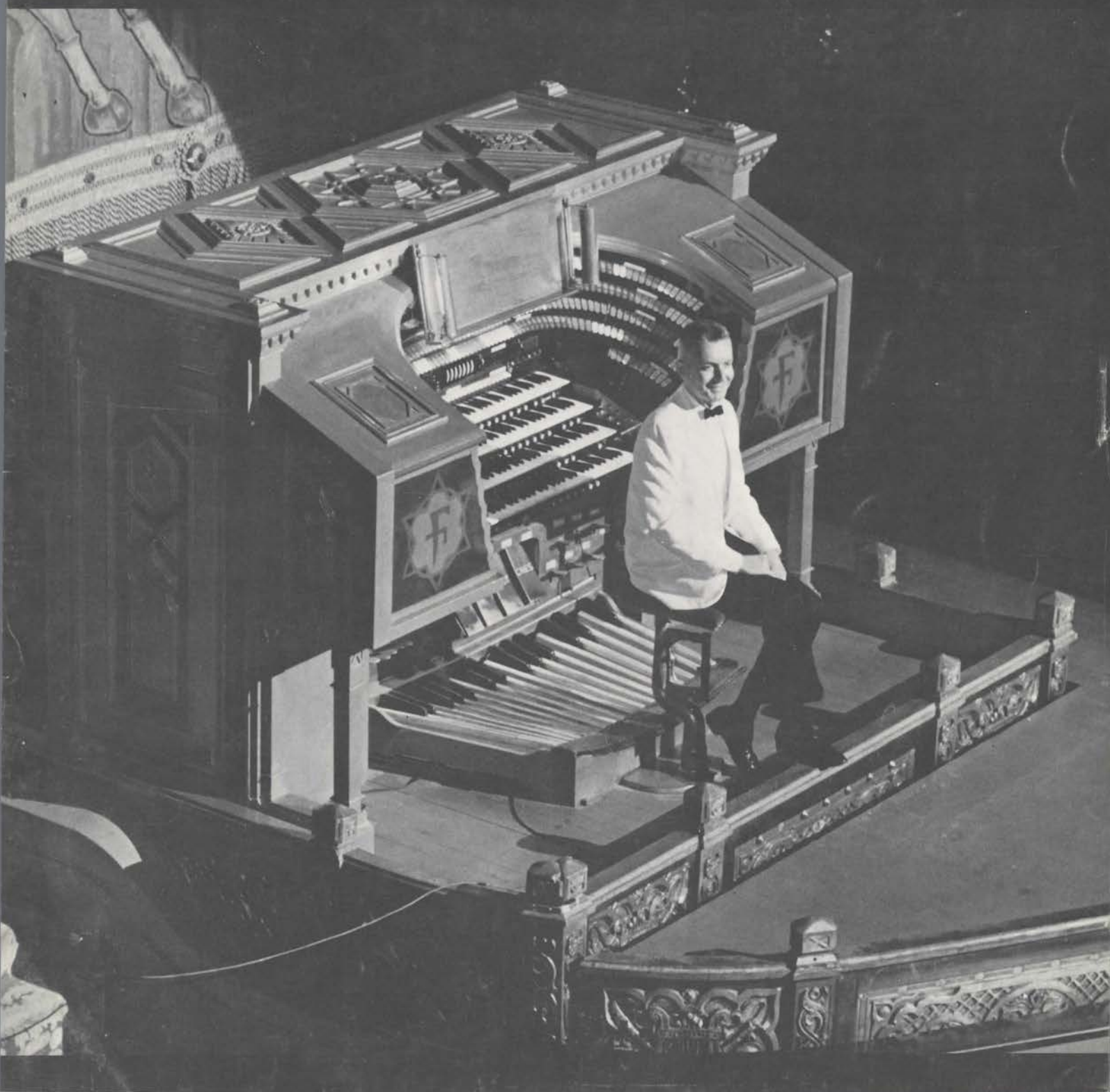


# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

OCTOBER, 1966



## DIRECTORY OF CHAPTER OFFICERS — 1966



- CENTRAL INDIANA — No. 26**  
 Chm. — Neil Dykins, 5027 E. 72nd St., Indianapolis, Indiana 46250  
 Secty. — June Crews, 6134 Indianola Ave., Indianapolis, Indiana 46220
- CHICAGO AREA — No. 13**  
 Chm. — Fred J. Kruse, 1310 Littlejohn Dr., Elgin, Illinois 60120  
 Secty. — Geannie K. Natchwey, 207 Main St., Evanston, Illinois 60202
- CONNECTICUT VALLEY — No. 11**  
 Chm. — John E. Heavens, Jr., 879 Bayberry Lane, Orange, Connecticut  
 Secty. — Florence E. Kuslis, Barnes Road, Watertown, Connecticut 06795
- DELAWARE VALLEY — No. 2**  
 Chm. — Dorothy MacClain, Rees Road, "Melody Hill", Devault, Pennsylvania 19432  
 Secty. — Lorraine Frazier, 6491 Belfield Ave., Philadelphia, Pennsylvania 19119
- EASTERN MASSACHUSETTS — No. 1**  
 Chm. — Don Phipps, 25 Philips St., Medfield, Mass.  
 Secty. — Elbert J. Drazy, 6 Amherst Road, Andover, Mass.
- HEART OF AMERICA — No. 26**  
 Chm. — Jerry L. Dawson, 2710 Jefferson, Kansas City, Missouri 64111  
 Secty. — Joseph T. Warkoczewski, 9551 Mohawk Drive, Overland Park, Kansas
- LAND O' LAKES — No. 9**  
 Chm. — George Hardenberg, 710 Linwood Ave., St. Paul, Minnesota  
 Secty. — Burton E. Frank, 820 Hoyt Ave. W., St. Paul, Minnesota
- LOS ANGELES — No. 3**  
 Chm. — Louis W. Lynch, 4001 Allan Ave., Burbank, California 91505  
 Secty. — Garl Thompson, 3975 So. Orange Drive, Los Angeles, California 90008
- MOTOR CITY — No. 24**  
 Chm. — Albert Mason, 15743 Edgewood Drive, Livonia, Michigan 48054  
 Secty. — Holley Prim, 20205 Westbrook Ave., Detroit, Michigan 48219
- NEW YORK — No. 17**  
 Chm. — Wendell K. Rotter, 59 Central Ave., Clark, N.J.  
 Secty. — Allen W. Rossiter, 250 Harrison St., Passaic, New Jersey 07055
- NIAGARA FRONTIER — No. 8**  
 Chm. — Herbert Schmit, Jr., 45 Evelyn St., Buffalo, New York 14207  
 Secty. — Fred Kucera, 1 Delmar Terrace, N. Tonawanda, New York
- NORTHERN CALIFORNIA — No. 4**  
 Chm. — Allen White, 1951 E. 30th St., Oakland, California 94606  
 Secty. — W. R. Frank, 1308 Eastwood St., Vallejo, California 94593
- OHIO VALLEY — No. 10**  
 Chm. — Albert Meyer, 4280 Orchard Lane, Cincinnati, Ohio 45236  
 Secty. — George V. Eaglin, 16 East Walnut St., Southgate, Kentucky
- OREGON — No. 20**  
 Chm. — Bill Peterson, 565 N. Portland Blvd., Portland, Oregon 97217  
 Secty. — David Markworth, 6107 E. 21st Ave., Portland, Oregon 97202
- PIEDMONT — No. 18**  
 Chm. — Don Hall, Route 1, Box 105-1, Chapel Hill, North Carolina 27514  
 Secty. — Nelson Guard, 1150 Battleground Ave., Greensboro, North Carolina 27408
- PINETREE — No. 21**  
 Chm. — Forest Perkins, 11 Shepley St., Portland, Maine  
 Secty. — Robert Melcher, 16 Monroe Court, Westbrook, Maine 04092
- POTOMAC VALLEY — No. 7**  
 Chm. — Ray Brubacher, 1706 Mayhew Drive, Wheaton, Maryland 20902  
 Secty. — Elbert Marlowe, 9505 Curran Road., Silver Spring, Maryland
- PUGET SOUND — No. 12**  
 Chm. — Donald French, 26425 Marine View Drive, Kent, Washington 98031  
 Secty. — Harold Shawver, 18726 Sound View Place, Edmonds, Washington 98020
- RED RIVER — No. 27**  
 Chm. — Lance Johnson, 911½ Third St., So., Moorhead, Minnesota  
 Secty. — Carrol L. Smaby, 321 20th Avenue N., Fargo, North Dakota (Stage Name — Pat Kelly)
- ROCKY MOUNTAIN — No. 23**  
 Chm. — Duane Searle, 472 Quentin, Aurora, Colorado  
 Secty. — Rodney Stitch, 1860 Applewood Drive, Denver, Colorado 80215
- SOUTHEASTERN — No. 14**  
 Chm. — Fred Bassett, 185 Coventry Road, Decatur, Ga.  
 Secty. — Doris Lee, 1316 Stillwood Drive N.E., Atlanta, Georgia 30306
- St. LOUIS — No. 15**  
 Chm. — Geo. Swett  
 Secty. — George Ullrich  
 P. O. Box 13435, St. Louis, Missouri 63138
- VALLEY OF THE SUN — No. 19**  
 Chm. — Karl R. Warner, 1221 N. 49th St., Apt. 2, Phoenix, Arizona 85008  
 Secty. — Nadine Benton, 2803 W. Keim Drive, Phoenix, Arizona 85017
- WESTERN RESERVE — No. 16**  
 Chm. — Robert L. Bittner, P. O. Box 94 Painesville, Ohio 44077  
 Secty. — Andrew Makee, P. O. Box 615, Painesville, Ohio 44077
- WOLVERINE — No. 22**  
 Chm. — Kenneth J. Wuepper, 4360 Louise St., Saginaw, Michigan 48603  
 Secty. — Bill Seaman, 628 Fleetwood Drive., Saginaw, Michigan 48604

THE COVER PHOTO

Our Cover Picture shows Billy Nalle at the console of the Atlanta Fox, Moller Organ, representing an historic event for theatre organs.

Mr. Nalle is facing an audience composed of A.G.O. members who are listening to the first formal theatre organ program to appear on the official schedule of a National A.G.O. Convention. July, 1966.



**A MESSAGE TO ALL MEMBERS  
FROM A.T.O.E. PRESIDENT DICK SCHRUM**

This is the first in a series of editorials; in other words, this space will normally be used for pursuit of our favorite hobby. However, there are some interesting observations that I would like to pass on to you.

The time to be counted as a real enthusiast has arrived. Theatre organs are being used more and more on radio, T.V., in concert, and in recordings. If existing organs are to be kept in theatres and used, comprehensive programs in this direction should be instituted now. The A.T.O.E. should be counted as the prime force in establishing, or re-establishing the theatre organ as a legitimate part of this country's musical culture.

To be heard, and listened to, this organization must have unity as well as strength in numbers. Whether we like it or not, we have a job on our hands. In the short time that I have held this office, I have been "Bombarded" with ideas and suggestions, most of which point in the same direction: grow and activate. The A.T.O.E. has a fine background to work from, and there are outstanding examples around the country that we can point to. But more can, and must be done to save what is in actuality part of our musical heritage.

Much credit for where we stand goes to the fine leadership that we have had in the past. My hope is that I can add to this during my term of office.

You have undoubtedly noticed changes in the new combined THEATRE ORGAN BOMBARDE. This is inevitable, as the printing had to be moved from Vallejo to Portland. The journal will be published every two months, with George Thompson and Stu Green as chief editors. Bill Peterson, Oregon chapter chairman, has accepted the responsibility of Publications Director. Our hats are off to retiring Publications Director, Tiny James, for a job well done. This magazine has been and will continue to be the backbone of the organization. It's complete support is understandably vital.

Two important decisions were made at the board of director's meeting during the Portland convention. One was that of combining the two magazines. The second was to drop the words "Association of" from the official title. This will eliminate confusion, and save a lot of explaining.

Please notice the new official address. All communications will come to and from this address. Material for publication should also come through this office. This, in turn, will be routed to the proper publications departments for follow-up and processing.

In closing I would like to say: Hats off to the past and what it has given us. It is time now to look to the future of our favorite musical instrument, the theatre pipe organ.



*Dick Schrum*

Dick Schrum, President

**Theater Organ**  
Volume VIII, No. 3  
and  
**Bombarde**  
Volume III, No. 3

A.T.O.E. National Membership is \$6.00 per year, which includes a subscription to *Theater Organ Bombarde*, the official publication of the American Theatre Organ Enthusiasts. Make check or money order payable to A.T.O.E. and mail to P.O. Box 7404 Bitter Lake Station; Seattle, Washington 98133. ALL MATERIAL FOR PUBLICATION SHOULD BE SENT TO THIS ADDRESS.

\* \* \*

**A.T.O.E. Officers**

Dick Schrum — President  
Erwin A. Young, Jr. — Vice President  
Dorothy Mac Clain — Secretary-Treasurer  
Marilyn Schrum — National Secretary

**A.T.O.E. Board of Directors**

Carl Norvell — Chairman  
Dorothy Mac Clain  
Howard Day  
Don Hall  
W. "Tiny" James  
Richard F. Kline, Jr.  
Dick Simonton  
Judd Walton  
Erwin A. Young, Jr.

**A.T.O.E. Honorary members**

1959 — Jesse Crawford  
1960 — Farney Wurlitzer  
1961 — Mel Doner  
1962 — Leonard MacClain  
1963 — Eddie Dunstedter  
1964 — Reginald Foort  
1965 — Dan Barton  
1966 — W. "Tiny" James

**EDITORIAL STAFF**

Publications Director — Bill Peterson

**THEATER ORGAN**

Editor — George Thompson  
Associate Editor — Ray Brubacher

**THE BOMBARDE**

Editor — W. "Stu" Green  
Associate Editor — Peg Nielson

Advertising Manager — Dewey Cagle

\* \* \*

Theater Organ Bombarde (title registered U. S. Patent Office) is published bi-monthly by the American Theatre Organ Enthusiasts, Dick Schrum, president. All rights reserved. Entire contents copyrighted 1966 by A.T.O.E. Inc. Office of publication is 565 N. Portland Blvd., Apt. 101, Portland, Oregon 97217.

\* \* \*

POSTMASTER: Application to mail at 2nd class postage rates is pending at Portland, Oregon. IF UNDELIVERABLE, send form 3579 to A.T.O.E. Circulation Dept., Box 1314, Salinas, California.

# ARSENE SIEGEL

## A MUSICIAN'S MUSICIAN

by L. R. Clarke

"If I can't play good music, I'd rather not play at all." That pretty well sums up the philosophy of Arsene Siegel, a Top-Notch organist of great dedication. Now in his mid 60's he is still a man of great strength which can be attributed to his passion for physical fitness ranging from wrestling, long distance swimming and judo in past years.

Today when not playing the organ, Siegel gets his greatest pleasure from the company of his 7 year old granddaughter.

Born at the turn of the century in Lyons, France, Arsene, a brilliant pianist even as a child, arrived in the United States at the age of 12; started playing professionally at 14 and still plays nightly.

His father, travelling with a professional vaudeville group in the U. S. for two years gave no indication of returning to France so the impatient mother brought Arsene and his sister to this country. They traveled along with the elder Siegel and as often as possible Arsene would make good use of the piano in the pit before and after performances. Before long the Siegels settled in Chi-

ago, renting a furnished apartment at Erie and State St. Arsene has a vivid recollection of the cold living room where he practiced most of each day and his two weekly lessons at Kimball Hall with Adolphus Sthal. At this point he still had hopes of being a concert pianist. Eventually the family could afford only one lesson a week and later even that was too much and he had to work to help support the family.

So at the age of 14 he joined the ranks of musicians playing for the silent movies. Although this may seem a tender age to start a career, it was no drawback, as Arsene was almost full grown by this time. In any case managers considered these pianists a necessary evil and seldom asked their ages. Their attitude seemed to be "If you were big enough, you were old enough."

Competition was extremely keen in spite of the fact that working conditions were anything but desirable and you were expected to play continuously thru the entire picture without a break. Usually you worked directly below the screen and the pit was often cold and drafty with an occasional rat running over your feet.

To further complicate matters Arsene was extremely independent and would now and then play a concerto or a Chopin Etude at a most inopportune time much to the dismay of the manager who ran down the aisle only to be told where to go. This attitude led to many abrupt hurried exits.

Once when searching for a job, a booking agent in the Bijou Dream theatre building on State St. gave Siegel a sealed envelope and directed him to the manager of the Bijou Dream theatre. On appearing he was immediately instructed to play the piano and then given another sealed envelope for the booking agent. Apparently satisfied that he could play, the agent placed him in the Loyola Theatre (Sheridan Rd. near the Loyola "L" Station). Soon after he started, the manager informed Arsene he was also expected to play the organ. This was the first attempt at the organ and it was nothing less than disastrous. The manager liked his work on the piano but suggested he contact the Wurlitzer people for organ instructions. This engagement proved to be very short and he was not asked to play the organ again.

He recalls his first visit to the Wurlitzer studios where a demonstrator "showed" him the organ. The demonstration was poignant. "Turn it on here, these stops control the top manual, these control this lower manual and these are for the pedals that you play with your feet." With this "complete" lesson the demonstrator left the room.

Thus he had to shift for himself and as often as possible was at this studio organ developing orchestral effects. Whenever possible Wurlitzer had him play the two manual organ they had installed in the dining room of the Rothchild Dept. store (now Sears on South State St.).

Around 1914 he was kept busy playing in many theatres equipped with the Photoplayer, however, Wurlitzer installed a new three manual organ in the Wabash Ave. Studio. It fascinated Arsene. He spent as much time as possible learning this organ.

One day when engrossed in arranging and playing the Tannhauser overture, he was startled — on finishing — to receive a "big hand" from uninvited guests, who had entered the studio. One was Mr. Libbin, Manager of the Cincinnati, Ohio Wurlitzer store, who immediately offered him a job as demonstrator, plus his choice of available openings in local theatres.

On his arrival in Cincinnati the Wurlitzer staff took him on a round of the "Houses of Pleasure" to play their photoplayers, and to the various theatres. While in Cincinnati, Arsene demonstrated and taught all the Wurlitzer



Arsene Siegel shown playing at a jam session in Burlington, Wisc. during the ATOE 1965 Chicago Meeting.

models during the day; played nightly in various theatres. This could have been the turning point in his career, but as a boy of 15 he soon found himself homesick; he returned home.

Back in Chicago he resumed playing the photoplayer in various small theatres. He was lucky to make \$18.00 per week playing seven days from 7 to 11:30 and a matinee on Saturday and Sunday.

The Seeburg people were beginning to make their photoplayer and through them, he was offered a job in Moline, Ill. which he gladly accepted. This lasted three years and gave him free time during the day to study philosophy, religion and write music. He also spent considerable time in the gym wrestling, boxing and sparring with pros. He even considered entering the prize ring. Long distance swims in the Mississippi was also a favorite pastime. The only piano recital he ever gave was during this stay in Moline. He played his compositions only, which were well received.

It was during this time that Mr. Bennett of the Bennett Organ Co. approached Arsene advising that he was building a theatre organ and would like to have him look it over. What Arsene saw he liked and then learned that they were building the organ for a new theatre in Davenport, Iowa. He was being considered for the job of organist and for fear that he might not accept, they asked what they could include in the organ to make it interesting to him. Arsene asked for two large Kettle drums, a Chinese gong and a grand piano in the pit. He'll never forget the bedlam in Chicago the day they arrived at Lyon & Healy from Moline. It was Armistice Day 1918. The gong was hung next to the console and was struck manually. The piano was used only as a diversion and was independent of the console.

The Davenport Liberty theatre was completed in 1919 and he started Jan. 15, for \$45.00 per week for seven 8-hour days.

In 1920 one vaudeville act remains in his memory. A young lady, who was to dance, did not like his music and he did not like her selections or style. They fought from the moment they met but they compromised by getting married a week later. Finally he left Davenport for a job at Barbee's Loop Theatre (now the Monroe) in Chicago. This was also a Bennett organ installation, which he played for two years until he left abruptly after a fight with the owner.

That year, 1920, he won the Chicago Musical College Felix Borowski Scholarship for composition. Much of his skill as a composer he credits to his later studies with the famed Chicago composer, Felix Borowski.

About this time the Smith Organ Co. started to make theatre-type organs.



Arsene Siegel seated at the Ex-Fisher Wurlitzer at the time of his recent concert for the Detroit Theatre Organ Club. 30 years before this, Arsene had presided over the same organ.

They were much like Wurlitzer and Arsene demonstrated and taught from the Wabash Ave. studio where they maintained an excellent 4-manual organ. Sales were not good and as larger and more deluxe theatres were being built, he applied for a job with Balaban & Katz.

Arsene recalls his first encounter with Jesse Crawford in charge of hiring organists at B & K, who was very busy and with little to say. Reluctantly he was offered a job playing a small organ with a draw-knob console in the far west side of Chicago. Arsene refused.

Regardless of the ability of the individual organist, Jesse Crawford controlled the B & K organists with an iron hand and you either acceded to his dictates or you didn't work for B & K.

Arsene accepted an offer from another chain of theatres, playing in the Lakeside and for two years he played a very small Kimball organ hating every minute of it. The turning point came when the little Kimball organ was replaced with an excellent sounding, well equipped 2-manual Wurlitzer. Arsene had then an instrument on which he could show his ability and he began to attract attention.

While on the job one evening Arsene was tapped on the shoulder by an usher from the Riviera theatre and advised that Mr. Louis Lipstone, Conductor at the Riviera, and Musical Director for B & K Chain, wanted to see him. Mr. Lipstone asked if he would be interested in working for B & K and if so would he please

contact Jesse Crawford at the Chicago Theatre.

Mr. Lipstone was surprised to hear that Arsene would not consider any job with B & K as long as he had to be hired by Jesse Crawford. Lipstone, shrugging his shoulders, assured Arsene that it was merely a formality.

His next meeting with Crawford was more amiable. Jesse Crawford and his wife were practicing after hours at the twin consoles in the Chicago theatre. As Arsene walked in, Crawford looked up and said "Oh you are the blonde boy, I remember you very well." Thus began Siegel's long association with B & K. His first job started at the Roosevelt in the morning and the Riviera in the afternoon.

When construction on the Uptown was started, he learned he was to be house organist. At first he used the piano because the organ installation was far from completed. What began as entertainment for theatre patrons before the picture started, turned into a daily radio broadcast. He then realized the vastness of his audience. He found great pleasure in receiving fan mail and hundreds of requests. About this time he decided to take a refresher course from pianist Henoit Levy who helped him brush up on the fine points of phrasing so often overlooked. His playing improved noticeably and he developed the art of reaching the

*continued on Page Four*

heart of an audience in entertaining them.

To bring forth the inherent beauty of many varied types of music has remained a great personal satisfaction to him as well as the thousands of audiences he has played for.

Dean Fossler, second organist at the Chicago, was transferred to the Michigan theatre in Detroit and Arsene was then moved up to the Chicago theatre. However, much to his disappointment this move proved to be temporary as Dean Fossler soon returned to the Chicago and Arsene found himself back at the Uptown console.

The Vitaphone sound installations were raising havoc and despair with the organists and after two years at the Uptown he was sent to the Fisher theatre in Detroit. Many had preceded him to the Fisher and few had lasted more than two weeks. The organ he found in the Fisher was one of the finest he had ever played. It was almost tailor-made for his repertoire. He fell in love with the organ and stayed for five years until the depression closed the organ. This was a sad day for Mr. Siegel. He remembers the day well and does not hesitate to admit that he shed a few tears as he played the last notes on the final day. Little did he realize that thirty years later he would play the same Fisher Theatre organ, in perfect condition, to a capacity house.

Looking back, he recalls a very unusual performance while at the Fisher. Arthur Gutow, also an excellent organist and formerly at the Chicago Theatre, was

playing at Detroit's Michigan Theatre. Radio Station WGR, Detroit presented a simultaneous broadcast from the two theatres. Wearing earphones they were in direct contact with each other as they played a program of organ duets.

During the depression years he worked in the Tuxedo theatre in Highland Park, Mich. With a wife and two children to support he was most grateful to have this job.

Around this time the Hammond organ appeared, to the blessing of many organists. His first job on the Hammond was in Cadillac's showroom where new cars were being shown for the first time. The novelty of the new instrument created more interest than the cars on display.

Eventually it was back to Chicago and many types of jobs followed. Early in 1940 one evening he was playing a Novachord in the L'Aiglon Restaurant and Nate Platt of the Chicago theatre invited him to his table. He inquired if he would be interested in returning to the Chicago theatre. This began a seven year stay which ended when the organ was discontinued in 1947. In addition he played only New Year's Eve for the following five years.

It was during these seven years that Arsene Siegel was able to concentrate on his compositions. He became a member of A. S. C. A. P. and eventually published over 100 compositions for piano, organ, voice and orchestra with nine publishers. He has recorded on the Rondo label with the Hammond organ and on the Replica label using the Oriental theatre organ and the Replica studio pipe organ.

After leaving the Chicago theatre he resumed Cafe and radio work and eventually became staff organist at A. B. C.-W. B. K. B. TV devoting his full time to writing, arranging and playing TV shows. He remained there for seven years until 1959 when live TV shows were virtually discontinued in Chicago.

Today he teaches regularly and is dedicated to that profession. He works hard with his students and seldom watches the clock.

In 1962 he was approached by the Detroit Theatre Organ Club to perform on the Fisher Theatre organ, now known as the Fisher/Orbits Wurlitzer which they had restored to perfection in their own quarters. More than 2 years followed before this program was possible. Late into the night and most of the next day prior to the performance they reset as many pistons as possible and Arsene refreshed his memory, for this was the organ he had played 30 years ago and loved so much. He was impelled to do justice to the group who had invited him to play.

We who were there remember only too well the personal satisfaction this devoted musician realized at the end of the program.

After it was over he confided with us that when he got to the theatre and sat at the console, for the first time in so many years, he was thinking fast for some way to get out of playing.

Today Arsene Siegel has his own two-piano concerto and a complete musical play, both of which are ready for anyone interested. Presently he is more or less settled performing in a cafe.



THE CHICAGO THEATRE

Opened in October of 1921 with a seating capacity of 4000. This palatial movie palace was designed by the Rapp and Rapp architectural firm of Chicago.



# It's Doomed To Silence!

by Sid Bordelon

"I'm afraid it's doomed to silence..." So was the verbal epitaph pronounced and prophesied on one of the liveliest, yet often all-but-forgotten attractions of yesteryear ... the magnificent Robert Morton Theatre Pipe Organ of the Paramount Theatre in Baton Rouge, Louisiana ... AND, this dismal statement was made all the more believable because it was uttered by Roy Gimbel, the very man who installed the instrument in the then Columbia Theatre in 1928 ... at the height of its demand!

But the prophecy was interpreted as a challenge by Donald May, Baton Rouge craftsman in the business of restoring and maintaining pipe organs. "It was five years ago, out of curiosity, that I inquired of local Paramount Theatre manager Tom Mitchell whether or not this 'house' had a theatre organ," May recalls.

"What a question," Mitchell muttered, but he shrugged his shoulders and said, "Let's look around and we'll see."

"After some searching outside we found the dirty, discarded, nearly destroyed console. Now useless, it had been laying in the rain and other elements outside in the theatre alley for 13 years!" May says.

