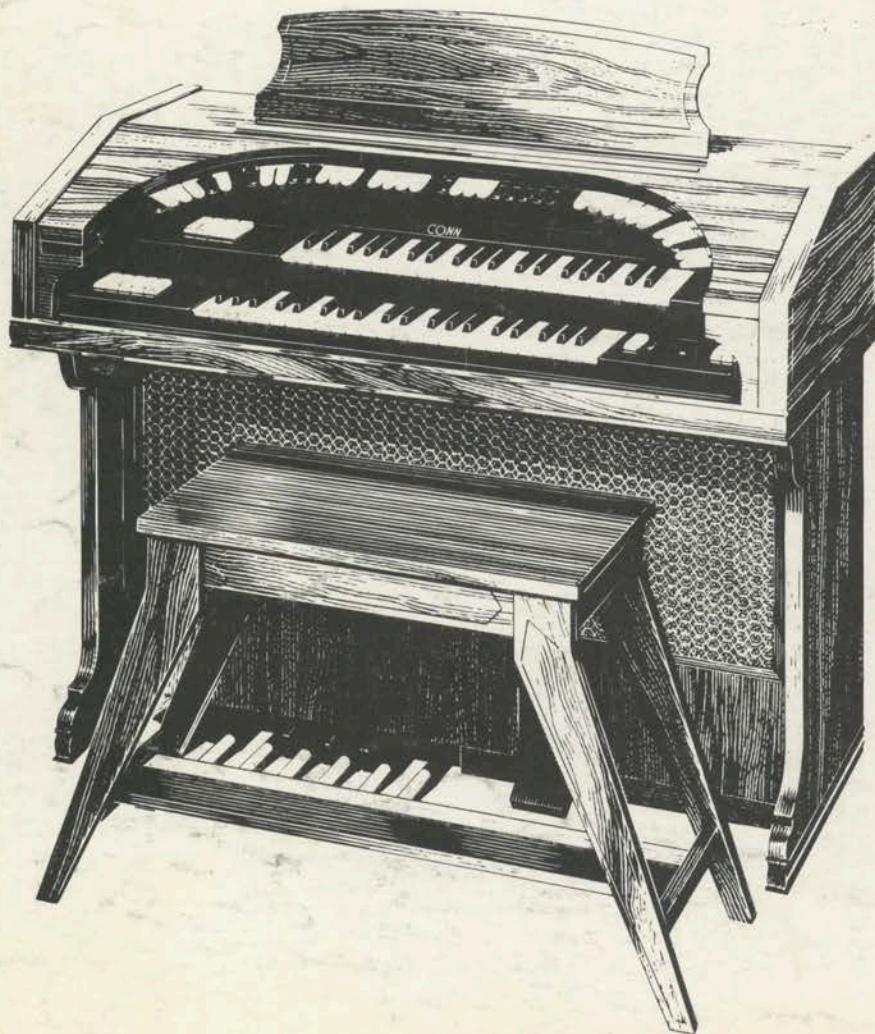
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1966 A·T·O·E ANNUAL MEETING AND CONVENTION Portland, Oregon

THE 1966 A T O E CONVENTION - "GREATEST YET!"

Observations made as the ATOers gathered at the Heathman Hotel in Portland to register, a renew acquaintances, make new friends and just "talk theatre organ."

By Carole Angle

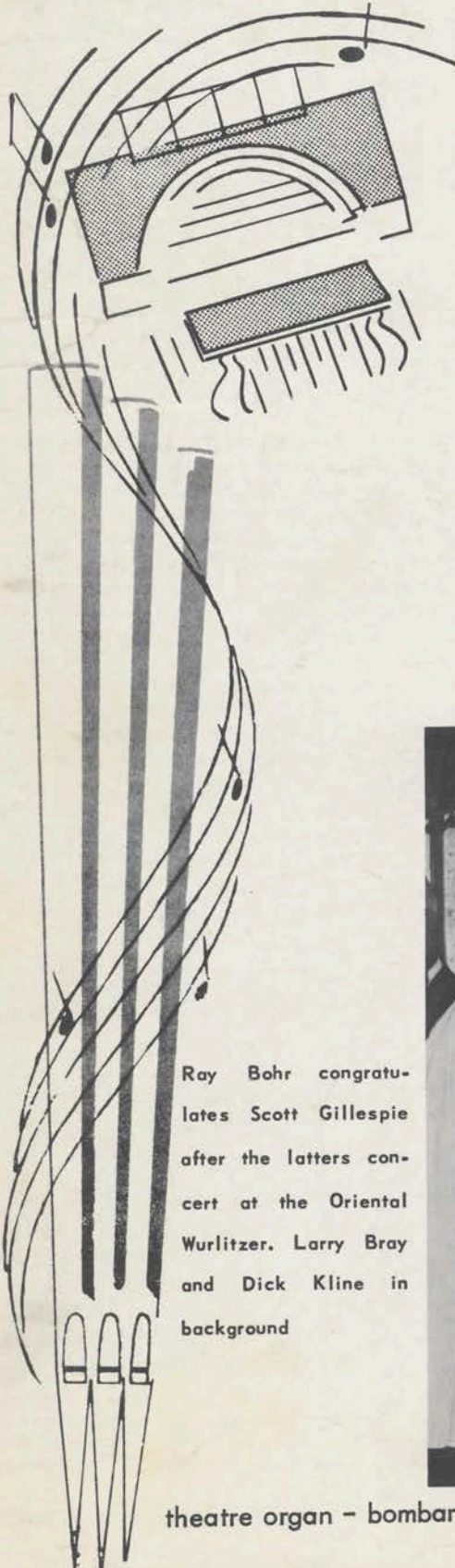
They started to arrive early this year because an airline strike was threatening. Those who did so chose wisely because the strike later cut off many who would have come from distant parts of the country. The first visitor spotted by our eagle-eyed reporter (disguised as a desk clerk) was Reiny Delzer (Bismarck, N. D.). Reiny came into the Heathman Hotel around one ayem Wednesday morning and was delighted to find out that his

reservation was in order. Even so it appeared that Reiny wasn't first because he was told that friends were waiting for him in the bar, among them Ed Pegram.

It wasn't too long before Dick and Jane Loderhose (New York) arrived. Dick, puffing furiously on a foot-long stogie, announced that his now 42 rank organ is equipped with nine manuals and 64 pedals--or two consoles.

By Thursday morning they were pouring in, Harry Jorgenson, Mr. and Mrs. Al Schmitz from Minneapolis. Al, the ATOE convention MC for the past three years, said he would be glad to just take in the convention and leave all the

(continued on page B)



Ray Bohr congratulates Scott Gillespie after the latters concert at the Oriental Wurlitzer. Larry Bray and Dick Kline in background



(continued from page A)

MC'ing to Ben Hall this time. North Dakota was represented also by style B Special Wurlitzer owner Eric Reeve, a "fuzz" from Minot, and by Marr & Colton owners Chuck and Mrs. Welch from Bismarck.

They gathered in little knots in the lobby and spilled over into the well-appointed bar. The talk was all on one subject, naturally, as those who had met at previous conventions renewed old friendships and asked such questions as "how many ranks have you added since we met in Buffalo?" Willis Burch's delegation from Indiana was heavy with pulchritude, female variety, his bevy including Vi Dykins and June Crews.



HONEY FROM THE MIDWEST -- Indianapolis Chap sec June Crews and member Vi Dykins relax over "Burpsiboomas" in the Heathman cocktail lounge -- er -- bar. (Stu Green Photo)

It was really something to see Lou and Katy Lynch march their 50-strong platoon of Southern Californians into the lobby. LA Chapter Chairman Lou registered his charges then gave them all "four-day passes." Among the Angelenos were Dr. and Mrs. Phil Olson. The Walt Rathmans (3-10 Barton) and 2-8 Wurlitzer owner Bob Mueller did most of the representing for Chicago, although photosnapper Bill Lamb came from Princeton, Illinois, a bit South of Chi. Bill was the official ATOE fotog this year so he had few moments during the four hectic days to relax and absorb



Bombarde Editor Stu Green and ATOE Photographer Bill Lamb head the line at the registration desk. (Gallagher Photo)

organ music. He was always busy recording events on film and the samples of his work in this issue indicate the magnitude of the project. He shot over 200 negatives, most with the aid of flashbulbs.

Occasionally Portlanders would be taken for visitors. It happened to Ted and Mrs. Marks who harbor a 3-18 Kimball in their isolated home near the host town.

One guy was forever on the move, continually walking, dogtrotting or scurrying. He ambled up and down the long curving stairway to the registration desk seven times during the one hour our reporter hovered over the incoming guests at the desk. He turned out to be a member of the Portland convention committee, Bill Peterson, and he was seen in a sitting position only once during the convention -- at the banquet for about five minutes.

