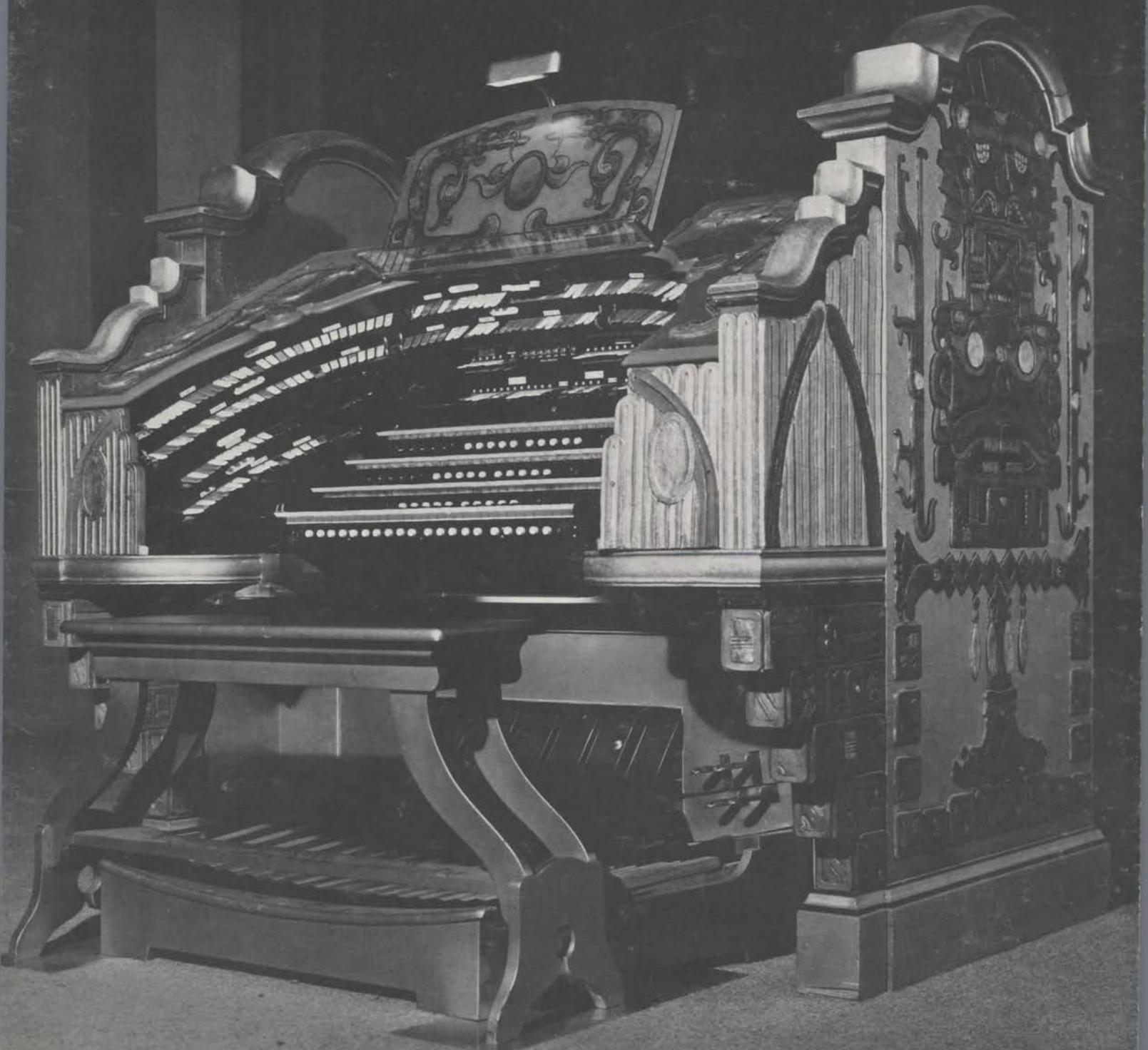


# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

DECEMBER, 1966





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# Theater Organ

Volume VIII, No. 4

# and Bombarde

Volume III, No. 4

## THE COVER PHOTO

The Former Fisher Theatre Wurlitzer 4/34 now installed in the Detroit Theatre Organ Club will be featured at the 1967 National ATOE Convention in Detroit July 1, 2, 3, 4.

Photo by Bud Manning



## Report: BOARD OF DIRECTORS' MEETING

November 5, 1966—7:30 PM  
Sheraton Hotel, Philadelphia, Pa.

### In Attendance:

Dick Schrum, *President*  
Erwin Young, *Vice President*  
Dorothy MacClain (Chmn. Del. Valley Chap.), *Treasurer*  
Dick Kline, *Board Member*  
Don Hall (Chmn. Piedmont Chap.), *Board Member*  
Fred Kruse, *Chmn., Chicago Chap.*  
Ray Brubacher, *Chmn., Potomac Valley Chap.*  
Bill Greenwood, *Vice. Chmn., Delaware Valley Chap.*  
Leonard MacClain, *Honorary Member*

### Results:

1967 Convention to be in Detroit, Mich. on July 1,2,3, & 4, 1967. Host will be Motor City Chapter, Albert Mason, Chairman.

December issue will feature prominent Detroit organ on cover, and official announcement made.

All candidates for board of director shall henceforth submit picture and resume for publication in April issue of TOBB, with ballots inserted in magazine.

Cut-off date for dues will be on Nov. 1, every year, unless otherwise specified by member or chapter secretary. Dues after Nov. 1 will apply on coming year's subscription, with new members receiving December issue if dues paid by December mailing.

All members of chapters will be encouraged to submit dues through chapter secretary.

Mailing schedule for 1967 magazines will be the 1st. day of Feb., April, June, Aug., Oct., and Dec. The April mailing will be decided by the number of dues paid by March 15, 1967, deadline for dues. Dues reminders will be published in December 1966 and February 1967 issues, with a dues remittance envelope included in the Dec. issue.

A certificate will be made up for each past honorary member, and be presented to all honorary members from now on. A brass plate engraved with names of all presidents will be attached to a base to be made for the symbol of office.

We all have a common interest. To quote from the bottom of the official stationery: ". . . organized for the purpose of preserving the tradition of the Theatre Organ and to further the understanding of this instrument and its music through the exchange of information." At the risk of sounding sermonious, I would like to urge everyone to keep this phrase in their conscious thoughts as we approach the new year.

A very Merry Christmas, and a most Happy New Year from all of the A.T.O.E. officers, board members, and staff.



Dick Schrum, *President*

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 Theater 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 PUBLICATIONS  
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\* \* \*

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\* \* \*

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## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

NUMBER ONE IN A SERIES

### THE SOUTHTOWN THEATRE, CHICAGO

This gorgeous theatre opened in 1932 and was one of the last large deluxe houses that was built by the Paramount Publix Corporation. The architects were C. W. and George L. Rapp of Chicago, the foremost architectural firm in the design of "Temples of Entertainment" during the golden age of the motion picture. Outstanding features of the Southtown included an immense tower above the marquee outside, a huge lobby with mosaic tile floor, a bridge across the lobby at balcony level where patrons could look down into a fountain and pool with real live fish, and an auditorium of sheer elegance. The Southtown building is now a discount department store although parts of the theatre interior are still visible today.

The four manual Wurlitzer organ was bought by Russ Nelson of Orange, California.



George  
Thompson

Editor  
of  
Theatre Organ

## WORK OF A GENIUS IN A NOVEL FIELD

How John C. Deagan has labored to standardize pitch and to amplify the resources of the organ.

Based on original material dated August 1, 1926, and supplied to THEATRE ORGAN by Bill Lamb, Apollo Theatre, Princeton, Illinois.

Working quietly from year to year in his large factory on the north side of Chicago or in his laboratory in California, where he spends the winter months, is a man who has made most valuable contributions to the world of organ music in his own field. He has devoted his life to the invention and perfection of chimes, harps and other percussion stops, features without which no American organ of today is considered complete. John C. Deagan has done all this without blare of trumpets or — to make the figure more apropos — without the ringing of bells. But his contribution to the modern organ is none the less one of the important developments of this century, which has been marked by so many inventions which have revolutionized organ construction. There are few men whose achievements or whose personality are as interesting as that of Mr. Deagan, although we do not recall that he has ever appeared as a speaker at a convention of organists.

Deagan, enjoying a full measure of health and mental alertness, and a keen, inquiring mind, was from boyhood a musician of more than ordinary ability. His chosen instrument was the clarinet, and by diligent application he had at 20 earned an enviable reputation as an orchestra player and soloist.

An exceptional inquisitive mind, a studious and restless nature, with a penchant for thoroughness that brooked no defeat, prompted him to delve into the science of acoustics, and he became an ardent student of Helmholtz's "Doctrine of the Sensations of Tone", after having, at a very early age, attended at South Kensington, London, a series of lectures of musical sounds by that great scientist.

Experiments carried on during his leisure hours aroused his interest in the glockenspiel — a series of toy bells introduced in German orchestras by Mozart. He realized the need for additional tone color and innovation in ensemble playing. With the ordinary small tools at hand and but an imperfect knowledge of this forerunner of the line of percussions that later heralded the Deagan name he produced his first set of perfectly tuned "orchestra bells." As he was blessed with that rare adjunct — a perfect musical ear — these bells, though crude in workmanship, were in excellent tune and, introduced into the orchestra, were an instant success. Though the Deagan glockenspiel gained quick recognition, it was not then realized that here was a pioneer effort, in that at no time previously had there been any attempt to mount wood or metal bars in a hanging position on the exact node supplemented with resonators. Aided by previous research and analysis these tones were developed on a scientific, basic principle from which throughout the evolution of these instruments there has been no departure.

An ever-increasing demand for similar devices nearly half a century ago soon impelled Mr. Deagan to devote all of his time to manufacture and improvements and, never content with the mere commercial aspect of his efforts, he experimented with various metals and alloys until the crude forerunner became the perfected orchestra bells, Parsifal bells, celeste song bells, etc., in the hand-played instruments and the tonally similar organ percussions of today.

Next, a mere toy of foreign import — a series of roughly-tuned maple bars on ropes of straw and known to the music

trade as the "straw fiddle" — drew Deagan's attention. Recognizing its possibilities as an orchestra and stage instrument he made several trips to Africa and other tropical countries and tested various woods until he obtained a tone quality more to his liking. This he found in a hard tropical wood, accoustically brilliant, clear, durable and musical beyond anything attainable in the product of our forests. To augment the volume and amplify the quality he began experimenting, using resonators, an innovation not theretofore attempted. And here his knowledge of physics and his study of tone development came to his aid. The result was the modern xylophone.

After the development of the xylophone came the need for a deeper, richer, more resonant and mellow tone. Knowing something of the peculiar tone developed among African natives by means of wooden bars mounted over gourds, a long series of experiments (involving the use of thinner bars and larger adjustable resonators) and long application and perseverance, developed modern marimba harp. This is the best imitation of the true Italian harp tone ever devised for the organ. It has the same liquid, limpid quality, the same vibrant, penetrating tone and, like its forerunner, is capable of the most delightful runs and rapid arpeggios. The bars, thin, short and mounted by the suspended cord-and-post method, register much lower than the xylophone. The tone depends entirely on the resonator for its quality and augmentation, the bar itself, struck with padded mallet, being practically soundless, particularly in the lower register.

The demand for distant chime or church bell effects in band and orchestra compositions prompted the developing of so-called cathedral chimes, and a series of experiments disclosed the fact

*(Continued Next Page)*

## WORK OF A GENIUS, cont.

(Continued from Page 3)

that because of its composite character and its inherent multiplicity of partials or overtones the true chime tone could be produced with tubes of drawn bell metal, scientifically varied in length, diameter and wall thickness.

With the application of the chime stop to the organ came the need for educating organists on its character, for many of the less discerning were want to play this colorful stop entirely too fast and more than one tone at a time.

Until the development of the entire line was well toward completion the many innovations in tonal effect had found a big outlet through the stage and for ensemble use in bands and orchestras. An outstanding example was that of the organ builders, who soon recognized in the solemn, dignified and stately tone of the newly-perfected cathedral chimes an ideal adjunct and promptly added a chime stop to their church organs. The question of pitch had ever been in a chaotic state and when more than three decades ago the piano and organ manufacturers adopted A-435 as the standard international pitch, as a protest against the high or concert pitch of between A-454 and A-461 in vogue up to that time, Mr. Deagan, feeling that in the interests of uniformity and brilliancy a slightly higher pitch than A-435 was imperative, spared neither time nor expense in bringing about the adoption for orchestra and band of the Stuttgart standard—the pitch of the latter days of Beethoven—A-440. Appearing before the convention of the American Federation of Musicians, of which organization he was a charter member, Deagan, through his influence among the more prominent musicians, was able to induce that organization to adopt his view and pronounce as standard the pitch now universally used. To such an extent was the federation with him that it is a matter of record that in enforcing their edict, fines were levied in some localities on members failing to live up to the pitch requirements. When the organ became the beautiful theatre instrument that it is today, its builders fell into line, with the result that due to Mr. Deagan's effort, out of chaos and confusion has come a universal pitch, A-440, that meets every requirement of the musical world today.

Effective beyond every other influence in settling the mooted question of pitch was the Deaganometer—a device invented by Deagan whereby musicians are enabled to determine by both eye and ear the exact pitch they are using. Appreciation of this accurate pitch measure and the help it has been to large sym-

phony orchestras has been expressed in personal letters and autographed photographs by such luminaries in the world of music as Frederick Stock, Walter Damrosch, Bodansky, Stransky, Sousa, Stokowski, Victor Herbert, Polacco, Paster-nack, Fred Innes, Percy Grainger and numerous others.

The demand in symphony orchestras for a celesta effect led to the development of a metal bar percussion which many years ago he produced successfully and to which he gave the name harp- celesta. Accurately tuned resonators augment the tone of the bars. The tone is of a liquid sweetness that has made this instrument by far the most popular organ stop (excepting possibly cathedral chimes) of all the musical percussions. A fact not generally appreciated, but which organ builders were quick to recognize, is that though percussion instruments were devised originally to meet the demand for tone color and innovation in ensemble playing, their maximum musical capacity is best appreciated in the beautiful blending and pointed tone effects they add to the organ pipes and because of the nicety with which mallets of exactly the right density throughout the register are provided for each tone of the scale. It has been Mr. Deagan's privilege to see the phenomenal expansion of the organ during more recent years and to realize that no organ is considered complete without its chimes and harp.

Deagan's travels having given him an insight into the use of carillon music as a community institution, he felt that far greater perfection was necessary to meet the more exacting musical demands of the American public; that carilloneurs should be chosen for their musicianship, rather than their physical strength. To that end he omitted from his considerations the cast bell type and spent a gen-

erous fortune developing massive, scientifically proportioned, composite-toned bell metal tubes that are a giant out-of-door edition of the Deagan cathedral organ tubes which are tuned to minute accuracy and are played from the organ console by the regular organist, who is thus enabled to blend belfry chime music right into the church services.

For bringing such music easily within the reach of every community and for pioneer effort the world owes a debt of gratitude to J. C. Deagan, the master builder of musical percussion instruments, whose untiring zeal in the pursuit of ideals has bestowed on the world a legacy.

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# A WURLITZER SPEAKS AGAIN IN COLORADO

by Edith W. Maddy

Have you ever heard of a bull in a china shop? That was the position of a Denver couple, faced with a huge Wurlitzer—and only a small apartment for it!

During the war they had bought a four-rank photo-player, a Morton with a Glockenspiel. R. C. Maddy, a portrait photographer, had haunted an organ-service agency for years, hoping to someday own an organ. Then, one day, back in 1945, he was pleasantly surprised when Fox Intermountain called saying, "The Mayan Theater is being remodeled and the organ will be eliminated. Do you want that Wurlitzer?" Here was the opportunity of a lifetime! But where to put it? Certainly not in a small city apartment! But, being a true "organ nut," Maddy went down—"just to look at it"—and bought the organ. This Style F, 2-8 Hope-Jones Wurlitzer Unit Orchestra had been installed in the Fox Theater in Astoria, Oregon in 1917 as a new organ, and brought to the Mayan Theater on South Broadway in Denver in 1926.

The theater management insisted that the console must be removed immediately to prevent those who were remodeling from cutting the cables. This was done, and the next two years were spent by the professional photographer, in his spare time, removing pipes, cutting and tagging circuits. If you had been standing in the alley near the back door of the theater some morning at about 4 a.m., you might have seen a couple drive up—obviously in a hurry—he in worn out pants—she in ancient slacks—rushing to the door where the janitor let them in. As they started up the rickety ladder to the organ chambers, he called to them, "Better watch it, Mrs., that ladder ain't too safe." But they scarcely heeded him—time was too precious, for there was much to do before seven o'clock when they must leave to get ready to open their studio.

Maddy knew the organ contained flute, viol, celeste, diapason (8 ft.), bourdon (16 ft.), clarinet, vox, tibia—but his wife was surprised at how quickly the terms—16 ft. diaphone, ophicleide, and kinura became familiar to her, too. She was also fascinated by the beautiful Chinese gong, the bass drum, the Tom Toms, and the toy counter with its usual



The pride and joy . . . atop the three-step riser.

traps and effects. Maddy explained to her about the tuned sleighbells, the 49-key marimba, the amazing chrysoglott, the xylophone, glockenspiel—but she was really thrilled when she saw the complete piano—sans keyboard, of course. "Oh, I know those beautiful chimes will have a place in our future livingroom," she announced. All these materials, removable by hand, were temporarily stored in their garage.

Many Sundays were spent answering ads for a small, acre plot. Then, one day, they saw a pool, cattails all around it, on a run-down farm—but, there were forty acres connected with it! However, in spite of the size, they had almost decided that this could become the final resting place for the organ—when the realtor came back, saying, "That woman over there wants this forty acres for riding stables." Very disappointed, they drove home. When the phone rang the next morning, they could hardly believe the realtor when he said, "The woman could not qualify for the purchase. Do you still want the property!" Again, they had to make a quick decision! This time they found themselves with heavy down-payments, and heavier installments—on a forty acre farm, five miles from Denver! However, prevailing conditions convinced them that the Denver Metropolitan area would boom, and that this would be a good investment—which it proved to be.

The old City Hall in Denver was being torn down, and they were able to select full dimension materials as it was being razed. It was difficult, during the war, to get good building supplies,

and they were fortunate to get perfectly dry beaming for supporting the necessary spans and weights.

Now came the Thrills and the Problems!!—designing the house for this monster!

The acreage was beautifully located in full view of the snow-capped Rockies. They dreamed of a lake, someday, where now was only mud, muck, and a small, trickling stream. This required much time, dredging, creating an island, building a dam. Even in those days (1947) bulldozers came at \$100 per day!

A huge, L-shaped living room was designed. Since Denver has almost daily sunshine, principles of solar heating were used, making it unnecessary to install a furnace. This was accomplished by heavy insulation in ceilings, walls, and large glass areas, and by heat pipes in the floors. White ceilings reflect light onto black walls—which absorb it. The black of the walls is relieved by black-and-gold Japanese grass-cloth, and by gold carpeting and drapes. The livingroom is divided by three long steps which give extra height for the bourdons in the room below the console, and adds to the attractiveness of the livingroom.

In addition to running a studio, carrying out houseplans, there came the problem of removing the organ. There was only an 18-inch door in the theater through which to remove a 5-horsepower organ! For months Maddy wrestled with this problem. Finally he decided that the only solution was to dismantle

*(Continued Next Page)*

## A WURLITZER SPEAKS

(Continued from Page 5)

the blower completely, even to removing steel bands on the frame. Then he proceeded to crush the case completely—and removed it through the 18-inch door!!

Work on the house was progressing. The problem of moisture coming in (the lake was less than forty feet from the house) was solved by keeping the organ room above lake level, and by subterranean drainage system. Thus moisture has not been a problem.

Then came the day of removing the "remains" from the theater. A transfer company brought two trucks at midnight to the theater, at the end of a show. Various tackles were secured to overhead beams above the stage. The heavier parts, including chests, relay cabinets, piano, were lifted out from the two chambers and swung onto the stage. Maddy had previously been informed by the theater management that neither he nor they would be allowed to open the stage curtain. A unionized stage employee would have to do it—at the minimum pay scale from midnight to vacating the theater at 6 a.m. This regulation was complied with—though reluctantly. By six o'clock, just as the sun came up, everything was loaded, and a five-mile drive brought it all to its temporary resting place in the future studio of the new house.

What a pile of junk!! A friend said, "Maddy, you're either a fool or a genius!"



She flirts with the photographer (Mr. Maddy is the photographer).



