

# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

June 1967

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# Theatre Organ

Volume 9, No. 3

# and Bombarde

Volume 4, No. 3

A.T.O.E. National Membership is \$6.00 per year, which includes a subscription to *Theatre Organ Bombarde*, the official publication of the American Theatre Organ Enthusiasts. Make check or money order payable to A.T.O.E. and mail to P.O. Box 7404 Bitter Lake Station, Seattle, Washington 98133.

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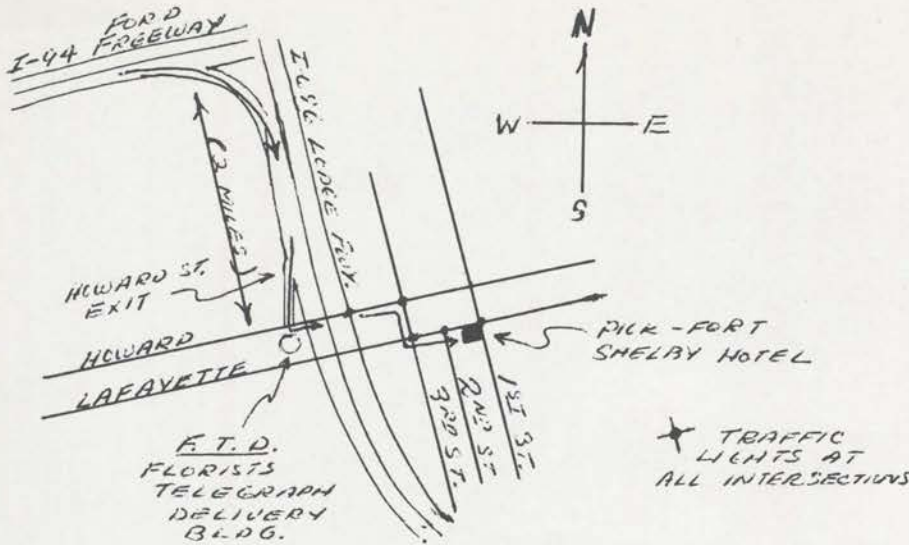
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POSTMASTER: 2nd Class postage paid at Portland, Oregon. If UNDELIVERABLE, send form 3579 to ATOE Circulation Dept. Box 1314, Salinas, Calif.



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All airport ground transportation and nearly all visitors driving to Detroit will enter the city via the east bound Ford Freeway (I-94).

I might emphasize again the importance of everyone letting us know in advance, via the registration card, whether or not they will be attending the banquet. Total reservations must be confirmed at Cobo Hall on Friday before the official registration begins.

## from THE PRESIDENT



Membership has reached an all-time high in A.T.O.E. This is a solid basis for a sound future, backed by the 12 years' heritage marked last February 5th in New York. It is gratifying to all who have given of their time and talents in all phases of the hobby to see a tremendous surge of enthusiasm.

A great amount of activity has also opened up new avenues of public exposure to our favorite instrument. To name a few: a charter member played a full-fledged concert on the gigantic Atlanta Fox Moller for the 1966 American Guild of Organists National Convention; Theatre Pipe Organ and Silent Films have hit New York's Broadway twice with smashing success; a terrific upswing of successful concerts and activities in the Chicago area; the most welcome addition of two new chapters with the possibility of two more; the gift of a large theatre organ to a chapter from a Symphony Orchestra. These things and many, many more activities and concerts nation-wide, could not have been accomplished without our enthusiasts on the scene.

A.T.O.E. is growing; it is a vitally strong organization steeped in tradition, leading the way. Let's keep the good work going!

### Congratulations to the newly elected Directors to the Board:

Dr. Philip C. Olson  
Allen W. Rossiter  
W. "Tiny" James, re-elected  
Erwin A. Young, Jr., re-elected

Many thanks for the services and sincere help and guidance from the retiring Board Members: Howard Day and Richard Simonton.

Congratulations also to all newly elected Chapter officers.

### SEE YOU IN DETROIT!

They will serve 2 years, beginning in July 1, 1967.

### Retiring Directors:

Richard C. Somonton  
Howard A. Day  
The remaining four members, with 1 year left to serve of their two years terms  
Dorothy MacClain  
Don Hall  
Richard F. Kline, Jr.  
Judd Walton  
521 ballots were received, four of which were disqualified. There were 58 write-in candidates.

Dick Schrum, President



## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, number 4 in a series

### THE FOX THEATRE—SAN FRANCISCO

This fabulous theatre was designed by Thomas W. Lamb and was opened on June 28, 1929. William Fox planned this as the ultimate theatre in his empire, with a seating capacity of approximately 5000. Original blueprints called for a 1000 room hotel to be built in conjunction with the theatre, but the financial crash prevented the completion of the master plan. The Fox had a lobby finished in walnut and 18 carat gold leaf, and an auditorium with deep-set arches heavy with fresco work. There were two organs, one a Moller located on the lobby third level balcony, and the other was a Wurlitzer Crawford Special 4/36 with the main console in the center of the orchestra pit. The slave console was on the stage.

The Fox was torn down in 1963.



**George  
Thompson**

*Editor  
of  
Theatre Organ*

## IOWA STATE UNIVERSITY HAS EX-THEATRE ORGAN

by GARY DIRKS

The organ is located in Great Hall at the Memorial Union on the campus of Iowa State University in Ames, Iowa. The organ was originally installed in a theatre in Wisconsin and in 1936 was purchased and given to I. S. U. The organ as originally in the theatre was a 3 manual 11 rank Wurlitzer. When the organ was moved 11 more ranks were added for a total of 22.

Mr. Ralph Borck, an instructor in English at I. S. U. takes care of the organ and has done a good job maintaining it, how-

ever: due to the limited amount of time available most of his work has been devoted to the pipe chambers.

The original gold and white console was replaced by a console of oak. The ancestry of the present console is unknown, it has survived the rigors of time quite well. The console is on wheels and is stored backstage and wheeled out to the stage for playing.

The organ is rather deficient in percussion but makes up for it by having a very good solo section.

### Pedal

Sub Bass 16'  
Tibia 16'  
Open Diapason 16', 8'  
Tuba 16'  
Tibia Clausa 8'  
Cello 8'

### Accompaniment

C. Viole T. C. 16'  
Claribel Flute 8'  
Tibia 8'  
Open Diapason 8'  
Dulciana 8'  
Oboe 8'  
Vox Humana 8'  
4 ranks of strings 8'  
Flute 4'  
Octave 4'  
Tibia 4'  
Violin 4'  
Flautino 2'

### Couplers

sSolo to Solo 16', 4'  
Solo Unison off  
Great to Great 16', 4'  
Solo to Great 16', 4'

Great Unison off  
Acc. to Acc. 16', 4'  
Acc Unison off

### Great

Clarinet T. C. 16'  
Bourdon T. C. 16'  
Tibia Clausa T. C. 16'  
Clarinet 8'  
Oboe Horn 8'  
Concert Flute 8'  
Open Diapason 8'  
Tibia Clausa 8'  
String 8'  
Viole D'orch 8'  
Gemshorn 8'  
Flute 4'  
Octave 4'  
Tibia Clausa 4'  
Solo Piccolo 4'  
Horn Diapason 4'  
Tibia 12th 2-2/3'  
Nazard 2-2/3'  
Tierce 1-3/5'  
Piccolo 2'

### Tremulants

2, one for each chamber.

### Solo

Flute 8'  
Open Diapason 8'  
Tibia Clausa 8'  
String 8'  
Solo String 8'  
Clarinet 8'  
French Horn 8'  
Tuba 8'  
Flute 4'  
Tibia Clausa 4'  
Nazard 2-2/3'  
Tierce 1-3/5'

### Percussion

Harp celeste  
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The percussion plays from both the acc. and the solo manuals.



I. S. U. CONSOLE



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We would appreciate it if you would mention this in the next issue of *Theatre Organ and Bombarde*. It is available gratis upon receipt of a self-addressed stamped envelope. Thanks.

Sincerely yours,  
Henry Karl Baker

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# Brandt's BEACON

IN PERSON TONIGHT 8 30

GLORIA SWANSON

QUEEN KELLY + "THE TRESPASSER"

LEE ERWIN

THE MIGHTY WURLITZER ORGAN

MARQUEE OF BEACON THEATRE,  
74th and Broadway, New York City,  
For New York Chapter, ATOE,  
Production, "From Silents to Sounds",  
May 8, 1967.

Photo by Walter Hilsenbeck

## GLORIA SWANSON STARS IN NEW YORK CHAPTER'S BROADWAY SHOW

The New York Chapter once again made the New York theatre community sit up and take notice on May 8 when the chapter presented Gloria Swanson, in person, in "From Silents to Sound", with Chapter Member Lee Erwin at the console of the Beacon Theatre 4/19 Wurlitzer. The show packed the 2600-seat Broadway house on a traditionally slow Monday night in spite of threatening weather.

Miss Swanson showed two of her most significant films—*Queen Kelly*, her last silent, and *The Trespasser*, her first talkie—to illustrate the complexities of the silent-to-sound transition for stars and producers (she was both). In spite of her difficulties with a balky P.A. system, she completely captivated a predominantly young audience with her candid behind-the-scenes commentary on her struggles to satisfy temperamental directors, concerned bankers, and the ever-present censors.

For theatre organ buffs, the evening actually started as they approached the dazzling marquee with Lee Erwin at *The Mighty Wurlitzer* blazing over Broadway. They were pleasantly surprised to hear organ music drifting out through the front doors from deWaard Brother's lobby demonstration of the Rodgers 33-E Theatre Organ. And they saw a box-office line and a lobby throng jamming an A.T.O.E. event like never before. Although the show crew was ready for a prompt 8:30 curtain, the performance had to be delayed for ten minutes just to let Chapter Secretary-Treasurer Allen Rossiter and his theatre staff get the crowd into their seats.

The show opened with the "From Silents to Sound" coming-attractions trailer, made up in 1920 style with stills from the two films, shown without sound track on the colorful Beacon asbestos curtain (that still carries the Warner Brothers monogram). Then the asbestos

went up, a brilliant spotlight hit the center of the traveler curtain and New York Chapter Chairman Claud Beckham bounced out to tell the people that "they now know how distressingly silent a really silent film is".