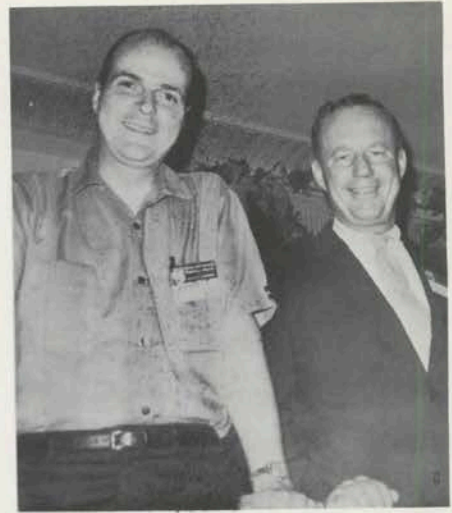
Mr. and Mrs. Rey Galbraith ended a West Coast organ tour at the convention. Rey told about combining his other hobby, model trains, with organ-hunting. He and the Mrs. had knocked off reporting for the BOMBARDE from Pittsburgh, Pennsylvania, long enough to attend a model train convention in Southern California in June and had filled the time since visiting pipe installations.

When Dick and sister Diana Stoney arrived at the registration desk it was safe to bet that mama Anita would't be far behind--and that proved correct. The organlovin' Stoneys recently acquired a pipe job they intend to fill their home in Los Angeles with.

Speaking of the registration desk, it was located on a balcony which overlooked the lobby. The traffic on the stairway leading to it nearly wore out the carpet -- possibly because the bar was near the lower level terminal.

Sitting at the registration desk was a well organized group of Portlanders plus a gal loaned by the Chamber of Commerce, Maxine Closterman. Poor Maxine, who is used to sitting in at conventions for the chamber, must have been somewhat floored by the strange talk going on all around her. For example, when Jane Loderhose was asked whether she was an organ buff, hubby Dick volunteered a reply: "My wife says that on the day I die the first guy that backs a truck up to the door can cart away the organ--for free!" Anyone with a beady eye on Dick's 9-42 Wurli (yes, 9-24!) should be advised that Dick's health is excellent.

Chapter members assisting in registration were Helen West Cole, Virginia Swanson, Dr. Gordon Potter and Mr. and Mrs. David Markworth (Dave handled the money!) and a number of other part-time volunteers who came and went so fast that the names on their badges were blurred. That was a complaint heard



ALL PAID UP -- Ex-Texan Dave Schutt and author Ben Hall can still smile after kicking in with their best remaining bucks for the registration fee. (Stu Green Photo)

throughout the four days. "My eyes have a terrible case of 'convention squint'" as Ben Hall so aptly put it. There must have been a number of stiff necks, too, as folks who meet but once a year leaned forward and squinted to catch names on bobbing badges. The size type used to print the badges was certainly large enough -- but everyone seemed to move so fast!

Overheard in the lobby was a remark by Katherine Marks (Ted's wife) which bordered on treason so far as pipe lovers are concerned, "I play my little Conn plug-in lots more than I play Ted's 3-18 Kimball -- the music rack is at a better level for my eyes." Luckily those fighin' words were lost in the noise generated by the arrival in the hotel lobby of a group spearheaded by "smooth talkin'" Sam Dickerson of Fairfield, California who was greeted by Eddie Zolleman and Dick Chase of Corvallis, Oregon.



A SLY PAIR -- Organ expert Dennis Hedberg exchanges quips with seasoned quipmaster Dick Loderhose in the hotel snack bar. (Stu Green Photo)

(continued from page B)

Jim Trinkle of New Albany, Indiana, told one on his wife, Lill, which resulted in some large boffs. It seems that Jim had acquired an organ and toted it home in parts. Lill had volunteered to scrub the pipes clean. Shortly after she started she called to Jim, "Say, I can't scrub the mildew off these pipes." Jim found her scrubbing furiously, trying to eradicate the natural "mottle" characteristic of pipe metal.

The delegation from San Mateo (near Frisco) was upped considerably by the arrival of the "Four Taylors" (momma, poppa and two offspring -- all dedicated organ fans) but Portland was able to top that when the "Five Myers Brothers" marched in -- organ fans all!



DYNAMIC DUO -- LA Chapter Chairman Lou Lynch and former Chairman Jack Shemick provide contrast in facial expressions. (Stu Green Photo)

Dick Kline, who is putting a novel installation into a former stone quarry, managed somehow to come all the way from Frederick, Maryland, and while we're in the distance department let's not forget former Fresnonian (Calif.) Hollis Turner who, with his wife, mused in from Alaska.

Warren Blankenship, who is assembling an organ from parts gleaned from everywhere, was probably the only rep for Pacific Grove (Calif.) He was seen exchanging data with National ATOE Director Karl Warner (who is also Chair-



TRIBE -- It's plain to see that pipes aren't Don Zellar's only hobby. Here he is with the Mrs. and four individual projects. For more about his other hobby see "A Morton Goes On and On" in this issue. (Stu Green Photo)

summer 1966

man of the Phoenix, Ariz., Chapter and a BOMBARDE stringer) and Bill Field, half-owner of the famous "Wurlitzer in a Woodcarver Shop" in Los Angeles. The subject must have been tremms, judging from the hand signals.



HONEYMOONERS - Chicagoans Mr. & Mrs. Walt Rathman spent part of their wedding trip at the Convention. Niagara Falls' loss! (Stu Green Photo)

John and Lena Gallagher (Alameda, Calif.) never worried one whit about the airline strike; they zoomed in aboard John's latest Detroit "Boom Buzzard 12" to hear pipes, after a fairly steady diet of electronic sounds which emanate from John's custom Rodgers -- when he can find someone who knows how to play it. Poor guy!

From the North came Ed Maas of Eugene, Oregon (it IS North, isn't it?!) and a looker named Jennie Whitting from Seattle.

While we're on the subject of large delegations, Sacramento, Calif., was "done proud" by one registration, the Don Zellar family -- five strong. The family is waist deep in a Morton installation.

Finally came the "Andy Gump and Oliver Hardy" of the T.O. hobby, so named for their physical resemblances to the originals. But editors George Thompson and Stu Green were indulging in their favorite hobby -- arguing over who is going to cover what event and who gets to soak in the bar. This went on throughout the convention -- until one of them was finally awarded a prize of questionable meaning at the banquet -- a huge lollipop! More on that later.

These are merely the observations of one reporter who haunted the lobby of the Heathman Hotel as the conventioners arrived and who took a few notes to add to the over-all color of the ATOE's big annual conclave. Regretably, only a handful of observations can be recorded here -- so don't feel you have been neglected if your antics aren't mentioned. It's quite probable that one of the flashbulb artists caught you with his lens aflutter as he did the conventioners pictured on these pages.

DON BAKER AT THE PARAMOUNT



Following the social get together at the Heathman Hotel the ATOE'ers walked around the corner to the Portland Paramount Theatre to await the close of the movie program. As soon as the show-going crowd had departed the doors were opened and another show was made ready. This time it was to be live entertainment, somewhat unusual for present day movie palaces.

As soon as the audience settled down, Ben Hall appeared onstage to M.C. the proceedings. Ben reminded the crowd of the fact they were seeing one of the few remaining "Paramounts". He also told the assemblage that since all lighting effect circuits were still intact in the theatre, the stage and booth crew would operate them throughout the program.

Ben then announced Don Baker, at this point the spotlight shifted to the left side of the orchestra pit, then both sides of the proscenium arch seemed to open up as a thousand or more voices spoke the introduction, simultaneously the gilded console of the Publix #1 Wurlitzer slowly rose to stage height, Don swung into "Zing Went The Strings Of My Heart" which left no doubt that here again was a real live pipe organ playing in its normal environment.

Following his usual pattern, Baker played number after number without stopping, modulating smoothly from one to another, exposing his high quality musicianship. He played "Hindustan" on quinted fourths with solid syncopation, at first softly then gradually swelled to a full orchestration all the while interpolating Oriental themes including bits of "Scheherazade". Don's program exhibited the versatility of the 20 rank organ in his careful selection of tunes

(continued on page D)

BAKER AT PARAMOUNT

(continued from page C)

from his vast repertoire. For example, "I'd Climb The Highest Mountain" started quietly with a tibia-vox combination, then with deft use of swell pedal and addition of other stops he brought the melody to majestic proportions, reversing this he closed the tune on a note of quiet triumph. His playing of "It's All In The Game" ("Dawes Melody") by way of contrast, was light, bouncy, and featured thin registration.

At Ben Hall's request, Baker closed with "I Love A Parade" which thoroughly explored the dynamic range of the organ. As the console disappeared from sight the audience of more than 700 enthusiasts gave an ovation that will echo in the Portland Paramount for years to come.



DON BAKER obliges the cameraman just before start of Paramount Concert. (Friensehner Photo)

DON FRENCH at the IMPERIAL SKATING RINK

Upon arriving at the rink an examination of the installation was in order. It was found to be totally unenclosed and suspended from the ceiling in the center of the skating area. The organ is a combination of two organs, eight ranks are Woods-Gottfried and ten ranks are Wurlitzer. With this combining of two instruments the stoplist boasts of two flutes, two violins, two tubas, two tibias, two clarinets, two diapasons, and two kinuras!!! Single ranks are: Oboe, violin celeste, vox, and english horn. The single ranks are all Wurlitzer except the English horn which is Gottfried.