Maddy makes like he is tuning. Shown are ranks: viol, celeste, clarinet, diapason, flute, vox, tibia, kinura, marimba-harp, tuned sleighbells, and a tiny glimpse of the tuba in extreme rear.

An opening had been left in a large picture window through which the console was brought, and placed in a central position of the livingroom.

Now came two years of slowly, slowly planning and placing the organ parts. Friends, shaking their heads, wondered about this home! In those days, organs were uncommon in a home. Few people knew about this one, and the problem-filled days Maddy spent alone, trying to

solve the countless problems about an instrument which was new to him—but about which he learned much—the hard way! While he was struggling with the "innards" of the organ, his wife spent days scraping off many layers of mutilated effects of cigarette burns on beautiful mahogany of the console. After removing several layers of finish, it was decided to paint it—an attractive black satin, matching the walls, and thus bringing out the design made by ivory keys of the two manuals. The beautiful chimes did find a place in the livingroom—on either side of the fireplace. Maddy was still faced with two especially difficult problems—beating the blower back into shape—and operating a 5 H.P.-3-phase motor with no available 3-phase supply. But where there is a will . . . The final appearance of the blower gives no evidence of the "organectomy" performed! The second problem was more serious. He designed a starting torque, provided by designing a suitable phase-shifter which cut out through a set of pneumatic mercury switches. At present a 5 H.P. single-phase motor mounted in line, drives the blower and provides a happy, final solution to the power problem.

A man was hired for a day to assist in setting the heavy chests, the relay cabinets, the piano, and in mounting the various percussions. Over the years, again in spare time, there were the jobs of running and soldering the tagged circuits—and finally—mounting the hun-

(Continued Next Page)



"And the chimes just fit the fireplace"



Blower after "Organ-ectomy"—in line single phase mortar relay cabinet and part of junction board.

dreds of pipes. Then—at last—came the thrill of turning on the blower—and getting results from the keyboard!! True, there were still hundreds of dead circuits—but that, too, has been solved through the years.

An organ club (A.T.O.E.) was formed in Denver, with Duane Searle as its current president. Due to an article appearing in a Sunday supplement of a Denver paper, club members heard about this organ, and Maddy received

many helpful hints and encouragement. Activity in the local barbershop singing group brought quartettes, as well as groups of seventy-five or more at a time—all singing around the organ. As director of a church choir, Maddy often invited this group to sing around a theater organ, for a change.

Now, in 1966, should you wander from the beaten, battered boulevard up a winding, crooked lane—through a fifteen-year growth of trees, you would

find yourself surrounded by a green oasis, called "Bit O'Sea Park," now well within the exploded Denver Metropolitan area. You would come upon a quiet, home-made lake, reflecting before you the grandeur of Mt. Evans to the west—and beside it an unusual, home-made home—all of which owes its being to a theater organ—twenty-one years ago doomed to a junk-heap—but which speaks again—another small, but Mighty Wurlitzer!!

**WURLITZER, 2-8 Hope-Jones Unit Orchestra, Style F. Installed originally, 1917, Astoria, Oregon, Fox Theater. Moved 1926 to Denver, Colorado, installed Mayan Theater (Fox Intermountain). Removed 1945-48, presently in operation in home of R. C. Maddy, 1819 South Sheridan Blvd., Denver, Colorado.**

### SPECIFICATIONS

as taken from the Console

#### PEDAL

Ophicleide 16  
Diaphone 16  
Bourdon 16  
Piano 16  
Tuba Horn 8  
Open Diapason 8  
Tibia Clausa 8  
Clarinet 8  
Cello 8  
Flute 8  
Octave 4

#### SECOND TOUCH

##### PEDAL

Pedal Traps  
Bass Drum  
Kettle Drum  
Crash Cymbal  
Cymballs  
Triangle

#### ACCOMPANIMENT

Contra Viol (10C) 16  
Vox 16  
Piano 16  
Tuba Horn 8  
Open Diapason 8

Tibia Clausa 8  
Clarinet 8  
Viol d' Orchestra 8  
Viol Celeste 8  
Flute 8  
Vox 8  
Piano 8  
Piccolo 4  
Viol 4  
Viol Celeste 4  
Flute 4  
Vox 4  
Piano 4  
Twelfth  
Piccolo 2  
Chrysoglott  
Marimba (Harp)  
Snare Drum  
Tambourine  
Castanets  
Chinese Block  
Tom Tom  
Mandolin

#### SECOND TOUCH

Tuba Horn 8  
Open Diapason 8  
Clarinet 8

Cathedral Chimes  
Xylophone  
Triangle  
8 Combination Pistons

#### SOLO

Ophicleide 16  
Contra Viol (Ten C) 16  
Tuba Horn 16  
Open Diapason 8  
Tibia Clausa 8  
Clarinet 8  
Viol d' Orchestra 8  
Viol Celeste 8  
Flute 8  
Vox 8  
Clarion 4 (kinura)  
Octave 4  
Piccolo 4  
Viol 4  
Viol Celeste 4  
Flute 4  
Twelfth  
Fifteenth  
Piccolo  
Tierce  
Marimba (Harp)

Cathedral Chimes  
Sleigh Bells (tuned)  
Xylophone  
Glockenspiel  
Chrysoglott

8 Combination Pistons

#### TOYS

Bird Whistle  
Steam Boat Whistle  
Hoof Beats  
Door Bell  
Auto Horn (antique)

Cow Bell

#### CONTROLS

9 toe pistons  
2 Pedal Pistons  
3 Swell Pedals  
5 H.P. 3-Phase-Single  
Phase Orgablo

#### TREMULANTS

Main  
Solo  
Vox Humana  
Tuba

#### FOOTNOTES ON MADDY STOPLIST

After the removal of the organ from Astoria, Oregon to Denver in 1926, someone was instrumental in swapping the entire upper extension of the tuba rank, as located on the main chest, for the kinura. This replacement is still indicated by the tuba and Ophicleide tabs on the console and the 4 ft. clarinet tabs on the solo. The tuba still remains by separate chest as a 16 ft. extension. It is indicated on the solo and pedals by the 16 ft. ophicleide.

# "THEATRE ORGANS IN THE UPPER MIDWEST"

Part III

by Lance E. Johnson,  
Morehead, Minnesota

In the year 1920, Hibbing, Minnesota was the Iron Ore Capitol of the World and to make sure that everyone was aware of it, they built a High School at the staggering cost of 4.5 million dollars. It wasn't so much that the high school covered two square blocks and was five stories high, but the entire interior was decorated in the style of the Italian Baroque which was the current style of decorating any structure that was important and was meant to impress the public. The Auditorium was modeled after a cathedral of motion pictures and a contract was signed with the Bartola Instrument Company of Oshkosh, Wisconsin for an organ which would complete the movie palace type auditorium.

Since it was installed, the organ has not seen much use as the high school did not have a steady run of motion pictures and therefore did not use the organ very often. Occasionally a concert was scheduled which attracted people far and wide. The organ is used mostly by students who received instruction in classical literature and since it is the school's only organ, it is played up to eight hours a day just for practicing. One of the unusual features of this organ is the chambers which are lined with thick hair felt. No one seems to know the reason for this but we may guess that it was to make the organ sound mellow and reduce any possibility of a resonant frequency or "standing wave." This felt reduces the power of the organ and coupled with the fact the tone openings are very small, the organ does not have a lot of power.

Following the War, the organ fell into disuse. Some organ buffs in Hibbing decided that such a beautiful instrument should not go to waste. It was decided to search for a man to move to Hibbing and to make it a full time job playing the mighty Barton and the electronic organ in the Androy Hotel. The man they finally chose was Mr. Frank Stanlake of Palm Beach, Florida. It seems rather unusual that a man would move such a great dis-



Hibbing, Minnesota High School Barton 3/12.

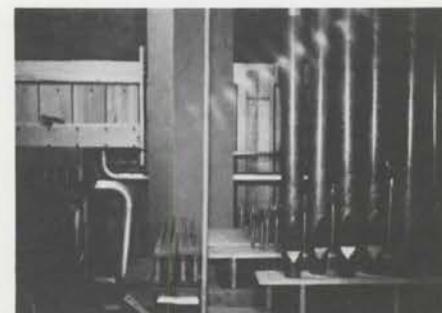
tance to live in the cold North but being Mr. Stanlake was raised in Bessemer, Michigan in the Upper Peninsula, he was more than happy to give the Barton a try. When he arrived in 1953, he found the instrument barely in playing condition and set out to find someone who would be willing to learn the workings of the great instrument. A local musician, Mr. R. Blake was recruited to restore the organ and hundreds of man hours were spent eliminating dead notes and tuning the entire organ. After the two had restored the instrument to respectability again, Frank Stanlake began presenting concerts.

After Mr. Stanlake left his position as resident organist, the organ was again idle with the exception of a handful of students who took lessons on it. Not long afterward, it was decided that the instrument should be maintained on a regular basis and Mr. Arthur Fellows, Casavant representative from St. Paul was engaged on a contract basis to maintain the organ.

About a year ago, it was decreed that the Barton organ should again be heard in public concert. Since in the past, most concerts had been played by local people, this time they would engage an internationally accomplished artist to show off the organ. Mr. Virgil Fox, who is familiar to theatre organ buffs as well as classical musicians, was called to play a concert. Unfortunately, someone forgot to tell Mr. Fox that the Hibbing auditorium organ was a *Theatre* organ or "Effect" organ as Hibbingites call it. When he arrived on the scene he was aghast! He quickly informed the high school staff that unless the organ was adjusted to sound more like a church organ, he would pack up and take the first

plane back to New York. Arthur Fellows was called out of bed in the middle of the night and ordered to head for Hibbing with his men and go to work on the organ. The tremolos had to be reduced in amplitude and slowed down, along with other adjustments and the entire organ tuned so that every pipe was in tune so that it would sound clean with the tremos off. This little task required two nights and a day nonstop to prepare for the concert. Everyone was thrilled with the concert except Mr. Fox. Since he was contracted to play all very formal classical literature, he was not comfortable on the mighty Barton. This is one concert that the Hibbing High School staff would just as soon forget. After Virgil Fox had left, the maintenance men remained for another day to return the organ back to an "effect" organ.

The organ is a three manual with manuals labeled Swell, Great and Solo. The console case is designed with a half horse-shoe and half church organ stop rails. The Barton manufactured quite a few consoles in this style during their early years. Another oddity of the console was that all percussion tabs were mounted in groups by themselves on each side of the Great manual so that they were isolated from the speaking stops. The organ console is on a four poster lift which has been discon-



Swell chamber with Diapason on right, chimes on the left.

nected to prevent students from playing with it and getting injured. The present condition of the organ is remarkably good. There are no dead notes and all equipment is working.

Each of the two chambers contains six ranks. The Swell chamber on the left houses the Gemshorn, Viol D'Orchestra, Clarabella Flute, Diaphonic Diapason, Tuba, Tibia along with the chimes, Orchestra bells, Xylophone, Glockenspiel, Traps, relays and switches and tremolos. The Great chamber to the right contains the Concert Flute, Clarinet, Salicional, Vox Celeste, Quintadena, and Vox Hu-

(Continued on Page 10)



Hibbing High auditorium, showing Barton 3/12 console in the pit.

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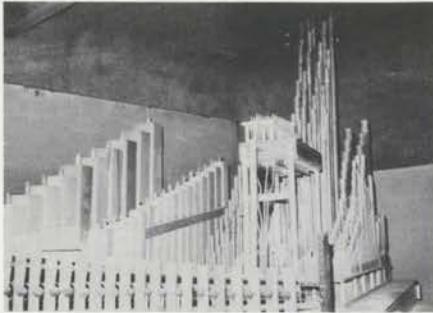
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mana. Also in the Great is a full upright piano and a huge Marimba. The chambers are very large and would hold twice as much organ. All ranks are extended up to 2' so that there are no silent notes on the upper registers. This specification would possibly suggest that the organ was de-

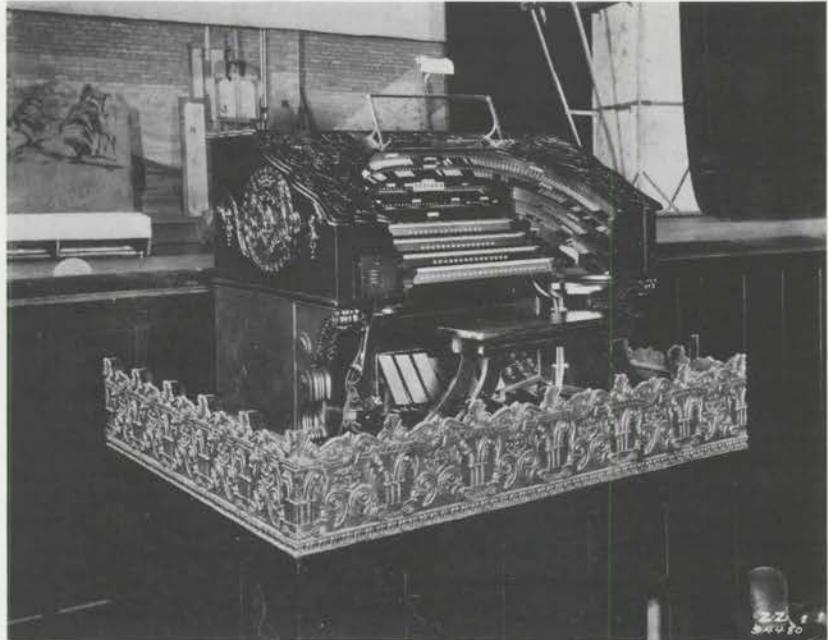


Hibbing Barton showing Great chamber. Left to right is the concert flute, clarinet, strings, quintadena, and vox.

signed to yield church sounds as well as theatrical effects.

Presently the organ is in full glory again especially with the dyed-in-the-wool organ enthusiasts of Hibbing. The theatre organ doesn't seem to offer much to the high school students with competition from the Beatles and Herman's Hermits reigning supreme

## 1967 NATIONAL A.T.O.E. CONVENTION



Detroit Fox Theatre's Wurlitzer 4/36 Crawford Special shown here, will be one of the 1967 National Convention attractions in Detroit July 1, 2, 3, and 4.

Photo by Manning Brothers

## LOEW'S OHIO THEATRE ROBERT MORTON

Don Hall

Until recently, Columbus, Ohio has been untouched by the current renaissance in theatre organ enthusiasm, while right across the street from the state capitol building is the largest theatre organ in central Ohio. Loew's Ohio Theatre is the largest and most ornate in Columbus and like so many other Loew houses, is the home of a Robert Morton organ. This particular Morton is a 4 manual, 18 ranker, installed in March, 1928. Henry Murtaugh was the first organist, Roger Garrett the last regular one. Garrett took over in 1932 and starred for 10 years when the organ was put into semi-retirement and over the years got itself into pretty bad shape. Recently through, two Columbus business men have plunged into the heart of the matter and the Morton is beginning to throb once again. Ohio manager Sam Shubouf, realizing the worth of the instrument, has encouraged the restoration work and use of the organ during weekend evening intermissions.

Carlos Parker heads up the rebuilding project which is now about 80 percent complete. During the week, Carlos masquerades as the purchasing agent for Ross

Laboratories and it is only on weekends that his Hydian nature becomes known. His assistant is Tom Hamilton, vice president of the Diamond Milk Company. Tom usually occupies the Morton's Howard Seat during the weekend organ interludes. Current work by the pair has been centered on re-leathering the combination action, which is surely a final touch.

The white and gold console sits on a lift at stage right. The organ's two chambers are located one on each side just next to the proscenium and above the boxes. They are hidden behind yards of draperies which somewhat muffle the otherwise gorgeous sound. Whenever the organ is used, Joe Worman, the stage electrician is on hand to provide a changing display of lights on the console, boxes and house curtain.

Also in Columbus is a 3 manual, 14 rank Wurlitzer in the RKO Palace, just a short walk from the Ohio. The Palace instrument was installed on November 8, 1928. With two good organs in theatres and many smaller instruments around central Ohio, it's a wonder there's not a flourishing ATOE chapter there.

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## THE OREGON CHAPTER

The Oregon Chapter's September meeting was held at the home of Ed Maas in Eugene, Oregon. Jim Monroe was the artist, playing the Wurlitzer 3/6.

Elections were held at the Oregon Chapter's meeting Sunday November 13th, at Bill Blunk's studio. New officers are David Markworth-Chairman, Robert Burke-Vice Chairman, and Dick Raupach-Secretary and Treasurer. National President Dick Schrum was featured in a concert on Bill Blunk's Marr & Colton 5/24. The chapter voted to host a Christmas party for orphaned children. Bill Peterson, the retiring Chairman was given a big hand for the excellent job of steering the 1966 National ATOE Convention which turned out so successfully.

## 12TH ATOE BIRTHDAY AT RADIO CITY MUSIC HALL FEBRUARY 5TH

The New York Chapter is hopefully scheduling an anniversary celebration at the famed Radio City Music Hall, featuring the 4 manual 58 rank Wurlitzer. The plans have not been finalized as yet, and the list of artists has not been confirmed, but sources are fairly sure that there will be no obstacles encountered in the preparation of what promises to be an outstanding program.

## SEDGEWICK MOLLER SOLD TO DELAWARE VALLEY CHAPTER

Dorothy MacClain advises that the Moller 3/19 in the Sedgewick Theatre in Philadelphia, has been purchased by the Delaware Valley Chapter of ATOE. In 1962 the Chapter started restoration of the organ, and since then have had use of the instrument for some of their activities. The theatre and its contents were sold at auction. The theatre building sold for \$200,000 and the organ sold for \$2,000. The auctioneer incidentally, sang



Dick Schrum the National president (center) and Bill Peterson publications director (right) are shown "being taken for a ride." The miniature steam train belongs to Oregon Chapter member Ed Maas who also has a Wurlitzer 3/6 in his Eugene, Oregon home. The photo was taken at a recent meeting at the Maas home. Ed's son seems to have a full head of steam up on the locomotive.

Al Jolson style many years ago during the salad days of vaudeville, standing on top of the organ console in the Sedgewick as Leonard MacClain accompanied him on the Moller.

## PUGET SOUND CHAPTER NEWS

Sunday, October 30, ATOE Puget Sound Chapter journeyed to Bellingham, Washington, approximately 90 miles north from Seattle, for an all-day session featuring an organ concert and jam session, organ visitations and a late afternoon banquet and business meeting. Founding member Bruce Jacobson had arranged a full and appetizing program for the 62 Chapter members and friends who attended the events of the day in this small city where the Chapter was founded some seven years ago.

Scene of the concert was the small but beautifully appointed and maintained Mt. Baker Theater in downtown Bellingham. The 800-seat house, managed today by Mr. Leroy Kastner, was opened on May 18, 1927, and has since seen constant service in the growing Bellingham entertainment scene. The trim 2M/10R, Style 216 Wurlitzer, rising on a lift front and center of the auditorium, was installed at the time of the original construction. Mrs. Joy Brown, still a resident of Bellingham, played the opening, followed for the next six years between 1927 and 1932 by well-known Seattle organist Eddie Clifford. The organ sounds as fine today as it must have at the opening, due to steady use and the devoted attentions of members Jacobson, Dick Warburton and Buck Strickland and assorted volunteers.

Charter member Bob McCutchin at one time lived in Bellingham, during which

time he became acquainted with the organ, and was thus an ideal choice for organist at Sunday's concert. Bob opened his concert at 10:15 and during the following hour presented an array of traditional and popular organ melodies. His familiarity with the instrument and frequent changes of registration brought out the full range and depth of the mighty mite's ten ranks.

## ATOE LAND O'LAKES CHAPTER NEWS

Program Chairman Don Taft and Al Schmitz arranged a trip to Bismarck, North Dakota early enough in the Fall to avoid Minnesota's wintry weather. Many of us left Minneapolis the morning of October 15th—in a blizzard—excited at the prospect of again hearing the two manual, 9 rank Marr & Colton owned by Chuck Welch and the four manual 21 rank Wurlitzer owned by Reiny Delzer.

Clyde Olson played the concert of the evening using first the Marr & Colton and then the Wurlitzer. It was GREAT despite some confusion between Spanish Eyes and Fleas. Clyde was trying to comply with a request for Spanish Eyes and was rescued when John Zetterstrom exterminated the Flea by playing the opening bars of "Eyes" on the piano.

The organs were available for jam sessions Saturday afternoon, evening and Sunday morning and afternoon. Encouraged by the hospitality of Ruby & Reiny Delzer and Fran and Chuck Welch (remember the '63 Annual Meeting in Bismarck) some of the more timid members insulted or assaulted the pipes but the organs survived—possibly because Harry Jorgenson maintained his usual vigil in the organ chambers.