Beckham received a thunderous round of applause when, as part of his mercifully brief welcoming remarks, he said, "This is a very proud occasion for an organization whose fundamental aim is to preserve theatre organs and theatre organ music **In Theatres!**" The audience was obviously in a joyous mood and there was more applause when Beckham mentioned that the New York Chapter, in hiring Lee Erwin for live accompaniment of a trailer for the Chapter's February Gaylord Carter show, had presented Local 802, A.F. of M., with the problem of setting a scale for

(Continued on Page 6)



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### SPECIFICATION

#### Solo (Upper Manual)

Tibia 16'  
Cello 16'  
Stentorphone 16'  
Tuba Mirabilis 16'  
Viola d' Amore 8'  
Vox Humana 8'  
Solo String 8'  
Clarinet 8'  
Tibia 8'  
Oboe 8'  
Diapason 8'  
Brass Trumpet 8'  
Violina 4'  
Tibia 4'  
Tromba Clarion 4'  
Piccolo 2'  
Fifteenth 2'  
Flageolet 1'  
Fife 1'

#### Accompaniment (Lower Manual)

Tibia 16'  
Dulciana 8'  
Vox Humana 8'  
Tibia 8'  
Orchestral Strings III  
Diapason 8'  
Harmonic Tuba 8'  
Harmonic Flute 4'  
Octave 4'  
Tuba Clarion 4'

#### Pedal

Dulciana 16'  
Tibia 16'  
Diaphone 16'  
Tuba Profunda 16'  
Bass Flute 8'  
Tuba 8'

#### Couplers

Solo to Solo 16'  
Solo to Solo 4'  
Solo Unison Off  
Solo to Accompaniment 8'

#### Controls

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## GLORIA SWANSON, cont.

"theatre organist" for the first time in years.

At the magic moment when Beckham introduced **Lee Erwin**, the spotlight swung to the console pit, and the gleaming white and gold Beacon Wurlitzer made its roaring entrance singing *Hot Time In The Old Town Tonight*. After more thunderous applause, Lee Erwin played a heart-pounding medley from his record album *Oldies for Pipe Organ* with colored lights to match the mood and with frequent interruptions as the audience recognized old favorites with more applause.

The New York Chapter's famous Vice-Chairman, theatrical author and historian **Ben M. Hall**, took over the stage at that point, entertaining and informing the audience in his inimitable way about the background of the late twenties "when the squawk of the Vitaphone broke the spell . . . Careers tottered as the horns behind the screen revealed that many established stars had the voices of grackles"—the "period of the Great Change." Hall told the patrons that they were enjoying the "lush surroundings of one of the few genuine movie palaces in the nation (the Beacon Theatre opened on Christmas Day, 1929, just as the epulent era of never-neverland came to an end)! And, then, after whetting the appetites of an already excited audience, Ben Hall said the magic words of introduction that set off pan-

demonium—**Miss Gloria Swanson**. And there she was, with an ovation ringing from the far corners of the Beacon, exactly the chiffon-gowned figure that everybody imagines for a super-star of the screen. There was no way for her to be heard above the crowd's delighted shouts. All she could do was to let Lee Erwin sing her praises on the Wurlitzer while she graciously received the homage of her admirers. After they finally settled down enough to let her talk, she charmed them from the first, "I know some of you came tonight to hear the organ. I know some of you came to see silent pictures. And I know many of you came just to see what kind of shape the old girl is really in." After that she could have recited the alphabet and gotten laughs. Instead, she told them about **Queen Kelly**, about Erich von Stroheim, about the lavish sets and the extravagant shooting schedules . . . and about Lee Erwin's **Queen Kelly** music for theatre organ.

The New York Chapter had commissioned Lee Erwin, a long-time member of ASCAP, to compose and play an original theatre organ score for **Queen Kelly**. And, as the traveler curtain closed slowly over **The End**, the Beacon audience and Miss Swanson made it very clear that Lee Erwin's newest composition was an unqualified musical and dramatic success. The enthusiastic remarks of the milling crowd in the foyer at intermission (and the questions addressed to the Chapter Officers) showed that at least two generations of Americans had never

Gloria Swanson receives tumultuous ovation from Beacon Theatre audience after introduction by New York Chapter vice-chairman **Ben Hall**, theatrical author and historian. Beacon Theatre, May 8, 1967.

— Photo by Walter Hilsenbeck.



Gloria Swanson congratulates Lee Erwin (and awards him a carnation) for playing his new score for her last silent picture, "Queen Kelly" on Beacon Theatre 4/19 Wurlitzer, May 8, 1967.





**GLORIA SWANSON, cont.**

before heard the mighty Wurlitzer do its intended job—augmenting a great silent film to create a full dramatic impact for both eye and ear. Perhaps the highest compliment of all was a young man's saying, "I can't believe I was really watching a silent picture!"

Space here is too limited to permit a full discussion of the whole show. It was a great theatrical event, effectively promoted (with advertising and with personal interviews in newspapers, radio, and television) and produced by New York Chapter officers and professionally staged by members of the Chapter's Beacon Wurlitzer Restoration Project under Bon Smith. Jim Moe, former tech-



New York Chapter Chairman Claud Beckham joins Beacon Theatre audience in ovation for Lee Erwin at console of Beacon's Gold-and-White 4/19 Wurlitzer. May 8, 1967.

nical chief of the Project, was transferred to Minneapolis two weeks before the big night but he managed to fly back to New York to act as Stage Manager. Wurlitzer Widow Aline Beckham handled the 1000-seat advance ticket sales. Even the technical projection matters and rehearsal screenings were arranged by a New York Chapter member, Chapter Advisor Don Malkames. *From Silents to Sound* was an outstanding example of the way that A.T.O.E. can simultaneously give the public the genuine entertainment that it hungers for and spread the message about theatre organs in theatres.

See you in . . .

**DETROIT**

July 1, 2, 3, 4

**FUN-  
TASTIC**

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**DON KINNEAR PLAYS  
THE SEDGEWICK MOLLER  
in Philadelphia**

Next issue of Theatre Organ Bombarde will feature a review of the concert played by Don Kinnear, on the 3/17 Moller in the Sedgewick Theatre. This was the farewell concert prior to the demolition of the theatre.

The organ was purchased by the Delaware Valley Chapter several months ago.

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**THEATRE  
ORGAN  
REVIEW  
QUARTERLY**

*While engaging in research relative to the Theatre Organ course which was established by the Eastman School of Music in the 1920's, Rochester ATOE member Lloyd E. Klos came across a very interesting textbook. This book, one of the few in existence, was written about 1926 by an Englishman, George Tootell, the first British Cinema Organist. Through the generous cooperation of Dr. Ruth Watanabe, Librarian of the Eastman School of Music's Sibley Music Library, Mr. Klos has been able to extract portions of the book, and thereby make them available to Theatre Organ readers. It is hoped that much of the material will be of benefit both educationally and entertainingly to ATOE members.*

PART TWO

## HOW TO PLAY THE CINEMA ORGAN

A Practical Book by a Practical Player  
by GEORGE TOOTELL

Doctor of Music, University of Durham, Fellow of the Royal College of Organists, Solo organist of the Stoll Picture Theatre, London; The Palace, Accrington; The Coliseum, Glasgow; The Picture House, Douglas (Isle of Man); The West End Cinema, Birmingham; etc.

**What Cinema Audiences Want.** Though the cinema is essentially a business proposition, being purely entertainment, it affords very great artistic possibilities which appealed to me from the first, and eventually induced me to give myself up wholly to a cinema career. In the course of that career, I have enjoyed many and varied experiences, having played to all types of audiences, from one consisting entirely of iron workers to a private demonstration before Royalty; and in cinemas in industrial districts, seaside and holiday resorts, and the West End of London. My experiences in provincial centers especially have brought me closely in touch with various sections of the public and with many varied types of audience, and from these experiences I can very definitely answer the perennial question, "What does the public want?" Cinema audiences want the best they can get; whether they always get it or not is another question, but they expect it, and they appreciate it when they do get it. The public taste for music is surprisingly high in many provincial tenters, and cinema audiences have become keenly discriminating. I have not, in any provincial center which I have visited, heard worse organ playing than I have heard in London cinemas where I have heard performances which were indescribably bad. The worst performance I have heard on a cinema organ was in a London West End cinema; and the best performance (on an inadequate organ) was at Newcastle-on-Tyne.

Studying the psychology of audiences, and the prevailing musical taste in various districts, is an interesting and amusing experience, and is also highly instructive. To the solo player in the cinema, it is a necessary procedure, and one which I have invariably followed with some surprising and amusing re-

sults. Among requests for the performance of certain compositions, I have received: From an engineer-mechanic, Bach's "Tocatta in F Major;" from a police constable, selection from Verdi's "Aida;" from a coal heaver, Beethoven's 5th Symphony; from a bus conductor, The Andante from Tschaiakowsky's Fifth Symphony; from an elderly lady, The Hallelujah Chorus; and from a doctor, "The Sheik" Fox Trot.

I have enjoyed the unusual experience of accompanying the whole of a long feature film with the organ console in absolute darkness, having to feel for my stops which I was unable to see.

In a Welsh town, I have witnessed the presentation of a 5-part film, in which the whole of the second part was run backwards, and the first half of the third part upside down.

I have accompanied a film when the third part was shown before the second part, and no one appeared to be any the wiser! And I have accompanied a 7-part feature film for six consecutive performances, during the second of which Part 2 was omitted; in the third performance Part 4, and in the fifth performance Part 3 was omitted, in each case quite unexpectedly. These few cases will illustrate how variety may be unexpectedly introduced into the cinema organist's work. Happily they are the rare exception rather than the rule.

**Organ's Popularity With Cinema Audiences.** Is the organ popular with cinema audiences? Undoubtedly, when properly treated. My own experience has shown me very conclusively that the right type of organ, in the hands of an expert player, is a most popular attraction in any cinema which possesses such an instrument.

It is all-important that British organ builders should realize the fact that the organ required for the cinema is a distinct type of instrument, especially designed for a special purpose. So long as builders erect the "legitimate" type of organ in the cinemas, so long will they produce failures. This special type of instrument illustrated in the Jardine, Compton and the Wurlitzer organ, demands a specialized player. At the present time, our principal teaching institutions make no provision in their curricula for the special training which is absolutely necessary for the cinema organist; and the student who has finished his usual course, and who desires to secure a cinema appointment, is left to his own devices—with disastrous results. There is a demand for first-rate cinema organists which cannot be supplied, simply because organists who are otherwise excellent players are unprepared for the specialized work required, and are utterly lost when they attempt cinema work. At the present time, there are not half a dozen cinema organists of outstanding ability in all Great Britain, while there is a large number of those who are either mediocre or frankly incompetent.