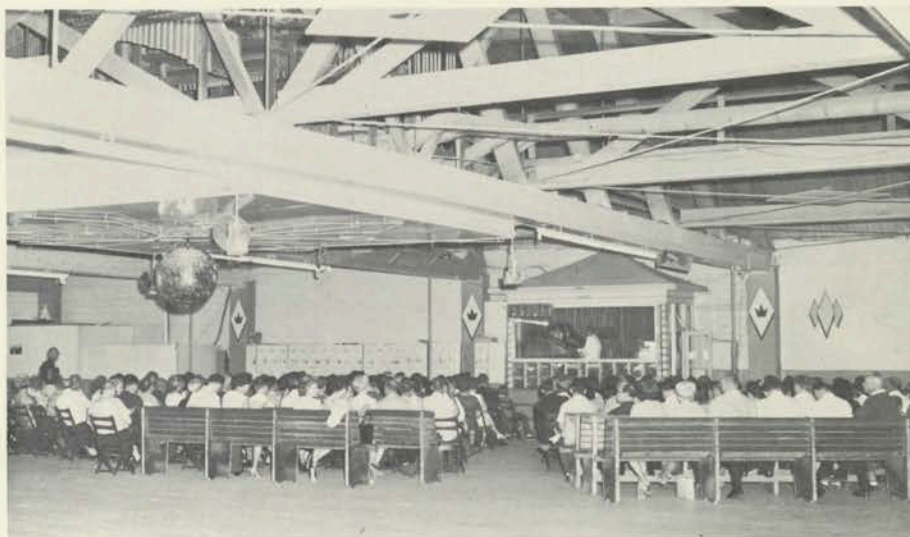
Ben Hall served as M.C. and in his usual good form introduced Don French. Don went into his first number, "I Hear Music" which was played with imagination using the beautiful voices available to him. His entire program was played in this manner. French amazed everyone with his ability to make this completely open installation sound as if it were under expression; not once did it sound like an installation designed for skating. It was truly a theatre organ program. His program consisted of more than twenty numbers and included outstanding renditions of "St. Louis Blues", "Japansy", "Spanish Flea", "Mary, What Are You Waiting For" (Ala Crawford), "Hawaiian Wedding Song", "National Emblem March", "San Francisco Medley" and others.

It is easy to understand why Don French is popular with Northwest organ buffs. His style is easy on the ears, his registrations are theatrical, the musicianship is excellent.

The Imperial Rink program was a memorable experience in all respects. This type of program lends itself to in-



DON FRENCH at the Imperial Roller Rink Wurlitzer Console. (Friensehner Photo)



Interior of Imperial Rink. Note Pipework and Percussions above rafters.

formality with listeners wandering around listening to the organ from different locations and greeting other members to compare notes on the installation and program.

It might be noted that the rink manager proved to be avid enthusiast and ATOE members are welcome to play the organ anytime during non skating hours.

theatre organ - bombarde



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Tibia 8'
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Accompaniment F
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Accompaniment String 8'
Cello 8'

Horn 8'

Tuba 8'
Accompaniment 4'
Tibia 8'
Tibia 4'
Nazard 2½'
Piccolo 2'
Chime Harmonic

TREMOLO

General Tremolo, Light
General Tremolo, Full
Tib. Trem. (Leslie Fast)
Tib. Celeste (Leslie Slow)

SOLO

Solo 16'—F
Diapason 16'
Bass Viol 16'
Vox Humana 16'
Tuba 16'
Solo 8'—F
Diapason 8'
Soft String 8'
Viole de Orchestra 8'
Vox Humana 8'
Oboe 8'
Brass Trumpet 8'
Octave 4'
Violina 4'

Soprano Vox 4'

Clarion 4'
Tibia 16'
Tibia 8'
Tibia 4'
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Tibia 2'
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CONVENTIONEERS

One criticism of the ATOE conventions is that the organists featured are usually males, often hoary males from the silent flicker era. This concept began to break down with the occasional appearance of Dottie MacClain followed by full-blown concerts at the Buffalo and Chicago conventions by Pearl White. This year the male monopoly was shattered for all time by the appearance of Millie Alexander, the likes of whom there never was another.

Millie is a shy, brash, brilliant, self-destructive, bold, retiring Southern Belle -- yes, a compendium of contradictions which tend to make her all the more loveable.

Her concert was scheduled for a coveted spot, the Saturday night 8:00 PM place. The instrument was the 3-13 Wurlitzer in the gaudiest of settings, the super-colorful Oriental theatre. The house is the epitome of ornateness, with murals right out of the Arabian Nights, acres of hieroglyphics on the walls, plaster dragons guarding the entrance to the balcony, lavish splashes of gold paint, red paint, blue paint -- the very epitome of the age of fast-vanishing cinema palaces "where bored housewives could escape the doldrums of the depression years for a whole afternoon for only four bits" to quote an eminent authority on the golden era of movie palaces, Ben Hall.

Speaking of Ben Hall, he made the scene to introduce our gal Millie. The "sage of the silent cinema" told about her early years as a struggling musician, the studies with Bob VanCamp (currently playing the Atlanta Fox 4-43 Moeller), her overcoming of senior organist Dick Liebert's fears that no woman could handle the 4-58 behemoth in the Radio City Music Hall, New York, and her current assignment as "teacher by mail" and concert artist for an unnamed brand of electric organ. Ben mentioned that Millie was quivering in the pit, even as he expounded her many virtues.

The fold-leafed console arose on its hydraulic lift as Millie gave out with a full-blown "Sound of Music" medley. As the bright spotlight hit the baby blue formal a burst of applause greeted Millie and later she said at that moment she knew she was among friends.

It's most difficult to translate Millie's "mint julep and magnolia" brogue in terms of the English alphabet but it went something like, "Ahm sew playad tew



Mildred Alexander practicing at the Oriental Wurlitzer. (Del Matthews Photo)

playay fo' yew'awl." Then she went into a dreamy "Claire d'Lune" which naturally featured the Tibias.

At this point something should be said about the instrument. It was installed when the theatre was opened in December, 1927, and continued as a real sweet style 235 very special (it has a Posthorn) until a lad named Dennis Hedberg came along. Dennis, obviously the busiest organ maintenance man in Portland, helped with the restoration of the organ and applied the "Hedberg" treatment; to obtain greater volume he jacked up the pressure and opened up the boots of pipes, thus sacrificing refinement for greater volume. Although the practice makes veteran organ men shudder, Dennis has somehow managed to make it come off with good results in the Oriental. The loss of refinement is not obvious. Dennis is fully aware of the controversy aroused by his theories, made the more acute because once "Hedberged," an organ must remain that way. Lips on the metal pipes are often cut up to take full advantage of the effects of greater pressure. "I'm controversial," grins Dennis. But back to Millie.

After a sprightly "Serenata" she went into a medley of typical theatre organ treatments, "Diane" (for Jesse Crawford fans), "The Perfect Song" (for Amos 'n Andy fans), "Open Your Eyes" (for Dunstedter fans) and a rousing "Strike Up the Band" (for Millie Alexander fans. Next came a tune which Millie has taken a fancy to, the work of an amateur song writer named Stu Green, his twice-recorded "Once in a Dream." It must have

come off to the writer's satisfaction because during the soft passages one could hear him blubbing softly somewhere in the audience.

Space doesn't permit comment on all of Miss Alexander's selections but the highlights are memorable ones. Her "Cherokee" was much more British (written by Briton Ray Noble) than wild Indian and much more organ jazz than either. Just about all of the concert artists took a flyer with that example of Freudian frigidity, the "Girl from Ipanema," and Millie did her part to uphold the myth of the Miss who just isn't interested, no matter how attractive her advertising may be. "Begin the Beguine" and part of "September Song" were given a tutti bolero treatment which brought on some spontaneous applause. Millie had a few words to say about what she called "kid music" which she feels is getting prettier. As examples she played sweet versions of the Beatles' "Michelle" and "Spanish Eyes." Luckily, the Wurlitzer is not equipped with a "wild dog" guitar stop key so she made her point.

Millie's "baroque" effort fell completely flat -- so far as being truly baroque goes. It was much too sweet, melodic and plain pretty, with little relationship to the raspy reeds and screaming mixtures required for true baroque "beauty." As she presented the music, it was well received. One can't but wonder if it would be the same if her aim and facilities had been nearer the real "Flentropery."

(continued on page G)

theatre organ - bombarde

MILLIE ALEXANDER

(continued from page F)

The big feature medley was the same as presented last year at the LA Chapter Wiltern theatre concert (which Millie approached with her fingers crossed) and we can't help wondering if there isn't a personal message to her husband, Bill Appleton, ill-concealed in its titles: "Bill", "The Second Time Around" and "Lover". This time she managed to perform that outrageous rightfoot pedal melody during "Lover" without losing a shoe as she did during her Wiltern performance. In fact, the subject of shoes brings up the finesse in the lady's pedal technique. Millie doesn't wear army shoes while playing, she somehow manages intricate heel and toe passages while wearing shoes with spiked heels! And small wonder that all the ATOE wolves were seated close to the console; Millie's fast-peddaling chorus girltype gams were a show all by themselves.