Bob McCutchin smiles as he faces an appreciative audience following his pops concert on the Bellingham, Wash., Mt. Baker Theater 2/10, Style 216 Wurlitzer.

### BOB JONES BEGINS INSTRUCTION IN ORGAN INSTALLATION TECHNIQUE

Robert C. Jones, Puget Sound Chapter ATOE member and builder and voicer of the fine mixed-component 4M/24R Bob Jones Special heard by members during this year's Labor Day visitation program, presented the first in a project series of lectures on pipe organ theory, mechanics and installation techniques for Puget Sound Chapter members on Wednesday evening, October 26. Twenty-one members attended the initial session at Harold Musolf's electrical shop, where a 3/11 former skating rink Wurlitzer, complete with vibrant Posthorn, is in process of being installed.

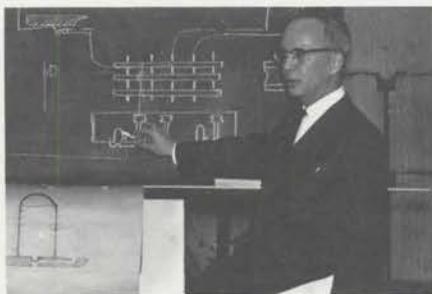
Mr. Jones faced a difficult task, for his audience included all levels of organ knowledge from beginners, to curious Wurlitzer widows who have been wondering what goes on in the basement, to practicing organ maintenance men. Beginning in practical fashion at the beginning, Bob traced the process of sound production in the organ from the pushing of the key through pouch, pallet, pressure and power supply to the final emergence of The Sound.

Future meetings, treating various specialized phases and problems in the process of organ installation, will be held periodically on an irregular schedule.

### PROJECT HOPE REVISITED

Sunday, October 30, 1966 at 9 a.m. members and guests of the Motor City Chapter of ATOE enjoyed the second in what is hoped to be many concerts at the Redford Theatre's 3/10 Barton organ.

The competent artist at the console was



Robert Jones, shown at work teaching the first of a series of sessions on organ mechanics he is giving for Puget Sound Chapter members, points out the function of the all-important magnet.

Mrs. Ida Sermon. After the enjoyable opening number of *Petite Pierrots*, Mrs. Sermon dedicated a melody of numbers in grateful appreciation to the competent people who are so busily restoring the organ to its original melodic possibilities. The medley appropriately consisted of: *Whistle While You Work*, *Anvil Chorus*, *Three O'Clock in the Morning*, and *Sleep*.

At the conclusion of the program, Harold Prim, chairman of the nominating committee, announced the results of balloting which had taken place by mail and immediately prior to the meeting.

The results showed that we had elected to our Board of Directors the messieurs Harry Bunnell, Bob Burke, Jim Markey, Al Mason and Henry Przybylski. During intermission Al Mason, the previous chairman, called a board meeting to elect a President and Vice-President. (Since we are newly incorporated, the state laws dictate that we handle the presiding offices in this manner). It was then announced that the very able

Al Mason had been re-elected President. To assist him Henry Przybylski as Vice-President and Holly Prim continuing as Treasurer.

### VALLEY OF THE SUN CHAPTER

The first of a series of planned jam sessions was held at midnight October 15, 1966 at the Paramount Theatre. Some 30 members and guests attended and each had his turn at the organ console.

An unexpected pleasure was the presence of Don Kingston, Conn representative from Elkhart, Indiana, who presented an informal concert. His most popular number was "Chicken Polka" which was requested repeatedly. Also well-received were selections from "My Fair Lady." Clyde Hunnicutt had as a guest "Mary" popular Valley vocalist who sang numbers from the "Sound of Music."

The session lasted until 3:30 AM at which time the coffee urn ran dry and everyone went home—or at least left the theatre.

The program at the October 23, 1966 regular meeting featured the Paramount Theatre, home of the Valley of the Sun Chapter and the organ. Chairman, Karl Warner, gave a brief history of motion picture palaces in general and the Paramount Theatre in particular. Following this, Joe Lizzarago, stage manager at the Paramount conducted 33 members and guests on an extensive tour of the theatre and its facilities. The organ chambers were opened to viewing with people patiently waiting their turn to scramble up and down the ladder. The rooms in the basement which at one time were dressing rooms for the many visiting Hollywood stars were inspected. (Most of these rooms are now used for storage.) The organist's "private retreat" was of special interest to the many would-be organists and the clouds created by Joe's cloud machine brought back poignant memories to many of the older members of the group.

Upon completion of the tour the organ was available for playing by the members.

Nadine Benton, Secretary

### RED RIVER VALLEY CHAPTER

The first Fall meeting was held at the Reinhold Delzer Residence in Bismarck, North Dakota on Labor Day, September 5, 1966. In view of the distance from the Red River Chapter center, over two hundred miles, the meeting proved to be one of the most exciting meetings of the history of the chapter. It was decided not to have a concert so that all the members would have a chance to play the organ. It will be remembered that this is the

(Continued Next Page)

## CHAPTER NEWS, cont.

Wurlitzer 4m/21r organ from the old Minnesota theatre in Minneapolis and a former A.T.O.E. convention organ. Most



Members and guests of the Red River Chapter gathered around the Reiny Delzer 4/21 Wurlitzer in Bismark, N.D.

of the members had not seen this organ and it was a delight indeed to watch their faces as they walked through the chambers on carpeted cat walks and watched the regulators and tremolos wiggle and felt the tremors of the 16' Diaphone. For many, it was the first experience inside an organ chamber.

A few members brought along tape machines and let them run through the whole afternoon. Later on, the business meeting was called to order for the business of electing officers for the new season. Lance Johnson and Pat Kelly were re-elected Chairman and Sec-treas. respectively, and a new post of Vice Chairman-program director was established. Mr. Ralph Kratzer, Rodgers theatre organ representative, was elected to this new post. Among the new local members was Riny Delzer himself who now belongs to several chapters. The chapter wishes to thank the Delzers for a most wonderful time.

## HEART OF AMERICA CHAPTER

A selection of tunes from "Showboat" played by Ed Wood on the Mighty Wurlitzer was the opening feature of the Heart of America Chapter's evening meeting and program held on August 6th. Stover Auditorium on the U.M.K.C. Conservatory of Music campus in Kansas City, Missouri was a comfortable, air-conditioned meeting place on a hot summer night. Another crowd pleaser was a young man from St. Joseph, Missouri, Tom Taylor, who handled himself like a veteran at the unfamiliar console. Ed Love from Topeka, Kansas wound up the program with a medley of show tunes played in his very listenable theatre organ style.

The Chapter voted in the regular meeting to make Stover Auditorium the "official meeting place" and the installed 3m/8r Wurlitzer the "official organ." President Jerry Dawson read a letter which was sent

to U.M.K.C. officials proposing changes to improve the volume and brightness of the organ and also to protect it from damage. Work parties must be organized to perform the work although all materials and some carpenter work will be furnished. The Chapter also voted to honor the petition of Robert Foley, Wichita, Kansas to form a separate A.T.O.E. Chapter in that area. Clark Welling announced his purchase of the former Jayhawk Theatre 3m/9r Kilgen organ from an individual in Topeka, Kansas. Clark plans to install the organ at Montrose, Missouri.

Refreshments were served after the meeting at the home of Jerry and Emily Dawson, Kansas City, Missouri. Chapter members and guests inspected his progress on the Giant Page Organ which is hibernating in the basement.

*Reported by  
Joe Warko, Secretary*

## DELAWARE VALLEY CHAPTER MEETS AT SURF CITY

Surf City Hotel, home of a 3/14 Wurlitzer played host to the Delaware Valley Chapter Sunday, September 25th. At 12 o'clock noon the console was turned over to program director Bill Crawford by Eddy Buck, the house organist at Surf City.



Dottie — Mrs. Leonard MacClain — Chairman of the D.V. Chapter of A.T.O.E. Also, the first woman to be elected to a national office of A.T.O.E. !!!!!

Dick Smith of Baltimore, a young (21 years) organist—literally brought down the house early in the afternoon with an outstanding display of his virtuosity. Later in the afternoon, Leonard MacClain, "Melody Mac," provided a demonstration of the artistry for which he is famous. Mac was asked for no less than 9 encores by what amounted to a standing ovation. A partial list of other Delaware Valley chapter members who performed includes:



Mr. Dick Smith — 21 years of age — giving all a sample of his talent.

Vi Egger, Esther Higgins, Dottie MacClain, Leo Bolbecker, Fred Kelly, Mark Dresden and Ed Weimer.

The Surf City organ was originally installed by Leroy Lewis, and to the best of our knowledge, it was the first commercial installation where the pipes and percussions were displayed prominently under glass. The organ was an overnight success from the day of installation and has been packing them in now for over 8 years. During the summer the organ is played daily from 3 in the afternoon until 2 a.m. — a pretty hefty schedule for any instrument. It has stood up miraculously; however, it should have more maintenance than it has been getting.

The meeting adjourned at 7 p.m. and members spent the rest of the evening drifting up and down Long Beach Island (also known as Organ Island) to hear no less than 11 different performers, including Leroy Lewis working out on electrics.

*Reported by  
Mark K. Dresden, Jr.*



Mr. Leonard MacClain — "Melody Mac" — A.T.O.E. honorary member in 1962.

*(Continued Next Page)*

## CHAPTER NEWS, cont.



Webb Bond, featured organist at Rivoli Blast.

### CENTRAL INDIANA CHAPTER

It is unlikely that many in the first-nighter audience had any conception of the work and enthusiasm that had gone into the project to bring real-live Theatre Pipe Organ music back to Indianapolis for the first time in almost 30 years. Although the Louisville Pipe Organ at the Rivoli Theatre is the personal property of Mr. Thomas H. Ferree, the installation of the instrument and promotion of the program was accomplished with the help of the Central Indiana Chapter of A.T.O.E.

Indianapolis is quite fortunate in having a fine installation at the Rivoli. The Big Pipe Organs were always a feature at the Circle, Indiana and Lyric Granada and the Zaring. Perhaps some remember the names of Indianapolis' favorite organists—Dale Young, Earl Gordon, Jimmy Boyer, Ruth Noler, Desa and Virginia Bird to name only a few.

On October 15, 1966 Webb Bond ushered in a new era—not just nostalgia for a bygone age—but something for everyone; even the “kids” under 35 who had never heard the Real Thing were thrilled by the Reveille at the Rivoli.

The complete story of the Great Louisville Pipe Organ is a tale of unbelievable coincidences, disappointments, work and cooperation. And, of course, a happy ending or rebirth at the Rivoli Theatre Indianapolis on October 15. The original installation of the instrument was in the Louisville Labor Temple in 1927. In the 1930's the organ was shorn of some of its theatrical effects and moved to the United Hebrew Congregation Synagogue at Terre Haute, Indiana. In July of 1965, Tom Ferree bought the Uniphone just days before it was to have been removed for “Junk” by a Terre Haute scrap metal company.

For the past 15 months, Mr. Ferree, together with many friends, much equipment, hard labor, and green money has

coordinated the rebuilding and reinstallation in the two large chambers at the Rivoli Theatre.

The organ now consists of about 75% of the original unit. The replacements and mainly the effects which were removed from the Synagogue installation. Though no “Louisville” parts, they are authentic effects and are as similar to the originals as it is possible to obtain. There have been no synthetic “electronic” effects added.

At present, there are 10 separate ranks consisting of 796 separate pipes. A very unique feature of the installation is a large upright piano, which is completely playable from the console. Also included are a complete percussion section and sound effects. The percussion chamber includes a 40 bar harp, a 30 note Glock-

enspiel, 30 note Orchestra Bells, a 40 note Xylophone and a 20 note set of Cathedral Chimes. All of this is played from the 3 manuals and pedal board and controlled with the 100 stop tabs on the beautiful Philippine mahogany console. The wind pressure is generated by a 3 phase 7½ H.P. Spencer blower producing 1600 CFM with 12” static pressure.

On this night the Giant Louisville Uniphone was reborn as Webb Bond brought back its memories from Ali-Ali to Alley Cat.

Featured artist at Tom Ferree's giant Louisville Pipe Organ was the versatile Webb Bond. Although Mr. Bond now makes Cincinnati his home, he has been featured Organist from the lakes of upper Michigan to the resort areas of Fla.

*(Continued Next Page)*



The Louisville Theatre Pipe Organ Console and one of the two pipe chambers.



## CHAPTER NEWS, cont.

A Wolverine by birth, he got his early musical training in Michigan and had further study at Hope College in Holland Michigan. In addition to his theatre work, he has played electronic instruments in many clubs and restaurants over the country. Versatility at the keyboard won Webb his host of friends when he was featured artist for "Twilight Memories" a long time program on Radio Station WKBZ.

In 1961 as official organist for the Cincinnati Reds Baseball Club, he gave concerts before and after all the World Series games played with the New York Yankees at Crosley Field.

Although an accomplished artist on electronics, Webb's first love is the theatre pipe organ. As proof, he removed the large pipe organ from Keith's Theatre in Cincinnati, almost single handed—and again, just in time to save it from the wrecker's ball. It is now stored in his Cincinnati home, in mint condition, awaiting a suitable auditorium.

### NEW YORK CHAPTER

On Sunday September 11, 1966 the New York Chapter hosted a meeting at the Brook Theatre, Bound Brook, N. J. Special invitations were extended to Delaware Valley and Connecticut Chapter members, as well as the general public. Over 250 people were present including 150 ATOE's, some coming over 150 miles from such places as Harrisburg, Pa., Albany, N.Y., and points in Connecticut.

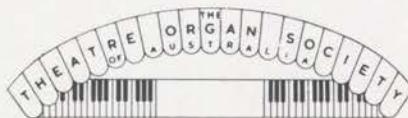
The organ is a 2/4 Wurlitzer, restored in the Spring of 1963 by local ATOE members. The first meeting and concert was held August 25, 1963 and was a fine success, with local members of the general public expressing great delight at the presentation of organ music. Since then



Entertainment is James Dexter, while Donald Conover turns the pages. Both men play regularly on Saturday nights. The organ is a 2/4 Wurlitzer, Style B, Opus 1519, installed in 1927.

Photo by LoSardo

the organ has been featured every Saturday night in a fifteen minute program before the picture. Cooperation from the Morecraft family, owners and operators of the theatre, has been enthusiastic and wholehearted. Miss Gladys Morecraft and members of her family did a splendid job of hosting the meeting, making all feel most welcome and comfortable. The owners of the Brook Theatre have made it a real pleasure to work on and use their instrument.



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### St. LOUIS CHAPTER MEETS AT THE FOX

Recently the St Louis Chapter of ATOE met at the huge Fox Theatre for a concert and jam session.

Stan Kann, Dale Zieger, and Art Edinger made up a trio that alternated between a grand piano, a plug in organ, and the huge 36 rank Wurlitzer Crawford Special.

One of the selections played was arranged by Stan, a concert arrangement of Spanish Flea with shades of Mozart, Chopin, and Rachmaninoff.

Members were allowed to play the organ and tour the organ chambers. The only mishap of the day required the need of a locksmith to free several members from a backstage mens' room.

*A very  
Merry Christmas  
and a  
Happy New Year*

*From Your  
A.T.O.E. Officers  
and The Staff of  
Theatre Organ  
Bombarde*



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned, Box 7404, Bitter Lake Station, Seattle, Washington, 98133. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

### THAT BOUNCING BALL AGAIN!

Dear Stu: Mr. John S. Carroll states (LETTERS, October 1966)... the bouncing ball did not come along until most theatre organs were silenced." Not true. As far back as 1925 I played silent "singalong" films made by Fleischer featuring "Koko the Clown." The ball would appear at left screen, bounce to set the tempo, then land on top of the first word. I first encountered these tricky films (remember, the silent projectors had adjustable speed and an unsympathetic operator could play hob by changing speeds from one tune to the next) while playing at the Medford theatre, Medford, Mass., in 1925, later the Victory Theatre in Holyoke and the Shore theatre, Medford, Mass., in 1925, later the Victory Theatre in Holyoke and the Shore theatre in Gloucester. The sound tracks didn't come until circa 1930.

And song slides were not introduced because of incapability on the part of organists but because of the demand. Both theatre chains and music publishers originated slide novelties (made up by top organists, in the former case) which were distributed through circuits to organists. Public expected staff organists to originate a slide novelty every six weeks, which the originating organist played first, then circulated to other theatres. The slides were run by the projectionist on a buzzer signal from the console so the slide changes would be in step with the music. This was a more practical and exact procedure than the 'bouncing ball' films which sometimes arrived with many splices and missing footage, causing the ball to bounce too quickly, missing words and beats and generally upsetting the smoothness of the presentation.

Harry J. Jenkins, Pacoima, Calif.  
(follower of the silent bouncing ball, '25 to '29)

(Continued Next Page)

## LETTERS, continued

*The editor can back up Mr. Jenkins' claim with bitter experience. Once while playing relief (circa '27), the organist leaving failed to mention such a film coming during the 5:00 to 7:00 p.m. stint and this neophyte organist was plenty shocked with a song entirely outside his meagre repertoire. The only thing to do was turn out the console lights and wait in silence until Koko ended by kicking the ball off the screen. Luckily, it was a supper shift and not many were in the theatre—the manager included, fortunately.*

\* \* \* \* \*

### "PLUG-IN" PINTO PANNED

MR: Editor: Aha! Suspicious confirmed, in the lower photo on page 37 of the October issue. That plug(nag) you are shown riding home from the Portland convention appears to be a PLUG-IN model! For shame! I thought you were a purist and would not stoop that low. If you can't find an airblown nag next time, stick to your unicycle.

Chard Walker  
Summit, Calif.

*We hope no one took that obviously faked photo seriously. It's the work of the nefarious THEATRE ORGAN editor who is still fuming about the expose of his misdeeds which appeared in the SUMMER 1966 issue of BOMBARDE. As for the unicycle, it doesn't result in the blisters that darn horse caused.*

\* \* \* \* \*

### THE BIGGEST BLASTER OF THEM ALL

Mr. Green: I've heard rumors about a fabulous organ, supposedly a theatre organ, located in a Southern California cemetery. It's supposed to be an open air installation on a very high pressure, perhaps 35 inches, for coverage of a large outdoor area. Is there such an organ or it just a rumor?

H. J. Canby-Gadsden, Alabama

*It's true. It's a 17-rank Wurlitzer T. O. with pressures of 15, 25, 35, and 50 inches of wind! It was installed in four chambers in a building erected in the middle of Roosevelt Park Cemetery, Gardena, California, a long, narrow strip of real estate, in 1925. Installers were Val Holtziner, Henry Lythins and Francis Sullivan. It's still there and operative. The console is located in a sunken cubicle better than 75 feet from the chamber building. The organist opens the windows*

*to hear himself, although the closed cubicle offers some protection from the blast of heavy combinations. It was plagued by mechanical failures from the start, mostly connected with the unusual pressures (it can be heard a half mile away). Primary valves and magnets designed for 10 and 15" pressure were unstable on the higher pressures. Wurlitzer contracted with James H. Nuttall to correct the condition. Nuttall rebuilt the chests to get the high pressure off of the lower pressure primary valves, thus solving the action problems. However, the 50 hp blower required a fine water spray to cool it. It worked fine until someone forgot to shut off the water one day. Result: a floating console! Part of the chamber roof fell in during the Long Beach earthquake, damaging pipework. Little by little more and more of the organ became inoperable. It went entirely dead in 1959. Then patient hobbyists came along and today nearly all of it is in playing shape. And is heard on Sundays when the weather is good, played by local organists—classics and pops alike.*

*On the Wurlitzer shipping list it appears simply as "Opus 998, 4-manual special, 2/18/25." It is indeed a "special," one of a kind. The photos, made by Jim Lewis, give some idea of the size of the pipework. For example, the CCCC (32') Diaphone pipe is 42" x 42" at its wide end. The organ cost the cemetery \$50,000 but it was a financial loss to the Wurlitzer Company which spent easily another \$50,000 rebuilding and revamping it during the first years after installation. Tonally, it is more majestic than theatrical but it mellows as the listener backs off. At 500 feet it begins to sweeten. Even the full sets of percussions sound better at that distance. "Colossal" is the correct word. Editor)*

\* \* \* \* \*

### HOPE-JONES Helpers

Mr. Editor: I am curious about the artisans who followed Robert Hope-Jones to the US from Great Britain just after the turn of the century and gathered at Elmira, N.Y., to work at the short-lived H-J organ company, men such as Joseph Carruthers, David Marr, Meakin Jones, Theodore Ilse and James Nuttall. Nuttall's name, especially, keeps popping up wherever voicing developments are discussed. Is there any information available about Hope-Jones' (and later, most probably, Wurlitzer's) crew of organ experts?

