

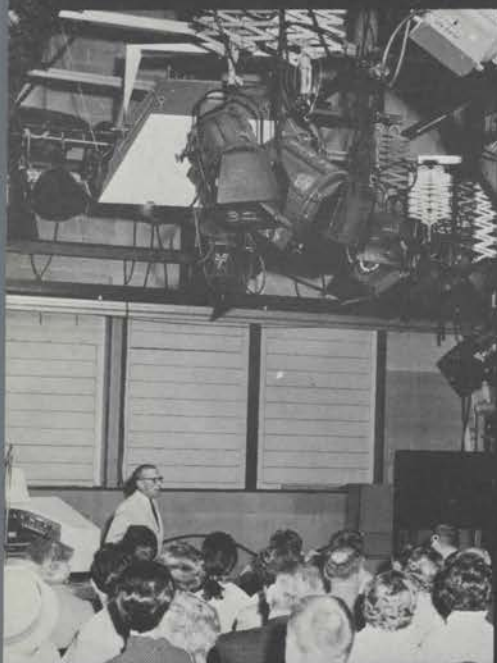
Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

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1969 CHICAGO CONVENTION COVERAGE



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THE COVER PHOTOS

Top row: (1) WGN Studio, (2) Chicago Stadium, (3) Indiana Theatre. Bottom row: (4) Hoosier Theatre, (5) Mont Clare Theatre, (6) Mundelein.

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EDITORIAL

Friends;

CATOE has delivered again. More organs, more artists, more organization. The smoothest convention yet is a tribute to the ability of CATOE to produce interesting shows. Let us hope this will inspire more chapters to make theatre organ available to the general public.

Thanks, CATOE, for another chapter in our Theatre Organ memory book.

We are now the American Theatre Organ Society. With the S silent, we can still be called ATO(s) and we should be more enthusiastic than ever.

The change in our name and in our By-laws reflects the desire of more chapters to investigate incorporating under a broader section of the Internal Revenue Code. The National office will cooperate in every way possible if requested.

Connecticut Valley is the first chapter to receive an educational and chari-

table ruling from the IRS. The Shaskin organ has already been donated to them and word was just received that the RKO-Stanley Warner people have awarded them the Style H Wurlitzer from the State Theatre in Waterbury. I think this offers exciting prospects for the future of our King of Instruments.

With the growth of our organization to 33 chapters and five more in the throes of birth, our current membership is near 3,750 and will reach 4,000, I hope, by the close of the year. This soon will create an audience to listen to more performing artists and the organs we restore will have a happier life entertaining people instead of spiders and mice.

We have come a long way with the name our founders chose. It is like losing a child to change the name but I anticipate our new title will help us to use the opportunities our previous work has created.



Al Mason

Al Mason, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — Number 16 in a series
CARTHAY CIRCLE THEATRE — LOS ANGELES

This lovely Spanish Colonial designed house opened on May 18, 1926, and became world famous due to the many premieres that have been held there.

The theatre was designed by Dwight Gibbs with a seating capacity of 1510. The organ, now removed, was a 3/11 Wurlitzer. The beautiful paintings on the organ screens depict early California history.

The exterior of the building is dominated by a huge mission style tower.

— Photo Courtesy — The Helgeson Collection

When I arrived at Bloomington, Indiana in September last year, I barely expected to be able to have anything to do with theatre organs. I had enrolled in the School of Music of Indiana University to begin studying classical organ. After unpacking and spending a few hours on the beautiful I.U. campus I instinctively headed into town to check the four local theatres, hoping to find an organ. To my dismay, all four organs had been removed or destroyed years ago.

A few weeks later I happened to meet William Bussell, a member of ATOE Central Indiana Chapter. He was tracing the whereabouts of Bloomington's only surviving theatre organ. We "found" the instrument in Studio 5 of the I.U. Radio and Television Building located on campus. New York's organ savant, Ben Hall, stated in a letter that the instrument had been installed in the Princess Theatre on January 15, 1923. The original was an Estey, opus 2672, with two-manuals and six ranks: Tibia 8', Flute-Bourdon 16', Open Diapason 8', Violin 8', Vox Humana 8' and Tuba 8'.

When the organ was being installed at I.U. an oboe was added, the Estey vox replaced with a Wurlitzer vox and the tibia and string replaced with similar ranks of lower windage more compatible to the peculiar acoustics of the studio. A 7 rank Klann direct electric chest and Reisner relays were substituted for the water-damaged Estey parts and the console was electrified with Reisner electric stop action and setter board.

Luckily, the original percussions survived consisting of Snare Drum (tap and roll), Castanets, Wood Block,

Theatre Organ on Campus

by Dennis James



Alan Earhart, Dennis James, and William Bussell.

Tambourine and Chrysoglott playing from the accompaniment manual; Chimes, Xylophone and Glockenspiel from the solo; and Bass Drum on the pedal.

Bill and I got permission from the university to work on the organ. Although the instrument was in working order it had not been used for several years. Both of us soon discovered that we knew nothing about pipe organ mechanics. We then contacted Alan

Earhart, a fellow student and experienced pipe organ technician. Alan immediately began organizing the work needed to prepare the Estey for use.

Days became weeks of work for our crew of three. We gave tools to interested students who wandered into the organ chamber in Studio 5, thereby initiating them to the mystical art of organ building.

The organ soon developed a schizophrenic personality of its own evident by the fact that three ciphers cropped up for every one we fixed and dead notes kept appearing and disappearing in the manuals. A new tremulant was needed, the ancient rectifier was unreliable and the traps ceased to function. By Thanksgiving Day the entire project looked hopeless.

At this point I decided to plan a concert for Sunday, December 17. Undaunted by our numerous setbacks we set to work so that within two weeks the organ could be played. Alan built a tremulant employing the principle of the Wicks balanced pedal valve. It was a strange device but it had the capacity to shake the huge volume of low-pressure air in the seven rank chest. The little Estey began to sound like a true theatre organ, so now, actually encouraged, we began adjusting magnets, cleaning contacts and repairing the traps.

The work lasted well into the wee hours of the mornings preceding the concert. By 4:30 Sunday morning the last rank was in tune. Then the old selenium rectifier burned out. The concert was saved, however, by an automobile battery boosted by a charger thoughtfully provided by ATOE members.

The concert was a resounding success as evidenced by the audience of eighty-six enthusiasts who turned out on a bitterly cold afternoon. Many students and faculty appeared along with the chapter members.

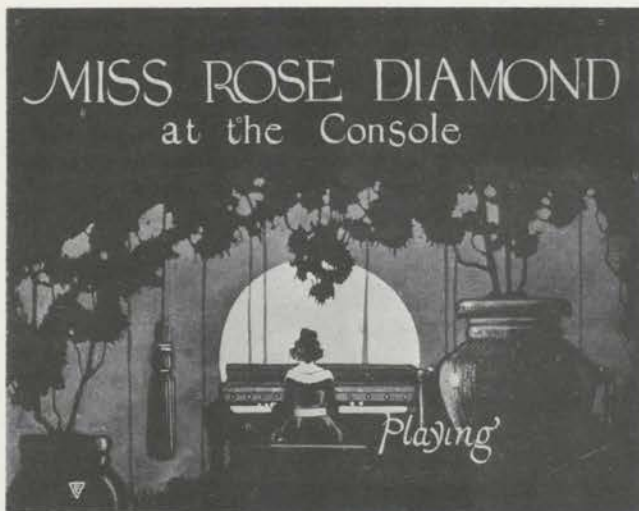
Many of the organ students who had never heard a theatre pipe organ were amazed. A typical comment was, "Imagine real drums hooked up to an organ!" Some even expressed a desire to find out about theatre organ playing technique.

The future looks bright for the little I.U. Estey. With funds to be donated by the Radio and Television Department and the Central Indiana Chapter of ATOE the necessary repairs can be made. Even more exciting is the desire expressed by numerous people on campus for the organ to be used as a part of the cultural life of the university. Such are the prospects of a theatre organ in the world of today. □

Closeup of right chamber at Princess Theatre. Note Estey console in lower left corner.

— Photo by Steven Fink





as told to Peg Nielsen

Organist Rose Diamond is a quiet little woman who is seen at many southern California organ doings. At first we didn't connect her with the "Diamond" heard on New York airwaves in the '30s, but she proved to be one and the same Rose. Those cinemagoers who have seen "The Graduate" saw Rose as the befuddled organist in the wedding scene. In view of her continued organ activity over the past four decades, we figured Rose would have a story worth telling. Here it is.

One of my early encounters with a theatre organ was at the 4-manual Moller in the New York Loew's State in the early '30s. I was one of two organists that handled the organ solos before the acts went on (It was a vaudeville house). There was also a Sunday morning broadcast from the theatre which was part of my job.

Later on I became connected with a local radio station which had no organ of its own so they contacted places that had organs, resulting in remote broadcasts, and in return the organ spots received free publicity. These instruments were all pipe organs, mostly in hotels. Two of the organs used were the 4-manual Moller in the ballroom of the Waldorf Astoria Hotel, and the 3-manual Moller in their "Peacock Room." The "Barbizon Hotel for Women" also had a pipe organ which we used. Another location for broadcasts was the Kimball organ on the small balcony of the Roxy Theatre rotunda where I'd sit wearing earphones which monitored the program going on the air. The music was of great interest to the hundreds of people standing in the lobby below, waiting to get in to see the next show and it seemed to take their minds off their feet. I also "aired" the Roxy Broadcast Studio 3/11 Kimball.

Once during a Christmas season one of the engineers at the station offered all of us some of what he said was "cider", just before leaving for the Roxy broadcast studio. It was really apple-jack, and quite potent. My reactions usually take a while to get going and after the drive to the Roxy and some rehearsing of a singer and my own numbers, the red light came on and we were "on the air." Suddenly I began to feel very relaxed. During one of my solos, I didn't

like one of the passages, so I went over it. (Now-a-days you call this "an arrangement!") Nobody seemed to notice anything. It was a very Merry Christmas!

As you know, Roxy built Radio City Music Hall and the Center theatre, both with the same policy. The "Center" has given way to what is known as "progress" — the steel ball. It had a gorgeous 4-manual Wurlitzer, similar to the one at the New York Paramount, but a few ranks smaller. My steady job was on a Hammond, at the "Gay Blades" Ice Rink in the Times Square section. They were running a special feature at the Center, and needed a third organist on the sixth and seventh days, besides nightly closing of the house. It didn't conflict with the rink job so I was able to do it. To go back and forth from pipes to the electronic almost gave me ulcers. After playing the exit music at 1 a.m. at the theatre, I remained and played until 4 a.m. — it was heaven. The main organists for that engagement were friends, Alex Richardson and Betty Gould.

In the "legit" theatre, Orson Welles originated the idea of "no scenery" on the stage for his production of "Julius Caesar". The brick rear wall of the theatre was all there was. His company was known as the Mercury Theatre Players and had such names as George Colouris, Joseph Cotton, Vincent Price and Erskine Mansfield in leading roles. These great actors had not yet become as famous as they are today. The musical effects were accomplished by a Hammond organ, trumpet, French horn and a tympanist with a thunder-sheet suspended near him. The musicians were in the wings to the extreme left of the stage and were not visible from the audience. Dissonant staccato chords in low bass registration were played on the Hammond in the rhythm of marching feet. The trumpet and French horn had the battle fanfares and the tympani and thunder-sheet were used for the distant sounds of an oncoming army and volume increased as they came on stage with swords clashing in battle.

At the Times Square Loew's State Theatre, Rose Diamond's assignment included broadcasting as well as playing for theatre audiences. Note the "carbon" microphone, the workhorse of radio from the beginning to the mid-'30s.



Came the scene after the assassination of Caesar. As the curtain rose, Orson Welles, as Caesar, could be seen lying in his coffin. George Colouris as Marc Anthony stepped forward, and in the dramatic silence, proclaimed: "Friends, Romans, Countrymen, lend me your ears . . ." and paused. Suddenly a tremendous rushing sound of water could be heard from the opposite side of the stage from over the switchboard. We heard repeated shouts of "lower the asbestos" — and it came down with a bang. Since they use the asbestos curtain only in case of fire, the sudden "Niagara" denoted just that. The "corpse" jumped from his coffin, looked around wildly, and ran upstairs to the dressing rooms. He finally found one with a chair in the middle of the room with many burned match stubs strewn around. The chair was under one of the sprinklers in the ceiling. It seems that two of the boys became bored while waiting for their call and decided to pass the time by finding out whether the sprinkler-system worked. It did! Orson told them off in no uncertain terms, rushed downstairs and appeared "live" in front of the curtain, before a tittering audience. He asked their indulgence, the show would continue. They shut off the water, hastily mopped up the flooded stage, raised the asbestos and bravely started the scene again. At that pause, it almost became a comedy. He didn't fire the two fellows. They had that prank to live down until the end of the show's run.

Then there was a radio program called "Good Will Court" which originated at station WMCA which fed the New England states and was later broadcast coast-to-coast on NBC. It was a human-interest program with people telling their troubles on the air and on this particular one real "live" judges were used to give advice. Another broadcast I played was definitely "for the birds" — singing canaries.

Dr. Norman Vincent Peal was the personality on still another program and his interest in people was quite obvious. The 2-manual Wurlitzer I used for theme and cue music on these shows was a honey. Dave Barrett recently told me that he always tuned in on these WMCA organ programs from New Jersey. Bud Taylor confided that he used to come to Loew's State Theatre to hear the organ but never came down to say a word. Those were the bashful days long ago. But have you seen "The Graduate"? Bashfulness evidently still exists somewhere. Wonderful to see and difficult to believe.

And so — to my movie "role."

About this experience I had, playing as a helpless-looking, near-sighted organist in the final church-wedding scene of the picture "The Graduate." If the portrayal causes a laugh, that's how director Mike Nichols wanted it.

An unexpected thrill came during the first day. This scene was done on location and much hammering and setting up of the huge lights was in progress. I was playing anything I could think of, mainly to keep awake (I'd been up since 5:30 a.m.). During the waiting period, Mike Nichols came



Here is Rose as she appeared in "The Graduate".

down the aisle and said he'd like to play the organ. He wanted a full sound so I pushed down all the stops and was walking away when I suddenly realized that he was playing the Bach "Tocatta and Fugue in D Minor," but he was doing it in C minor! He went into a Bach Two Part Invention, also not in the written key. This obviously was being done by ear! In response to my amazed questions he said he had never studied organ or piano!

A while later, Dustin Hoffman, the young star of the picture, wandered down and said he'd like to play. He ran through "Take Five" without missing a beat, and a Gershwin Prelude, and then a thing in nine-four (9/4!). I began to feel a little confused until he mentioned that he'd always played piano. In fact, on a TV interview, he said that his great ambition had been to be a professional pianist until he decided in favor of the theatre.

It was all so unexpected and so heart-warming.

When I left New York to live in California well over twenty years ago, I never thought I'd hear a pipe organ in a theatre again. Then one day I was invited to a meeting where an ATOE chapter was being formed. It was then that I became aware of what ATOE really meant. The chairman



Rose is to be seen wherever there is a gathering of organ fans. Here she plays at an LA Organists Breakfast Club session for the other professionals.

asked each person present to rise and tell about the type of organ he owned and how it was installed. I just couldn't believe my ears at what followed. How could it be possible for a business man, or a white collar worker, or a professional man, or a house painter, for example, to know how to install an organ and yet not be able to play a note? What did he need it for?

Then I noted the affectionate tone in the voice of each. They spoke with much pride in acquiring a pipe organ. It was then, too, that I learned that a garage isn't necessarily a place to park a car. And from the "organ talk" I could visualize the poor wife being told, "It may be a little drafty in here for a while, honey, but I really must knock out this wall — — — !"

But for all inconvenience it may cause temporarily, what a wonderful goal for an organization to have — to preserve and cherish the sound of the magnificent theatre pipe organ!

On that day, to my way of thinking, the people at the meeting who expressed themselves so eloquently in behalf of pipes, they became the stars. □

SYRACUSE KEITH'S FINDS A NEW HOME

Story by Lloyd E. Klos

The Nineteen Sixties can be justly entitled "The Decade of the Transplant." We have transplants of eyes, kidneys and hearts, some of which haven't been the success the medical profession had hoped. In the Renaissance of the Theatre Organ, now in its second decade, transplants of these instruments have been overwhelmingly successful.

Three installations in upstate New York are cases in point—all having been relocated from theatres. The Auditorium Theatre 4/22 Wurlitzer in Rochester, the Roberson Center 3/17 Link in Binghamton, and the New York State Fairgrounds 3/11 Wurlitzer in Syracuse attest to the determination and skill of devoted enthusiasts who have saved three organs for posterity.

On January 26, 1920, Keith's Theatre in Syracuse was opened. Boasting 2,514 seats, it was billed as "The Most Magnificent Theatre in the Universe." From 1920 until 1925, however, Keith's was strictly a vaudeville house. It had an orchestra, but no movies or organ. The theatre's 3/11 Wurlitzer came onto the scene in 1925, as the Wurlitzer list identifies Opus #1143 as having been shipped from the North Tonawanda plant on August 27.

A girl organist, Rubybelle Nason of New York City, played the organ during the first three months after its installation, with Carleton James as relief organist. He became featured organist until 1931, accompanying the silents until 1929 when the talkies took over the screen.

Mr. James recalls three memorable events during his tenure at Keith's. On March 17, 1928 while playing, two gunmen robbed the theatre of over \$4,000. The film rolled on, his music rang forth, and no one realized that the theatre was robbed until he read it in the papers. In 1931, on the death of Thomas A. Edison, the theatre lights were put out for a minute, and Mr. James had to play a memorial number in the dark.

The third incident occurred while he was playing a noontime 45-minute interval. Suddenly, there was a great Bong! Bong! Bong! He was as startled as the audience and exclaimed, "I didn't do it!" As he looked down at the

Photos: Tom Anderson Collection

pedals, a cat was walking across them. Ironically, Doug Fairbanks, a commercial photographer, was in the theatre, and succeeded in getting a picture of the organist and cat.

Paul H. Forster, following his engagement at the Eckel Theatre, took over in the period 1932 to 1936, playing song slides. Luella Edwards Wickham, though not a regular organist at Keith's, did substitute work there during vacation periods. This grand old lady played the Eckel for seven years, and also was featured at the Crescent, Hippodrome, Regent, Savoy, Strand, Temple and Tivoli theatres.

Byron Severance, according to Mr. James, might have played Keith's for a 6-month period, but as to dates, he is uncertain. Severance was featured at the Paramount.

The advent of sound, plus the depression, caused the cessation of organ music in the theatres. With the original cause for the organ's existence gone, and the hard facts of economics present, the Keith's Wurlitzer, like most others, gathered dust in murky silence.

In 1961, a crew composed of Tom Anderson, Harris Cooper, Bill Purdy, Frank Swann and Rochester's Danny Schultz, succeeded in getting the Keith's Wurlitzer into playing condition to be used in a midnight concert on June 27 in conjunction with the regional convention of the AGO. The restorers had

established the first step in the comeback of the organ with several midnight-to-dawn renovation sessions. Biggest problem was deteriorating leather. The artists for the concert were Carleton James and Allen Mills, and the program lasted until well past 3 A.M. For Mills, it was the first time the Schenectadyan had touched a theatre organ before the public.

Further work involving the finer points of restoration was done when a group of Syracuse enthusiasts, led by Harris Cooper and Al Grant, worked Tuesday night for about a year and a half, releathering the relay.

According to his colleagues, to Paul Fleming must be awarded the accolade for saving the Keith's organ. He was really devoted to it, spending more time than anyone else on restoration work. He worked alone when almost everyone else had lost interest. Bill Hubert and Frank Plante helped him whenever possible.

The author remembers the day in October 1963, when he, in the company of ATOE'r John Roblin and his wife, Fanny, visited Syracuse for the purpose of seeing the remaining organs in the Salt City's theatres. After getting a few bizarre tunes out of the Loew's State 4/20 Wurlitzer, we walked down Salina Street to Keith's.

Through the graciousness of Mr. Dave Levin, the manager, though the movie was in progress, we were given access to the console which was situated to the left of the orchestra pit. Desiring to get a stop list, we sat on the organ bench, and throwing the dusty cover over our head, managed to get the list with the aid of a flashlight. Shades of World War II Army night problems! We were invited to tour the chambers, but access to them could be gained



Original home of 3/11 Wurlitzer, Opus #1143, RKO Keith's Theatre, Syracuse, N. Y.

only via high steel ladders up very narrow shaftways. We could have accomplished the venture, but only at the risk of getting our clothes ready for the dry cleaners. A Stu Green NEVER could have made the ascent!

In November 1964, newspaper headlines announced that Associated Dry Goods Co. had taken over the property on Salina Street which included both the Howard and Keith's theatres. Plans were underway to demolish the block of structures and erect a modern store. Enthusiasts rallied to save the Keith's organ and find a home for it.

In the Spring of 1965, the Syracuse Theatre Organ Society was formed and launched an ambitious program to raise the necessary funds to remove the organ from the theatre and relocate it. Under the leadership of Paul Fleming, who had completely re-leathered the organ a few months previously, the informal, non-chartered, non-officered group handed out pledge sheets at its concerts, asking for donations. Dr. Charles Kaelber, who got the "organ bug" while associating with organist W. Stuart Green in the golden days in Syracuse, also was a prime mover in the project.

The State Exposition Committee of the Greater Syracuse Chamber of Commerce met with the STOC to discuss the possibility of saving the organ for future generations. Through investigation, it was learned that other related instruments and artifacts were slowly being lost to time and that the majority of them were in the hands of private collectors. The idea of a museum was born in this meeting.

In March 1965, it was learned that a west coast organ broker had bought the Loew's State Wurlitzer, which stunned the restoration crew of that instrument. This misfortune served as a spur to those wanting to save Syracuse's last theatre organ, Keith's. On March 23, Luella Wickham thrilled a Sunday morning crowd of 1800 at Keith's and on June 27, Dean Robinson, former theatre organist from Himrod, N.Y., lent his talents in another enjoyable and well attended program.

In June 1966, the New York State Board of Regents approved the charter for the Empire State Theatre and Musical Instruments Museum. It was an historical first, and through the Exposition Director, Harold L. Creal, and other state officials, museum space was obtained.

A "Glimpse of the Past" program was given at Keith's on June 14, 1966. Well-attended and money-producing for the organ fund, the program consisted of music by Karl Cole, Carleton



*Luella Wickham at her March 23, 1965 concert.
RKO Keith's Theatre, Syracuse, N. Y.*

James, Luella Wickham and Paul Forster. A silent movie and 12 acts of vaudeville, including the Pompeian Players, filled out the bill. It was the last time that the organ sounded for the public in its original home.