Mildred Alexander plays her opener as the organ rises out of the pit. (Del Matthews Photo)

Millie's closer was one of her favorites and one which has become associated with her in recent years, "Never Leave Me" from Gordon Jenkin's paeon to Gotham, "Manhattan Tower." It's a massive, sweeping theme but with all the tenderness of young love. Millie made it come alive so that we all shared that high-up view of Manhattan with someone very dear. During the final mighty passage Millie hit the "down" button and as the console slithered pitward a great burst of applause filled the theatre. Millie came back up for a "St. Louis Blues" encore during which she used the ricky-tick piano in the pit (it plays from the console). That boogie-woogie pedal part was something to ogle!

Despite Millie's forebodings of disaster and public self-criticism (e.g. "Ah bleyew the bree-idge" (translation: I blew the bridge), she had once again proved beyond all doubt that she could still cut the mustard on pipes.

summer 1966

SCOTT GILLESPIE SHINES AT THE ORIENTAL WURLITZER

Double feature movie programs are the normal thing in theatres. However, double feature organ programs are unusual. The Oregon Chapter of ATOE introduced several innovations at the 1966 National Meeting, twin bill organ programs being one of these.

Following Mildred Alexander's top-flight program, Scott Gillespie took over the Oriental console to perform a wonderfully constructed program. Gillespie, relatively a newcomer, produced a program that proved to be much more than a pleasant surprise.

Although the listeners had been in-

formed that Scott was a former student of the late great "Gus" Farney, no one expected this young man to put on a performance equal to the finest in theatre organ style. Gus Farney had an apt student and saw to it that Gillespie would be able to use his talents in combining the 1920's style with the modern approach in a blend that is fresh but still retains the flavor of the good old days.

His introduction was "Sound of Music" tastefully done and more than well received. Each number played increased

(continued on page H)



Scott Gillespie Pauses Between Numbers during his Oriental Concert. (Del Matthews Photo)

SCOTT GILLESPIE

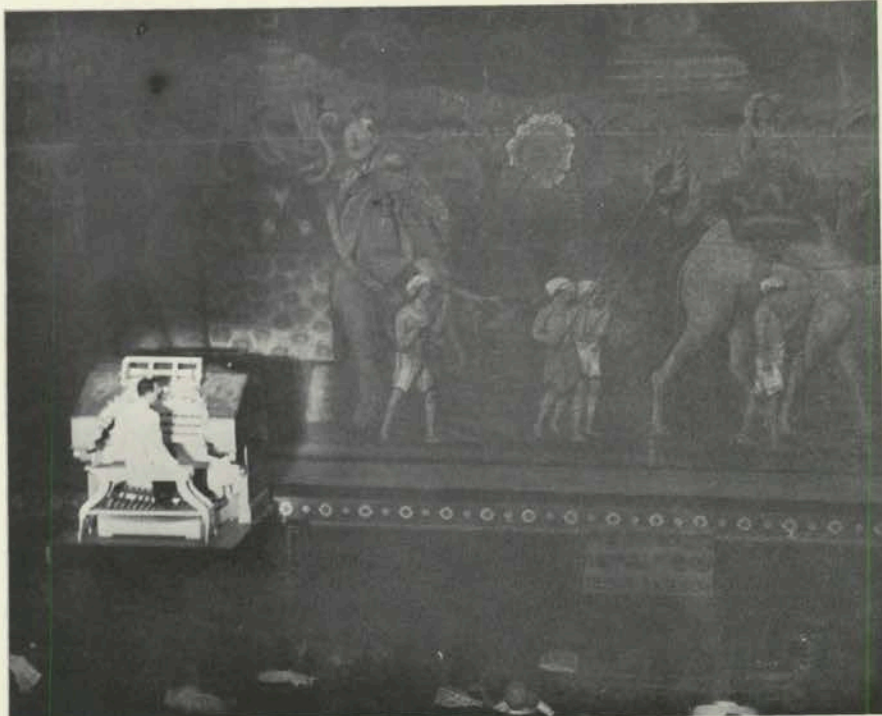
(continued from page G)

the audience respect for this fine young musician. His program ran the gamut of listenable tunes which included "On A Clear Day", "Selections from Oliver", "Birds Eye View of my Old Kentucky Home" (The old Crawford classic), "Downtown", (Rock 'n Roll style), and "More Than You Know", (In true J. Crawford form).

When Gillespie performed "Dessert Song" the asbestos curtain was dropped revealing a scenic artists version of a trip through the Orient. On the curtain every symbol of Eastern Culture was represented in typical Hollywood fashion, Buddhas', camels, elephants, princesses, temples, and slaves fanning each character with palm leaves. This no doubt served as the House Curtain in the "good old days" to keep the patron reminded that he was indeed in the Oriental Theatre.

For an encore, Scott played "My Blue Heaven" in the true 1929 style, leaving the more than 700 listeners with memories that will never fade.

The Oriental Theatre is a beautiful theatre decorated in the decor implied by the name of the house. To insure that everyone knew this, M.C. Benn Hall remarked "Welcome to Ali Baba's Cave".



The Oriental's Asbestos Curtain provides a picture back drop to fit the mood of Scott Gillespie's fine music. (Del Matthews Photo)

TINY JAMES RETIRES AS ATOE PUBLICATION MANAGER

With the completion of this first combined issue of THEATRE ORGAN and BOMBARDE, Tiny James retires from active participation in the publication of ATOE magazines. His first association with ATOE publications goes back to the time our membership was a little over 650. It now stands at almost 3000.

Tiny was responsible for starting the second ATOE publication THE BOMBARDE, by persuading an old friend Stu Green into transferring his writing and news gathering talents from THE POST-HORN to the new ATOE publication THE BOMBARDE. George Thompson, current editor of THEATRE ORGAN, and a long time friend of Tiny's was first named editor of THEATRE ORGAN while Tiny was Vice President of ATOE, and has held that position almost continuously from that time.

Following Tiny James announcement of his retirement at the Annual Meeting in Portland, new ATOE President Dick Schrum announced that Bill Peterson, Chapter Chairman of the Oregon Chapter, would be the new ATOE Publications Manager, and that Stu Green and George Thompson would remain as co-editors of the new combined publication THEATRE ORGAN and BOMBARDE.

H

Dewey Cagle was re-appointed Advertising Manager.

Tiny has said that he wishes to thank all the members of ATOE for their fine cooperation in furnishing material for the two official ATOE publications, as without them the magazines would never have attained the popularity they now enjoy. In particular he wishes to thank Lloyd Klos, Ray Brubacher, Laura Thomas, Dean Robinson, Peg Nielsen, Margueritta Burke of Wheeler Printing, Bill Lamb, official convention photographer, and last but not in any way the least, Judd Walton, George and Vi Thompson, W. Stu Green, and finally his wife Ida James, without whose help he never would have been able to keep up the pace.

STRIKES AND ILLNESS CUT RANKS OF CONVENTION STARS

The major airline strike raised considerable hobb with the travel schedules of all out-of-town artists playing for conventioners, in either their arrivals or departures.

Bryan Rodwell was stopped short by a shipping strike which paralyzed passenger liners leaving London. Even if the well known British organist had taken a plane he would have gotten only as far as New York due to the subsequent airline strike.

John Muri, scheduled for stints at both the Oriental 3-13 Wurlitzer and Bill Blunk's 5-24 Marr and Colton, never got out of Detroit although he kept in touch with non-striking carriers in hopes of a cancellation over the four days.

Leonard MacClain bowed out earlier due to illness so he was spared the almost impossible chore of obtaining air passage from Philadelphia to Portland.

Don Baker and Mildred Alexander arrived before the strike hit but were due in Chicago the day after their respective concerts to concertize for the brand of electronic with which they are affiliated at the big event of the musical instrument maker's year, the National Association of Music Manufacturers' Convention. Don Baker got passage at seven the morning following his concert, after standing in line at the airport most of the night. And Miss Alexander was seen heel-and-toeing in spiked heels on a Hammond at the NAMM bash although how she made it is something of a mystery.

Most artists cancelled in time for the Convention Committee to make other arrangements. However, John Muri tried to book passage right up to the last moment and thus created something of a "cliffhanger." The artist vacuum was filled when Dick Schrum was corralled by the Committee and told that he had just "volunteered" to sit in for Muri at the largest console ever made by Marr and Colton, Bill Blunk's 5-24,

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Betty Norvell looks on approvingly as Vp Erwin Young carries on for President Carl Norvell.



THE LADIES OF ATOE Left to right - Vi Thompson, Betty Norvell, Marylin Schrum, and Ida James.



Dick and Mary New President tary.



Tiny James having a ball for himself on Bill Blunk's 5/24 Marr-Colton.



Setting for the Bill Blunk Marr-Colton. Dick Schrum is playing a program for a bus-load of ATOE's. (Del Matthews Photo)

Photographs for this section were taken by [unclear] of ATOE members; the bottom of each credit line is shared taken by Bill Lam

Our thanks to all pictures.