Ralph T. Woodward  
Wichita Falls, Texas

We've noted a recent increase of interest in "the men behind the scenes" dur-

ing the great days of theatre organ construction. Information is hard to come by but we're preparing several revealing articles about Hope-Jones' craftsmen. Editor.

\* \* \* \* \*

181 Christopher St.  
New York, N. Y.

Editor,  
Theatre Organ Bombarde

Dear Editor,

*I was stunned to read in the last issue of your otherwise excellent magazine, a letter from Miss Martha Lake in which Miss Lake wrote "... I should have my sweetie, Bessie Hall, beat you up, down, and sideways...."*

*Now, I like to think of Theatre Organ Bombarde as a family magazine. Certainly it is not the place to air one's dirty linen (and I shudder to think of Miss Lake's teddies and camisole being aired anywhere) in public. I am referring to her indiscretion in telling the world that I am her sweetie. Martha and I had agreed to keep our affair a secret; meeting furtively as we have in such out-of-the-way places as Portland, Oregon and Richmond, Virginia, to steal a few moments of rapture far from prying eyes. It is common knowledge that she has been carrying on shockingly with Dick (for shame!) Schrum, with poor Marilyn becoming a figure of pity and scorn to all Who Knew. But I thought OUR romance would remain something secret and beautiful. Now she has seen fit to let the sordid details out into the open.*

*I deeply admire Miss Lake as a artist of rare qualities, and have done what I could to further her career—even to persuading her to return to the concert platform after many years of bottled-in-bond retirement. Frankly, she was on the skids until I happened to hear her in a obscure dive in Portland, known as the "Elk's Club" as part of a broken-down cabaret show I managed to get her a booking at the exclusive Empire Room in Richmand's Hotel Jefferson not long ago, and it looked as if she might be back on the road to stardom once more—to carry on in the great distaff tradition of Carmenza Vondelezz, Elsie Mae Look, Iris Vining, Julia Dawn, Mathilde Harding & Saint Cecilia.*

*But now it is obvious that Martha is back on the soup. Why else would she have been so callow as to betray our Great Secret? I'm not angry just terribly, terribly hurt—and I hope her Hammond blows a fuse.*

Sincerely,  
Outraged (Former) Sweetie

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**1967 DUES REMITTANCE  
ENVELOPES ENCLOSED!**

## DUNDSTEDTER "Fully Operative" Back At Work

*Thrilled Sacramento pipe fans  
with pre-Christmas present of music*

In the last issue we stated that Eddie Dundstedter's recovery from vein surgery might take a long time. We were wrong. Even before the issue was in the mail Eddie called in to inform the *Bombarde* that he was not only on his feet but going back to work. He accepted a weekend (Sunday and Monday) engagement at the Carl Greer Inn, Sacramento for October and November, to play the 4-16 Morton for diners



Vee ("child bride") Dunstedter and friend. The weekly airborne forays to the state capitol were a pleasant diversion.

and toppers (7:00 to 1:00 both nights). Eddie planned to commute between the Capitol and his Reseda, Calif. home. Vee Dunstedter, Eddie's bride for 50 years, accompanied him. Arrangements were made through the Inn's Dan Varzos, former dance band leader who has known



Eddie gets a few pointers on playing the 4/16 Morton from Tommy Thompson, who with Clyde Derby, is a staffer at the eatery.

Eddie since both headed bands in the '30s. Eddie's popularity was proving such a draw on normally "dead" business nights that after the second week arrangements were in the wind for Eddie to continue the Sunday-Monday stint after the holidays for an indefinite period.

## W. "Stu." GREEN

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### Editor of Bombarde



## SACRAMENTO "TOES" SCREEN WELL-ATTENDED "PHANTOM" PLUS ORGAN CONCERT

On October 21, 1966, the Theatre Organ Enthusiasts of Sacramento presented the silent movie, "Phantom of the Opera" to an extremely enthusiastic audience of nine hundred residents of four counties. It was a double treat affair, a famous silent movie accompanied on a theatre pipe organ by a veteran theatre organist!

The event was held at the Grant Union High School in Sacramento, California, in their auditorium which seats 950. Installed in this auditorium is a Kilgen-Wurlitzer (Kilgen console) 4-21 purported to have been specified and installed by George Wright. Local buffs claim that the organ never sounded better, thanks to the efforts of Dave Sauer, Dave Schutt, and the Charles Herschman Organization.

At the opening of the event the house lights were dimmed and the spot picked up George Seaver, the organist, resplendently dressed in a tuxedo, at the console of the mighty organ. George was eagerly applauded, immediately sat down at the console and played a mighty fanfare of Sousa's "Stars and Stripes Forever." This, followed by two more numbers, brought thundering applause of approval, and if there had been any doubts of George's mastery of the instrument, they were quickly dispelled. A Charlie Chaplin comedy followed with appropriate color slides during reel changes. Jim Hodges, Manager of radio station KHIQ and master of ceremonies, gave a short history of ATOE and TOES and then led the singing for several song slides. An auditorium resounding to 900 voices singing at the tops of their lungs trying to out roar the organ was something to hear. Seavers demonstrated a flawless technique and complete control of the situation at all times. The performance lasted for three hours with a ten minute intermission. So George played an hour and a half, had a ten min-

ute break — then played another hour and a half—solid.

At the booth in the lobby new members were signed up and many inquiries made. All in all it was a highly successful and profitable venture, which may in the future, be repeated.

Fine cooperation was received from the local news media. George Seaver, who once played the big Wurlitzer in the Boston "Met" (now Music Hall), can be heard at the River Mansion restaurant 3-11 Robert Morton near Fresno.

H.A. Sommer, Sacramento

George Seaver, former Paramount-Publix solo organist played three hours of film accompaniment and concert music for 900 enthusiasts on organ designed by George Wright. He's shown here at the console of the Robert Morton in the River Mansion restaurant (see October 1966 issue).



# ORGAN OF MANY BRANDS FINDS HOME IN MICHIGAN

G. BANDINI

*It's a strange hobby for a sailor -- er -- seaman. But his interest in theatre organs started long before Jon Habermaas decided to view the world through a porthole.*

That was when the Habermaas family lived in Chicago. Young Jon got a job with an organ installer and learned how to assemble and install organs, mostly in churches but many were ex-theatre organs. During this period his interest was kept alive by a 2-6 Barton which he had repaired in the Jeffery Theatre, in Chicago's south shore district. When the Barton was sold to a church, Jon was given the percussions and noise-makers. Then he started horse trading for parts in earnest. After acquiring a small Morton organ from a dark theatre, Jon was nearly ready to assemble the "thing," which by now had mushroomed all over the basement of the Habermaas dwelling.

Part of Jon's good fortune in locating organ parts was his long association with D. S. Wentz, the organ installer who had hired Jon just for a summer and then kept him on the payroll for over three years. When an instrument would come into the shop as part of a trade and there were parts that Wentz couldn't use (such as purely theatre organ ranks

and percussions), he would offer them to Jon for a pittance, often for free. For example, a 2-5 Robert Morton console which had not survived a New Year's

Eve party in a lodge hall came into the shop. The woodwork caught Jon's eye. "It was such a handsome looking console, mahogany. I just had to have it." Because it was to be replaced (presumably by a celebration-proof console) Mr. Wentz gave the beat console to Jon who dragged it home to further clutter the basement. As was customary on small Mortons, this console was equipped with switches for unification. Slowly the pile of ill-matched parts was accumulating the basics of an organ.

The Habermaas family has a history of music and a continuing interest. Dad Charles is a professional organist known as "Bill Charles." And besides Jon there is brother Bill, now 19, and sister Joanne, now 15. It was Joanne who became what Jon refers to as his "right hand man." That started when she was only nine years old. At the ripe old age of 15 the little sister has gained a good



**LITTLE SISTER** — Joanne Habermass is an experienced organ technician — at 15.

technical background of how an organ works; she's rarely had a soldering iron out of her hand since 1961.

So Jon assembled the organ in the cellar. He had many brands of parts — Barton, Robert Morton, Kimball, Wur-litzer, Page and Gottfried, or "Bar Mor-KimblitzerPaGot" for short. He enjoyed his few ranks for awhile and then started to enlarge. At nine ranks the beast in Jon's basement was starting to shoot tendrils up the cellar stairway. The laundry was first to go upstairs. It was time to move. Meanwhile Jon had joined the Navy.

*Continued Next Page*



**Above.** Some of Jon's pipework, percussors and toy counter as installed in the Fennville home. Note the horizontal installation of the bass flute pipes — pit organ style.

**Left: THIS IS A STEPMOTHER?** This shot, made four years ago, shows Jon (background) and Joanne looking on as Doris (Mrs. Charles) Habermaas packs Vox pipes. The enthusiasm of the children and husband soon "got through" to Doris, making the organ a family affair.

The decision to find a larger pasture for the growing organ was made while Jon was bobbing about on a sea-going tug in Puget Sound; so much of the job of disassembly fell to Dad and Sis. Jon was thankful he had trained them well. He could work on the job only during infrequent leaves, one of which got him home to pack the pipework. That was in 1963. The organ then went into storage.

It had been a lot of work. "I'll never refer to it as a 'small' organ again," said dad after all parts had been stashed safely.

Finding a spacious house was the next problem. There was considerable searching which fanned out from Chicago, and finally a suitable 3-story house, one with lots of upstairs and attic space, was located in Fennville, Michigan.

Neighbors watched in amazement as the movers started littering the newcomer's lawn with chests, wind conductor, regulators, swell shutters, floor frame, a



**HE STARTED IT** — Electronics Tech. 1st Class Jon C. Habermass is now at the Great Lakes Naval Training Center (Illinois) — much closer to Fennville than Seattle or San Diego.

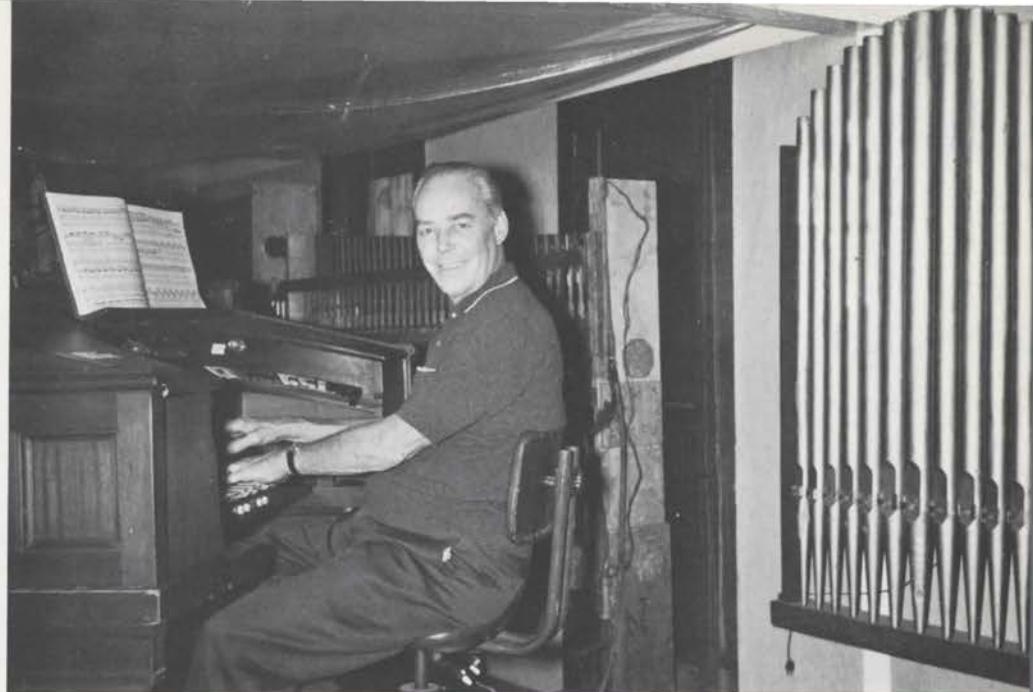
blower, console and a mess of bass pipes too large to pack.

"Them new folks sure have a lot of funny-looking furniture" remarked a native to one of the movers.

The man replied, "I don't know about their furniture. Haven't seen it. Gotta get the pipe organ moved first!"

The native retreated in bewilderment. Five tons of organ was too much to accept on short notice.

All this activity took place while Electronics Technician 1st Class Jon Habermass was exercising his sea legs aboard the USS Tanuck, off Bremerton, Washington.



Jon's dad, Charles Habermass (Bill Charles professionally), plays the three ranks winded so far. Note the display pipes behind him.

Currently the Habermass "organ installation unit" has three ranks of pipes installed unenclosed and playing in a second floor 10' x 30' glass-enclosed sun porch. That's while the huge attic is being remodeled to cram in the better than 800 pipes, chests, relays — even the blower. The console will remain where it is, on the sun porch. Swell shutters may be installed in the ceiling or ducts built to conduct the sound down from the attic.

Jon admits that work will be slow because Dad and Sis must work shorthanded except when he can talk the Navy into a leave. But he's happy to have room enough now in which to install a maximum (maybe!) of twelve ranks properly. And then there's that day when he'll kiss the briny goodby and come ashore permanently. Something good will be waiting.

In the meantime it's just three ranks — or a "MorKimBart."

## STOP LIST

### Installation Plan for the Habermass "BarMorKimbliTzerPaGott"

#### PEDAL

- 16' Tibia
- 16' Flute
- 8' Tibia
- 8' Flute
- 8' Diapason
- 8' Cello
- 8' Trumpet
- 8' Posthorn
- 4' Octave Diapason

(Pedal Second Touch)

- Bass Drum (Morton)
- Tympani (Morton)
- Snare Drum (Barton)
- Cymbal (Morton)
- Triangle (Morton)
- Chimes (Morton)

#### ACCOMPANIMENT

- 16' Tibia
- 16' Violin
- 8' Tibia Clausa (Morton)
- 8' Flute (Morton)
- 8' Violin (Morton)
- 8' Viole Celeste (Gottfried)
- 8' Diapason (Kilgen)
- 8' Trumpet (Kimball)
- 8' Posthorn (revoiced Kimball Oboe Horn)
- 8' Vox Humana (Kimball)
- 8' French Horn (Page)
- 4' Tibia
- 4' Flute
- 4' Violin

- 4' Viole Celeste
- 4' Diapason
- 2-2/3' Tibia Twelfth
- 2' Tibia Piccolo
- Marimba Harp (Barton)
- Chrysoglott Harp (Barton)
- (An 8' Dulciana and 8' Unda Maris will be added to improve accompaniment capabilities, probably on the accompaniment manual only.)

(Acc. Second Touch)

- Castanets (Barton)
- Tambourine, I (Barton)
- Tambourine II (Morton)
- Wood Block (Barton)
- Tom Tom (Barton)
- Triangle (Morton)
- Snare Drum (Barton)
- 8' Tibia
- 8' Diapason
- 8' Trumpet
- 8' Posthorn
- Chimes

#### SOLO

- 16' Tibia
- 16' Flute
- 16' Viole (TC)
- 8' Tibia Clausa
- 8' Concert Flute
- 8' Violin
- 8' Viole Celeste
- 8' Diapason
- 8' Trumpet
- 8' Posthorn
- 8' Vox Humana

- 8' French Horn
- 4' Tibia
- 4' Orch. Flute
- 4' Violin
- 4' Viole Celeste
- 4' Diapason
- 4' Trumpet Clarion
- 4' Posthorn
- 4' Vox Humana
- 4' French Horn
- 2-2/3' Tibia Twelfth
- 2-2/3' Flute Nazard
- 2' Tibia Piccolo
- 2' Flute Piccolo
- 1-3/5' Tibia Tierce
- Marimba Harp
- Chrysoglott Harp
- Xylophone
- Orchestral Bells

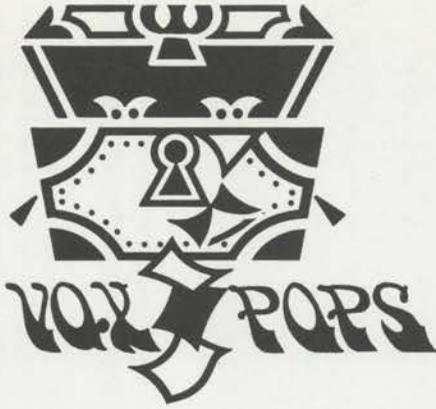
(Solo Second Touch)

- 16' Tibia
- 8' Diapason
- 16' Trumpet (TC)

Effects available on the toe pistons are:

1. Drums
2. Cymbals
3. Trolley Bell (Chicago Authority)
4. Auto Horn (Chevrolet)
5. Bird Call I (Morton)
6. Bird Call II (Barton)

Blower is a 3 horsepower Orgoblo with 12-1/2" static wind pressure. Solo voices are on 9" wind, others on 5".



## SHORT SHOTS FROM EVERYWHERE

Organist Ray Bohr rolled out the red carpet at Radio City Music Hall for visiting Californian Bob Hanselman in September. Bob got the grand tour and describes Ray as a "most hospitable guy — besides being a terrific musician." . . . Ray Ledwon was observed hawking son John's records in the hotel lobby during the Richmond Regional ATOE meet but not later in the theatres. Reason: his supply "went like hotcakes" and he was soon sold out. Ray got the idea from noting the fast rate of sales racked up by Barnes Peckinpaugh whose card table loaded with Virg Howard's "Now is the Hour" popped up at practically every event during the Portland National Convention. He did a brisk business at \$5 and \$6 a throw . . . Organist Lyn Larsen recalls, with no great fondness, his 1964 stint playing for a dog show. The Los Angeles affair exhibited 3,000 pooches representing 114 makes and poor Lyn had to come up with a representative tune complimentary to each entry. The difficulty was caused by owners, many of whom insisted on "You Musta Been a Beautiful Baby," "Beautiful Lady," or even "Baby Face" for their mutt's parade before the judges. Lyn was tempted to slip in "You Dirty Dawg" just once but preferred to live awhile longer. Wonder what pandemonium "Alley Cat" would have caused? . . . Carl Koerbel, Randsburg, Calif., just discovered ATOE after having been an organ enthusiast for years. Carl has a collection of old 78's including many Crawford's, Lew Whites, Velascos, etc. plus "every record ever made by George Wright" — his all-time favorite . . . The Motor City Chapter had a midnight to 3 ayem meeting at the Detroit Redford theatre to open its fall round of activities on Sat. Sept. 17. The instrument is a 3-10 Barton which the group hopes to restore and include in future activities . . . Note on a fellow editor: Jim Brown, editor of the Detroit Theater Organ Club News (whew!) is busy hooking up an additional trem to his home-based 2-6 Marr & Colton . . .

A note from Niagara Frontier's new secretary, Fred Kucera, announced a concert for October 17 featuring Dean Robinson at the 3-15 Wurlitzer in the Skatehaven Roller Rink at Lackawanna, N.Y. (originally installed in the Seneca theatre, Buffalo). Fred replaces Laura Thomas, who resigned after several years of "sec-cing." Laura will continue producing the chapter's SILENT NEWSREEL publication. . . . Ian Sutherland's COS Newsletter reveals that Muscovites have recently learned that there's such a thing as a "pipeless organ." Cinema Oregon Society (of Britain) member Keith Bechingham played an RT3 Hammond at the British Industrial Exhibition in Moscow in July. The first British "pop" organist to play in Russia states, "The public reaction was quite wonderful and very touching." (Wonder if they ever had theatre pipe organs in Russia?) . . . The "Motor City Blower" (Detroit Chapter) brought news of an alluring CATOE event set for a September Sunday afternoon, a concert and stage show at the Indiana theatre in East Chicago with John Muri playing a silent movie and a "singalong." All that in addition to a concert by the top drawer former silent movie cuer. (Chicago's still a wonderful town!) . . .

Don Baker's work schedule is demanding, but rewarding. He concertizes for Conn for three weeks each month, then goes home to Las Vegas and wife Queenie for the fourth week. What does he do in Vegas? Catches a few shows at the tourist traps, plays with his grandchildren (when available) but mostly enjoys his collection of classical records.