**Specialized Player Required.** The cinema requires a specialized type of player who must not only be a first-rate performer, but a very able musician. His work possesses unique features which are not encountered in any other branch of the profession; it is in those unique features that he must specialize, and through them that he can legitimately claim consideration as an unique and independent artist. This fact has not received due attention on account of the scarcity of first-rate performers, and the shortsightedness of our teaching institutions in not providing for the need.

I have frequently been described as "the pioneer in this country for this new branch of musical art;" I was certainly the first British organist to play a genuine cinema organ, and have undertaken the responsible task of writing this book with one single purpose before me—that of providing material assistance both to those who intend to follow the career of a cinema organist, and to those who already hold positions as cinema organists, especially in a solo capacity.

This is a practical treatise by a practical player who has for many years devoted his whole attention to cinema music and the cinema organ. I have no doubt that some of the advice given will cause discussion; be that as it may, nothing is recommended or advised which has not successfully stood the practical test, and which is not based

upon my own methods successfully carried out through many years of practical experience as a solo player in the cinema. The cinema has no use for theories which cannot be turned to practical use.

I earnestly hope that the following will provide a useful and practical guide to all who are interested in the cinema organ and organist.

### PLAYING WITH THE ORCHESTRA

**Touch.** The first point to consider is the touch. The notes should be pressed down with a swift and firm finger touch, to ensure promptitude in speech from the pipes and the release of the note is a most important matter. A note will sound as long as the finger remains upon it, and until actually released; a note which remains depressed for even the slightest fraction of an inch will sound; in some organs the touch is so light that dropping a short piece of ordinary pencil upon a key will cause a pipe to sound. Let the player, therefore, distinguish between a swift and firm pressure of the finger, and a blow of the finger, avoiding the latter. Upon release of the note, raise the finger clear of the key to ensure "clean" playing. This principle of touch applies to both slow and rapid legato playing; staccato should be wrist-staccato as in pianoforte playing; not so much a bounce off the keys as a rapid release by quick raising of the hand, the note being allowed to speak properly. Arm movements such as in pianoforte playing, are quite unnecessary, and have no effect whatever upon organ touch.

**Pedal Touch.** In pedaling, the notes should be played from the ankle, the toe and heel of either foot being used. In legato playing, the player is recommended to use the toe and heel of the same foot alternately, for consecutive notes, as much as possible; this obviously cannot be done in playing notes which are more than a third apart. The more flexible the ankle, the greater facility in pedaling; any up and down leg movement should be avoided as much as possible, even staccato touch being from the ankle. A modern pedal action is not heavy, and the player is recommended to cultivate a light touch which is advantageous from all points of view. One sees so many players who appear to kick at the pedals; forcibly attach the manuals (especially in chord playing) in a merciless manner which, one would think, would smash the hammers of a piano; and handle the stops like punch-balls, while gyrating on the organ seat in a most extraordinary fashion; all of which is not only unnecessary, but extremely silly.

No musical instrument can be so merciful or so merciless to the player



ATOE member Bill Werner pauses for a picture while the console of his 3/15 Wurlitzer is steadied by an unidentified assistant. The organ came from the Century Theater, Chicago. Photo by ATOE member John McCarthy.

### CATOE MEMBERS HELP MOVE TWO CONSOLES

With ATOE member Bill Werner at the controls, Larry Coleman, Barney King and Sam Holte (l to r) get ready to load Larry's 3/8 Kimball console. The Kimball is from the Catlow Theater, Barrington, Ill. Photo by ATOE member John McCarthy.



as the organ; it will readily and generously display the technical ability and musicianship of the player, but on the other hand, it will mercilessly and glaringly expose incompetence and ignorance. Treat your organ kindly and with intelligence, and it will readily respond; but treat it unkindly, and it will take a merciless revenge.

**Purpose of Organ in Orchestra.** The organ will be found in most cinema or-

chestras which do not include the full complement of wind instruments; and its purpose is to give body to the combination, and to supply in some measure the lack of wind players. The greater part of the music to be played upon the organ will therefore be of a sustained character necessitating a legato style of playing.

*(Continued on next page)*

## HOW TO PLAY THE CINEMA ORGAN

(Continued from Page 9)

**Legato Touch.** The true organ legato touch comprises a gliding movement from key to key, for it must be remembered that a stop will sound at its full strength of tone so long as the finger remains on the key. If, therefore, a key is released before another is depressed, we shall have a short interval of silence; but, on the other hand, if a key is not cleanly released before another is depressed, for a minute period both will sound simultaneously. The player must therefore avoid, on the one hand, detached or scrappy playing, and on the other, muddy and indistinct effect. To obtain the true organ legato touch, the player must liberally employ the practice of substitution of fingers on notes already depressed, thus being enabled while still holding one chord, to proceed without break and with clearness to the next. This system of substitution of fingers does not affect what has previously been said of touch—firm finger pressure and clean release of notes.

**Organ Music Parts.** Practically all music specially composed or arranged for cinema purposes will include in the orchestra sets, a part for the organ which always appears as a harmonium copy—printed on two staves like piano music; organ music proper being printed on three staves. The organist is supplied with a “harmonium” or “piano-conductor” copy, and we will, first of all, consider the former. The part will consist mainly of sustaining notes and chords, arranged from the wind parts in the score with important solo cues, if the part is adequately arranged.

**Solo Cues.** In the absence of the orchestral wind instrument, all solo pas-

(Continued on Page 14)



**ANOTHER POET OF THE ORGAN?** This little fellow's pose reminds us of that famous shot of Jesse Crawford at the New York Paramount studio organ, taken years ago. The organ pictured is the 3/11 Kim-Wur-Mo-Link in Gil White's house in Derwood, Md. The little boy is Doug White, Gil's grandson.



## Last Minute Convention Notes!!

**MAKE RESERVATIONS NOW!!**

**WE MUST GIVE A GUARANTEE BY JUNE 30TH.**

Above is a picture of the ballroom at Cobo Hall where our banquet will be held. The room is bounded on 2 sides with glass—a tremendous view of the Detroit River with freighters and pleasure boats going by and also the Canadian Shores. We want everyone at the convention to attend the banquet. The room can seat at least 3000 so there will be plenty of room for all. We have been assured of good service and hot food. Due to the Michigan liquor laws, only beer and wine may be served on Sunday and we will have 2 bars set up for our 'social hour'. A short program of entertainment has been planned for the banquet and we should all have a wonderful time. Please—even if you don't send your money in now, make your banquet reservation!!!!!!

\* \* \*

There have been some last minute changes in the recording arrangements for the convention. The Board of Directors at the Detroit Theater Organ Club has given permission for one representative from each chapter to record *during* the concerts at the Senate Theater. Only the recording facilities of the club may be used. Each recorder must be equipped with 1/4" phone plug for each channel to be used. The club has 2 Neumann condenser mikes feeding a stereophonic or monoral distribution system accommodating the telephone jacks. No individual mikes will be allowed. This only applies to the Detroit Theatre Organ Club . . . At all of the other activities—as the Fox, Redford Theatre, Arcadia Skating Rink and Fort Street Presbyterian Church, the Motor City Chapter will make a master tape to be copied for each chapter. Any chapter representative desiring a copy of any of these concerts for their chapter, please mail or bring the blank tape for each concert with a self addressed mailer so as soon as these tapes are copied, they can be mailed. Each chapter representative getting a copy of any one of the tapes of any concert at the convention will be required to sign a waiver for their chapter that the tapes will not be used for any commercial purpose.

\* \* \*

Letters have gone out to each chapter chairman inviting one representative to play at the various jam sessions. If you have not already sent in the name, please do so immediately so a schedule can be set up for this activity.

\* \* \*

There will be 14 home installations available during convention time for those who are interested. A schedule will be furnished with your convention packet.

\* \* \*

The Chapter is requesting that no pictures be taken while an artist is playing. Before or after a number or a concert will be more considerate. There will be containers placed at each site for flash bulbs, etc.

## MAKE RESERVATIONS NOW!!

\* \* \*

The management of the Fox Theatre desires that the balcony not be used for insurance reasons.

\* \* \*

Orders for brochures and ash trays are beginning to come in from those who are unable to attend the convention. These will be mailed as soon as possible at the close of the convention.

\* \* \*

The Detroit Theater Organ Club will conduct tours of the chambers at the Senate Theater—probably after Saturday night's concert. This is an interesting and revealing sight.

\* \* \*

For those who can not attend the entire convention but want to attend one or more concerts, there will be a charge of \$2.00. This only applies to the Fox, Redford and Skating Rink. The seating capacity eliminates this possibility at the Senate or the church.

## ST. LOUIS THEATRE KIMBALL 4M-19R

When the St. Louis Theatre opened on November 25, 1925, a grand theatre was born. When the patrons entered the Grand Lobby, they were treated to Rapp and Rapp's version of a European palace. The floor was terrazzo. On the left was the Grand Staircase. Large columns supported a vaulted ceiling from which hung ornate crystal chandeliers. The mirrored walls reflected a scene of grandeur.

When they reached their seats they saw a huge dome finely carved and covered with gold leaf as was the proscenium and side wall alcoves. Emblazoned on the main curtain was the emblem of the city—the statue of St. Louis astride his horse with sword held high. Below the stage was the orchestra pit and at the left of the pit on its elevator was the majestic organ console.

The featured organist for most of the four years that the 4 manual/ 19 rank Kimball was used was Julius K. Johnson. He was a straight spot-light type organist; never using song slides or having community sing programs.

Johnson was a good musician, but a story is told that he was uneasy about crowds. On occasion he would take a bit of liquid tranquilizer before mounting the organ bench. After playing at the St. Louis for two years, he returned to California, where he played in a restaurant.

During Johnson's absence Earl Estes was the organist. After his return to St. Louis, he had an assistant, a St. Louisan named Wagner. Wagner played the afternoon show and during it he also did a radio broadcast on station WIL. For this he wore headphones to get his cues from the station. During the broadcast he completely ignored the action on the screen and played for the listeners at home.

Early in the Spring of 1929 the St. Louis Theatre contracted for the installation of RCA Photophone "talkie" equipment. Johnson then left St. Louis.