In six months, Keith's Theatre was closed, the sad day coming on January 5, 1967. Just as the theatre's counterpart in Rochester, the RKO Palace, had a final fling in the headlines during its demolition (a workman was pinned between girders high above the stage, drawing a huge crowd), so did Keith's, though with more tragic results. On May 26, 1967, the rear wall collapsed into Clinton Street during the noontime traffic rush, killing one and injuring three others.

The removal of the organ from Keith's is a most interesting story by itself. First task, involving five months of evening and weekend labor, was spent marking, tagging and identifying the thousand parts of the organ. Blueprints were drawn of the original installation, and all parts carefully noted and scaled so that they could be evaluated, and locations figured for the organ's new home.

Disassembly began in the fall of 1966 with the packing of over 1,000 pipes. Each had to be individually wrapped for protection by being laid carefully into long cardboard boxes which were filled with shredded paper. Paper was fitted around each pipe to assure its not hitting its neighbor. Then came the removal of the wind lines. A label was affixed to each duct, indicating its position, and the screws put into plastic bags, sealed and taped to the duct.

Removal of bracing and other supports came next, as well as many of the smaller items which could be easily damaged, such as portions of the toy counter and percussion sections. Then, to the blower and relay room where 3,500 electrical connections were unsoldered, identified, and carefully protected from damage in transit.

The heavy electrical cables, which enabled the console to control the pipes, had to be snaked across the high, treacherous steel work at the top of the theatre. These coiled cables, some weighing 1,000 pounds, had to be carefully lashed together to obviate damage to the fine copper wires in them. Large items had to be left in position until the organ was moved, due to lack of storage space.

About this time, the blower and generator were disconnected, and reservoir springs packed, each labeled. Aching muscles were the order of the day, the result of many climbs up and down the ladders in the narrow shaftways to the chambers.

Then came the big problem. Originally, the organ was built into the theatre and then bricked up. To get the organ out, a hole had to be cut through a 21" brick wall at one side of the theatre. This took a couple of weekends with the aid of an electric hammer, similar to those used on street pavements, though smaller.

On the weekend of January 7, 1967 and finishing the following weekend, large truck loads moved the instrument to its new home. Many of the larger items, such as chests, console, cables, relays and blower, weighed well over 1,000 lbs. each. With devoted Syracuse volunteers giving unselfishly of their time during these two weekends, the entire instrument was moved without any damage, except a mark on one small pipe.

Through the co-operation of the organizations mentioned previously, a perfect location was found for the organ in the second floor auditorium of the Harriet May Mills building on the New York State Fairgrounds. Restoration and installation were done by about a dozen volunteers.

On January 22, some of these volunteers went out to survey what they had wrought in the area where the organ parts were stored. It was a sad looking sight, the parts scattered over a 3,500-square-foot area, most of them covered with a 42-year layer of grime. The casual observer would wonder what one was going to do with all this dirty looking "firewood," piles of ductwork, one large blower, an organ console with faded white paint, and many boxes



Console of the Wurlitzer in the Music Museum as it looks today, restored to original mahogany finish. Solo chamber (left) and main chamber (right) show the care in installing the former Keith's organ.

of pipes. The job which must be done looked hopeless.

A total of 3,500 electrical contacts had to be cleaned of their old solder and reconnected. Seventeen hundred magnets had to be cleaned, tested and adjusted. Over 1,000 pipes had to be carefully cleaned, tested and tuned. Over 2,000 pneumatics had to be removed from the chests, old leather sanded, new leather cut and glued, re-installed and adjusted. The large blower, weighing almost a ton, had to be disassembled, cleaned, and the generator completely rebuilt. The console with its many coats of white paint had to be refinished, its combination action completely releathered and many new contacts installed because the years had taken their toll.

The chimes, chrysoglott and harp would require many hours of patient and careful work to restore them to their original polished beauty. Every piece of wood, every rack, every brace, every chest, had to be completely cleaned, then tested for leaks and finally reassembled.

This is what the volunteer saw, and he knew he had less than six months to complete this task. A work schedule was set up; Tuesday and Thursday evenings during the week, and Saturdays all day.

Paul Fleming and Charles Schubert were leaders of the restoration - installation project. The crew included Tom Anderson; Arnold Biggs, who refinished the console; Mary Helen Cavallero, who cut leather; Dick Johnson; Don and Ren Johnson; Frank Plante; Charles Rich; Lloyd Stevens; Bob Vanderhoek, who rebuilt the blower; and Charles Wainwright.

According to genial Charles Schubert, now organ maintenance chief since Paul Fleming moved to Kansas City, the crew literally "sweated blood" to get the organ playing. The mahogany console was originally painted white with black trim. This was removed, and the case beautifully finished in its natural wood to blend with the interior of the auditorium. The console is located to the left of the stage, though not on an elevator.

The new home for the organ is proving ideal. The 400-seat auditorium is equipped with a stage and complete projection equipment—indeed, a small-theatre atmosphere. The two pipe chambers flank the stage, and access is easily gained by a corridor surrounding this area. Relays, blower and motor are housed in a separate soundproof room behind the stage. The sound of the organ amply comes directly from the chambers through grilles and into the auditorium.

In July 1967, the organ first sounded in its new home, and on August 13 it was dedicated, with Carleton James appropriately playing his old organ. Following the opening ceremonies, Mr. James played the accompaniment for three silent comedies: "High and Dizzy" with Harold Lloyd; "The Masquerader" with Charlie Chaplin and Fatty Arbuckle; and "Casey at the Bat" with Wallace Beery.

In the fall, Luella Wickham again performed on the instrument in a program from Mozart to "Tico Tico," and included World War I songs in a sing-along. Though in her 70's, this lady can still excite an audience.

On March 23, 1968, following complete re-leathering of the entire con-

sole and stop-key pneumatics, a well-attended concert presented Carleton James again. He played a singalong, then accompanied a silent comedy and some early film cartoons. The program was such a success that it was decided to present monthly shows of this type.

During New York State Fair Week in August, the organ was in almost constant use during daytime and nighttime shows, with Carleton James playing for silent movies. So popular was this feature that people were standing along the back and sides of the auditorium, which caused frowns on the part of fire officials.

On November 17, Eddie Baker (Dr. Edward J. Beeko) played before a near-capacity audience, doing a sing-along and accompanying two silents.

The Musical Instrument Society, most of whose members were automatically transferred into it following the disbanding of the Syracuse Theatre Organ Society, is now sponsoring monthly programs involving the organ. Sometimes it is an organ concert; other times, silent movies with accompaniment. A singalong is part of the show. A few programs are of an educational nature such as the one dealing with movie-making at Ithaca, N. Y., which featured such stars as Pearl White and Milton Sills, between 1912 and 1920. In time, the use of the organ will be broadened, featuring various playing styles and different types of music. It is hoped that additions to the organ itself will be made, a piano being an early goal.

Paul Fleming adequately defines the aspirations of this organization. "The total Museum concept goes far beyond theatre organs as such, but will ulti-

A REPORT ON THEATRE ORGAN ACTIVITY IN THE UTICA-ROME, NEW YORK AREA

by Donald Robinson

Theatre Organ activity in this Central New York area of the Mohawk Valley has reached a new and challenging level.

The organ in the Stanley Theatre in Utica, New York has been donated to the City by RKO-Stanley-Warner Inc. The organ, a 3/13 Wurlitzer which is being removed, will be rebuilt and installed in an arta high school auditorium with a seating capacity of 1,300.

Area members of ATOS plus other



local organ enthusiasts have formed a group and have undertaken the task of dismantling and removing and to rebuild and install the organ in its new home. The offer of the organ and the final acceptance of the instrument by Utica was the result of much effort. It represents three months of leg work, searching for a suitable home for the instrument, letters, telephone calls, appearances before City subcommittees, full committees and board of directors.

The success in finally getting a unanimous approval of accepting the instrument may be accredited to several factors, principally the salesmanship of the basic principles of ATOS and its effect on the national scene, the rise and success of theatre organ activity in our own neighboring upstate New York cities: Syracuse, Rochester, as well as our own Rome project in the Capitol Theatre and last but not least, the Niagara Frontier Chapter headquartered in Buffalo, which might be looked upon as the "Mother of theatre organ activity in upstate New York." Now in her tenth year of activity, she might smile approvingly at her "offspring" so to speak, that have blossomed over the years outside her Buffalo boundaries, having certainly been an indirect influence at least on their successes.

The acquisition of the Stanley Theatre organ as a restoration project comes after a ten year effort in trying to bring this instrument out of "moth balls".

The final sounds of this instrument came forth on the morning of Saturday, January 25th at the hands of the area's two active theatre organists, Carl Brush and John Seaton who are both organists at the Capitol Theatre in Rome. Dismantling of the instrument began February 1st.

In our next report from this location, we'll briefly summarize the dismantling and removal. This report would be very much incomplete without mentioning our activities in the Capitol Theatre in Rome. The organ is featured regularly on week-ends, Fridays and Saturdays. The instrument is also used during stage shows and community programs. The opening of the United Fund Campaign Program held in the theatre a few months ago featured Carl Brush at the 3/7 Moller.

Finally the Organ Loft Program (which celebrated its seventh anniversary April 20th) continues to serve the FM listening audience with the best sounds in organ music over Utica's FM Stereo Voice, WUFM, 107.3 on the dial, every Sunday evening with the writer as host.

mately encumber the total picture of the American contribution to the field of music from classics to talking pictures. Within this broad scope, we will get into the mechanical aspects, such as projection equipment, the development of sound on film, mechanical musical instruments, records, sheet music, and even the classical side of the family, including early American tracker organs. What we have installed now is the first phase. During the 1968 Fair Week, a second phase was examined as to public acceptance. This was a limited display of historical musical instruments, nickelodeons and antique projection equipment dating back to 1908. With only three nickelodeons, 3,403 nickels went into them in seven days.

"To Mr. Harold L. Creal, president of the Museum, goes much credit for expansion of facilities. This is a permanent public museum. As we grow,



Carlton James at the console, Music Museum.

we will be in a position to offer to both hobbyists and groups doing research, information into the fields which the museum will cover, technical assistance, lending of books and films and other help. The scope is broad, and we are feeling our way to assure that we have a solid foundation upon which the museum will be built.

"As a personal note, I have never worked with such wonderful and enthusiastic individuals, all the way from officers to our loyal and important Museum Society Members."

One thing worries Charles Schubert. That is air pollution which has killed the leathers of many organs in the New York - New Jersey area. A nearby plant spews pollutants into the atmosphere which could be a real organ-killing proposition.

So, another 'organ transplant' is doing exceptionally well. Through perseverance and hard work, Syracuse's last theatre organ has been preserved for posterity; just one more notable contribution to the Renaissance of the Theatre Organ. □

RANKS OF THE 3/11 WURLITZER OPUS #1143 NEW YORK STATE FAIRGROUNDS SYRACUSE, N. Y.

- 8' Harmonic Tuba
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Orchestral Oboe
- 8' Kinura
- 8' Viol d'Orchestre
- 8' Viol Celeste
- 8' Salicional
- 8' Concert Flute
- 8' Vox Humana

Furioso No. I

by Harry Norton (1919)
arr. by Harry J. Jenkins

The musical score is arranged in six systems, each with a grand staff (treble and bass clefs). The first system includes the following annotations: **Solo** (above the treble clef), **Acc.** (above the bass clef), **Pedal** (below the bass clef), and **Am (vamp til ready)** (above the treble clef). The second system includes **Am** (above the treble clef) and **Wildly!** (above the treble clef). The third system includes **Am** (above the treble clef). The fourth system includes **E** (above the treble clef). The fifth system includes **Am** (above the treble clef), **Cdim**, **B7**, **Bdim**, and **E7** (above the treble clef). The sixth system includes **Am** (above the treble clef), **L.H.** (below the bass clef), **Bve**, and **Fine** (above the treble clef). The score features a complex rhythmic accompaniment in the bass clef, often consisting of eighth-note chords, and a melodic line in the treble clef with various ornaments and dynamics.

Public Domain

MUSIC OF THE SILENTS

FURIOSO No. 1

This is the third in a series on silent film cue music with special attention to "action" music, compiled and arranged (usually simplified, in the process, for keyboard duers) by Col. Harry J. Jenkins, whose experiences as a silent picture organist in the 20's are his credentials.

This time Colonel Harry has come up with a wild one — a "furioso" — which is just what its name implies. Even in simplified form it pictures violence in the grand manner — chaos galore! All of the film's buildup of suspense is over and this is the climax — perhaps a medieval battle with armor crashing an "over the wall" mass prison break; crowds running headlong before a huge, stupid Brontosaurus which doesn't dig London traffic; Pickett's Charge at Gettysburg; close-up of a tornado; French Patriots storming the Bastille; the Keystone Kops running after (and passing) their runaway squad car; Egyptians pursuing Israelites across the desert — until the Red Sea caves in and sinks their chariots. The music will fit any intense activity with overtones of approaching calamity.

Because this is the "big spectacle" scene, the music should be played fairly loud, once it has been learned. Action music is one area where sobbing tibias and heavy tremulants do not fit, so set up for a "solid" sound, dominated by 8' and 4' diapasons, strings and fat reeds. And, perhaps a 16' bourdon. Trem should be minimum. For this particular selection the accompaniment manual should be only a little softer in volume than the solo manual.

Only six chords are required to create the mood of unmitigated disaster: A Minor, D Minor, E Major, A Diminished 7th (which slithers into a B7 for two beats) and B Diminished 7th, all in simple positions.

After the two-measure introduction (which helps set the scene), the melody is an exercise in chromatic scales, first descending, then ascending. There are no special elements of difficulty in this tune, although some organists in the novice class may find it difficult to play the accompaniment (left hand) as written; one finger (the pinkie) holds down whole notes while the other fingers chop away at 8th notes. If the feat seems well nigh impossible, play the whole left hand chord "chop-chop" wherever the 8th notes prevail.

Try the melody line alone, first. It looks formidable but most of it is chromatic, so only the first and last notes of the chromatic phrases must be read, the starting and stopping points.

Then try the left hand and pedal parts alone. If fingers tire because of the continued staccato chording, pity the poor silent film organist who once did a four to six hour trick at the console.

When the solo and accompaniment have become familiar, put them together, and don't be discouraged if the first try adds up to more devastation than the music describes. Practice is the answer. Note the left hand "sharp" trills near the end. Trill on B and C for the first one, E and F for the second. The effect is more prominent when performed on the same manual as the solo.

Tempo depends on the pace of the violence being accompanied, or imagined, as well as the skill of the player. Take it slowly until it has been learned, then build up to the desired speed. After all — it is a "hurry!"

And keep in mind that this is only a fragment, a few notes which the picture player used as a basis for improvisation. It sounds just as effective in any other key, but none is simpler than A minor.

So, here's your opportunity to go musically wild in a fury of cinematic clangor, combat, Comanches, crisis, cataclysm, catastrophe — and consequences. □

EDDIE DUNSTEDTER'S NEW ALBUM

Requests from friends and fans of Eddie have been many and varied. They accumulated over the years to the point where Eddie felt obliged to record these "most asked for" selections, music which covers a wide range of appeal whether one's preference is in "teen pops" or Wagnerian opera. The very range of the music covered in this album would be a challenge to any master of music, even with the facility of a versatile orchestra. Yet Eddie Dunstedter, playing but one magnificent pipe organ, creates soaring orchestral sounds that stagger the senses.

This, then, is Eddie's answer to his many wonderful friends, many who remember him from his "Fast Freight" broadcasts in the '20's, and also many more recent "converts" to the Dunstedter brand of music — the young people who crowd around the console each time he plays in public.

Eddie plays requests for you!

For copies write to:

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Carl Greer Inn
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Sacramento, California 95821

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Enclose return address & \$6.00
postage included

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Cheques Payable To
Eddie Dunstedter

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

For this month, Jason and I have found nuggets in the Mother Lode pertaining to organists who broadcast in the halcyon days of the theatre organ. References are American Organist (AO), Diapason (D), Jacobs (J) and Melody (M).

Jan. 1923 (D) Through the courtesy of the Estey Organ Co. and the Radio Corp., Westinghouse Station WJZ in Newark, N. J. will broadcast twice-weekly recitals, using the organ in the company's office at Eleven W. 49th street, New York.

Jan. 1925 (M) LLOYD G. DEL CASTILLO, at Boston's Fenway Theatre, and composer of the barcarolle "Slumber Boat", has a weekly program on WEEI. EDITH LANG, another Boston theatre organist, recently played the organ in the Boston City Club auditorium over WNAC.

Mar. 1925 (M) ALBERT F. BROWN, demonstrator for the Geneva Organ Co., presides at the organ in the Fargo Theatre in Geneva, Ill., and broadcasts nightly, using the 3-manual Geneva in the WJJD studio, Mooseheart, Ill.

Apr. 1925 (M) OTTO F. BECK uses the Wurlitzer in Crandall's Tivoli in Washington on a weekly program over WRC.

Sep. 1925 (M) WENDELL C. GLOVER, teacher at the Wurlitzer school in New York, performs over WJZ and also demonstrates organs.

Feb. 1926 (D) A unique broadcast occurred in Chicago recently. RALPH WALDO EMERSON, at the organ in the Barton Studio, and GLENN ROWELL at the WLS console, played a duet, although the organs were blocks apart. A mixing board was a factor in this venture.

Mar. 1926 (AO) REGINALD E. WEBB is broadcasting on a 3-manual Marr & Colton in the Martha Washington Theatre over WJR, Hamtramck, Mich.

Apr. 1926 (D) Station WBPI in Warsaw, N. Y. has begun a weekly program from the Warner Theatre. This is one of several stations in the country featuring Marr & Colton organ shows — Detroit; Long Beach, Cal.; Harrisburg and Allentown, Pa.

Oct. 192 (J) AMBROSE LARSEN is heard nightly over WGN, Chicago, on the Wurlitzer Company's 4th floor studio organ. Larsen should be given the credit for developing the famous train effect, for after he had used it in demonstrations, others were quick to adopt it. His bagpipe effect is startling — so original, so different! Ambrose is fat and thirty.

Aug. 1927 (J) AVELYN M. KERR plays the huge Marr & Colton daily from the studios of WSOE in Milwaukee.

Sep. 1927 (J) The West Coast once boasted such theatre organists as CRAWFORD, DAMSKI, LEAF, KEATES, MURTAGH, HAUPTMANN, SANTAELLA and GUTERSON. All except the last two are now radio stars.

Apr. 1928 (J) HAROLD PEASE, who is such a success at Washington's Colony Theatre, has started his Music Memory Contest again this year. He is on the air one hour at noon from the WRC Homer K'itt Studio.

June 1928 (D) WESLEY B. TOURTELLOTTE opened the 2-manual 16-stop Estey in the Don Lee second-floor studios of KHJ in Los Angeles. Lee, distributor of Cadillac and La Salle automobiles on the first floor, has an organ which is rare in stations on the West Coast, and is used to augment small orchestras or for solo work. (Later, GAYLORD CARTER played this beast, and upon its removal to Forest Lawn Cemetery, commented that it "found its proper home!").

July 1928 (D) LEW WHITE is the first organist to broadcast for NBC, doing this and making Brunswick records from his studio in New York. A member of "Roxy's Gang," he is heard Sunday afternoons and Monday evenings on WJZ.

July 1928 (D) LLOYD G. DEL CASTILLO and Mr. DUNHAM are doing unique duets over WNAC, Boston. Mr. Del Castillo plays the 3-manual Estey in his studio in the State Theatre Building and Mr. Dunham uses the 3-manual Wurlitzer in the Elks' Hotel, two miles away. Each artist is equipped with earphones, enabling him to talk to and hear the other while the radio audiences listen in.

July 1934 (D) JESSE CRAWFORD, who has taken charge of the Kilgen in the open-air theatre at the Chicago World's Fair, has been broadcasting over the NBC Network.

GOLD DUST: May 1924; A 4/28 Marr & Colton has been installed in New York's Piccadilly Theatre and will be used for broadcasting; KARL BONAWITZ is heard Tuesdays from the Germantown Theatre, Philadelphia, over WIP; W. REMINGTON WELCH on the McVicker's Theatre Wurlitzer on Wednesdays over KYW, Chicago . . . June 1924, HOWARD R. WEBB on the Ritz Theatre 2/30 Kimball, Mondays over KDKA, Pittsburgh, while PAUL FLEEGER on the Cameo Theatre Wurlitzer broadcasts over the same station on Fridays; LAURENCE H. MONTAGUE on the Hotel Statler Ballroom Wurlitzer Sundays over WGR, Buffalo . . . Dec. 1924, ROBERT J. BERENTSEN and HAROLD OSBORN SMITH broadcast daily over Rochester's WHAM, using the 4-manual Eastman Theatre Austin; On Tuesdays, they play the 2/7 Wurlitzer in the theatre's fifth floor studio; ALEX F. TAYLOR on the Grand Theatre's 2-manual Wurlitzer Tuesdays over KDKA, Pittsburgh, while RALPH WALDO EMERSON is heard over WLS on Wednesdays on the 2/6 Barton in the Mallers Bldg., Chicago . . . Feb. 1925, Los Angeles organists are playing daily noon concerts from the Wurlitzer studio over KNX, Hollywood . . . July 1925, HUGO GRIMM broadcasts from the WLW Studio, Cincinnati while JOHN HAMMOND uses the Piccadilly 4/28 Marr & Colton on Tuesdays over WGBS, New York . . . Dec. 1925, WAHG, New York announces a series of 36 programs using its Skinner . . . May 1926, RENE DAGENAIS on the Capitol's 2-manual Estey over WBZ, Springfield, Mass. . . Apr. 1927, the Milwaukee Journal has purchased a Wurlitzer for its station, WHAD . . . May 1927, Milwaukee News Station WSOE is installing a 3-manual Marr & Colton. Said to be the largest for broadcasting in the U. S., it features a complete trap section . . . Oct. 1927, W. D. WEIST heard over WLW, Cincinnati.

We're off to find nuggets on organ manufacturers for the October issue. See you then, sourdoughs!

—Lloyd & Jason

THE EDITOR GOOFED DEPT.

In the Last issue of Theatre Organ Bombarde your editor credited the Northern California Chapter News to Bob Schmalz. Actually the material submitted was written by Dave Sauer. We're sorry about that.

PIPE DREAMS CHICAGO, USA

by L. R. Clarke

The last of two installments on
Chicago's Radio Pipe Organs.

(TOB June, 1969)

With the completion of the Civic Opera Building, station WENR moved (from the Straus Building) to new studios on the 42nd floor. The unusually large studio was equipped with a 3/13 Wurlitzer. When NBC purchased both WENR and WMAQ, the theme for "Amos & Andy" (heard over WMAQ) was transferred to the WENR organ.

Of the many organ programs featured at that time, Irma Glen had one of the most popular on the air. She had a tremendous following and is remembered by so many today as if it were only yesterday.