A devotee of Tchaikowsky, Wagner, Ravel, Debussy, Borodin, and Rinsky-Korsakoff, Don's current favorite is the Rome Symphony Orchestra's reading of Gliere's 3rd Symphony; actually a tone poem describing the knightly adventures of the Russian Galahad, "Illy Murometz." From Hartford, Conn. (no plug!), Phil Stock reports on a meeting with Lester Smith, president of Spencer Turbines ("Orgoblo"). He learned that the famous Link (aircraft pilot) trainer was powered pneumatically by Spencer blowers. In fact, the trainer design was an outgrowth of the Link theatre organ, Phil learned. Ed Link remembered Spencer from theatre organ days and came to them for fans when World War II upped the demand for pilot trainers. Incidentally, Phil is the "mysterious Phil Stock" rumored in a previous issue to be the owner of a 3-31 Wurlitzer. It's true. Mike Foley, Roger Davis and assorted helpers already have 19 ranks wired and winded in Phil's West Hartford home. He's promised us a story when the whole works starts perking . . .

About a year ago we received a clipping from a correspondent heralding the im-

pending re-installation of an organ in the Hinsdale theatre, Hinsdale, Illinois (near Chicago) by a local group. The writer suggested we stand by for further poop. It finally came — in disastrous terminology. The group had gone to work and in laying out the parts the stage behind the screen had become cluttered. As told to us, the manager took one look at the mess and decided that it constituted a fire hazard. He then cancelled the whole project, says our informant.

. . . Angelenos could breath more freely as to the immediate future of the Robert Morton in the LA Elks Temple (just off Wilshire Blvd.). Long in financial difficulties over the upkeep of the large building, the Elks sold it recently, including the 61 rank behemoth. Then they rented back the portion of the building which includes the organ for a period of three years. The 4-decker should be safe for that period, at least reports Col. Harry Jenkins . . .

Tired of going to work with "holey" socks, ATOE ex-Pres. Judd Walton anxiously awaited the arrival of LA organfan "Doc" Olson whose calling is that of veterinarian. It seems that Judd has an organ-lovin' Siamese cat by the name of "Norman," a most remarkable beast with an I. Q. that sometimes scares Judd. Norman's one failing is an appetite for socks, know why. Doc was going to drop in at Judd's Vallejo home to examine the ex-Prexy's 2-8 Wurli and Judd figured on a little professional advice concerning his cat's strange taste. When Doc arrived he took Norman aside and the two had a long private confab, apparently conducted in Siamese. Norman emerged from the examination room with a Cheshire grin on his feline pan and even Doc Olson was smiling. The Verdict: "Norman says he's just hungry." . . . Hope for "by ear" players; Randy Sauls has finally done what most teachers have avoided for so long. He's written a book entitled "How to Read Keyboard Music" and it's from scratch. Up to now he's concerned himself more with musical embellishment, teaching players who know three chords how to get that modern sound by adding what he calls "demented 13ths" . . .

Organist Virg Howard saved the day for the Detroit Theatre Organ Club when the planned Buddy Nolan October concert fell through. Virg, who was instrumental in the restoration of the Toledo Paramount 4-21 Wurlitzer back in '61, came through with a fine concert for the Detroiters on October 16th. . . . While organist Clyde Derby was whooping it up along with 1200 other attendees at the annual Home (plug-in) Organ Fes-

*(Continued Next Page)*

tival held late in September at Hoberg's resort (100 miles North of Frisco), guess who was sitting in for him back at the Carl Green Inn in Sacramento (his regular job); none other than that oriental ace of the ivories, Korla Pandit, turban, jewel and all his "mysterious East" accoutrements. Our man in the state capitol describes the audible results as "terrific." . . . Allen Hughes, New York Times staffer, gave Billy Nalle's AGO-sponsored Atlanta Fox bash a friendly boost in his Sunday article following the concert, especially Billy's contrapuntal imitation of Bach's trio-sonata style during "All the Things You Are."

. . . Lee Haggart's letter (LETTERS, October 1966) about the little known Hope-Jones inventor, James H. Nuttall, has resulted in numerous requests for more information about this remarkable innovator. Jim Nuttall was one of the nucleus of British craftsmen which Wurlitzer inherited when it bought out the financially flat Hope-Jones Elmira company. As chief voicer at Elmira he was assured a good position with the No. Tonawanda giant which was in the process of switching from merry-go-round hurdy-gurdies to theatre organs. But seeing Robert Hope-Jones isolated from the operation, and kept away from the organ building he loved, so angered Nuttall that he quit after a few months—and thereby hangs a tale. It has often been asked why the Gottfried theatre pipe scales so closely resemble the original Hope-Jones (and later, Wurlitzer) scales. The answer is most likely found in the fact that Nuttall went to work for Gottfried after leaving Wurlitzer. It would have been no trick for him to lay out the scales he had developed at Elmira (which went to North Tonawanda) for Gottfried. . . From Newark, N.Y., Jeff Barker, recently returned from a West Coast visit, writes that Peter Schable, in



ATOE ex-Pres. Tiny James and visitor Jeff Barker at the Home Organ Festival. Tiny later took Jeff on the "Grand Pipe Tour" of the Bay Area.

Photo, K. Lynch

Rosedale, N.Y., expects to have the pipe-work from the Valencia theatre installed in his home setup by Christmas. Jeff cut quite a swath in California with some smooth and swinging organ stylings whenever he managed to land on an organ bench, which was frequently. Arriving not long ago from England ("born of frugal parents"), Jeff was somewhat horrified to see gamblers literally shovelling money away during his Las Vegas visit. Jeff quit the "one armed bandits" after losing three bucks. . . Another Britisher, Don Knights, stopped in to say "hello" to the organ fans and artists he found assembled en masse at the annual Home Organ Festival in California. Finding no organists, fans or pipe owners in or near San Francisco during his September visit, Don traced them all to Hoberg's resort where the transistors were sizzling in late September. His visit was brief, only two hours, then he was gone. Interesting chap; hope he comes our way again. . .

. . . The Rochester Theatre Organ has adopted a novel way of raising cash for its RKO Palace 4-21 Wurlitzer reinstallation project. In addition to the revenue from sales of the Don Scott record played on the instrument (which includes a 24 page booklet about the gone Palace), RTOS is issuing "stock certificates" at \$1.00 a share. Dividends are in the form of satisfaction in helping with the club's project of preserving the venerable giant. Prospective stockholders may apply for stock certificates by writing to RTOS, Box 53, Fishers, N.Y.—and don't forget the investment. . . George Wright informs us that the Pasadena Crown 3-11 Wurl "is being further revamped and repaired, with no completion date set." We suspect that it'll be done come February because George will be hankering for another concert there about that time. . . In Los Angeles, LA Chapterite John Levy was exuberant; at last he had a real pipe organ after several he's bid on "escaped." It's a 2-6 Robert Morton with a Wurlitzer Tibia replacing the original. It once graced the Gateway theatre in Glendale but had been moldering in a church in recent years. Friends helped John stash the treasure in his garage while he went looking for just the right house. . . Organist Dick Ellsasser has some "extra income" to list on his 1060 form for this year. He landed two cash awards, one from ASCAP for his compositions, another from the Hays Foundation. These should keep him in pocket money while he plays seven December concerts here (Santa Barbara, Tulsa & Houston) then he goes overseas to play four concerts for Hamburgers and Amsterdammers in January. . .

. . . George Wright's 3-30 Special has been undergoing many gradual changes.

The studio has been air-conditioned and George has taken his Main chamber Strings off the Main tremulant because they were being shaken too violently by a trem adjusted for other flue stops, mainly Flutes. Now his Main Strings sport their very own reservoir and trem. And, although he liked the flute Celeste it turned out to be too soft for general use. It has been changed to a Horn Diapason Celeste which, in combinations, sounds something like a Viola Pomposa and Celeste as heard on classical organs. . . David Bowers writes from Kettering, Ohio, that he is the proud owner of the style 260 Wurl from the Howard theatre, Atlanta, Ga., and has it in knocked down condition pending the construction of an addition to his home. Since he doesn't play he plans to activate it by means of several roll players and a goodly supply of rolls. He's the guy who's contemplating a history of the theatre organ to be published by Vestal Press. . . The knock on Chris Feiereisen's door was brisk and when he opened it he knew why. There stood Dan Barton who had driven all the way from Oshkosh, where he lives, to visit Chris at Manitowoc, Wisconsin, and had brought his wife and sister-in-law along for the one-day 100 mile round trip. Nothing could have pleased Chris more; he has long venerated the 82-year old organ innovator. "I was most honored by the unexpected visit" was all he could muster for the moment. . . The term "midnight organ supply," commonly used in the hobby to describe organ parts snatchers who raid chambers in the dead of night, is credited to Howard Lane, of the Trio Roller Rink, Milan, Illinois. . . Speaking of the organ hobby, "it's lots of fun and at the same time it's not illegal, immoral or fattening" writes a mid-western correspondent. Yet the light-fingered "midnight supply" practitioners can reduce that boast by two-thirds, so all that's left is the "no fat" angle.

Remember radio's "Gospel Singer" who brightened the morning hours in the early '40s? By then the Hammond was well established and had crowded out most music which would have been played normally on pipe organs. Yet, the "Gospel Singer" always sang his ballads and hymns to the accompaniment of pipes, a small Skinner located in the NBC studios in New York. The organist was Rosa Rio. The program, organ and vocalist are long gone and like all organ enthusiasts we can't help wonder about the fate of the Skinner.

## 1967 DUES REMITTANCE ENVELOPES ENCLOSED

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# BILL THOMSON RETURNS TO THE WILTERN

Ruthella Carson

Los Angeles, Sept. 11 -- Organist-Aviator-Composer Bill Thomson played his second concert for the Los Angeles ATOE Chapter at the Wiltern theatre this morning with a program spiced with variety. A good turnout of 625 "church skip-pers" showed much enthusiasm for the varied fare which ranged from movie themes, standards and classics to Bill's own compositions. He seemed to have no difficulty in transferring his abilities from the Baldwin and Rodgers electronics he normally plays to the 4-37 Kimball.

If one characteristic stands out in Bill's approach to the organ, it is his skill at what might be called "understatement." His music is rife with pastel colors with which he is adept at making his point. He avoids the blatant, loud or repetitious—the garish colors—and he doesn't need them. The accent is on taste.

He brought the great white console up to the "Washington Post" march, a treatment which emphasized the organ's extensive brass and followed with "On a Clear Day" which rode on a cloud of subtle harmony. The "Dr. Zhivago" theme was accented in its slow rhythm by "rum-te-tum" castanets over soft Tibia/Vox harmony with baritone Tuba embellishment.

It was a "Brassmen's holiday" in the Black Forest as Bill conducted the tour, using the Horst Jankowski pop as a vehicle. The Kimball's buried piano

tinkled some but had to be reinforced with bells and percussions. The velvet brass carried the burden. "Poinciana" was a fine example of the Thomson flair for understatement. Yet, not far underneath the surface was a bolero-like driving rhythm with much insistence. Bill closed his first half with "Falling in Love with Love."

After a few minutes of lobby talk, the flickering lights brought the faithful back to the comfortable Wiltern seats for a driving console riser, "Just One of Those Things". The post-intermission program



Bill talks to his audience between tunes.

was rich with pops and standards — "Call Me", "The Shadow of Your Smile", "Black Magic" and a Serpent-riffed



He acknowledges applause for his "Bahama Suite."

"Come Fly With Me." A refreshing change of pace was provided by the 60-year old "Juba Dance," one tune in a suite describing plantation life, Nathaniel Dett's "In the Bottoms."

Then came a first; Bill gave the premiere public performance of his recently completed "Bahama Suite," his musical observations and remembrances of a vacation in the Bahama Islands. The trilogy consists of "Flight to Harbour Island" (in his own plane), "Pink Sands Hill" and Dunmore Town." Judging from the brightness of the music and its ability to communicate gaiety and happiness, we'd venture to say that Bill had a ball, especially in Dunmore Town where Bill's scoring reflects some of the local rhythms he heard in that obviously jumping little burg. He received a fine ovation for the top performance as well as for the music.

The audience was packed with Thomson organ students who came to find out whether "the old man practices what he preaches." He does.



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# NORTH AND SOUTH (CALIFORNIANS) ENJOY TWO-ORGAN WEEKEND AT MIDPOINT FRESNO

— Bert Brouillon, Fresno

October 16 — Fresno, Calif. — The North and the South bid one another goodbye just after noon today with the conclusion of the Lyn Larsen concert at the 3-11 (style 235) Wurlitzer in the Wilson theatre here. Thus ended a two day theatre organ weekend which included concerts on two distinctive instruments played by the best talent the Northern and Southern groups could muster to represent each.

The Northern California Chapter's entry was Larry Vannucci who played an after-midnight pop concert on the 4-14 Robert Morton in the Warner theatre. Larsen represented the South. Groundwork for the two-Chapter weekend was laid by Program Chairman Bob Carson (L A) and Al White (NorCal), later by Vice Chairman Jack Bethards when Chairman White was transferred away from Oakland by his company.



The "INTERWOVEN PAIR" — Jim Roseveare (incognito) and Jack Bethards toast one another while raking in attendee's cash.

Arrivals started checking in at the Hacienda Motel (about five miles north of Fresno) on Saturday afternoon to be signed in by Bethards and Jim Roseveare who greeted the arrivals with a prepared verse which they spouted, each taking an alternate line, at the drop of a five dollar bill (the "family rate"; single registrations went for three bucks). The lobby of the Hacienda was alive with organ talk all afternoon and the bar was even fuller. With several other meetings and conventions in progress the giant Hacienda complex of buildings was a lively place. Just before 5, a busload of Angelenos arrived to swell the organ-oriented bedlam. It had been a



The Warner theatre, home of a 4-14 Morton. —Foto by Bill Taylor

pleasant 225 mile trip from LA in bright blue fall weather. As the Angelenos alighted from the bus each took a deep breath and asked "What's that funny smell?" John Gallagher (Alameda) was right there with the truth, "That's just fresh air."

The Hacienda is the largest combination of buildings we've ever seen labelled a "motel." Actually it's a tiny community for transients, complete with shops, a bar and a crystal clear swimming pool stocked with a plentiful supply of superbly shaped bikini-unclad mermaids.

So, the afternoon went pleasantly whether one lolled about the lobby organgabbing with Judd Walton, Lorraine Cagle, Les and Olive Pepiot, Clare Vannucci, Peg Nielsen, Major (AF) H. A.



ANTICIPATING — AF Major H. A. and wife Mary Sommer smile in anticipation as they look forward to the weekend concerts.

Sommer and spouse Mary, the entire organ-lovin' Taylor family (4), or joined the conviviality of the bar with such stalwarts as Stu Green, Ron Downer, Ray Bonner, Fred Clapp, Emory Stevenson,

Ralph and Frau Ehat, Rose Diamond and Bill McCoy, or stood around the pool ogling the mermaids with Tiny James, Harvey Heck, George Missbach (all the way from Atlanta, Ga.), Paul Beaver, Stan Weisbard, Dewey Cagle, Warren White, Jack Shemick, Ben Brown and—Stu Green? (don't ask how he managed to be two places at one time). So much for name dropping.

Most attendees scattered to nearby ham 'n eggeries for evening chow to escape the over-abundance of conventioners crowding the Hacienda dining room. No matter, there was lots of time until the 9 p.m. event scheduled at the Towne and Country lodge "down the road a piece" — half a mile.



EXCHANGE OF VIEWS — Northerner Fred Clapp and Southerner Ron Mitchell discuss the price of Post-horns over a hot salami before the show.

There was an unfortunate situation extant at the T&C Lodge. Bill McCoy was there, as promised, making beautiful music on the most advanced Thomas organs we've encountered, both from the tonal standpoint and the clutter of gadgetry. The trouble was that the room was directly next door to the bar where a quartet of loud musicians was tooting wildly while fair goers (yes, there was also a Fair in progress) gyrated in terpsichorean abandon. The trumpet, cymbals, drums and a thudding Hammond seeped through the thin walls to add an undesired and discordant obligato to the subtle artistry of the real McCoy. Finally, Dewey Cagle went out with fire in his eye and the noise diminished some; he'd got the manager to shut off the nearest loudspeakers.

It was possible to minimize the worst effects of the interference by moving as

(Continued Next Page)

close to the organ speakers as possible, which we did. Old "Gabby" McCoy was in fine spirits for his two hour marathon request program and he did a lot more than merely play the asked-for tunes. He offered real juicy arrangements of each request. Whether he was playing prepared and memorized arrangements or so-called "head" arrangements wasn't stated but his treatment of such tunes as "Begin the Beguine," "Danny Boy," "The Sweetheart Tree" and "Poor Butterfly" was complete and satisfying, concert quality playing with beaucoup key changes, variegated registration and all the color one could hope for from a plug-in. It might be said that Bill topped



Bill McCoy takes time out from his plug-in demo to smooch with a pretty girl.

his performance of a few weeks earlier at the Home Organ Festival where he also represented Thomas. Despite the interference problems Thomas pulled a master stroke in grabbing this "just before the concert" opportunity to demonstrate its vastly improved instruments. The audience was attentive and appreciative and the unhurried presentation gave Bill an opportunity to show off the many goodies built into the new products which were represented by a three-manual "Palace III" and a two-manual instrument with ample speaker equipment but not the overpowering type. It was quite obvious that Thomas had come up with a product which could hold the attention of a pipe-oriented crowd for a couple of informal hours — very much a test of the tapioca.

About 11:30 p.m. the group listening to the Thomas demonstration started to thin out. In twos, fours and sixes they made their ways out to cars and busses to travel the several miles to the center of Fresno and the Warner theatre. There was a brief wait in the lobby while the theatregoers (who had just seen "Dr. Zhivago") ambled out, surprised to find another group anxious to get in.

The festivities were started by that "interwoven pair," Jim Roseveare and Jack Bethards, who introduced the artist with a revolver shot snap of a bullwhip and another application of very blank verse, each taking alternate lines, "... now—Larry Vannucci!" All eyes focused on the huge circular well in the center of the pit area and waited for the blast of

music and ascending console—and waited—and waited. Nothing

From halfway up the aisle came a wail in Roseveare tones, "...and now—Larry Vannucci!" Still nothing. Gingerly the duo-MC's crept back to the gaping pit and gazed down into the well. Suddenly a loud voice shattered the unwelcome silence. "I can't get the console up!" wafted upward from the dark hole and it belonged to "the Vanooch." Larry had left the pit door open and the safety switch on it cut the elevator power off, a feature obviously installed to prevent a condition which could be described as "bifurcated organist." When Larry slammed the pit door the console shot skyward and in a moment the mahogany horseshoe with tux-attired Larry on the bench was in sight and the theatre was flooded with Morton sound.

His console riser was a fast and ornamented "Linger Awhile." After greeting his audience he explained that he'd done something rather drastic to "Susie" and it soon became apparent that he'd attired her in a revealing harem outfit. The Susie we thought we all knew slithered through a "March Slav" intro then gyrated to a snake charmer Oboe bit accompanied by cymbals, tamborines and the general atmosphere of an Arabian Nights procession. But before it was over Larry brought Susie home on a "By Jingo" magic carpet and a glock and Chrysoglott chorus accompanied by the Bird Chirp just for fun. She ended up as the All-American cutie we've always known with a slow chorus on a full mass of pipes.

Larry followed up with a mellow and sentimental "Stardust," then pitted the Posthorn against a Kinura-topped combination for a somewhat besotted "One for the Road." Next, a faithful rendition of "Malaguena" (with arpeggios on the Wooden Harp) followed by a rolling waltz, the "Song from Desiree." "You're Gonna Hear From Me" was something special with its cynical Tuba sneers and Posthorn accents then a furious "Dizzy Fingers" with a surprising total of stop changes for such a fastie. "Shadow of Your Smile" was all "Liz and Richard" while "Crazy Rondo" turned out to be fresh-water Mozart based on the boy wonder's Turkish March.

"It Had To Be You" was given the full Crawford treatment, during which a non-tremming Vox was shaken into palpitation by Larry's trilling on the stop-key. "Sunny Side of the Street" was smooth jazz played mostly on growly reeds with unheeded complaints from the Posthorn.

As most readers already know, the 4-14 Morton in the Warner theatre is one of those rare understage installations, a setup which can clobber the

front rows while being too soft in the back. Knowing this, Larry never let the Morton out loud enough to annoy the main body of listeners down front. The level was also adequate but never overpowering in the balcony which looks down down on the pit.



IN FINE FORM — "The Vanooch" charms his listeners with palaver and a top performance at the Morton.

An atmospheric String/Vox intro marked "Stella By Starlight" while the birth pangs of "The Blues" were expressed in very musical but distinctive wolf whistles. Larry put something very special into "As Long As He Needs Me" because it was dedicated to a very special girl in the audience, a gal named Claire who, in private life, is Mrs. Vannucci. It was sheer beauty, and the audience got the message. Other tunes heard were "Little Darling," some bull fight music, "Besame Mucho," "Domino" a jerky, boogied "Night Train," a Jesse'd "September Song" and "That's All"—afterwhich Larry took his bows and got a fine round of applause. Then he hit the elevator button and the organ went down so fast one could almost hear the "thud!" The time was about 2:30 and the "sack" was long overdue.