"Disheartened, I quickly imagined that the rest of the instrument had gone the same way of destruction, or had been cannibalized or vandalized beyond the state of replacement or repair as so many others I'd seen.

"What a fantastic stroke of luck it was when Mr. Mitchell then showed me up to the two theatre lofts, where the instrumentation was installed ... Amazingly, I found it ... INTACT ... though grossly out of order due to years of lack of use!

"In spite of some water damage by a hurricane in the late 1930's, I was gratified over the general physical state of the 'guts' and attributed this fortunate discovery to the fact that the lofts were barely accessible (both in height and entering space) and this is probably why no one had been there for 25 years!

"I say 25 years because this organ was played last in 1935 when the Paramount was a popular vaudeville house," May elaborates.

"I then found out that this theatre



Donald May at the Morton console he rebuilt in the Paramount Theatre, Baton Rouge, La.

— Sid Bordelon Photo

organ was custom-designed and 'voiced' for this building alone by the Robert Morton Organ Co. of Van Nuys, California, and cost the grand sum of \$15,000 way back in 1928."

What did this buy? "This wonderful instrument has a set of 37-note Orchestra Bells that can ring continuously, a 49-note Chrysoglott, a 37-note Xylophone, Tibia, Vox Humana, Trumpet, a trap section that contains Bass and Snare (both muted and normal), Drums by Ludwig, Chimes by Deagan, Woodblock, Tamberine, Tom-Tom, Tympani, Castanets, Cymbals (crash and jazz), a Violin, and ... yes ... a Bird Call!" May proudly boasts.

"But what a sad scene ... dried leather cracked and split, pipes clogged with the dust of time and all totally inoperative since the disarrayed contact points and wires no longer were able to carry a current to any intended instrument," May reflects.

So began a five-year task requiring nearly 3,000 working hours of combining musical talent, technical imagination and dedication toward restoring and modifying the Morton masterpiece!

After four years of painstaking inspecting, identifying and repairing, May found another dedicated theatre pipe organ lover in Robert Courtney, an organist by hobby.

"We stumbled upon each other last year when Bob inquired of Mr. Mitchell about the possibility of the pres-

ence of a theatre organ in the Paramount, since he had belonged to the Detroit Theatre Organ Club while a student at the University of Michigan."

"I became interested in theatre pipe organs while ushering part-time in a Birmingham, Michigan theatre that had one. I started organ lessons in high school and they let me practice on the one in the theatre," Bob said.

"Interest developed into fascination with this marvelous type of instrument, so when I found out that Don was involved in this project I decided to help him in any way I could."

With his volunteer aide, May set up a system of theatre intercommunications to cope with the difficult job of sorting, identifying and tagging the 24 miles of wires with 5,500 electrical contacts that connect the console with the overhead chambers! Things were beginning to take shape!

"Because of the simultaneous rebuilding in my garage of a console from another theatre pipe organ from an old Clarksdale, Mississippi theatre that took two years to find, the lengthy job has been greatly shortened," May emphasizes.

As the methodical task of rebuilding console and instrumentation took place, several innovations were introduced into this once 'ordinary' two-manual, six-rank theatre organ. They include: toe pistons for fast trap transfer, pre-selector instrument dials to take fuller

## IT'S DOOMED . . .

advantage of the first and second-touch controls, a special 3-hp motor/blower that delivers 4,500 cu. ft. of air per minute, and as May point out, "ordinary generators are not the most reliable, so we've also added a voltage regulated silicone diode rectifier to boost the power supply to 50 amps/15 volts to handle the extra circuits installed to enhance the organ's versatility."

Even electric heaters thermostatically controlled have been installed in the instrument lofts to maintain between 72 to 75 degrees range for longevity of its Middle A, 440-cycle tuning!

"Only recently was the 1,200-pound rebuilt console installed in the theatre and connected to the instrumentation ... what a wonderful experience," May excitedly reports, when we found that its split-second electro-pneumatic key and stop action is faster than its bass pipes can 'speak.'

"I've always felt that this instrument possessed wonderful design and such a result and rapid response is most gratifying after all this time."

For Donald May, a 27-year-old Baton Rougean who maintains four church organ contracts in addition to being a Dictaphone Corp. representative, the completed task is a realization of a five-year technical labor of love and resourceful imagination!

Proof of his Jobian patience and final success has now passed to hobby organist Courtney, who at 22 is an electrical engineer for the Humble Oil & Refining Co. in Baton Rouge.

Bob began playing selections before movie time and at intermission during certain local movie engagements ... the first of which, as you might imagine, was ... "THE SOUND OF MUSIC."

Truly, if you ever want thrilling personal proof of a 'prophecy of doom' failure, stop at the Paramount ... and LISTEN!



Don May (leaning on drum) and Robert Courtney in one chamber of the Baton Rouge Morton.

— Photo by Sid Bordelon



Courtney and May shown in the process of rebuilding the battered console which was found in an alley behind the theatre.

— Sid Bordelon Photo

**Send In Chapter News  
Mail To**



A. T. O. E. P. O. Box 7404  
Bitter Lake Station  
Seattle, Wash. 98133

## SORRY ABOUT THAT!

Our humble apologies to the South. In the final installment of the Moller Organ Listing some damyankee stole "Big Mo" from the Fox, Atlanta, and moved it to San Francisco.

We hereby move it back. The correct listing is as follows:

# 5497 San Francisco, California — Fox/Capitol Theatre — 3-75  
# 5566 ATLANTA, GEORGIA — FOX THEATRE — 4-430

Apparently Opus # 5497 was the lobby organ at the San Francisco Fox, although Moller's list says Capitol Theatre.



**NATIONAL A. T. O. E.  
CONVENTION  
Portland, Oregon**

MONDAY, JULY 11  
VISITS TO BILL BLUNK'S  
MARR - COLTON 5/24

*Continued From Last Issue*

It was realized by all attending the 1966 ATOE Convention that our host, the Oregon Chapter, had carefully planned each event.

The efficiency of the Oregon group was most pronounced in their use of charter buses to take ATOE'ers to the more out of the way events such as the visit to Bill Blunk. The use of the bus at a very nominal cost erased any worries about parking, checking of street maps and the embarrassment of getting lost. There were several tours scheduled two hours apart—which guaranteed there would be no over-crowding at each event.

Upon arrival at Blunk's studio the conventioners were greeted by the hospitable Bill Blunk. His friendliness would have been worth the visit even if the organ hadn't been playing.

The Marr-Colton 5-manual console dominated the studio and, after inspection of its massive triple bolster stop-list, the attending members went to their seats.

Master of Ceremonies Myers (there are five Myers Brothers . . . this was Fred . . . we think) took over and introduced newly-elected National President Dick Schrum who did the honors at the ebony finished console.

Dick presented a delightful selection of popular standards, selected especially to show off the largest instrument ever.

It was amazing how well balanced this large instrument sounded in the rather small but well designed studio. Many members expected to be blasted out of their chairs but Bill Blunk's planning proved that a really big theatre organ can be installed in intimate surroundings without damage to the listenability of the instrument.

Schrump took the audience through a musical tour of the organ's ranks and thoroughly delighted his listeners with his approach to theatre organ playing.

At the conclusion of the program, the waiting buses took members to the Howard Vollum residence.

*Next Page Please*



Dick Schrum takes time out from concertizing to introduce Bill Blunk, owner of the largest Marr - Colton ever built.



Bill Blunk and Ray Bohr pose during the program at Blunk's Studio.

**New A. T. O. E. National Headquarters Address**

P. O. Box 7404  
Bitter Lake Station  
Seattle, Wash. 98133

## NATIONAL A. T. O. E.

(Continued from Page 7)

Monday, July 11

### VISIT TO HOWARD VOLLUM'S

The buses chartered by the Host Chapter for transportation from Bill Blunk's to Howard Vollum's gave sightseers a chance to see a good bit of the Portland area as the trip from Bill's studio was across town and up into the hills above the city.

The beautiful evergreen-covered hills surrounding Portland are a sight to behold. Nestled among the pine and fir trees is the Vollum residence with well manicured lawns, many varieties of exotic trees, shrubs, flowers and a real mighty Wurlitzer. Who could wish for more!?

The focal for ATOERs, of course, was the organ located in a studio building especially built to house the ex-Paramount San Francisco 4/33 Wurlitzer.

The studio is built on two levels with the all white (re-finished console) on the upper, or balcony level. This gives the organ plenty of space to speak as the beamed ceiling is a full two stories above the floor. The room is designed for recording and sound research. Careful planning of the studio is immediately apparent.

Jim Roseveare of San Jose, California did the honors at the console. He announced each number individually and gave some background on each tune. His renditions of several Crawford arrangements, including "I Love to Hear You Singing," showed that Jim has a good ear for the "Poet's" style.

He also did numbers in the modern harmony concept which were nicely phrased and registered to show off the wonderful installation. Roseveare's program was deserving of many encores, however since the scheduling of bus transportation required close timing, the program had to be limited to the allotment of time given to each group.

The evening was taken up with a jam session at Bill Blunk's, complete with snack bar. This event enjoyed a full house, although many passed up the chance to freeload in order to find transportation home.

The airline strike found everyone except those with autos looking for a way out of town.

At the close of the convention everyone was reading timetables for railroads, bus lines, smaller non-struck airlines, and some even rented cars to make the exodus from the Rose City.

It was rumored that Stu Green, Editor of BOMBARDE, left town on horseback. Thus the most successful convention in the history of ATOE ended.



Ben Hall introduces Howard Vollum while organist Jim Roseveare applauds. Behind Jim is the Ex-Paramount S. F. console.



Jim Roseveare at the Wurlitzer 4/32 at the Howard Vollum home.

# If playing a theatre organ is a hobby or your avocation, be sure to hear and test the Conn Theatre Organ.

The modern self-contained organ that puts the wonderful world of theatre organ music at your fingertips—everywhere.

#### THE CONN THEATRE ORGAN FEATURES:

- Independent tone generation
- Two separate built-in speaker systems including 2-speed Leslie
- Rhythm Section built-in

- Two 61-note independent manuals
- 25-note pedalboard
- Fun-Master built-in
- Four families of tone
- Solid state keyers
- Stereo Expression Control
- Sustain on manuals and pedalboard
- Chorus Control
- 26 speaking voices (including chimes)

- 62 vari-colored illuminated coupler and control tabs
- 60 watts total distributed power

#### CONN ORGANS/CONN PIANOS

Conn Organ Corporation • Elkhart, Indiana  
Made by C. G. Conn, Ltd., world's largest manufacturer of band and orchestral instruments . . . since 1875



## "THE BRAZEN HUSSY"

Saga of Wurlitzer Opus #878 - 3/8

"The evening's program was opened by a delightful concert on the new Hope-Jones orchestral organ by Miss Grace Brown, who was elevated from the pit to the stage level by the electric elevator which is one of the unique features of the modern Craterian equipment. Miss Brown, with her usual artistry, brought out the melodic resources of this wonderful instrument with rare skill and feeling, responding to an encore and was the recipient of floral tributes from admiring friends."

(Medford, Oregon) Mail Tribune,  
October 21, 1924.

Thus Wurlitzer Opus 878 began its career, installed in the new Craterian Theater which was built on the ashes of the old Chandler Theater, Medford, Oregon. Medford was a small town, maybe 8,000 residents in 1924, although it was the largest city in Southern Oregon. It is located geographically in the ideal location for the road companies of the 1920's to stop-over for a two or three day stand between the major engagements of Portland and San Francisco. This enabled the show to brush up on weak spots in the program, "shake scenery," and prepare for the major city opening. In view of this, theatres such as the Craterian had facilities more complete than were usually found in small town movie houses.

Miss Brown reigned at the console for several years. But the inevitable happened . . . sound pictures . . . and the organ slept. Well, almost slept. Sometimes it was played by fans, was maintained by organ repair man Minear, had a spurt of use after the war when Jerry Miller played for shows and Saturday kids entertainment. Then it quietly rested.

The eight-rank Wurlitzer remained asleep until 1962 when Bob Burke, who was looking for an organ, happened along.

Everyone interested in theatre organs knew about the Craterian, but let's let Bob tell us about it . . .

"I called on the manager while I was in the area and learned I could play the organ but that it was tied up in the lease and could not be sold. After I played it the first time, I told my wife that I had found THE ORGAN, but it could not be bought. Yet, as I discussed the dilemma with my Medford friend, Don Herried, he told me he thought that his attorney, Otto

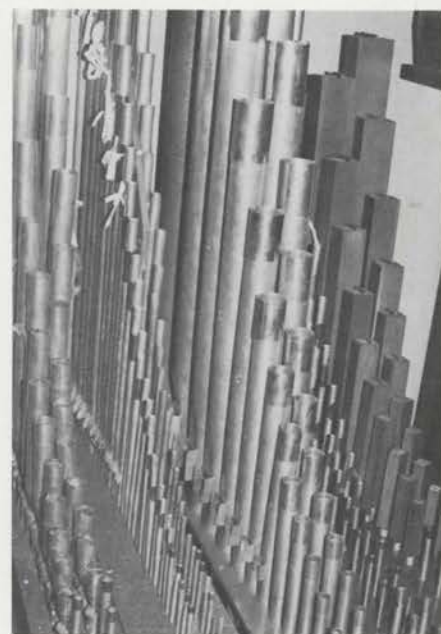


"The Brazen Hussy," as shown in the Robert Burke home in Portland.

Frohmayer owned an interest in the building. Suddenly, the light dawned on me and an inquiry of Otto Frohmayer revealed the organ was owned as a part of the building, that the lease was up, renovations were in prospect, the organ might even be covered over by acoustical material, and that an offer would be considered. Then my offer was accepted and I had a 3m/8r Wurlitzer Hope-Jones Unit Orchestra.

"To inspect my prize! On the right side of the theatre, entrance to the loft through the storage room of a restaurant, borrow the stepladder, then squeeze through a trap, black as Calcutta, lit matches, burned fingers, gosh! fire hazards . . . found globe, Eureka! Like King Tut's Tomb — untouched. Back down . . . dragged the ladder to the other side, crawled through an unfinished passage behind the usherettes rest room, climb again . . . more matches. Eureka! Light! GREAT HEAVENS, WHAT HAVE I GOT INTO! What do you do with this thing? But he who rides a tiger cannot dismount. So, to arrange with the building contractor for removal. All arranged — chambers not to be covered, come down with my crew on February 22, 1963 (three weeks hence), and have three days to remove. Secured Ted Marks, Harry Becraft, Roy Moyer. Arrived Friday noon and plowed in. Borrowed a steel scaffold, brought in block and tackle, power tools . . . the works. Out came the small pipes, stored in small cartons. Disassembled shutters and passed through opening. Down came bass drum . . . dropped it . . . almost broke head . . . more pipes . . . air line . . . offset chests . . . then chimes. Then to get the glock off the stack along with the Xylophone, the toy counter, the

chimes and the crash cymbal. Lucky Moyers' back is strong. Hurry, hurry! Ever see so many screws? Or wire? Hurry, unsolder . . . nothing comes easy. Mark. Tag. Tie. Protect. Saturday more of the same until the solo was cleared. Then while the work was starting on the left (main), rent a 16 foot truck, park in the alley and start loading. Then back to taking out the main. Gosh, such big stuff! Pretty, like-new Chrysoglott. What a load of relay. Almost pulled my arms off with the block and tackle. Lucky Harry Becraft grabbed on the rope. Sweet sleep again. Get the cable loose, crawl through the air-conditioning duct. Pull cable. Ouch! Cut my hands on the relay spreader. Forgot the blower. Too heavy to drag up the



Pipe work of the Burke Wurlitzer organ



Mrs. Burke points to the grillwork in living room floor, where the organ speaks from the basement chamber.



Robert Burke is shown in the immaculate chamber of his Wurlitzer, truly one of the most meticulous installations we have ever seen.

stairs. The truck was full as were the service cars. SOS to Mayflower to lift the console out of the pit . . . pick up relay and blower, too. Sunday night — we're all in — the Organ's all out.

#### Chapter II — The Renovation

"Opus 878 was stowed away over at my old family home only occupied by an elderly uncle. The console was placed in the living room. The chests and pipes were put in the basement, relay and blower in the garage. Let it rest awaiting installation? Couldn't keep my hands off it! I couldn't install it in my present house . . . no room. Would work it over while looking for another home and then install it. First the pedal board. Such dirt and crud to remove, new maple and then recap the blacks. Varnish remover and new wires in contacts. Piece by piece I'd drag it home and work it over. Bob Rickett inspected the chests. Ultimatum! Re-leather the secondaries. My wife, Laura, was drafted to become an organ expert. So together we cut, fit, glued, worked, gossiped, griped, cut, fit, and glued. It only took three weeks to do all eight ranks.

Then the Console. Varnish remover, replat metals, sand, stain, finish, rub, re-leather, check circuits, and reassemble. Now to check the relay — unwrap main cable so switch stack could be carried alongside. Whew! A million wire — two broke and were lost in the mess. Cable lengthened and rewrapped and the switches cleaned. Work neared completion. Everything looked good . . . WAIT! . . . The Blower. Rushed around and finally swapped for a 3-HP single-phase motor and got Harry Bercraft to lengthen the shaft 8". My Stars! We're ready to install and it's

only September.

#### Chapter III — The Installation

But where? Busy again really house hunting this time. Realtors thought we were cuckoo, always measuring, always objecting; but finally the right house came along. It was a stately English Tudor with large rooms and a deep basement. I could see the installation in my mind. The console in the living room beside the leaded picture window, a grill in the floor alongside, a row of shutters across the party room directly underneath, and the works behind the shutters . . . So, we bought the house.

Then the planning started all over again. First move in the organ. I had a mover bring it over and met the loads with a crew to help. But first we had to cut the floor with an opening 2 1/2 x 8 feet. We unloaded into the living room, then dropped each unit into the basement with ropes using four to six men on all the larger pieces. Just stowed in the party room (16 x 27). Next we moved in the household goods and got settled — fix this and that, repaint . . . you know the job if you ever moved. Finally we started to install the organ . . . already December 1. I've forgotten. Was there a Christmas in 1963? I was so busy I missed the season. To make sure things fit, I cut out scale replicas of all the chests and parts and stuck them to an outline. Moved back and forth a hundred times, conferred with other organ fans (especially Bob Rickett), then got busy. On problems, I'd call Bob Rickett or Dennis Hedburg. Wife Laura or Son Roger held pieces and I soldered, and soldered, and cut tin, and soldered. It seemed like the electrical end went fast after the tin work. Finally I put out the

word that I was almost ready to go.

"EASTER SUNDAY. An unexpected trio appeared at the door: Bob Rickett, Andy Crow and Dennis Hedburg. With a smile and a 'Let's make her play,' they dived into the basement, sorted and stuffed pipes while Dennis set pressures and I worked on the wiring to the blower control. By Nine PM she played! I'll always remember Easter, 1964. Well, by the time she was adjusted, regulated and the dead notes fixed, she sang out real fine. Three shutters enclosed one end of the basement room and the fourth was stored in the open sound chamber with the unenclosed chrysglott. A lucky thought caused me to place it near the opening at an angle like a reflector. The sound came out twice as bright and clear. She sounded out like a Brazen Hussy . . . and the name stuck."

#### Chapter IV — The Additions

"After a year of playing I thought that a few additions would improve the timbre and tonal quality. A couple of strings would add a lot and another reed could help. Almost at once they were available. Doc Andriessen offered me parts from the Cargill Organ: VDO, VDO Celeste, and Clarinet with chests. So . . . back to work. Stop tabs from the upper rail to a trap rail. Remake the backboard above the keys. Then rearrange and rewire the stop tabs and rewire the relay. Nice little job. Only took three months to do and there were only 10,000 feet of wire and only 2,000 soldered connections. I'd had it! But the addition together with couplers, which were new, seemed to

*(Continued on page 22)*

# LETTERS

5840 Lindo Paseo  
San Diego, Calif. 92115  
July 7, 1966

Dear Editor:

On page 3 of Theatre Organ, Spring 1966, you show a picture of Carl Weiss at the 4/23 Wonder Morton at Loew's Jersey Theatre. The enclosed picture of my uncle, Ted Meyn, was taken at this console sometime during the 20's while he was playing this theatre.

Ted was born in Kansas City, Kansas and at a tender age began playing for silents in his father's theatre there. He also played in Kansas City, Missouri at the Pantages and Loew's Midland (another beautiful Morton which is still there), broadcasting over Radio Station KCKN from the Midland.

He played in Wichita, Kansas, Cleveland, Ohio, and finally the Capitol Theatre off Broadway in New York, where he weathered the transition from pipes to plug-in and was the last organist at the theatre. He ended playing Hammond for bounce-the-ball singalongs, and I once sat at the console with him listening with a headset as he rehearsed some numbers while the picture was on.

After leaving the Capitol, Ted played a while at the Bismarck Hotel in Chicago, where the enclosed picture was on display outside. Of course the organ he played looked somewhat different (Hammond).

Ted and his wife are now living at the Diplomat Gardens, 590 Ocean Ave., Apt. 34-A, Longbranch, New Jersey. I am certain if the New York Chapter would contact him, he would consent to play the Loew's Jersey organ for a meeting, and I know the members would hear some great playing. I would hope someone would tape it and send me a copy.

Very truly yours,  
Don F. Keilhack

\*\*\*\*\*

4526 Sheridan Avenue  
Miami Beach, Fla. 33140

Editor, The Bombarde  
Dear Sir:

Now that the question of bolsters vs. stop-rails has been settled (I hope) maybe it is time we got rid of another very popular misconception about theater organ programs—"singing along to the bouncing ball" . . .

Seems like a lot of people have a tendency to telescope their memories—the "bouncing ball" did not come along till after the silent movie days, after most theater organs were silenced by the new "whole show on the screen" idea.

Here are the facts. Toward the end of the silent movie era, some theater organists,



Ted Meyn at the console of the Wonder Morton at Loew's Jersey Theatre. (See letter in column one.)

unable to attain the popularity or skill of the great soloists, took the cheap and easy way out—"audience participation." If the audience can be persuaded to sing along, lustily enough, they will drown out some second-rate organ playing, and have some fun into the bargain. Usually, the words of the tune were projected from slides (not film) changed on cue in the projection booth.

When sound film came along, Dave Fleischer (brother of Max, famed for Out of the Inkwell, Betty Boop, and Popeye the Sailor) got the idea for a quick and easy series of sound films called "Organologues"—just the words of the song, with a simple animated bouncing ball moving along with the music, and keying the exact word to be sung. The music was on the sound track—I don't remember ever seeing one of these films used with a live organ background, though it is possible that some few organists who were still working then may have played along with the film to give the sound some guts . . .

Because theater sound systems in the early days of talking films were woefully underpowered—a theater of 1000 seats often had as little as 25 watts of sound power, and even with the highly efficient horn speakers used in those systems, 25 watts is not much (many a home hi-fi installation has from 50 to 100 watts). These systems were peaked in the mid-range for best voice reproduction, and were sadly lacking in both bass and extreme treble, and an organ recording played through such a sound system was pretty thin and empty sounding—nothing at all like the "Mighty Wurlitzer" . . .

But it was cheap and easy for the theater management to book these films and fire the organist, and so that is just what they did.

But the point of all this is that the "bouncing ball" was a patented gimmick of Dave Fleischer's, it came in with sound film and was not part of the silent film era nor the

great period of the theater organ.

Sincerely,  
John S. Carroll

\*\*\*\*\*

Mr. Editor:

I've heard rumors about there being a school for theatre organists in or near Boston in the late '20's. Can you shed any light on it?

Edmund Weir,  
Boston, Mass.

(Indeed there was such a school. It was founded by the famous theatre organist Lloyd G. del Castillo, who is well remembered as a top movie organist in the Boston area. He now lives in Los Angeles, does film scores, radio and TV background music. Here's a rare photo of one of his studios, clipped from a 1930 issue of "Melody" magazine by fellow organist Harry J. Jenkins.)



The Lloyd del Castillo organ studio in Boston circa 1929. Shown is the 2-7 Estey organ which was equipped with 3 percussions and 15 traps and effects. It was a complete school for theatre organists. The drape covers the screen used for projecting films for student organists to cue.

## Letters, continued

### Of Kimballs and Diaphones

Mr. Editor:

While I was reading Stevens Irwin's article about Diaphones ("Of Kimballs and Diaphones," Summer 1966 issue), some notable omissions loomed—credit to those who invented and developed the Diaphone, also the fact that all Diaphones, regardless of make, are very closely related—often being exact duplicates of other brands.

The Valvular Diaphone (the type in use today) was invented in the late 1890's in England by James H. Nuttall, one of Robert Hope-Jones' most resourceful innovators. He is also credited with originating the Kinura, Oboe Horn, Krumet (1912), resonant cavity Orchestral Oboe (1907) and the Serpent (1926)—and they constitute only a fraction of his contribution to the modern theatre organ. In 1899 he sold the Diaphone principle to the U. S. Lighthouse Service to put some zing into fog horns. Many a lighthouse is still giving out with Diaphoned "beeeeeee-ooooohs" today. Before Nuttall perfected the valvular action, Hope-Jones worked out a fairly successful "tremolo" Diaphone action, an example of which was installed as part of the famous Hope-Jones McEwan Hall organ (Edinburgh) but that would predate Nuttall's action by no more than three years at most. Therefore, we fail to see how Mr. Irwin arrives at 1885 as the "starting date" of the Diaphone—unless he is counting the experiments of Blackett and Howden (of Newcastle) about that time. However, B & H, so far as can be traced, never came up with a workable model. Although often obscured by latter day flim-flam, the trail of the Diaphone converges back to Robert Hope-Jones and James Nuttall—regardless of the brand name. The man who made the most profound mark on all Diaphones in this country was Joseph J. Carruthers, a member of the Hope-Jones nucleus of highly skilled Old World craftsmen who followed their leader to the USA in the early days of the century. Carruthers laid out the original scales for the H-J Diaphone at Elmira. When Wurlitzer absorbed the Elmira plant, Carruthers didn't take to life in North Tonawanda and quit to join Kimball in Chicago, where he became chief flue pipe voicer. There, too, he laid out the Diaphone scales just as he had at Elmira. His son, Harry, did the same for Robert Morton in California shortly thereafter. Therefore, it would seem that a Diaphone is a Diaphone—and Hope-Jones is the granddaddy while James Nuttall did the actual fathering. For those unfamiliar with Nuttall—and he is one of the most neglected of organ innovators—it might be interesting to know that with the German-trained Theodore Ilse, he developed the horseshoe console—circa 1907.

—Lee Haggart, Burbank

*(Mr. Haggart is a former Robert Morton Co. employee whose specialty was, and still is, voicing pipes, especially reeds. He estimates that he installed 28 theatre organs in Southern California houses during the "golden era.")*

### Martha Lake Marches On!

Mr. Editor  
(You Clod!)

It's Abyssinian' ABYSSINIAN, not "African!" Ooooooh!! After all the grief that I went through to find this rare rank, (and I mean) you had to go and . . . Oooh!! I'll go out of my mind!! ABYSSINIAN STRINGED OBOE!! Oooooooooohhh!!

And furthermore, I'm not such a hulk. I'm certainly not as bulky as you, fat boy. I should have my sweetie, Bencie Hall, beat you up, down, and sideways for that! Ooohh!