The last nine months that the Kimball was used were filled by a talented musician from Granite City, Illinois, W. A. Brummer.

Brummer was trained as a classical organist, but was also experienced as a theatre organist. He had played at a theatre in Granite City and later was assistant to Stuart Barrie at the Ambassador in downtown St. Louis.

He recalls the first time he heard the St. Louis Kimball and wondered at the loud raucous solo stop. When he first played the instrument he was executing a soft passage and set up the Krumet. Expecting the Baroque stop that is a cross between a Cromorne and a Clarinet he was startled to discover that mysterious loud stop. It turned out to be the Post Horn.

Mr. Brummer later became an organ builder and service man. He and his organization are known throughout the Midwest. He is the representative of M. P. Moller and also installs instruments of his own design. He still retains his interest in theatre organ also and is a charter member of St. Louis Chapter, ATOE:

After the Photophone was installed just before Christmas 1929, the organ was never officially played again.

The Kimball spoke from five chambers. There were two chambers on the organist's left designated Solo and on the right were the two Main chambers with the Percussion chamber on the bottom. The relay was also on the right side opening behind a fire extinguisher and hose compartment. The blower and the lift mechanism were in the basement below the stage. The interconnecting cables of the organ contained approximately 500,000 feet of single wires.

Opus 6852 was a large scale instrument operating at 10, 15, and 20 inches pressure. The large scales and high pressure were necessary for this house of almost 3900 seats.

In the upper Main chamber were the Kinura, Orchestral Oboe, Clarinet, Oboe Horn, and Concert Flute. The middle Main chamber held an Open Diapason, Viole d'Orchestra, Viole Celeste, Dulciana, and Vox Humana (II). The 49 note Deagan Chrysoglot was also in this chamber. The lower chamber held the percussions and a fine Kimball Piano which is still in passable tune today.

The upper Solo chamber contained the Diaphone and Post Horn (masquerading under the misnomer of Krumet) on 15 inches and the Tuba and Trumpet on 20 inches pressure. The lower left chamber held the Solo Vox Humana (I), Quintadena, Saxophone (really a Basset Horn), Solo String (excellent String Bass extension), and of course, the highly important Tibia. The Solo Marimba was also in this chamber.

The St. Louis Theatre Kimball organ is now the possession of St. Louis Chapter ATOE, Inc. The events leading to the Chapter acquiring it go back considerably before the founding of the group in 1962.

When wide screen movies came into popularity the St. Louis Theatre installed a new screen. At the same time they built an extension of the stage over the orchestra pit and organ console. Sometime in the ensuing years the organ sustained severe water damage in the upper main chamber. There was also extensive damage to the pipes in the middle main chamber from vandalism. The door to this chamber was unlocked and all the keys had been lost.

In 1950 Stan Kann started playing the "Crawford Special" Wurlitzer at the Fox

*(Continued Next Page)*

## ST. LOUIS THEATRE KIMBALL, *continued*

*(Continued from Page 11)*

Theatre on a regular basis. He started looking for an organ to install in a restaurant and in 1954 bought the 13 rank 3 manual Wurlitzer from Loew's State in St. Louis. He and some friends removed it and Stan then persuaded W. A. "Gus" Brummer to rebuild it and install it in Ruggeri's Restaurant.

In 1961 another seemingly unrelated event was the gift to the St. Louis Symphony of a half-million dollars for purchase of a permanent hall. The donor Oscar Johnson stipulated that they must raise a similar amount of money.



The Kimball console, with from left to right: Mayor Reim, Doc Kloepfner, Mrs. Dunn, George Swett, Edith Lustig, Gerry Marian, Milton Marian, and Joe Dallavalle.

*Photo by Francis Scheidegger*

In 1962 St. Louis Chapter ATOE was chartered. In the spring of 1964 the Chapter took on a refurbishing job on the Fox organ and the work culminated with the presentation of Gaylord Carter. The artistic if not financial success of this venture started chapter members to thinking of having their own organ.



Doc Kloepfner and Joe Dallavalle stand beside the long entombed Kimball console.

*Photo by Francis Scheidegger*

With the news that the city of Kirkwood was building a new auditorium, Chapter Chairman George Swett proposed the installation of a theatre organ. Negotiations produced a contract for the Chapter to install a theatre organ. The Chapter also made an agreement to purchase the now 17 rank organ in the aforementioned restaurant.

The St. Louis Symphony announced in late 1966 that they had received a million dollar gift from Mrs. Helen Lamb Powell to purchase the St. Louis Theatre. It will be renamed "Powell Symphony Hall" in memory of her husband Walter S. Powell. The Ford Foundation also has given a grant for refurbishing the hall and for the endowment fund of the Symphony.

St. Louis Chapter members had for some time been discussing the possibility of obtaining the console from the St. Louis Theatre but had not approached the owners—Arthur Enterprises, also the owners of the Fox. The Symphony indicated that they were interested in having the entire organ and associated equipment removed.

At the January 15, 1967 meeting of the Chapter, the discussion seemed to indicate that the inability to raise funds for the Kirkwood project and the apparent unavailability of the Kimball console would cause a collapse of two years of planning and dreaming about an organ of their own. The next day, Gus Brummer was discussing the possibility of a classical organ for the hall with the Symphony. He was told that the Symphony would like to have a proposal from ATOE for removal and subsequent use of the Kimball. On Tuesday we received word that we could have the instrument if we removed everything.

Chairman John "Doc" Kloepfner set the telephone committee in action and an emergency meeting was called for Wednesday night. Unanimous passage of enabling resolutions and the subscription of a guarantee fund for expenses started things moving. Committees were appointed and on Friday the 20th the legal committee met with the St. Louis Symphony officials.

On Monday evening, exactly one week from our first indication of any possibility of getting the Kimball two crews were at work in the theatre. One group made a survey and inventory of the organ while the other started removing the stage flooring covering the console.

Thirty-eight years of non-use had taken its toll. The lift was inoperative; ivories missing from keys; water damage to the top right chamber; vandalism to a horrible extent in the middle right chamber; and most of the drums and cymbals were missing when our locksmith member Joe Dallavalle opened the percussion chamber. There were some bright spots, however. The console being buried beneath the stage had saved it from any major indignities. All the Solo side of the organ was intact. The Xylophone, Marimba, Chrysoglot, and Tuned Sleigh Bells are all in excellent condition. As it turned out, the water damage was more to the top boards than to the chests and even the concert flute had only a few pipes with minor damage.

During the third day of work, Al Baum a former electrician, got the lift motor wired up, the mechanism unstuck and raised the console to stage level. Ned Lustig, a former stagehand taught us how to tie lines for hoisting parts from the chambers. Milt Marian, an ex-organ-service man who had helped to install and even remove many of the theatre organs in the area demonstrated the art of handling pipes; the String Bass in particular. Former Chairman George Swett seemed to always be there when work was going on and took movies too. In fact the 40 members, friends, and families who helped did most of the work in the first three weeks. In slightly more than a month the job was done.

The job was dirty, difficult, and demanding, but was accomplished with much enthusiasm, some griping, and many sore muscles. Our professional organ builder estimated we would need 750 man-hours and professional hoisting and moving help, at a cost of \$800 to \$1000. Our members worked so hard that we needed only 800 man-hours to do much more work than was anticipated and used the professional help only for the piano, console and relay, and a few of the biggest pipes and chests; at a fraction of the cost.

In April we also started the removal of the organ from Ruggeri's Restaurant. Stan Kann still plays there for diners, but now uses an electronic organ, if you will pardon the expression, even though it has a famous theatre organ name on it.

In May we started work on the rebuilding of the console and relay for the future installation in Kirkwood. We have much long hard work ahead, but St. Louis members have shown they can do it. Now, if we only had a little more money . . .

Acknowledgements: Photographs are by Francis Scheidegger. The St. Louis Chapter, ATOE, Inc. wishes to extend thanks to everyone who helped, to the St. Louis Symphony Society for the gift of the organ, and to the Symphony's assistant business manager, Mr. George Carpenter for his co-operation; the St. Louis Theatre's building engineer, Dave Authenrieth and his staff; to the City of Kirkwood, its Mayor Robert G. Reim, and Recreation Department Director, Mrs. Permelia Dunn.

*(Continued Next Page)*

### Send In Chapter News Mail To

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Bitter Lake Station  
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# "EXACTLY THE WRIGHT WAY"

—or Moment of Truth

Whether you've ever met him or not, you still refer to him as *George*. Through the media of records he has endeared himself to the Theatre Organ world, and on Sunday, May 21, he endeared himself to Northwest enthusiasts for all time.

George Wright accomplished an artistic triumph at the Oriental Theatre, Portland, Oregon, on the fabulous 3-13 Wurlitzer affectionately known as the *Baby Fox* (S. F.). At the end of the concert George was accorded what he openly and emotionally acknowledged the first standing ovation of his career.



## ST. LOUIS THEATRE, continued from page 12

RANK	PEDAL	ACCOMP.	GREAT	BOMBARD	SOLO
Diaphone	16-8	8-2t8	16-8	16-8	8
Tuba	16-8	8-2d t8	16-8-4 2nd t 8	16-8-4 2nd t 16-8	16-8
Post Horn	16	8-2nd t8	16-8	8	8
Trumpet			8	8	8
Open Diapason	8	8	8	8	8
Tibia	16-8	8-2nd t 8-4	16-8-4- 2nd t 8	16-8-4	8-4
Concert Flute	16-8-4	16-8-4-22/3- 2	16-8-4-2 2 2/3-1 3/5	16-8-4	8-2
Solo String	16-8- Pizz 16	8-4-2nd t 8	8-4-2nd t 8	16-8	8
Viole D' Orchestra	8	16-8-4-2- 2nd t 8	16-8-4-2	8	8
Viole Celeste		8-4-2nd t 8	8-4	8	8
Saxophone	8	8-2nd t8	16-8 2nd t 8	16-8	8
Quintadena		8-2nd t 8	8-2nd t 8		8
Vox Humana I		16-8-4	16-8-4	16-8	8-4
Vox Humana II		8-4	16-8-4	16-8	8-4
Orchestral Oboe			8		8
Oboe Horn		8	8		8
Dulciana		8-4	8-4		8
Kinura			8	8	8
Clarinet	8	8-2nd t 8	16-8		8
Piano	16	8-4	16-8-4	16-8-4	
Xylophone		2nd T.	4-2	4	4
Marimba		8	8		8
Harp		8-4	8-4	8	8
Chrysoglot		4	4		
Glock/ Orch. Bells			2	2	2 2
Sleigh Bells			2		2
Cathedral Chime		2nd T.	x		x

Rising with great authority to a sensational *Married I Can Always Get* on the freshly refurbished gold'n white console, he launched into an unusual middle-east arrangement of *Hindustan* dedicated to the late Oliver Wallace as the original fire curtain descended, depicting a camel train trekking by a distant city. Immediately following was another new tune, *Green Eyes*. This was punctuated by George pointing at the large Oriental mask over the proscenium, shouting *Zap*, magically lighting the large green eyes. After a Summer Samba-Tico Tico-ish *After You've Gone* and Neal Hefti's *Li'l Darlin'*, George proved that we all have something in common. Even he has to read music. This was the title tune from a brand-new show, *Thoroughly Modern Millie*, followed by part of the complete score featuring such brand-new tunes as *Poor Butterfly*, *Japanese Sandman*, *Charmaine*, *Stumbling*, etc.