The next morning dawned sunny, bright and much too early, judging from the snail's pace gait of arrivals at the Wilson theatre, a wide, one-level (inclined) house with the organ installed in the expected place (at either side of the proscenium arch). The 3-deck console is permanently elevated to floor level at the left end of the pit.

Before going into the performance some credits are in order to those who organized the weekend. In addition to the aforementioned program chairmen (Bethards and Carson), attendees were indebted to Dick Cencibaugh and Dick Villemin who maintain the two organs, to theatre managers Korenbrot (Warner theatre) and Frederick (Wilson theatre) for use of the houses, to Jim Roseveare who snapped a wicked bullwhip (the opening "crack" at each performance) and to visitors Dick Stoney and Ron

(Continued Next Page)

Mitchell who did some last minute touchup work on the Wilson organ to correct defects (such as squeaking shutters) which had developed during rehearsal.



**COMPOSER**—Organist Emory Stevenson, whose deep interest in serious composition in no way diminishes his ability to do a perfect "Crawford," catches a snack before attending Larry Vannucci's "Late Show."

At the appointed hour the "dynamic duo" (Bethards and Roseveare) offered their "song and dance" style intro capped with the bullwhip snap and tossed the ball to Bob Carson. Bob had only one line and he made the most of it:

"Introducing a man who believes in America, motherhood and the ATOE—Lyn Larsen!"

Lyn opened with a rousing rendition of that fine old silent movie cue music, "Satyr Dance." He next presented "The Song is You" which started out with 4' Tibia frippery stated against a solid mass of String/Vox harmony and settled into a soulful tempo rubato offering with many instrumentation changes. "Teddy Bears' Picnic," a novelty misterioso, was followed by a very special arrangement of "Over the Rainbow" as heard on Lyn's current recording. It opened and closed on a snatch of "Chasing Rainbows." "From a typical 'talking picture' of the '30s" came "An Earful of Music," a real belting show opener, complete with Tibia'd "boop-boop-a-doops."

It was obvious to all who have followed Lyn Larsen's pop music career that the young (21) man had improved noticeably since his previous concerts, both in his MC'ing and in his music.

And, judging from the dedications it might be said that the lad has discovered girls. The first was for lovely Clare Vannucci who was sitting in the audience with some guy named Larry. More would come later. For Claire he played "The Girlfriend."

At this point there was an unrehearsed disturbance. A fat guy approached the console to take Lyn's photo. Lyn, already "up to here" in clouds of "little green balls" from popping flashbulbs, grabbed the intruder by the scruff of the neck and

hustled him up to the console for all to see, stating "This is a Stu Green," among other things. A voice from the rear (it could only be THEATRE ORGAN editor George Thompson) roared "Throw the bum out!" and the intruder retreated, flashbulbs askew.

Drawing on his recent experience while playing the 3-27 Wurlitzer in the Panama Hilton hotel, Lyn next offered an example of the type of request he got in the "Canal Country," a "tamborito" which turned out to be nothing much in diverse and sometimes clashing rhythms.

While introducing "Dream" Lyn explained that it would be descriptive and



**JOURNALISTIC CONFLAB**—BOMBARDE Newshen Peg Nielsen, Adv. Mgr. Dewey Cagle and *Theatre Organ* Editor George Thompson discuss the high price of publishing outside the Wilson theatre while Thompson waited for his chauffeur to deliver his Pogo stick.

invited the audience to guess the subject of the dream. Judging from the "woowoods," bumps and grinds, the dreamer must have been conjuring up a burlesque show. A lovely, misty "Nearness of You" ended the first half of the show.

Out in the lobby the only loud noise was a vocal exchange between the THEATRE ORGAN and BOMBARDE editors whose magazine have been "Siam-essed" in a shotgun wedding, but not their diverse personalities, both being reasonably revolting.

Larsen opened his second half with another dedication to a gag, this time to "my girlfriend, Peg Nielsen" for whom he played "How Long Has This Been Going On?"

Many talented young theatre organist show a marked leaning toward the descriptive compositions of classical organist Richard Purvis. Lyn Larsen is no exception. He selected "March Grotesque" which he described as a humorous characterization of a somewhat beefy bishop puffing along in a church procession. It was full of Purvis humor — slyly pompous but always human.

After a bouncing "Satin Doll" Lyn paid his respects to Jesse Crawford with amazing recreation of the late maestro's old 78 rpm Victor recording of "Russian

Lullabye." While his attack during the "Volga Boatmen" intro was not as incisive as the Crawford original, the "Lullabye" was a good example of Lyn's "recording ear." Except for a few places where he changed the original harmony it was pure Crawford and this was Jesse at his best.

Following a moody "When Sonny Gets Blue" Lyn again drew on his Panamanian excursion for "Carioca" in danzon tempo, originally a Cuban rhythm. It came out about the way Don Baker has always played it, fast and bright.

Lyn's big "feature attraction" was a reading of Gershwin's "Bess, You Is My Woman" from the opera "Porgy and Bess." The music is symphonic in scope and Lyn came through with a highly sensitive performance to provide an exciting topper for his fine show.

His audience was reluctant to let him go and palm-beat him into an encore which he selected, apparently, by the loudest roared title from the audience—"SONNY BOY!" Bit it turned out to be a rousing, emotional close.

There was one gal bursting with pride in the audience, a spectacular red headed doll who looks much too young to be Lyn's mother. She was walking several inches off the ground as she left the theatre (after planting a lipstick buss on Stu Green's left jowl), thankful that Lyn had been considerate enough to avoid



**THANKS FOLKS**—Lyn bows to the generous volume of applause bestowed by his appreciative audience. His full dress suit is his concert trademark.

one of his favorite tunes. "My Buddy." It always makes her cry.

That was the end of the weekend—around noon on a pleasant, sunny Sunday. Little knots of Northerners and Southerners gathered outside the theatre to discuss the events before going their separate ways and to watch Bob Carson march his LA platoon onto the bus for the return journey to Los Angeles. Ray Bonner shot some gag photos as Messrs. Bethards and Roseveare continued their clowning to the very end. It had been a good show and the festive spirit would follow those who attended back to their homes.



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.

**Live, From the Wiltern—Volume II,** Mildred Alexander in a second release of selections recorded during her 1965 ATOE concert at the LA Wiltern. Available by mail only from Theatre Music Co., 2037-A Mission Ave., Oceanside, Calif., Location Service Recording label No. LRSV-1266-3501, stereo only, \$4.79 postpaid.

This is a sequel to Volume I, reviewed in the Spring of '66 *Bombarde*. It's the second set of excerpts from Miss Alexander's October 24th, 1965, concert on the 4-37 Kimball organ in the L.A. Wiltern theatre and is bound to please all who like Volume I, the big Kimball sound and the ingratiating style of "Millie" on pipes. Actually, the recording is technically better in Volume II; some compression has been applied to lessen the extreme differences in volume level which marked Volume I. From the purely musical viewpoint there would seem to be more variety in Volume II.

The idea of issuing a recording "as is" from a tape made during a concert takes courage. Whereas recordings made in studios usually involve many "takes," here we have "take 1" of each tune (including audience noise and applause), all recorded within a two hour period, and sans editing. As Miss Alexander says, "There it is—with all my goofs—for posterity to hear." Fortunately, we are all not as critical as Mildred, and the "goofs" of which she speaks don't seem to materialize during playback.

The console riser is a peppy, full organ "Who Cares?" with some tricky percussed variations followed by a sentimental "My Old Flame" pursued by a languorous counter melody and glossed with some interesting "9th chord" chromatic harmony. A

distant but insistent Tom-Tom sets the beat for a sultry "Moonlight and Shadows" which features the Kimball's normally drowned-out Tibia. "My Ideal" features some trifling with the percussions and more offbeat harmony.

"Salute to Dixie" starts out with a "Dixie chorale" played on untrem'd Vox Humanas (the Kimball has four) but the effect is a little sheepish. We suspect Millie couldn't find the Tremulant stopkey midst the vast array in time to add some life to the "voices." But she found it in time for the fast second chorus on always growing combinations. The salute closes with an upbeat "Rockabye My Baby."

Rubenstein's "Kammenoi Ostrow" is a reminiscence of Miss Alexander's sojourn at the Radio City Music Hall 4-58 Wurlitzer a few years ago (to the horror of some of the RCMH music directors who insisted that a woman couldn't handle the beast). It's a quasi-religious composition which builds in volume to close side one in a blaze of Easter glory.

A sprightly rhythmic opener for side two is provided by Anderson's "Serenata." It leads into the "Girl From Ipanema" and a fast "Tico Tico" during which Millie stomps out a persistent "Cipher" (continuing sound from a stuck pipe action). To balance her Southern medley, Miss Alexander comes up with a "Salute to the Nawth" which crashes through a series of vintage "Glory, Glory Hallelujahs" then hops to the present to a "San Francisco" (yes, *that* one!) alive with fog horns, cable cars and siren-equipped squad cars. "Manhattan" gets much gentler ballad treatment while "Lullabye of Broadway" goes frenetic. So much for the Nawth.

It's thunder, wind and rain effects during a "Stormy Weather" demonstration of the Kimball's battery of "toy counter" and silent movie effects, which titillates the audience audibly. After "Singing in the Rain" (Xylophone pitter-patter) the console sinks into the pit to "Look for the Silver Lining." Storm ended, concert also.

Jacket notes are adequate and include a closeup photo of Miss Alexander's glamorous gams, shot as she pedalled in spiked heel shoes. A few copies of Volume I are still available.

\* \* \*

**In Concert—Jim Roseveare,** at the Wurlitzer 3/13 organ in the Oriental theatre, Portland. Gamba label J101-R, stereo only, available only by mail from Bill Peterson, 565 No. Portland Blvd., Apt. 101, Portland, Oregon. Price \$4.95 plus 25c mailing charge.

Here's another brave soul with the courage to release selections on records taped during an ATOE concert. Jim Roseveare, a university student, claims he isn't a professional musician. He most certainly qualifies, as this biscuit proves. He's also a severe self critic. Of this recording he

says, "If I flub notes—for which these is no excuse—and play things too fast, be sure to point these things out" (in the review).

Sorry, Mr. Roseveare, we didn't pick up much to wail over in ten playbacks. To the contrary, the talent exhibited puts Jim easily in the upper ranks of newcomers to the recording field. And anyone who can come off this well on a record made in one "take" before an audience—well, let's look at the record.

Jim brings the console up to a lively "Let's Dance" peppered with Posthorn riffs then bursts briefly into broad waltz tempo just before a 4/4 closer followed by applause. An introspective and brooding "Bad and the Beautiful" comes close to the magic of Jim Melander's arrangement of "Foggy Day," about as high a rating in the fantasy field we can give. Wonderful phrasing. It's back to accelerated tempo rhythm for "Deed I Do" and punctuation from percussions and Posthorn, while a Krumet-sharp combination carries the ball.

One of Mr. Roseveare's special talents is in musical mimicry and when his subject is Jesse Crawford something wonderful happens. Three of the tunes on the disc are Crawford recreations, this one being an otherwise forgotten sobber, "Broken Rosary," which is a good example of Mr. Roseveare's demands on himself. It's just plain gorgeous "Jesse" balladry, especially when the next one is the late maestro's memorable "Miss You." Impeccable phrasing is evident throughout the record but nowhere is it demonstrated so effectively, the Crawford originals supply a yardstick.

"Romantic Guy I" provides a thunderous and jazzy closer for side one and side two starts with a big organ "Ridin' High" which includes a brief conversation between Tibia and Posthorn, tempo changes and a fine "Paramount-Publix" finale.

Next it's back to the '20s for a revival of Crawford's "Blue Twilight" which seems slightly fast but otherwise sound "JC." The recreation of the Crawford registration is unusually close considering that Jesse's records were "miked" at close perspective in a studio while Jim is working in a theatre. Incidentally, Dennis Hedberg's fine maintenance of the Oriental organ is a big factor in the quality of the sound presented here.

"True Blue Lou" is a "medium Fox Trot" ballad while "Nochecita" comes through as a beguine with a tango bridge. Variations on a theme are evident in "Once in a While," which is given a sentimental ballad treatment soaked in Tibia honey.

The closer is again a "console riser" in swinging tempo, lots of riffs and variations—"I Feel a Song Coming On."

Engineering and surface quality are excellent.

## For The Records, cont'd

**Szorzando!** Jerry Heiman at the Rodgers theatre organ, Accent label AC-5015, available only by mail from Accent Records, 12635 Halo Drive, Compton, Calif. Stereo \$5.00, Mono \$4.00, add 25 cents for handling.

Here we go, devoting space to an electronic organ record again—so rest assured there is good reason. Jerry Heiman is known as a good jazz man from his jam session performances at the annual Home Organ Festival but this record introduces an entirely different aspect of the Heiman talents. There are 10 tunes and each is an arranging gem which emphasizes the mood of the piece. Each has a well conceived intro which hits strongly of things in store.

But the amazing thing about this record lies in the techniques of recorder Wally Heider; never before have we heard a Rodgers (or any other electronic organ) miked with a result which, at times, comes deceptively close to pipe sounds. We have heard the Rodgers 3-deckers in person and on other records, but never with the pipe-like qualities often obtained here. Hence we conclude that the difference must be in the recording method and in Jerry's playing technique.

In fact, the forgery is so good that even defects can be readily detected—such as the "string trem" being in need of adjustment (too much wobble, in places).

\* \* \*  
**A Session With Don Simmons** at the 4-18 Wurlitzer, Oaks Park, Portland, Oregon. Gamba D-102-S, Stereo only, \$4.95 plus 25 cents postage, available only by mail from Bill Peterson, 565 N. Portland Blvd., Apt. 101, Portland, Oregon 97217.

1966 ATOE conventioners are sure to have a vivid recollection of Don Simmons in his small console cubbyhole, as he beat out some of the most invigorating, toe tapping music of the entire convention. The *Bombarde* reviewed his previous recording, "Big Band Jazz," played on the same unenclosed instrument, with a nod of approval. Working against a complete lack of swell control, Don manages to provide much variety by registration changes and even more so by an ability to provide interesting "fillers" and jazz variations on melodies, or "rides." The reader should not confuse what Don plays with previous conceptions of "rink music." Don maintains the beat, true, but he also provides mucho musical interest value; it's rare organ jazz he plays, not "thrupp, boom, splat!"

The session opens with a wild "Rag Mop" done in big band style which just won't let one sit still. The second tune features reeds and mixtures in "slow fox trot" tempo. It's "If He Walked Into My Life" which is from the Broadway show "Mame." The Glockenspiel and 4' Tibia

introduce "Million Dollar Baby" who perambulates alternately between reeds and well quinted Flutes and Strings, then gambols among tinkley doo-dads between phrases.

"The Moon Was Yellow" is offered as an impassioned tango salted with Spanish clackers which keeps building in intensity. Fats Waller style variations on "Aint Misbehavin'" played in a deliberate medium tempo throughout, close side one but Don is back to start side two with an impudent, fast-stepping "Aint She Sweet" during which the melody usually has counter melodies buzzing around it in Posthorned profusion.

"Wabash Blues" brings out some of the solo stops in slow drag tempo. The Tibia (a beaut) finally gets a solo passage before the wah-wahs materialize. Although the strict tempo continues throughout "Deep Purple" it is otherwise played as a ballad on the sweet-sounding goodies. A neat "Limehouse Blues" abounds in oriental effects at a good clip while "Do You Know What It Means" relies on a pianistic style during the first chorus then goes to a smoother legato while the Posthorn chirps brightly. It's a pretty tune and Don gets a lot of mileage from it. The closer is a rip-roaring "Georgia Brown" whose flippant Charleston kick is a sprightly as it was before she became a grandma. The bouncing jazz style of Don Simmons is a contagious thing on this platter just as it was in person at the convention. There's something in it which just makes one get up and pace, strut, jig or do a Big Apple "shine" solo. And ladies, it is fine for doing housework to; speeds up the drudgery considerably. But don't attempt to just sit through it.

Jacket notes provide some Simmons history and one of the two photos is Don's *Bombarde* "cover boy" likeness used earlier this year. Recording is clean, surface is tops.

\* \* \*  
**Dick Schrum at the Seattle Paramount Wurlitzer Pipe Organ**, Relay Records No. R-101, stereo or monaural (state preference), either type \$4.95, postpaid, from Relay Records, 8606 35th N.E., Seattle, Washington 98115.

This is Dick Schrum's second record release (but for two different labels) in a quarter, an accident of merchandising rather than presidential precociousness, we hasten to add (this has been in preparation since February). It is played on a different instrument; the wide variety in the arrangements make it an attractive package even to those who have Dick's Marr and Colton platter. A fine color shot of the organist and console adorn the front of the jacket while the back has notes by *Seattle Times* writer Byron Fish which provide info on the artist and credit the Puget Sound ATOE Chapter for the restoration of the 4-20 instrument.

The console comes up to a showy "How About You" that has a repeated between-phrase comment, a percussion chorus and a "half tempo" session on a big combination with a pedal cymbal beat, an exciting harbinger of good things to come.

Next it's that oldie revitalized by that girl who screams "Peeeeepul"—"Second Hand Rose," played with typical pre-prohibition trappings of syncopated nostalgia and corny riffs.

Irving Berlin's "When I Lost You" always seemed like a fine example of piecing together of bits of other tunes and Dick's revival, played in full 1920's theatre organ splendor, will remind the home tune detective of several other melodies, among them "Stars Are My Windows of Heaven" and "Come Back to Sorrento."

"Satin Doll" features the Wurlitzer's ample supply of reeds. Especially noteworthy are the mellow brass between-phrase "fillers" Dick provides.

"Blue Moon" is a wispy thing, played on often ethereal combinations with an enhancing minor melody change to accommodate a novel harmonization.

There's a big "Radio City" sound in much of Dick's arrangement of "Climb Every Mountain," a tune which has the Wurlitzer alternately making like a huge straight organ and then like the RCMH 4-58, but never "churchie." It's always solid entertainment, and with a dash of the inspirational thrown in for seasoning.

The flip side gets off to a first rate start with an impish "Rum and Burpsi-Booma" which Dick plays for its humorous aspects. He starts out "vamping" as though waiting for the soloist to come running out of the wings, the "soloist" turning out to be a Cuba Libre encased in chilled Glockenspiel and Chrysoglott. Dick does very well in the Latin idiom with a representation of one of those frenzied West Indies trumpeters outstanding.

Balladry triumphs in "Polka Dots and Moonbeams," which features silvery flute accompaniment to the first chorus, then briefly to a full combination and back to the shimmer of a Vox and Concert Flute denouement.

It's back to the '20s for a romantic revival, "Cross Your Heart," which Dick plays with great sincerity (meaning: no attempt to date it with obviously ancient trappings). He makes effective use of a between-phrase figure used elsewhere long ago by Crawford. Nice Tuba obligato.

"Deep Night" is offered as a beguine tempo variation on the well known minor melody, new and different treatment with lots of imagination and dynamic moxie.

A diapason-topped set carries the ball during the first chorus of "Don't Worry About Me," in ballad array. Next it's a slow rhythm application with lots of expression, closing in a subtle roll-off.

Recording is well miked and the surface is unusually smooth and noise free.



## GEORGE PLAYS WELL-WRAPPED "SECRET" CONCERT AT THE "RIALTO"

**BOMBARDE** reporter at large . . .

Pasadena, Calif.—October 25—Organist George Wright returned to his tried and true formula of lots of music, a little chatter and no sidemen tonight for a first rate concert played before an audience of 700. With organs going in two Pasadena theaters George can alternate and for this concert he chose the greater intimacy of the smaller (1200 seat) Rialto with its 2 manual 10 rank Wurlitzer. As usual there was a crowd under the marquee from 7 p.m. and the parking problem doesn't improve. As always there was a sprinkling of fans who had come from afar—Fresno, San Francisco, Sacramento, San Diego, even Los Angeles—to hear George. It was generally conceded that the news of this concert was a well-kept secret; it was definitely deficient in promotion.