One loyal listener to her program discovered Irma Glen missing from her favorite listening time. After considerable contact with the station officials by letter, phone, and a personal visit, the fan found the only way to correct a personal grievance was to sponsor a program and at a time most suited to her. For almost two years, this anonymous sponsor paid the "card rate without discount," and Irma Glen was heard one night a week for 15 minutes. Irma Glen knew who her benefactor was, but part of the arrangement was that at no time would her name be made public.

Almost immediately after NBC purchased WMAQ, the station was moved to the Merchandise Mart. However, now that NBC had the use of a pipe organ, they transferred some of the music to the organ, especially theme songs.

Studio rent, cross-town switching, plus rehearsal problems behooved NBC to obtain a pipe organ at once for their 19th floor Mart studios. Several offices were vacated, and a new studio was built which eventually housed a 3/13 Wurlitzer. Evidence seems to indicate that Wurlitzer put the organ together on a rush basis using many parts from cancellations, etc. Several chests were rebored and restamped with ranks not originally on the chests. As soon as possible, all programs were moved to

the Mart. Jesse Crawford was one of the last to move. He did not like the new organ. The higher frequencies of certain pipes did not meet with his approval, and it was necessary to install acoustical absorption panels in the areas of the pipes involved. The room was actually too small to do justice to the instrument. The pressure was most evident, and the sound deafening to a studio listener. The final installation, however, was considered to be one of the finest examples of unification by the Wurlitzer Company.

Even before WENR moved from the Civic Opera Bldg., the studios were busy most of the day. All programs were live at that time. When Dean Fossler was required to play "The Perfect Song" for the West Coast, the studio was busy up to midnight. Some who wished to practice at the organ found it necessary to practice after midnight or very early in the morning.

Jane Harvey was one of these. As often as required, she would arrive at the studio in the early morning hours to prepare for the day or to practice. It wasn't too long before she was aware of a white-haired little old man sitting in the control booth. Although a little disturbing, her co-workers convinced her that it was probably a janitor and the best thing was to try and overlook the whole thing. They all knew that soon they would be moving and, since the little old man was behind glass and at a safe distance, it would be best to



The Smith Family, first family on radio, seen here at the WENR 3/13 Wurlitzer in the Civic Opera Building. Irma Glen was Betty, the daughter, and doubled at the organ for music bridges.

The day arrived when it was required to turn in all keys. On entering the elevator, she was surprised to find the little old man behind her. When they reached the first floor, he finally spoke and asked her to join him for a cup of coffee. She mumbled to herself that after all the annoyance it was the least

he could do, and so she accepted. Very few words were exchanged in the coffee shop. He did manage to say finally, "You love that organ very much, don't you?" With this, she actually, for the first time, looked at him very carefully and was surprised to find him exceptionally well groomed and with a very kind face. His next few words, "I would like for you to come to my office; I have something to show you," got a very unfavorable reaction which he sensed. But he assured Miss Harvey that his secretary would be there. When they finally approached his office, she was most embarrassed to see the name "Samuel Insull" on the door. What he wished to show her was a contract all ready for her signature to remain as organist for his new station which would occupy the very studio she was leaving. The terms of the contract were too good to pass by, and her fellow workers advised her to sign the contract.

Irma Glen, Larry Larson, Lew Webb, Helen Westbrook, Dean Fossler, Jane Harvey, and others helped to make the organ studio a busy place, regardless if it were the Civic Opera or Merchandise Mart Studio. The Chicago-originated children's show, "Little Orphan Annie," was broadcast locally by WGN with Len Salvo at the organ; then the cast would move to NBC where Irma Glen took over on the studio Wurlitzer for the network show. The "Amos & Andy" theme followed, with Dean Fossler at the console. Jesse Crawford followed on the same organ after the acoustical changes were made to his satisfaction. Between the opening and closing theme for "Amos & Andy," you usually found Jesse Crawford either changing combination settings or preparing for his program.

At one time, the "Quiz Kids" originated from the Mart studios. The sponsor was willing to pay the extra \$35 fee for the pipe organ on the opening number. The organist, Howard Peterson, found it necessary to run from the organ studio to the "Quiz Kids" studio where he continued on the Hammond.

Howard Peterson was also staff organist for WLS; but, since the station was not full time, it was possible for him to accept other engagements and he took full advantage of the situation. This was almost necessary, as one week you were staff and the next week you were hired for only specific programs.

Back in 1927, the Barton Organ Company installed a new organ in the WLS Washington Blvd. studio. The

original organist again was Al Melgard. However, Ralph Emerson took over and remained until about 1937 when he left for radio station KOY, Phoenix. Howard Peterson took over for what was to be a temporary stay, as Ralph Emerson said he planned to return as soon as his wife's health improved. His wife, Elsie May Look, also served as organist on WLS from time to time. Things did not work out too well at KOY, and considerable friction developed in the studio. Ralph announced his own programs as usual, and one day at the end of the program told his listening audience that he enjoyed playing for them and also how nice they had been. He then added, "but for my associates here in the studio," and produced a tremendous crescendo on the organ, mouthed an equally hearty Bronx cheer and closed the show.



Howard Peterson at the Barton organ in the WLS Studio.

The studio did not take this lightly, and he was given notice. Whether he had actually planned to return to Chicago is not known, but POY and WLS were owned by the same group and he found his old job was no longer available. So, instead of a temporary job, Howard Peterson stayed on for 20 years until the organ was discontinued.

Around 1944, WLS decided to invest considerable money to revamp the studio. They also invested in a new organ console and four additional sets of pipes. During the next four months, programs came from the Eighth Street Theatre using a Hammond. For the next four months, the new console was used without any workable pistons. Once completed, it was no longer a theatre-type but a regulation church-type console. Walter Golnick, formerly with the Barton Organ Company, did the work. (He was also in charge of the

famous Barton organ installation in the Chicago Stadium.) The old theatre-type console was removed but the pedal board was left behind. It was still there in a dark corner many years later when they vacated the studio.

WCFL — Chicago Federation of Labor — was started in 1926. The original studio was at 826 S. Wabash Avenue in the Brunswick-Balk Bldg. Here we find a studio complete with a 2-manual semi-unit Barton, consisting of one 6-rank chest plus 4 unified ranks. This studio was used for only p.m. programs. All day broadcasting came from a Navy Pier studio, the space being leased from the City of Chicago for one dollar per year. In exchange, they extended free mike facilities to City Hall. Al Carney was the organist from the start and continued with WCFL when they moved to the entire 20th floor of the Furniture Mart, 666 Lake Shore Drive.

The Barton Organ Co. moved the organ to the new studio where it continued to be heard until WCFL's recent move to new studios in Marina City. Eddy Hanson took over after the death of Al Carney and is probably better remembered as the WCFL organist because of the many years Eddy was associated with the station.

It seems like WJJD was always around serving the Chicago area. Years ago, the studio was in Mooseheart, Ill. It had a small Geneva organ which was used for broadcasts occasionally. However, most of the radio programs actually came from the Fargo Theatre in Geneva. Here also a Geneva organ was used which by comparison was more desirable since it was a larger organ with a modern electric action.



Fred Beck supplied WJJD with pipe organ music from a rented studio in the Wurlitzer Building.

Eventually WJJD was purchased and moved to 201 N. Wells St., Chicago. The new owners brought a 3-manual Wurlitzer from the Drake Theatre, and by 1935 the installation was completed. One section of the 21st floor was removed, and this area became Studio "A". The final installation was ideal. Two chambers were built at one end of the studio, and the console was placed at the opposite end.

During the interim from Mooseheart to 201 N. Wells, WJJD continued to find a way to offer organ programs. In the beginning, daily broadcasts came from the Arcada Theatre in St. Charles. Some of these were one hour long, both in the morning and in the afternoon. In addition, the Uptown Theatre organ was also heard with Arsene Siegal at the console. After a time, the line charge from St. Charles was excessive, and other facilities were eventually secured in Chicago.

One enterprising organist, Fred Beck, rented a studio, complete with a pipe organ, in the Wurlitzer Bldg. He used it not only for teaching but also supplied the complete package to WJJD whenever required. Actually, Fred Beck rented three different locations from time to time to supply WJJD with programs they desired until their new studios were ready. Fred did not like to wear earphones and so, as often as possible, his close friend, Hannah Jacobs, wore the earphones to receive instructions from the control room across town and gave Fred the signal — a tap on the shoulder — to continue with the next number.

Hannah Jacobs, hired as WIND organist using WJJD's organ, received word on rather short notice that the organ was ready and she was scheduled to broadcast early the next morning. Having never seen the organ before, she turned to Dean Fossler for expert advice and assistance. She was delighted that Dean helped her even though he had finished the closing theme for "Amos & Andy" the previous midnight.

Of the several former theatre organists heard over WJJD, one was the most capable Harry Zimmerman, who is still very busy in the musical field. You still see his name as musical director on some of our bigger TV programs.

WJJD eventually moved from 201 N. Wells to Michigan Avenue. The pipe organ was left behind and acquired by a church. In its place, we find another electronic organ.

Prior to the electronic, only a pipe organ was available and it was even then considered strictly a matter of economics. As one owner put it, "It

was just a matter of good business; for the price of one organist, I got the equivalent of a 10-piece band."

Those of us who love good organ music recall the pleasure it affords. However, one dear lady somewhere had a different opinion. This lady, and no doubt many others, had lived quietly and probably very peacefully in the Granada Hotel on the North Side. Little did she realize that directly below was a pipe organ in working condition just waiting for someone to find and use. Leave it to an organist — this one being Bob Rhodes — to discover the excellent little Wurlitzer. He promptly moved into the hotel with the definite understanding that he could use the organ if he paid for any necessary repairs, etc. The dear lady may have liked organ music, but having it directly below her bedroom was not appreciated. Also, the hours a professional musician found convenient to practice and record were not exactly the same.

Problems arose. To leave the organ in place would mean an empty hotel — except for one guest. The crowning blow may have been the day Bob Rhodes and Hal Pearl moved a Hammond into the hotel. With this topnotch duo — Hal and Bob exchanging places at either the Wurlitzer or Hammond — no one could escape the music. The obvious solution for the hotel manager was to sell the organ and get his long-time residents back.

THE DECLINE

One by one, the pipe organs disappeared from the radio picture. The convenience of the electronic organ was creating considerable soul searching by management. The portability of the electronic and its compact size were distinct answers to the overcrowded studio facilities. Even if a station was fortunate to have a specific organ studio, the new electronic organ solved many problems. Soon there were several per station in place of the one pipe organ. For soap operas, it proved to be actually more suitable.

The original "Amos & Andy" Wurlitzer was located in the WENR studio on the 42nd floor of the Civic Opera Bldg., 20 N. Wacker Drive. The studio was directly below the penthouse of Samuel Insull. The organ was his pride and joy.

For many years after his death, the organ was not for sale. Finally, it was sold to Mr. Liggett of Burlington, Wisconsin. He fully intended to install the

organ in the Royal Palm Room at his Liggett's Holiday Inn, replacing a small Wurlitzer. After he finally acquired the organ, conditions had changed and he deferred installation of the Insull organ and, meanwhile, had it stored in a trailer. Fortunately, it was resold and given a new home in St. Louis where it is presently installed in mint condition.

The second "Amos & Andy" organ — Merchandise Mart studios of NBC — did not fare as well. NBC donated the instrument to the United States Air Force Academy, Colorado, for the chapel. A committee from the Academy inspected the organ before it was accepted. However, they obtained the opinion of an expert, Walter Holtkamp. He inspected the Wurlitzer which by then was in a Denver, Colorado warehouse. Since the organ had been used daily and was always properly maintained it is difficult to understand an estimate of \$42,818 for the rehabilitation of the organ. The word "rehabilitation" may be the clue. The organ was in excellent condition. True, it was not a church organ. Mr. Holtkamp also quoted \$51,000 to "reproduce the organ in kind." To further justify Mr. Holtkamp and his report, the following is a quote from his letter of February 23, 1951, to the Department of Procurement, United States Air Force Academy:

"The musical worth or suitability of the 'movie organ' for use by the USAF depends, in my opinion, upon:

- (1) A USAF entertainment setup like or similar to that unique theatre conditions and era for which this type organ was especially designed.
- (2) A reasonable assurance of present-day USAF audience approval.
- (3) The availability of an organist possessing the special musical aptitude and showmanship necessary to exploit the unusual tonal resources of the instrument.

As an architect and builder of organs, I cannot recommend the installation of the subject organ for the very limited (and questionable) use for which it is suitable."

Thus, the organ was put up for sale.

Various people purchased parts of the organ. The console, English horn, oboe, krumet, glockenspiel, and xylophone were purchased by Robert Castle of Denver. Bob has often remarked

about the excellent condition in which he found the parts he purchased. Eventually, he plans to install the organ in a new home, one built especially for the organ.

Here in Chicago even the electronic organ has practically disappeared from the radio picture, as live shows have almost been abandoned.

Radio station WLS was sold and the studios on West Washington Blvd. were closed. The organ was acquired by a well-to-do farmer in Indiana. As far as is known, it is still stored in an old railroad station along with a few others he has acquired. Although he has a pipe organ in his living room now, he must have some plans for the other organs he has acquired.

In the basement of the Wrigley Building, we no longer find a pipe organ. Originally, a Kilgen was installed there for radio station WHT. WHT replaced this organ with a 4-manual Page which was removed when WHT ceased operations. Then WBBM moved into the same basement studio and had its Barton organ moved in from the Stewart Warner Bldg. In due time, additional stops were added along with a new console.

Later, the publicity arrangement with WBBM was terminated and Barton removed the organ which they promptly sold. WBBM replaced it with the 3/9 Wurlitzer.

Back in the 30's, CBS purchased WBBM and in recent years closed the Wrigley Bldg. studios. The 3/9 Wurlitzer was donated to the Glenview Community Church where it replaced a Hammond. Believe it or not, they liked the Hammond better. The Wurlitzer was finally traded in on a Moller, and many were led to believe that parts of the Wurlitzer pipes were incorporated in the new organ. The Moller people state that they did not use any portion of the old Wurlitzer.

When CBS purchased the Chicago Arena Bldg. for the new TV-radio studios, they acquired the existing 3-10 Wurlitzer. It was auctioned off and went for \$600. When CBS pressed the new owner for quick removal of the organ, he seemed surprised that he had to act immediately and stated that he would get a truck and a friend and be there the next day to remove it. This statement made them ask just what he meant, and they soon realized that he actually thought the complete organ was the 3-manual white console. He was bewildered to see what was involved, having no idea it was so much. This is the organ that the "one and only" Mildred Fitzpatrick played for

years with unmatched precision. Herb Shriner came to the rescue and purchased the organ, whereupon it was promptly moved East and given a new home. (It is now in a church. Ed.)

The Barton Organ Co. had a rather unique arrangement with the radio station installations. They furnished the organ and also had the option to name the organist. However, organists were always paid by the station. Dan Barton called it a "publicity arrangement." For this, "... at the Golden Voiced Barton Organ" was continually heard over the air every time the organ was used.

Most major organ companies were invited to bid on an organ for the Chicago Stadium. One by one, their bids were received and all were asked where they planned to put the pipes. They suggested lofts in various locations, mostly the four corners. They were reminded that this meant they would be a city block apart and out of the question. Super-salesman Dan Barton was one of the last to be questioned. When asked, he immediately said, "I will suspend the entire organ from the ceiling, and it will be like music from Heaven." This clinched the deal, and they gave him a \$90,000 deposit. A crew of 36 men were kept busy installing the organ. When the first carload arrived, they laid all the parts out on the stadium floor, wondering where it was all going. Little did they realize that 16 more carloads were to follow. The Barton Organ Company was paid promptly and in full for the organ, although rumors were that Barton had trouble collecting and eventually settled for \$60,000.

When the talkies arrived, it killed the theatre pipe organ business overnight. The Barton Organ Company was no exception. They had any number of installations which had been purchased on a 10% down, 10% on delivery, and payments over a 30-month period at 6%. Theatre owners just stopped paying for the organs, and one by one they were repossessed. They were taken back to Oshkosh where they were stored, practically all over town. Barton stopped repossessing them after they filled five warehouses. Barton tried to make a few changes on the repossessed organs for use in churches but this was unsuccessful. The remaining installations were just abandoned, and the publicity arrangements with radio stations was ignored in most cases. Technically, the stations did not have title to the organs, but at that point no one wanted them, least of all the Barton Organ Company. The WCFL organ is gone, and they have no record indicat-

ing what happened to it. After all these years, these "gone" organs are of no concern to Dan Barton but he is consoled by the famous Stadium organ, the \$120,000 installation. It is used every day.



The only other pipe organ heard over the air in Chicago was this Kimball organ at Moody Bible Institute (station WBMI). It was used for dinner hour programs and featured religious music.

When the Chicago radio pipe organs seemed to be at an end, we had a reprieve. Headlines read, "WGN to build new studios on the North Side." This news became a reality in 1961 when they occupied the new building at 2501 W. Bradley Place. Space was again designated for the pipe organ.

Once again, after a complete overhaul by the Wichlack Organ Co. — new magnets, new leather, etc. — the organ was installed in a new 40 x 70 ft. studio. The console is now on rollers so it can be moved to any part of the new studio. Off-white now replaces the previous ebony finish. The horseshoe and manual blocks still show the original wood.

The new installation is now in two chambers, whereas previously it was all in one. A new chest was required to separate the ranks into the two chambers as suggested by the Wichlack Organ Company. The clarinet was moved to the new chest, and the old clarinet rack remained vacant.

A casual conversation between Harold Turner and his close friend, John Peters, resulted in the recent addition of the 11th rank. One day Harold Turner received a set of metal open flute pipes as a gift. The gift was the result of a remark that a soft flute would be helpful for the church music he is also required to play. The new stop — nachthorn 8' — is only available on the Solo manual and at present controlled by a previously unused English horn 4' tab. The empty clarinet rack now holds the new nachthorn 8' rank.

If you were to look into the chamber containing the chimes, you might notice the mike directly in the middle of the room. Since the chimes are mounted on the rear wall of the chamber, they do not sound out sufficiently. The control room is always advised in advance when the chimes are to be used. Only ranks in the opposite chamber will then be used, and as Harold Turner signals the control room they will open the mike which permits a distinct clear pickup of the chimes.

Sunday morning, we hear "Pipe Dreams," a half-hour WGN program which, however, is far too short since many commercials are also aired. The new studio is basically a TV studio; a very modern and efficient room with the latest type of equipment for flexibility in moving scenery, etc., for the various types of programs originating from this studio No. 3. When the organ is not in use, it is difficult to locate. Very few would realize a pipe organ is located in the room unless they happened to notice and realize they were looking at pipe organ shutters. The busy schedule of the studio limits the availability of the organ. Even if there was a demand for organ programs, it is doubtful that the full schedule would permit either a radio or TV organ program. At present, a live pipe organ program is out of the question. Only additional taping would permit more, but this would have to be accomplished on a very tight schedule or at a very late hour.

Yes, except for a very few brief moments, it has been a "Pipe Dream." Thanks to WGN and the artistry of Harold Turner, we are still able to hear occasionally the pipe organ and all its beauty. □

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— Photo by Bill Lamb

ATOE ANNUAL MEETING 1969

From early afternoon, July 3rd to late evening, July 7th, Chicago could be considered the true capital of the theatre organ world as CATOE hosted the annual ATOE conclave.

The officers and members of CATOE can be proud of their efforts as the careful planning and good scheduling was evident throughout. No doubt the responsible officers suffered many anxious moments and sometimes felt the world had caved in. However, the general happiness and friendly repartee amongst the conventioners indicated all was running smoothly and everyone was having a joyous time.

It is difficult for any group to sustain or improve the quality of ATOE meetings and it is to the credit of CATOE that our 1969 gathering maintained the high quality of the past and introduced innovations which heightened the general enthusiasm.



— Photo by Tom Yannitell

QUOTABLE QUOTES

"One of the best conventions we have ever had."

"I loved the chartered buses. You didn't have to worry about parking and I met so many interesting people on the buses I might not have otherwise. A great idea!"

"Oh, those darned Steak and Cheese Sandwiches (in the Fairfield Inn, the Marriott Coffee Shop open 24 hours). I ate three yesterday alone!"

"You know, these conventions are getting better every year!"

"It only took a few trips on the buses to realize that the ones with the longest hoods had the thickest and softest seats. The newer the bus, the harder the seats."

"Chicago certainly has a lot of short nights . . . especially on Saturday."

"No one can complain about the accommodations at the Marriott."



— Photo by Tom Yannitell

Judd Walton was just another conventioner when this picture was taken while talking with Bill Lamb, Stan Hendricks and Lee Erwin. (See page 29)



— Photo by Bill Lamb

Bob Arndt (left) and his father (right) displaying items from their portable "Pipe Organ General Store," Keyboard Entertainment Products Co., during registration in the Marriott lobby.

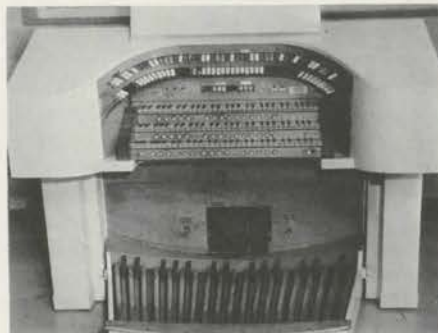


July 4, A.M. — WGN Studios

A visit to hear the WGN 3/11 Wurli-Kimball began the tour of installations. Due to the size of the studio, attendance was limited to three groups of 100 apiece.

The instrument, originally installed in the Drake Hotel in the late Twenties, has been moved several times until today it is located in a TV studio.

Staff organist, Hal Turner took his audiences on a tour of the instrument, and played several selections which highlighted the interesting voices. All agreed that the program was too short, but the organ can be heard weekly on WGN-TV's Channel 9, with Hal Turner at the console. Over the years, other well-known organists served as staff organists, such as Len Salvo and Preston Sellers.



Catoe Seminar on Presentations

Included in this year's schedule of events, was an informative seminar concerning the planning and execution of events, especially those designed to attract the general public.

Bill Benedict conducted the meeting, which was well attended by chapter representatives, he explained in detail the necessity of acquiring the respect and trust of theatre managements.

To do this, Bill pointed out that a strong, practical and honest approach is a must, and contracts with theatres, unions, and artists must be carefully worked out with all details included.

Benedict also stated the requirements for getting adequate newspaper publicity.

CATOE is in position to give advice on the subject since it has produced a number of "sell-out" shows in the Chi-

cago area, including the "Farewell to the Oriental". The success of this show astounded all concerned, including the theatre management which had taken a dim view of the idea when it was first suggested.