Other high points of the first half were *I've Got You Under My Skin*, *Winchester Cathedral*, *How Am I To Know* au Crawford, *Satin Doll* featuring the "Dirty Piston," and ending with a Gershwin Medley in the best tradition.

The second half started with Guy Meleney's romp-stomping arrangement of *Back Bay Shuffle*, followed by Brubeck's *Take Five* featuring the pit piano. *Nacht Und Tag* (Night & Day) by Beethoven-Porter followed, supplemented by Carrie Jacobs Bond's *Just A-Wearyin' For You* (Will the real Jesse Crawford stand up?). An electrifying Duke Ellington medley was followed by the three famous Noel Coward Waltzes, *Zigeuner*, *I'll Follow My Secret Heart* and *I'll See You Again*. Then, after a touching verbal tribute to the late, great, Jesse Crawford, George meticulously and effectively played Crawford's *High Hat*. This was the real Oriental Wurlitzer showpiece.

George then dedicated the medley from Kern's *Showboat* to Dennis Hedberg who, with Bill Peterson, completely restored and improved the organ and helped make the show possible. This was supposed to be the end, but George was so touched by the crowd's reaction that he presented us with *The Whistler and His Dog*, another new (1911) pleaser.

There were many luminaries from the organ world present, from all over the Northwest and a few from San Francisco. All agreed that George was at his best. — MARTHA LAKE

## HOW TO PLAY THE CINEMA ORGAN, cont.

(Continued from Page 10)

**Keeping to the Printed Notes.** I impress upon the student the importance of playing only the printed notes, without any impromptu additions or indiscriminate filling in. Organ parts are usually adequately arranged and with consideration for the character of the piece; it is true that one finds parts which are badly arranged, but such cases are comparatively rare. The player who is not familiar with the piece, or who has not an adequate knowledge of harmony, will be well advised to keep strictly to the printed notes. Unless any particular tone is denoted in the part, the organist should use tops of diapason tone (which is the organ tone most nearly allied to the horns of the orchestra), or string tone, with the addition, as required for volume, of flute-toned stops, avoiding reed stops except in forte passages, or passages which are required to be played with such tone according to the cues given. Organ reed tone will not blend well with any wind instruments in the orchestra.

**The Pedals.** This brings us to consideration of the pedals, and many organists are intrigued, when playing from the harmonium copy, as to when to use, or avoid using the pedals. As the pedals (16 ft. stops) correspond to the double basses of the orchestra, they obviously will sound the lowest notes of the harmony, but in innumerable cases the lowest printed note in the harmonium part is not the lowest note (or actual bass) of the harmony. If, therefore, such a note is played upon the pedals, we have the effect of double basses "divisi"—two different double bass notes sounding simultaneously (one from the organ and one from the orchestra); an appalling effect in soft music which is unfortunately heard only too frequently through the thoughtless act of the organist. Without a thorough knowledge of the composition, or an adequate knowledge of harmony, the player should never pedal the bass unless such bass is obviously the lowest part. No safe or universal rule can be laid down as to ascertaining (from the printed copy) what the actual bass is. Low chords will not be written for organ unless for some special dramatic effect such as may be contrived in certain incidental pieces. The only way to ensure absolute certainty in an unfamiliar piece is to compare the double bass part of the piano-conductor copy with the organ part. In many organ parts of modern publications the desired pitch will be indicated thus: "16 ft." denotes the use of the pedals, and "8 ft. only" no pedals are to be used.

**Piano-Conductor Copies.** It is desirable from all points of view that the organist when playing the organ should play from a piano-conductor copy, in which everything is fully shown and he cannot stray from the patch; from such a copy he can be certain of his pedal bass and of all cues.

**Rhythmic Pedaling.** One other point in pedaling—remember to take into consideration the character of the piece, and do not make it the invariable practice to crawl about the pedals, sustaining notes here and there. Here again, think orchestrally; the double basses are not always holding long notes, so why should you? Your pedals are your double basses; let them act as such. Therefore, in a light intermezzo dance number, march, or similar piece of a light nature, obtain by a mezzo-staccato touch the zip of the double bass, ensuring rhythmic playing with a definite pulse in it. A moment's thought and consideration of the type of music to be played will enable the average player to determine upon either detached or sustained pedaling.

The student is reminded that there are notes on the pedalboard above Middle D; many players appear to forget this, and confine their pedal bass to the notes below middle D, playing with the left foot only. This again frequently produces an effect of double basses playing in octaves, the orchestral double basses playing one note and the organist the octave below.

**Pedals and Manuals Together.** It is important to play the pedal note with the chord to which it belongs, a common fault being that of anticipating a chord with the pedal bass, just as second-rate pianists cultivate the habit (in chord playing) of playing the left hand before the right. Finally, the student is recommended to acquire the habit of looking ahead, and not confining his attention to the particular bar or chord which he is playing. Be prepared for what is to come; there is no time to spare for thinking out stop combinations and effects when you have arrived at the passage, and you can hardly expect the orchestra to wait for you. The eye and brain must anticipate what the hands have to effect.

**Hints.** To sum up —

1. Acquaint yourself thoroughly with the tone quality and power of each stop in the organ.
2. Play cleanly, and with an absolutely strict attention to note values printed.
3. Do not add to the printed notes.
4. Think orchestrally.
5. Add no pedal bass unless the pedals are directed to be used, or you know the piece accurately and are quite certain as to the bass.

6. You may, possibly, be the most important member of the orchestra, but there is no need for you to announce that fact by trying to obliterate the other players. Your presence will be sufficiently felt if you keep due and correct proportion.

sages should be played by the organist (not by the violinist) on the corresponding type of stop, which though it may not provide the actual tone color, very frequently approximates closely to it; thus the orchestral oboe in the organ is often a very close imitation of the actual oboe in the orchestra.

**"Doubling" The Melody.** Great care must be exercised in playing solo passages to avoid doubling the solo melody, at the octave above or below, by the use of an octave coupler, or addition of a 16 ft. stop. The effect of a solo passage played with an octave coupler or 16 ft. stop added produces a topsy-turvy effect in the bass. Of course, if the whole passage is played on one manual, every note will be duplicated at the octave below.

**Unsuitable Stops.** Avoid the frequent use of 4 ft. and 2 ft. stops, remembering that these sound an octave, or two octaves above the touched notes; soft 4 ft. flue stops can be used upon occasion with charming effect, but the use of 2 ft. stops for sustaining chords in music of a quiet character is often distressing in effect. Such stops should be utilized for adding brightness or brilliance. The 16 ft. manual stops should never be used (unless denoted in the copy), excepting in music of a very loud and heavy character, when great volume and body is required; or for some special dramatic effect demanded by the musical director. To sum up these points, the player must think orchestrally, and consider the organ as an instrument which comprises a set of orchestral instruments, from which he derives orchestral effects. If he will think in this way, it will not occur to his mind to produce the effect of four piccolos holding a chord, or (with 16 ft. flue stops) the effect of a quartet of double-basses sustaining four-part harmony.

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

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## ROCKY MOUNTAIN CHAPTER

The big occasion for Rocky Mountain Chapter took place in two locations early Sunday morning. The concert at the Paramount Theatre in Denver was played by Bob Castle, popular Denver organist. Bob, almost single handedly has kept the big Wurlitzer from falling into disrepair over the years. As many of us know, there is nearly always something to be repaired on the larger organs. One of the more recent things to be done was re-leathering one of the main reservoirs. The reservoir is beautiful with its neatly skived leather applied more exactly than the original. The instrument is one of the few remaining twin console Wurlitzers and is a Publix #1. Bob has replaced the Tuba Mirabilis in the solo side with a Wurlitzer Post Horn, adding some needed brightness.

Sprinkled through the concert was some music from the operettas. Bob uses an orchestral approach to this type of music and a fine theatre style for the pops with a bit of one man band thrown in for added diversion.

The pictures taken at the concert did not turn out, so the ones shown had to be taken later. Hidden under the console is Bob's broken leg, which he acquired skiing sometime between the concert and the pictures. Comment from Dick Hull;



Photo by Maddy

Bob Castle at the Paramount. Secretary Dick Lewis trying the Howard Seat in the background.

"At least he had the grace to break his Tibia." As usual Bob's concert was much too brief. The members then formed up for the exodus to the much-anticipated pancake breakfast at Doctor and Mrs. Belshaw's residence. Dr. Belshaw, owner of a beautiful 3/15 Wurlitzer, was cook,



Photo by Maddy

The Belshaws serving breakfast to Rocky Mountain Chapter. Don, Dr. Belshaw, and Betsy.

ably assisted by son Don, while Mrs. Belshaw assembled ingredients in the kitchen. The process of feeding nearly fifty people went with such smoothness and dispatch the Belshaws would qualify as professional restaurateurs. Needless to say, the meal was delicious.

The Belshaw's Wurlitzer is awaiting the completion of a new home for its installation, so we were entertained by George Wright (via records). After much organ-talk and some official remarks by Chairman Duane Searle, we finally and regretfully dispersed after a thoroughly enjoyable morning.

Dick Lewis Chap. Secy.

## POTOMAC VALLEY CHAPTER

On Sunday afternoon March 19th, the Potomac Valley Chapter met at the Montgomery County, Md. radio studios of station WPIK, to see and hear the recently installed two manual ten rank Moller theatre organ, owned by Doug Bailey, local advertising executive and radio broadcaster.