HAPPY ANGELENOS -- Bruce and Ruth Skovmand were happy they came early - before the airline strike started. (Skovmand)



BANQUET SCENE -- Organist Don French and Dick Chase in the foreground with Dick being followed by a smaller Chase. Dewey Cagle upper center.



OFFICIALS -- manager Dewey Cagle and Betty Norvell.



Dick Loderhose, Bill Brown, and Ben Hall admire the Don Simmons record jacket.



Schrum ATOE's
National Secre-

ATOE members gather on the mezzanine of the Heathman to talk and listen to the organs furnished by the Conn Company. Veteran Theatre Organist Eddie Zolleman can be seen playing in the background while Ray Taylor talks with a group in the foreground.

(Del Matthews Photo)



ATOE Directors: Back Row - Tranquil, Hynes, French, Warner, Harndenbergh, James, Front Row - Lynch, Young, Peterson, Kline, Directors by the cameraman following

Portland Conven-
a dedicated group
Credit is given at
photo. Where NO
n the picture was

or these excellent



VP Erwin Young, Tiny James, George Thompson, Stu Green, and Bill Peterson, on the way to Directors Meeting.

(Del Matthews Photo)



PHIL FILLS - Dr. Phil Olson partakes of some free lunch at one of the events.

(Stu Green Photo)



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OUR MAN IN PITTSBURGH--
The BOMBARDE's Pennsylvania flash, Rey Galbraith, busily lensing conventioneers.



SOFTIES - "Veep" Erwin Young and outgoing Publications Coordinator Tiny James try the red plush and gilded chairs in the lobby of the Paramount theatre.

Jim Roseveare at the 4/33 Wur-
litzer in the Vollum estate.



Don Simmons Proves "Rink Music" Can Also Be "Listening Music" At Oaks Amusement Park 4-18 Wurlitzer

Sunday dawned somewhat late for the conventioners who were still reeling from the double feature at the Oriental the night before, Millie Alexander and Scott Gillespie. But by roughly 10:30 all breakfasts had been downed and the Heathman grille was accommodating a few later risers. Presently two huge busses rolled up to the hotel door and conventioners piled aboard, filling both to overflowing. The crowd was in a holiday mood and this conditioned was catalyzed by the presence of Angeleno Katy Lynch in the rearmost vehicle. Anywhere that Katy is will surely bust out into song, dancing and entertainment. She was spurred on by some goof* in a loud, vulgar sport shirt who tooted snake charmer music on what looked like an elongated sweet potato. Katy, balancing precariously in the aisle of the swaying bus, stopped just short of a Minsky "bump". Thus, the relatively long ride to the Oaks Amusement Park passed quickly.



Don Simmons at the Oaks Park 4/18 Wurlitzer. (Del Matthews Photo)



ORGAN 'SAWBONES' -- Ken Wuepper (Saginaw, Mich.), sometimes known as 'Physician to the King of Instruments', finds the Oaks Rink 4/18 in good health. (Stu Green Photo)

The park is a typical amusement area with rides, booths, whirled sugar cones, pink lemonade (now in pop-top cans) and all the ballyhoo required to put customers in a holiday spirit. The rink itself is located in a well kept building ominously close to a river which floods occasionally. To prevent flood damage the owners have wisely installed the organ on a platform suspended from the roof, far out of reach of the highest possible water level. The platform is in the center of the rink and the pipework is unenclosed. As interesting sidelight on the "flood proofing" of the rink is in the floor itself. The polished surface is mounted on an enormous raft just as large as the rink. Thus, when the water rises the raft rises with it. On some occasions the water has brought the

floor up high enough for a man standing beneath the pipe platform to reach up and touch it, although it is normally some 18 feet above floor level.

At 11:20 MC Ben Hall stepped to the microphone in the little console booth at one side of the skating floor and introduced Don Simmons. Don greeted the crowd, which was seated on folding chairs set up near the console, ensconced in the bleachers lining the wall from which skaters normally watch other skaters while resting, or just wandering around the huge expanse of mirror-like floor.

Don's first selection, "Runnin' Wild," proved that it didn't matter from where one listened; the organ sounds great anyplace in the house. The jingly, well played opener was revealing also in another way; the rink has overcome the reverb problem often encountered in such huge halls. Absorbent material had been applied in just the right amount to prevent the music from running together but not enough to stifle its brilliance.

The 4-18 Wurlitzer is a beloved one to Portlanders. Some remember when legendary Oliver Wallace played it back in the '20s in its home until 1955, the Portland Broadway theatre. It has been installed intact except for the swell shutters and the exposed pipework is a

never-ending source of amazement to the local skating enthusiasts and those who come just to listen.

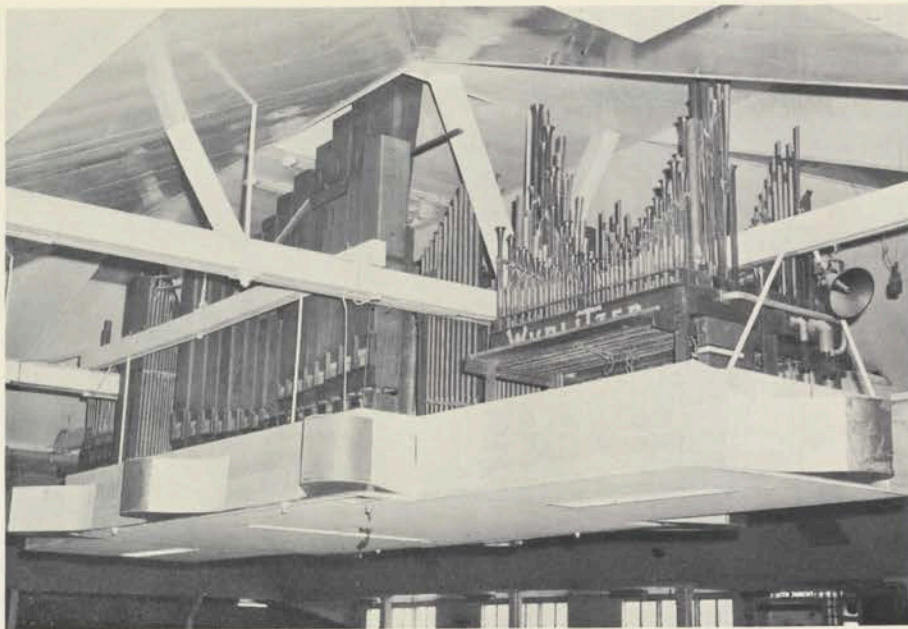
And come they do because Don Simmons music is far removed from what is generally considered "rink music." The impression is rather widespread that skating rink music is something far removed from listening music, probably due to the demand for exact tempo. In the East and Midwest the emphasis is put on the beat with as much embellishment from traps and percussions as the ingenuity of the organist will permit. Many rinks use recordings of organ music played in this fashion and find that it serves the purpose very well.

However, Don Simmons is representative of the "Northwest style" of rink playing; he has succeeded in maintaining the beat for the skaters while keeping the purely musical values at such a high level that those who come just to listen can enjoy the results just as organ music.

From the first it was quite clear that Don loves his work. While he plays he sways in time with his own music, changing combinations by hand continuously while enjoying the rich sounds he makes. He is able to add a "beat

(continued on page M)

theatre organ - bombarde



The exposed pipework virtually hangs from the ceiling of the Oak Parks Roller Rink in Portland (Del Matthews Photo)

with heart" to such ballads as "When Your Lover Has Gone" with good effect. His "fillers" between phrases of music are original and he rarely repeats one once it has been heard. His instrument, despite the absence of swell controls, never sounds harsh or in any way unmusical. Many ATOErs mainlined the full volume of the instrument by standing directly beneath the overhead platform. It was loud there but never overpowering.



ORGAN OWNERS -- Lorin Whitney (Glendale, Calif.) and Bill Brown (Phoenix, Ariz.) soak up the Simmons style while Rey Galbraith (Pittsburgh, Penn.) doesn't seem to have made up his mind. (Stu Green Photo)

Don Simmons' arrangements are distinctive and unsimilar. He conjures up a realistic marching band for "76 Trombones" with full brass, fifes and drums

and a few minutes later its a Dixieland group lilt through "Up a Laxy River" in solid New Orleans style. Still later it was a more modern style of jazz for "Java" while "You'll Never Walk Alone" came through big and majestic but never "churchie."

One of his later tunes, "Sweet Georgia Brown," brought forth a wealth of improvisation in jazz.

While Don was playing rink snack bar was going full blast. Business was great because the coffee and pastry were free to conventioneers, courtesy of the host Chapter, bless 'em all. But few lingered longer than the moment required to pick up refreshments. The show going on out on the floor was too good to miss.

The concert was over much too soon but the rink had to be cleared for the opening of business. The ATOErs climbed aboard the two busses and were spirited away to the Bill Blunk studio for the next event. Actually there were two sets of busses going all the time with destinations staggered in order to accommodate the hundreds of ATOErs in reasonable numbers.

Enroute to the next event one could hear passengers humming or whistling snatches of the tunes Don Simmons had played. For the benefit of those who would like a record of many of the tunes Don played, it's available. Check the Record Review columns of recent BOMBARDES for purchasing information.