In the future, heed this one comment I have to make: a bit of advice on fair play and etiquette, a little sage observation gleaned from a long and colorful life jammed with poignant meanings: WATCH IT, BUS-TER!

Hmmmmph,  
Martha Lake, Miss  
ATOE, AFofM, DDT, BLAH  
Squallor Hollow, Wash.

*(Methinks our large scale Gamba is being pulled. True, we goofed on the name in the recent combined issue ATOE convention coverage, but the lady doesn't seem to know that Abyssinia is in Africa. If she ever has the gall to stage another "concert" we'll send Effie Klotz to review it. They deserve one another—absymally.)*

\* \* \* \* \*

B. W. Bartlett  
5369 Princeton St.  
Oakland, Calif.

To the Editors,

*(Also an open letter to any ATOE'ers with the patience to wade through my copious and excessive verbiage.)*

With that kind of a greeting, what can I be other than wordy? I was wondering if anyone can help me with a couple of questions. I have a few discs that are confusing me. "Tribute to Ken Griffin," an 88 center by the mythical Chas. Rand on Coronet CX-167 features a real live theater pipe organ with a percussionist or percussion ensemble. It is a good clean recording and has some good tunes and good arrangements on it, and I would like to know the who (artist) and the where (organ and location, and origin). Also, on the record More Theater Organ in Hi-Fi featuring Lennie MacClain on Epic LN 3655, where is the Tower Theatre located, and what kind of organ is it that is being played? (The jacket only sez Tower theater, nuthin else.)

Also, I have two discs and wonder if they, either or both, are rare. One is Lee Erwin Plays Moon River Music, on a Zodia LP with no separation between the groove bands, and the other is Al Melgard Vol. II at the Chi Stadium Organ on a Replica LP and finally, Here's Melgard featuring Al on the Replica Studio Wurli with a bunch of clowns on saxes and clarinets and other human wind instruments.

At this point, I would like to cry in my rootbeer for a minute or two and maybe stain a friendly shoulder or two with the salty drops from my greenie orbs. I guess it's part of human nature to choose up sides and

start taking pot shots at each other, but, cussit, I shore do get upset when I see it happening with my favorite brand of people. In colleges, they teach the young tads to recognize and value the other fellows art, and opinion. Old Benj. Franklin once sed, 'I don't agree with you, Jack, but I'll fight for your right to say your say.'

What I'm gettin at is this, from where I sit, I see the members of the mighty AGO divided and sniping. The Romantic Organ lovers make cute little comments against the E. Power Biggsian Bach to the Tracker Baroquians, and accuse them of having "one tracker minds." I see the members of the ATOE make smart, cutting little remarks about the long-hair AGO types, and the AGO types make cute remarks about "non-musicians playing non-music on organs that aren't really all there." (Sly stab at unification there, did you notice?) And among the ranks (no pun intended) of the ATOE we have nit-picking nastiness about the battle of the Pipes vs. the Plugs. One writer to the editor actually asked for ammunition to hurl back at the AGO types not too long ago. A good sign was the blurb by Judd Walton in his question and answer column about the relation between pipes and plugs. Would that I had the perspicacity to dash off something that good, on the subjects noted above. If it's got more than one manual, and a set of pedals for the footsies, unless it's a harpsichord, pappy, it's an organ. It Don't Matter None whether it's got trackers or magnets, unification or not, swell shades or free standing baroque case-work, it's still a bloody organ. So maybe it produces its sounds by electronic means, it can still make purty music. I would like to see a broadening of tastes in organ music. I would like to see organ lovers open up their minds and their ears. (And hearts.) I would like to see people study up on the various organs and organ music and come to the realization that the different types of organs are due to different types of music and the different types of music were written because of the types of organs that were available when they were written. Like it or not, ATOE'ers, knocking off the tremis and selecting a few flue stops does not make Bach really sound out properly on a Theater Organ. By the same token, I defy anybody to make a tracker swing with sexy sobbing tibiae. Sure, the differences are there, recognize them, don't overlook them, but darnit, make them a unifying factor among organ lovers, not a battleground. The foremost proponent of Tracker & Bach is our old pal E. Power Biggs. He was impressed with the artistry of the late Raymond G. Shelley, and if we are to believe the article on page 35 of the Spring '65 issue of Theatre Organ mag, he arranged to have Columbia record Shelley. Due to his interest, the artistry of Raymond G. Shelley still lives, and can be heard by present day TO fans. I say that kudoes are due friend Biggs for this and many other things he has done. The point I wish to make is that in spite of his intense interest and preoccupation with the modern tracker organ, and the music of Bach, E. Power Biggs is truly a man of broadly based, catholic tastes in music. The man is definitely not a musical snob, although he could be, and no one would blame him.

*(Continued on page 34)*

## ADAPTING THEATRE ORGAN VOICES FOR A HOME INSTALLATION

by John Seng



John pays for his groceries by concertizing on electronic organs, but when he's off duty he heads for Mundelein (near Chicago) to play his own 4-24 instrument. It was originally a special 14 ranker played from a console once used by Jesse Crawford in the Chicago theatre. The rebuilding job evolved the ideas that John advocates in this article.

*All who heard John Seng's 4-24 organ in the Mundelein Seminary during the 1965 ATOE convention were aware that it had a different sound, a certain brightness which adds much to the Seng style of playing. The instrument is the result of several years of experiments and rebuilding, during the course of which the entire stop rail was redesigned. Wondering if some of his experiences in the field of utilizing existing pipe-work to better advantage could be made available to our readers, we asked John to prepare an article, with application to smaller instruments foremost. His suggestions offer a somewhat radical departure from "tradition" but there can be little argument with his placing of voices where they are most effective and most needed at the expense of ranks better relegated to other areas or manuals.*

I sometimes feel that we all are occasionally so caught up in the lore of theatre organ that we lost sight of the real reason for the existence of the instrument. Lest anyone has forgotten, it is to make music. It is a hard core fact that Wurlitzer was a commercial builder of theatre organs who, during the peak production period, produced slightly over one theatre organ per day. There were, then as today, many models from which to choose. I was once told by a Wurlitzer installation man that the reason so many organs

of inept specification and vanilla sound were built was because "a poor organist would sound better on them."

If you, dear reader, happen to be one of the lucky people who has purchased a pipe organ and is planning to install it in your home, perhaps you would like some suggestions from an upstart who has played about two hundred organs around the country.

A. If you are one of those people who is hellbent and determined to "install it exactly as it came from the factory," remember the factory just didn't intend the organ for the small confines of your home. The four Tibias and two Posthorns from the NY Paramount would be unbearably ugly in close quarters. In fact many sounds which were pleasant in the theatre become crude when you're four feet away from them.

B. The nearest thing the "factory" did to "home" installations were studio installations which, since they were usually played by better musicians, had the most sensibly planned specifications and were, in almost every case, far superior in sound to their theatre sisters.

C. Don't get caught up in the senseless "size race." I've heard seven rank organs that were really better sounding and far more playable than thirty six rankers.

D. Don't get "Tibia Happy." A home or

studio organ, good or bad, will never sound as it did in a theatre. The largest studio Wurlitzer ever built had only twenty-one ranks and it had one well-voiced medium scale Tibia of moderate volume. If you must have two Tibias, your organ should be at least eighteen ranks large, and this second Tibia should be a soft subtle voice on its own tremulant.

E. Don't fall for the "perfect condition" syndrome. An organ is only in perfect condition when every pipe plays on every designated stop on every manual; when every stop is movable on each and every piston button; when keys and pedals operate easily; when tremulant and wind noise are non-existent — and on and on and on. Highly impractical — and so rare!

F. There follows a list of suggestions which the writer feels will greatly increase the "playability" of any stock organ, small or large. These suggestions are listed in divisions according to importance and pertain to either two or three manual organs.

### PEDAL

Eliminate large, space-consuming 16' wood basses such as Wood Diaphone, Bombarde (except Bourdon) in favor of metal Diaphone, Tuba and String-type sound which will form a more cohesive pedal sound.

Add Accompaniment and Great to Pedal 8' couplers.

Have good representation of 8' pedal voices from all families, excluding Kinura, Orch. Oboe and Vox.

Add 4' Pedal Flute 5 1/3' Pedal Flute (Quint).

### ACCOMPANIMENT MANUAL

Add Octave Coupler and Solo to Accompaniment Coupler (if organ is three manuals or more).

Eliminate all 16' stops from the lower manual along with Orch. Oboe 8' (or Krumet) to make room for more accompaniment playable at 8' pitch on this manual.

### ACCOMPANIMENT SECOND TOUCH

English Posthorn 8', Trumpet 8', Tuba 8', Clarinet 8', Sax 8', Tibias 8' and 4'.

Add 2nd touch couplers: Great to Acc. 4' and Solo to Acc. 4' if the organ has three manuals or more.

*Continued on Page 34.*



John Seng is a young musician who knows what he wants in an organ. His own instrument at the Mundelein School reflects many of the suggestions he makes here.



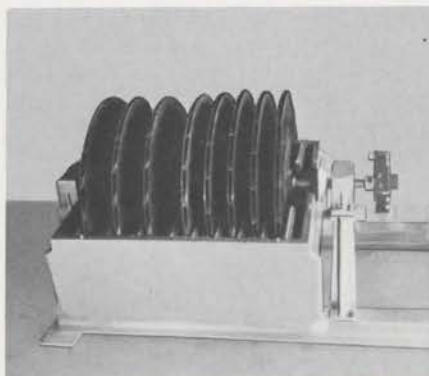


## A FEW THOUGHTS ON BLOWERS

By Chris Feiereisen

*The ancients had the need of unfailling sources of wind to power their ships, and looked to their mythology; the modern pipe organ enthusiast gets results by being kind to his "Orgblo."*

Most theatre organ blowers which have been moved recently have bad bearings. Reasons for this are easy to understand. In ball bearings, otherwise known as frictionless bearings, the only purpose of the grease is to keep the polished surfaces from rusting. It is unlikely that the grease film on the bearings would remain intact through perhaps thirty years of non-use. It is also likely that dirt will filter into bearings during that time (or during moving operations). Kept clean, ball bearings will last almost forever, but once dirt or rust gets into them they soon destroy themselves.

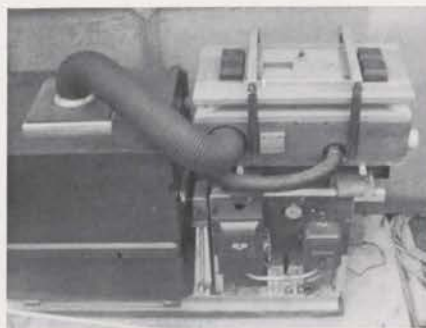


Kinetic blower with top removed, showing rotary fan blades. The bearings referred to in the text are in the supporting beams at both ends of the fan axle.

Sleeve bearings should be cleaned also, whether on motor or generator. These bearings require a constant film of oil because it is actually on the oil that the shaft rides. In time oil tends to thicken and to clog the small channels through which it must travel to saturate the sleeve. Without oil there is metal-to-metal contact and the bearing soon wears or locks.

One troublesome aspect is the absence of danger signals; a blower may sound and perform perfectly even when

the bearings are on the way out. By the time it starts to heat or rumble, the ball bearings are slipping on the motor shaft or its housing, causing expensive damage to them. Of course, if this situation is left unattended, the motor will soon burn out. How much better to forestall this possibility by replacing ball bearings (or have sleeve bearings cleaned) before a long unused or recently moved organ is put into service again. Although this may sound drastic to some, I had to learn the hard way. The end result of skipping this precaution was expensive motor trouble each time I tried to tell myself it wasn't necessary. New bearings are far less expensive than motor repairs. Once carefully replaced, the motor should give many years of trouble-free service.



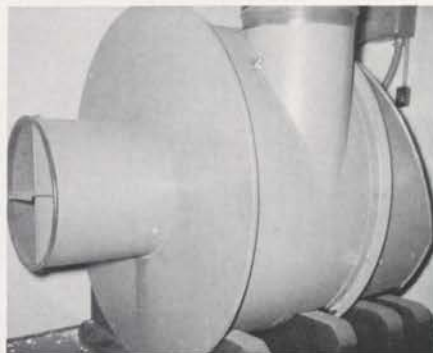
The same Kinetic blower reassembled. Note the flex tubing which conducts the pressurized air to the regulator. This blower powers a 3-rank Morton in the home of H. A. Sommer, North Highlands, California.

### Pointers on Changing Bearings

1. Wear your oldest clothes. Organ dirt washes off, blower dirt doesn't. You will also need at least two adjustable wrenches. It is best to gather all the wrenches you can, including a set of Allen wrenches and a set of socket wrenches of appropriate size ranges.
2. Get plenty of light on the work area.
3. Disconnect the blower power. There is usually a large switch in the blower room with a handle marked "On" and "Off." With this switch in the "Off" position, check by trying to start the organ as usual. To be sure, I also re-

move the fuses. It is most disconcerting to have someone start the organ when you are in the blower!

4. Disassemble the blower. The important thing here is to mark the parts as you take them off, with grease pencil or chalk, so you can get them back in the same order. If the fans have set screws which tighten against the shaft, be careful not to twist the fan as you are pulling it off; a quarter turn will sometimes lock the fan quite tightly because of burrs on the shaft.



INTAKE END OF SPENCER "ORGO-BLO." This monster generates air pressure which is regulated to 10" and 15" for the 4-16 Robert Morton organ in the Carl Greer Inn, Sacramento, Calif.

On some blowers you may be able to remove the motor and blower bearings without removing the fan wheels. On the Spencers I have worked on, the fans and partitions must come off. In general, think the procedure through before starting, and don't remove anything that doesn't have to come off.

5. If you are experienced in taking motors apart, you will find it easier to disassemble the motor and take only the shaft and the motor ends to the repair shop. If you are new at it, take no chances; haul the whole motor to the shop.

If the motor has ball bearings, be sure to clean the old grease out of motor ends before reassembling it. Larger Spencers (16 hp and up) have "thrust" type ball bearings which are quite expensive. These, however, may be replaced by more common types. Write to Spencer for replacement information.

If the motor has sleeve bearings, have them cleaned. Replace them if they are worn. And remember to hold the oil rings out of the way as you slide the shaft back into the bearings. Oil sleeve bearings only when motor is not running. If the motor base is part of the center section of the motor (so you can remove the ends of the motor while it remains mounted on the blower assembly), you may not have to remove wires from the motor or remove the motor from the blower.

*(Continued on Page 34)*

## CLYDE DERBY and his "ROSEMARY"

Our story starts on an overcast morning. The scene is Lick Pier at Santa Monica, California, at the stage door of the ancient Rosemary theatre. Workmen, directed by organ maintenance man "Buster" Rosser, pile parts of the Rosemary's Wurlitzer organ outside, ready for loading. At fifteen minutes before seven a huge moving van arrives and backs up to the load. It is followed by a station wagon driven by a man wearing hornrimmed glasses with heavy lenses. He parks, gets out and surveys the scene. Good Lord, the organ is so much larger when disassembled for moving! This was the first time that the full impact of the project he had undertaken came home to Clyde Derby.

He had always been interested in organs and music. He even recalls hearing the Rosemary organ played for silent movies when he was a small boy. Clyde didn't actually take up organ playing until 1948, starting with a Hammond. But the Hammond only whetted his appetite for the real thing he remembered from the distant past. So he decided to do something about it. He started the search from his home in Sacramento and luck was with him. The very organ he remembered was available.

But on this drab morning in 1956 the full enormity of the task became apparent and Clyde wondered. But not for long. After wrangling with the movers about loading procedures (naturally they wanted to put the pipes under the chests), Clyde, Buster and the crew started packing. They did it very carefully and it took the remainder of the day, from 7:00 a.m. to 8:00 in



Closeup of Clydes's console. It's a standard Wurlitzer style 210 with nine ranks of pipes and the usual percussions and noise makers.



Clyde gazes up at some of the tall boomers (8' pedal Diapason) in his large Main Chamber. He has been "on the air" over a Sacramento FM station for over three years, first on "Rosemary" then on the Greer Morton for the past year.

the evening to get it all tucked in. Just for safety's sake, Clyde loaded most of the smaller pipes into his station wagon. He knew what could happen to pipes in the hands of even the tenderest professional movers.

Then the two vehicles set out on the 400 mile trip to Carmichael (near Sacramento), driving all night. Then, after the movers got a few hours sleep, the van was unloaded and Clyde found himself alone with a lawful—later a houseful—of organ: nine ranks, to be exact, a style 210.

Using rooms of cement block (which he added to his house) for chambers, Clyde went to work with a vengeance. Luckily, his wife was interested and she helped. Clyde had the Wurlitzer perking in three months from the day the van pulled away. During this period he had lots of help from his friends, Irving Thorley, Irwin Stranahan and Dave Schutt. It is installed just as it came from the theatre with no effort made to voice it down. Clyde is especially proud of the full complement of noisemakers in the "toy counter" department, even to the tuned sleighbells. The one voice change Clyde made was to substitute a crisp-sounding Kinura for the original Clarinet. His Solo chamber houses the Tibia, Tuba and Vox; the remaining six ranks (see the stop list) constitute the Main.

If the name "Clyde Derby" has a familiar ring it may be due to its association with a famous organ, the 4-16 Robert Morton in the Carl Greer Inn at Sacramento, where Clyde is the featured organist. In fact, the Greer installation itself was the culmination of a long term dream of Clyde's. Several years

ago he was approached by a man who had been favorably impressed during a visit to the Beefeater's Inn at Phoenix which then featured a Large Marr & Colton organ played by Bob Read. The man, Carl Greer, was planning a similar installation and one night he happened to drop into the Falcon Room, a Carmichael bistro, and heard Clyde playing a Hammond. He liked what he heard and later broached his plan to Clyde. He couldn't have approached a more cooperative guy where pipes are concerned. Greer told Clyde to line up an organ. Clyde, after much searching, landed the Morton from Seattle's Music Hall theatre. He supervised the entire project, even to designing the underground chambers from which the Morton speaks through chutes. It's an installation which even such a critical ear as Eddie Dunstedter can't resist. He's played it during several visits. And the Theatre Organ Enthusiasts of

*Next Page Please*



Clyde and Ruby stand before the 20-foot tall concrete block chamber addition which dominates their home.



Clyde livens up his act by wearing his trademark—a Bowler. Although music is his profession his interests are wide. Long a radio "ham," he's now a student flyer, nearly ready to try for his private pilot's license.

Sacramento have made a focal point of the Inn. All of which speaks well of Clyde Derby for doing a difficult job well.

The Rosemary organ was not Clyde's first experience in moving and handling a pipe organ. Just before that adventure he purchased a style D (six rank) Wurlitzer which had been wasting away playing hymns in a church, shorn of all its color and its pipework revoiced for weddings, hymn sings and funerals. Clyde finally decided that it was too far gone to reclaim as an entertainment organ and sold it to a man in San Francisco named "Rod." He can't recall the last name but hopes the man gave the poor little violated Wurlit a good home. The experience gained was helpful when the job of installing the Rosemary organ loomed.



Clyde Derby at the console of the 4-16 Robert Morton organ when it was in the Seattle Music Hall theatre. This tryout led to the purchase of the organ for the Carl Greer Inn. He broadcasts over a local FM station a half hour each week.

Clyde says, "I made all the mistakes one can make in removing the style D from the church. I cut wires and cables, took things out in the wrong order—but I sure learned a lot, and fast." One thing Clyde learned is that distance (from neighbors) lends enchantment. His home is in the center of a one-acre lot.

Clyde, who is a self-taught musician, estimates that he has about \$6,000 invested in his home Wurlit, and adds, "I've got something a heck of a lot better than six grand would buy in the electronic organ field." He came to pipes in the reverse order most organists experienced when "talkies" took over theatres. Those who had always played on pipes often found a new career in honking a Hammond in a watering hole. Clyde started out with the Hammond and graduated to Pipes, all within the walls of the aforementioned oasis.

Since he's become an organ owner Clyde's home has become something of a Mecca for organ-oriented visitors and he and his wife of 27 years don't seem to mind at all. The family consists of Clyde, his wife Ruby and a kitchen full of "ham" radio gear—plus the organ, with the last occupying a major portion of the Derby pad.

After ten years of sharing her home with a roaring beast, Ruby Derby is still an organ enthusiast. When Clyde is asked if she could be classed as a "Wurlitzer Widow" he replies, "No—she's a Wurlitzer Wife. She fixes ciphers!"

But there's one angle about owning a pipe organ often used to justify the time and space they demand from their master which doesn't apply in Clyde's case. It can't be said, "Well—the

*(Continued on Page 43)*



Clyde at the console of the Grant Union High School theatre organ designed by George Wright when he was a Sacramento school boy. Clyde has played concerts on it.



Ruby Derby stands before one of the two sets of swell shutters which control the organ's volume. Chambers are each 12' x 12', 20' high.

## HOW MY MEDIUM-SIZE CONSOLE LEARNED TO CONTROL 26 RANKS IN LESS THAN FOUR MONTHS

*We delve into the mysteries of making bigger ones out of already not so little ones — consoles, that is. . .*

In Canoga Park, California, John Ledwon was faced with a problem — an intriguing one to organ lovers. For several years he had been collecting additional ranks of pipes, chests, regulators, and tremis, with the idea of eventually adding them to his 3-12 Wurlitzer.

His home installation had served him well but the possibility of taking full advantage of the wonders of unification were limited by the space available on the single stoprail console. Even cramming the additions onto the front board (the usual method) would not allow enough space for what John had in mind. It was a good console and had performed well during its most recent public performance — at the well-remembered “Golden Gate Exposition” on San Francisco’s Treasure Island.

Even John’s basic instrument called for a double stoprail console. It was a Wurlitzer style 235 (3-11) when originally installed in the Duluth, Minnesota, Lyceum theatre. But the original keydesk had been lost in horse trading long the route of several owners. The Exposition console was a fair substitute but no more.

The time was ripe to make the additions because the Ledwon family is planning to build a new home and a large music room could be part of it — if John came up with an instrument worthy of special lodgings.

So, John set out in search of a proper Wurlitzer console, an item harder and harder to come by these days. He found one straight across the country in an upper New York State theatre. The saga of that console’s trip West reads like a comedy of errors. It vanished for long periods of time and the trucking company just couldn’t seem to locate it. Finally, after 59 days, it showed up at John’s front door in Canoga Park, looking a little the worse for wear but happy to be home.

By the time he was ready to go to work, John had enough parts for a 26 rank organ. Even the greater unification of the new console couldn’t absorb all those extra ranks on its two stoprails. There were two possibilities: (1) the usual easy way — sticking all the extras on a well-perforated front board (the flat stoprail beneath the horseshoe which usually mounts tremis and second touch stops), or (2) tear out every stopkey and reinstall the new ranks among the existing ones in

what has become to be known as “proper order.” John made the fateful decision — plan number 2!

The decision was doubly difficult because doing things the correct way meant the complete closing down of his instrument for three or four months. And even when he got the console finished, it would never control 26 ranks in its present home. Not enough room. So, John decided to look far to the future, to build his dream organ and then wait for dad, Ray, to come through with the promised housing.

After taking stock of stopkey arrangements it became obvious that he would need a third stoprail to accommodate the unifications desired of all 26 ranks so John decided to install stopkeys for 18 ranks on the horseshoe in the usual manner then add the rest as an ancillary, a group of stops appearing on the stoprail at one place only and coupled to any manual desired by a single stopkey — “Ancillary to Great” for example.

But let’s let John Ledwon tell his fascinating story of how he enlarged his console’s capacity to control many additional sets. The technical information one can gather is most useful.

\* \* \*

First a little history on the console. It started as a Wurlitzer “Balaban 1A” for the Paramount Theatre, Middletown, New York. The approximate installation time was during the latter part of 1930. A Balaban 1A is basically a style 235 (3-11)



John Ledwon admires his handiwork in transforming an 11-rank console into a control center for 26 ranks.

with somewhat better unification. It had 122 stopkeys when I acquired it as contrasted with a style 260 which had only 128 stopkeys for 14 or 15 ranks. I expanded to 212 stopkeys and also added 6 pistons underneath the lower manual (for the pedal) and added 4 more to the solo to make ten. The rebuilding took about three and one-half months, working a couple of hours every other day or so. Neal Kissel (he has worked on the Los Angeles Shrine Auditorium Moller) assisted me tremendously. He made the Howard seat replica from a boiler plate, steel reinforcing rod, a valve wheel and other miscellaneous parts. The combination action relays were remated so as to leave room in the console for the additional off/on stop boxes. I purchased a 2-manual, five rank console for spare parts and this turned out to be of tremendous help. I used everything on the little console except the manuals and pedals. Even used the little eyelets that hold the bar for the stop keys to pivot on.

Parts that were made and not just rebuilt, or taken off the little console, included a new front board, the chrome divider, blocks for the upper stop rail and all of the round chamber indicators above the stopkeys. I made them out of 5/16” plastic rod using lathe tools to scribe the circle or double circle or dot for each one before cutting it from the main stock. I also made several new contact blocks and dozens of new pneumatics plus other miscellaneous items. One interesting idea which I incorporated was to use the labels over the stopkeys (Solo, Pedal, etc.) as push buttons for cancels for that particular division. Thus, if you push on the “Great” plate, all the stops in that division will cancel. It was done by placing a micro-switch behind each label.

Now to explain briefly the pictures.



LEDWON CONSOLE REBUILD

Figure 1 shows the lower rail being readied for drilling out the channeling for the additions. The upper rail was raised just to get it out of the way. Neal and I used a doweling jig to drill these long channels (about 9”). We then drilled vertically through the board for the holes that went to the pneumatics. The spacing of the stopkeys was arrived at by matching a pair of calipers to the original spac-

*Next Page Please*

## LEDWON CONSOLE REBUILD

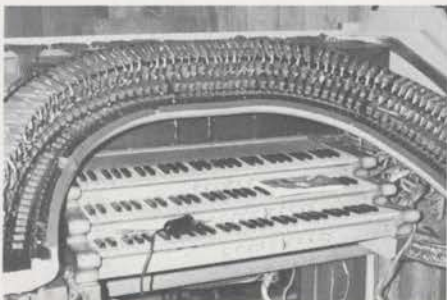
ing and then just going from an existing action as far as necessary for the particular number of stops to be added to a division. Obviously, the final stoplist needed to be known before the expansion could begin.



Figure 2 shows the drilling finished (you can see the untubed holes). The lower pneumatic rail was installed upside down and backwards temporarily to facilitate the drilling of the rear holes. Because the glue pot is visible in this picture, I might as well mention that I glued all 304 pneumatics on the horseshoe rails with hot glue just to discover that they would fall off when touched after a few days. After discussing this problem with Harvey Heck (who experienced a similar catastrophe), I reglued them all with shellac which had been thickened by burning. This seems to have solved the adhesive problem.



In Figure 3 the lower stop rail has been finished, pneumatics glued in place and new contact blocks installed. The upper pneumatic rail has been drilled out at this point. It is not easy to see but the ends of this rail were extended out about 6" to accommodate the pneumatics for the additions. Visible on the lower rail is the second row of tubing I added for the additional stops. The tin tubing came from the 2-manual console.



In Figure 4 the pneumatics are in place

as are the new contact blocks. The new bridals for the upper rail were made from 1/4" twill tape and packing leather dyed black with shoe polish. This picture also shows the original piston layout before it was augmented.