The organ, comprised of pipework from the Moller organ originally in the Loew's Palace, Washington, D. C., the relay and blower from the Kimball organ in the Warner Ambassador, Washington, and the console from the Shoreham hotel Moller, has been recently installed by Paul White and Bob Oberlander, and is currently undergoing final finishing stages. The organ, designed for broadcasting, includes a large scaled marimba and 61 note harp chrysoglott, and percussions exposed outside the chamber include the glockenspiel, xylophone and chimes. The instrument is featured daily on the Parker Bailey show from 12:30 to 2 p.m., and is one of the very few theatre pipe organs still to be heard on the radio, and probably the only one featured daily as an integral part of a radio show. Many notable area organists were present to play, among them Milton Davis who at one

time was head organist for the Warner theatre chain in Washington, D. C. A recorded interview was made with Mr. Davis, and was broadcast the next day. Chapter Chairman Ray Brubacher was interviewed on the history of A.T.O.E., and what its aims and purposes are, and this broadcast was made on Tuesday the 21st.

We are grateful to Mr. Bailey and his wife who helped with refreshments, and to all who worked hard to make the March meeting the great success it was.

The next meeting will be held Sunday 23rd at the home of Mr. & Mrs. Harvey Bartlett of Oakton, Virginia. The Bartlett's 2-7 Wurlitzer will be ably handled by former Colorado area theatre organist Earl Sharits.

Ray Brubacher

## NORTHERN CALIFORNIA CHAPTER

A good turnout for the "Cavalcade of Organ Greats" and the latter "Fun Meeting" of the Pacific Council of Organ Clubs was rewarding to see. The Avenue Theatre's Wurlitzer is fast becoming the "talk of the country." Many of the Nation's organists have stopped to hear and try it, and comments are very good. Additions are "enabled" only after passing rigid appraisal, so everything that is playable from the console is excellent. The "ensemble" of this instrument is a thing of beauty, and sounds the same in any seat in the house.

The fabulous Lyn Larsen in now "Resident Organist and Music Director" at the Avenue. This young musical giant has been writing special "scores" for the Friday and Saturday night movies, and the audience has been much impressed with his music and his artistry. We are fortunate to have Lyn in our area (1933 Packard, and all).

Our sincere thanks to Mr. Harold Wright for making the California Theatre in Santa Rosa, California, available to us and for demonstrating its Wurlitzer organ so well. We also appreciated the fine efforts of the many other performers on hand—Larry Vannucci (a true orchestral organist), Emory Stevenson (direct from the Avenue Theatre), Irving Bud Rose (famous broadcasting organist, all at the mighty console; Alice Blue and Jim Trader at the 88's; Len Moores, banjoist; Ed Stout, choke cymbalist; and Julian (Mr. Square Music) Porritt and his Green Mill Orchestra.

## CENTRAL INDIANA CHAPTER

The April meeting at the Rivoli Theatre with Kay MacAbee and David Ashby was a success. David's before and during the silent movie was very professional style. We had about 400 empty seats; re-

(Continued on next page)

## Chapter News, continued

member, those 400 tickets represent pure profit. Let's make a real effort to "fill the house" at our next show. Neil Dykins and Event Chairman Betty Roch wish to thank all members who worked at the theatre in preparation for the last show. All inquiry cards which were returned indicated a very favorable reaction. Final accounting is not yet completed, but we do know that we operated "in the black".

Radio activities — FM Stereo, 95.5 WFMS: Thursday evenings at 10:00 p.m. Member Dessa Byrd Rappaport may be heard on the Allen Theatre-model every week. Member Bob Cox has succeeded in acquiring a Radio sponsor for our Chapter, and that is WFMS, FM stereo; Mr. Martin Williams, Manager. We are currently enjoying free publicity in return for preparing Theatre Pipe Organ Stereo tapes from either the Rivoli special shows, or other material. Bill Burch has been helping Bob Cox prepare the programs currently heard on Tuesday evenings at 10:00 p.m., toting his tape deck to Bob's home and recording the material you hear on FM radio.

## LAND O'LAKES CHAPTER

### Minneapolis.

The March meeting of the Land O Lakes chapter was held at the home of Harold Peterson in St. Louis Park, a suburb of Minneapolis. Harold and his sons Don and Dodds had just completed installation of a Wurlitzer, 2m 5r recently uprooted from a theatre in St. Cloud, Minn. A business meeting preceded a fine concert played by 17 year old Dodds, including an original composition worthy of publication. The organ was then turned over to the membership to explore.

The organ, a special (with tibia) is housed in an addition to the basement of the suburban home and replaces a Barton which was recently sold. The swell opening is large enough to allow the instrument to be heard, and when called upon, will speak with great authority, but never objectionally loud. In the general opinion of the membership, this is a fine example of what can be done when Mr. Average Citizen wants a pipe organ and is willing to work for it. In a future issue this installation will be covered in greater detail.



Harold Peterson with son Dodds at the console of their Model B special, opus 735 Wurlitzer.

## LAND O'LAKES ENJOYS SILENT MOVIE PROGRAM

For most of us, the April Meeting fulfilled a long-felt desire—to see a full-length classic, accompanied by a genuine theatre organist, our own Jim Kennedy. At 14, he must have been just about the youngest organist playing for silents. (you don't look old enough, Jim!) We are very grateful to Bill Carter for showing this first real epic western, "Covered Wagon" (1923). Jim worked hard preparing for this event, even composing special themes for wagon and love scenes; the result was a Charlie Chaplin comedy, also accompanied by Jim. Program Co-Chairman Don Taft played for and led a well-received sing-a-long, enhanced by his colored slides.

Our heartfelt thanks to our host, Clyde Olson, for playing an organ interlude, for his "Little Theatre", and especially for his "Conn-Olson Theatre Special", which just has to be the best plug-in around, and which added much to the enjoyment of the program.

As if these events weren't enough, we were indeed fortunate to have as guests Dr. and Mrs. Mel Doner of Winona. Mel shared with us many delightful reminiscences of the early days of theatre organs, and of his part in starting our beloved ATOE. It was, in short, a very full and rewarding afternoon.

John Zetterstrom

## CHICAGO CHAPTER

### C.A.T.O.E. Features Patio Theatre Bash

Excitement and enthusiasm prevailed Thursday night, April 6, 1967 as organ



Hal Pearl at Patio Theatre (Chicago) 3-17 Barton Organ. Photo by Tom W. Yannitell

enthusiasts stormed the doors of the Patio Theatre on Chicago's Northwest side in anticipation of hearing an organ silenced since 1932.

The 8 PM starting time was delayed as the huge crowd still at the box office waited in vain for tickets. Over 200 people were turned away for lack of space. Nevertheless, at precisely 8:10 PM; Fred



Sing-a-long—Hal Pearl at 3-17 Barton.

Kruse, CATOE Chairman, stepped to the stage and welcomed the guests and introduced Hal Pearl, Chicago born organist and formerly of Aragon Ballroom Fame. As Hal released the lever on the lift, the long awaited moment arrived and the 3/17 Grande Barton Pipe Organ majestically rose from the pit to the thunderous applause of over 1,500 lucky seat holders to the music of "Warsaw Concerto".

Hal then played a *Salute To The Patio Theatre* with a medley of Spanish selections in keeping with the decor of the 40 year old theatre. The stars in the ceiling never twinkled more merrily as the cloud machine gently projected over the recently relit blue ceiling to the music of *Granada* and other appropriate melodies. Hal followed this with *Medley of Movie Themes*. In the *Memory Lane* grouping, the beautiful tones of the Barton organ were never more evident and the applause of the audience expressed their approval. The percussions of the organ predominated as Hal presented his *Marching Along* selection. Sousa would have been happy to have heard the rousing reception at the conclusion of the medley.

The lights dimmed, the organ slowly lowered into the pit as the silent movie "Saga of William S. Hart" flashed across the screen accompanied with great finesse by Hal at the organ. Laughter prevailed throughout the theatre as the audience watched Mr. Hart in various scenes of his silent film days.

Highlight of the first half of the program was the next event—"Sing-A-Long". Using song slides from Mr. Pearl's personal collection, the audience joined in singing lustily and enthusiastically as Hal guided them thru a fast 10 minutes song fest. The roar of approval was deafening as the house lights came up for the intermission.

Intermission over, the audience hurried back to their cherished seats as Mr. Pearl opened the second half of the program with a waltz medley while the spotlight picked up the giant mirrored ball casting  
(Continued on next page)

## Chapter News, continued

its hypnotic reflections thruout the theatre. Once again the organ settled back in the pit and "Cliff Hanging Moments from the Serials" appeared on the screen. The audience "hissed" the villain as the silent film showed scenes of Pearl White in death defying acts.



View from balcony just before show.

Next on the program were two acts of vaudeville - Jay Marshall, world famous magician and The Coachlighters, famed midwest barbershop quartet. Immediately following the vaudeville, another silent film—this time a comedy "Laurel and Hardy—Two Tars". Again the roar of laughter from the large audience filled the theatre as Hal guided the Barton organ thru the various scenes.

The program closed with Hal playing a medley of "Oldies But Goodies". At conclusion, hundreds of people gathered at the raised console as Hal continued playing encores, signing autographs and posing for pictures. Hal finally was able to leave the console shortly before midnight.



After performance Hal treats people to some of the workings of the console.

Photo by Tom W. Yannitell

Success of the program goes to William Rieger and Robert Mueller, CATOE members, who for a year worked at restoring the 3/17 Barton Organ. Countless CATOE members also gave of their time and effort in polishing and relighting the theatre for this glorious event. A special note of appreciation to Fred Kruse, CATOE Chairman, who spent endless hours in assembling the program—the sound system—the films—and the close contact work with Hal Pearl. All CATOE members agreed the program was a "giant" success and look for-



View from stage. Last of small group of people wanting autographs. Hal looking at camera. Photo by Tom W. Yannitell

ward to future organ programs at the Patio.

Readers of Theatre Organ Bombarde will be interested in knowing that a feature article on the Patio Theatre and it's 3/17 Barton Pipe Organ is being prepared by CATOE for a future issue of the magazine.

William T. Benedict  
Publicity Director - CATOE

## PUGET SOUND CHAPTER

The Puget Sound Chapter held their Spring session at the Ridge Roller Skating in the north end of Seattle on Sunday, April 19, 1967. Despite the early morning time—before the rink opens for business—members from Vancouver, B.C., Portland, Oregon, Bremerton, Bothell and other neighboring communities were on hand with local organ buffs to hear the 2/8 Wurlitzer with large Morton Tibia, perhaps the hardest working pipe organ in Washington State and the only live-music skating rink in the state.