- Hal Steiner

* Later identified as the BOMBARDE editor.

FROM PALACES TO POPCORN PARLOR

By Ben M. Hall - Author of BEST REMAINING SEATS

This program was another innovation in Annual Meeting planning and it hit the mark with all who attended, which was virtually every ATOE member in Portland at the time.

Ben started the lecture by reading theatre advertising from the Portland, OREGONIAN, listing the pictures playing, a number of them featuring organists, then the date was given from the paper masthead. It was 1931.

Mr. Hall then requested that house lights be dimmed. A movie appeared on the screen showing some of the most famous movie palaces ever to be built in the United States including Roxy's and William Fox's famous big five. Scenes of the wrecking of Roxy's and the San Francisco Fox were shown along with commentary by David Brinkley and pipe organ music which featured the Merriken Wurlitzer in Silver Springs, Md. This film was a David Brinkley Journal, T.V. film which was shown on national network in 1962.



Ben Hall telling the capacity audience in Portland State College Auditorium about many theatres and their organs. (Del Matthews Photo)

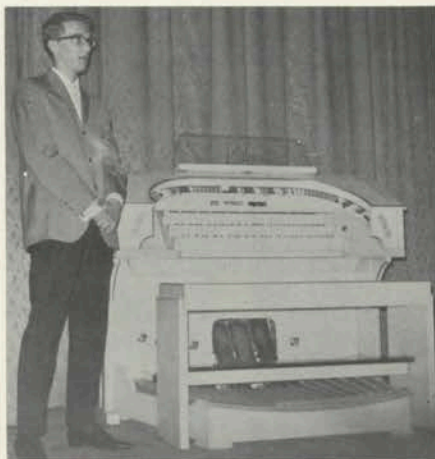
At the finish of the film presentation, Ben started showing slides of many examples of movie theatres of the 1920's and explained the features of each that would identify the architect. His commentary also revealed the present status of the building, if still in use as a theatre, and the date of destruction, if gone.

The slide lecture was conducted on an informal basis with Hall's excellent

(continued on page 5)

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RODGERS THEATRE
STYLE ELECTRONIC**

Following the lecture by Ben Hall during which he traced the evolution of the American cinema house "from Palaces to Popcorn Parlors" there was an intermission during which the dean of movie house nostalgia autographed copies of his famous book, "The Best Remaining Seats," a loving history of the cinema-mansion era with a generous slice of theatre organ lore thrown in. As always, some gathered in the lobby to absorb some coal tar and nicotine while others gathered down front to garner a Hall signature or just to observe a real live author on their favorite subject in action. During the intermission a Rodgers 33-E console was wheeled to the center of the stage and then the house lights flickered to let the audience know that the intermission was over. The people filed back into the theatre-like high school auditorium and took their places as the house lights dimmed and Ben Hall voiced an intro to the Jonas Nordwall portion of the Sunday afternoon program.



COMER — Youthful Jonas Nordwall tells his listeners anecdotes about the music on his program played on the Rodgers 33-E theatre model.

(Stu Green Photo)

"Valencia" was a study in contrasting registration as Mr. Nordwall established a rhythmic style all his own. Soft "tibias" vied with sizzling "strings" as the organist maintained a fast but steady tempo. He supplied the audience with plenty of background for each selection and quickly established a friendly rapport with his listeners. Here is a lad (he looks about 16 but is said to be a little older) who wants to be sure his listeners are prepared for the music he plays. His program notes, offered between selections,



Jonas Nordwall plays the Rodgers 33-E in the Portland State College Auditorium. (Del Matthews Photo)

were presented in the best Deems Taylor manner. They were succinct and to the point in most cases, the exception being the too detailed description of the death scene described by "Valse Triste." However, his execution of same (if you'll pardon the expression) was faultless, the writer knowing the tune from the time he had it for an adolescent piano lesson. The Sibelius piece was preceded by a movie theme, "I Will Wait For You" from "Umbrellas of Cherbourg." Jonas played it with a wealth of insight for the romantic involvement it describes and in a popular rhythmic style. However, his classical training was brought into play for "Valse Triste" and he scored effectively.

A frenetic "Peanut Vendor" rattled through all the clackers on the big Rodgers and the theme from the marathon length film "Dr. Zhivago" came through as majestically as possible without pipes, starting on "strings" for the introduction and seguing to the Rodgers Tibia to carry most of the almost too sweet (for Russia) melody.

Jonas announced that "Ten Cents a Dance" would contain "a little (George) Wright and a little (Don) Simmons," the latter influence obviously the result of Jonas playing relief at the Oaks Rink on Mr. Simmons' night off. However, the Wright influence was predominant in the drum "boom-booms" which personify the GW transformation of the dance hall floozy into a full-fledged stripper, something the original probably had in mind all of the time anyway. It was good fun in solid tempo. Schubert's "Serenade"

came through with full melancholia and with expert use of swell pedals. Next a well played reading of the somewhat tame "La Belle Helene" Overture and then a theatre organ era medley which included "Me and My Shadow," "Rock-a-bye My Baby" and "Whispering." Jonas marched the whistling bridge builders to the River Quai and back again by skillful control of volume. His big "feature selection" was the familiar "Toccatina" from Mr. Widor's "5th Symphony for Organ." Although tackled at a somewhat too fast tempo (probably picked up from hearing Ray Bohr fuse parts of it into a ripping fast "This Can't Be Love") it was played cleanly with all embellishment heard distinctly.

It probably won't be going too far to state that in all probability the nucleus for a new star emerged from the Jonas Nordwall concert. The Rodgers 33-E proved a suitable stand-in for pipes and he certainly knew his instrument. He generates that same excitement one feels at a Lynn Larsen or Tom Hazleton concert, to name two other competent young organists who are at home in either classical music or pops. It was quite evident that we'll be hearing much more from Jonas Nordwall--and soon.

NEW ATOE ADDRESS

**P. O. Box 7404
Bitter Lake Station
Seattle, Washington
98133**

theatre organ - bombarde



THE ANNUAL BANQUET

This event is always a highlight of the Annual Meeting and this one being no exception. The meeting was opened by Vice-President Erwin Young in the absence of President Carl Norvell. A letter of greetings from President Norvell was read. V-P Young announced that 23 of the twenty-five chapters were represented and that 696 people were seated in the banquet room. He then introduced all those at the head table which included the Directors present, guest artists, the publications staff, the National Secretary, the newly-elected President, and all respective spouses.

Mr. Young listed the elected Board of Directors and read the financial statement. Ida James, Betty Norvell, and Vi Thompson were given special mention for the many hours each had put in on behalf of ATOE. Each of these ladies was presented with a model covered wagon which was the theme of the Portland meeting.

Traditionally, the Board of Directors selects a member of ATOE as Honorary Member of the Year. This year's selection was W. "Tiny" James, who received a standing ovation.

The newly-elected President, Dick Schrum, and his wife, Marilyn, were

introduced and Schrum was presented the signet of office (a second octave E-note Tibia Clausa pipe). Upon accepting the office, he reappointed George Thompson and W. "Stu" Green as Editors of the two official magazines of ATOE. Bill Peterson was appointed as Publications Co-ordinator and Dewey Cagle retained his position as Advertising Manager. Upon conclusion of the appointments, the meeting was turned over to M.C. Ben Hall.



STU GREEN receives a tribute from Ben Hall, while Betty Norvell and Erwin Young mirror the reaction of the Annual Banquet audience.

Hall made a special award to BOMBARDE Editor Green in the form of a large lolly-pop. Ben concluded these remarks by introducing Don Adamson of the Puget Sound Chapter who M.C.'d the entertainment for the banquet.

OREGON CHAPTER'S POST-BANQUET ENTERTAINMENT BRINGS REAL VAUDEVILLE STAGE SHOW TO CONVENTIONEERS

Immediately following the official business of introducing new officers, notables and even ATOE magazine editors, something quite new to ATOE conclaves started on a stage at the far side of the room, opposite the head table. The Puget Sound Chapter members had prepared a stage show spiked with fun to shatter any remaining hint of formality so often prevalent at banquets. In effect it was an old time vaudeville show with a 3-man stage band, a girl vocalist, a pair of well-sync'd Charleston dancers, organ solos (on a Rodger's horsehoe) and a number of talented instrumentalists.

The show was MC'd by Dan Adamson who was drawing from his war time experiences in doing similar troop entertainment chores. Appearing in a different chapeau for each intro, Dan drew much humor from crowd reactions as he kept the show moving.

First on the bill was a doll named Blossom Clinton who belted out songs such as "St. Louis Blues" and "Dinah"

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BANQUET ENTERTAINMENT

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In a style reminiscent of Ruth Etting, Blossom was accompanied by a trio comprised of Roger Johnson at the 88, Tom Hobbs on the skins and vibes and our then 15-minute-old president, Dick Schrum at the Rodgers. As one wag put it, "it didn't take us long to put the new President to work."

The ATOE banqueteers were most appreciative of the entertainment and expressed it chiefly by beating the palms of their hands practically purple after each act.

Acts were identified by the traditional large-lettered show cards at the edge of the stage.