July 4, P.M. — Elm Skating Club

The afternoon tour took several busloads of enthusiasts to the Elm Skating Club to see and hear the 4/24 organ. The instrument contains components from several organs — a Geneva console, the 10 HP Orgoblo from the Southtown Theatre, Barton ranks from an Oshkosh theatre and so on.

To say that this organ produces "the big sound" is putting it very mildly. Four post horns do more than their share in keeping the pipe organ sound reverberating to all corners of the spacious skating rink. Two chambers containing exposed percussions and 16 ranks are situated over the rink, while the remaining 8 are on a balcony near the elevated console.

Tony Tahlman, the house organist, gave a fine demonstration of the organ's capabilities in performing selections of varying tempo. Personable Tony has been responsible for the organ since its installation in 1956. He was going strong without a break, up to the time of our leaving, a truly devoted performer.

One of CATOE's innovations at this session was the offer of free skates to join in the skating fun.



— Photo by Bill Lamb

(Upper left) Inside of the WGN south chamber not seen by our groups. (Lower left) WGN Kimball console in new television studios on Chicago's north side. (Above) Tony Tahlman and ATOE'rs at the Elm Skating Club.

July 4, P.M. — The Aragon Affair

The specially prepared program at the Aragon Ballroom effectively transported the membership back to the roaring twenties and early thirties.

CATOE having arranged for a 15-piece dance orchestra under the leadership of Frankie Masters and Hal Pearl at the 3/10 Wurlitzer, played music of the era in which the Aragon flourished.

The atmospheric decor of the famous ballroom seemed well preserved, and with the use of the many lighting effects available, the era of the big band was effectively re-created.

Again, CATOE introduced something new for annual meetings by encouraging people to get on the floor and dance.

After introductory remarks by Master of Ceremonies, Ben Hall, Hal Pearl opened the program at the console of the 3/10 Wurlitzer and very effectively demonstrated the tonal qualities of this beautiful instrument. At the conclusion of Hal's segment, the stage curtains parted to reveal the dance band of Frankie Masters which then took over, playing danceable music which enticed many ATOErs to the floor. Those seen on the floor included President Al Mason and wife, Betty. Following the orchestra's stint, Hal returned to the console for a set of numbers. This pattern was repeated throughout the evening, as was the custom in the banner years of the opulent ballroom.



— Photo by Bill Lamb

"Shall We Dance?" . . . Frankie Masters orchestra at the Aragon Ballroom.

July 4, P.M. Uptown Theatre

Those who attended the Aragon Ballroom-Hal Pearl show were afforded the opportunity to view the interior of one of Chicago's most lavish and huge (over 5000 seats) vaudeville-movie houses, the Uptown. It was only a short walk from the Aragon to the Uptown and Mr. Manzell, the theatre's manager, held the house open for nearly an hour following the end of the film show to allow hundreds of conventioners to wander among the many aisles and corridors, through the large pillared lobby and to inspect the elevator-equipped or-



— Photo by Bill Lamb

In a little Spanish town? No . . . Hal Pearl and ATOE'rs in the organ balcony amid the Spanish decor of the Aragon Ballroom.

chestra pit. Ben Hall spoke briefly about the theatre's accoutrements and history, and then the theatre's youthful manager took over to tell about how he is trying to get the house back to its once proud physical condition so that perhaps live shows can be re-instated. An example of the kind of problems faced is the number of light bulbs for which there are sockets in the house—over 200,000. And most of them need to be replaced.

July 5, A.M. Mont Clare Theatre

After a lively evening at the Aragon Ballroom, a sizeable group of enthusiasts was "up and at 'em" the following morning for a most interesting program at the Mont Clare Theatre. The organ in this house is a sweet-sounding 3/10 Barton, opened in 1929 by Al Melgard.

As late as 1942, the organ was used for special events.

Artist for this two part program was Jack Hadfield, a personable chap who most adequately demonstrated the excellent voices of the instrument, with his style so reminiscent of Lew White and Jesse Crawford.

After intermission, John Mallow, a famous WGN personality, did a words-and-music stint which took his attentive listeners back to the golden days when many radio stations employed an announcer with organ music in the background to present a "Thoughts For Today" type of program. It was another original idea for this convention which was germinated in the fertile "Idea Department" of CATOE. This session, indeed was a high point on the convention schedule.



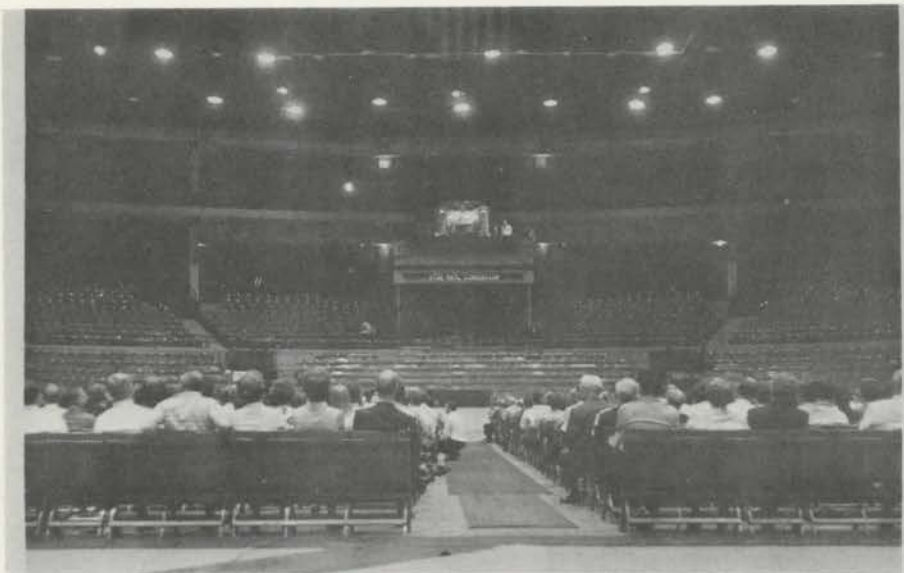
— Photo by Bill Lamb

John Mallow, announcer for WGN, reads poetry selections accompanied by Jack Hadfield at the Mont Clare organ.

July 5, P.M. Chicago Stadium

Nine busloads of enthusiasts were on hand to hear the 6/62 Barton in the Chicago Stadium, and if they came to hear the super-big sound of the organ, they weren't disappointed. Al Melgard put the giant through its paces as only he can. After a spectacular beginning via the National Anthem, sung by Bernard Izzo, Al played numbers symbolic of about 25 states, with those from these states, standing as their favorite theme was heard. After about an hour, Al turned the huge console over to the assistant organist Ron Bogda, followed by one of Al's students, Walt Strojney, age 13.

The two-hour session was ended by the entire house rising to sing "America, The Beautiful" with Mr. Izzo leading the singing.



— Photo by Tom Yannitell

ATOers are amazed by the over-whelming sound of the giant Chicago Stadium Barton.



Ron Bogda



Walt Strojney

— Photos by Bill Lamb

July 5, P.M. Indiana Theatre

The Indiana Theatre, nestled among the forest of smoke stacks of East Chicago and its nearby neighbors in this industrial area just south of Chicago, was the scene Saturday night for a gala show featuring the artistry of John Muri at the 3/11 Wurlitzer. John couldn't have been more at home for it was here, over 40 years ago, that John played for crowds that daily

flocked to the Indiana to escape, for a few hours, the smokey haze. Thanks to the staging skills of Fred Kruse, Paul Lewis, and Fred Wolf (whose dad projected slides for Muri's "organlogues" at the same theatre 40 years ago), conventioners were treated to an authentic pops concert, sing along, silent movie, and top-notch vaudeville show. The concert was "typically Muri" at his best which means unlike anything you are apt to hear elsewhere.

After intermission, John accompanied an early "Our Gang" comedy and missed no opportunity to milk laughs by supplying the appropriate musical effects to supplement the visual impact of a well produced silent comedy (even to a realistic frog croak).

Then came the vaudeville acts. It was wonderful to see live entertainers framed by a proscenium arch, colorful

backdrop, effective lighting throughout the theatre, and hear the music, the singing, the humor, and the audience reactions — the irresistible magic of "show biz".

Performers were the Vargus Brothers, a harmonica duo with humorous patter and a spectacular mastery of their instruments, and the "Ivy Five", a vocal group with a distinctive tonal blend. The latter, three men and two very pretty girls, performed with enthusiasm, a fine sense of staging and a thorough familiarity with their material. Most impressive was John Muri's precision work at the organ during these acts. He was always "on cue" in a welcome revival of the almost lost art of underscoring vaudeville acts. Probably very few present were aware that the factor which is so important to a live presentation—timing—was at



— Photo by Tom Yannitell

Fred Kruse (extreme left), CATOE Cuties and vaudeville acts applaud John Muri at the close of the gala show at the Indiana Theatre.



— Photo by Tom Yannitell

Original song slides in John's "Serenade to Air Pollution" were as humorous to ATOers at the Indiana Theatre just as they were 40 years ago.

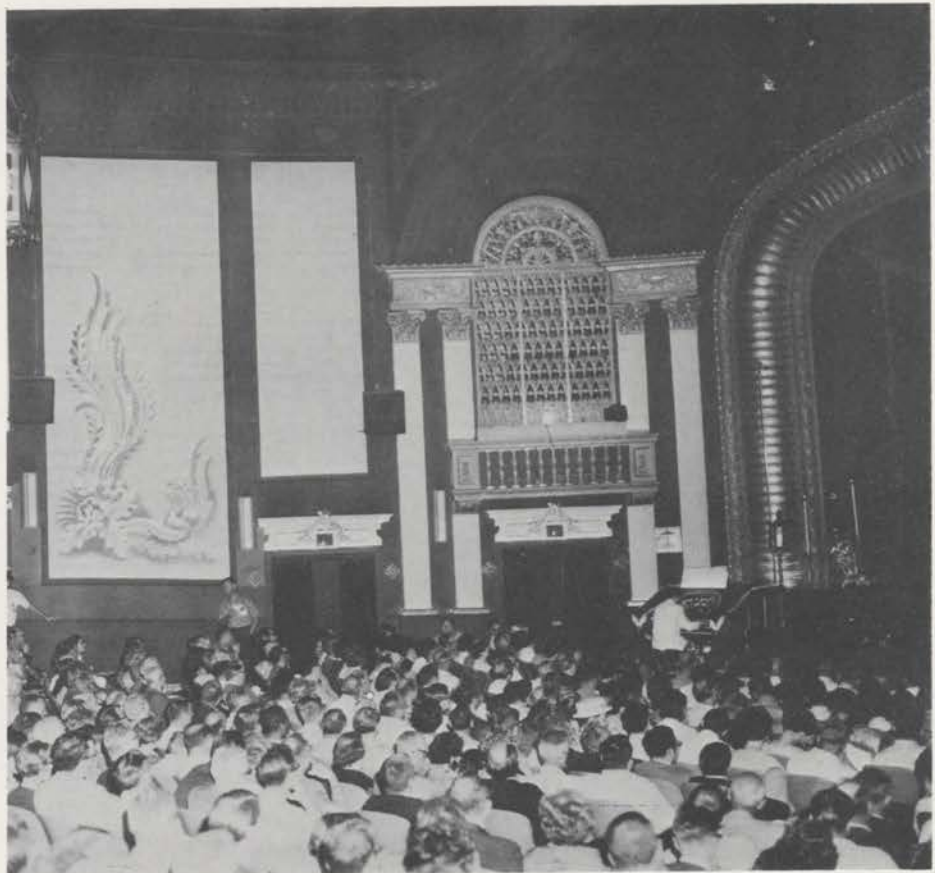
all times in the control of the organist, John Muri. He is truly one of the great ones.

July 5, P.M. Hoosier Theatre

Only 30 minutes after the nostalgia of a vaudeville show, Eddie Weaver, master musician - showman, was presented at the 3/11 Wurlitzer in the newly decorated Hoosier Theatre in Whiting, Indiana. (Details of installation on page 20 of June 1969 issue.) Eddie played his show on about 1/5 of the planned installation and if he felt in any way handicapped, it never showed. He spiced his performance with novelties and skits. During his "Those Were the Days" medley which included "Chloe", there appeared a roly-poly (who looked like Stu Green) blubbering through the audience with a flashlight looking for "Chlo-eee" and beseeching her to come back ("Where are you?—You old Bat!!!").

Many a titter ran through the audience when Dottie MacClain was drafted by Eddie to turn pages during his 'unmemorized' "Tiger Rag". He played it so fast the turning pages were a blur and the problem was to "hold that Dottie".

Eddie achieved a dramatic peak during "The Impossible Dream" when the curtains opened to display the 4/28 Wurlitzer Console which will one day



Buses 'depositing' sleepy-eyed conventioners at the Oriental after the shortest night during the entire convention.

— Photo by Bill Lamb

— Photo by Bill Lamb

Eddie Weaver performs in the newly decorated Hoosier Theatre late Saturday night.

command up to possibly 61 ranks of pipes. The Wurlitzer from Chicago's magnificent Uptown Theatre now has a home.

July 6, A.M. Oriental Theatre

It was a flock of sleepy-eyed enthusiasts who stumbled out of the buses at the Oriental Theatre on Randolph Street to hear young Tom Sheen at the 4/20 Wurlitzer. The theatre maintains its far eastern splendor in spite of its 30 years plus. It was always considered one of the top houses in the Windy City.

Rumors are rife that the theatre will be double-decked, thereby ending the full sound and sweep of which the Wurlitzer is capable. The draperies have been removed from in front of the chambers, and the big sound is made even bigger in the process. Young Sheen deftly put the organ through its paces in ballads as well as the rhythmic selections. Much credit must be given to the crew which made it possible that the organ could be heard; they literally sweat blood for weeks to restore the instrument to playable condition so that what might have been the last big audience to hear it, could carry memories of its great voice for years to come.





HAL TURNER majored in music at the University of Nebraska. He then studied abroad for a couple of years, joining WGN as staff pianist in 1934. He left for Navy duty in 1943 and upon his discharge in 1945, he re-joined WGN, becoming staff organist.



TONY TAHLMAN, having studied piano, nevertheless preferred the pipe organ. He nurtured a desire to play in a skating rink, even while playing piano in Chicago restaurants and lounges. That dream was realized in 1956 when the Elm Skating Rink was opened. A charter member of CATOE, he performs for Elm club members in comedy and dance.



HAL PEARL studied piano, majoring in music at the University of Illinois. He accompanied films at the Midwest, Sheridan and Granada theatres in

Chicago as well as hotels. Eighteen years at the Aragon Ballroom, he also has starred in WGN network broadcasts.



JACK HADFIELD was hooked on the theatre pipe organ when, at an early age, heard the Oriental Theatre Wurlitzer. At 16, he was given an old pump organ, rebuilt it, learned to play it, and was given the chance to perform on it in a small theatre for two years. Music director and staff organist for Selter Broadcasting, and featured at Soldier's Field in 1967, he does occasional guest shows and teaches.



AL MELGARD, native of Denmark, started piano lessons five years after his family located in Chicago. He attended the American Conservatory of Music, and later accompanied films on a piano. Through his radio programs and recordings, he has become a famous personality. Staff organist at the Chicago Stadium for almost 40 years, he has headed the organ school for the Barton Co.

Biographies have been taken from the convention brochure published by CATOE.

Conven

Photos by Phil Gorden



TOM SHEEN began piano lessons at 6, and at 13 began classical pipe organ studies. Becoming interested in theatre organ during his college days, he later made a record on the New York Paramount studio organ. He has played night clubs and industrial shows in Chicago, Milwaukee and Washington. Heard at the 1964 ATOE convention, he concertizes and teaches.



JOHN MURI got his start as accompanist of silent films at 17 in the Temple Theatre at Hammond, Indiana. He later played at the Hoosier at Whiting, Ind. and then came in 1927 to the Indiana where he created such a following that he stayed until the end of the organ's use in theatres. A radio artist on WWAE and WIND, he also was organist for the Hammond Civic Center. Featured in several ATOE conventions, he gives frequent concerts in the mid-West.

on
Artists

mb and Tom Yannitell.



EDDIE WEAVER studied piano with his Mother, attended Rochester's Eastman School of Music, and got his first theatre job at 17 at Batavia, New York's Lafayette Theatre. He later took advanced lessons from Henry B. Murtagh, and then played theatres in New York and Florida for the Paramount chain. After studying with Mr. & Mrs. Jesse Crawford, he moved to Richmond, Va. where he held long engagements at the Byrd and Loews theatres.



PEARL WHITE began classical piano training at 7 and started pipe organ lessons at 9. At 13 she began accompanying silent movies and song slides with the B&K circuit and other prominent circuits in Chicago. At 14, she was making player piano rolls for 4 companies, and then played over WBBM and WCFL. Featured at several ATOE conventions, she entertains nightly at a Chicago restaurant.



JOHN GRUNE started playing baritone horn in the school band at the age of eight. He started piano at eleven and organ at fourteen. John attended the American Conservatory of Music and University of Chicago. He has given concerts in the Chicago and Detroit area, is organist and choir master of St. Mark's Lutheran Church in Chicago, and is associated with Villa Park Music.



NORM NELSON began his musical career when he studied accordian at age 5. He has appeared on radio and television and is a former director of music for the Gulbranson Organ Co. He now has his own organ store in La Grange, Illinois.



LARRY ROOU took piano lessons at 4 and organ studies at 11. He was

graduated from Vander Cook College with a music degree. After advanced study, he taught band and chorus in Joliet, Ill. schools for 10 years. At present, he is organist at Martinetti's Restaurant in Crystal Lake, Ill.



KAY McABEE, a lover of music from youth up, determined to make it a career, which began in 1951 when he became staff organist for the Kimball Co., and organist for Kimball Hall. Then came concerts about the country for the Conn Organ Co. In 1954, he and other organ buffs rebuilt the 3/14 Wurlitzer in Aurora's Paramount Theatre. This was followed by restoration of the 4/22 Barton in the Rialto in Joliet. A past performer at ATOE conventions, he also records, concertizes and is organist at St. Peter's Church in Frankfort, Ill.



JOHN SENG's piano lessons began when he was 6, and at 11 began pipe organ training. Although he studied at the American Conservatory of Music in Chicago, most of his technique is self-taught. At 18, he became staff organist for NBC in Chicago. He traveled, and arranged for the Wurlitzer Co., has made several records. He is now concertizing for Hammond, and his spare time is devoted to maintaining the organ at Mundelein.



— Photo by Bill Lamb

Pearl White and admirers in the Patio lobby following her show.

July 6, A.M. Patio Theatre

"All aboard" was the cry after the Oriental session, as the buses made their way to the Patio Theatre to hear the 3/17 Barton handled by that mistress of the console, Pearl White. Having created a sensation at the Buffalo convention in 1964, and a year later in Chicago, this sensational performer did not disappoint her vast following this time. Known primarily as a rhythm and fast-jazz organist, not only did she perform the numbers associated with the theatre organ in the Twenties and Thirties, she did a great job in accompanying a short Mack Sennett comedy. For this reviewer, her stint at the console was much too brief. Her fast playing, coupled with the interweaving of melodic strains was something to behold. Let's hear more from this gal!



— Photo by Bill Lamb

Pearl White at the Patio Barton before bringing the console up for her opening number.

July 6, P. M. Ben Hall Seminar, Marriott Hotel

Our Master of Ceremonies, Ben M. Hall is noted as a lifelong student of the era of the Golden Age of the Movie Palace, as his history of that subject, "The Best Remaining Seats" will show.

This event on the convention schedule was perfectly timed, as the weather became rainy, making it disagreeable if we had to travel to a session. The affair was labeled "From Movie Palaces to Popcorn Parlors," and was illustrated by slides as well as a movie, synchronized by a tape from the old David Brinkley Journal TV show of 1964.



And what a wealth of information this session revealed! Exteriors and interiors of the large theatres were lavishly shown, both in color and black and white. A rare series showed the Poet of the Organ, Jesse Crawford at his first recording session in Chicago. This was even before the days of his Victor recordings.

It is easy to see why Ben's services as a theatre historian and lecturer are so in demand, both by the general public and the newspapers, magazines and TV and radio media.



— Photo by Bill Lamb

CATOE Chairman Bill Benedict welcomes guests at the Annual Banquet.

July 6, P.M. Annual Banquet Marriott Hotel

Putting on their best bib and tucker, over 500 ATOErs gathered in the main ballroom of the Marriott for the annual banquet and meeting. John Grune did a tremendous job of playing the 3 manual Conn electronic organ during the cocktail hour which preceded the banquet. Following dinner, MC Ben Hall took over his familiar post at the head table amid considerable horseplay concerning his newly-acquired moustache. After things settled down, the annual roll call of chapters enabled one to see the representation of each. Australia and Canada were also represented this year.

Bill Benedict, chairman of arrangements for CATOE then mentioned the names of the prominent members who had labored long and diligently to make the convention a success. Next, Al Mason, ATOE President told of the changes which the maturing organization had caused to be made. The proposition to alter the name of ATOE was voted upon by the membership as provided for in the by-laws. By a vote of 156 to 128, the name American Theatre Organ Enthusiasts will become American Theatre Organ Society, Jan. 1, 1970.

Last order of business was the naming of the Honorary Member. By unanimous vote of the Board of Directors, charter member and past president, Judd Walton was added to the distinguished list of honoraries.

Following the adjournment of the meeting, Norm Nelson took over the Gulbransen theatre organ for the evening.

Keyboard Entertainment Products Mfg. Co. provided prizes given away at the drawing during the banquet in the Marriott Ballroom.



— Photo by Bill Lamb

Board members and publications staff look very serious contemplating business at hand.



— Photo by Bill Lamb

Larry (Abe?) Coleman, active CATOE member.



— Photo by Bill Lamb

CATOE members Tom Yannitell, "Abe" and "Mary Todd" — sorry — Fern Coleman.



— Photo by Tom Yannitell

Round tables make for easy conversation over a delicious meal of Prime Rib.



— Photo by Tom Yannitell

CATOE CUTIES



Lloyd Klos, Eddie Osborn, Leon Barry and Cap. Quimby in front of the rest of the directors and circulation staff.

— Photo by Bill Lamb



July 6, P.M. Annual Banquet Hall's 'Cookieduster' a Sensation

Each convention has its running gag and MC Ben Hall is a master at cooking up fresh "outrages" each year. This year he wiped out a running gag of several years (his "romance" with Martha Lake) and instituted an undernose project which might still be around next convention time.

Ben did this very simply; he just did not apply the blade of his 1926 Gillette to his upper lip each morning as he had done in the past. Then he made references to the hirsute growth during his MCing chores. The result was that he divided the conventioners into two factions—the Pro-and Anti-Upper Lip Fuzz Fans. Controversy raged throughout the convention and there were rumors of a couple of "brannigans" in the bar, but Stu Green denies it. Martha Lake dropped Ben via a telegram: "Don't think me fickle but mustaches tickle!". Ben even divided his bevy of admirers, the four mini-skirted usherettes who followed him everywhere in servile captivation. These shapely "CATOE Cuties" (as Ben called them) had definite opinions as to the advisability of upper lip adornment and whether they approved or not, all admitted that bristles tickle. There were even posters in evidence just before the annual banquet — mostly in favor of Ben's "soupstrainer".