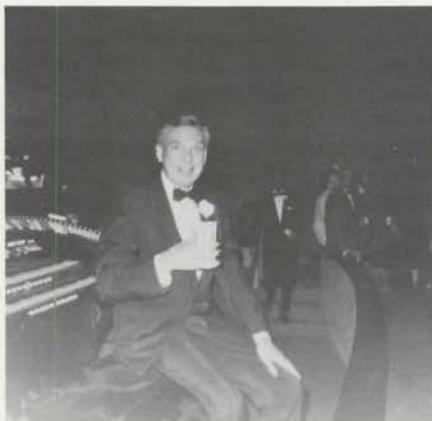
The maestro appeared promptly at the advertised hour (8:30), bowed to his applauding audience and went right to work on a showtime style "Way Down Yonder in New Orleans." Once the overture was over George took on the task of proving to his listeners that there is more variety in a 10 rank organ than most would believe possible. The ebony console was decked with a contrasting flower arrangement of light colored blossoms and sprays. George was dapper in his black tuxedo and he was in an expansive mood, a happy mood.

He started "Heat Wave" with a mysterious intro based on the melody, then took off on a medium tempo, pedal-cymballed thermometer buster, inserting some unexpected harmonic changes and a couple of "bumps" just to make sure all present were paying attention. The titters indicated there were no dozers—couldn't afford to be at three simoleons per head.

A beautiful slow ballad, Dave Rose's "One Love," played with many, many registration changes contrasted with the rattling "Tijuana Taxi" and its sick Klaxon honks followed by the siren of a Mexican paddy wagon.

Next an autumn medley with a Hollywood "Indian" intro for "Indian Summer," "Autumn Leaves" (with the familiar Roger Williams descending chromatic "wind" effect), a tune George applied to himself, "The Last Rose of Summer," and a soft shoe "Shine On Harvest Moon," "Call Me" was presented at a good clip with solid syncopation, lots of intriguing

PLUMBING PIPES GIVE OUT — BUT NOT THE WURLI'S



**INTERMISSION TIME**—George partakes of one of the house's "Organ Zombies" (coke on the rocks), as admirers look on while keeping their distance.

counter melodies and a surprise ending; the 'phone' (doorbell) rang and there was a brief 'conversation' between a very feminine Vox (left chamber) and husky string and twelfth (right side) with some 'words' quite recognizable. The listeners ate it up. In contrast George next offered Grieg's "Song of Solveig" and "Wedding Day at Troldhaugen," the former sweet and mournful while the latter built in volume and interest like a passing procession.

About this time, George decided to cheat a little and took to reading notation for his playing of Robert Elmore's melancholy "Pavanne," a sort of classical, minor "Laura."

After a bouncing "Organ Grinders Swing." ("One of my newer tunes from 30 years ago!"), George tackled "Midnight Sun," which was equipped with an intro and coda like nothing heard on this instrument previously. Deep, brooding, intra-terrestrial — a mass of untrem'd strings ripple to the vibrations of a downward Clarinet passage as it wends its way across a harmonic desert pursued by a faraway, sweet-voiced 4'Tibia with an irresistible proposition to offer. George later told Gordon Kibbee that he'd lifted the passage from a Kibbee arrangement about 1938, knowing that Kibbee had borrowed it from Stravinsky. The tune proper was played in more earthly colors although a green spot played on the console. The Coda returned to the Kibbee-Stravinsky coloration, perhaps picturing a Salva-

dor Dali landscape dotted with independent torsos and soft watches.

After that pre-Halloween excursion into the supernal supernatural, it was time for some comedy relief and it came in the form of a written message "from the desk of Dox Boxwell," the Rialto manager. Reading it broke George up completely and for a moment, while he recovered his composure, he kept his audience in the dark and enjoyed the joke alone in the light of the white spot. Finally he managed to get it out. It read: "KEEP PLAYING—RESTROOMS OUT OF ORDER—PLUMBER WORKING"

After wondering aloud what would be a good "plumber" tune (someone down front suggested "Pipe Dreams"), George decided to play a tune for a gal present, Olive Pepiot, and went into "Fly Me to the Moon."

To close the first half it was a rousing "Hora Staccato" after which the mob adjourned to the restrooms to see how the



**POOPED POSTHORN**—Tired standby organ helper Peter Crotty sits down after concert while George looks on happily. The pipe is from George's own 3-30. He must bring it to replace one missing from the Rialto's Posthorn for each concert.

plumber was making out. It was no gag. Stoppage was rampant in both HIS and HERS.

The intermission was a smoke-drenched 15 minutes of struggling to get near the 15 cent cokes which sold for 35 cents in the lobby, not for the soft drink, but for a hard look at the beauties which al-

*(Continued Next Page)*



**A METHOD IN HIS MADNESS**—George invites Olive Pepiot up to the console for a flirt. Oh yes—Olive is a skilled organ maintenance technician in addition to being a doll.

ways adorn the refreshment stand at the Rialto. One lovely was doing a brisk business selling George's latest platter, the one recorded on this very same instrument. A burst of applause smashed our reverie and it was time to get back into the auditorium to hear George wade into "Dizzy Fingers" which he played at the expected tempo except for the middle part. This got a slow and sensuous treatment.

For his usual tribute to Jesse Crawford he announced, "'How Am I To Know'—a piece Mr. Crawford arranged for a four-manual organ. I'll play what's left on two manuals." As always, George's "Jesse" was performed impeccably, with every bit of the shading and nuance of the late master turned out perfectly, despite the two missing manuals.

"Let's Fall in Love," was provided with an offbeat setting rich in thuds and cymbal punctuation with a somewhat "oriental" bridge to boot. He followed with a highly charged "Shadow of Your Smile," which

also got some delicate treatment on celestated Strings. Then, from the vulnerable Richard Rodgers score for the TV show "Victory at Sea," he offered the "Beneath the Southern Cross" sequence.

Speaking of his very hip maternal parent, George confided that "Mother said to play something dirty tonight." He complied with a rhythmically filthy "Up the Lazy River," which even had the priest in the first row tapping his foot. It featured what might be described as a "re-gurgitational Vox" passage. Next to last, George revived an almost forgotten Irving Berlin tune which he gave a largely Crawford style setting—"Seal it With a Kiss." The closer was a satisfying medley of "Showboat" tunes which followed his closing speech. It was a long medley but it seemed to be over in no time.

George took his bows to a most enthusiastic demonstration of appreciation performed in the usual manner then disappeared through the pit door.

Then, a most unusual occurrence took place. George reappeared and played an encore—"Goodnight Sweetheart." After graciously acknowledging his applause he again disappeared through the pit door and chomped on a box of homemade fudge sent via Larry by Claire Vannucci. A few minutes later he reappeared to meet fans who lingered in the theatre and to pose for

photos at the console, several of which appear with this article—a BOMBARDE exclusive. No one could deny that George is mellowing. It was obvious through the entire show that he was having a grand time and that feeling spread easily to his 700 friends "out front."

The plumber was seen leaving just as George stepped toward his Thunderbird with the 1920 Pierce-Arrow flower vase inside. Neither recognized the other, but to those who had seen them in action it was quite obvious that both had had a high satisfying evening with pipes.



**OLD FRIENDS**—Organist Gordon Kibbee stops by during intermission for a chat with pop-guzzling George.



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# ANN LEAF PRESENTS VARIED FARE AT ATOE PUBLIC CONCERT

Hal Steiner

Nov. 1, Los Angeles—"Little Organ Annie" played a public concert at the Wiltern theatre for the LA Chapter tonight and demonstrated the fine musicianship which has made her a top attraction since the early '30s when America became aware of her via radio. The opening was novel. As the houselights dimmed a film was projected, a clip from a "Paramount Pictorial" (remember?) with Ann pictured playing "Liebestraum" on the 4-21 Paramount Bldg. Studio Wurlitzer. The early "sound on film" was tinny and distorted but the fullness of the organ somehow came through. Part way through a much higher fidelity sound insinuated itself and, as the film sound track was faded down, the 4-37 Kimball console came up with Ann picking up the Franz Lizst tune for a stirring continuation.

Ann opened with a trio of Latin tunes, two by Morton Gould with his often frantic and tubated rhythmic excursions somewhat smoothed out in Ann's performance.

Attired in a lovely blue formal (how did she pedal?), Ann looked tinier than usual against the open maw of the triple-stop-rail console. She continued with a smooth but swinging waltz, "I Dream Too Much," then tackled a rough one, Enesco's "Roumanian Rhapsody," played to kindle the heart of the most stoic "Tzigane." Much of it is reminiscent of silent movie "hurry" music, and all of it is wild. A subtle weaving of melody and counter melody marked Ann's improvisation on "A Taste of Honey," which featured some offbeat registration.

Next, a tune lifted from her "That Aint the Way I Heard It" album, Ann played "Last Rose of Summer" march, complete with marching band registration, drums, fanfares, and a "Stars 'n Stripesy" Piccolo obligato. It was so perfectly transubstantiated from opera aria to military march that less musically hip tabholders must have assumed it had always been a march. At least Ann's remark, "Thank you—opera lovers!" seemed to go over many a head, judging from the dull response at that moment. However

The theatre marquee broadcasts the message—"Live show tonight"—something of a rarity now in Los Angeles.

the large audience improved as the show went on.

Ann deviated from the printed program quite often, especially when the notes she had parked on the music rack floated gently pedalward. So, she settled for an extensive medley of Rodgers and Hart tunes followed by a Rodgers and Hammer-



Ann's fast entry following intermission caught many in the audience scrambling for seats.

stein medley—"Mountain Greenery", "Thou Swell", "The Lady is a Tramp" (with Serpent hisses), "So Easy to Remember", "Happy Talk", "Shall We Dance?", "Do I Hear a Waltz?", "The Sweetest Song" and a magnificent "Climb Every Mountain" which left the audience with a lingering echo of an inspired moment.

We got a look at Ann's audience during



intermission and noted lots of unfamiliar faces among the regulars, an indication that Ann attracted her own "fan club" as well as the familiar faces.

After intermission, Ann picked a couple of rousers to start part two: the "Waltz" and "Gallop" from "Gayne" ballet by a Russian composer (she knows full well that we can't spell "Katchaturian"!). Then came a medley from "Fiddler on the Roof" including "Sunrise, Sunset" which stands well alone, without Eddie Fisher.

The big curtain went up to expose the screen for the silent movie, one of the silliest slapsticks ever to come out of flickerdom. It seemed to be a continual "chase" with "cueable" disasters occurring at about 30 second intervals. It's an adventure about the trials and tribulations of working at a sylvan sawmill, a lethal experience if you happen to be chalkfaced, nozzle-beaked Larry Semon. She did well with Chopin's "Fantasy Impromptu" and went chop-chop-for "Japanese Sandman." After "Me and My Shadow" she even played a tune for what sounded like a drunk in the back of the house who insisted loudly, "It Hadda Be You!"

Then Ann thanked her audience and took the white console down to her radio theme, "In Time," and a round of applause. It had been an evening of musical gems and the brightest of all—"the mitey mite," Ann Leaf.

*Sorry—We Forgot  
To Give Credit*

*October Cover Photo  
Was By  
Lloyd Trimmier*

*Our Apology  
Editor, Theatre Organ*



**1967 National  
ATOE Convention  
Detroit, Michigan  
July 1, 2, 3, 4**



# THE LONESOME ORGAN

NOSTALGIA IN PICTURES . . .

The following article was written shortly before the 3-26 Buddy Cole recording organ was dismantled and shipped East to a new home.

**THIS WAS HIS DREAM**—The late Buddy Cole, pictured here during a recording session, loved theatre organs from the time he was in knee pants. He first heard the LA United Artists Wurlitzer during the week the theatre opened. He couldn't know then that it would be his one day.

The place is silent since the master departed and the organ he so lovingly assembled and installed is lonely. It misses his inspired touch, the feel of the musical peaks they experienced together, the gentle subtle harmonies as well as the soaring excursions and crashing colors of "the big sound." But that is all in the past and things could never be the same. There was only one Edwin LeMar (Buddy) Cole and when he died at the peak of his organ playing career, the loss was felt far and wide. It was also the end of a wonderful career for the organ which Buddy had housed in an acoustically "live" studio on the grounds of his North Hollywood home.

It's generally known that the Cole organ was actually a combination of two instruments, the entire Wurlitzer 3-17 which Buddy and his friends had removed from the Los Angeles United Artists theatre in the late '50s plus choice ranks from a one-time radio station Robert Morton which Buddy had previously installed in a former North Hollywood home and had added pipework until it boasted 13 ranks. Buddy had cut several records for Columbia and



Capitol on it but the cramped installation in a garage had never resulted in the sound he wanted from pipes. But nine of its choice ranks made an ideal blend with the Wurlitzer's 17; from the combination Buddy obtained a sound quite unlike anything ever before recorded, as evidenced by his "Modern Pipe Organ" and "Autumn Nocturne" recordings for Warner Bros. label.

The end of the dream came on November 4th, 1964. The next morning the extensive music world centered in the film capital learned that Buddy Cole was dead, the victim of a heart attack. From that day the organ would vegetate in its spacious concrete block studio, silent and lonely.

It had a few happy moments when Ann Leaf recorded an album and there were a couple of sessions with organ enthusiast groups, but they were no substitute for the daily caresses of Buddy or the frequent all-night sessions when he was rehearsing a recording.

Then, one day, word came out that the organ had been sold and would be removed. It was then that the editor of **Bombarde** realized that no stoplist for the instrument had been published, nor did he know whether one had been compiled. Through the kindness of Buddy's widow, Clare, the **Bombarde** was permitted to make the photos on these pages and compile a stoplist which indicates the lineage of the voices which sang so sweetly for Buddy.

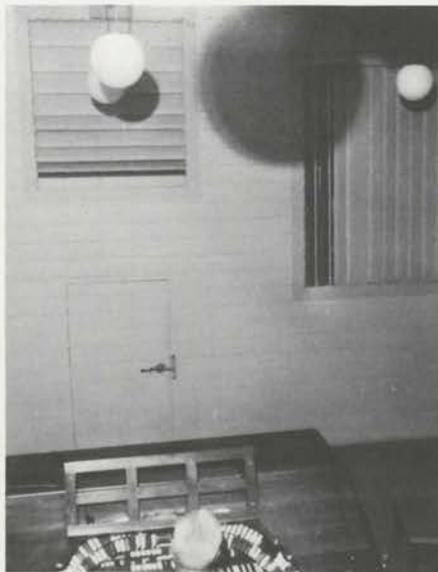
It was a singularly unnerving experience to enter the silent studio which had once known so much life, an experience which brought many reminiscences of happier days such as the one when Buddy first ushered the editor into the extremely live



**LEFT STOPRAIL**—The horseshoe stopkey arrangement remains much as it was when the instrument was in the LA United Artist's theatre. The Morton ranks have been added to the front board above the top manual.

room and electrified the atmosphere with some stirring passages on the newly created instrument, music which included some two-octave, fingered "rolls."

(Continued Next Page)



**SPACIOUSNESS**—18 foot ceiling gave the organ lots of room to speak into. Percussion chamber is above Relay Room door (with old icebox latch). Solo Chamber is at right.

But memories aside, there were photos to be shot and sound samples to be taped. It occupied the entire evening, and then some, ending about four o'clock the next morning. The imprint of Buddy's personality was everywhere, but strongest when the blower was turned on and some of the



**RIGHT STOPRAIL**—Many of Buddy's combinations remain unchanged on the between-manual pistons although some are Ann Leaf's recording combinations.

combinations he had set on the pistons played. Even with no talent the editor felt some of the surge of excitement which must have inspired Buddy while playing that magnificent instrument. The organ seemed to be trying to sound beautiful; it wanted so much to be played—even badly. And beautiful it was.

If it sensed the lesser skill, as a steed does when mounted by a novice rider, it never let on. And later, when it "posed" for photos, it was especially gracious; every picture turned out beautifully—de-

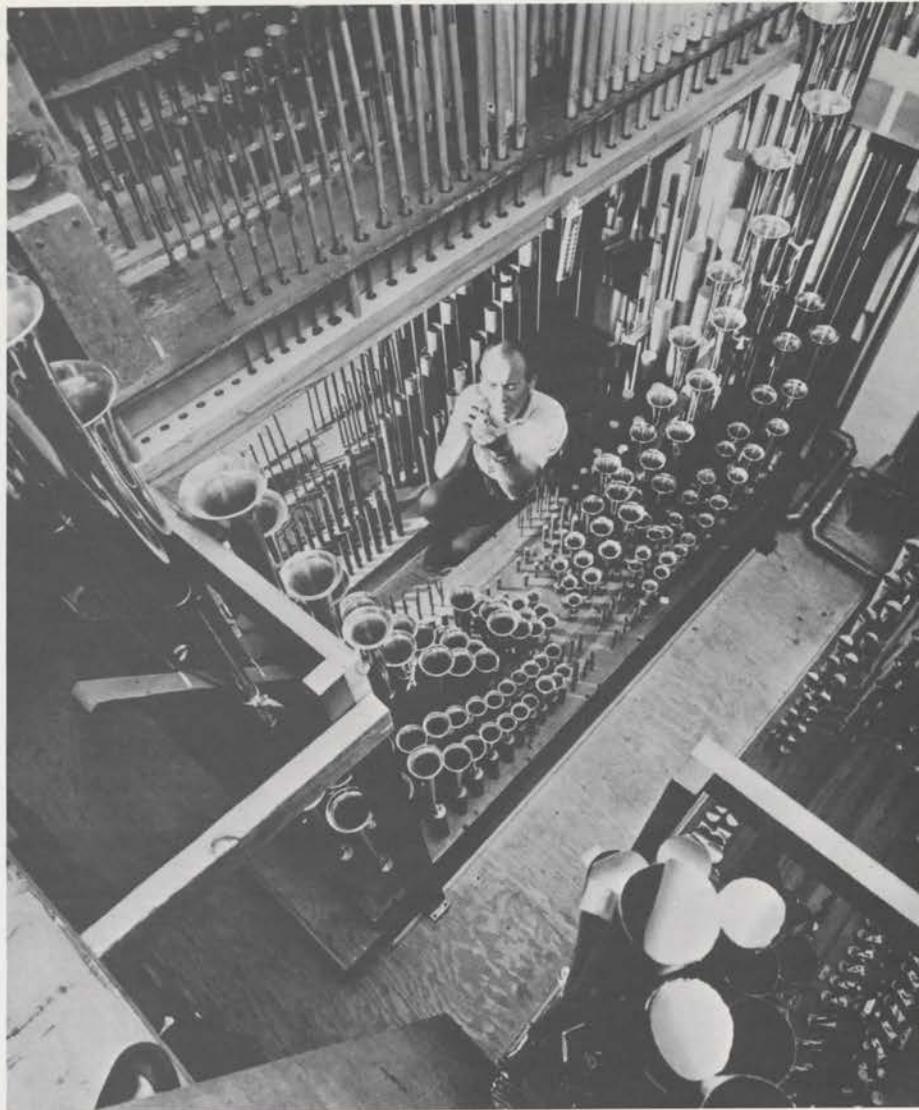


**BACK TO WORK**—The "Wurlimorton" got its best workout while Ann Leaf was making a recording for Warner Bros. label. Here she's rehearsing, perched on a special Leaf-height bench built for her by Les Pepiot.

spite the editor's reputation as the world's most unreliable photographer.

Here, then is a formal portrait of the instrument Buddy Cole loved, shot in the lavish setting Buddy provided for his treasure. It's all going to be different soon. The organ will be dismantled and shipped away, perhaps to sing again one day. And into the chambers designed for the 3-26 will go a church organ.

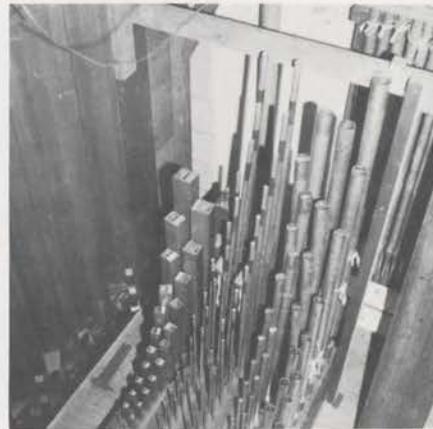
But this shows the scenes Buddy would like to remember, and the detailed stoplist completes the picture of "The Lonesome Organ."



**A GARDEN OF PIPES**—A rare photo of Buddy working in the Solo Chamber which illustrates how he stacked chests one above the other (in both chambers) to make room for the 26 ranks. Note how the gleaming bells of the Brass pipework (Trumpet at left, and Sax) dominate the scene. The chamber floor is at chest level, a trick which keeps out noise from tremis, regulators and windlines underneath. It's all Wurlitzer pipework on the lower level while a fat Morton String and Trumpet are visible on the upper level.



**MORTON SENTINELS**—A row of Morton Tibias, stacked high in the Main Chamber.



—hover over these Wurlitzer accompaniment ranks.