Next came Tom Hobbs' turn for a vibraharp solo and he announced his selection as "Love Walked Right In and Scared the Sh-shadows Away." Tom then made like Lionel Hampton with sweet and rhythmic vibe beating. His encore, "Back Home in Indiana," got a rise from the Hoosiers present. Then it was the new president's turn and he made with a "Quiet Village" almost (but not quite) devoid of our squawking feathered friends. His few bird sounds were coaxed from the manuals. The whole band (all three!) combined for a big "feature selection" which oozed sweetly from the instruments -- "A Taste of Honey."

"Junior Organ Solo Time No. 1" brought the talents of Miss Kathy Smith who gave out with a listenable "Old Man River" and "Wanting You." Kathy was followed by ace pianist Roger Johnson who stepped out of the band to solo a Debussyesque "La Mer" followed by a fast moving novelty tune whose title didn't come through, although it was in the style of "Dill Pickles Rag." (Sorry, Roger!)

If one act smacked of "show biz" more than the others it was the saxophobia offered by Otis Clinton, a guy who, with Lovely Blossom, has just got to be straight out of vaudeville. This pro played what the playbill described as "the meanest saxophone in the Northwest" and even that is understatement. His "Alexander's Ragtime Band" on the alto aroused memories of Rudy Weidoff and his "Marie" on the big baritone sax came through mellow and nostalgic. Otis was formally attired in a dress suit (yes, with tails) set off by a tall silk hat. His showmanlike presentation couldn't help but rouse some wonderful longings in the hearts of those who remembered. In fact, Ben Hall was seen wiping away a lone tear from his cargy visage during Clinton's final selection, "Five Foot Two." Otis nearly broke up the show.

Each time he had an announcement to make, MC Dan Adamson read a telegram which indicated that a personage, evidently an attraction planned as part of the show, had been delayed but was get-

ting closer to Portland. The telegram was signed "Martha Lake" -- and those who knew what was in store squirmed in their seats.

"Junior Organ Solo Time No. 2" introduced Greg Smith, Kathy's younger brother, who played a standard with such offbeat harmony that it caught Ray Bohr's ear and he listened intently.

Meanwhile, Martha Lake was getting closer, advised MC Adamson.

The stage band broke into a wild version of "Charleston" and in flitted a pair of hoofers straight out of the '20s, Woody and Lou Presho, costumed as this reporter remembers Hollywood versions of collegians from that period. They gyrated, high-kicked, twisted torsos, wrenched muscles, slung tibias (Ha!) stomped and generally made with all the unsubtle nuances of that barbaric bit of terpsichory which makes modern teen dancers appear to be standing still.

Martha Lake was only a block away when Blossom Clinton returned for a second song session, this time filling the hall with her full-toned "How Come You Do Me?" and an irresistible enticement to a guy named "Bill Bailey" to please come home. She not only sang beautifully but looked slimly lovely in her reddish ankle length dress.

Then it happened. Dan Adamson milked the intro for all it was worth and the anticipation was so thick one could smell it. "Miss Lake studied with Spike Jones" intoned the MC, laying her musical and other virtues (if any) on with a king-size trowel.

Then she made her grand entrance,

tripping merrily down the stairway at the end of the banquet hall, a ratty cloche hat pulled down around her noggin as she flailed the air with the remains of what might once have been a fur neckpiece. Here she was at last -- Martha Lake -- the biggest, beefiest broad ever to violate an innocent Hammond -- her short skirt revealing legs worthy of a Leonardo da Vinci mural, ambling toward the stage on high heel shoes the size of violin cases. There was a gasp from the audience as it got a look at her makeup job, lurid enough to turn Max Factor's hair white in minutes. With all the grace of a Great Dane trying to make like a lap dog, Martha seated her corset-bulging carcass on the Rodgers bench -- which sagged visibly.

Then she let loose with a few fistfuls of ill-chosen notes and the people in the audience fumbled in bags and pockets for something to use for ear plugs. Her rendition (and rend is the correct word) of an unrecognizable tune had color, all right, a sort of seasick green.

By this time the audience was learning to bear up under the dissonance. They might just as well go along with the fraud because there was no escaping so they watched Martha perform burlesques of many of the offensive mannerisms employed by some organists for "effect." She wriggled her blowzy 46-46-46 frame around on the bench, mugged outrageously for photographers, pulled up her bra, and threw her hands high in

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Puget Sound Chapter members present Annual Meeting entertainment. (Friesehner Photo)

(continued from page P)

the air to "emphasize" the difficulty of the music she was playing -- if it could be called that.

Then she kicked off those enormous shoes, revealing ham-size pedal extremities which were applied voraciously to the pedals. This was music?

But there's little point in attempting to describe in mere words the impact made by this fiddle-footed floozy. It was bad enough to have been there.

The MC had promised an innovation before Martha had arrived, a new organ stop -- the "African Stringed Oboe." Of course it doesn't make sense but nothing else about Martha Lake did, either.

The "Stringed Oboe" was a wonder, indeed. As Martha stroked the keys the "Oboe" sounded forth in vibrations terribly close to the noises made by a beginning guitarist, and if we didn't know this act was 100% honest we'd swear that Martha had a confederate named Woody Presho concealed someplace feeding horribly off-key guitar sounds into a microphone. But no -- it couldn't be.

The "Stringed Oboe" was convincing evidence of the greatness of Martha Lake. No other organist had ever managed to coax guitar sounds from an electronic organ Oboe so she got a mighty round of applause which she ate up like the ham she is, curtsying almost low enough to split her bloated corset while swinging her fur piece.

Martha's appearance was the highlight of the banquet and it put the conventioners in a jovial frame of mind for the Ray Bohr concert at the Paramount just a block away.



MC Dan Adamson milks applause for his stars as they take their bows. Lined up are pianist Roger Johnson, Woody and Lou Presho (dancers), entertainers Blossom and Otis Clinton and organists Greg (hidden) and Kathy Smith. Missing is Martha Lake. She simply had to go. (Stu Green Photo)



MARTHA LAKE (Dick Schrum) seems to be in ecstasy over the sound of her own music.

HONORARY MEMBER

1966

As is traditional with ATOE, each year a person from the National membership is selected by the Board of Directors for special honor based on his contribution to the aims and aspirations of ATOE.

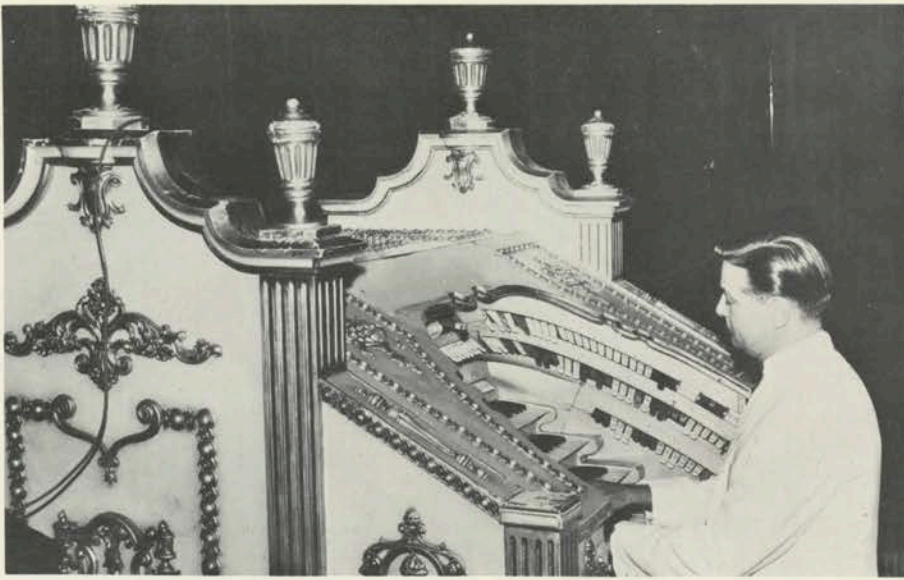
This year, W. 'Tiny' James was selected unanimously, as the Board of Directors, in reviewing 'Tiny's' record realized that here was indeed a true, dedicated devotee of the theatre organ.

Tiny is a Charter Member of ATOE, in fact, some of the preliminary organizational meetings were held in his Alameda, California home. Since that time he has served almost continuously as a Director, has been National President, (three times) and has carried the responsibility of Publications Director for several years. He has given himself unselfishly to the affairs of ATOE since its inception.

Somehow 'Tiny' has found time to make four excellent theatre organ recordings, his best known being the "Farewell to the Fox" series, released by Fantasy Records.



VP Erwin Young presents Tiny James the Honorary Member Plaque during the Annual Meeting program.



RAY BOHR LEAVES 'EM WANTING MORE AT THE PORTLAND PARAMOUNT SUNDAY MIDNIGHT CONCERT

The crowd arrived at the big Paramount theatre in a holiday moon, having come directly from the banquet hall of the nearby Masonic Temple, a short walk. They were still laughing about "Martha Lake" as they piled into the ornate auditorium, built in 1928 by Rapp & Rapp. The Wurlitzer is a Publix No. 1 model (20 ranks) with a Posthorn plugged into the Tuba Horn chest just

ranks are played. It was just 12 midnight when Ben Hall stepped out of the wings and greeted the big turnout. Ben threw a few bouquets to the conventioners for their obvious friendliness. He reported that a taxi driver had stated that the ATOERs were just the nicest folks he'd yet driven around Portland. Amen!