The climax came during the banquet when Ben admitted that the "smooth lippers" had influenced him most, so right before the assembled eaters, he lathered up and applied Gillette to lip. But when he wiped away the "best remaining lather", — the mustache was still there! The pro-fuzz group had stolen the blade!! When the convention ended, Ben had not located another blade to fit his vintage razor so he took the bristles back to New York for a subsequent run in Gotham.

—Effie (fuzz-lip) Klotz, Chicago

July 7, A.M. Pickwick Theatre

In what could be described as the ideal setting, the final day's activities opened with a concert by Larry Roou at the beautiful neighborhood theatre, the Pickwick.

Architecture of this excellently-maintained house and its decor can be described as modernistic. Suffice to say, the theatre is a jewel box.

The big gem in this jewel box is the late-model 3/10 Wurlitzer. The console was refurbished to an attractive cream with gold trim, and the entire instrument has been completely restored to top condition.

Larry Roou did a superb job for his attentive listeners. Much of his music was devoted to the gay tunes of the Twenties, interspersed with present day showtunes and ballads. An innovation to the program which was a pleasant surprise was an amateur vaudeville act from Crystal Lakes High School — 4 girls in roaring twenty costumes with megaphones, and 5 boys with ukeleles. Normally, the group is augmented by 21 others, but with the vacation schedule, those remaining carried the ball. And a fine job they did!

After the concert, someone said: "Boy, that was the ideal combination—beautiful theatre, excellent organ, and an organist who really knows his business." We can't improve on that comment!

July 7, P.M. Patio Theatre

Nine buses of conventioners returned to the atmospheric Patio Theatre, this time to hear the artistry of Kay McAbee. The listeners were not disappointed. Kay did a superb job on the 3/17 Barton to create the really big sound.



— Photo by Bill Lamb

Kay McAbee talks to the crowd assembled at the Patio for his concert.



— Photo by Bill Lamb

Crystal Lakes High School vaudeville team perform at the Pickwick.

There was something for everyone in his program. Ballads which used the beautiful tibias, show tunes which used percussions, and some classic numbers which showed the true dynamic range of this instrument. A particularly apropos medley included "Stardust," "Indian Love Call" and "Smoke Gets In Your Eyes" which was perfect as the stars overhead twinkled, and wisps of clouds floated by.

The artist was rewarded by a thunderous ovation, which in turn was rewarded by encores. Let's hear more from Kay McAbee.

July 7, P.M. Mundelein

John Seng is one of the few contemporary organists who has had the opportunity to create an instrument in line with his own needs. His conception

of a modern pipe organ differs from the average theatre organ both in voicing and unification. He leans toward a brassy ensemble rather than the more conventional tibia-based organs.

John opened his program with a new application of the unit orchestra in a most unexpected simulation of an unseen orchestra tuning their instruments. At the close of his first number, program music arrangement of "Pageantry", the curtains opened revealing the ebony console on the stage. His newly-installed, console-controlled grand piano was featured through out the evening in a variety of arrangements from jazz brass to baroque interludes. A tribute to his friend George Wright, "Dizzy Fingers" came out all Wright. Selections from his new album closed the program.



— Photo by Bill Lamb

John Seng informally chats with the audience during his Mundelein concert — last scheduled event of the convention.



**1969 HONORARY MEMBER:
JUDD WALTON**

The selection of Judd as Honorary Member was very likely the easiest task at the Board meeting.

Judd was the spark plug in organizing ATOE. He not only worked with Dick Simonton, Tiny James, Mel Doner, and other charter members, he also did much of the organizational work, such as by-laws, arranging for setting up of chapters and handling legal details. In fact, most of the early spade work was done by our Honorary Member.

ATOE has many highly dedicated people who have helped in the growth of our hobby, but it would be nearly impossible to select a person more worthy than Judd Walton.

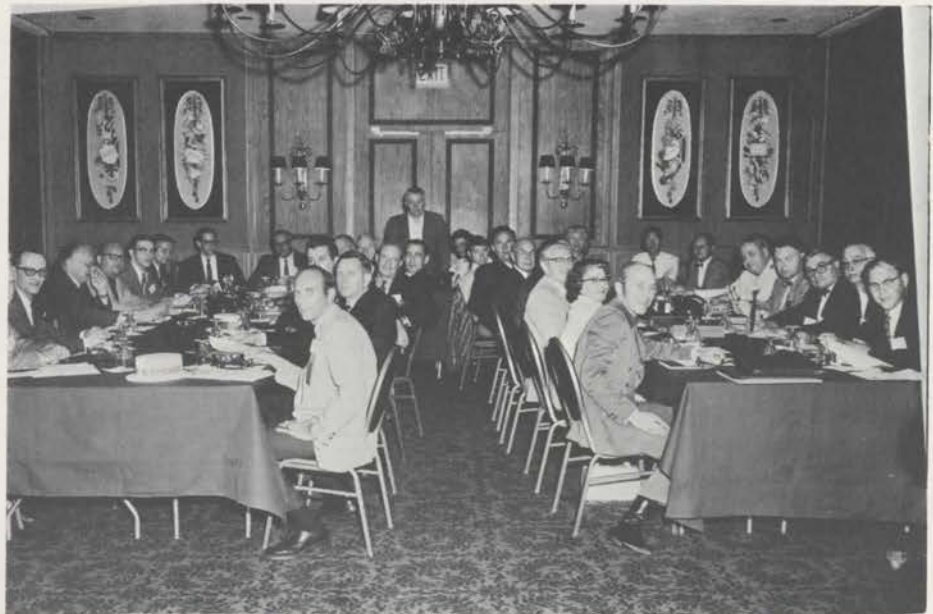
Congratulations, CATOE!

The National ATOE congratulates the members of CATOE who worked so diligently to make the 11th Annual Meeting and Convention in Chicago the success that it was.

CATOE BOARD OF DIRECTORS

William T. Benedict *Chairman*
 Paul Lewis *Vice-Chairman*
 William Reiger *Secretary*
 Jack Smith *Treasurer*
 Charles Peterson *Membership
 Chairman*
 Kenneth Shirey *Vox CATOE Editor*
 William F. Barry *Board Member*

Welcome to our newest chapter
CANTON CHAPTER



Resume of the National Board of Directors Meeting July 3, 1969

The meeting was called to order by President Mason at 8 p.m. with 5 elected Board members and 22 chapter representatives present. Minutes of the previous two meetings were read and approved with corrections. The financial and projected statements were read showing a deficit of \$4300 at the end of 1968 and projected deficit of \$2555 at the end of 1969.

Dues were raised \$1.00 making a total of \$8.00 due for 1970.

We are to print a National roster as of November 1, 1969. Anyone who does not wish to be listed in this book must notify National Headquarters by October 1, 1969.

A hard cover binder will be available soon that will hold six issues of your magazine. (More about this in the October issue.)

The convention for 1970 will be in New York City with headquarters at the Commodore Hotel. Tentative dates are July 10 through 17.

The suggested By-law changes were approved subject to legal advice as to California laws.

The election made Albert T. Mason, President, Allen W. Rossiter, Vice-President, Dorothy (MacClain) Whitcomb, Secretary-Treasurer and Betty M. Mason was appointed Executive Secretary.

By unanimous vote, Judd Walton was made Honorary Member for 1969.

The Los Angeles Chapter situation was discussed and voted closed.

One new chapter this year—Canton (Ohio). The chairman, Craig Jaynes, announced a contract has been signed with Billy Nalle along with the Canton Chapter of the AGO for a concert at the Palace Theatre on October 14, 1969.

A letter was read cancelling the Kaw Valley Chapter. This was held up pending further investigation.

It was voted to send a letter to the Los Angeles Chapter requesting they use the same calendar year for membership as the other chapters to eliminate confusion.

The connection between the Northern California chapter and the magazine "Tabs and Drawbars" was discussed. An official letter requesting elimination of a subscription to this periodical from the dues will be sent to the chapter chairman and the result will be taken up at the next annual meeting.

It was voted that we change our name to American Theatre Organ Society with all changes to be completed by January 1, 1970.

Meeting adjourned at 2:30 a.m. July 4, 1969.

GENERAL MEMBERSHIP MEETING JULY 6, 1969

President Mason opened the meeting at 8:15 p.m. following the banquet by introducing the new officers and board members for the coming year.

The approval of the members was requested to change the old rule of 20 chapter representatives to the board of directors to one from each chartered chapter as we now have 33 chapters.

Tiny James made a resolution, seconded by Judd Walton, to retain the name of American Theatre Organ Enthusiasts. After a full discussion, this motion was defeated and the majority agreed to become the American Theatre Organ Society.

Meeting was closed at 10 p.m.



TOB EDITOR — AND CHIEF. TOB's Senior Editor George Thompson, and wife, Vi (who is the mag's entire circulation department) chuckle at a Ben Hall witticism during the Al Melgard session at the Chicago Stadium. Al honored Vi with Happy Birthday.

— Stufoto

July 8, P.M. Hermes Residence

To a hard core of conventioners, five days of activity was just not enough and Tuesday afternoon found nearly one hundred die-hards at Fred Hermes, currently 5/30 Wurlitzer residence installation near Racine, Wisconsin.

John Muri played a group of selections which showed off the organ's many resources; then accompanied a Laurel and Hardy comedy in the Muri manner. John dedicated "The Lost Chord" to the greats who have passed on and "from whom we, who are left, learned so much — Jesse Crawford, Arthur Gutow (who played this organ while still in the Michigan Theater in Detroit), Buddy Cole, Ray Shelly and Leonard MacClain". "Stars and Stripes Forever" concluded his scheduled program.

After intermission, Fred Hermes answered questions about the installation then Fred, Jr. played several numbers while the Hermes' "new" Brenograph wove artistic patterns on the screen behind the console.

Kay McAbee, one of those organists whose music is always an adventure, is incapable of dullness and the post-convention session at the Hermes residence was a good example of the kind of excitement he stirs up. His overture was a wild "Fandango" during which it is safe to say that all 30 ranks spoke simultaneously. Then came a tender "Where or When" which featured sweet Tibias. In complete contrast was that old warhorse, "Poet and Peasant Overture" with its contrasting moods and tempos. In the able hands (and both feet) of Kay, it was something wild. These three have been singled out to show the contrast in material which Kay can perform expertly.

The "Patio-ettes", lyricists Sandy Ellis and Shirley Cole, plead with Ben in song to keep his mustache.

— Photo by Bill Lamb



Hard working CATOE Secretary, Bill Reiger.



— Photo by Bill Lamb

CATOE recording crew headed by Jim Stemke (left) at the Stadium making master tape.



(LEFT) Bill Lamb, our congenial official convention photographer.

(RIGHT) CATOE transportation coordinator Alden Stokebrand muses over what would happen if the buses ever failed to appear. They didn't.

— Photo by Bill Lamb



GAMBA INSPECTOR — TOB's Editor Emeritus Stu Green, drinks in the music of Al Melgard at the Stadium from a reclining position — the better to watch the passing parade.

— Photos by Tom Yannitell



ACCIDENTS WILL HAPPEN

by John Muri

The reason so many of us older pipe organ buffs like to keep the vision and sound of the theatre of the twenties alive is that we remember the vitality and activity of the time. Theatre was a buzzing enterprise, with a large reservoir of talent to draw upon and usually enough customers to keep the doors open year in and out. Today's picture theatre suggests a mausoleum with its closed balconies, its lonely ticket taker and pop-corn girl, and its perpetual darkness that mercifully hides the decay.

There were dangers, however, in the "good old days." Most theatres were crowded buildings, and one could get into someone else's way in a hurry. I remember a night in 1928, when I was due to relieve the house orchestra at 10:30 p.m. in the Indiana Theatre at Indiana Harbor, Indiana. I had lain down backstage and gone to sleep (for I was feeling miserable with a flu attack and had virtually crawled to work that night) when suddenly I came to with a start, realizing that there was no music playing in the theatre. I looked at the clock and panicked; it was quarter to eleven, and none of the house staff had been able to find me. I hurried up through the orchestra pit and was making my way through the drummer's equipment when it happened. I dumped over his set of orchestra bells in a quiet theatre with two hundred people present. The bells fell into a couple of cymbals and set up a clatter that seemed to last an age, although the episode was probably all over in a few seconds. It created a big laugh, and I got a bawling-out from the manager.

There was a danger in going up into the spotlight on a lift. You became a beautiful target. There was a bald-headed organist at the Fisher Theater in Detroit who was the delight of the small fry who liked to shoot gum-wads at his head to see if they would stick. Another organist at the Fisher, Don Miller, got his the day he was riding up on the lift and was frighteningly bombarded with a multitude of small pellets that rattled all over him and the console. Don didn't stop playing while his rapid inspection revealed that someone had thrown a bag-full of jelly-beans at him. After the solo, Don hauled the young culprit into the manager's office for a severe dressing down.

I was up in the spotlight one night at the Palace Theatre in Gary, Indiana about five years ago, when I was shocked to have someone tap me on the shoulder. The lift was up at stage level, but the conspicuous position didn't phase this character, who asked if I would be able and willing to play the "St. Louis Blues." I didn't have time to explain anything to him at that busy moment, but I did succeed in shooing him off while playing up a storm of music at the same time. At the Hoosier Theatre in Whiting, Indiana in 1924 I had to play some unplanned exit music because the theatre-building was on fire. There wasn't much danger, for the fire was in a remote spot, but smoke was billowing through the house and I was alarmed. I was afraid that my job was going up in smoke with the theatre. Actually, we shut down for only one night.

We had vaudeville and movies at the Hoosier. One Sunday we had an animal act made up in part of five bears. At rehearsal, the bears got loose from their cage and they emptied the Hoosier stage of personnel in nothing flat. The rehearsal crew was chased out of the theatre — with the act right after them. Combined efforts of the trainer, policemen, firemen, and theatre employees rounded up the loose bears, some of them roaming happily in the back yards of homes in the vicinity.

You had to be quiet in most theatres when the show was on and you were waiting your turn to perform. Noisy conversation backstage or up in the projection booth was not the accepted thing. It was understood that no professional would disturb an audience; in those days mothers with crying babies were requested to take the children out to the lobby. Nevertheless, some employees would occasionally get out of line. In one theatre, the janitor got drunk periodically, and he would then go up to the projection booth and start cursing the lady-manager of the theatre. One night his timing was wrong, for I had just stopped playing the organ and was going out for a scheduled rest period. The janitor was delivering his customary high-pitched uncomplimentary and vulgar descriptions of the lady to the projectionist. It was all heard down in the auditorium, in which the lady was watching the

movie. She sprinted up to the booth, made her own loud speech (which all of us heard), and fired the mouthy offender. The next day she hired him back. I think they liked each other in a kind of oddball way.

One is not expected to make noise while a performance is going on, and old professionals like L. F. Steinert, now of Birmingham, Michigan, knew it and observed it. Steinert was architectural engineer on such theatres as the Chicago and Oriental (Chicago) and the Fisher and Hollywood in Detroit. He smelled trouble when he helped an organ purchaser remove an organ backstage during a matinee performance. The pipe chambers were quite high, and the entrance doors to them opened onto the stage, about four stories up. It was the intention to remove a five-rank Hillgreen-Lane chest by swinging it out and lowering it to the stage floor with a block and tackle. Steinert warned the fellows that they should not use any of the stage lines or ropes, because the old hemp had lost its spring and was in all probability very brittle. Ignoring Steinert's advice, they tied some old stage-line around the huge chest and pushed it out over the stage. Away she went! The rope broke instantly, the chest hit the stage floor with a crash, bounced around four or five times, hit against the back of the picture screen and ricocheted while falling to pieces. There was nothing to take home but a heap of kindling wood. The dirt and grime of forty years billowed up and out of the picture screen, sending a cloud of dirt into the auditorium. The audience, first petrified and then terrified, made for the exits. They thought that the theatre had been bombed and that it was now on fire. The manager ran around the auditorium trying to calm the people. He had a tough time getting anybody to come back in.

One of the more lasting misfortunes would occur when a manager would hire an organist merely on hearsay without an audition. I worked for one manager who needed an organist for a vacancy in his finest theatre. I wanted the job myself, but he wanted to bring in an outside name, an organist from the eastern part of the country. He found a man who had worked for Stanley and Publix theatres, but he did not take into consideration the fact that the man had moved about from job to job frequently.

When the new man got to town and played his first performance, the manager was very upset. The organist's playing was stiff and amateurish, and I was called over to the big theatre for

a midnight conference, at which I was ordered to play the organ so that the new man could get an idea of what kind of sound was desired and required. The poor fellow just couldn't give what was demanded; he got his notice the following evening and the management had to eat crow because of the big buildup that had been given the new organist in the press. That experience taught me that one should never buy a pig in a poke — particularly when the pig is an organist.

Liquor would bring about accidents in our fraternity. I know of at least two well-known organists who used to get so full that they would fall off the organ seats. Both of them did it by taking their bows and not remembering to come up again. One of them landed in the orchestra pit. He just bowed until he disappeared.

With all its vicissitudes, the theatre-organ period was a good one in which to be young. There was individualistic opportunity, innocence and joyfulness (call it naivete if you like), and creativity on a small but eminently satisfying scale. Even if things went haywire; at least you had something to talk about afterward. What's a hippy got to talk or laugh about?

P.S. In those days we found the organs complete; they had all their pipes and parts in them. □

LAND O'LAKES CHAPTER PRODUCES RECORD TO HELP GORDON KRIST

"Just for the Fun of It" is the name of a record produced by our Chapter. When Gordon Krist attended his first meeting with our Chapter, members who knew of his unusual ability at the organ urged him to play the 2/5 Special B Wurlitzer at the home of Don Peterson. Fortunately the tape recorder was on and it is from this tape that the record was made. When Gordon first heard the record he asked Don Peterson, who's idea this was, how they dubbed in the drums — Don replied, "We didn't — this is all your doing".

The reason for making this record is a most unhappy one. A few months ago, while in Chicago, Gordon suffered an aneurysm resulting in brain surgery. His left side is completely paralyzed. The final outcome is hopeful but he faces many, many months of therapy. As mentioned on a local radio show, Gordon was without insurance. Gordon, who is 30, had been playing organ at the Ranch House Restaurant in Minneapolis, in a dining room reserved for organ music devotees, where one could enjoy Gordon's playing with a mini-

NEW MUSIC FOR THEATRE ORGAN

During the past 40 years very little original music has been composed for the theatre organ. Thousands of arrangements of popular tunes and transcriptions have been printed, but publishers will give a "researched" opinion concerning any original organ compositions: "It won't sell."

Early this year one of the major publishing houses in New York City approached Lee Erwin with the idea of putting together a folio of theatre organ music. Mr. Bernard Kalban, Director of Publications for Edward B. Marks Music Corp. had read a review, in The New York Times, of an ATOE event at the Academy of Music Theatre on 14th Street where Lee had performed his score for the Valentino silent film "The Eagle," and Mr. Kalban had come to the conclusion that it was time for some original organ material to be published.

As a result of considerable negotiation with Lee and ATOE President, Al Mason, E. B. Marks is embarking upon the publication of the first theatre organ music folio. □

A group of outstanding performers, active in ATOE, have been asked to contribute original materials for inclusion within the book, which will be under the general editorship of member Lee Erwin.

Already contributing are Don Baker, Al Bollington, Jeff Barker, Allen Mills, Lee Erwin, Eddie Weaver and Rosa Rio. Manuscripts have also been promised by Ann Leaf, Ashley Miller, Gaylord Carter and Lyn Larsen.

ATOE members have long been asking for a collection of compositions by stellar theatre artists, members. So many times they have asked for those identification marks, styles, sounds of the organists heard in person and on records. This new folio, to be published in September, affords the opportunity to play like the artists, in a variety of moods.

President Al Mason has announced that this publication "will broaden exposure for the renaissance of the big music makers." The Edward B. Marks Music Corp. feels that the folio will be an important contribution to its 75th Anniversary Year. We are all glad that Mr. Kalban read about Lee Erwin in the New York Times. Let's hope that this folio will only be the first of many yet to be published! □

mum of conversation from adjoining tables. Spontaneous applause from diners was commonplace.

Gordon, who is self-taught, credits his success as a musician to being a good listener! Hoping to be on an outpatient basis in July he will resume teaching, hopefully full time.

"Just for the Fun of It" will sell for \$1.00 plus postage. It is a 7 inch, 33 1/3 record with two numbers. "Spanish Flea" and "The Way You Look Tonight". The U A Recording Studio in Minneapolis, where Gordon is known, offered, at no cost, the use of their studios and equipment for cleaning the tape and the work of cutting the record will be done for us at cost. The Chapter members are assuming the job of gluing the gloss cover to the cardboard sleeve. The entire proceeds, after cost, will go to Gordon. With modern technology the recording is good. Gordon's unique styling and versatility at the organ are proudly presented by our Chapter. "Just for the Fun of It" is available from the Chapter secretary. □



"My sincere admiration for the superb music that Gordon Krist has created throughout the years. I had occasion to hear him perform on my Fall tour. It was an experience not soon to be forgotten." JOHN SENG

Stricken with paralysis of the left side following brain surgery, it will be a long time before Gordon Krist is heard again.

The 7 inch 33 1/2 R.P.M. record is the only theatre pipe organ recording of Gordon Krist now available. Features "Spanish Flea" and "The Way You Look Tonight".

Send \$1.00 plus 25c for postage and handling to:

**Land O'Lakes Chapter, ATOS
16925 Linden Drive
Minnetonka, Minn. 55343**

All proceeds from record sales will help to defray expenses of Gordon Krist's rehabilitation.

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Repairing and Rewinding Wurlitzer Magnets

by Ben Levy

Conclusion

Soak the defective coil in alcohol, pull off the wire and let the paper coil form dry a few minutes. Leave the lower paper collar in place. Mount a 5/32" drill in the chuck of the egg b:ater and slip the coil form over it, the end with the paper collar going on first. It will be a loose fit; to keep it from turning on the drill, slip a short piece of string or wire into a drill groove from the chuck end, letting the end stick out toward the chuck. Push the coil form toward the drill shank until it binds on the string or wire. A layer of Scotch tape will also work.

With the tension motor turned off, pull some wire off the spool and fasten the end with a bit of tape to the coil form about 1/4" from the end near the drill tip. Now wind 5 or 6 turns around the coil form, keeping the wire tight by hand and the turns touching each other. The wire must come onto the top of the coil form where you can see it.