Figure 5. The entire stop list prior to installation in the console. All the additional stopkeys that were needed were old Wurliitzer keys that I cleaned off and polished and then sent to Hesco for engraving. Since I also needed 60 small 2nd touch stopkeys, I made them from beat up long ones. I sawed off the end and then filed the new end round, filed away the now excessive thickness and then polished it with wet-dry sandpaper under water to keep the paper from loading up. I then polished them all on three buffing wheels with different grades of polish. All the stopkeys were polished in order that they might match. Those which had warped over the years were heated in warm salt until just barely soft then straightened and put into cold water. This is a risky business; too much heat causes the stopkey to change shape and become unusable.

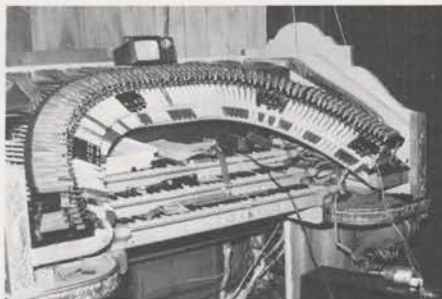
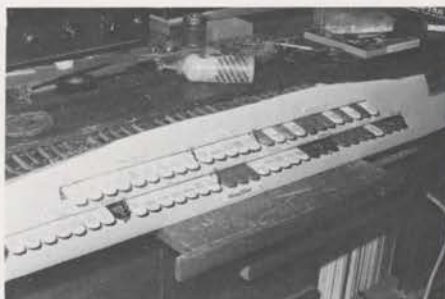


Figure 6 shows the stopkeys installed while Figure 7 shows the completed front board with its 60 stopkeys. The majority



of the keys in this picture were Hesco-engraved. This front board was made by

first making a template of the original and scribing around the template onto the board to be cut. This way you don't get a mirror-image board that won't fit (my first try was this way). The board was cut out of larger stock with a saber saw and then planed down to the proper thickness. The slots for the stopkeys were also cut with a saber saw.

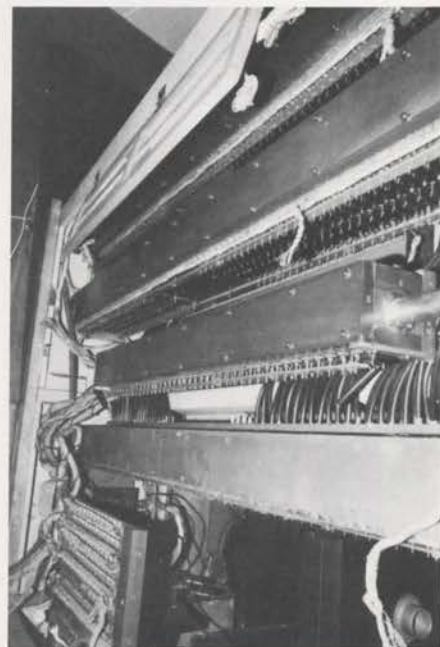


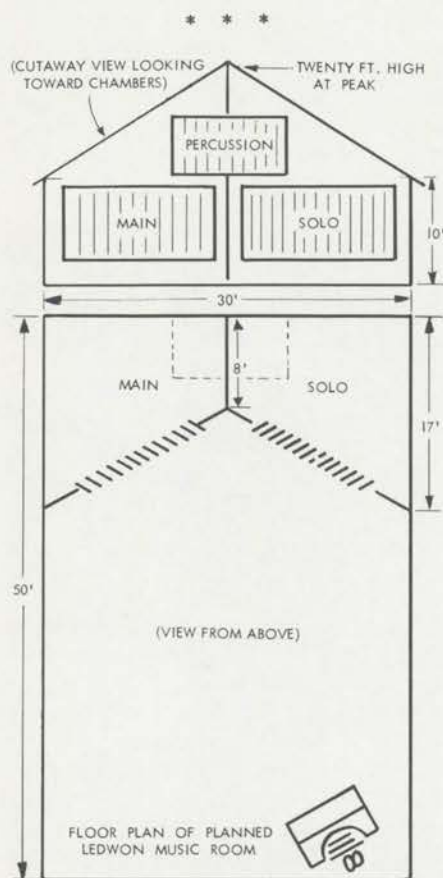
Figure 8. This picture shows the four main action boxes. The lowest one came from the little console. Dick Schroder and I drilled out the channeling for 20 more complete on/off actions and in the process drilled over 600 holes in the box. The tin tubing was used as far as it would go then I switched over to plastic. Altogether over 300 feet of plastic tubing was used. The terminal board at the top contains all the connections for the combination action.

John adjusts contacts on his console.



John Ledwon's console is finished now — and ready to play. But it will not have a chance to demonstrate its new prowess for some time — until a house has been built and it has been installed. But John is willing to trade some time for the kind of surroundings for his instrument that few pipe organ owners come to realize.

Following is a sketch of the music room plan for the new home and the stoplist of the instrument as it will be installed in 3 chambers.



**STOPLIST FOR JOHN LEDWON'S  
3-18 WURLITZER PLUS  
8-RANK ANCILLARY**

**PEDAL**

- 16' English Post Horn
- 16' Ophicleide
- 16' Diaphone
- 16' Contra Tibia Clausa
- 16' Double String
- 16' Bass Clarinet
- 16' Bourdon
- 8' English Post Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' String
- 8' Cello
- 8' Cello Celeste
- 8' Clarinet
- 8' Flute
- 4' Octave
- 4' Tibia Minor
- 4' Flute
- 16' Piano (Upright)
- 8' Piano (Upright)
- Pedal Octave
- Accomp. to Pedal
- Gt. to Pedal
- Ancillary to Pedal
- Bass Drum
- Kettle Drum
- Tap Cymbal
- Sizzel Cymbal
- Choke Cymbal
- Crash Cymbal
- 8' Tibia Clausa Pizz.
- 8' Solo to Pedal Pizz.

**ACCOMPANIMENT**

- 8' English Post Horn
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Salcional
- 8' Violin
- 8' Violin Cleste
- 8' Clarinet
- 8' Kinura
- 8' Orchestral Oboe
- 8' Quintadena

- 8' Concert Flute
- 8' Vox Humana No. 1
- 8' Dulciana (Main)
- 4' Octave
- 4' Piccolo (Tibia)
- 4' Salicet
- 4' Violin
- 4' Octave Celeste
- 4' Quintadena
- 4' Flute
- 4' Vox Humana
- 4' Dulciana
- 2-2/3' Twelfth
- 2' Piccolo
- 8' Piano (Upright)
- 4' Piano (Upright)
- Chrysoglott
- Harp
- 4' Accomp. Octave
- 8' Solo to Accomp.
- 4' Gt. to Accomp. Octave
- 8' Ancillary to Accomp.
- Snare Drum
- Tambourine
- Castanets
- Maracas
- Tom Tom
- Wood Block
- Sand Block

**ACCOMPANIMENT**

- 2nd TOUCH**
- 8' Post Horn
  - 8' Tuba Horn
  - 8' Clarinet
  - 4' Piccolo
  - Xylophone
  - Cathedral Chimes
  - Triangle
  - Finger Cymbals
  - 8' Solo to Accomp.
  - 4' Gt. to Accomp.
  - 8' Solo to Accomp. Pizz.



The finished console.

**GREAT**

- 16' Ophicleide
- 16' Diaphone
- 16' Tibia Clausa
- 16' Tibia Minor (Tenor C)
- 16' Contra Viola
- 16' Bass Clarinet
- 16' Vox Humana (Tenor C)
- \*8' English Post Horn
- \*8' Tuba Horn
- \*8' Trumpet
- 8' Tibia Clausa
- 8' Diaphonic Diapason
- \*8' Tibia Clausa
- 8' Tibia Minor
- \*8' String
- 8' Salcional
- 8' Violin
- 8' Violin Cleste
- 8' Clarinet
- \*8' Kinura
- 8' Orchestral Oboe
- \*8' Musette
- \*8' Quintadena
- 8' Concert Flute
- \*8' Vox Humana No. 1
- 5-1/3' Tibia Clausa (Quint)
- 4' Clarion
- 4' Octave
- 4' Piccolo (Tibia)
- 4' Piccolo (Tibiamin)
- 4' String
- 4' Violin
- 4' Octave Cleste
- 4' Flute
- 2-2/3' Twelfth (Tibia)
- 2-2/3' Twelfth (Flute)
- 2' Piccolo (Tibia)
- 2' Fifteenth
- 2' Piccolo (Flute)
- 1-3/4' Tierce
- 16' Piano (Upright)
- 8' Piano (Upright)
- 4' Piano (Upright)
- Marimba (Re-it)
- 16' Sub Octave
- 4' Gt. Octave
- 16' Solo to Gt. Sub. Octave
- 8' Ancillary to Great
- Chrysoglott
- Xylophone
- Glockenspiel
- Bells (Re-it)
- Sleight Bells
- Cathedral Chimes

**GREAT 2nd TOUCH**

- 16' Post Horn
- 16' Ophicleide
- 8' Post Horn
- 8' Tuba Horn
- 8' Tibia Clausa
- 8' Clarinet
- 8' Solo to Great
- 8' Solo to Gt. Pizz.

(Continued on Page 22)



meet the Celebrity—  
new **Thomas**  
all-transistor organ  
with the fabulous Band Box  
at no extra cost

Like its looks? You'll also like the magnificent sound of this new Thomas all-transistor organ with the Band Box that adds 10 percussion instruments including cymbals, bongoes, castanets, claves and drums. Meet the "Celebrity" at your local Thomas organ dealer's—soon.

- "Celebrity" offers you:
- Two 61-note keyboards
  - 8 thumb pistons
  - Band Box
  - 30 voices
  - keyboard sustain
  - pedal sustain
  - 25-note detachable pedalboard
  - 2-speed Leslie speaker
  - Color-Tone percussion
  - Vibra Magic
  - all-transistor 150-watt peak power stereo amplifier

Every Thomas Organ comes with a 5-year warranty on tone generator boards—heart of the Thomas.

Thomas Organ Co., Dept. 113, 8345 Hayvenhurst Ave., Sepulveda, California. Subsidiary of Warwick Electronics, Inc.

**BLOWERS GALORE**  
**Stann Kann Mixes Pipes,**  
**Pizza and Vacuum Cleaners**  
**for Northern Calif. A. T. O. E.**

The Northern California Chapter of ATOE conned Stan Kann, the popular St. Louis personality, into presenting a concert while in town for an appearance in San Francisco on the "Gypsy Rose Lee Show" this past August.

To those who had not been exposed to Stan, they didn't know what they were in for. As a matter of fact, neither did Stan. When approached about presenting a concert on the Wurlitzer at the Pizza Joynt in Hayward, California he remarked, "the what in where?"

To those who have never heard or seen Stan Kann perform, a brief explanation: Stan is the staff organist at the St. Louis Fox Theatre. He can be heard there three or four times daily playing the 4-36 "Crawford Special" Wurlitzer. He also conducts a show in St. Louis on the NBC affiliate, KSD-TV, called the Noon Show because it starts at 12 o'clock. In addition, he plays nightly in a St. Louis Italian eatery on his own Wurlitzer pipe job. Now if this were not enough, he collects vacuum cleaners. About 240 to date, a few of which he demonstrated to Johnny Carson on the "Tonight" show last June. Immediately after Stan's appearance on the "Tonight" show, Johnny Carson left for a six week recovery period. With all this in mind, you might realize why absolutely no one was quite sure what was going to happen at the Pizza Joynt when Stan Kann took over.

First, the afternoon affair began with the showing of the film made from Stan's appearance on the "Tonight" show. Visualize the sight of a room full of organ buffs sitting in a place which serves pizza and beer and a beautiful white 3 manual console placed to the right and viewing a television film of a guy demonstrating vintage vacuum cleaners on a Sunday afternoon. That was the setting for Stan Kann's pipe organ debut in Northern California.

Stan Kann's performance was one which thoroughly delighted his audience. His style is quite different from the majority of organists who have concertized in this area. His knowledge of the theater pipe organ is easily recognized and he exploited the orchestral qualities of the organ extremely well without making the organ sound like a calliope.

After his opening selection, "This Could Be the Start of Something Big," he went into a medley from "Sound of Music." For this he almost received a standing ovation and from that point to the conclusion of the program he could do no wrong in the eyes and ears of the audi-

*(Continued on Page 44)*



**JUST LIKE A MINIATURE ORGOBLO** — Note the "are you for real?" expression on guest Jane Van Austin's face as Stan points toward the "reservoir" and skeptical Gypsy Rose is left holding the bag.



**VACUUM CLEANERS EVERYWHERE!** The hostess tries vainly to understand a guy who collects vintage vacuum cleaners as a hobby and makes his living operating another air-driven device in the St. Louis Fox—a 36-rank Wurlitzer. It happened during the "Gypsy Rose Lee Show" which originated at a San Francisco TV station. Stan Kann looks quite self-satisfied and well he might be; on the previous day he had won the acclaim of the Northern California ATOE chapter with a fine performance at the "Pizza Joynt" 3-12 Wurlitzer.

# Closing Chord

*Cecil Chadwick, cinema organist, died July 20 at the age of 70 in Leeds, England, only three days after playing a concert on the 3-10 Wurlitzer in Buckingham Town Hall. As a former staff organist with Odeon theatres he was resident organist at the Leeds Odeon for several years. Chadwick made well over 500 organ broadcasts for the BBC. He was a polished player of "middle brow" music, reports the C.O.S. Newsletter.*

Archibald March, who specialized in voicing string pipes for many major builders, died at 70 on July 26, at his home in Alhambra, Calif., of cancer, thus ending a long and distinguished career of service to pipes. "Archie's"

autograph (or his father's) can be found on the "C" pipe of many a Morton Gamba, Salicional, VDO, VDO Celeste, String, Violin, Cello or Viola, indicating that he finished it back in the 1920s. He was born in England.

*Fulton Lewis Jr., news commentator, died in Washington D.C. on August 21. Known to millions as a vocal opponent of liberal elements in politics, few knew he was a theatre organ enthusiast. He had a 2-3 Robert Morton installed in his home which he had rescued from a Tampa, Florida, theatre. He loved to relax at the console and thus provided much musical enjoyment for family and friends. One of his first jobs was playing in a theatre, a position he admitted he got by convincing the auditioning manager that he was doing some impressive pedalling, although the pedals*

*(Continued on Page 30)*

# SYRACUSE WURLITZER SAVED

By Grant Whitcomb

Syracuse, New York.

About two years ago an organization calling themselves the Syracuse Theatre Organ Society was formed by a handful of local people interested in the preservation of both the instrument and its music. This was prompted to a great extent by the gradual demise of eighteen of these instruments which were originally in the Syracuse area in the early 1900's. As the years went by, time and vermin had taken their toll and by 1964 there were only two instruments left which had been worked on by Theatre Organ enthusiasts, one of which was a 4-Manual Wurlitzer in the Loew's State Theatre, and the other being a 3/11 located in the next block at R.K.O. Keith.

It was a considerable shock to enthusiasts both local and elsewhere in upstate New York when the Loew's State organ was quite suddenly purchased and moved to another area. This left only one instrument which was also possibly doomed by urban renewal which indicated demolition of the R.K.O. theatre in favor of a department store. To their everlasting credit, this small, local group resolved to save this instrument and preserve it in this area. Gaining the support of the local Chamber of Commerce, a new organization was formed, known as THE EMPIRE STATE THEATRE AND MUSICAL INSTRUMENT MUSEUM, INC. When the R.K.O. Keith finally goes next year, the completely restored 3/11 Wurlitzer will be reinstalled in the Harriet May Mills Building at the State Exposition Grounds just a few miles northwest of downtown Syracuse. Here, this fine instrument will become a major part of a special musical museum containing 600 seats and will be available for concerts and other functions.

Of course all of this activity requires money, and the major portion of the fund-raising drive took place on this date with the presentation of a special program at R.K.O. Keith entitled *A Glimpse of the Past*. In anticipation of what turned out to be a truly magnificent program, the theatre was completely sold out on a reserved seat basis at \$2.00 per seat. It was really gratifying to notice the extent of support Syracusians have lent to this project.

Not content with mere Theatre Organ concertizing, this ambitious program included a complete range of nostalgia with Silent Movies, Vaude-

*(Continued on Page 30)*

## JOHN LEDWON STOP LIST

*(Continued from page 20)*

### SOLO

16' English Post Horn  
16' Ophicleide  
16' Tibia Clausa  
16' Tibia Minor (Ten. C)  
16' Contra Viol  
8' Post Horn  
8' Tuba Horn  
8' Trumpet  
8' Diaphonic Diapason  
8' Tibia Clausa  
8' Tibia Minor  
8' String  
8' Clarinet  
8' Kinura  
8' Orchestral Oboe  
8' Musette  
8' Quintadena  
8' Vox Humana No. 1  
4' Clarion  
4' Octave  
4' Piccolo  
4' Piccolo  
4' Solo String  
2-2/3' Twelfth (Tibia Min.)  
2' Piccolo Tibia Min.

16' Piano (Upright)  
8' Piano (Upright)  
4' Pinaw (Upright)  
Marimba (Re-it)  
Xylophone  
Glockenspiel  
Bells (Re-it)  
Cathedral Chimes  
Sub Octave  
Unison Off  
Octave  
Ancillary to Solo

### ANCILLARY

\*8' String Celeste, 3 ranks  
\*8' Melodia (from Harmonic Flute)  
8' Unda Maris  
\*8' Horn Diapason  
8' Vox Humana No. 2  
8' Oboe Horn  
4' String Celeste, 3 ranks  
4' Harmonic Flute  
4' Unda Maris  
4' Octave  
4' Vox Humana No. 2  
8' Piano (Steinway Grand)

### REMEULANTS

Main No. 1  
Main No. 2  
Solo  
Tuba  
Tibia Clausa  
Tibia Minor  
Vox Humana No. 1 (Solo)  
Ancillary  
Vox Humana No. 2 (Main)

### GENERAL CONTROLS

Piano Loud  
Mandolin  
Chime Dampers  
Vibraphone  
Percussion  
Main Solo Open

\* Indicates ranks in the Solo Chamber; the Percussions and effects which are in their own chamber.

Ancillary ranks are located in both Solo and Main Chambers.

## THE BRAZEN HUSSY

*(Continued from Page 11)*

double the fullness of the instrument.

"I'd hardly finished with the job when organ man De Autrey offered me a Wurlitzer piano from the Spokane Liberty Theatre and off I went again. I'll bet you can guess the procedure . . . varnish remover, fill and stain, lacquer, re-leather, fix. Say, how can you put a piano through a trap in the floor that is 1-1/2" narrower than the piano case? Easy . . . Just take the piano . . . and the action . . . and the case . . . apart! Then it only takes six men to lower it down with ropes and a simple job to re-assemble.

But there she is! Augmented to eleven ranks and a piano. She's beautiful and she belts out a song as clear as a Brazen Hussy."

*The Robert Burk Wurlitzer 3/11 has the following ranks:*

*Trumpet, Open Diapason, Tibia Clausa, Clarinet, Orchestral Oboe, Kinura, Viol D'Orchestra, VDO Celeste, Salicional, Flute, and Vox Humana.*



*Be sure and keep us notified of your change of address.*

*The post office does not forward Theatre Organ Bombarde.*





## TOM HAZLETON AND BETTER HALF A HIT AT LOS ANGELES CHAPTER CONCERT AT THE WILTERN



Zoe Hazleton insists she's solely a classical organist but her brief performance at the Kimball indicated that much of husband Tom's showmanship and theatre organ technique had rubbed off on her.

Los Angeles, June 26—Tom Hazleton's opener was different, to say the least. The 450 ATOers and friends gathered on this Sunday morning were somewhat astounded to hear something a bit ghostly, even before the console swung into sight. From the background of pre-concert chatter to a full throated "I'll Follow My Secret Heart" exactly as played by Buddy Cole on his "Modern Pipe Organ" album was as unnerving as it was wonderful. But the sight of Tom riding the console skyward put the audience at ease and they could wonder at the ear-filling accuracy of Tom's musical acumen. The house was hushed as he continued to the end of the tune, the audience feeling the tribute to the great departed organist.

At the close of "Heart" Tom announced what the cognoscenti knew. It was his way of keeping alive the wonderful free spirit of Buddy Cole's music.

That pleasant chore completed, the San Francisco organist got down to business with a "show biz" opener, "A Wonderful Day Like Today," during which he exploited the "stereo" possibilities of interplay between chambers by punctuating a rich Main combination with Serpent "hisses" from the powerhouse Solo chamber of the 4-37 Kimball. "Spanish Eyes" was given a tender ballad treatment in slow tempo on a Tibia-topped regis-

tration with Castenet accents. A memorable moment from the Rodgers & Hart group was the "Blusette" treatment during the first chorus of "Falling in Love with Love" which was then reprised as a swinging Strauss waltz with a Tuba counter melody and Serpent riffs (for those unfamiliar with the Serpent, it's a super-honed Posthorn—less fundamentals and more ripping upper partials).

"I Could Write a Book" rated some glamorous "rolls" and subtle use of the Glockenspiel for now-and-then "plinks." "Small Hotel" was presented in emotion-charged slow tempo with titillating swirls on the low-keyed Tibia while a wildly rhythmic "Thou Swell" changed to half tempo during the final chorus and Tom performed a practically impossible feat—a long, fingered roll with the rhythm continuing behind it. "Once in a Dream" was afforded a rich Spanish treatment, much of it in tango tempo, with the Tamborine and Castenets spicing the beat, which was maintained throughout.

In deference to the church truants present Tom came through with some soul music, a group of spirituals played in up tempo. Thus "Swing Low" got its swing from a boogie-woogie treatment while "Deep River" depended on cascading harmonic masses kaleidoscoping slowly on what sounded like a straight organ. But when "Joshua Fit De Battle of Jericho" he did so with jazzy evasive action more than a little on the wild side, with stunning interplay between manuals and chambers. A gasser! At the close Tom wiped the perspiration from his brow and said, "Sounds like an organ, doesn't it?" It did.

In complete contrast was Tom's treatment of his teacher, Richard Purvis', "Night in Monterey," a selection that has become something of a standard in Tom's repertoire. It's moody and atmospheric and he underplayed it to emphasize the silvery moonlight and the subtlety of night shadows.

Tom loves to clown and sometimes it turns to satire. He announced some "church music" (he couldn't seem to get the church-skipping audience out of his mind). Then he spread-eagled himself across the horseshoe, arms outstretched in the manner of certain recitalists, and went to work on some solo pedal work. The big, booming pedal soon took on a familiar theme, then Tom abandoned his supine stance and put his digits back to work with what seemed to be the well-worn "5th Symphony Tocatta" by Widor. It was for a moment, then the melody of "Tea for Two" insinuated itself against the

background of the classical piece and the two disparate compositions rode the pipes together, the Widor played on classic sounding pipes (not difficult to whomp up on this Kimball) and the pop melody coming through on a theatrical series of combinations—except when Tom was thundering the melody on the pedals. At the conclusion of this "church music" and after the furor in the audience had died down, Tom summed up with, "I hope somebody up there isn't listening!"

Shortly thereafter Tom announced that he had to have "a moment to light up a cigarette and change my wig." So, intermission.

When the console rose again following intermission it was evident that Tom had changed more than his wig. In fact, he'd changed organists. The music started before the console started upward and it was a jazzy, swingin' tune of the type Tom does so well. But when the console rose to meet the spotlight a lovely head of blonde feminine hair was followed by other accoutrements that send a wonderful word crashing into our consciousness—"g-i-r-l!" Tom would spell it differently—"w-i-f-e." Indeed, it was none other than Tom's beautiful wife, Zoe (say it like "Chloee"), a gal who is know to favor the straight organ, putting the big Kimball through its paces in a style that would have tickled Fats Waller. No one knew she could do it but at the finish Tom came out to introduce her and share the tremendous round of applause she got. He was all smiles and proud as a new papa—which he's been for some time.

Alas, we can't comment on all of Tom's selections but here are a few highlights. Tom saluted current pops with "King of the Road" and "Yesterday" then pointed out the similarity between the Kimball's French Horn and the rare Tibia Plena during "The Sound of Music." Tom conjured up a reed organ effect (with chimes) for "Surrey With That Stuff Up There" while cueing the horse trot rhythm with the Xylophone. "Merry Oldsmobile" turned out to be a concerto for antiphonal auto horns which ended with a siren pulling up alongside. The audience really dug the amazing train effects Tom used to add old-time reality to "Chattanooga Choo Choo" with much ritardando and accelerando chugging, assorted whistles and bells. For some it was certainly the first steam train effects they had ever heard.

At this point, Ann Leaf, sitting in front of us, turned and asked if we heard anything strange—like escap-



Tom announced his selections to a large and appreciative audience.

ing air. Yes, we did. More than usual, it seemed. Ann crossed her fingers and whispered, "Hope the leather holds through the end of the concert. Tom's doing such a beautiful job."

"Bidin' My Time" ran the registration and rhythmic gamut, even to including the "regurgitational" effect we thought George Wright had a patent on. Tom built "Streets of Laredo"

from its beginnings (on a soft celeste) to a big, brawling Western town, but always with a certain haunting quality in deference to its legendary bad men long gone. There was also a modernistic waltz by Dave Brubeck, a swinging waltz during "Try to Remember" and Tom walked his baby back home to a 4' Tibia and Glockenspiel melody. Then he paid tribute to the "Magnificent Men in Their Flying Machines."

Before closing Tom thanked the Los Angeles Chapter members who had made the concert possible, especially Bob and Ruth Carson (Bob's the Chapter program chairman) for allowing him to practice on the Wurlitzer in their home. The rest of us should be that lucky.

Tom took the console down to "The Song is Ended" and waves of enthusiastic applause. It was a cinch that he and Zoe would return again for more of same in the near future.

Oh yes — the leather held.  
— WSG, Hollywood

*Be sure and keep us notified of your change of address.*

*The post office does not forward Theatre Organ Bombarde.*



Tom puts over a point with digital assistance.

## Classified Ads

**FOR SALE** Rodgers Electronic Theatre Organ, Style 22E, tuned percussions and traps, two manuals, two 50-watt speaker cabinets; used only in home. Was \$7200. Tom Taylor, 2914 Joslin St., St. Joseph, Missouri 64506.

**FOR SALE** Wurlitzer 5 rank organ, 3-13 Barton relay, releathered in A-1 shape. BOB HEIL, 402 Border Street, Marissa, Illinois 62257.

**FOR SALE** Smith Relay and Switch-Stack. 2/9 plus piano and all traps. 73 switches in all. Switch-stack needs outside leather. \$150. Wurlitzer tuba profunda, incomplete rank, will sell by the pipe. Richard Warburton, 18458 40th Place NE, Seattle, Washington 98155.

**FOR SALE** Seven ranks — chimes — Spencer turbine — horseshoe console, Aeolian — electro-pneumatic chest. No reasonable offer refused. Chamber size 8' x 10' x 16' high. Complete with shutters. Contact: R.E. Elgas, 4010 N. Loring Circle, Colorado Springs, Colorado or call (303) 632-3973.

**FOR SALE BOOKS:** Whitworth's "Cinema and Theatre Organs" \$15.00. "Wurlitzer Hope-Jones Unit Orchestra" \$3.95. "Wurlitzer Unit Organs" \$4.50. "Wurlitzer Theatre Organ Fact Book" \$2.00. Audsley's "Art of Organ Building," 2 volumes, \$15.00. Postpaid. ORGAN LITERATURE FOUNDATION, Nashua, New Hampshire 03060.