Laverne Little, rink organist, gave a commanding performance of popular tunes—*St. Louis Blues*, *Cabaret*, *Lara's Theme*, *Clarinet Polka* and many others, ending with a request for *76 Trombones*. One comment, "She plays like a man!" fit her playing manner since she had the little old organ simply bouncing with rhythm and sound—terrific! Mrs. Lit-



Laverne Little at the 2/8 Wurlitzer—Ridge Skating Rink.

tle's career starts back at the Blue Mouse Theatre where she played silents for four years. She played for radio for a time in Seattle—then to Catalina Island Casino and the Sir Francis Drake Hotel in San Francisco as well as other hotels

around the country before returning to Seattle.

The owner of the Rink and the Wurlitzer, Bill Vance, was most cooperative and pleased to have Dick Schrum, National ATOE President, Russ Evans, Chapter Chairman and Dan Adamson get the organ in shape for the concert.

During the Jam session following the concert the following enjoyed playing the fine instrument: Brian Englesby (Bellingham), Don French, Bill Epperson, Dick Schrum, Tom Hobbs, Burdette Nairn, Ken Gallwey, Bob Burke (Portland,) Bob Jones, Tom Kaasa, and Bill Hale (Vancouver, B.C.)

A short business meeting revealed plans for a June meeting in Vancouver, B.C., and the progress of the Puget Sound Chapter's purchase of their own organ.



Left to right: Chairman Russ Evans, Mr. and Mrs. Bill Vance (owners).

## CONNECTICUT VALLEY CHAPTER

The Connecticut Valley Chapter, ATOE, Conn. Valley Theatre Organ Society, Inc., celebrated its sixth birthday on Saturday, February 11, 1967, in Hartford. Chairman Jack Heavens opened the business meeting



Stillman H. Rice (rt.) accepts "chair" from Jack Heavens (lft.) Connecticut Valley Chapter. ATOE.

at the Allen Organ Studios where the Chapter membership adopted revised By-laws expanding and spelling out the structure of its organization.

The slate of 1967 officers proposed by the nominating committee was accepted unanimously as follows:

Chairman Stillman Rice  
Vice Chairman Frank Manion  
Program Chairman Harold Weaver

(Continued on next page)

## Chapter News, continued

Secretary Carmen Charette  
Treasurer John Angevine

A rising vote of thanks for a job well done was given to Jack Heavens and his retiring officers.

Immediately following the business meeting, the staff of the Allen Organ Studios provided the Chapter with refreshments, which included a fancy Birthday cake, while several members provided entertainment on the Allen Custom "Theatre Deluxe".



Connecticut Valley Chapter Business Meeting Feb. 11, 1967 Allen Organ Studios Hartford, Conn.

At 11:00 PM when the show broke at the Allyn Theatre directly across the street, the members and guests moved in for an open console party at the 3-12 Austin Unit. While Austin built nearly 100 organs for theatres, this instrument is the largest of only nine unit or unified theatre organs built by that company. Of these nine, only the Allyn organ and the 3-8 belonging to Vice Chairman Frank Manion are in existence today. A complete description of the Allyn Theatre organ may be found in a back issue of "Theatre Organ".



Members Rosa Rio and George Shaskan. Shaskan 3-22 Wurlitzer (Kimball Console) Connecticut Valley Chapter ATOE.

It seems fitting to celebrate our Birthday at the Allyn Theatre since the original interest in a Connecticut ATOE Chapter was generated at a "midnight" console party there in 1960 when the organ was revived by Al Miller and Joe Tobin. Frank Manion, Chief Custodian, tuner and cobweb-chaser during Al Miller's extended visit to his Uncle Sam, arranged for the

theatre lighting in addition to the use of the organ.

The program was opened by Joe Puskas, who was followed by Mike Foley, who had recently played for the premiere of "Follow Me Boys". Mike showed off some of the organ's tonal color with a group of ballads. Joy Zublena played an intricate arrangement of *Just the Way You Look Tonight* in the style of J. S. Bach, which reminded us so much of Billy Nalle's *All the Things You Are*.

Al Miller, who had managed to get away from Uncle for the weekend, played a medley of seldom heard tunes from the Broadway musical, "On a Clear Day, You Can See Forever". After several other members had played, Ev Bassett closed the program with a couple of those "good-old-tunes" which he continually conjures up from his musical bag of tricks.

## NIAGARA FRONTIER CHAPTER

This month the Niagara Frontier Chapter spotlights member, Harvey K. Elseasser. Son of Mr. and Mrs. Russell Elseasser, born February 25, 1925, Harvey is one of the fortunate musicians who not only inherited the ability to play, but the love of music as well.

At the tender age of four, he was picking out tunes on the piano by ear, and at the young age of six began taking piano lessons. Before he or many of his school chums and friends could read and write, Harvey could read music. At the age of nine, he had made his debut into the musical world as a pianist in the grammar school orchestra.

His love for the organ was evident long before he decided to study formally. After three months of lessons with Paul J. Miller, Harvey accepted his first position as organist and choir director at Walden Presbyterian Church, Buffalo, where he played for the next nine years. During this time, he simultaneously held position of pianist for the Sunday Morning City Mission broadcast on WBEN, and musical director for The Back Home Hour broadcast on WKBW, Sunday evenings. Further organ studies continued with Stephen Palmer, then organist at Central Presbyterian Church.

From 1957 to 1961, Harvey was organist-choir director at East Aurora Baptist Church, and, since January 1962 held the same position at St. Paul United Church of Christ.

Among his various endeavors, Harvey managed to be musical director for several local stage productions including "Anything Goes" and "Damn Yankees".

Besides the Niagara Frontier Chapter, where he holds number one chapter membership card, Harvey has been kept busy with concerts for the Detroit Theatre Or-



Harvey K. Elseasser

gan Club, and, the Rochester Theatre Organ Society. His fingers have been kept limber on consoles both large and small, from Radio City Music Hall, and BBC Moller, to 3 and 4 rank home installations, including his own 7 rank Wurlitzer-Marr and Colton.

The last 4 years Harvey has taught the adult education organ course at Lancaster Central High School. In between all this Harvey has managed to accumulate 25 years service on the staff of the Buffalo Evening News.

Harvey's entire organ class and church choir was in attendance at the concert he played February 20, 1967 at Skatehaven roller rink paying tribute to a fine musician and choir director.

To people unfamiliar to Skatehaven's Wurlitzer it consists of 3 manuals and 15 ranks. The console is on a raised platform on one side of the rink and the chambers on the opposite side. The percussions are not under expression and are exposed so they can be watched in operation.

Harvey's concert consisted of selections from semi-classics to popular songs that are easy on the ears. Near the end of the concert Harvey was handed a note written by Chapter Chairman Herb Schmit that trouble had developed with the 12 volt system, with sparks flying, due to a loose connection, take a break and give us a chance to fix it. Harvey asked for an intermission and Chairman Schmit was quick on the draw another mike to ask local officers and board members to step forward to be recognized. When Harvey came down to the rink floor, he was surprised to receive the Quenton MacLean award for outstanding service to the chapter in the past. While Harvey was kept busy on the skating rink floor, Harry Ricken sneaked up to the console to make the announcement that the next day was Harvey's birthday, and asked everyone present to join in to sing Happy Birthday to Harvey.

Being the true showman that Harvey really is, he marched right back to the console and played requests from the floor to complete a memorable concert for this chapter.

At the conclusion of this concert Chairman Schmit made the announcement that there were three people in the audience

## Chapter News, continued

that are responsible for Harvey's success, two being his parents, and the third his charming wife and hostess, Mrs. Edna Elseasser.

Congratulations to Harvey Elseasser. May you live a long prosperous and happy life, with hopes you may reach the goals you desire.

March 10, 1967 found the membership and guests at Klaunder Hall, St. John the Baptist Church in Kenmore for the first formal concert on Chapter owned 2-6 Wurlitzer. Dean Robinson was the featured artist.

Mr. Robinson played many popular tunes, and to add to nostalgia, played selections which were popular when the organ was installed at the Haven Theatre in Olean, New York. The concert was a real treat to the 100-plus in attendance.

After Mr. Robinson's hour long concert, a short intermission was held, and refreshments were served. After the intermission, Mr. Ed Schaefer was the lucky winner for the drawing on a Buddy Cole record. At this time the console was turned over to anyone in the audience who wished to try their hand at playing a theatre pipe organ.

Among the many people who tried this instrument, three people were outstanding. The first two were Dick Barnhart, an 11 year old boy, who is the grandson of member Ken Barnhart, and Robert Hajduk, a 17 year old, who is a student of Harvey K. Elseasser, not yet of concert quality but getting there. Both of these boys proved to their elders that the younger generation is not all bad, and showed enthusiasm for the theatre pipe organ, and of course the third person was no other than our own Harvey Elseasser, who members enjoyed hearing again.

Fred Kucera

## ST. LOUIS CHAPTER

St. Louis Chapter planned to have a farewell meeting at Ruggeri's Restaurant on the last nite the organ was to be used. However, a forgetful and unco-operative management cancelled our plans at the last minute. Several members went to the restaurant individually later in the evening of Tuesday, April 18. Stan Kann and several of the members played the organ on this final nite before the big switch was pulled.

A special meeting was held on the subject of finances for the Kirkwood project, on Sunday, April 30. The immediate problems were solved and it appears the project will now proceed, although we still need cash.

Work has started on removing the organ from the restaurant. The console and relay are already out and in storage. The rebuilding work on the Kimball console and relay is now well under way.

The regular meeting for May was held at Dale Zieger's home. The program consisted of analysis of a number of theatre organ recordings.

St. Louis Chapter will have a large delegation at the National Convention. We'll see you in Detroit.

Don Ullrich Vice-Chairman



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

Editor's Note: The theatre organ is heard by our men in Vietnam via taped programs. The letter which follows will indicate the appreciation and pleasure derived from this endeavor on the part of our fighting men. Credit for this worthy effort goes to Laura Thomas of the Niagara Frontier Chapter.