Refer again to Fig. 5 for the general arrangement. Take all the slack out of the wire and turn on the torque motor. The motor will pull on the wire, but will not break the wire, nor will it unwind the coil, if the tension has been adjusted correctly. Take a comfortable seat and start turning the crank.

There is only one proper way to wind the coil, and this is also the easiest way. All turns must be laid smoothly beside each other, from one end to the other, for all ten layers. This is surprisingly easy. While turning the crank, guide the oncoming wire gently with a finger to make a slight angle "against the grain"; in other words, slightly back toward the beginning of the winding. Don't grasp the wire; remember that the tension is being furnished by the motor. Just use a fingertip. If the angle is too shallow, space will appear between turns; if too acute, the wire will cross over the previous turn and start

winding in the reverse direction. In either case, reverse the direction of cranking, letting the tension motor unwind the coil until the flaw is removed, and then start forward again. Try not to allow any spaces between turns. With just a little practice you will be winding as fast as you care to turn the

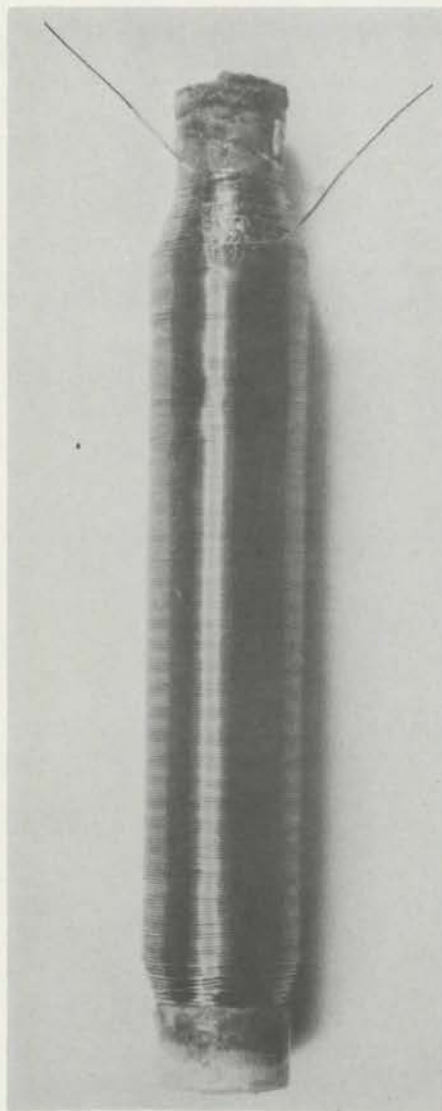


Figure 6. Photograph of a new magnet coil wound on an original coil form.

crank, getting a layer wound in less than a minute.

When you get near the end of the coil form or down to the collar, guide the wire until it crosses over the last turn and starts off in the reverse direction. Immediately reverse the guiding direction so that the wire winds evenly in the opposite direction toward the beginning of the first layer, again making sure no spaces or cross-overs are allowed.

Stop winding the second layer three or four turns from the end of the first layer, cross the wire over again and start down the third layer. Follow this procedure throughout the ten layers, stopping each layer three or four turns before reaching the end of the preceding layer. This eliminates the need for flanges or coil-form ends, and results in a neat, precise job. The finished coil has a spindle-like shape with beveled ends which will not unravel easily.

Wind ten layers in this fashion; you will of course find yourself back at the end where the first layer began. Try not to allow any spaces in any layer; if you do, you will have trouble at this spot in each succeeding layer. Small kinks in the wire or dirty wire are the chief cause of spaces that can't be removed. Try pulling the wire between your fingers to straighten it.

When you get to the end of the tenth layer stop winding but do not turn off the torque motor. Put a tiny dot of household cement at the point where the wire leaves the coil. Also remove the tape and similarly cement the first turn of the first layer to its neighbors and the coil form. Wait a few minutes for the cement to dry.

While you are waiting, strip the enamel from the end of the wire and from about 1/2" of the wire leading off the last layer, at a point about 2" from the coil. Measure the coil resistance with the ohmmeter. It should be about 90 ohms, of course. Turn off the torque motor, clip the wire in the middle of the bare spot and your coil is finished. After installing it on the magnet and connecting up, dip the whole length in lacquer. Do not dip the Bakelite.

Don't try random-winding the coils. It results in a sloppy-looking job, takes up much more space (you may not be able to get enough turns on the coil and still be able to install the coil on the pole piece beside the other one), and you have to count turns. There are about 2700 turns, and it's much easier to count ten layers!

If you must make a new coil form, cut a soda straw to length with a razor blade. The plastic ones are about the

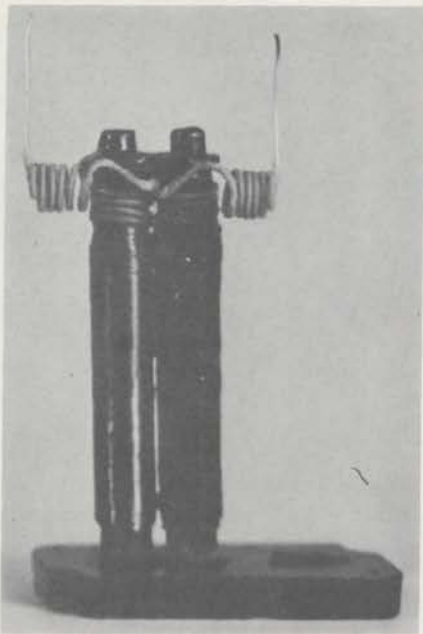


Figure 7. Photograph of repaired Wurlitzer magnet having one new and one original coil.

right inside and outside diameter, but are too flexible and tend to dissolve in lacquer. The can be used, however. Paper ones are much better, but in this area at least their outside diameter is too small. Wind the straw with Scotch electrical tape (black) to correct this. Wind the tape edge-to-edge with no overlap. If you use the straw as is without correcting the diameter, the number of turns will be correct but the wire length will be much shorter, resulting in a coil with a lower than normal electrical resistance, which might tend to burn contacts.

The described winding technique is crude for this mechanized age, but it is effective and if you are like most of us you don't have sophisticated machinery in your basement. It isn't particularly tiresome; I wind 8 or 10 coils at a sitting, and this supply lasts for many months, because it is not necessary to replace coils very often.

To measure the tension of the torque motor, extend the shaft of the motor with the reel of wire on it over the edge of the table and hang some coins from the wire, putting them in a light plastic sandwich bag. Four 25c pieces plus one penny is an ounce, so the load which should just counterbalance the motor's pull is \$2.02 (8 quarters and two pennies).

A final word: Experiment on a few magnets until you get the hang of it before you go into the repair business wholesale, because if you are like me you'll ruin one or two to start with. Good luck and happy windings! □

DUNSTEDTER A SENSATION IN LOS ANGELES

by Stu Green

Los Angeles—By 9:00 A.M. on June 22, the line waiting to get into the Wiltern theatre stretched far down Wilshire Boulevard. It was a warm Sunday morning and the crowd was in a good humor; this was to be something very special, a rare concert by Eddie Dunstedter.

More than 950 attended the show, the largest Sunday morning crowd in the history of the LA Chapter's sponsorship of its concert project.

At the appointed hour of 9:30, the PA announced "Mr. Pipe Organ—Eddie Dunstedter"—and the magic started. Eddie came up on the big white console playing his familiar theme of many years, "Open Your Eyes," and the first phrase generated a burst of applause. There would be lots more within the next two hours.

Eddie sailed into "Brazil" still accompanied by the bird whistle which he had used during his theme, and he had a few anxious moments trying to shake the bird. After that, "Brazil" was straight ahead, spirited and rhythmic.

The rhythm with which Eddie backed "Poinciana" started as a slow and sinuous bolero which soon segued into an accompaniment device of the type one associates with "Wagon Wheels," then back to the bolero. Eddie is an organist who prefers a rich mix of voices, and he found them on the Kimball. When he finds a combination he likes, he's in no hurry to change it before a half chorus goes by.



— Stufoto

A WELL-FILLED THEATRE — The large audience enjoys the rare treat of hearing Eddie "in person". The 4/37 Kimball responded beautifully to his manual and pedal caresses.



EDDIE IN THE SPOTLIGHT — His supply of his new recording (*Over 200*) was sold out ten minutes after the end of his concert. "And I'll bet I autographed them all", claimed Eddie, indicating a slight case of writer's cramp.

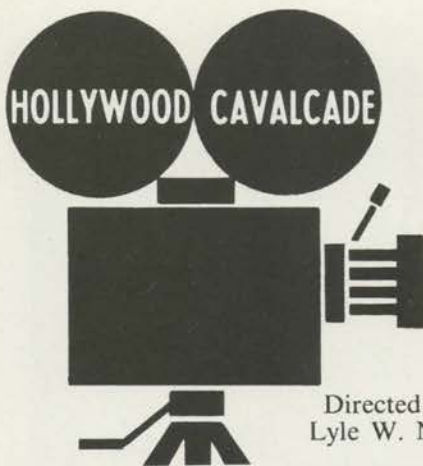
He closed the "first half" with selections from "My Fair Lady."

The "second half" was composed of selections from Eddie's latest recording, "Eddie Dunstedter Plays Requests," which is discussed in "Record Reviews" so we will not duplicate here. Needless to say, Eddie put the same craftsmanship and loving care into his tunes at the Wiltern which make the recording a joy. When the last majestic chords of Wagner's "Pilgrims' Chorus" had thundered out, the audience very understandably wanted more, even though time was running out (the theatre was getting ready to open). Eddie offered an encore of Gershwin selections, closing with an upbeat "I Got Rhythm" which brought down the house. There was no time for more but on his way down into the pit, Eddie made a melodic promise, "I'll Be Seeing You." There was an audible, many-throated sigh as it ended. □



— Stufoto

EARLYBIRDS — Part of the crowd lined up along famed Wilshire Boulevard for the Dunstedter concert.



Directed by
Lyle W. Nash

LONGSHOTS . . . Charlie Chaplin plans to produce a film, tentatively titled "The Freak," starring three of his children . . . Betty Bronson (1338 La Solano Dr., Altadena, 91001, Calif.) made a personal appearance at a recent N.Y. Museum of Modern Art for a screening of her 1925 "Peter Pan." . . . Because her mother worshipped Norma Talmadge, Marilyn Monroe was named Norma Jean. MM was baptized in Dec. 1926 by Aimee Semple McPherson at Angelus Temple, LA. . . . The 54-year-old "Birth of a Nation" controversy flares again. Lawsuit filed in N.Y. courts asks decision on who-owns-what in matter of copyright. Film epic could land in public domain by 1971.

OUR GANG'S Joe Cobb (now 53) lives at 3744 Clarrington Ave., Culver City, Calif., 90230. He is gracious and happy to hear from fans of long ago.

QUESTION: "A radio show MC said four women had a great influence on Hollywood from 1917 until 1966. I missed their names. What four women did he mean?" Answer: The MC could have named screenplay writer Frances Marion, actress Zasu Pitts, actress Marie Dressler and columnist-actress Hedda Hopper. The four were devoted friends and ever helping each other. They proved that enduring true friendships can thrive even in Hollywood.

CHOICE reading is "Norma Jean—Biography of Marilyn Monroe" by Fred Lawrence Guiles (McGraw-Hill). Best definitive book on MM yet written. Intimate data superbly researched and handled. MM was not a suicide. For MM fans this is must reading.

WHO IS WHERE . . . Funnyman Clyde Cooke was last reported living in Carpinteria, Calif. . . . Billie Rhodes, who played in the first Christie comedy in 1916, lives in North Hollywood, Calif. . . . Famed English director of silent films George Pearson was 94 in

May . . . Philadelphia businessman George Robert Macfarland, who claims to be the original "Spanky" of Our Gang, says an imposter is on the loose . . . Wm. Collier, Jr. in 1968 could be reached at 2261 Jackson St., San Francisco, Calif.

YOUR August 1919 "Photoplay" says that the "Q" in Anna Q. Nilsson's name stood for Querentia.

"THE COMIC" may be on your movie screens when you read this. Dick Van Dyke and Mickey Rooney star in the sad story of the rise and fall of a silent film comic. Preview audience found it cold, rather unfunny. Rooney is great. Historians will claim story has a dash of Arbuckle, Stan Laurel, Keaton, Chase and Langdon.

THIS Hollywood Wallace Beery legend has a "green tinge" to it. He kept ample currency on hand. In his wardrobe of scores of suits, coats, top coats, etc., he sewed a few hundred dollar bills. After Beery's death, his clothing went to charity outfits. The rugged old character actor helped the poor whether he knew it or not.

GILBERT Roland was among the 34 people who attended the quiet funeral for Natalie Talmadge in Hollywood.

ACTING styles in some India films is of the 1920 vogue such as Douglas Fairbanks preferred. "Three Musketeers" wowed 1969 audiences when shown recently in the land of teeming people.

CLOSEUPS . . . Kay Francis left a big bundle when she died . . . Spencer Tracy believed Lionel Barrymore the best actor ever in films . . . Author Bob Thomas (he did "Thalberg") is finishing a biography of David O. Selznick . . . Mitchell Rhein, a movie extra for 50 years, has worked with director Norman Taurog on 261 productions dating back to 1919 . . . Basil Rathbone, contrary to reports, did make at least one silent picture—"The Masked Bride", MGM, 1925.

CONTRIBUTIONS, comments and corrections are welcomed to P.O. Box 113, Pasadena, 91102, California.

The headline on page 7 of the Feb. 1969 issue is in error. Shirley Hannum presented a full scale concert for RTOS. She plays intermissions at the Lansdowne theatre, Lansdowne, Pa.



The Bombarde reviews recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Bombarde, Box 5013, Bendix Station, No. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

EDDIE DUNSTEDTER PLAYS REQUESTS (on the 4/15 Robert Morton Organ in the Carl Greer Inn), Dunstedter label No. 33766. Available by mail; send check or MO for \$6.00 to Eddie Dunstedter, c/o Carl Greer Inn, 2600 Auburn Blvd., Sacramento, Calif. 95608.

For several years Eddie Dunstedter has been accumulating requests, both solicited and unsolicited. This platter, which also launches his own label, takes care of the first batch. What can one say of Eddie's music other than "magnificent!" He plays with the same sparkle and verve which earned him the distinction of being one of the three major label recording organists of the '20s (the others: Lew White, Jesse Crawford). If one may have reservations about an instrument installed in subterranean chambers and subdued for restaurant background music—forget them. Engineer Bill Robinson placed his microphones directly in the tone chutes for a presence which sometimes includes the "bump" of combination action and the "chuff" of tremulants. Robinson has successfully captured the Dunstedter charisma in grooves, and this time it's Eddie playing solo (no sidemen, as often required when he made major brand records). The stereo effect is there but not overdone.

One of the wonders of a Dunstedter arrangement is its timelessness. Tunes he played as spotlight solos in the Minnesota theatre in Minneapolis (circa 1929) sound as fresh 40 years later. But the only concessions to that distant past heard on this recording are his oft-requested radio theme, "Open Your

Eyes," and the "Pilgrim's Chorus" (with which he "laid 'em in the aisles" at the dedication of the Minneapolis Civic Auditorium Kimball). Many of the grooves are devoted to show tunes, "Bali Hai" from "South Pacific," and medleys from "Porgy and Bess" and "Kismet." The remainder are current pops or pop standards such as "Holiday for Strings" (a gasser!), "The Girl from Ipanema," "On a Clear Day" and "I Can't Take My Eyes Off You." All but "Pilgrim's Chorus" show evidence of meticulous Dunstedter-style arranging. "Pilgrim's Chorus" was played "from the Book" except that Eddie transposed it down a half tone so composer Wagner's embellishments wouldn't run off the high end of the manual.

Eddie's registration is worthy of study. Although he leans toward full combinations, there are brief touches of Tibia and Vox, and other solo voices. Especially interesting is his use of the "clackers" and traps. They are used frequently in the ensemble but are never obtrusive. He gives full combinations added brilliance through use of the re-iterating Xylophone which gives the effect of a prominent fast-trem'd, chirpy Tibia at 4'.

It's "Fast Freight" Eddie but there is nothing dated in the Dunstedter sound. His music speaks in terms of today. Organ tech Don Zeller's instrument sounds magnificent and recording is first rate. A "must."

* * *

PEOPLE, Lyn Larsen at the Wurlitzer Organ, Essential label No. MS-1006, stereo, available by mail postpaid at \$5.00 from Essential Records, Box 3304, Glendale, Calif.

With this album, Lyn Larsen switches labels (Malar will continue under Bob Carson) and makes a try toward switching his established image. The jacket notes for one of his previous albums stated of Lyn's ability to recreate the organ sound of the '20s that it was as though Lyn had been quick frozen then and thawed out to recreate the sounds of those days 40 years later. Now Lyn apparently wants to change that image and identify more closely with the "now generation."

This album is a mix of the type of renditions Lyn is noted for plus some semi-rock material which introduces some of the electronic instruments associated with "now" music. Even the jacket reflects Lyn's try for a "metamorphosis," both in the liner notes and the uncharacteristic, almost glowering photo of Lyn staring from the front cover (see the photo on page 15 of the April 1969 TO-B for a much more representative photo of Lyn).

The first tune is "new wave," an upbeat (and appropriately titled) "Who Am I?" during which the 3/26 Wurlitzer is assisted by an unidentifiable electronic instrument with good effect. Let us hasten to state that the majority of tunes are played in the style which we normally associate with Lyn—"People," "Sadie the Cleaning Lady," "My Way of Life," "Here's That Rainy Day" and "As Long as He Needs Me." "The Good Ship Lollipop" gets a hilarious, tongue-in-cheek "rock" arrangement (Shirley Temple in a miniskirt, as Lyn puts it), while "The World We Know" has a strong touch of "now." Yet, the reprise of "Who Am I?" is played in solid theatre organ ballad style. Especially lovely is "People"; Lyn's arrangement does much to redeem that battered tune.

We don't know what Lyn is up to (other than making a pitch for an entirely different audience), but we predict it will never be dull. Our hope is that he won't try to play to both audiences on a single platter too often.

The organ is the 3/26 Bob Carson studio Wurlitzer. The stop list is included in the jacket notes.

* * *

JACK AND THE PIPE ORGAN, Jack Gustafson at the 3/12 Wurlitzer in the "Cap'n's Galley Pizza Parlor," Santa Clara, Calif. TAB No. TBS-101, stereo. Available by mail postpaid for \$5.20 (check or MO) from Jack Gustafson, 21230 Homestead Road, Cupertino, Calif. 95014.

A new artist and organ arrive on records. One of the highlights of the 1965 ATOE convention was visiting Chicago home installations. One of the most pleasing was one assembled by Jack Gustafson in the basement of his parents' home (mostly Kimball, as we recall it). Everything on it seemed just right. That was our first meeting with Jack Gustafson. This recording is our second. Now a resident organist at the Cap'n's Galley, Jack has applied the same fine workmanship to his playing and registration on this disc.

First, let it be said that the organ sounds great. It has all the accoutrements of a "mighty Wurlitzer" (it was once a showroom model) and the mixing and mastering do it full justice.

Jack is a guy with lots of musical imagination and a flair for contrasts. He avoids overripe and hackneyed tunes (with one possible exception). He is adept with traps, percussions and the Posthorn. His "Under the Double Eagle" is all "marching band" while the very next tune, "Smilin' Through," is pure ballad. After polka-ing his way through a glock-pocked "Beer Barrel," Jack lights into "J.G.'s Express" which,

judging from the constant train whistles, encounters lots of "honky-tonks" on the tracks ahead. "Come Back to Sorrento" is played to charm the Neapolitan heart while U.S. tradition gets a boost from a somewhat subdued "Scarlet Ribbons." "Andalusia" is given a bolero setting with Posthorn riffs and "Bells of St. Mary's" gets the chimes. Jack has taken some liberties with the melody during "American Patrol" but his brass band sound is a thriller. Also heard are "España Cani" and a rousing oldie, "Jolly Coppersmith."

It adds up to a good debut for both organist and instrument. If this sample is typical, there should be many more recordings for both.

* * *

THE ORGAN PLAYS GOLDEN FAVORITES, a four-record set starring Dick Leibert, Billy Nalle, Paul Mickelson and Richard Purvis on a variety of large and excellent theatre and concert organs. Because this set was not yet available as we went to press, we have delayed reviewing it until our October issue. It will be available soon from Reader's Digest, Pleasantville, New York, 10570. \$7.99 monaural or \$8.99 stereo (plus postage).

* * *

THE PIPE ORGAN AT THE CROSSROADS, Leroy Lewis at the 3/27 Wurlitzer in the Panama Hilton hotel, EARSAs 1004-S, mono or stereo available by mail for \$5.90 postpaid, from Earsa Records Corp, 240 Dunrovin Lane, Rochester, N. Y. 14618.

Organ enthusiasts have been aware of a Wurlitzer in a Panama City hotel for several years and, in fact, this first record of it has been around for some time, too. Released by a small company, it has been difficult to locate.

The artistry of Leroy Lewis has been recorded previously, a release we found very musical and entertaining was recorded on the Surf City (New Jersey) Hotel Wurlitzer which, like the Panama Hilton organ, was installed by Lewis and Ted Campbell. However, Mr. Lewis was so thoroughly dissatisfied with the results that he asked us not to review it, to please wait for the Hilton record. It was a long wait but well worth it.

At the outset, it must be said that the considerable artistry of Mr. Lewis manages to filter through a recording made muddy by the addition of excessive reverberation, so much that it is difficult to get a good idea as to how the organ really sounds. The sound is in turn massive, shimmering, thundering and "floating" but never sharp and clear.

Despite the technical flaws, the imaginative arrangements register. For example, "I Love Paris" is introduced by

a snatch of Bach as it might sound in Notre Dame cathedral. Much emphasis is placed on Panamanian Carnival tunes, Tamboritos, Tamboreras and Merengues, and these have added percussions, sometimes a bit too loud but generally with good effect. Leroy seems to like to do steam engine effects; he did one on his previous record and this time it's a driving boogie-woogie "Loco Locomotive" in "Honky Tonk Train" style. It provides work for the xylophone. One of the outstanding numbers is a bolero treatment of Lecuona's "The Breeze and I" which would have pleased Ravel. It builds in suspense to the insistent beat of big drums in much the same way as the French composer's celebrated "Bolero" develops, but with considerably more variety along the way. It's a gasser.

"All Because of Spring" is given a sexy ballad treatment to enhance an engaging and unusual melody.

External rhythm sets the beat for a glock-spiced "Mack the Knife" and there's evidence of some fine reeds carrying the tune. The "big band" riff effects are toe tappers. The closer is a solo "S'Wonderful" which is pure Broadway of the '30s, an arrangers' arrangement.

Technical shortcomings not withstanding, the arranging and performing excellence demonstrated by Leroy Lewis make this a disc worth having. It's one of those rare discs in which the listener hears something new each time.