**FOR SALE** Modern Harmony for Organ. Free brochure. 17410 Gilmore Street, Van Nuys, Calif. 91406.

**FOR SALE** Henry Pilcher 2 manual tracker, complete, \$450. Dr. Lyle Moser, Moser Clinics, Eleanor, West Virginia, JU 6-2391.

**FOR SALE** Theatre Organ Tapes — Send for list. H. J. JENKINS, Box 343, Pacoima, Calif. 91331.

**FOR SALE** Spencer Blower, 3 HP, 3 phase, 500 C.F.M., 15 inches, excellent working condition, magnetic starter included, \$100. Elmer L. Wehmeier, 523 Elberon Ave., Cincinnati, O., 45205.

**FOR SALE** Wurlitzer Theatre Organ — Balcom & Vaughn Custom Electronic, AGO console, percussions, chimes, Leslie cabinet, walnut finish. Cost \$7000. Price \$2800. Rev. D.V. Fifer, 1207 Yacht Club Blvd., Indian Harbour Beach, Florida 32935.

**WANTED** Interested in buying a good, used electronic three (3) manual Rodgers Theatre Organ, like model 33E or bigger. Give details to: R.C.D. Importing, 10325 St. Lawrence Blvd., Montreal 12, Quebec, Canada.



The approach is magnificent.

## ROBERT MORTON THEATRE ORGAN PROVIDES ATMOSPHERE FOR CALIFORNIA PERIOD DINING ROOM

Walnut Grove, Calif. — It isn't often that one enters a fine restaurant these days and hears live theatre organ music. It's happening nightly at this little town near Sacramento. Organs, pipes, that is, have long been business builders for bars and pizza parlors, but this installation is different. It has an authentic pre-1920s atmosphere because that's when the mansion which houses the restaurant was built. Let's delve into history.

One by one many great historic mansions in Northern California have faded and fallen. An exception is the little known River Mansion located on an island only 3 miles south of the confluence of Steamboat Slough and the Sacramento River at Courland. It is one of the fascinating and interesting places looming up out of the rich black earth of the Sacramento River Delta. Built for a lifetime, of concrete, stucco and tile, it is again becoming a new and different kind of symbol of the past.

Whether driving down the levee of picturesque Steamboat Slough or cruising its waters, one will eventually sight a stately white four-story 58-room mansion. Even from a distance the red Spanish tile roof and the two-story columns in front of the house on the wide veranda create an impressive sight which conjures up pictures of an era of grand and gracious living. Symbolic of the colorful and exciting times

preceding the "Roaring 20's" it is an unexpected and pleasant vista to sight such a building situated in an almost exclusively agricultural area.

A few years ago, the River Mansion was a forelorn and almost forgotten "relic of the past" until it was rediscovered by Mr. and Mrs. R. A. Miller, now owners of the River Mansion. They spied the mansion practically abandoned with an appearance of a deserted, forlorn house, unlit, attended only by cobwebs and unkept yards and grounds. A sad picture. Why? What was the story behind what apparently had once been a palatial home?

In 1912 Louis William Myers was the owner of 865 acres of land on Grand Island. It consisted of a highly developed fruit ranch principally devoted to pears, plums, cherries and asparagus and considered one of the agricultural showplaces of the county. He had ordered his mansion designed by J. W. Dolliver of San Francisco. Plans were drawn as early as 1914 but the construction, commenced in 1918, was not completed until two years later.

In 1922 Myers died suddenly, having enjoyed his huge mansion for only two years—and without realizing the pipe organ he'd planned for. Without its master the house was never the same. His wife, Henrietta, and their eight children moved to other quarters and it wasn't long before deterioration

set in. Many, many years passed before the Millers drove by one day.

The Millers saw possibilities in the decaying ruin and started the ball rolling toward its purchase. That was in 1964. Two years later their show-place opened to a waiting public. It's a palace of rich ornamentation from the past, antique furnishings from other mansions, thick oriental rugs throughout the building, red plush, tall mirrors, sculpture and an aura of nostalgia.

As we enter the Grand Entry Hall, which is 40 feet long, we note the huge mirrored sliding doors at each end, but the intricate gilded grillwork on the wall of the staircase soon grabs our attention. It is a story and a half tall, flanking the upper portions of the stair well. Gold leaf is everywhere. Hand-carved portraits of famous musicians decorate the grillwork. Behind it are swell shutters—and behind the shutters are organ pipes!

Now we must make a choice. There are a number of rooms we can enter—the Gold Room with its imported red Italian marble fireplace and green velvet draperies, the Steamboat Lounge, the Grand Ballroom with its crystal chandeliers, the Walnut Room with its floor to ceiling Walnut panels, the Billiard Room—or the Colonnade Room!

The Colonnade Room is the place—the home of the Robert Morton theatre organ. And there's the console under the middle arch! It's basically a 3-11 with additions.

It's unusual to find a building where the architect designed an organ loft for a theatre pipe organ into a residence. However, such a room is a unique feature of the River Mansion.

The Mansion, which opened recently, puts out a brochure which gives the organ, played by either George Seaver or owner Bob Miller, a good plug in the space devoted to the Colonnade Room.

"As you dine in its new, exciting and different gilded, pillared Colon-



Bob and Evelyn Miller. They saw a future in a deserted, decaying residence on an island.



The Grand Staircase spirals upward from the center of the 40 - foot long Entry Hall. Note the Conn theatre style electronic. It's for foyer music, but not when the pipes are playing from behind the grillwork on the stairway.

## THEATRE ORGAN PROVIDES DINING ROOM

### ATMOSPHERE FOR CALIFORNIA PERIOD

nade Room perhaps you'll reminisce in a nostalgic atmosphere as the glittering gold and white organ console gives forth with a 'Showtime with Pipes.' Before you dine you may wish to have cocktails in the 'Fox' horseshoe surrounding the pipe organ and perhaps you'll reserve the special cozy little 'First Nighter Box.' This room provides spots of interest here and there, the antique red velvet theatre seats originally from the late lamented Fox Theatre of San Francisco and the Robert Morton pipe organ which had its premier during the era of silent movies at the Fox-Senator Theatre in Sacramento.

Dining in the Colonnade Room includes a spectacular view across the entire island through eight Moorish arches." End of plug.

How did it all come about? One

who has been "in on" the operation from the beginning is Bob Longfield, President of the TOES—that is, Theatre Organ Enthusiasts of Sacramento. His account follows.

\* \* \* \*

Bob Miller, owner of the River Mansion, has been an organ enthusiast since he was a youngster. He taught himself to play and his first job was at the Imperial Roller Rink, Portland, Oregon, where he played on Saturday afternoons. This was in 1934. About this time he bought his first organ which he removed from the Evergreen Theatre, Portland. To this he added parts from an organ in the Oaks Dance Hall (now the Oaks Roller Rink). This combined organ was moved and partially installed three different times (whenever his family moved) until he finally gave up and sold it.



The Colonnade Room. The Mansion is U-shaped and this was the open courtyard before being roofed over. Note the pipe-work behind the balcony windows and the console beneath the center arch. The restaurant also boasts an Estey horseshoe electronic organ and a square piano.

After moving to Sacramento, Bob played the organ at the Del Paso Theatre in North Sacramento in 1940. This organ and theatre were later destroyed by fire.

After buying the River Mansion in 1964, he was constantly bugged by people who wanted to know when he was going to put a pipe organ in the chamber that had been included in the original plans of the Mansion. Despite the chamber and a beautiful grill, an organ had never been installed. Finally he heard rumors that the Robert Morton located in the International Restaurant in Walnut Creek was not being used, and after negotiations with its owner, Bob Denny, the organ was acquired. Removal of the organ could be made only after business hours and

*Next Page Please*



Moving in closer we note that the music is being played by none other than the boss — Bob Miller. The theatre seats are from the gone San Francisco Fox.



Bob Longfield (foreground) and Don Zeller make some last minute adjustments before the opening of the restaurant. Vox and Tibia in front, Tuba bass and traps in back.



The River Mansion restored to its remembered elegance.

under difficult circumstances, so it was more or less haphazardly brought to the Mansion. The larger units were hoisted by block and tackle up the outside of the building and through the large double windows of the chamber. Strangely enough, the chamber had been built with windows looking out over the surrounding countryside. The present Colonnade Room was at that time an open court within the "U" shaped mansion. It contained a fountain, wrought-iron balconies, canopies, and statuary. The Millers had this area roofed over and enclosed the open end with a wall of picture windows. The plush interior of today's Colonnade Room was then added and the Robert Morton had a new home.

When I first arrived on the scene to help with installation, four bedrooms and the Ladies Lounge, located on the same floor as the chambers, were loaded with pipes, chests, cables, relays, wind lines and toy-counter parts. The old chamber had been a single room not large enough for the Robert Morton so it was rebuilt to add more space and divided into two chambers. Installation of the organ took approximately three months, since most of the work was done on weekends by Bob Denny, Bob Longfield, Bob Miller, George Seaver and Don

Zeller. With three "Bobs," confusion often reigned.

On a Saturday evening, ten days before the Grand Opening of the Mansion, the wind was turned on and baby "growled." She was cranky, grouchy, and definitely out of tune with life, but to tired installers she sounded beautiful. Drinks on the house were served at the new bar and for two hours we loved every horrible sound coming from the chambers. Needless to say, by opening night the Robert Morton had been tuned to perfection and was truuuuly beautiful.

Actually, there wasn't much that was unusual during installation. Mostly it was just very hot and hard work in tight quarters. The organ was a constant source of amazement and amusement to the large crew of construction workers building and decorating the Colonnade Room.

The organ is maintained by Don Zeller and played by Bob Miller and George Seaver, former organist at the Metropolitan Theatre in Boston.

— Bob Longfield

Thus opens another Mecca for the travelling organ enthusiast. Come on over. The food is fine!



Left to Right, Don Zeller, Bob Miller and Bob Longfield. The organ's first off-key, untuned groans were music to their ears. The organ was once in Bob Denny's home, later in a Walnut Creek restaurant which reportedly went bust — after discontinuing organ music. (No, the two Bobs are not twins. They aren't even related.)



Organist George Seaver plays the Morton when Bob Miller is busy with details of his large operation. Seaver played the Boston "Met" Wurlt some years ago.



*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, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.*

NOW IS THE HOUR, Virg Howard at the 4-20 Wurlitzer in the Toledo Paramount, no label or number, available only from Ohio Recording Service, 1814 Superior Street, Toledo, Ohio. Monaural \$5.00, stereo \$6.00. Add 50 cents for handling and postage.

Here's another memento of a gone theatre, and a good one. The recording was made in one long session on Sept. 28, 1965, while the purchaser of the instrument waited to start dismantling it for moving. Therefore, it has all the spontaneity of an impromptu session and surprisingly few bobbles. Barnes Peckinpaugh has done a good job of miking the organ and with the exception of a noisy tail groove (at least on the review copy) the transfer from tape to grooves is a smooth one.



Virg Howard at console, back to camera.

We expected the best from Virg Howard, after having heard a test acetate he cut just after getting the organ back in shape in 1961, and we weren't disappointed. He presents a whopping 22 tunes in varied styles and with no tonal gimmicks. His style may be

easily rhythmic, heavy on the beat, ballad tempo rubato—he offers variety. "My Love Forgive Me," an unfamiliar but lovely ballad, is given an easy rhythm treatment. "Sunny" and "Who" get a fast varied treatment with "echoes" on the bells and some chromatic downward licks. "September Song" is played first on Tibia and Vox with Chrysoglott accents then the bridge comes through as a slow, heavily accented bolero in the Ravel manner. Simple but lovely. It's back to up-tempo for "The Best Things in Life" and "Lucky Day." They are afforded many combination changes with emphasis on Xylophone and Bells. It's merry-go-round time for "The Band Played On" and "Merry Oldsmobile" gets an auto horn obligato. "Misty" is presented as a slow ballad, first on a soft Tibia-topped combination then on string-dominated sets. Look out for some pedal color. It's the swingband style of the '40s for "Mack the Knife" and the side closes with Virg's theme, "Now is the Hour."

Side 2 gets off to a wild start with a fast moving "Caravan" and "With Every Breath I Take" features a mellow Tuba and a gorgeous String/Vox combination. Also heard are "Just in Time" (that luscious Tuba again!), "To Each His Own" (the grand piano), "Three O'Clock in the Morning" (chimes, of course) and a college football group which ends on a shocking dissonance as the organ blower is turned off for the last time. Virg steps to the mike and explains that the steel ball is waiting outside and announces his pre-taped closing theme—"Now is the Hour." The jacket notes offer a history of the theatre and its Publix No. 1 organ. Arrangements are straightforward and simple (rarely a key change during a tune) but it's solid if unspectacular playing. Well worth adding to one's collection.

\* \* \* \* \*

GEORGE WRIGHT LIVE, IN CONCERT, 2-10 Wurlitzer in the Rialto theatre, South Pasadena, Dot DLP3712 (monaural), DLP25712 (stereo).

For some time readers of theatre organ mags have been absorbing reviews of George's concerts at the Rialto. Here's an opportunity for distant fans to "sit in" on one of those concerts. As George tells it (though this isn't even hinted at in the jacket notes) this recording is the result of a happy accident. The style 216's protector, John Curry, brought along his tape recorder to a concert (he always must stand by to chase down and annihilate ciphers which might start wailing in monotone). He set up the machine, turned it on and returned only to change

reels. The results were unexpectedly excellent and Dot bought the tape. This platter is the result. It's George playing on a relatively small organ, one minus the many refinements of his studio 3-30 and its fine acoustic qualities. But it's George playing (and talking) in a theatre, with audience noises and reactions. He's having a whale of a time and so is his very responsive audience. The perspective is close up and there is a lack of liveness—which is precisely the way the sound comes through in the theatre.



George Wright in chamber

George's announcements are brief and to the point. Some of the selections he has recorded previously and it's interesting to note the difference when performed in a theatre before an audience.

The opener is "I Know That You Know" played in "rising console" style followed by a cadaverous "Tiptoe Through the Tulips" played for mysterious laughs, a far cry from his Crawford style "Tiptoe." It's George playing cute for the live audience and he scores. The laughs are there to prove it, even as it closes with a "Batman" boogie. "Surrey with the Fringe on Top" offers a verse on the organ's Harmonic Tuba and numerous tempo changes during the horse trot chorus and as many registration switches. Ain't We Got Fun" has the same sly, Tibia'd "woo-woos" as on the "Let George Do It" platter, as his tongue bugs out his cheek. It also has some very pretty moments, despite the frequent comedy injections.

It's a study in the contrasts of the "windy city" during "Chicago" and George dedicates "Glow Worm" to the nurses undulating down the corridors of "General Hospital," the TV show for which he Hammondizes the background music. "Raggy Waltz" does some undulating too—all over the manuals in typical Dave Brubeck style, but it accomplishes its wandering journey in solid three-four tempo. "Lullabye of Birdland" is presented in swing sextet style with pedal cymbal punctuation and Posthorn riffs, one of

Next Page Please

## For The Record, continued

the best from the musical standpoint on the platter. "Jesusita en Chihuahua" is a very familiar, fast Latin tune which George plays with much verve—real fiesta spirit.

George's closer is "I've Got You Under My Skin," an arrangement which puts him at his subtle best.

The jacket bears a photo of the Rialto marquee with George atop a ladder admiring the announcement of his concert. Jacket notes are adequate and the back cover includes the stoplist of the organ. For those who want a different George Wright record, this is it.

\* \* \* \* \*

THE EMBASSY AT MIDNIGHT, Buddy Nolan playing the 4-15 Page Organ in the Embassy theatre, Fort Wayne, Indiana. Concert Recording label CR-0007, in "compatible stereo" (stereoflex) claimed to play equally well on stereo or monaural players. \$4.50 worldwide, includes membership in the Organ of the Month Club, an organization dedicated to the satisfied customer which returns the money of those who return discs or tapes. Also available on 7½ ips four track stereo tape at \$5.90, postpaid anywhere on planet Earth.

Buddy Nolan is something of a legend to this reviewer, having just missed hearing him a number of times but with much regret which was increased by the praise of those who had fallen victim to his music. Buddy and his 4-15 Page have been friends for many years. The familiarity, in this case, breeds content. The Page (Gottfried pipes) sounds terrific on the record and Buddy is always her master.

Buddy starts with his dramatic opening theme, a massive console lifter, and offers first an innocuous and twee-tie "Yellow Bird" (why do organists play this fallow tune?) and gets down to business with "My Heart Belongs to Daddy" in up tempo pocked with many a Posthorn "splat" plus Glock tinkles. "Charmaine" is the same lovely French doll we first met while cueing "What Price Glory" and she's presented in a straightforward manner, including the rarely heard verse. Lovely Tibias.

"Mood Indigo" gets a faster than usual treatment on soft combinations played against frequent brassy comment. Buddy provides some colorful melodic variations during "After You've Gone" and his "Climb Every Mountain" has a big, triumphant sound.

"Little Girl Blue" is notable for Buddy's marvelous phrasing, using

both sweet and salty registration alternately. "You've Got That Thing" is presented in peppy 1925 jazz style complete with all the obvious riffs a tired dance band brass section might generate. "Mean to Me" gets the Tibia and Vox treatment with a "whistling" bridge, all in slow but steady tempo. "Miss You" is a typical late 20's memory jolter and Buddy captures the spirit of those days in his treatment. It's shades of the late Al Johnson during "Rockabye My Baby" which Buddy treats tenderly. The closer is a "Chicago" which Buddy pictures much differently than George did in a previous review. It's hardboiled but tender rhythm all the way through—even when the paddy wagon backs up, personified by the siren.

It's top performance, good instrument and fine recording (even to that hoked up "electronic stereo" Bill Johnson worked so hard on rather than offer a sensible monaural). Concert Records seems to improve with each release, probably building on experience. The Buddy Nolan platter will be difficult to top but Mr. Johnson will come up with another blockbuster next month or we'll miss our guess.

\* \* \* \* \*

HOLIDAYS AND KNIGHTS, Don Knights playing the 3-8 Wurlitzer from the A.B.C. Ritz theatre, Hastings, Sussex, England, CAR 93, monaural only, limited edition, available by mail only from Carwal Limited, 85 Manor Road, Wallington, Surrey, England. Send international money order for \$6.40 (record \$4.90, postage \$1.00, bank charges for cashing money order fifty cents). This is as close as we can figure it. For more exact information, write to Carwal. Remember that the bank charges no more for cashing a money order covering several pressings.

Here's an interesting item from England, an opportunity to hear the sound of a small theatre installation (actually a rare understage chamber Wurlt). It's played by veteran organist Don Knights in an uncomplicated and easy style. The programme—er—program is arranged as a holiday tour of several European countries via music associated with those countries. We visit Portugal (in April, natch), France ("Amoreuse" plus a Parisian medley), Spain ("Tango Ecstasy" and Marquina's "Gypsy Dance"), Italy ("Piccolissima Serenata" and "Musetta's Song"), Austria ("Tyrolean Woodcutter's March", "Two Hearts in 3/4 Time" and "Vienna City of My Dreams"), also Holland, Amsterdam and presumably the USA with "Lulu's Back in Town."

The disc is offered in sensible monaural because of a fluke—the stereo recorder didn't work and the organ movers were waiting to remove the instrument to the home of a purchaser.

The instrument is a fairly typical 8-ranker except that a Saxophone replaces the usual Vox. Recording is adequate although there is a notable lack of bass which even our bass boost circuit couldn't help much.

Don Knights style is straightforward and without gimmicks. He makes it quite plain in voluminous jacket notes that he has little use for elaborate arrangements. He does very well within the limitations of his instrument and if any criticism can be made in this area it would probably light on the organist's tendency to ride the swell pedals in an almost "Hammond" manner. However, that's a small point. It's remarkable that this recording was made in a two and one-half hour session. There's a photo of genial Don Knights smiling from the jacket. His console appears to be a modified style 235 Wurlitzer.

\* \* \* \* \*

FANTABULOSO! Bill Thomson playing his Rodgers model 36-E, Lift BT 1004, stereo only, available only by mail from Lift Records, Box 663, West Covina, California, 91790, \$5.25, 4-track stereo 7½ ips tape \$7.25, postpaid.

We don't devote much space to electronic organ music in these pipe-crowded columns and we won't this time. However, Bill Thomson's pipe records have been reviewed often here and this collection of Latin-American tunes is worthy of mention. Among the selections are "Tijuana Taxi," Jobim's "Meditation" and "Girl from Ipanema," Ernesto Lecuona's "Maria, My Own" and "Maleguena" (6:05 min!), a 5:50 minute version of "Jalousie" and 6:40 minutes of "Granada." One thing we have always admired about Bill's records is the time he insists on to complete his musical arrangements. This results in fewer selections (9 here) but they are selections completed with no cuts.

Bill's treatment of the tunes is magnificent. The familiar Thomson arranging inventiveness is everywhere, and he coaxes lots of contrasts in registration from his studio Rodgers. The jacket bears the stoplist of the 3-deck horseshoe Rodgers and it is amazingly theatrical in its makeup and unification. For those who want to find out how close a transistor pusher who's really trying to "go

(Continued on Page 43)

## SYRACUSE WURLITZER

(Continued from Page 22)

ville, and excerpts from recent Broadway productions beautifully done by local talent. The program opened with Organ Interludes featuring (Mrs.) Luella Wickham—an old-time artist who has been playing theatre organs of all types in this area for so many years that it would be ungentle to be specific. Luella was followed by Karl Cole in a more modern style. The audience was greeted by "Deacon" Doubleday, a local radio personality noted for his country-style humor and his devotion to the player piano, who introduced Paul Forester, long time house organist at this very instrument. Mr. Forester just happened to be on vacation in this area, and was fortunately available to accompany a short sing-along complete with bouncing ball and animated slides.

Following this, a Silent Movie involving famous comedy scenes by Chaplin, Buster Keaton, Turpin, Laurel and Hardy and many others was beautifully accompanied on Theatre Organ by the talented Carleton James

No less than a fourteen-piece pit orchestra led by Mario Di Santis appeared next in a wonderful overture also featuring The Music Men, Ken Bowles and Sandy Bigtree. Carleton James continued at the console on many of the numbers. Of particular note was the Serenade from the *Student Prince*, beautifully done by the Music Men and accompanied on the organ.

With but a short pause for scenery arrangements, a very talented local theatrical group known as the Pompeian Players presented the "Telephone Hour" from *Bye Bye Birdie*, a thoroughly professional presentation which was followed by acts covering a complete range of stage entertainment featuring Jack Miller, The Intonators, David Shields and his Ballet troupe, Bea Solomon, Elaine Petricoff and Ken Bowles and Reese Collins.

In a final production number, the Pompeian Players returned to the stage with a truly excellent version of the famous "Get Me To The Church On Time" scene from *My Fair Lady*. Although the audience had now been lavishly entertained for three hours, informal organ concertizing with our talented artists continued for some time following the finale.

Not only Theatre Organ buffs, but the entire community certainly owes a vote of considerable confidence and all possible support to the hard-working and ambitious group that arranged for this final great show at R.K.O. Keith. It will long be remembered.

—GIW

## RIO COMES TO HOLLYWOOD

It was a warm sunny afternoon on the Universal lot and handsome Bob Hastings, star of the TV comedy "McHale's Navy," was enjoying a break from shooting. But not for long. He was spotted by members of a studio tour and quickly surrounded. Out came the autograph books and Bob obliged. He was busily scribbling his name on a tour program when a voice at his shoulder said, "Would you sign an autograph for — Rosa Rio?"

"Rosa Rio? Why she played . . ." — but got no further. He looked up to see the gal who had supplied the musical backgrounds for so many NBC soap operas he'd emoted in back in New York. Bob picked up Rosa and threw her up above his head and let her down gently. It was a reunion like one usually sees in the movies only this was spontaneous. The crowd assumed she must be a star in her own right.

And so she is, not in the movies but at the console. Rosa Rio, who supplied the backgrounds for "Pepper Young's Family," "Road of Life" and many another "John's Other Wife" style radio soporific, was visiting Hollywood and, with hubby Bill Yeoman, was taking the usual studio tour. It was purely by chance that she happened across Bob Hastings who had played many roles in those afternoon blocks of fifteen minute "housewives' delight" which were the bread and butter of radio for so many years.

Naturally, Bob and Rosa had lots of reminiscences so they made a date for that evening—with spouses, of course. They were escorted by Randy Sauls who had made arrangements with Dick Simonton to visit his 100-seat Bijou theatre and take a crack at his 4-36

(Continued on Page 37)

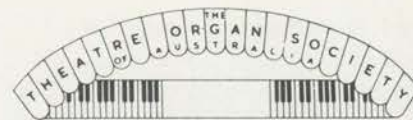


### THEATRE ORGAN STYLINGS for PIPE - ELECTRONIC - HAMMOND

by  
*Al Bollington*  
Decca Recording Artist

1. INTERMEDIATE From Beginner to Theatre Styling, complete study of chord construction, bass, rhythm, stops, etc.; 40 cute tunes included. ★
2. STYLINGS #1 Modern Technique, Glissandos, Blocking, Pro- tricks, etc.; methods of top organists included in 25 arrangements.

Unique instruction mailed in DeLuxe Album. • Each \$15.00.  
Box 49, Woodland Hills, California 91364



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.

#### NOTE TO MEMBERS

Some confusion concerning the combining of THEATRE ORGAN and BOMBARDE has been noted.

To keep the record straight, VOL. VIII No. 2 of THEATRE ORGAN (Summer Issue) and VOL. III No. 2 of BOMBARDE was the first combined issue.

THEATRE ORGAN VOL. VIII No. 1 (Spring Issue) and BOMBARDE VOL. III No. 1 were issued as separate magazines.

#### CLOSING CHORD

(Continued from Page 21)

were actually silent while he played the bass passages by hand. He was never a card-carrying ATOE member.