*(Continued Next Page)*

**STOPLIST for the Buddy Cole organ installed in his residence studio in North Hollywood, California. Stoplist compiled at the studio April 11, 1966. Because of the unusual makeup on the instrument, the make and location of most voices and effects have been listed.**

**PEDAL**

- 16' Diaphone (Morton)\*
- Ophicleide (Wurlitzer)
- Diaphone (Wurlitzer)
- Bass Viol (Marr & Colton)
- Bourdon (Wurlitzer)
- 8' Tuba Horn (Wurlitzer)
- Octave (Wurlitzer)
- Tibia Clausa (Wurlitzer)\*
- Clarinet (Wurlitzer)
- Quintadena (Wurlitzer)\*
- String (Wurlitzer)\*
- Cello (Wurlitzer)
- Flute (Wurlitzer)
- 4' Flute (Wurlitzer)
- Blank
- Blank
- Couplers:
- Great to Pedal 8'
- Solo to Pedal 8'
- Effects:
- Bass Drum
- Kettle Drum
- Snare Drum
- Cymbals
- Chinese Block
- Tom-Tom
- Tamborine
- Snare Drum (Morton)

**ACCOMPANIMENT (Bottom Manual)**

- 16' Diaphonic Diapason (Wurlitzer)\*
- 8' Flute (Morton)\*
- Vox Humana (Morton)\*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)
- Horn Diapason (Wurlitzer)\*
- Tibia Clausa (Wurlitzer)\*
- Clarinet (Wurlitzer)
- Dulciana (Wurlitzer)\*
- String (Wurlitzer)\*
- Viol D'Orchestra (Wurlitzer)
- Viol Celeste (Wurlitzer)
- Oboe Horn (Wurlitzer)\*
- Quintadena (Wurlitzer)\*
- Flute (Wurlitzer)
- Vox Humana (Wurlitzer)
- Dulciana (Wurlitzer)

**Castanets**

- Violin (Morton)\*
- Viol Celeste (Morton)\*
- 4' Viol (Wurlitzer)
- Octave Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Flute (Morton)\*
- Vox Humana (Wurlitzer)
- Vox Humana (Morton)\*
- Viol (Morton)\*
- Dulcet (Wurlitzer)
- 2 3/4' Twelfth (Wurlitzer Flute)
- 2' Piccolo (Wurlitzer Flute)
- Vibraharp
- Harp
- Chrysoglott
- Couplers:
- Acc. to Acc. 4'
- Solo to Acc. 4'

**ACCOMPANIMENT 2ND TOUCH (On Front Board)**

- 8' Tuba Horn (Wurlitzer)
- Tibia Clausa (Wurlitzer)\*
- Chimes
- Xylophone
- Triangle
- Pizzicato Coupler —
- Solo to Acc. 8'

**GREAT (Middle Manual)**

- 16' Ophicleide (Wurlitzer)
- Diaphone (Wurlitzer)
- Tibia Clausa (Wurlitzer)\*
- Clarinet (Wurlitzer) Ten. C
- Saxophone (Wurlitzer) Ten. C
- Contra Viol (Wurlitzer) Ten. C
- Bourdon (Wurlitzer)
- 8' Brass Trumpet (Wurlitzer)\*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)\*
- Horn Diapason (Wurlitzer)
- Tibia Clausa (Wurlitzer)\*
- Orch. Oboe (Wurlitzer)\*
- Kinura (Wurlitzer)\*
- Clarinet (Wurlitzer)
- Saxophone, Brass (Wurlitzer)
- String (Wurlitzer)\*

**Viol d'Orchestre (Wurlitzer)**

- Viol Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Vox Humana (Wurlitzer)
- Dulciana (Wurlitzer)
- 4' Clarion (Tuba Horn)
- Piccolo (Wurlitzer Tibia)\*
- Viol (Wurlitzer)
- Octave Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Dulcet (Wurlitzer)
- 2 3/4' Twelfth (Flute) (Wurlitzer)
- 2' Fifteenth (VDO) (Wurlitzer)
- Piccolo (Flute) (Wurlitzer)
- 1-3/5' Tierce (Flute) (Wurlitzer)
- Marimba
- Harp
- Bells
- Chimes
- Xylophone
- Glockenspiel
- Chrysoglott
- Couplers:
- Solo to Great 8'
- Sub Octave 16'
- Octave 4'
- Solo to Great 16'
- Sleight Bells

**GREAT Stopkeys on Front Board (Additions)**

- 8' Trumpet (Morton)
- Diapason (Morton)\*
- Tibia Clausa (Morton)
- Flute, Open (Morton)\*
- Vox Humana (Morton)\*
- String (Morton)
- String Celeste (Morton)\*
- 4' Trumpet (Morton)
- Diapason (Morton)
- Piccolo, Tibia (Morton)
- Flute (Morton)\*
- Vox Humana (Morton)\*
- 2' Flute (Morton)\*
- 2 3/4' Tibia Twelfth (Wurlitzer)\*
- 2' Tibia (Morton)
- Vibraharp
- 8' Dulciana (Wurlitzer)\*

**SOLO (Top Manual)**

- 16' Ophicleide (Wurlitzer)
- 8' Brass Trumpet (Wurlitzer)\*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)
- Horn Diapason (Wurlitzer)\*
- Tibia Clausa (Wurlitzer)\*
- Orch. Oboe (Wurlitzer)\*
- Kinura (Wurlitzer)\*
- Clarinet (Wurlitzer)
- Saxophone, Brass (Wurlitzer)\*
- String (Wurlitzer)\*
- Oboe Horn (Wurlitzer)\*
- Quintadena (Wurlitzer)\*
- 4' Clarion (Tuba Horn) (Wurlitzer)
- Piccolo, Tibia (Wurlitzer)\*
- Vibraharp
- Glockenspiel
- Chrysoglott
- Chimes
- Bells, Orch., Re-it.
- Xylophone

**SOLO Stopkeys on Front Board**

- 8' Trumpet (Morton)
- Posthorn (Morton)\*
- Tibia Clausa (Morton)
- Vox Humana (Morton)\*
- 4' Tibia (Morton)
- 2' Tibia (Morton)

**TREMULANTS**

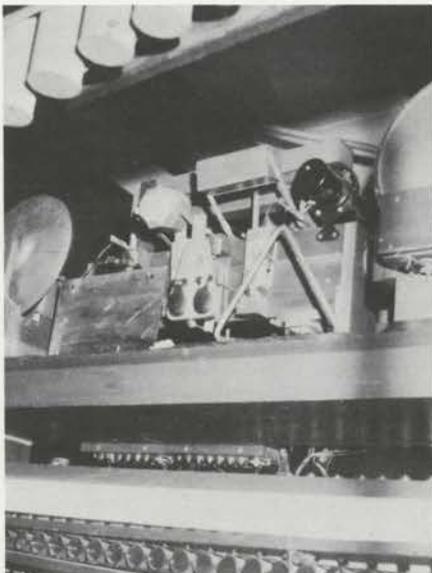
- Main (Wurlitzer)
- Solo
- Wurlitzer Vox (Main)
- Wurlitzer Tibia (Solo)
- Diapason Phonon (Main)
- Morton Tibia (Main)
- Morton Main

10 combination pistons, release and Suitable Bass buttons for each manual.

**EXPRESSION PEDALS**

- Left—Main (left chamber)
- Middle—Solo (right chamber)
- Right—Percussion (center chamber)
- Extreme Right—Crescendo

\* Rank in Solo (right) chamber. Unmarked ranks in Main (left) chamber and Percussion (center) chamber.



**NOISEMAKERS**—"Toy Counter" items and Percussions were installed in a special chamber between the Main (left) and Solo (right) Chambers, complete with swell shutters.



**SOLO SYMMETRY**—The eye-catching arrangement of the Wurlitzer pipework as viewed from the rear of the solo chamber.



**GOLDEN BRASS!** The bright reeds (Brass Sax and Brass Trumpet), poised, ready for a mighty fanfare!

(Continued Next Page)

## STOP LIST

(Continued from Page 34)

Two rows of Toe Studs, seven for such effects as Crash Cymbal, Siren, Fire Gong (single tap), Boat Whistle, Fire Gong (Re-iterating); Bird Whistle, Klaxon Horn & Doorbell operated from manual end jamb buttons.

Seven Toe Studs set for Pedal combinations (bottom row, left of Expression Pedals)

Toe Studs at right of Expression Pedals include Snare Drum and Thunder peal (from Diaphones).

All percussions located in a center chamber above the relay room. Includes traps and effects as well as pitched percussions.

All three chambers under expression.



PLEASE PLAY ME—SOMEBODY! This photo shows the Swell and Crescendo Pedals, also the "effect" toe buttons and studs. Corners of Main (left) and (right) Solo Chamber shutter frames may be seen above the console.

### Send In Chapter News Mail To

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

# THEATRE ORGAN REVIEW QUARTERLY

## WENATCHEE WURLITZER WELL AND WILLING

Dewey Cagle, a wheel in the Pacific Council for Organ Clubs and also this mag's advertising manager, had a pleasant experience when he returned recently to the scene of his early years. As a boy he often attended the Liberty theatre in Wenatchee, an isolated little town in North-Central Washington between Seattle and Spokane. The console attraction then was the late Ken Warner and the instrument was a 2-7 Wurlitzer. That was back in the '30s.

Approaching the area in 1966, Dewey was prepared for the worst, knowing only too well the current trend toward theatre demolition. But the Liberty was still there and owner Dave Gallatly ushered him down the aisle of the well-maintained house to examine his old friend, the Wurl. Not only is it there but had been enlarged to a 2-11 in the late '30s and, even better, it was in good playing order. It is serviced regularly by Richard Warburton and used occasionally before and between shows. Dewey played a few tunes on it and though it sounded even better than he remembered it. The additions, he learned, had been installed by Sandy Balcom. No, it isn't for sale.

### SEASON'S GREETINGS

The folks who put together your *Theatre Organ* and *Bombarde* extend their best wishes for the Yule season and the coming year to the wonderful people who make this twin-pack possible—you, the ATOE members!

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## DISC SQUEALS

... George Wright's next will probably be his long planned "mod" album which will feature Beatle and mariachi style music with a rhythm section supplementing his 3-30 studio organ, although he says "don't bank on it until I have it on tape." ... Concert Recording is behind schedule in delivery of the Don French recording ("French Goes Oriental") for a most peculiar reason: according to sources close to the operation there was a temporary shortage of cardboard used for record jackets because the government was buying up the cardboard for containers to package supplies bound for Viet Nam . . . We may yet get to hear George Blackmore playing the 4-37 Christie in the gone London Marble Arch theatre, including the huge Carillon. The one recording of this combination, long the subject of a three-way international legal tug-of-war (for the release rights), will be released by the "Organ of the Month" Club according to Prexie Bill Johnson. Among other goodies planned for Club members is a record made by BBC organist Frank Olson on the only Scottish-built theatre organ in a theatre in Scotland. The instrument was recently refurbished, apparently without the knowledge of Great Britain's T.O. fans, by, of all people, the theatre's owner, just because he likes organs. Also in the mill by Concert Recording is a platter featuring Bryan Rodwell at the ex-BBC Moeller, now a fixture at Hilversum Radio in Holland. And on this side of the pond, Bill Johnson is anxious to discuss a recording session with Eddie Dunstetter now that Eddie is free of his long term Capitol contract. Eddie has expressed interest for some time after finishing his weekly weekend stints at the Carl Greer Inn in Sacramento. . . . From our British correspondent, Cecil Whiffletree, we learn that within a month after Stanley White took over representation of Concert Recording in Great Britain, membership in the "Organ of the Month" Club had increased by an estimated 600 per cent. Business in Britain has picked up so much that the California firm is now pressing discs in England . . . So many requests have been received concerning the availability of the MGM label sides played in theatre style by Dick Ellsasser on the Lorin Whitney 4-34 Morton a few years ago that we contacted Dick for further information. He reports that all supplies of the MGM platters have been sold out, but there's a chance that some of them may be released on the Heliodor label shortly.



**JAM SESSION** — Classical organist Dick Ellsasser tries his hand at "jamming" (with Bill McCoy and John Seng) during one of the Festival's midnight-to-three AM impromptu sessions. These often involved up to four organs and several hundred watts of audio power.

All agreed that it was the biggest and best electronic organ show in the Home Organ Festival's seven year history. The late September conclave, held among the towering pines and blue lakes of Northern California at Hoberg's resort (100 miles North of San Francisco), attracted 1,300 organ fans to the remote forest lodge for a post season exhibition and demonstration of 50 instruments shown by nine top builders. The talent came from the 70 professional organists present, some on the exhibitors' payrolls, some just vacationing. Although the emphasis is on popular music and instruments, this year, for the first time, concerts were offered by two top-ranking classical organists, Richard Purvis (for Rodgers) and Richard Ellsasser (for Conn). Their recitals and workshop sessions were well received.

In the "pop" field Don Baker was generally considered the "dean of theatre organists" of those who played concerts during the five day session.

From the theatre organ hobbyist's viewpoint the most interesting trend indicated during the Festival's 7-year history is the swing toward console styles and tonal concepts established when the theatre pipe organ was developed by Robert Hope-Jones more than half a century ago. Of the nine late entertainment models demonstrated, eight of them (Allen, Baldwin, Gulbransen, Conn, Lowrey, Rodgers, Thomas and Wurlitzer) were equipped with horseshoe consoles. Most also used Hope-Jones style stopkeys to control voices and some even sported inclined manuals. The one holdout is Hammond which is expanding in new directions with its futuristic X-66 "rocket launcher" model.

During the five day run, music lovers could absorb better than 10 hours daily

## "GREATEST ORGAN SHOW ON EARTH" Stresses Theatre Organ Influence on Electronic Builders

— Hal Steiner



PHOTOS FROM  
"TABS 'N DRAWBARS"

Pictured at left:  
**WHERE OLD FRIENDS MEET** — Towering Don Baker and diminutive Ann Leaf renew a friendship which started when they were both involved with the New York Paramount organs. They hadn't seen one another for many years. Ann was a visitor to the Festival.

of a wide range of organ stylings and instruments. Top products were demonstrated through concerts played by prominent popular and recital organists. Shoppers could examine the instruments at close range in demonstration rooms located within easy walking distance of the 900-seat auditorium in the main building where the concerts were played. That segment of the audience which could remember the theatre organ of yesterday welcomed the familiar trademark of the movie organ, the horseshoe console. The use of theatre organ voice labelling had also increased notably. Along with the now familiar Tibia there was an increase in such Hope-Jones phraseology as "Diaphone," "Kinura," "Krumet," "Diaphonic Diapason," "Vox Humana" and "Ophicleide" — to name a few. However, the use of the terminology wasn't always accompanied by the sound the dyed-in-the-leather pipe organ "in crowd" considers kosher. But all agreed that the progress made toward true theatre organ voicing is encouraging.

While some builders were still locating their upper manual stopkeys on the left curve of the stoprail and the lower manual stops to the right (a hangover from church models), most had succumbed to the lure of the standard theater organ stopkey arrangement. One holdout, Baldwin, has announced that 1967 models will have the stopkeys placed correctly on its theatre instrument.

The Festival, sponsored by the Pacific Council for Organ Clubs (an amalgamation of Bay Area dealer's clubs), faces a crisis if it continues to grow. This year's 1,300 visitors were already more than the large Hoberg accommodation could handle easily. However, no change of locale is planned because all concerned

agreed that the sylvan surroundings, absence of distractions and the opportunity to absorb clean country air more than offset any physical shortcomings.

## Closing Chord

Internationally known organist Collins Driggs, 55, died at his home in Cape Coral, Florida, on August 29, of a heart attack. He was buried in Florida. Driggs is survived by his wife, Florence, four daughters and a son.

He first came into prominence in his home town, Hartford, Conn., where he played and broadcast for Paramount theatres, billed as "The World's Youngest Featured Organist." He was then 16.

After a series of lessons in New York with famed Lew White, Driggs played for silent movies at the State theatre, Manchester, Conn., and later played at the Allyn theatre in Hartford. His broadcasts over WTIC radio made him well known throughout New England. In later years he played at the New York World's Fair (1939), did background music for radio soapers out of New York, and for 12 years was featured organist at the Rockefeller Plaza Christmas and Easter programs in Radio City. Among his students were Ethel Smith and several of the "Three Suns." He was the only musician to make a record album soloing the bizarre "Novachord." In recent years, Driggs has conducted clinics to help beginning organists, teachers and professionals. Always enthusiastic about the organ he once said that his first day with an organ was "the shortest day of my life."

# Classified Ads

**FOR SALE** Rogers Electronic Theatre Organ Style 22E, tuned percussion 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** Seven ranks—chimes—Spencer turbine—horseshoe console, Aeolian—electropneumatic 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, Colo., 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*, two volumes, \$15.00. Postpaid. **Organ Literature Foundation**, Nashua, New Hampshire 03060.

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

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

**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.

**FOR SALE** One set 8' Tibia, 73 pipes, 1-61 wood, new, 7½ inch wind pressure, 8" x 5½" x 6¾" inside dimensions, \$498.00 FOB Highland, Illinois. **Wicks Organ Company**, Highland, Illinois 62249.

**FOR SALE** Wurlitzer Style D, Opus 1079, built 1925, 2 manual 6 rank, mahogany console, pipework in enclosure measuring 7 feet by 15½ feet and 10 feet high. Dulciana in place of Trumpet. Has Harp and Chimes, No traps. \$1000, asking price. **Rev. William P. Lewis**, 1206 Jackson Street, Scranton, Pennsylvania.

**FOR SALE** Large antique Seybold vacuum reed church organ, two manual, 32 pedals, needs some work. **George Heisel**, 615 River Avenue, Eugene, Oregon 97402.

**FOR SALE** Compact theatre organ, one year old, 30" x 6' x 8', 2 manual Wurlitzer console, \$3500. Six ranks, all pipes, blower, reservoir, rectifier, etc. included. **Bob Heil, Holiday Inn East**, Columbus, Ohio 43213.

**WANTED** pipe organ console with bench, pedals, swell pedal, stops, manuals intact if possible. **George Heisel**, 615 River Avenue, Eugene, Oregon 97402.

**FOR SALE** Completely rebuilt 37 note xylophone. Believed to be of Austin or Kimball origin. Rebuilt with Reisner actions with adjustable vents for 6 to 12 inch wind. \$235.00 FOB Kan-

sas City, Missouri. **Marvin E. Merchant**, 4219 North Drury, Kansas City, Missouri 64117.

**WANTED** 15 HP Spencer Orgoblo, 220 volt AC, state pressure, condition and price. **John Ledwon**, 8514 Lurline Avenue, Canoga Park, California 91306.

## DICK ELLSASSER CONCERTIZES ON THEATRE PIPES FOR ANGELENOS

Los Angeles, Sept. 20 — Nearly 1,000 organ enthusiasts showed up tonight for a unique billing — "Richard Ellsasser at the 4-37 Kimball Theatre Organ." The attraction, sponsored by the Los Angeles ATOE Chapter, brought in scores of curiosity seekers as well as TO fans to find out whether Ellsasser, whose mastery of the classic organ and its music is unquestioned, could present an attractive program of music played on the theatre organ.

Ellsasser arrived in Los Angeles several days early and went right to work on the Kimball, practicing whenever the house wasn't showing movies. He ap-

proached the behemoth with an attitude of fun and adventure and a high regard for the popular music which comprised his program.

Tonight the huge white console rose with a rumble of thunder and crash of percussions which segued into "A Wonderful Day Like Today." His remarkable technical skills were as much in evidence as they are during his programs of classics; one is always astonished by his agile pedal work. His program was varied ranging from improvisations on TV commercial tunes through standards ("Bugler's Holiday") to a rousing interpolation of Ravel's rhythmically compelling "Bolero" — a real gasser. His final encore was a quiet "Londonderry Air" as the console sank slowly into the pit to a great wave of applause. There was no longer any doubt that the great classical organist could also do things with a theatre instrument.

Ellsasser left immediately for the annual Home Organ Festival at Hoberg's resort in Northern California where he is scheduled to present a teacher's workshop tomorrow and a concert on a Conn electronic later in the week.

—Ruthella Carson, Hollywood



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Out of the golden era of the Mighty Wurlitzer theatre organ, comes this authentic re-creation of the famous Howard Seat. Famous for design fidelity, the Manual Arts Furniture Company has remained true to the original design and function of this unique seat. Produced specially for theatre organ enthusiasts, as well as for the professional organist, the seat has many features that allow the organist easy access to the horseshoe style console of the theatre organ. The seat is counterbalanced for maximum stability while the base plate fits under the pedal box to securely anchor the seat in place. The upholstered seat is split to provide unobstructed mobility for the organist's legs, and it swivels a full 360° for complete freedom of movement.

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### 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