STANDING ROOM ONLY, Jess Parker playing Hammond models B-3 and X-66. CR-E048, stereo, available by mail at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

Pops and standards well played on two styles of Hammond. Included are Girl Talk, Love is Blue, Satin Doll, Tijuana Taxi, It Was A Very Good Year and Strangers in the Night.

RAY BRUBACHER AT THE VIRGINIA THEATRE

by Ed Marlowe

The latest of the Virginia Theatre's public presentations of silent motion pictures with pipe organ accompaniment was "The Mark of Zorro" with Douglas Fairbanks. Ray Brubacher accompanied the film May 25 with carefully chosen selections and arrangements and with a well-rehearsed performance. Ray composed introductory music and new themes for two of the characters. One could have been from "Die Meistersinger," but wasn't. The other, the heroine's theme, was so very familiar, yet unidentifiable — and sweet! His playing featured note accuracy, good dynamics, good cueing, and excellent emotional match between music and picture.

Principal themes were played and explained before the picture. At the first appearance of the Caballeros on their black horses, the music stopped suddenly. Ray commented that the good guys were on black horses and that the bad guys were on white horses, and resumed playing. The importance of the musical accompaniment to the total experience was strikingly demonstrated by the organist's pause. Indeed, the impact was so great that members of the audience, who had never before seen a silent picture in a theatre, voluntarily commented about the emptiness they felt when the music stopped.

Prior to the picture Ray played a pops concert, opening with "Everything Is Coming Up Roses" as the gilded console emerged from its alcove. A short tour through the percussions was followed by a demonstration of their artistic use in "Georgy Girl," played up-tempo. Two Beatles numbers, played in a lyrical, ballad style followed. "Yesterday," with its plaintive melody interspersed with right-hand countermelody with 4 ft. Tibia and

Chimes, was followed by "Michele" with an unusual accompaniment utilizing the Glockenspiel and Chrysoglott.

At this point Ray extolled the virtues of the Howard Wonder Seat, but implied that it was best for the experienced theatre organ pilot. (He lamented the omission of a seat belt.)

"Talk to the Animals" was sprightly, and punctuation was in the form of jabs on the Post Horn. "I Have Dreamed" began with a lush Tibia-Vox combination. "Dear World," ending the concert, was moody at the beginning and grew to a climax with full organ, and melody being followed by staccato chords on the brass chorus.

The console remained in view during the intermission so that those who wished to do so could admire the golden console and wonder at the Howard Seat. □

NAME OF MAGAZINE TO BE CHANGED

The February, 1970 issue of our official journal will once again bear the name "THEATRE ORGAN". The National Board of Directors, at the Annual meeting in Chicago, voted to drop "BOMBARDE" as of January 1, 1970.

Since the inception of ATOE in 1955, the name of our magazine has changed four times. Our first journal was known as "TIBIA" and was published by Radio Magazines, Inc. It soon became evident that production of the magazine by our own members would be more convenient, and in the Spring, 1959, publication of the magazine was moved to the West Coast and retitled "THEATRE ORGAN". This change of name was necessary as Radio Publications held the copyrighted name "TIBIA" which has since been relinquished to us.

As "THEATRE ORGAN", the magazine was published four times a year. In 1964, we decided to publish eight issues a year, and a second magazine called "BOMBARDE" came into existence. As costs rose it became necessary to reduce the number of issues per year from eight to six, and in 1966, "THEATRE ORGAN" and "BOMBARDE" were combined into one magazine, "THEATRE ORGAN-BOMBARDE".

When we drop the name "BOMBARDE" with the publication of the December, 1969 issue, there will still be six issues per year and all current features will remain intact. □

ENGLAND

Keep abreast of the theatre organ hobby in England through the 'Journal of the Cinema Organ Society,' four issues (or equivalent) annually plus monthly newsletters. Current organ events in the British Isles, history, photos, stoplists, commentaries, technical articles, organists' biographies, news from overseas, record reviews, and more. \$5.00 (£1. 15s. Od.) yearly. Send money order to Herbert Quaddy, 23 Davenport Rd., Catford, S.E. 6, England.

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Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items), material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 5c postcard to get it to The BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

Tony Fenelon was well on his way to becoming a scientist in the medical field and a concert pianist, too, in his native Australia—until he heard a theatre organ. The medical electronics engineer would never be the same; the instrument intrigued him. But he didn't give up science nor the piano to go on a theatre organ binge. Instead he became a "triple threat man" and added the T.O. to his string of accomplishments. After racking up many successes in Australia (the Regent in Melbourne and the Dendy in Brighton) he decided to try his luck in the USA. Under the management of (American) Dean Mitchell, Tony has already lined up a number of important concert engagements, among them a concert at the San Francisco Avenue theatre (October 11), another for the LA Chapter of



TONY FENELON — Success 'down under' led to a foothold 'up over'.

ATOE at the Wiltern theatre, plus an engagement during the annual Home Organ Festival starting September 16th at Hoberg's in Northern California.

* * *

The Carl Greer Inn, Sacramento, Calif., continues its "organ music while dining policy" with a variety of artists in addition to the "regulars." Clyde Derby, one of the regulars, reports that Colonel Harry Jenkins dropped in for a few sets when the circus he was "Hammond" music for played nearby, and was "at home" on the 4/15 Morton in no time. Clyde writes, "I really enjoyed Harry. He has that 'something' that just fits and makes the crowd tap their feet." Later, Bob Ralston, seen on the Lawrence Welk TVer pumping a Thomas plug-in, did a Sunday-Monday stint at the pipes. "He did a fine job," says Clyde. It might be added that there are no flies on Clyde, either, when it comes to pleasing the fans who flock to the Inn to mainline pipes.

* * *

Things are looking up for the theatre organ in Holland according to Ian Sutherland's "Cinema Organ Society (of Britain) Newsletter." A correspondent writes in the May issue that the City Theatre in Amsterdam has spent 6300 British pounds (equivalent) refurbishing its 4/17 Standart which is played daily by resident organist Harry Klompe, who also broadcasts it bi-weekly. Also in Amsterdam, the famed Tuschinski theatre has decided to put its console on a lift for greater exploitation possibilities (after dispensing with its pit orchestra just 42 years after the advent of "talkies"). It is played by Rene de Rooy and Jan Mekkes. Radio AVRO continues to broadcast its Compton (Amsterdam) and the Vara station at Hilversum has decided not to sell its 3/13 Standart. Instead, the organ will get an overhauling. The Colosseum theatre in Rotterdam has been persuaded to put its 2/4 Standart back in use, after being silent since 1959, and the Arena theatre (Standart 3/9) may follow suit. Also, the 3/14 Standart in the Passage theatre in Schiedam is to be put back in operation as an attraction. Big news from a small country.

* * *

A Warner Brothers "global conclave," which brought 500 movie production and distribution toppers from all over the world to the Beverly Hilton in Los Angeles on June 11, was entertained by Helen Dell playing a Baldwin theatre-type plug-in.

We learn from a non-organ-oriented source that the organ in the Akron (Ohio) Loew's (now the Akron Civic) is used fairly often for special events.

* * *

Lloyd Klos has learned some more about the fate of the 3-manual Kohl organ removed from the Monroe theatre in Rochester, N.Y., and now the property of Bob Andre in Coral Gables, Florida. It seems that Mr. Andre has a 2/5 Morton and a 2/6 Wurlitzer in his home and the Kohl made things a little crowded. So, Mr. Andre decided to do something about it and evolved plans for a 2-story office building with both living quarters and an auditorium suitable for about a 4/16 organ; he'll combine all three, and then some. Klos reports that Andre would like to contact an able finisher; he may want some voicing changes in the completed instrument.

* * *

Al Bollington reports that he is currently on a "pipe kick" and will play for the Niagara Frontier Chapter (presumably at the Riviera theatre 3/11 Wurlitzer) around September 15th, and then on to the Toronto Orpheum (3-deck Wurlitzer) for Terry Harvey in October. And Al is dickering for a concert at Buckingham Town Hall (3/19 Wurlitzer) late in September. This would be his first trip back to Britain since he "took the colonies" single-handedly back in the late '40s.

* * *

In the October 1968 issue of TO-B, we ran a VOX POP about the military "breaking up that old gang" who were about to embark on a restoration job in the Chicago area. And "old Uncle" has done just that to the "Theatre Organ Presentations" group. Dick Sklenar is enroute to Thailand, Mark Noller is playing a Lowrey spinet aboard the USS Columbus, a guided missile carrier now bobbing about in the Mediterranean, while Pat Chambers is an Air Force electronics instructor at Keesler Air Force Base, Mississippi. While he was stationed at Fort Gordon, Dick Sklenar found two theatre organs in nearby Augusta (Georgia) theatres, one in operating condition and used for special shows. It's doubtful he'll be that lucky in Thailand.

* * *

Bill Floyd, former New York Paramount organist, likes to experiment with the musical tastes of his audiences at the Surf City hotel where he plays a 3/14 Wurlitzer nightly, according to Eric Zelif, who reports that a most unlikely selection brought down the house one night last year—"Onward Christian Soldiers."

Bob Balfour was probably surprised to learn that he had become the manager of the Rahway theatre in Rahway, New Jersey, as stated in a previous issue. He really isn't (our goof) but he does manage the ebb and flow of organists who supply the intermission music there.

* * *

When organist Howard Burton, who now lives in Marion, Ohio (with a home full of playing pipes), scanned our series "Where the Bartons Were," the entry about the Willard theatre, Creston, Iowa, having a Bartola "3-1/2" (Barton's original organ-like attachment for a pit piano) stirred up memories. Burton was the organist at the Strand in Creston during the "best years" and occasionally did relief work at the Willard. He recalls the little treble keyboard above the piano keys vividly, but doesn't know what finally became of the "minimal" Bartola. In 1929 he left Creston to take a course in "spotlight solos" and "sing-along playing" (the "new wave" emphasis caused by "talkies") at the Knauss School of the Theatre Organ in Allentown, Penna. He returned a year later—to total disaster. Not one organ was still in use in a Creston theatre. "Vitaphone" had wiped them all out. The little Bartola in the Willard had disappeared completely. Scratch one "3-1/2."

* * *

Eddie and Carol May are a rare father-daughter organ duo, both as performers and teachers. In June they presented 19 of their students in concert and the instruments were theatre-style plug-ins. That's because Eddie is a former theatre organist (Rochester, N.Y.) and one of the busiest musicians around Miami, Florida, where he and Carol now live. On June 25th he opened at the Miami Americana hotel for a series of conventions (he's an old hand at playing for conventions, too), then an August stint at the Old Baldy Club at Saratoga, Wyoming. On September 5th Eddie will be back in the Cirano Room at Miami's Deauville Hotel for six weeks. "Those years of cueing silent films gave me lots of endurance" smiles Eddie, who holds down a church job to keep him busy also on Sundays.

* * *

The Empire State Theatre and Musical Instruments Museum (whew!) presented veteran theatre organist Luella Wickham in concert on June 21st, playing the former Syracuse Keith's 3/11 Wurlitzer now in its permanent home on the New York State fairgrounds. Luella started her show with a salute to June brides then performed some patri-

otic fireworks in anticipation of July 4th. Then the lights lowered and, to Luella, it must have been like being back at the Rivoli; she cued the 1925 Western, "Tumbleweeds" and helped steely-eyed William S. Hart chase the "sooners" off the Cherokee Strip.

* * *

Like many an organist retiring to the warm sun of Florida, Reginald Foort just can't keep away from music. The non-denominational Ocean Chapel at Fort Lauderdale ran a newspaper box ad announcing its prize "catch"—none other than Reginald Foort "F.R.C.O. and A.R.C.M., organist." Appropriately, services are being held temporarily in a Fort Lauderdale theatre, "Cinema 1, Sunrise Shopping Center."

* * *

Ex-ATOE president Dick Schrum was in the midst of recording the Seattle Paramount Wurli when the boys from Balcom and Vaughn came and took out the Posthorn. Dick grumbled but there wasn't much he could do but complete the rest of the platter less the searing bite of Posthorn emphasis. It was all according to agreement. The Posthorn pipes were loaned to the Puget Sound chapter until they could be sold. They were purchased for installation in the LA chapter's Wurli going into the San Gabriel civic auditorium, so B&V came an got 'em. It left Dick Schrum speechless—in the Posthorn department.

* * *

Billy Nalle credits "tomcat curiosity" for the big turnout for his Longwood Gardens (Pennsylvania) concert of improvisations on the 4/169 Aeolian (the first "pop" artist ever in that dignified atmosphere), but it would seem more reasonable to assume that it was the reputation Billy has built around having fun with music, as exemplified by his "Liebe und Hochzeit" by Jimmy Van Heusen ("Love & Marriage" in the Mozart gavotte style) and his now famous "Alles Was Du Bist" by Jerome Kern (A Bach trio treatment of "All the Things You Are").

* * *

The Avenue theatre in San Francisco has struck a rich vein of silent films as well as the many talents of film historian Bob Chatterton. During five silent film showings in May (one each week), the house ran consecutive episodes of "The Perils of Pauline." Features run in May included the Fairbanks film, "The Black Pirate", "The Navigator" with Buster Keaton, Fairbanks "The Gaucho," and Gloria Swanson in "Man-handled." Organists appearing were Van Welch, Gene Gaynor, Bob Vaughn plus special concerts by ex-Roxyite George Robinson and young Stanley

Koyama. Bob Chatterton narrated a W. C. Fields program which he assembled.

* * *

Niagara Frontier Chapter's "Silent Newsreel" reports a very active spring season for the Buffalonians, with concerts by Alan Ross, Colin Corbett and Lowell Ayars (all at the Riviera theatre's 3/11 Wurlitzer) supplemented by excursions to Rochester to attend the George Wright (April 19) and Ann Leaf (May 20) concerts produced by RTOS.

* * *

Although the Hammond company doesn't subscribe to the "theatre organ" concept in designing its instruments, it did turn to artists whose names loom big as pipe organists when it planned its spring publicity campaign. 'Midst a flurry of such ballyhoo props as pre-arranged press releases and broadcast interviews at the local level, Hammond sent forth its champions during the spring months to plug the latest in its tone-wheel line, Tom Thompson to the midwest and John Seng to the south and east coast centers of population. And Shay Torrent was part of a team which canvassed the west. All three are known for pipe organ work and it was no surprise to learn that they leaned heavily on "sure-fire" devices from the silent film era to earn the sponsor's praise. A Hammond press release called the barnstormfest "their most successful tour . . . from the viewpoints of attendance, attention, and merchandising support." The "golden era" props used were the sing-along (Thompson), the silent movie accompaniment (Seng), and humorous slides and a routine called "Great Themes from Screen Gems" offered by Torrent (who was teamed with Axel Alexander). It's nice to know the ancient routines still pull in the crowds, or as Gaylord Carter puts it (with regard to his own efforts), "I'm glad that corn still pays off!"

* * *

The loss of the Paramount doesn't leave Phoenix organless, reports a former Valley of the Sun chapter chairman, Karl Warner. Work is progressing toward the installation of a 2/11 Wurlitzer in the Phoenix College auditorium by Warren Bechhoeffer and his crew, the Max Bray residence 3/14 Wurlitzer is playing, and Bill Brown has completed the installation of the former Vaughn-Chicago Paradise 5/21 Wurlitzer in his home and is working on additions. Tom Hazleton and Jonas Nordwall have recently played concerts on it. "But the Paramount was home base to us," sighs Karl.



DAIRYLAND

Members of the newly-formed Dairyland Chapter herded together at the Mini-Michigan Theatre in Racine, Wisconsin for their organizational meeting and elected the following officers:

Fred Hermes, Chairman; Robert Leutner, Vice-Chairman; Lowell McNeill, Treasurer; Karen Steinke, Secretary, and Dan Barton, Honorary Lifetime Chairman and Honorary Member.

Immediately after the business meeting, the new chapter members were entertained by David Olson of Milwaukee as he buttered them up with some fancy new sounds from the 5/30 Wurli. Fred Hermes, Jr., then rode the console and churned out a creamy arrangement from the "Sound of Music" score against a lavishly lit backdrop from the Brenograph. Fred's dad then horned in with a Laurel & Hardy silent with only a few sour notes after which the organ was turned over to the chapter members.

Following the entertainment, everyone hoofed it over to a local restaurant for dinner.

—Fred Hermes

LAND O'LAKES

Clyde Olson was featured organist at the home of Betty and John Zetterstrom at our May meeting. We have described Clyde's ability at the console frequently and all we have said still holds. With a mirror placed above the organ we had the additional treat of watching Clyde play. It bears repeating that watching his adeptness at finger substitution is an event of its own. His version of "There are Smiles" done in a perky patter style was just one of the highlights of the concert.

John has a Conn Theatre organ which Clyde is thoroughly familiar with

since he is in the business of renting them along with other electronics. John has a Leslie speaker plus a separate reverb cornered at the side of the organ. The organ is placed facing the room and, as John says, with the bench against the wall you get a cheap version of a Howard Seat.

Following this meeting we adjourned to Clyde's home for a first look and demonstration of the new three manual Conn. This is quite an instrument if pipes are out of the question.

We are sorry to report the loss of member Frank Rogers. Frank died on June 7th. He had won world acclaim for his skill in designing effects and his use of the Brenograph Effects Machine.

Discussions pertaining to the Chapter recording of Gordon Krist were held during our June meeting at the home of Charlotte and Bill Eckley. We also had a supply of two other records of Gordon's for members who wished to purchase them. While done on electronics, several phone calls have been received from members who purchased them, just to say how much they like them. We had our first meeting with a Schober organ and Bill Eckley did a great job in building it. Complete with a great percussion section, it was shown off at its best with Don Taft at the keyboard. In describing the program he would play, Don said he had one prepared but having read that certain numbers were played and recorded too often, he, one by one, crossed off all of his selections. Taking suggestions of his wife, Ethel, Don prepared a new program of operettas and show tunes, starting with the old and working up to the new, showing that the tunes that survive and are loved all have a lovely basic melody. It was a beautiful, interesting program, thought provoking as we tried to remember the names of old familiar tunes which we don't hear often enough.

—Irene Blegen, Secretary

LOS ANGELES

On May 2 at a general membership business meeting, recommendations for revisions to the National By-Laws and Uniform Chapter Charter Agreement were formulated. The joint American Guild of Organists (AGO)/ATOEOrgan crawl on May 24 proved to be very popular with ATOE. The AGO had to charter an extra bus, and, due to the interest, two additional pipe chamber visits were included. We are enjoying a very fine relationship with the local AGO chapter. Another crawl is planned tentatively for August. The May 25 Bill Thomson concert on the

4/37 Kimball in the Wiltern drew over 900 members, their families and guests. A unique aspect of the concert involved large display cards illustrating various South American rhythms. Bill described each rhythm, then played a number which illustrated it. At the conclusion of his encore, and to his surprise, Bill was pulled to stage center by Program Director Andy Rimmer while the entire audience sang "Happy Birthday," with organ accompaniment by Del Castillo. At the jam session that afternoon many members took their turns at the Elks 4/61 Morton console. The San Gabriel Mission installation (3/14 Wurlitzer) is progressing in fine style, and re-leathering has been more than half completed. A chapter member who wishes to remain anonymous has donated \$5000 to the project. Meanwhile, back at the Wiltern, Maintenance Chairman Ross Farmer and his crew have relocated the Kimball toy counter closer to the solo chamber swell shutters for more distinct effects. The members' playing plan for the Elks Morton is still enjoying good response from the membership under coordinators Bob and Ruth Stratton. On June 22 members and guests were treated to an extraordinary concert by the famous "Fast Freight Eddie" Dunstedter, "Mr. Pipe Organ." Eddie's concert is reviewed elsewhere in this issue.

The summer and fall series of events is now being planned, with a local organ crawl being studied. Conn artist Don Baker is set to play a concert on the Wiltern Kimball on Sept. 9. Preliminary planning is in progress for a joint concert meeting at Fresno this fall in participation with NorCal and Sierra ATOE chapters.

—Ray Bonner, Chairman

MOTOR CITY

Ordinarily, Motor City Chapter does not schedule events for the summer months, but a notable exception took place on July 11 at the Senate Theater, home of the Detroit Theater Organ Club and the 4/34 Orbits Wurlitzer.

Members of Motor City, the DTOC, and a sizeable number of members of other chapters who had delayed their homeward journey from the National Convention in Chicago in order to be present, heard an informal program by that spectacular young California artist, Tom Hazelton.

Tom was in Detroit to demonstrate for the Allen Organ Company, and was made available through their generosity, personified by "Gus" Gustafson and the cooperation of the DTOC.

Since the demonstration for Allen took place earlier that same evening, poor Tom had to finish that and then

made a mad dash to the Senate, where his second audience had been hearing a discussion of some of the Convention highlights by President Al Mason and M.C. Ben Hall, mustache and all.

But if Tom's prior labors had wearied him, there was absolutely no evidence of it as he bounded onto the stage, took the 34 ranks enthusiastically in hand, and treated the crowd to some of the most spectacular playing ever heard at the DTOC; and a good deal has been heard there, to be sure.

Tom claimed to have "set pistons the previous evening and spent 30 seconds practicing". If so, this must have been the most profitable 30 seconds ever invested at this instrument.

His mastery of the organ and of the music was complete. He has the ability to immerse himself completely in the mood of a selection, and his style is crystalline in its crispness and clarity. On top of this, his registration was colorful and varied, and perfectly suited to such various items as "Stripper", "If He Walked Into My Life", "By The Time I Get To Phoenix", and a stunning medley from "Fiddler on the Roof".

This was an unusually fine program played by one of the finest of artists in the peak of form, on an outstanding organ.

At the end, Tom announced that his new recording, made on the Bob Carson Studio organ, would be released soon. If it is anything like what was heard at the DTOC on July 11, fair readers, get it. FAST!

—Ben Levy

NIAGARA FRONTIER

On April 19, a large group of members from our chapter made their way to the Auditorium Theatre in Rochester to hear the one and only George Wright. This was his second concert for the RTOS, and those who've heard him will agree that Mr. Wright is really deserving of his fame because of his command over the organ and because his personality "outshines every star" (to take the words from a song).

Rochester organist Alan Ross played the Riviera Wurlitzer on April 23. The disagreeable weather didn't hurt attendance; the theatre was almost full. The program was a collection of medleys that took us back through time — back, in fact, to the swinging 1920's. Every sort of music — show tunes, Hawaiian music, big band numbers, popular hits, and even a light classic — was performed by Mr. Ross with the greatest amount of ability and ease. A silent movie and sing-along rounded out this wonderful evening of entertainment.

There was an extra chapter concert by Colin Corbett at the Odeon-Carlton Theatre's Hillgreen-Lane organ on Sunday, April 27 in Toronto, Canada. Colin is an excellent musician, and he plays the only remaining theatre organ in Canada.