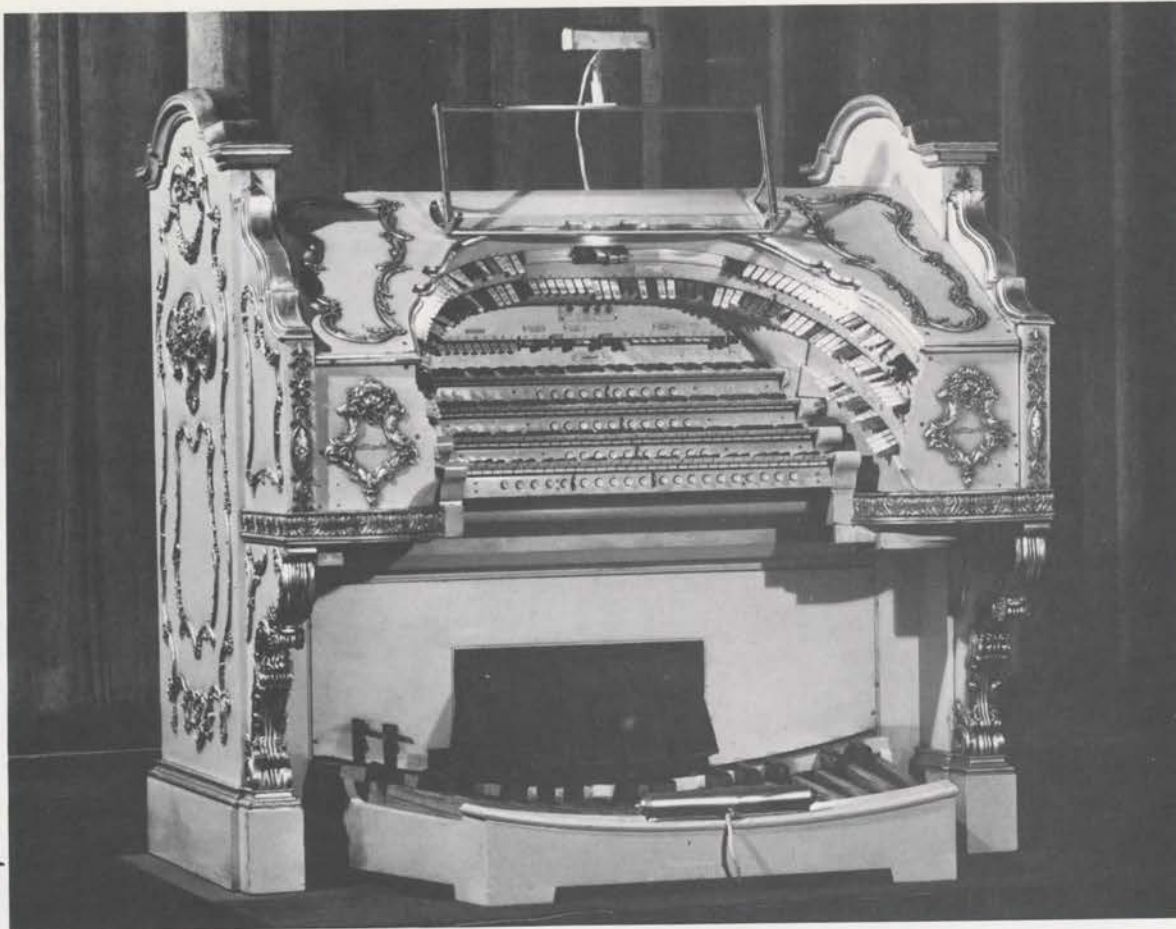
Rochester, N. Y. —

Tom Grierson, 75, Rochester's "Mister Theatre Organ," died August 5, 1966, after collapsing while entering a bakery. He had been semi-active for several years.

A member of the local Musician's Union, he is survived by his wife Mabel, a daughter, Mary Verhulst, an adopted son, Jack (a veteran of the Pearl Harbor attack) and several grandchildren. Interment is at Falls Cemetery.

—Lloyd Klos, Rochester





**Selections include:**

How About You  
Second Hand Rose  
When I Lost You  
Satin Doll  
Blue Moon  
Climb Every Mountain  
Rum And Coca-Cola  
Polkadots And Moonbeams  
Cross Your Heart  
Deep Night  
You're Nobody Till Somebody Loves You  
Don't Worry About Me

This record was pressed by RCA Victor Custom Laboratories using their finest static-free surface, and is the first time this organ has ever been recorded.

STEREO OR  
MONAURAL **\$4.95** POSTPAID

Wash. residents add 20¢ state sales tax

Order this great record for  
Christmas gift-giving

# DICK SCHRUM

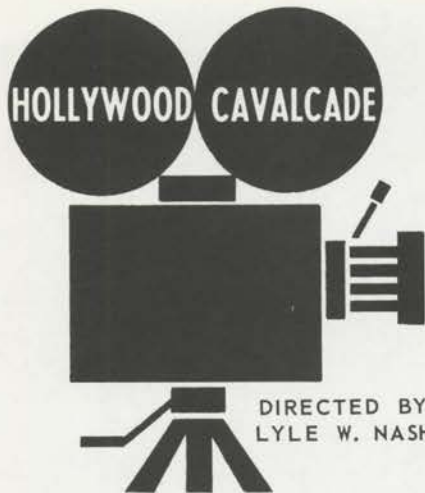
at the Seattle Paramount Wurlitzer 4/20

This is the true unaltered sound of a fine example of the famous Publix #1 Style Wurlitzer Pipe Organ. This recording was made in the Seattle Paramount Theatre, a beautiful 3,000 seat house. The organ is contained in 4 large chambers, two on each side of the proscenium. The artist, Dick Schrum, is one of the northwest's most popular entertainment organists.

order now from

**Relay Records**

8606 35th N. E. • Seattle, Washington 98115



SILENT film fans of the 20's are viewing the third version of "Beau Geste." Not long ago I saw the first version made in 1926. The stars included Ronald Colman, William Powell, Neil Hamilton, Ralph Forbes, Mary Brian, Noah Beery and Victor McLaglen. The 40-year-old version is still choice entertainment. The new Universal version is now being shown.

\* \* \* \* \*

*PATSY RUTH MILLER, now married, lives in Stamford, Conn. Olga Baclanova lives near New York City.*

\* \* \* \* \*

REPORTS continue to circulate that books on the careers of Neil Hamilton and Betty Bronson are in the making (Neil plays the harassed mayor of Gotham City in TV's "Batman" series) ... Claire Windsor would like to hear from anyone who has or knows a collector who has any prints of her old pictures. She's in the market for certain old films of hers . . . Last month we visited with Keystone Kop Hank Mann who lives in happy retirement in South Pasadena . . . Earle Foxe, who helped found the Black Foxe Military Academy in Los Angeles, lives in retirement in Southern California. Foxe starred in hundreds of Educational comedies.

\* \* \* \* \*

*BLANCHE SWEET has been living in New York City for the last few months.*

\* \* \* \* \*

A GUESS: Hollywood rumormongers will tell you with positive assurance that the greatest film personality of them all, Charlie Chaplin, will be back in Hollywood before another 12 months go by. He has had and is having a great publicity buildup in national magazines which is smoothing the way for him.

Many of his old enemies have retired or died. Former associates claim the fabulous comic would love to visit the land he lived in for 39 years and visit old friends. First opening might be the Hollywood premiere of his new film just finished in London. Then the Oscar people might honor him next April.

\* \* \* \* \*

*SHOULD this come to pass it would not surprise me at all.*

\* \* \* \* \*

SHORT SHORTS: Fans are trying to find the whereabouts of Alice White, Winnie Lightner, Molly O'Day and Sally O'Neil . . . There's a new pocket book out on the life of Valentino. Publishers claim it is an "intimate expose." Expose of what? . . . Remember Cullen Landis? The leading man of the early 20's now lives in Sheboygan, Michigan . . . Jack Mulhall is now feeling chipper again and back to work at the Screen Actors Guild . . . Claire McDowell is living in South Pasadena.

\* \* \* \* \*

*CHOICE READING: "Keaton" by Rudi Blesh. This detailed biography of Keaton is an ideal book for film fans who enjoyed one of the longest and most sustained followings of any cinema great. It is highly readable, has a great index and a list of all of Keaton's films. A perfect gift for the dedicated film fan or researcher.*

### The Mighty Wurlitzer Goes To College

*Vincennes, Ind.--Vincennes University Junior College announces the purchase of a three-manual, ten-rank Wurlitzer organ which is now being installed in the University's Green Auditorium. It will be used in the Music department under the direction of Richard Ertel to teach interpretive playing and keyboard orchestration.*

### Convalchaps Land A Wurlitzer

The Connecticut Valley Chapter of ATOE has negotiated with the owners and management of the Paramount theatre in New Haven to completely rebuild the 2-10 Wurlitzer Special installed there. As is usually the case nowadays, the Chapter will foot all the bills. Planned is a complete renovation, including the removal and washing of all pipework. Sub-octave and octave couplers will be added to the Solo manual and we may add, at a later date, a second set of twelve 16' Bourdons in the Solo Chamber, wired in with the Main Chamber 16' Bourdon.

The theatre was recently renovated and all the drapes were removed from in front of the chamber grills. The house seats about 2500 and although the instrument gets out, the couplers will be necessary to give the organ real "bite."

The chapter has organized four work teams, each headed by a person knowledgeable on Wurlitzers. Each team has a different section of the organ as their project and one team will be working in the theatre each Sunday. This way a club member has to be available only one Sunday a month and at the same time our continued interest is indicated to the theatre management.

The Chapter has been given "first refusal" in the event the organ is sold. We hope to have a concert at the theatre after the renovation has been completed. The console, which is on a lift, will be refinished in antique white with gold trim. The area around the stoprails as well as the kneeboard and pedalboard frame will be refinished in mahogany. The white manual keys will be refitted with new plastic key covers. There is a goodly amount of work to be done on this organ, including some releathering. The Main Chamber was hit by water in 1962.

The ranks are: Vox, Tibia, Orch. Oboe, Tuba and Kinura in the Solo Chamber; Open Diapason, Violin, Violin Celeste, Clarinet and Concert Flute in the Main. Trems are: Main, Vox, Tuba and Solo. --Mike Foley, Hartford

## THE RECORD EVENT OF THE YEAR!

Available in Stereo Only  
\$4.95  
Add 25¢ for mail

**JIM ROSEVEARE**  
**AT THE WURLITZER IN THE**  
**ORIENTAL THEATRE**  
**PORTLAND, OREGON**

**ORDER TODAY FROM**

**BILL PETERSON 565 N. PORTLAND BLVD. APT. 101**  
**PORTLAND, OREGON 97217**

## Nostalgia

# ROCHESTER'S FIRST WURLITZER AND THE BUILDING WHICH HOUSED IT

by Lloyd E. Klos

Rochester, N. Y.—The first Wurlitzer organ to be installed in Rochester was doomed to a short existence; its cost brought bankruptcy to the owners of the building in which it was located.

The history of the building is interesting if not amusing. It was located at 21 South Fitzhugh Street and parallel to the old Erie Canal. It was built in 1890, first known as Fitzhugh Rink, and comprised an auditorium where "athletic exhibits" were held.

In 1896, the building became known as Fitzhugh Hall, with a reported seating of 2,000, using portable chairs. For nine years, it was used for plays, 6-day bicycle races, boxing, lectures and other sundried events. For bike races, a high-banked wooden track was constructed. Eighteen laps on it was equal to a mile. Ralph DePalma, who later gained fame as an auto racer, rode a bike on this track. Local cyclist George Clune held the mile record for the track which was set in 1903 at 2:11.

Eugene Sandow, famous strong man appeared at Fitzhugh Hall. Later, he was to tour with Lillian Russell's stage troupe. Mike Sweeney, in an indoor track show, set a record for the high jump in 1895 at 6' 5-5/8". Such was the diversity of entertainment offered at Fitzhugh Hall.

In 1905, the name was changed again to the Fitzhugh Bowling Hall, with the magnificent number of 3 alleys installed. In 1909 and 1910, the building was vacant, but in 1911 it came under the ownership of the Fitzhugh Clean Amusement Company which ran the structure as a theater and bowling center.



This building once housed Rochester's first Wurlitzer organ. Photo was taken around 1920 when its name was City Hall Garage. Bridge over abandoned Erie Canal bed is at left. Building was drastically cut back when subway and Broad Street were constructed in canal bed. Property is now a parking lot. As far as is known, no picture was ever taken of the organ. —Lloyd E. Klos Collection.

In 1913, the building became known the Fitzhugh Hall Theater and in May installation of a Style 3 Wurlitzer, the city's first theater organ, was begun. The organ was ready in 2 weeks. Times-Union artist Wallace Bradley, who admits to having been in practically every theater in the city, recalls that the pipes were placed on both sides of the movie screen, with the console in front of center stage.

Newspaper advertising in those days was not extensive, especially with theaters during the week. However, three ads appeared in the Rochester Democrat & Chronicle during June 1913 which are of interest.

In the June 1 ad, it states: "I am on my way and know where I am going — Fitzhugh Hall opposite City Hall. Fifteen minutes listening to the recital of Dr. Gustave Ronfort will help you in your day's task. Fifteen minutes of film plays will make the whole day pleasant. Rest with recreation. Recitals on the \$10,000 pipe organ orchestra (sic) at 12:30, 2:30, 3:30, 4:30, 9:00 and 10:00 PM every week day. Afternoons — 5c; evenings 10c."

The June 8 ad proclaims: "All regular photoplays at Fitzhugh Hall are special. Highly amusing, instructive, morally clean, and suggestive of good thoughts. Dr. Gustave Ronfort will give 15-minute recitals on the Wurlitzer Hope-Jones Unit Orchestra."

On June 29, the ad listed "A Fight to the Finish," "Roughing the Cub," "Bob Bunyan Auto" and "When Men Forget." Sidney A. Baldwin of the Century theater in New York City gives organ recitals every week day and evening on the Wurlitzer Hope-Jones Unit Orchestra."

The late Amy Croughton, veteran mus-

# THEATRE ORGAN REVIEW QUARTERLY

Published quarterly in London  
by The Theatre Organ Club  
(President: Robinson Cleaver)

brings you illustrated features on famous organs and organists, news items, record reviews, and reports of meetings enjoyed by theatre organ enthusiasts in Great Britain.

Annual Subscription \$1.50,  
Post Free or \$3.00 for two years.

Subscription Agent  
for U.S.A. and Canada  
ROBERT CLARK, JR.  
939 Green Street N.E.  
Orangeburg, South Carolina 29115

## LETTERS, continued

Musical snobbery, like any other form of snobbery is a sign of a lack of maturity. The need to dichotomize is a sign of an insecure, infantile mind.

Don't get the idea that I'm painting a black and ugly picture, or that I think these faults are universal. To the contrary, I attended a good example of interdisciplinary concertizing. In the middle of the northern Calif. chapter's Hi-Jinks last year, we got a chance to sit up in the choir stalls to hear Purvis work over the big Skinner at Grace Cathedral in Frisco. There was a big crowd and Mr. Purvis was well received to say the least. Richard Purvis is himself a fine example of what I'm yakking about with regard to broad tastes in organ music. Another example, George Wright now plays in church, you can bet he ain't playing no bump and grind music baby! Funny how the artists, the true artists, are themselves the most catholic in their tastes, and the least involved in controversies about these little divisions in our ranks. That might be because they are true musicians and if it's music and it's an organ, they dig it.

We should all only be like them maybe?

Yours Truly,  
B. W. Bartlett

\* \* \* \* \*

## "TRAVELIN' BOB" REPORTS

Mr. Editor:

While visiting Colorado this year I met Bob Castle at the Denver Paramount and listened to him play for over an hour. He plays intermissions at the theatre on Sunday evenings. He's an excellent organist, too. The instrument is a 20-rank Wurlitzer and Bob told me he had restored all but the Culcima which is too soft to be heard anyway. There is no piano, but it has a good Harp. Both the theatre and the building owner want the organ to be used, so Bob feels that it is relatively safe for the foreseeable future. I understand there is one other organ in a Denver theatre but that it's not playable at present.

One evening I had dinner at the Three Coins restaurant in the village of Louisville (near Boulder) where the 3-13 Wurlitzer from the Rochester, New York, Paramount is played by Dick Hull (he used to play it at the Paramount, too). This impressed me as a very nice installation and Hull is a wonderful performer. Very friendly, too. He plays several numbers in a row in the Don Baker way then takes a short break, then another group. He came to my table during one break for a visit and told me that he ordinarily keeps the volume low, realizing that not all present are organ fans. However, he opened it up for me on the next number and showed that the organ has plenty of power without being oppressively loud. Patronage is very good in this out-of-the-way location (several miles from the main highway).

Bob Wilson  
Yakima, Wash.



This 10 horsepower motor rotates the "Orgoblo" fan blades. Note the sleeve bearing and associated oil cup, also the oil cup at the other end of the motor shaft. Keeping them full saves burnouts.

## A FEW THOUGHTS ON BLOWERS

(Continued from Page 15)

May I reiterate, if you are not experienced in taking motors apart, either get a group of husky enthusiasts and move the motor intact to the repair shop or have a repairman take over the whole job. Before moving the motor, open the connection box on the side of the motor, unwind the insulating tape, mark the wires with tags, and unfasten them (do not cut them). If the motor has sleeve bearings, drain the oil. Be careful not to get oil on the motor's windings or on brushes (if any). Unfasten the motor from its mounting and move it to the floor, keeping the washers and spacers under each foot of the motor separate so they can be put back in the same positions. Lifting a motor requires at least two strong people, with a third person to keep track of the spacers, washers, nuts and bolts. Motors are heavier than they look, and by all means keep your back straight when lifting one! Otherwise, you can injure your back seriously. Do not lift from the end of the long motor shaft because, like your back, it may bend. Grab the shaft near the motor.

6. When work has been completed, remount the motor and reassemble the blower in reverse order of the way it came apart. Be sure to follow the instructions marked on the blower, such as "Align 'V' mark on fan with line on motor shaft," and "Be sure rotation is in this direction." Each fan wheel must be placed in the center of the space provided for it, so set the separating partition first, then the fan. Before applying power to the reassembled blower make certain that everything is free by turning the motor shaft a few rounds by hand.

The ideal time to change bearings is when the blower is dismantled for moving. And remember—blowers should

never be reassembled with worn bearings.

Now that your blower is purring smoothly, remove and bury those filthy clothes! Better yet—burn them. Happy motoring!

—Chris, Manitowoc, Wisc.

## An Organist Speaks . . .

(Continued from Page 14)

### GREAT

("SOLO" on a two manual organ)  
Add Great to Great 16' and 4' couplers.

Add Tibia unification at 5-1/2', 2-2/3', 2', and 1-3/5'. It is also advisable, if possible, to have other high end unification (flute, String, Diapason) for ensemble brilliance.

Eliminate Bourdon 16' Orch Bells - Sleight Bells and group Strings and Celestes on one tablet for each pitch at which they appear to make room for all 8' voices and the addition of these 16' voices as they apply: Eng. Posthorn 16', Trumpet 16', Tuba 16', Clarinet 16', Sax 16', Tibia 16', Vox 16'.

### GREAT SECOND TOUCH

Eliminate all but English Posthorn 16' and 8' on a two manual organ. If Posthorn is not available then Trumpet 16' and 8' may be substituted.

Add Solo to Great 16' and Solo to Great 8' 2nd Touch Couplers to a three manual organ.

### SOLO (3-manual organ)

Add 16' and 4' Solo to Solo Couplers.

Add Solo to Great 16' and Solo to Great 8' Couplers.

Add Vox 8' to Solo.

Add Tibia at 2-2/3' and 2' to Solo.

Add String Ensemble 8' (one tab to play all strings)

Eliminate all 16' stops (except Tibia) if necessary, to facilitate the above changes.

These changes will certainly add brightness, variety and ease of playing to your installation. They put the voices where they are needed by eliminating misplaced ones originally put there by "format" or the need to fill a stop rail.

The process isn't easy. It requires additional switches but the emergence of electronic switching has cut costs in that department.

The best time to perform the operation is before the installation when it's much easier to arouse the gumption to re-arrange the stop rail than after the organ is playing and such an operation would mean a shutdown.

But whenever it's done, the results are well worth the effort.

For further information about the John Seng Wurlitzer-style concert organ, see the BOMBARDE, volume II, No. 4 (Fall 1965).

The late Amy Croughton, veteran music and drama critic of the Times-Union in a compilation of theater history remarked: "The film 'Quo Vadis' was shown at Fitzhugh Hall at the northwest corner of South Fitzhugh Street and the Erie Canal where many were attracted by the novelty of a pipe organ to accompany the films instead of the usual piano. It was the expense of this organ, however, that took the Fitzhugh Clean Amusement Co. into bankruptcy in 1914." Whatever happened to the organ is unknown, but quite conceivably, it was repossessed by the Wurlitzer Company. Their organs were not bolted to the floor for this very reason — quick repossession in case of default in payment.

From 1915 to 1916 the building became known as the Winter Garden Theater, but strangely is not mentioned in old city directories. In 1917, it became the City Hall Garage for the repair and washing of "flivvers."

In 1923, the name changed again to the Rochester Garage. A restaurant known as Peter Doyle's did business on the ground floor, North side. In 1926, the garage became the "U-Drive-It System Garage," with the restaurant's being run by Clarence L. Ray. When the abandoned Erie Canal bed was developed by the city as a subway with Broad Street above it in the 1920's, the building was cut back drastically on the South and East sides. The remaining structure was known as the Fitzhugh-Broad Building. On the ground floor was housed the Cornucopia Restaurant (later, the Colony) with lawyer's offices on the second floor.

When the restaurant went into bankruptcy in 1954, the building was razed and the property became the Broad & Fitzhugh Parking Lot. Thus the site, where once Rochester's first Wurlitzer organ entertained the public has succumbed to the modern age.

make sure it sunk in. It did. The audience noise abated some during the second stanza, to be followed by a lively one minute ovation.

As mentioned, the attendance came to 3000. A check at the box office revealed that more than 500 tickets had been sold there just before the performance—er—recital. Many more had been sold to the public preceding the concert. It was estimated that about half present were AGOers.

Following the concert, Mr. Nalle was seen hugging a lady in the lobby. In fact he lifted her right off the rich carpet, like a long lost friend. She was — the retired principal of the grammar school Billy attended in his hometown, Fort Myers, Florida.

The New York Times picked up the curious story of supposedly staid AGOers going soft on what has sometimes been referred to as the "courtesan of the organ world" in a flattering article in its July 10 edition. A close friend said it started Billy's phone ringing continuously. It also awakened some advertising agency account execs that they had a genius on tap, right there at CBS. Result: Billy landed a job scoring twenty Post Cereal radio commercials. The exec wanted someone to "spoofer around with the music" but didn't care for soap opera organists. Then recalling that Billy scored a soaper called "Young Dr. Malone," he added, "but that was a jazz score — no schmaltz."

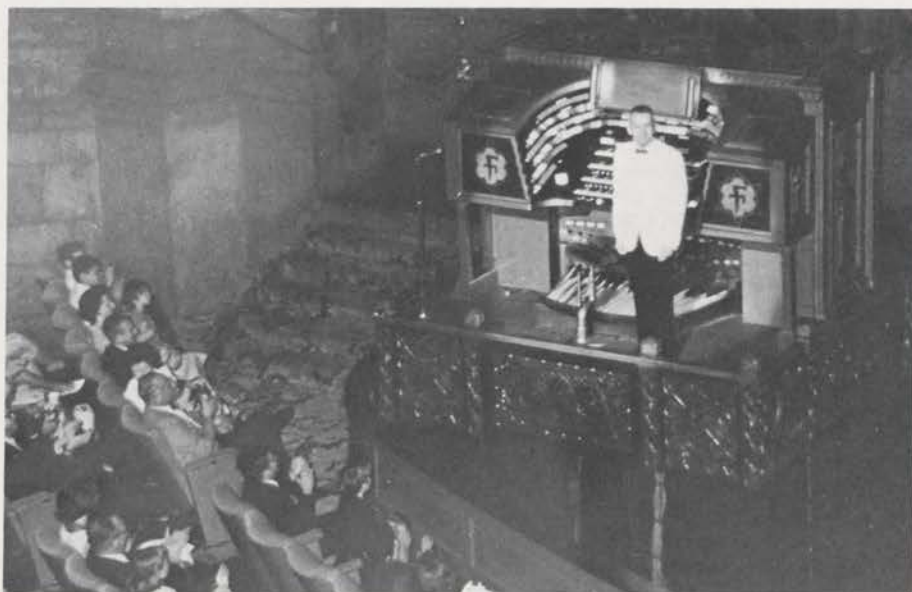
Interviewed briefly in a CBS passageway, Billy recalled his Atlanta adventure with delight — and a deep sense of gratitude to those who's made the recital technically tops. For example, the opener; the theatre darkened gradually to blackout, the organ started up in the dark with re-iterating Cymbals gradually swelling to a crescendo then — Bam! — the clean white spot hit the console as Billy hit the first notes of "Georgia on My Mind," which took him to the top of the lift (celebrated by a brief fanfare based on "Dixie."). Organ serviceman Joe Patten managed the production, which included a stage lighting crew and two men in the projection booth. Production entailed use of the three elevators in the pit. The grand piano came up on its elevator at the right side of the pit for solos played from the organ console. For a clincher the middle elevator rose to fill in the space between the two plateaus to enable Billy to walk across to solo on the piano's 88 directly, a well-embellished "Lover." The audience loved the novelty as well as Billy's musicianship.

Nalle had only praise for his helpers, saying "The Fox crew was completely pro — planned every movement and lighting effect to perfection — the most effective backup I've had in any theatre.

— Bert Brouillon

### Afterthoughts :

## THE AGO'S FIRST THEATRE ORGAN ADVENTURE



Happy Moment for Billy. The star stands to greet his applauding audience at the conclusion of his console riser.

One thing was certain about the theatre organ concert held during the AGO convention early in July; the conventioners liked it. A number interviewed afterwards wondered what all the fuss had been about previously when it had been considered low camp for a "serious" organist or musician not to wince when the words "theatre organ" were spoken aloud among the cultured.

Of course, those exposed to the theatre instrument in years past probably didn't have the luck to hear the genius of a Billy Nalle — nor to hear an instrument as great as the Atlanta Fox Moeller. Whatever the reasons for capitulation the

young man with the very short hair caused the "Miss Susies" as well as many others to melt on the spot when he met them in terms they understood — counterpoint in the best Bach style — a fugue based on "Alles Was Du Bist" better known to other shorthairs as "All the Things You Are" (it's done on Nalle's Mirrosonic record, "Billy!").

Up to that point the 3000 friends of serious music in the house had been quietly appreciative but hearing the Bach-Kern bit caused considerable audience reaction — so much so that the organist decided to milk a good thing and repeat the entire arrangement to



During a tour of W. Zimmer & Sons Organ Factory in Charlotte, N.C., a few of the Piedmont chapter members tried their hands at playing simple tunes on a straight organ under construction, but as one observer stated, "Pop music and straight organs don't mix too well. I guess TO fans should stay in their own backyards." Speaking of the Piedmont area (sorta South, like North Carolina), the organ hobbyists there are hailing two encouraging events. First, Harold McEachin acquired the 2-6 Wurli from the Imperial theatre in Asheville, then J. Marion Martin of Whiteville went all the way to Fort Wayne, Indiana, to latch onto the 3-19 Moeller from the Palace theatre. The last must have been an exhausting task because before starting the installation, Marion and wife Beulah, took a long vacation in the West. They managed to visit a number of San Francisco and Los Angeles home and theatre installations and reached Alameda, Calif., just in time to get pressed into service by Tiny James who needed help mailing that mammoth double issue of *BOMBARDE* plus *THEATRE ORGAN*. They learned lots about envelope stuffing and addressograph operation. In Los Angeles, editor Stu Green was kinder. He ferried them to see Harvey's Heck's huge (-27) Wurli, Dick Schroder's tiny (2-6) Morton and the great big (3-26) Wurli in the Bob carson home. But wait until they get his bill! Even so, those moments playing the 21 theatre organs would be worth it. But back to the South. The Piedmonter's secretary, Nelson Guard, informs us of a concert played earlier this year by Sid Hellier on a 2-8 Wurli installed in the Masonic Temple in Greensboro. It's in mint condition and maintained regularly. Mr. Guard describes it as "one of Wurli's attempts to satisfy the straight organist — no traps or second touch and the tremulant is very weak. Yet, it blends well." . . . From Detroit, Betty Mason writes that the Motor City Chapter is negotiating with a local neighborhood house which is equipped with a 3-10 Barton



MAJOR H. A. SOMMER

in fairly good shape. They hope to make arrangements for chapter meetings. The Motor Cityites are still talking about that wonderful Sunday AM concert at the Detroit Fox with veteran console man John Muri at the 4-36 Wurli, also the chapter safari to Fort Wayne to mainline one of Buddy Nolan's "Concerts at Midnight" at the 4-15 Page. Active bunch!