GOLDFINGER? -- Looking like a contemporary movie villain, bull-necked BOMBARDE reporter observes arrivals at the Ray Bohr concert from the concealment provided by bric-a-brac and plastic foliage in the Paramount lobby.

for the convention. This instrument has also been given the "Hedberg treatment" increased wind pressure and wide open pipe boots, an operation which certainly increases the loudness to a nearly ear-splitting level in the balcony when many



Ben Hall in the spotlight introducing Ray Bohr at The Paramount.

Then it was time to get down to business. Ben didn't have to strain one bit for introductory material about Ray Bohr. In addition to his 18 years on the Radio City Music Hall staff, Ray has turned out consistently excellent recordings for many years.

Actually Ray doesn't appear to be much

older than the 18 years he's played the RCMH behemoth. He has a boyish way about him which is sometimes deceptive. But when he tackles the ivories the veteran musician in his makeup becomes immediately apparent.

After his Paramount-Publix -- Oops! --RCMH console riser he took off on an expansive "Where or When" then into a medley built around Dick Liebert's composition, "Come Dance With Me." Included were "I've Heard That Song Before" and "More," then back to the Liebert melody embellished with snatches of "The Stars and Stripes Forever", "Dixie", and that march best known for the line about the monkey wrapping his tail around the flagpole. It was good fun.

Ray was in top form, even better than during rehearsals. He'd obviously picked up a few tricks from listening to Kathy and Greg Smith at the banquet. As usual, space limitations preclude comments on all the tunes Ray played but a few highlights will help. "The Moon and I" was afforded a fast beguine treatment while Victor Young's "Love Letters" got a boost from a sneaky interpolation of "Love Letters in the Sand." "At Sundown" was given a highly animated treatment with many key changes and reedy riffs. As Ben Hall had pointed out, Ray Bohr is an accomplished second touch artist.

Toward the close of the omnipresent intermission Ben Hall stepped out on the stage for a brief romp with his audience. He made capital of a gag which had started earlier in the day during his movie palace lecture. In replying to a question from the audience Ben had to admit that he didn't know how the "seating indicators" installed in large houses actually worked. With a fine sense for milking a humorous situation Ben hauled a work light stand out of the wings and announced that it was his new computerized seating indicator. Then he directed a question to the contraption, "How many seats are occupied in Rox X?" A voice from the rear bellowed, "There's nobody here but us chickens," the punch line of an ancient minstrel show boff-getter. Ben proved that it's still good for a few goodly decibels of laughter.

After intermission Ray brought the console up with a few bars of "Forgotten Melody," Crawford's radio theme then went into a peppy "Dixie Melody" which called for considerable manual interplay. Ray appeared to be completely calm and very much at ease as the spotlight played many color changes on his immaculate white suit. "All the Things You Are" turned out to be something of a swell-shutter solo due to the importance to the arrangement of many volume changes using the same registration. "You'll Never Know" was a study in big

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theatre organ - bombarde

RAY BOHR CONCERT

(continued from page R)

sound dynamics -- until that soft passage on Vox-peppered Strings.

And so they went -- "Masquerade", "Lilac Time", "Small Hotel", "Two Sleepy People", "My Foolish Heart" plus many more closing with "Music, Maestro, Please."



RAY BOHR during a morning rehearsal at the Paramount 4/20 Wurlitzer. The organ is installed in chambers on both sides of the auditorium at balcony level just outside the proscenium arch.

Ray took his bows to a might wave of applause. It had been a wonderful night for him but now his white suit was a bit rumpled and soaking wet (there's something about concertizing on pipes that induces perspiration, as all concert organists know).

For an encore Ray played his famous arrangement of "This Can't Be Love" with the embellishment borrowed from Widor's "Tocatta." In brief, it was a gasser. He obliged with one more encore, "Cherry Blossom Lane" and then rode the console down to "The Song is Ended." The memory would linger on for a considerable time in the minds of conventioners pouring from the Paramount very early Monday morning.

Due to the magnitude of the
PORTLAND CONVENTION
we will have to condense the
coverage in the next issue of

theatre organ

watch for the details
of the

HOWARD VOLLUM CONCERT

featuring

JIM ROSEVEARE

and

Bill Blunk's 5/24 Marr-Colton

Concert played by
New ATOE President
DICK SCHRUM

summer 1966

DENNIS HEDBERG

THE MAN BACK STAGE

Seldom does the man who is responsible for theatre organ maintenance receive proper notice at ATOE conclaves.

The fellow who climbs ladders, crawls through trap doors, and fumbles in the darkness to correct malfunctions during programs is often the unsung hero of these affairs.

The Oregon Chapter is fortunate in having a thoroughly dedicated theatre organ service man in the person of Dennis Hedberg.

Dennis, age 24, is a human dynamo who's interest in theatre organs has no boundaries. Shortly after finishing high school, Hedberg convinced the management of the Oriental Theatre that he could restore this 235 Special Wurlitzer which he proceeded to do as was evidenced by the programs played on this beautiful instrument.

His knowledge of theatre organ mechanics is self acquired as he has no formal training or education on pipe organ maintenance.

After putting the Oriental in top shape, Dennis took on the Wurlitzer Publix #1 in the Portland Paramount. Then he was assigned to handle the removal, shipping, and re-installation of the ex-Paramount, San Francisco, Wurlitzer 4m/33r, Style 285 - a formidable job.

No one hearing the 285 at the Vollum residence can deny that Dennis has learned his craft well. His devotion to the cause is immediately realized upon hearing this wonderful installation.

Hedberg not only maintains the Oriental 3/13, the Paramount 4/20, and the Vollum 4/33. He has recently been placed on the staff of the Rodgers Organ Company to do tonal work on that company's theatre models.

In observing his scurrying around between the organs used during the ATOE meeting, it is obvious that there is no one in the organization more involved in keeping the theatre organ tradition alive.

With young people like Dennis taking up an almost forgotten art, we are assured that theatre organs will continue to be heard and enjoyed for many, many years to come.

Members of the Oregon Chapter having organ installations in their homes extended open house invitations to visiting ATOE'ers. Among the installations seen were:

Bob Burke's - 3/11 Wurlitzer
Ted Marks' - 3/18 Kimball
Bob Rickett's - 3/18 Wurlitzer
Paul Turchans's - 2/9 Wurlitzer
Dave Markworth's - 3/11 Wurlitzer
Bill Blunk's - 5/24 - Marr & Colton



DENNIS HEDBERG seen at the Oriental Wurlitzer console.

The Oregon Chapter Officers who set up the Annual Meeting were:

Bill Peterson, Chairman
Bill McGuire, Vice Chairman
Dave Markworth, Secty. - Treas.

The work of putting plans into action was placed in the hands of committees formed from the Chapter's members.

Chairmen of these committees were:

Dennis Hedberg - Del Mathews
Dick Chase - Don Rittenburg
Bill Mc Guire - Ed Maas
Bob Rothschild - Fred Myers
Laura Burke - Helen West Cole

From the success of the Annual Meeting we are certain that each committee worked hard and received cooperation from the entire Chapter membership. WE SALUTE A JOB WELL DONE.

BEN HALL

(continued from page M)

humor always in evidence especially when a slide appeared upside down. He also invited questions from the floor and this usually turned out to be additional information of the theatre being shown. In fact, one of the newer members (we understand from New York) seemed to know exactly how all the organs were installed and where they went, if removed. This fellow seemed to be good with ad libs also (Ed. note: after an investigation our findings were that Ben's straight man was R. Loderhose, Charter Member ATOE former Director and ex-VP of ATOE, therefore not a newcomer. No meeting of National ATOE would be complete without his and wife Jane's presence) Ben Hall is no doubt the leading authority on cinema cathedrals and the Oregon Chapter is to be congratulated on having Ben in Portland for the lecture and to M.C. the various events. His remarks to the assembled members added polish to every event. WELL DONE, Mr. Hall.

FIRST CONVENTION RECORDING

"That's Entertainment"

with DICK SCHRUM

at the 5/24 Marr & Colton theatre pipe organ

From the 1966 ATOE Convention comes this first recording of the mighty instrument formerly installed in the Loew's Theatre in Rochester, N. Y. Professionally recorded shortly following the Convention in the Bill Blunk Studio in Portland, Oregon. Selections include:



THAT'S ENTERTAINMENT
GEORGIA ON MY MIND
THE GIRL FROM IPANEMA
RUBY

LIBERTY BELL MARCH
I HADN'T ANYONE 'TIL YOU
IT DON'T MEAN A THING
and OTHERS

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- "A Buckingham Special" - VIC HAMMETT - 3/10 Wurlitzer Theatre Organ
- "The Barton 3/11 Theatre Pipe Organ" - WENDELL KENNEDY