Mr. Corbett also performed at the Riviera's Wurlitzer on May 21 for over 850 people. His selections for the evening included many favorites. Among them were "mood music," show tunes, blues numbers, Latin tunes, and the score of the fabulous movie "Oliver!" Two Chopin waltzes and a silent movie and sing-along slides completed the evening's repertoire. Colin was a real hit with the audience.

At the time of the Rochester concert an exclusive interview was arranged with George Wright by your correspondent and we found Mr. Wright to be very cooperative and from him we discovered that he began organ playing at the age of eleven, studied harmony with Jesse Crawford, has a liking for all kinds of music (if well done), has produced at least 26 records, is at the present time working on a disc that will feature "rock and roll", and has been doing the music for T.V.'s General Hospital for seven years. George stated that he has enjoyed the TV scoring very much.

—Shirley Cole

OHIO VALLEY

Our news in this issue is a report on the year 1968-69 — July through June respectively. The July meeting greeted the newly elected officers and board members namely: Chairman — George V. Eaglin; Vice-Chairman — Jack E. Tarr; Secretary-Treasurer — Glenn E. Merriam. Board Members in addition to the aforementioned officers are: Spencer Avery, John J. Strader and Ed Wuest.

The September meeting was held at the Baldwin Organ and Piano Company plant in Cincinnati. The group of over 100 persons was treated to a demonstration concert on the new Baldwin Theatre Organ, Model PR 200 by the fabulous Eddie Osborn. Eddie proceeded to show us the many capabilities of this professional instrument, using current hits as well as more traditional theatrical type selections. Following his stint at the PR 200, Eddie did a few encores and then introduced John Tolleson who indeed is a professional musician in many respects. He is also a member of the Baldwin staff. John proceeded to dazzle his listeners with several numbers, not only at the organ but also at the Baldwin piano including vocals. Both performers topped out the

festivities with a swinging duo of Osborn at the organ and Tolleson at the piano. The chapter was very grateful to fellow members Eddie Osborn, John Tolleson, and the Baldwin Company officials for an evening of fun and music.

The month of October saw everyone in the chapter working hard toward promoting the concert given by Gaylord "Flicker Fingers" Carter at the Albee Theatre. For details on this concert refer to the February 1969 issue of Theatre Organ-Bombarde. The Albee Wurlitzer was not in condition to be used for this show so the Gulbransen Rialto Theatre Organ took its place and many people in the audience with Gaylord Carter himself commented on the wonderful performance of this instrument. Gaylord Carter presented a most enjoyable evening of entertainment.

The November meeting took the group to Vandalia, Ohio — about 60 miles north of Cincinnati to the home of a 3/15 Barton Theatre Organ originally from the Paramount Theatre in Hamilton, Ohio. Mr. and Mrs. Louis Waldsmith hosted the chapter for this meeting which took place on a dreary rainy evening; however, the weather didn't dampen the spirits of any organ enthusiast. This meeting was well attended by over 100 persons. The evening's program was presented by Van Jones, a student at the University of Cincinnati College Conservatory of Music.

The officials of the City of Vandalia, Ohio were on hand to greet and welcome our chapter to their city.

The January meeting marked the absence of our Chapter Chairman George Eaglin. George and his wife Thelma were visiting in Portland, Maine. Vice-Chairman Jack Tarr presided at this January meeting which took place in the home of Mr. and Mrs. Jack Doll and Jack Doll, Jr. in Price Hill, Cincinnati. Host Jack Doll, Jr. described his basement installation that consists of a 3 manual Wicks Horseshoe Console with 10 ranks of Casavant pipes, plus accessories, including a Baldwin cabinet player. Jack demonstrated both "Live" and piano roll renditions for the group and many attendees accepted the invitation to take a turn at the console. This installation is a very interesting one, since the organist is surrounded by open pipework.

The April meeting was held at the Ohio College of Applied Sciences, the new home of the Albee Theatre Organ. Present plans call for this organ to be installed in Emery Auditorium of OCAS. The business part of this meeting was brief and dealt mainly with the

Albee Organ project. The individuals who have been working on the removal of the organ from Albee Theatre were recognized by Chapter Chairman George Eaglin who expressed his appreciation and thanks to those persons who have been doing a remarkable job. George also gave personal recognition to Bob Ridgeway for the splendid manner in which he has guided this restoration project. For this meeting Jack Schooley of the Schooley Piano and Organ Company provided their new 3 manual Conn Theatre organ. The artist was Herb Wottle who of course, always does a tremendous job. Herb provided a variety of tunes during the course of his concert. Vickie Cribbett, one of Herb's music students also performed at the Conn Console and did an excellent job.

OREGON

Artist Don Simmons returned to the Oaks Park roller rink to give the Oregon chapter a rousing concert on June 15th. Don featured some of the big band sounds that he popularized in two recordings on this instrument. His technique with the rink organ brought cheers from the members. The organ is a 4/17 Wurlitzer formerly installed in the Broadway theatre in Portland. It features all the "goodies" such as Brass section, post horn and complete percussion section. The installation is somewhat unique in that the organ is exposed and suspended from the ceiling of the rink directly over the skating floor. This arrangement makes for interesting listening in that one can walk about under the organ and hear different sounds accentuated from the various corners of the rink.

After the concert we adjourned for a business meeting followed by a very interesting slide show giving some of the details of the Oriental theatre organ. Chairman Bob Burke photographed the console and chambers of this organ and assembled the slide show that was enjoyed by all the members.

Following the meeting, open house was held at the home of Mr. and Mrs. Gerald Duffy for any members wishing to try their hand at the newly installed Aeolian Theatre organ.

—G. Duffy, Secretary

PUGET SOUND

Our chapter has been very active in the past months. On February 2, Don Isham was presented at the console of the Paramount Wurlitzer organ, bringing back memories of the early 20's when he played in the Seattle theatres. Don was owner of the Aurora Roller Bowl and played for the skaters before it was destroyed by fire in the early

50's. The group then journeyed to Big Bob's Pizza Place in Federal Way where Bob Koons, owner, has installed a 2/5 Robert Morton. Members were invited to try out the mighty little organ and a good time was had by all.

Val and Lee Bauscher were hosts for the March meeting. George Peterson, who has played many theatre organs in his time, was the artist. Members were invited to try their hand at the 3/11 Wurlitzer and among those accepting were Eddie Zollman, Jean Galyean, Dick Schrum, Lou Wells, Tom Hobbs, Dan Adamson, Warren Doolittle and many others.

The chapter sponsored a program for the students at an assembly in the Queen Anne High School in Seattle during March.

The high school auditorium has a very fine eleven rank Kimball Theatre Organ which has not been used for several years. It was found that the future of this organ was in doubt, therefore some members of the chapter felt the organ should be heard by the student body to create interest.

Dick Schrum played a program of music slanted to teenagers which of course was received with great enthusiasm. Dick's playing introduced a "New" sound to the audience, most of whom had never heard the sound of a real live pipe organ. As a result of this, another concert was planned.

The second concert, given on May 2 by Jonas Nordwall, was an exciting experience. Both organ and artist were very impressive. The enthusiasm and support shown by Puget Sound Chapter were heartening. We now hope to help establish a working club within the school that may function in producing silent movie programs as well as concerts and develop musical talent for playing theatre organ and accompanying silent movies.



At the Centralia Fox (left to right) Tom Solberg and Andy Crow, both of Olympia and Eddie Zollman of Seattle.

We journeyed to Olympia and Centralia on May 25, 1969. The session began in Olympia at the Olympic Theatre with a jam session for members and a concert by Andy Crow. Andy did most of the work in restoring this organ several years ago. A dinner and business meeting was held at the Nor'Wester Restaurant in Centralia. Eddie Zollman was presented in concert on the Fox Wurlitzer in the afternoon. He opened the Centralia Fox just 39 years ago playing the opening concerts and intermission sessions at the console. Eddie is retired now and it seemed right that he should play the closing concert as the organ has been sold to Tom Solberg of Olympia who will install it in his home. At the business meeting, Tom Solberg presented a plaque to Eddie showing him at the console of the Fox Wurlitzer when he was playing there. This was a thrill for Eddie and his family.



The signing of the agreement with Haller Lake Improvement Club on June 5, 1969. Seated, Mrs. Paula Beauchamp, Past HLIC President, Les Lehne, Chairman Puget Sound Chapter. Standing, Harry Harkness, HLIC Co-ordinator, William R. Ross, present HLIC President, and Russ Evans, ATOE Co-ordinator.

The most important event for our chapter was finding a home for our organ. On June 5, an agreement with the Haller Lake Improvement Club was signed and our organ will be installed in their club building. Sunday, June 29, was open house at the club and members saw where the organ will be installed. Installation will begin the first of July and should be finished by the end of summer. The Haller Lake Improvement Club is most enthusiastic about the installation and they will have the privilege of renting the organ for their functions, as several members of their club are also members of our chapter.

Our annual trip across the border to Canada will be on July 20, when we travel to Vancouver, B.C. for the day, meeting at the Orpheum Theatre for a concert by Don Stagg, lunch at Stanley Park Clubhouse and visiting home installations in the afternoon.

—Virginia Lawrence, Secretary

ST. LOUIS

Approximately 120 members and guests of ATOE were present at the May Midnite meeting. Stan Kann, Dale Zieger and John Ferguson played the excellent program. After the program, members and guests played the organ, inspected the console and some of the pipe chambers. Many guests were AGO members. We hope they will come back often.

Stan Kann has sold his house and is moving at the end of June. This means we must move the console, relay and piano. Yesterday Al Baum put a hole in the concrete floor of the basement in the Kirkwood Auditorium in preparation for the installation of the lift for the console. The relay will be moved into the basement within the next three weeks. Ned Lustig has volunteered storage for the piano. We now need work space for the console and other work which is to follow. The space needed is roughly equivalent to a single car garage.

The Executive Board of the Chapter will meet the first Monday of the month. This will provide an opportunity to take care of business between regular Chapter meetings.

SIERRA

A beautiful, sunny Sunday afternoon, found Sierra Chapter members and guests enjoying a picnic lunch at Ancil Hoffman Park in Carmichael, California. Having satisfied their appetites, the group drove a mile to the home of Hal and Betty Wilmunder where installation of the former San Francisco Fox mezzanine Moller had just been completed.

As we entered the studio beneath a sign stating "Home of the Beast", Stu Boyer, cocktail organist at Carl Greer Inn entertained us at the console and the organ sounded beautiful. The 3/12 Moller is located in a studio that was formerly a large shop and garage. The very ornate console is located between two triangular chambers at one end of the studio. Directly behind it stands a cabinet containing the player-roll attachment. The rest of the studio is occupied by chairs for the guests. The console is lighted by spotlights concealed in the ceiling. At the present time, the studio is unfinished, but Hal plans to panel the room in rosewood. Two large double doors can be opened, enabling guests to sit on the patio under the lime trees and enjoy the music.

In addition to Stu, George Seaver also played for us. Following George's concert, Hal played a tape made just before the organ was removed from the theatre. A player roll of "Nola" brought roars of laughter. The organ

sounded much like a very loud band-organ with very heavy brass. Don Zeller then took the floor to make a pitch for Eddie Dunstedter's new record, recorded on the Greer Inn Morton. As could be expected, the record is Eddie at his best. A jam session followed. Our twelve year old member Harry Weeks, did an outstanding job. It always amazes me to see these youngsters seat themselves in the maw of the big instruments and unconcernedly play lovely music.

I forgot to mention an uninvited guest who obviously enjoyed the program thoroughly. A bird sat atop the T.V. antenna and sang lustily every time the organ played. Someone really should have played "Quiet Village". Who needs a bird whistle on the organ with the real thing available?

—Bob Longfield

SOONER STATE

The Sooner State Chapter gave the 3/10 Robert Morton at the Christian Crusade Auditorium in Tulsa quite a work out during May. On the 13th, we were host to the local chapter of the American Guild of Organists. Phil Judkins, who maintains the organ, talked on the history of theatre organ and demonstrated theatre organ stops and voicings. Chapter Treasurer, Joe Crutchfield, played a diversified program then AGO guests were invited to try the organ.

Bob Foley from Wichita was the guest artist on the 16th for our first silent movie program. Special thanks to Bob for an excellent job of improvising background music for the films.

—Joe Crutchfield

SOUTH FLORIDA

May 25 presented a new twist in South Florida as a meeting of the recently appointed board of directors took place at the Calvin Jureit residence preceding a gathering of the membership. Purpose of this Board meeting was to discuss plans for the ensuing season and create a calendar of events thereby eliminating the erratic nature of meetings in the past. Except for May 25, programs were never previously planned.

It was decided that a program chairman would be appointed who would contact artists to play at scheduled Chapter functions for a fee. Highlights of the evening took place as Chairman John Steele started the musical portion with several selections on the Jureit organ, always a genuine treat. John explained to everyone that a few changes were evident in the organ, in-

cluding new wind lines. A different method of tuning was employed.

Next we were favored by the presence of Reggie Foort who previously had promised to play for us. This of course had been long anticipated and no one was disappointed as Reggie is plainly enough the wizard of any console. He presented several selections which were recognized from his many recordings.

Over 70 members and guests were able to enjoy this fine evening with our favorite music maker—a real live theatre organ. Cal and Mildred Jureit outdid themselves again as our genial hosts. Sincere thanks to them and everyone else for a successful gathering.

—G. W. Gerhart

KAW VALLEY

An especially enjoyable afternoon was spent, Sunday, May 25, in the beautiful, new home of Bud and Ruby Jennings and their two sons, Jerry and Tom.

As the members and guests arrived, they were treated to a tour of this lovely home, then a short business meeting was held, and a decision was made to ask a professional organist to perform at the June meeting in Chairman Luther Cortelyou's home.

After the business meeting, Jerry Jennings, who is the youngest member of the chapter as well as one of the most talented, delighted his guests by playing pop tunes of today and yesterday, creating a variety of pleasant impressions as he entertained on his Thomas organ. A highlight was his rendition of an arrangement of "Battle Hymn of the Republic," which was especially appropriate since it was only a few days before Memorial Day.

Five other members and a guest each played several selections which added up to an afternoon of contrasting styles and fine entertainment.

During the social hour, any members who wished to try out the organ were encouraged to do so.

The Jennings were most gracious hosts.
—Lucille Underwood

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LETTERS

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

Address: P. O. Box 2329

Livonia, Michigan 48150

May 16, 1969

Mr. George Thompson
Editor - BOMBARDE

Dear Mr. Thompson:

Your April 1969 issue of the Bombarde, on page 20, - here a charming young lady, makes like she is bored to tears with holding keys and is making the chore more tolerable by reading. While this picture was perhaps posed for the article, the young lady's plight could not be truer expressed - for the art of key holding and the act of key holding is perhaps the world's greatest useless chore, wasteful of precious time.

There is nothing more trying than to find a "willing" key holder. Ah, yes, I know of many a dutiful organ technician's wife, his squirmy little girl or boy - indeed even janitors of churches often have found themselves glued to the organ bench, unable to get off. It is more like a man who grabs the lion's tail and has to go round and round with it, unable, indeed, fearful of letting go.

There it sits - the organ key holder, holding down one key and then the other, while the tuner in the hole, directs with a Next, Next, Next, etc., and when the tuner is making like the real thing, he does not innunciate all the letters in the word NEXT, but he saves wear and tear on whatever it is that he is trying to save wear and tear on, by giving out with a curt NEK . . . NEK . . . NEK.

There can be no argument - key holding is a waste of time - the grossest waste - there is no need for it, nobody likes to do it, nobody wants to pay much for having it done wither - you see, it is an unnecessary bi-product of tuning which because of no other alternative, becomes necessary and that is hard to bear.

Many church organists USED to sit to hold keys - my very dear old friend, the Great Harry Hall of New Haven - died some years ago - used to tell me of one Harry Smith who was at one time curator - (now they call it curator of organs) at that time Smith was just an organ repair man at Yale University. To augment his meager earnings at Yale, Harry Smith used to take outside jobs and tuned a lot. In those days, maybe even now, organ builders provided a very useful facility for the convenience of the organ tuner. In the center of the chests and hung from a rafter in the ceiling, was a stout rope with a big knot on the end of it. The tuner grabbed this knot and thus supporting and swaying himself over the center pipes - the upper ends mostly, tuned to pipes with a wand in his other hand.

It so happened that Harry Smith was on one of these jobs one day, and Harry Smith was not much in love with upper ends any way. This day, the key holder was an old timer - an Ichabod Crane character doubling as organist of the church. Now, Harry knew that every time he yelled NEXT, IF the organist did not let go the note, it meant automatically that the organist was not satisfied with the running of that note - and Harry would do a little better until the old man let go the key. Things were apparently progressing pretty good, when on one of the upper end notes Harry yells NEXT and the note holds . . . NEXT! Harry yells - the note is still there and a few times more of Harry bellowing . . . no change the note holds . . . God Dam it . . . NEXT! and as Harry's stentorian voice resounds through the edifice, the high-pitched note stops.

Quietly, Harry ventures . . . next . . . no response from the console - he waits a little more and then lets go the knob, straightens up his now well kinked backbone and gets to where he can see the console . . . no Ichabod there . . . but as he looks a little beyond, there is Ichabod, with long frague coat and hat, with the crooked handle of a black umbrella over one arm . . . going out of the door.

Obviously the organist was a perfectionist and one who knew what he wanted but leaving Harry Smith hanging by the knob and walking out . . . well, these are some of the things that qualify man for some of the nomenclatures which we attach to them - like Ichabod - for who knows what his real name was.

Now, if Harry Smith had a gadget like the one in my 42 ranker at home, he would need no one at the console for tuning - as a matter of fact, my

gadget virtually fires every key holder all over the world and once for all time.

I had key holding troubles too during the many years I have had this organ growing from 16 to 25 to 35 to 42 ranks over the period of years. And it being a hobby more than anything else, I loved to tune it often. Wife was good for a while on that job - she is still an excellent wife - but as a key holder, she would rather not. My daughters grew up and one by one they came into their turn to hold - and if you have not seen the disgust on the little face of a little girl who would rather play, you have seen nothing. Finally it came . . . my last remaining daughter, now of asserting age, declared she was not going to do it any more. And little did I blame her for it - but the organ still had to be tuned!

Being of electrical bent, I took paper and pencil to draw up what I eventually called Adelle. Now of course this is a girl's name and I named it so for another incident which I shall not now relate. The eventual design called for a telephone stepping relay of 61 contact points, a little rectifier, a long three wire cord, a little hand held box with two switches on it. With this thing, you can set up whatever stops you want to tune - and as you press the switch one at a time, the NEXT, NEXT, NEXT, is obeyed without question and without grumbling and without girls reading books in between.

Thus, I have once and for all fired every likely candidate (?) for the holding of keys' in this organ - with 42 ranks, I would probably wear the knees off my pants begging for some one to hold keys - but I have been independent of this for a long time now - I can tune anytime without beholding to any one. Thus I have also eliminated the beholding in keyholding.

I thought perhaps you would get a boot out of this and maybe you can stir some interest for your readers to do something like it. I shall be pleased to supply details when asked.

Yours sincerely,

Garo W. Ray

Barton Drive, Orange, Conn.

The Organ Literature Foundation of 45 Norfolk Road, Braintree, Mass. have announced two addendas to their catalogue "E". Copies will be furnished free to ATOE Members upon receipt of a self addressed stamped envelope.

LEE ERWIN PLAYS FOR THE AGO

The "generation gap" between the ATOE and the AGO is not quite as wide as it was back in the early days of the theatre organ. Lee Erwin played an evening of theatre organ music on July 1st at the Beacon Theatre for the AGO regional convention in New York City; and next summer he will play two concerts during the AGO National Convention in Buffalo.

There was a time when such events would have been all but impossible to contemplate. During the golden age of the movie palace, we are told, most "serious" organists would not admit that the theatre organ was even a legitimate musical instrument. That prejudice (which probably was never as wide-spread as we have been led to believe) has certainly been diluted by many recent events sponsored by the ATOE and the AGO. Billy Nalle is still receiving compliments from people who heard his performance at the Atlanta Fox several years ago. The theatre organ can indeed be a legitimate musical instrument!

Earlier this year Lee Erwin invaded the camp of the "classical" organ field by playing a theatre organ concert on the Roosevelt - Skinner at Calvary Church, Park Ave., in New York City. *The New York Times* music critic, Allen Hughes, wrote: ". . . well, the church didn't fall down; the Victorian Gothic interior of Calvary Episcopal Church rang merrily with the cheerful strains of the great Gershwin music, arrangements of Beatles songs, selections from "Cabaret" and "The Apple Tree," "The Sound of Music," and a set of variations on the principal theme from Michel Legrand's score for "The Umbrellas of Cherbourg" . . . The experiment was interesting and a credit to the imagination and enterprise of all concerned . . ."

It was an experiment, and with more than a little risk involved, but an experiment that has brought Lee more compliments than anything he has done in a good many years; and requests for similar concerts from all over the country. □

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FOR SALE BOOKS: Hope Jones Unit Orchestra, \$3.95. Wurlitzer Unit Organs, \$4.50; Wurlitzer Fact Book, \$2.00; Whitworth: Cinema and Theatre Organs, \$15.00; Williams: European Organ, \$20.00; Wurlitzer Church Organs, \$2.00; Audsley ART of Organ Building, \$15.00; Norman: Organ Today, \$7.50; Sears: Reed Organ, \$2.00. THE ORGAN LITERATURE FOUNDATION, 45 Norfolk Road, Braintree, Mass. 02184.

Book Review

The Recent Revolution in Organ Building

George Laing Miller, 1913.
Reprint by Vestal Press
Vestal, N. Y. 13850 Price \$5.95

Toward the close of the 19th Century, there occurred a drastic revolution in construction of pipe organs. There were four men whose work was largely responsible for freeing the King of Instruments from centuries-old bounds of tradition. They were Charles Spachman Barker, Henry Willis, Aristide Cavaille-Coll and Robert Hope-Jones.


In reading through the Miller book, one is led to believe that Hope-Jones towered over all his contemporaries in the art of pipe organ development. The theatre organ enthusiast is greatly familiar with those innovations which led to this revolutionary instrument-unification, electric action, horseshoe console, stop tabs, slanted manuals,

new voices, to name but a few. It has even been suggested that the actual author of this book was Hope-Jones himself, writing under a pen name. His name appears in 31% of the book's pages.

Included are a biography of Hope-Jones with autographed picture, numerous drawings and specifications of representative organs of the period, including one in the Paris Theatre in Denver. Mention is made of the organs Hope-Jones installed in the days of his Elmira company. Beautifully copied as only the Vestal Press knows how, the book is highly recommended as an asset in any theatre organ enthusiast's reference library.

— Lloyd E. Klos

1970 ATOS CONVENTION
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