From Miami, Florida, George Gerhart sends clippings from "Box Office" magazine relative to current goings on in the N.Y. Paramount building. The furnishings were sold at public auction on July 8. One columnist states that the theatre area "is a sorry sight as the wreckers are busy transforming the house into offices. What a showplace it once was!" Amen . . . In Buffalo, N.Y., Niagara Frontierswoman Laura Thomas found herself practically alone in a project which had gathered a number of volunteers when first tackled. Powerhouse Laura sold her friends on a "Tapes for Troops" plan and even got the ATOE National to kick in with enough money to purchase nearly 100 tapes (20 from the NF chapter). Dubbing was to be done by Laura and her friends; but now, she writes, it looks as though the completion will be up to her alone. A letter of appreciation for the first 15 tapes from the GI's in Vietnam spurred her on, help or no help. . . . In Kettering, Ohio, David Bowers is gathering material for a history of the theatre organ from the early Hope-Jones days to the 1930s for eventual publication by the Vestal Press. Hope it turns out as good as his very entertaining "Put Another Nickel In." . . . Organist Adele Thiele wants to know what became of the circa 2-8 Wurli installed in the Shnghai restaurant in Oakland, Calif., in the late '30s. Originally from the Oakland Rivoli theatre it was played for a time in 1940 by George Wright.

*Followup wanted:* A few years ago we reported the sale of a 3-15 Smith-Wurlitzer by Vern Gregory (San Francisco) to Fred Beeks who bought it to install in his Reno, Nevada, home. Wonder if Fred ever got it perking? If he had, it seems logical that Reno-ites Don Baker and Ray Sawyer would know about it. Info, anyone? . . . The Scott Gillespie concert held in the San Francisco Orpheum theatre (4-22 Morton) by the Northern Calif. Chapter of ATOE should dispell forever the lie circulated to the effect that ATOE had been kicked out of the theatre after the still unsolved theft of the organ's Posthorn rank earlier in the year. Oh yes, a replacement 15" wind pressure Morton Posthorn has been lined up. Theft insurance will pay for it.

. . . With that book on the life of Cole Porter demanding more and more of his time these days things don't look good for the little style 150 (2-5) Wurliizer now cluttering Ben Hall's New York apartment in various sized pieces. Originally from the Lawler theatre in Greenfield, Mass., the little Wurli did a few years stretch beating time in the Gables Roller Rink (South Deerfield, Mass.) from where it was rescued by Ben Hall who carted it off in triumph to Gotham. That was a couple of years ago. It still hasn't bleeped a note . . . An article by Gay Pauley (UP International) states that the Wurliizer people now estimate that more than 200 of its long discontinued theatre organs have been refurbished during the last five years. It's nice to know they are aware

. . . "The fulfillment of a Lifetime Dream" says the brass plate on the 2-manual Wurli installed in the Town Hall at Stoneham, Massachusetts, a gift to the town by Mr. and Mrs. Ralph R. Patch in 1952. Visitor Col. Harry Jenkins says it looks and sounds great. . .

Our recent request directed to Dot records for some photos of George Wright indicated that George keeps the Artists Relations office at Dot at arms length. The slightly garbled reply was, "We are sorry to report that we do not have any old or new photographs of Mr. Wright! (Yes, exclamation point) I have a call in for him to find out if he might have any, but I have heard from our advertising department that it isn't likely that he does have any." George, you've got that poor AR gal slightly bewildered. . . Our correspondent in Sacramento, H. A. Sommer, reports that there are twelve pipe organ installations in his home area, mostly working, and ranging from a 26-ranker (Grant Union High School) to a three rank Morton —

(Continued on Inside Back Cover)



Potomac Valley Chapter members Bob Oberlander and Paul White are hard at work on the installation of a Moller 2-10 in the studios of advertising executive and local WPIK broadcaster Doug Bailey. Pipes for the organ are from the 3-31 Moller formerly in the Loews Palace Theatre, Washington, D. C., and the console controlled, at one time, the organ in the old Shoreham Hotel, Washington. The organ is used every day for broadcasting on the afternoon Doug Bailey Show, and also over a local FM station in nearby Bethesda, Md. Both Oberlander and White have sizeable residence installations in progress, and Oberlander is currently installing a 2-6 Wurlitzer in the Baronet Theatre in Bethesda. The Baronet, formerly the Hiser, had a 2-5 Marr & Colton which is now in the residence of member Wendel Hill.

— Ray Brubacher

## DISC SQUEALS

Mildred Alexander, who now and then, abandons Hammondry to give the public a sample of her early pipe organ stylings, had such good luck with her first release ("Live, from the Wiltern") that she's going to issue a second disc excerpted from the same 1965 LA Chapter ATOE concert. We'll be reviewing it and will supply purchasing information in a future issue. . . . Remember the recording of Eddie Baker playing the 4-18 Marr and Colton in the Buffalo Roosevelt theatre we reviewed in the December 1964 BOMBARDE? It seems to be on the way to becoming a collector's item, as a number of requests for info we've received indicate. A few monaurals are still available at \$3.98, postpaid, from Lloyd Klos, 104 Long Acre Road, Rochester, New York. . . . The Century label recording of Eddie Weaver playing pops and standards on the Richmond (Va.) Byrd theatre 4-17 Wurlitzer is available by mail only from Century Custom Recording Service, 2507 Haviland Drive, Richmond, Va. It's No. FV23006 (stereo only), \$5.50 postpaid. Can't say more because we haven't heard it. . . . John Kiley's latest alias dept.: Now it's "Don Ayers" on Crown CLP 5455 (mono). The 88-cent platter pushers never seem to tire of dreaming up new names for John in their never-ending effort to kid the unwary disc buyer into believing there's something new on the rack. But this one is easily identifiable by the horrendous clinker at the climax of "All the Things You Are." . . . The recording released of Jim Roseveare playing the Portland Oriental Wurlitzer (3-13) offers three tunes performed in a flawless Crawford style worthy of George Wright — "Miss You," "Broken Rosary" and "Blue Twilight" — plus nine others in Jim's own style. What bugs us is that Mr. Roseveare, after scoring heavily at the Vollum 4-33 monster during the Portland ATOE convention, claims he isn't a professional. It's enough to tempt the writer to turn in his AFM card! A review and full purchasing info will be given in the next issue. . . . Those who have the old Crawford Victor 78 of "Rhapsody in Blue" noticed something familiar on hearing the Wendell Kennedy version recently released. A check with those close to the organist revealed that it was the same arrangement played by Crawford on the Paramount studio 4-21 for the listening dog label so long ago.

### A RUMOR CONFIRMED!



Stu Green, BOMBARDE Editor, did leave Portland via horseback. This secret photo was made while he was riding through Northern California. Our agent tells us he stopped at this point for a beer. Our informants didn't say who bought the refreshment.

(Continued from Page 30)

Wurlitzer Grande. Rosa was delighted with the organ and when she wasn't chatting with Bob she was playing old radio themes on the organ.

"Remember 'My True Story,' Rosa?" asked Bob.

"I sure do — here's the theme," replied Rosa, and went directly into it, as she had so many other memory busters during the evening. The Dick Simontons were present and the hosts also enjoyed the keyboard magic of the former Betty Hammond, who is well remembered in New Orleans for her organ solos and singalongs performed there in the '30s. The effervescent Rosa had a ball and she transferred her ready enthusiasm to her listeners. She was especially happy with the organ. "Everything works — and it sounds great," bubbled Rosa.

In her other role, as Mrs. William Yeoman, she lives in a cave-like home (according to Randy Sauls) in Shelton, Connecticut. But Rosa Rio is never far from the surface.



SEND IN YOUR CHAPTER NEWS



## THE SECOND EASTERN REGIONAL A. T. O. E. CONVENTION

A second eastern regional convention of the American Association of Theatre Organ Enthusiasts was again sponsored by the Potomac Valley Chapter, and was held on August 27th and 28th at Richmond, Virginia, and moved on Monday the 29th, into the Washington, D. C. area, formally closing that evening with a recital and silent film played on the area's largest theatre organ installation.



Chairman Ray Brubacher turning the reins of the convention over to M. C. Ben Hall.

### ORGANS HEARD AT THE CONVENTION

To pen the story of all events, a description of the instruments available for the convention reads like the guest list at opening night at the new Metropolitan Opera House. There is perhaps no other area in the world having such a rich heritage when it comes to theatre organs in top playing condition. It is of interest to note that throughout the entire three days of the convention, all organs used both for formal and informal concerts remained virtually trouble free. There were no ciphers, nor were there any mechanical defects on the Richmond or Alexandria instruments used for the announced concerts. This is certainly a credit to those who maintain these instruments. The organs used for announced concerts were:

1. The 4-17 Wurlitzer — Byrd Theatre, Richmond.
2. The 3-17 Wurlitzer — Mosque Civic Auditorium, Richmond.
3. The 3-13 Wurlitzer — Loew's Theater, Richmond.
4. The 4-34 Wurlitzer — Alexandria Arena, Alexandria, Va.

The organs heard in informal recitals and during hours they were open to the membership were:

1. The 2-9 Moller — Doug Bailey Advertising W.P.I.K. Radio Studio Rockville, Md.
2. 3-13 Wurlitzer — Studio residence of Mr. & Mrs. Marvin Lautzen-

heiser, Springfield, Va.

3. The 2-7 Wurlitzer — Studio residence of A.T.O.E. National Vice President, Erwin A. Young.
4. The 3-15 Keller Special — Residence of Mr. & Mrs. Lem Keller, Frederick, Md.

### REGISTRATION

Convention headquarters were located at the Hotel Jefferson which was four blocks from the center of convention events in Richmond. Guests had begun and by Saturday morning when registration opened, there were over three hundred on hand to line up at the tables. The registration committee consisted of El Marlowe — Potomac Valley chapter secretary and Win Marlowe, Betty Brubacher, Fran White, and son Paul. The transportation committee run by Dick Myers and Gordon Buschman were doing their best to book rides for those who needed them. Many members of ATOE having recordings of theatre organs for sale were also on duty at this time displaying their material. However, things were handled so efficiently, that by noon, the bulk of the registration work was completed. After a quick count, the number officially registered included 227 families making up 372 members in attendance.

### FIRST SESSION OPENS AT THE MOSQUE AUDITORIUM

By 1:45, many members had already found seats in the spacious 5,000 seat auditorium at the Mosque Civic Center.

Those who know the acoustics of this fabulous cathedral sized house had wisely chosen seats in the mezzanine and first balcony where the organ can be heard to best sonic advantage. At 2:15 Potomac Valley Chapter Chairman and convention director Ray Brubacher stepped into the glare of the spotlight to welcome all those who had come from near and far and on comparatively short notice, to the convention. After a few brief remarks, Ray turned the convention officially over to our honored and genial master of ceremonies, none other than Ben Hall. Ben then introduced the first guest artist of the afternoon, someone who really needed absolutely no introduction because of his fame as being "Mr. Theatre Organ" the well known EDDIE WEAVER. Weaver knows Richmond and its heritage of organs in theatres perhaps better than any other artist in this respect, having been organist at Loew's Richmond, for some twenty seven years, and also organist for Miller and Rhoads for about this same period of time. So, it was only natural that Eddie Weaver should open the convention. For more than hour, members were treated to organ playing that can best be described as spectacular, running the gamut from the classical, to the ever popular Weaver specialty — the String Marching Band which only Weaver can conjure up so effectively. While absorbed in the performance, we noticed a young man of about 11, inching his way towards the console, finally pushing Weaver off the bench and then showing himself to be a very talented young man. It was all in fun, the boy turning out to be one of Weaver's best pupils, and we can be thankful that he is giving youngsters a chance to learn some of that special Weaver touch, and how many 11 year



Eddie Weaver acknowledging enthusiastic applause at the Mosque.





Melody Mac during his concert at the Mosque.



Jimmy Boyce talking organ with organ architect Reginald Watson, during registration.

olds can sit down at an organ which has a two second time delay from one chamber to the console, and make the instrument stand up and talk.

After a long sustained ovation, Ben Hall then announced the next artist of the afternoon session. Again, it was a personage so well known to theatre organ lovers, that there was no long introduction necessary nor was it given. Without delay, "Melody Mac," Leonard Mac Clain, a stellar name in theatre organ annals took his place at the Mosque console. Before long, his witty remarks coupled with some fantastically beautiful playing had the audience literally in his hands. Perhaps the most outstanding renditions delivered by Mac were a specialty of his in which he excels, that being operatic numbers. Those of you who remember his "Beyond the Sea" on one of the first MacClain discs for Epic records, will only begin to know just how thrilling this piece was played on the Mosque organ, and there was many a chill going up and down the backs of members, and more than one moist eye

and handkerchief was noticed. When the afternoon session ended at 5p.m., there was the general feeling that a sort of minor miracle had been witnessed by everyone in attendance, that being an organ so beautifully maintained and in an acoustical setting so fitting, played by artists so capable of getting everything out of such an instrument.

#### BANQUET ATTENDED BY 250 MEMBERS

By 6 p.m., things were beginning to move at the cocktail party held in the foyer of the grand ballroom at the Jefferson. Guests were engaged in the usual nothing else but "how many ranks have you got?" jargon. Ray Brubacher was observed in the last hectic minutes of putting place cards on the head table with some due respect to protocol, if any existed in the delightfully informal atmosphere created by the conventioners. The signal was given to eat and before long, all 250 places were filled. After desert, Ben Hall stepped to the microphone and introduced Captain Young, national ATOE vice president who commented on the recent ATOE National Convention in Portland, Oregon. Next, a headcount of chapters in attendance was taken, the result being that Nineteen of Twenty-six chapters had members present. This was certainly a credit to ATOE, and was a great boost to the artists and to all those who worked so hard in preparing the festivities.

Ben then announced the presence of a very special guest organist, a person who in her prime, had been one of the top organ virtuosi in the world, but who now had retired but consented to make a special appearance at the Hammond which had been brought in for the special occasion. Then, on stage stepped the great Martha Lake, and for the next fifteen minutes, presented a program bolstered with occasional swigs from a bottle so graciously presented by the entertainment committee headed by Dick

Smith. After a rather imbibing performance, the great Martha Lake took many well deserved bows and stumbled off of the stage leaving her audience gasping for more (of what we will not attempt to decide upon.) After a few more closing remarks by our m.c., who by this time was exhausted from having laughed so hard at Martha's presentation, the banquet was ended, and guests began to make their way back to the Mosque for the evening concert.

#### SATURDAY EVENING SESSION AT MOSQUE FEATURES BOB VAN CAMP AND CHAPTER GUEST ARTISTS

By 8 p.m. the stage was set for the evening concert at the Mosque. Ben Hall appeared in the spotlight and after a few remarks about the history of the theatre pipe organ, demonstrated the first unit orchestra ever conceived, that being a hand held you-name-it, it-can-do-it combination organ, percussion ensemble and kazoo! After a few side-splitting tunes on this mighty giant, a true forerunner of the Unit Theatre Organ, Ben announced the featured guest of the evening, none other than the organist of the still Fabulous Fox Theatre of Atlanta, Georgia, Mr. Bob Van Camp. Mr. Van Camp's experience in the field of theatre organ playing is very wide, and besides assuming the role as worthy servant to the big MO!, the 4-42 Moller in the Fox, he is also musical director for station W.S.B. Atlanta, and has a daily show for N.B.C. The next hour was made so very worthwhile by many original arrangements including an unusually beautiful treatment of a recent Beatle tune "Michelle" which certainly reflected the smooth and easy going but highly polished technique Van Camp is endowed with. All too soon it was ended, and many remarked that his program was entirely too brief. Visitors to Atlanta



Convention artist Bob Van Camp

*Continued Next Page*



The great concert virtuoso, Martha Lake

(Continued from Page 39)

must not miss the weekend organ interludes at the Fox by Bob as they are treated with great respect by Atlanta moviegoers.

Next on the program was the delightfully refreshing neatness of style in the playing of Niagra Frontier Chapter representative Lowell Ayars. Ayars is a master at organ registration and proved it even with a sparking rendition of "The Merry Go Round Broke Down" with very tasteful use of the percussions. His more serious material remained highly interesting due to his taste in technique and registration. Bill Gage from the New York Chapter was next on the program and Bill's specialty seems to be outstanding renditions of famous patriotic numbers, and we were treated to many soul-stirring renditions of selections that have helped musically to make our country the great one it is. The final guest artist of the evening was Don Kinnear of the Delaware Valley Chapter and again the mood was completely changed to Viennese, with an outstanding selection of waltzes of old Vienna. The program was then turned over to those members wishing to play the Wurlitzer. At 11:45 Ray Brubacher put the great organ to bed with an original work called "My Prayer" composed by the late Harold Warner, Jr., the man responsible for the existence of the Mosque organ today. The last notes died away on the solo Vox Humana stop and it was offered as a tribute to Mr. Warner for the organ and for his life which he gave for the instrument, having passed away shortly before the 1961 annual meeting while

working in the Mosque organ chambers.

#### NICK PITT AND DICK SMITH PRESENT FIREWORKS DISPLAY AT LOEW'S SATURDAY MIDNIGHT

Through the courtesy of Mr. George Peters, manager of the Loew's Theatre, and through the efforts of house organist and maintenance man Nick Pitt, we were able to secure the use of the 3-13 Wurlitzer for a special midnight program. The management went all out to help insure the success of the program, the stars and clouds were running at their best in this delightful atmospheric house, and when house organist Nick Pitt brought the smartly attired white console out of the pit, a real cheer went up from all present. Nick related a bit of the history of the organ, then demonstrated the instrument with many delightful numbers. Nick then turned the console over to the featured guest of the evening, Dick Smith. Dick is the kind of organist one meets all too seldom, for his young 20 years he possesses a technique rivaled only perhaps by a very few of the elite concert organists, and for the following hour, the audience was held spellbound with some of the loveliest arrangements of operetta selections, and a really terrific finger dexterity display on Dancing Tambourine. Where this artist learned his technique, we'd like to know, but it is easy to say that he has to go around for twelve people. After Dick's outstanding program, the organ was made available to the membership.

#### EDDIE WEAVER RETURNS TO OPEN THE BYRD ORGAN SUNDAY MORNING

When the white shrouded 4-17 console rose out of the pit at the Byrd Theatre at 9:15 a.m. Sunday morning, Eddie Weaver lay sprawled out on the bench apparently sound asleep. That did not matter to the Wurlitzer for it kept right on playing proving just how educated an organ it really is. After some very funny antics in which Weaver asked the organ to do certain things, Eddie then put his own hands to the console keyboards and took us on a musical tour of the organ. After playing a few more witty and foot tapping numbers, he played his finale, "I'll See You Again" and there was more than one look of surprise when on the last four measures, Eddie got up off the bench and disappeared backstage while the faithful servant kept right on going, never missing a note or beat. Many thanks are due to Eddie's very talented daughter who assisted backstage at the famous "phantom" keyboard. The first guest artist on the program was Mrs. Patty Germain representing the Potomac Valley Chapter. Mrs. Germain is a professional organist having a great deal of experience playing theatre organs, and this was readily evident in her carefully controlled handling of this rather difficult to maneuver console. Perhaps her forte for the morning were her medleys of tunes by Cole Porter and George Gershwin and a most enthusiastic applause brought her back for an encore. Mr. Clyde Olson representing the Land O' Lakes Chapter took his place at the Byrd console and favored us with some beautifully phrased and registered selections and a simply beautiful rendition of "whispering Hope." Our appreciation for Mr. Olson's talent makes it such that we would like to hear more from him at a not too distant future date. Herb Wottle, the Ohio Valley Chapter representative ascended the bench and entertained with several recent hit tunes ending with a dazzling rendition of the "Galloping Comedians" using the master unenclosed xylophone for a most "galloping" effect. The last guest artist of the morning was Dick Schrum, national ATOE President. Dick played a few numbers that he has just recorded on a new disc featuring Bill Blunk's 5-24 Marr & Colton and after hearing his pro style, we are sure that his recordings will indeed sell very well. It was an honor to have the national chairman present for the occasion and also for him to bring the morning to so fitting an end. Again, the audience after it was over was one of the greatest enthusiasm and a sense of unbelieving—that the famous trio of theatre organs all so perfect in every detail, really existed.

**CONVENTION M. C. BEN HALL  
PRESENTS THE STORY OF  
THE MOVIE PALACE  
SUNDAY AFTERNOON**

By 2 p.m. Sunday afternoon, all 300 chairs in the empire room of the Jefferson Hotel were occupied by members who had already heard of the wonderful slide motion picture illustrated lecture given by Ben Hill, on the history of the Movie Palace, at the Portland Convention. Ben began his interesting talk with a color motion picture made several years ago by David Brinkley for television, describing Ben's book, the BEST REMAINING SEATS. There were scenes of the Roxy and other "cathedrals" of the motion picture. Next came the slides with a very accurate and colorful description of many of the nation's former and a few still present, movie palaces. Members were indeed grateful to Ben for his making this special feature a part of the convention.

After the lecture, members began departing to make their way into the Washington area and into northern Virginia, where there would be several residence pipe organ installations available for inspection that evening. Organs that were on view were the 2-7 Wurlitzer formerly in the Loew's Theatre, Harrisburg, Pa., now in the residence of Captain and Mrs. Erwin A. Young, of Mount Vernon, Va., and the 3-13 studio Wurlitzer formerly in the Loew's Triborough N.Y., theatre, now owned by Marvin and Jean Lautzenheiser. Many more than were expected, attended the evening events and the Monday morning and evening events.

**MONDAY — MORE RESIDENCE  
ORGANS, A TOUR OF THE  
MOLLER ORGAN FACTORY  
AND A REAL WHOPPING  
FINISH AT ALEXANDRIA.**

Monday, August 29th, saw approximately 80 members in Frederick, Md., to view the organ installation, a three manual 15 ranker, built by Lem Keller and installed in his home. Mr. Keller has constructed most of the organ himself, and we are sure that many members picked up valuable tips on organ building and construction from this true hobbyist. That afternoon, a special tour of the M.P. Moller Organ Factory was arranged by Peter Daniels and Dick Kline. The tour was very thorough and those attending got more than an ample chance to see every phase of modern pipe organ construction in the world's largest organ factory. Upon returning to the local D.C. area, many stopped off in Rockville, Md., to see and hear the unusual installation, a 2-9 Moller organ, most of which is from the 3-31 Moller formerly in the Loew's Palace theatre, Wash-

ington, D.C., and now is owned by Doug Bailey who broadcasts the instrument over W.P.I.K. radio every day from 12:30 to 2 p.m. The organ was installed by Paul White and Bob Oberlander, and it is perhaps unique in the fact that it is one of the very few pipe organs to be heard live over the air every day in this country. We were glad to see Mr. & Mrs. Leonard MacClain present and "Melody Mac" taped a special interview for Doug which was broadcast on a following program. Many guests were invited to play, among them Esther Higgins who really seemed to be entirely at home on the console of this instrument.

**JIMMY BOYCE BRINGS  
CONVENTION TO A FABULOUS  
CLOSE WITH A BLOCKBUSTING  
ACCOMPANIMENT TO THE  
"PHANTOM OF THE OPERA"**

The Alexandria Arena story has been presented in a recent issue of *Theatre Organ*, so there is little need to go into a detailed description of this cavernous building and its outstanding feature, the 4-34 Wurlitzer, formerly in the Center Theatre, New York City. Over 200 guests had assembled for the evening concert and motion picture. Jimmy Boyce, owner and player of the organ, opened his program with selections running the gamut from Swan Lake to the Tiajuana Brass, so ably done on the ripping Post Horn rank. After a brief intermission which due to the extreme heat made everyone take off in the direction of the refreshment counter, projectionist and donor of the motion picture equipment for the evening, Woody Wise, opened the second portion of the program with some very amusing old nickelodeon slides which were accompanied by Jim. A comedy followed, but when the feature film, the full length "Phantom of the Opera" began, everyone settled back into their chairs, not realizing just what was in store for them. Jim had planned his music to coincide most carefully with the action on the screen, and at the height of excitement that is, the scene where the phantom is unmasked while at the organ, the effect of thirty four ranks unenclosed in an auditorium a city block long, literally lifted the listener right off of his chair. As the audience received one thrill after another it became apparent that some sort of phantom genius was at work with the organist weaving a special sort of magic into the accompaniment. A standing ovation with cheers and bravoos greeted Jim the instant the film came to an end, and what a tremendous end it was indeed. There could not have been anymore after this, there was nothing that could top it, the convention was over, but we are sure that no mem-

ber who attended will ever forget it, it is certain to be a shining light in the history of ATOE forever. The fact that so many more members who had not originally planned to stay over for Monday and who did, is a credit to the artists and all those who had a hand in making the convention the tremendous success it was.

In closing, *Theatre Organ* and the membership of ATOE and those who attended must feel very proud in extending their appreciation to the following who made the convention possible. To former chapter chairman Richard O. Haffer who accepted the bid for the Potomac Valley Chapter for the convention, to Ray Brubacher, chapter chairman, Tommy Landrum, chapter vice chairman, and El Marlowe, chapter secretary, who directed the entire proceedings, to the artists, Eddie Weaver, Leonard MacClain, Bob Van Camp, Richard Smith, Jimmy Boyce, the chapter area artists Lowell Ayars, Bill Gage, Don Kinnear, Patty Germain, Clyde Olson, Herb Wottle, Dick Schrum, and Loew's organist Nick Pitt, to Byrd Theatre manager Bob Coulter for his cooperation, to Loew's manager George Peters for the use of the Loew's theatre, to maintenance men Dick Barlow and Trigger Riley for their assistance, to the registration committee headed by Win Marlowe, Betty Brubacher, Fran White, and Paul White, to Gil White and Lloyd Trimmier who covered the convention as photographers, to Gordon Buschman and Dick Myers, Dick Kline, Henry Babb of the Jefferson Hotel, to national vice president Erwin Young, and all those who opened their home organ installations for members to play, and lastly to Ben Hall for his invaluable help in making the show the hit it was.

**WISCONSONITES  
ENJOY A "REGIONAL"**

Manitowoc, Wisc., Aug. 24 — They didn't plan it that way but by Saturday noon it had become apparent to Chris Feiereisen and Ben Comstock that they had a sort of "Regional Convention" on their hands. For no particular reason and with no preplanning, a group of organ buffs descended on this 2-Barton town for the purposes of playing and listening. First to arrive was *Bombarde* stringer Dave Junchen, from Sherrard, Illinois. He showed up Friday evening.

Late Sunday the "conventioners" bid adieu and went their respective ways, except for Dave Junchen who stayed over for a trip to Madison with Chris Feiereisen to play a Barton in a theatre which Chris had restored while he was a student at the University of Wisconsin. They report that it still sounds great.

— Effie Klotz



## PUGET SOUND CHAPTER ANNUAL LABOR DAY PICNIC WEEKEND

Sunny Indian Summer weather, approximately 75 enthusiastic Puget Sound Chapter members and friends, young Jonas Nordwall from Portland, and seven of the area's home organs joined forces to make the Chapter's Annual Labor Day week-end omnibus marathon a huge success.

Jonas Nordwall opened the festivities shortly after midnight on Saturday evening September 3rd, playing his Seattle debut concert on the Paramount Theater Wurlitzer 4/20. From his opener, a brisk "Burning of Rome" through to "Lover," his final encore, Jonas played a nicely paced, technically brilliant program. His command of the instrument's tonal and mechanical resources was complete.

Sunday activities for the Chapter commenced at noon at the home of Bill and Barbara Morrison, north of Seattle. A picnic dinner on the patio was followed by sessions on the Morrison Robert Morton 3/14. This organ is beautifully installed in a large two story basement studio off the patio. National ATOE president Dick Schrum, Puget Sound Chapter Chairman Don French, and veteran Seattle theatre organist Eddie Zollman took their turns at the console. They were followed by other Chapter members. A brief business meeting was held at the Morrison's by Chairman French. Dick Schrum reported briefly on the S. W. Regional ATOE Meeting in Richmond, Va.

During the late afternoon and early evening hours, visitations were made in caravan to the following home installations: Harold Shawver's 2 (going on 11) Kimball, Bob Jones 4/24, Dan Adamson's 2/7 Wurlitzer, Harold Musolof's 3/11 Wurlitzer, Lee Bauscher's 3/11 Wurlitzer (now under construction). By ten PM survivors of the trek gathered at the Burien home of Lou and Woody Presho for food, dancing and

assorted revelry. The Presho's trim 2/6 Wurlitzer, augmented by Tom Hobbs on vibes, plus banjo, violin, drums provided music throughout the evening. The last gasp from a handful of hard-core holdouts was heard at 3:30 AM Monday morning when the session was officially adjourned until next year.

## A. T. O. E. POTOMAC VALLEY CHAPTER

On Sunday afternoon, June 26th, the Potomac Valley Chapter held its annual election of officers at the home of Erwin A. Young in Alexandria, Va. Approximately one hundred members were present to hear the excellent 2 manual 7 rank Wurlitzer installation in a specially designed studio. The surprise guest artist for the afternoon was none other than the renowned master theatre organist Eddie Weaver. After a concert typical of Weaver's complete mastery of the organ and his mastery of superb showmanship, the annual business meeting took place. Plans for the second annual regional convention to be held at Richmond, Virginia during the latter part of August were discussed by chairman Richard O. Haffer and secretary Michael Dreyer. The nominating committee selected two slates of officers for approval: Chairman — Richard Haffer, Vice Chairman — Richard Myers, and Secretary-Treasurer — Michael Dreyer. The other slate of officers consisted of Chairman — Ray Brubacher, Vice Chairman — Tommy Tandrum, and Secretary-Treasurer — Elbert Marlowe. A written ballot elected the latter slate of officers. Appreciation was then extended to Chairman Haffer for the work done in the past year to improve the chapter. After the meeting, many members returned to try their

hand at the Wurlitzer console. We are indeed indebted to Eddie Weaver for the fine entertainment provided to make this meeting a most successful one in the chapter's history.

The Eastern Regional Convention sponsored by the Potomac Valley Chapter ATOE, was held in Richmond, Virginia, August 27th and 28th, and in the Washington D. C. area on the 29th. The convention was attended by more than three hundred and fifty members and a full report will be forthcoming in this magazine. We are pleased to report that at the convention, all officers of ATOE National were in attendance. Nineteen out of twenty-six chapters were represented.

Ray Brubacher  
Chapter Chairman

## North - South to Present Midway Concert in California

Bethards and Carson Mastermind  
Fresno Return Engagement

Jack Bethards, acting chairman for the Northern California ATOE Chapter has announced a joint concert weekend meeting of his chapter with the Los Angeles Chapter at Fresno on October 15 and 16 (Saturday and Sunday). Headquarters will be the Hacienda Hotel in Fresno. Activity will center around the 4-16 Robert Morton organ in the Warner's theatre and the 3-11 Wurlitzer in the Wilson theatre, both maintained in top shape. Organists scheduled for concerts to date are Larry Vannucci and Lyn Larsen, with Jim Roseveare standing by. As an added attraction Bill McCoy has been set for a concert demonstration plugging a new model Thomas electronic organ. Registration fees are \$3.00 single, \$5.00 family. Bob Carson is making arrangements at the Los Angeles end. A similar North-South concert meeting, held two years ago, starred Ann Leaf and Jim Murray. It was an unqualified success and the wishes of members in both chapters for a repeat performance resulted in the present plan.

## Al White to Kansas City

Oakland, Calif. — Allen White, organist-manager of the Oakland Paramount and later assistant director of promotion for West Coast 20th-Century Fox pictures, has been promoted to Director of Promotion for the organization's mid-West area and has moved to Kansas City to take up his new duties. The promotion forced White to resign his Chairmanship of the Northern California ATOE Chapter, leaving Vice Chairman Jack Bethards in the driver's seat.

# NOW

AVAILABLE  
an exact  
duplicate  
of the

FAMOUS  
HOWARD

"WONDER" SEAT

\$16000 F.O.B.  
DES MOINES, IOWA

Also Howard seat replacement castings  
and Wurlitzer Black Cap magnet coils.

KEYBOARD ENTERTAINMENT  
PRODUCTS MANUFACTURING CO.  
2117 40th St., DES MOINES, IOWA 50310



# CLYDE DERBY and his "ROSEMARY" *Continued*

organ at least keeps him out of saloons."

Saloons are where Clyde works.

—Hal Steiner

## STOP LIST

### PEDAL

16' Tuba Profunda  
16' Diaphone  
16' Bourdon  
8' Harmonic Tuba  
8' Diaphonic Diapason  
8' Tibia Clausa  
8' Clarinet  
8' Cello  
8' Flute  
4' Octave

### PEDAL 2nd TOUCH

Bass Drum  
Kettle Drum  
Crash Cymbal

### ACCOMPANIMENT

16' Contra Violin  
16' Vox Humana  
8' Harmonic Tuba  
8' Diaphonic Diapason  
8' Tibia Clausa  
8' Clarinet  
8' Oboe  
8' Violin  
8' Violin Celeste  
8' Concert Flute  
8' Vox Humana  
4' Piccolo  
4' Violin  
4' Octave Celeste  
4' Flute  
4' Vox Humana  
2-2/3 Twelfth  
2' Piccolo

Chrysoglott  
Snare Drum  
Tambourine  
Castanets  
Chinese Blocks  
Tom Tom  
**ACC. 2nd TOUCH**

8' Harmonic Tuba  
8' Clarinet  
Cathedral Chimes  
Xylophone  
Triangle  
**SOLO**

16' Tuba Profunda  
16' Diaphonic Diapason  
16' Bourdon  
16' Contra Violin  
8' Tuba  
8' Diaphonic Diapason  
8' Tibia Clausa  
8' Clarinet  
8' Oboe  
8' Violin  
8' Violin Celeste  
8' Concert Flute  
8' Vox Humana  
4' Clarion  
4' Octave  
4' Piccolo  
4' Violin  
4' Octave Celeste  
4' Flute  
2-2/3 Twelfth

2' Fifteenth  
2' Piccolo  
1-3/5' Tierce  
Cathedral Chimes  
Sleigh Bells  
Xylophone  
Glockenspiel  
Bells  
Chrysoglott  
**SOLO 2nd TOUCH**

### TOE STUDS

Bass Presets  
Wind  
Auto Horn  
Train Whistle  
Horse Clops  
Bird Whistle  
Train/Streetcar Bell  
Snare Drum Roll, 1st Touch  
Bass Drum / Cymbal, 2nd Touch  
Sforzando, 1st Touch all  
Sforzando, 2nd Touch all,  
with percussion

### PISTONS

10 for each manual

### TREMULANTS

Main  
Solo  
Vox Humana  
Tuba

### EXPRESSION PEDALS

Solo  
Main

Vox - String combinations are used with tremendous effect. Even noise inherent in the pressing doesn't detract from the beauty of *Ruby*.

A pedal cymbal used against Post-horn riffs and "sneers" mark the entry of *Georgia* and for her second appearance she comes through as a jazz cornet solo with much joie de vivre.

\*\*\*\*\*

*I Hadn't Anyone Til You* features a smooth tuba melody, flowing rhythm and mellow reed punctuation.

It's the big marching band for *Liberty Bell*, a real swinging march played with all the majesty of the M & C's complement of "brass," traps and reeds.

*It's Easy to Remember* is played simply but beautifully in slow ballad style. The massive ending is softened by a sentimental Tibia coda with plaintive comments by the Chrysoglott.

Dick goes to the percussions for color during *Softly, as in a Morning Sunrise*, a dramatic "Valentino" tango with the Marimba much in evidence as well as other "clackers" which never overshadow musical values.

A fast waltz tempo marks *Life is a Beautiful Thing*, even when the instrumentation switches briefly to a carousel hurdy gurdy. Mostly it's played in broad, Viennese style. A happy tune which proves Dick's competence in the 3/4 department.

Another application of Buddy Cole styling saves that overexposed dame from *Ipanema* from being just another Bikini in the crowd. Her frigid stares are softened by the rhythmic humor of a "Sassy Brass" treatment. Dick is an admitted admirer of the late maestro; the resemblance is intentional and skillfully applied, although never a direct copy.

The closer opens with a soaring Trumpet playing *Mean to Me*, followed by a Tibia / Vox mellowness broken by subtle brass comments. Dick at his colorful arranging best and with lots of registration variety.

Both Dick Schrum and the Marr and Colton come through their initial recording experience with flying colors despite some technical drawbacks, e.g. highs seem to be attenuated in a set of grooves sometimes rough and noisy. Concert Recordings advise only 25 records got out with noisy grooves before corrections were made.

Jacket notes are informative and occasionally incorrect (this is not the largest Marr and Colton built). The cover bears two color shots of Dick, one passable, the other unflattering. Other pix show the studio and some pipework.

## RECORD REVIEWS

(Continued from Page 29)

theatre" has progressed, this will be a revelation.

We don't claim that the result comes close to pipes (to our biased ears) but if any builder gets there, Rodgers certainly has a good headstart, especially with such able assists as Bill Thomson supplies here.

\*\*\*\*\*

**THAT'S ENTERTAINMENT.** Dick Schrum playing the 5-24 Marr and Colton organ in Bill Blunk's studio (Portland, Oregon). Concert Recording No. CR-0008, available by mail only as a compatible stereo disc (\$4.50) or 4-track 7 1/2 ips stereo tape (\$5.95), postpaid. Ordering procedure same as for the Buddy Nolan record reviewed above.

As most organ enthusiasts know, Dick Schrum is president of ATOE. At the 1966 convention he was pressed into service to play the concert John Muri couldn't because of the airline strike. Those who heard Dick at this same fine Marr and Colton were most

favorably impressed by the polished performance he gave—especially considering the impromptu aspect of his program. He quickly established his skill at playing orchestrally and that characteristic is evident on this record. It offers a variety of musical canvasses for Dick to color. This he does in combinations ranging from pastels to bold brush strokes of primary color.

*That's Entertainment* is Dick's "console riser." Played in fast showtime tempo, it serves as an introduction to both the big M and C sound and to the up-tempo style of the artist. Variations on the familiar melody without first hearing it played straight may seem a little disconcerting, but that's show biz.

*Ruby.* If there wasn't another tune on the platter this would do much to elevate Dick Schrum high among masters of organ balladry. The arrangement is exquisite in its imagery and the whole piece is dominated by phrasing, use of voices and nuance hauntingly close to sound produced by the late Buddy Cole. The Cole style pedal gliss, horn counter melody, untrem'd Diapason and ethereal

ence. For the remainder of the afternoon he was continually coming up with new sounds from the instrument, some many had never heard before from the Pizza Joynr Wurlitzer. Midway through the concert he conducted one of those "tour through the organ stops." He got lost! After all, how many second touch stop-keys activate color wheels?! The program consisted of a wide variety of selections running the gamut from "Alley Cat" to a progressive "Sophisticated Lady" to a sparkling treatment of the music from "My Fair Lady." His program was described by one as "a breath of fresh air."

Stan is a most marvelous comedian. It should also be mentioned that Stan's virtue lies in the fact that he is a fine musician first, a comedian second. He does not attempt to hide his musical ability behind a shield of comedy. If you want to see Stan in action, look for him on the "Gypsy" show, at the Fox St. Louis and also he will be making an appearance on the "Pruitts of Southampton" with (get this!) Phyllis Diller. Don't be surprised about the organ you see him playing. It may be a vacuum cleaner.

*Allen White, Chairman  
Northern Calif. Chapter*

## Lowell Ayars Thrills Audience

by Alan Schmidt

An astonishing variety of sounds, effects, tempos, registrations and musical eras were created for an appreciative attendance of 300 theatre organ buffs at the Skatehaven Roller Rink, Lackawanna, N. Y., on Monday, June 27th.

While nearly every theatre organist of repute can be credited with technical proficiency, a wide repertoire and a good grasp of an organ stoplist, these are only parts of Mr. Ayars assets. He displayed the most fundamental talent of all — a solid musicianship, best exemplified by a virtuoso rendition of the J. S. Bach "Prelude and Fugue in E Minor."

Mr. Ayars had prepared a lengthy program, ranging from Broadway Show Tunes by Berlin, Porter and Gershwin to "Movie Cathedral" standards such as "Dizzy Fingers" and "In a Monastery Garden." Of special delight was the hilarious arrangement of "The Merry-Go-Round Broke Down." His several encores included the nostalgic newsreel march, "The Eyes and Ears of the World."

It is much to the credit of the Niagara Frontier Chapter that the fine old Wurlitzer was brought to peak condition for this excellent program. We anxiously look forward to future performances by Mr. Ayars, perhaps at the soon-to-be renovated Shea's Buffalo Theatre.

## HAPPY HOOSIERS TAKE REVERSE ROUTE

Install Organ in Theatre

Eight Central Indiana Chapter members in the Indianapolis area are the owners of theatre organs, four perking and four being readied. One of the more recent to acquire a pipe job was Tom Ferree who talked a Terre Haute Tabernacle out of a Louisville "Uniphone" theatre pipe organ — with the help of some money, of course. Tom later learned that he'd beat the junk man by only a few days. With the assistance of several chapter members, the organ was removed from the Tabernacle and after much cleaning and refinishing, arrangements were made to install the 8-ranker in the Rivoli theatre in Indianapolis, in chambers which once boasted a Barton. It's a neighborhood house which operates only on weekends so the work crews organized among the Indianapolis have weekday evenings to get the organ ready for an opening set for October 15. A concert and silent movie is planned. Naturally, there is much curiosity about this offbrand instrument. It may be the only one in captivity.



★  
Tom Ferree,  
"Uniphonist"  
★

Theatre owner Forest Kraning has been most helpful and welcomes the idea of having ATOE Chapter events at the Rivoli in the future. Meanwhile the chapter meets as often as possible at the Paramount theatre in Anderson where members Lew Hodson and Rex Hoppes rebuilt the 3-7 Page (recently recorded by John Landon, Ed.). This Page is used often during intermissions and has aroused much favorable audience comment.

A joint meeting with an AGO Chapter has been arranged for March '67 stanza at the Rivoli. This could be one of the Chapter's most exciting programs.

—from material submitted  
by Neil V. Dykins,  
Chapter Chairman

## Dunstedter Recuperating

Burbank, Calif., July 22 — Organist Eddie Dunstedter was in surgery for five hours today at St. Joseph's Hospital. It was his second trip to the hospital, the first being for ulcers. This time the operation was to correct progressive circulatory trouble which had handicapped Eddie's legs during most of 1966. An examination last week resulted in the grave decision to operate, otherwise amputation later was a distinct possibility. This morning Eddie waved to wife Vee and to his children, Eddie Jr. and daughter, Mrs. Jack Sauer, and was wheeled off to surgery.

Late in the afternoon it was known that the operation had been a success. The vein-scraping caper had saved Eddie's legs. He said he felt the first pulsebeat in his "gambi" in many a week. However, his recuperation may take a long time.

## NEW JERSEY THEATRE CELEBRATES

On May 25, 1966, the Broadway Theatre in Pitman, New Jersey, celebrated its 40th anniversary. It was a private party to which the May, town officials, civic organizations, service clubs, and businessmen and their wives were invited. The festivities started with Lowell Ayars of Bridgeton, New Jersey, taking over the Kimball 3/8 with lively tunes from the Twenties — "Desert Song," "Carolina in the Morning," "Carolina Moon," "Ain't She Sweet" and many more delightful tunes. Esther Higgins of Collingswood, New Jersey, took over the console doing "Tip-Toe Through the Tulips," "When the Red, Red Robin," "Take Me Out to the Ballgame," "In the Good Old Summer Time," "Student Prince," "Thanks For the Memory," "Anniversary Waltz," and "Auld Lang Syne." George Miller of Philadelphia, house organist, took over and played until picture time. George did an outstanding arrangement of "Me and My Shadow." After the movie, a delectable buffet was served on the balcony in the large lobby. The organists took another turn at the Kimball. Owner Ralph Wilkins was highly pleased with his anniversary party and said, "We have many, many converts to our organ." It is interesting to note that lots of big stars played Vaudeville here at the old Broadway years ago including Bob Hope. This exquisite little theatre is the last remaining of a chain of six throughout South Jersey owned by Mr. Wilkins. The organ is played every Saturday evening between shows and is in excellent condition due to George Miller and David Miller.

## VOX POP

(Continued from Page 37)

which reposes in playing condition in his living room. Perhaps the most famous one is somewhere in between in size — the 4-16 Morton in the Carl Greer Inn . . . Our claim that Peter Crotty's Landon theatre organ (San Marino, Calif.) was the first to be built since the Toronto Odeon-Carlton instrument in the late '40s got some interesting reaction from England. Not so, writes Michael Candy, a Marshall and Sykes theatre organ was built and installed in the Cecil Theatre, Hull, Yorkshire, for its opening in 1955 and is still in use. We hope to go our British friend one better with a prediction that a recording made on that same instrument will be released in the USA early next year if not before.

**Coming out of the Radio City Music Hall, former RCMH organist Eddie Baker was ecstatic over the improvements the recent overhaul on the 4-58 had effected: "Just think—in 1938 and 39 it was practically new and in pristine condition. Yours truly was enjoying playing it to the hilt. Sure glad it's back in top shape now."**

We learn from the Detroit Theatre Organ Club News that Terry Charles has played an amazing total of 11 concerts on his only recently completed 3-15 Wurlitzer installed in the Ritz theatre, Clearwater, Florida, and has already started another series. Lucky Floridians! Terry was the DTOC's featured artist for their September concert at the Detroit Senate theatre 4 manual, 281 stopkey Wurlitzer. They're following up in October with a stanza featuring Buddy Nolan who temporarily deserts his Embassy (Fort Wayne) for the Senate. . . . It happened during a Theatre Organ Society of Australia concert, reports John Clancy. Bill Schumacher had just started "In a Monastery Garden" embellished with the Wurl's bird whistle effect. A new TOSA member looked disturbed. He finally stage-whispered to Clancy, "Y'know they ought to fix ciphers before a concert starts!" . . . The Delaware Valley and New York Chapters arranged to see and hear the famous 4-22 Hope-Jones instrument in the Ocean Grove Auditorium earlier this year and the reports are that it's still a great instrument. This was Hope-Jones' first big installation in which he could give free reign to his theories and developments such as high wind pressure (up to 50 inches!), considerable unification and underground concrete chambers opening into ducts to convey the music to the auditorium. Although the auditorium is

used for only three months a year, the organ is maintained and the chambers heated by its present owners, a religious association. The great impresario, Tali Esen Morgan, who built the auditorium as a home for great musical spectacles, could still be proud of his choice of Hope-Jones as the builder of the Ocean Grove organ.

. . . Charlie Cobb writes from Philadelphia that he often drops in to hear the Wanamaker store behemoth during its daily noontime concerts, because there are no theatres where he can hear organ music. . . The New York Chapter had a fine time at the former Brooklyn Paramount theatre, now a college basketball court, earlier this year. The organ, probably the only Wurlitzer in a basketball court, is kept in fine shape by Tom Farrell and Ernest Nichols. The Director of the University's Music Department, Dr. William Eicher, is well aware of the treasure he inherited when the University purchased the theatre in 1950. Once played by such greats as Henry Murtagh, Dick Liebert, Stuart Barrie, Bill Floyd and Bob Mack, it sounds better than ever in its new acoustical surroundings, report New Yorkers. . . The Niagara Frontiersmen (Buffalo) staged a benefit performance on August 14 at the Hollywood theatre in nearby Gowanda which is equipped with a fine 2-6 Wurl. Proceeds were for a member disabled since last December and anchored in a body cast. Besides beaucoup pipe music there were some fine acts of vaudeville with lots of singing, both solo and in groups. We hope they cleaned up for the lady in plaster of Paris. While we're in the general area, a report on the Rochester RKO Palace, in brief. Rochester Theatre Organ Society flack J. R. Davidson writes in the Democrat and Chronicle, "Your readers will be interested to know that the period of storage has come to an end. The Skinner organ has been moved from the Auditorium theatre to a local church, the chambers have been organ have been set in place." RTOS is on the march! . . . From Pottsville, Penna., we are pleased to learn that Garrett Paul is one of us once again. Business matters kept him tied up for a time and he had to neglect the hobby but now he's back. In fact he started in June by attending a Potomac Valley chapter meeting at the Tivoli theatre in Frederick, Md., and at Lem Keller's installation. He was deeply impressed by George Merriken's theatrical setting which surrounds his large Wurl. . . . Organist Al Bollington is a firm believer in TO-BOMBARDE ads. His plugs for his mail order music courses in these pages over the past year have netted him students in every state in the Union, including Alaska and Hawaii,

also in England, Canada, South America, and Australia. We asked what students do when they want to skip a lesson. "Send me an empty envelope" quipped Al.

. . . From Sherrard, Illinois, comes a blast from our faithful contributor and critic, Dave Junchen, who takes us to task for stating that the pipework in the Kimbar Club's 4-21 (not 22, see!) installation in the Rialto theatre at Joliet, Illinois, is "mostly Kimball" (in the Summer issue, page 39). With a ferocity for accuracy worthy of our Minot Mentor, Eric Reeve, Dave lists the ranks by manufacturer and comes up with 15 Barton ranks! We stand corrected but just to save a little face we beg to state that the Kimball ranks — Posthorn, Tibia Clausa, Solo Vox and Solo String — are in rather good categories to make their characteristics felt. Even so, we're glad to learn the truth because we were beginning to wonder how the Kimbar Klubbers made Kimball pipework sound so theatrical. Now we know! use Barton pipes! We were also a little befuddled by statements on the Kay McAbee record jacket which features the instrument. It stated that the Kimball and Barton pipework has been "interchanged."

. . . Tom Williams, who wrote the informative jacket notes for the Concert Recording label Wendell Kennedy platter, comes up with some pertinent info about the Barton in the Orpheum, now installed in a Springfield, Ill. school auditorium. We had questioned the parentage of the Brass Trumpet given in the stoplist because Barton didn't make them. It replaced the original Barton Cor Anglais which was ruined by water and it came from a Wicks organ. It is not Wurlitzer, states Mr. Williams. We had believed that only Wurlitzer made Brass Trumpets and Saxes. Light, anyone? . . . From Montreal, Dr. Ray N. Lawson reports that the chief local excitement is over Dick Webber's combination of two Wurlitzers in the Strand theatre, Plattsburgh, South of Montreal. Doc says that Bernie Venus is one of the most active Canadian organfans, and is finally nearing completion of a 3-10 installation from Buffalo in his Buttonville home (near Toronto). Wonder if Doc is still bucking for the 1967 ATOE convention? Get your bid in before January 1, and list the organized assets of your town, Doc. In fact, that goes for any interested area where ATOE membership exists. . . . John Near is installing the 3-11 Barton from the Galesburg, Illinois, Orpheum theatre in his home there. And John Deegan, Antioch, Illinois, is the owner of the 3-10 Barton formerly in the National theatre, Milwaukee.

\* \* \*



# the Rodgers

## 33-E Theatre Organ

Just a glance at these specifications will tell you—here is the professional's theatre organ. From Bombarde to Bird Call, the Rodgers 33-E is everything a full-fledged theatre organ should be. With the musical resources of a "houseful of pipes" in a handsome console requiring about as much wall space as a spinet piano, the Rodgers 33-E is the most complete, most exciting theatre organ ever designed for the home.

*Rodgers*  
ORGAN COMPANY

San Francisco / Portland / Chicago

Factory Address:

1300 N. E. 25th Ave.

Hillsboro, Oregon 97123

### SPECIFICATIONS

#### ACCOMPANIMENT

8' Tuba Mirabilis  
8' Open Diapason  
8' Tibia Clausa  
8' Clarinet  
8' Viol d'Orchestra  
8' Viol Celeste  
8' Salicional  
8' Concert Flute  
8' Vox Humana  
4' Piccolo  
4' Viol  
4' Viol Celeste  
8' Piano  
Snare Drum  
Tambourine  
Brush Cymbal  
Chinese Block  
Bongo Drums

#### PEDAL

16' Bombarde  
16' Diaphone  
16' Tibia Clausa  
16' Bourdon  
8' Tuba Mirabilis  
8' Open Diapason  
8' Flute  
8' Cello  
Pedal Sustain  
Bass Drum  
Cymbal  
Chinese Block

#### COMBINATION ACTION (setter-board/drawer)

4 Solo pistons (incl. Trems)  
4 Great pistons  
4 Accomp. & Pedal pistons (incl. Voicing)  
4 General Collective pistons & toe studs  
1 General Cancel  
1 Sforzando piston & toe stud

#### GREAT

16' Bombarde  
16' Double English Horn  
16' Tibia Clausa (Ten C)  
16' Contra Viol  
8' Tuba Mirabilis  
8' English Post Horn  
8' Open Diapason  
8' Tibia Clausa  
8' Kinura  
8' Viol d'Orchestra  
8' Viol Celeste  
5-1/3' Tibia Quint  
4' Piccolo  
4' Viol  
4' Viol Celeste  
2-2/3' Tibia Twelfth  
2' Tibia Piccolo  
1-3/5' Tibia Tierce  
1' Tibia Fife  
8' Piano  
4' Piano  
Tibia—Short Sustain  
Tibia—Long Sustain  
Harp  
Glockenspiel  
Orchestra Bells  
Carillon

BIRD CALL (Push Button)

#### SOLO

16' Tibia Clausa (Ten C)  
8' Mirabilis  
8' English Post Horn  
8' Open Diapason  
8' Tibia Clausa  
8' Kinura  
8' Salicional  
4' Piccolo

#### ECHO

Tibia Main Off  
Tibia Echo Off

#### TREMULANTS

Echo Vibrato  
Tibia Vibrato  
Tibia Tremulant  
Main Vibrato  
Main Tremulant

#### VOICING

ff Pedal  
ff Brass  
ff Tibia  
ff Main  
ff Traps  
ff Piano  
Piano Sustain

#### BALANCED EXPRESSION PEDALS

Main: (Acc.—Viol, Cel-Piano-Traps)  
Solo: (Reeds-Tibia (Percs.)  
Piano sustain switch also mounted on Main Shoe

BALANCED CRESCENDO  
w/Indicator Lights