DEPARTMENT OF THE ARMY  
HEADQUARTERS, 1ST LOGISTICAL COMMAND  
APO 96307  
AVCA SS-R 24 March 1967

Miss Laura Thomas  
3534 Bowen Road  
Lancaster, N. Y. 14086

Dear Miss Thomas,

I am writing to you to thank you for giving me some very pleasant hours of listening pleasure when I monitored your "Tapes for Troops" tapes.

I have a copy of the first 15 tapes sent to Vietnam. I enjoyed them so much, I just had to have them for my tape collection. I have sent these home. I regret that I didn't get the other ones copied before they were distributed throughout Vietnam. I am sure others, who have listened to these tapes, have enjoyed them.

Since I am returning to the States in early May, I was wondering if my wife and I could join your organization so we can keep up with your group's activities and possibly help to form a chapter in our locality.

Thelma, my wife, teaches and plays Hammond organ, but loves the theater organ sounds. She has the Church model with two tone cabinets.

Thanks again for an opportunity to

spend some pleasurable hours away from home by listening to excellent artists and their musical selections.

Sincerely yours,  
Kenneth F. Haydon  
CPT. AGC  
Chief, R & R Branch  
Special Services Office

\* \* \*

91 Woerd Ave.  
Waltham, Mass. 02154  
5 January 1967

Dear Mr. Editor:

First off, allow me to compliment you and your staff on producing a most enjoyable magazine!

I have a couple of questions, and I would be interested to know whether you might be able to furnish me with some answers:

1) Has there thus far been any attempt on the part of the electronic manufacturers to simulate the apparent delay in the speaking of a pipe after its corresponding key on the manual has been depressed?

I say "apparent," as I am told that in reality the pipe does respond almost immediately. This does not seem hard to understand, considering the speed of any electrical signal, even if the purely mechanical function which follows may not be quite so instantaneous. It is my understanding that when an organist does not hear the note play for anywhere from a fraction of a second to one or two seconds after he has depressed the key, the time-lapse involved is accounted for largely by the fact that it takes just about

(Continued on next page)

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## Letters, continued

that long a time for the sound to travel from the chambers to his ears.

Be that as it may. However illusive a situation we may have here, as you doubtless well know, there is a rather curious—and at first extremely frustrating—absence of synchronization (the beginner experiencing a sensation like trying to run in a dream—with both feet in cement—if I may speak somewhat autobiographically at this point).

However, it goes without saying that the accomplished theatre (or, for that matter, "straight") organist has long since hopped the time-lapse hurdle and ceased to look upon it as any serious obstacle at all; and, moreover, he probably has grown to like it very much—like skimmed milk, coffee with no cream—or the pause between lightning and thunder (to risk a rather dubious analogy)!

It is because the experienced organist probably feels very much at home with the absence of synchronization that I make the above inquiry; it appears to me that a switch could be installed on an all-electronic instrument which would cause comparable delayed tonal response.

2) Did any of the pipe organ builders create any sort of device that would sustain the notes played, so that the sound would linger or perhaps gradually decay (I am aware of the difficulties here, considering the function of swell shades)—similar to the sustain pedal on a piano? I should imagine that such a device—if not impossible to invent—would be something which you could get some rather nice effects by.

Thanking you in advance for your consideration of these questions.

Sincerely,  
Craig T. Allen

\* \* \*

3964 South 3250 East Street  
Salt Lake City, Utah 84117  
March 21, 1967

Dear Sir:

I have been or was a Charter Member of the ATOE. This past year, somehow, something went wrong. One day recently I suddenly became aware of the fact that I hadn't received either the Theatre Organ or the Bombarde for some time. Upon investigation I discovered that the last issues I had received were dated 1965!

It became glaringly apparent that I had failed to renew my membership and subscription.

Anyway, I desire to continue my membership and indeed wish to make it retroactive thru 1966. With this thought in mind I am enclosing a check for \$12.00 to pay for 1966 and 1967. If you have the



You will note that the stop tabs for the Morton are installed in the 2nd Touch panel.

back issues of 1966 available I would appreciate having them. If you don't have them it will be alright.

Someday, soon, I must make a concerted effort to tell you something about the Theatre Organ installation I have in my home here. For the moment I will tell you that the organ is installed in two chambers on opposite sides of the living room in the middle of which is the 2 manual Style D console. One of the above-mentioned chambers is a small bedroom which contains a 3 Rank (Vox, Tibia & Violin) Model 39 Robert Morton complete with traps, xylophone, orchestra bells (added), and the 16' Bourdon. In the garage which is immediately adjacent to the living room on the other side is installed a modified Style D Wurlitzer of 6 Ranks plus an additional 3 Ranks.

Modification of the Wurlitzer Style D consisted mainly in utilizing the original unification of the Flute for the Tibia, instead, and in isolating the Tibia chest from the main chest in order to give the Tibia its own special tremulant. In addition, the Style D Trumpet has been replaced with a Morton Tuba down to 16'. The Trumpet chest has also been isolated and has a separate tremolo.

The three ranks added to the Style D are a Kinura (Grauman's Chinese), an Orchestra Oboe (Hope Jones-1908), and a split-chest Violin.

Further modification is indicated for the tonal results, so far, are somewhat less than perfect. It seems to me that the addition of artificial reverberation might be extremely beneficial. I am certain that reverb does a great deal for the Electronics.

In the living room I also have a Wurlitzer pneumatic-action piano.

Along with this letter I am sending a few photos. At the moment I have no pictures of the Robert Morton. It is just too crowded in that little bedroom! I'll have to take the picture from outside and thru the front window, I guess.

I might add that the blower being used for this expanded organ is the original Style D Blower. The motor on this blower is 3 HP and 3 phase 220 but is being used on single phase 220 with the aid of a converter. As you are no doubt aware the xy-

lophone, traps and swell shades of the Robert Morton are vacuum-operated. For this I am using a two-stage vacuum cleaner.

As I stated I'll really try to settle down and tell you more about this installation and the blood, sweat and tears that went into it.

I do hope that what I have told you will be of some interest.

To those of you who do such a wonderful job on the Organ publications, thank you very much.

Respectfully yours,  
John L. Dobson

\* \* \*

## Those Tolerable Tuned Tympani

Mr. Editor:

I'm curious about the tuned kettle drums, or tympani, which appear on the stoplists of the 4-36 "Crawford Special" Wurlitzers. Although I have heard this style instrument played in the Detroit and St. Louis Fox theatres, I can't recall hearing anything remotely like a tympani sound. I suppose they were too difficult to keep in tune and fell into disuse. Were they actually orchestral kettle drums?

Ted Carlton  
New Orleans, La.



TUNED TYMPANI—Tuning is difficult but not mandatory.

While they make a sound which approximates that of an orchestral kettle drum, there the resemblance ceases. There was no problem keeping them in tune because they had been adjusted at the factory. The Wurlitzer tuned kettle drums resemble nothing quite so much as old-fashioned galvanized wash tubs, scaled over an octave and playable from the bottom octave of the pedals. The tympani pictured belong to the NY Paramount "Dowager Empress." They are shown as stored and not as installed. While shooting the picture we thwacked one lightly and it gave out a nice, round "poom" which seemed to intensify before dying out. Like you, we never heard a set of tympani on an organ used. They should make quite an impression with such a piece as "Saturn" by Gustav Holst, wherein the tympani carry the melody.

# TWO MAMOTH PROJECTS COMPLETED

*A Wurlitzer Installed And A Complete Schematic Drawn*



A recent shot of Roy Emison of Kansas City, Kansas who has completely refurbished model 260 Wurlitzer Opus 1173.

Readers of *The Tibia* and "Theatre Organ" have on many occasions written to the question and answer column requesting a print or wiring diagram of a Wurlitzer theater organ. While it might be the intent of someone interested in performing this task, the enormity of the project almost insures that it will not be done under ordinary circumstances, time alone being a major factor to prevent it. So far as is known, a schematic wiring diagram of any of the models of Wurlitzer organs has never been turned up. If they did exist, they were probably destroyed when the Wurlitzer plant was cleared of all material pertaining to theater organs in the 1940's, when it was all removed to the rear of the factory and burned.

This task has remained for some avid theatre organ enthusiast to perform. In a

View of blower room with 10 horsepower single-phase motor showing the direct drive generator.



recent issue of *Theatre Organ* there appeared a for sale ad of schematic wiring diagrams of a 260 Wurlitzer. Roy Emison of Kansas City, Kansas, has accomplished a remarkable piece of work in that he has made up a complete wiring schematic of his 260 Wurlitzer. The diagram includes a representative schematic of each of the components in the organ including main chests, offsets, prop pneumatics, trap actions, percussion actions, relays, and other units down to the last detail.

Roy's interest in theater organs was sparked when he first heard one as a child and has continued and increased ever since. When a student attending junior college in Kansas City, Missouri, in 1925, the large Austin in the Newman (later Paramount) Theater was replaced by a Wurlitzer. The showroom, about two blocks from the college, displayed the console of the new organ in all its glory. To him it was at once the most desirable and unattainable object in the world and he is sure that his noseprint is still firmly embedded in the glass of the showroom window.

In 1936 Roy could wait no longer and purchased a two-manual, four-rank Robert Morton from the local "Vista" theater. The organ had been dismantled and piled at the back of the stage to allow air conditioning ducts to be installed in the chambers. He had never seen it intact but was able to erect it from marks on the framing. Roy states "feminine acceptance of such a monstrosity was at a very low ebb in those days at my house. In fact the organ was not mentioned in any but very tolerant company. No part of it must be in the house." The problem was settled by building an addition in the back of the

View of the solo chamber showing, from left to right, brass trumpet, orchestral oboe, quintadena oboe horn and brass saxophone.



house and the console wound up in a little room that it fit like a glove. The pipes were heard through a door opening into the rest of the house and a removable panel was cut on the outside wall at the organist's back in the event it was necessary to get into the back of the console as the panel could be removed and the console pulled out.

The organ was successful although a little loud and lacking in variety and soft effects. So—it was not much longer until a two-manual, seven-rank Wurlitzer was purchased from the local "Linwood" theater and it was added to the four-rank Morton. The console was enlarged to three-manual with two stop key bolsters and an addition was built to the chamber and the eleven ranks were soon playing.

The chamber was built from the basement level up and a tight seal was not secured between the old and the new concrete walls. During wet weather, water would seep into the chamber. Fortunately, the organ was well up from the floor and no damage was incurred. There being no drain from the chamber, the water had to be bailed out and Roy's daughter, Barbara, fitted the small space better than larger members of the family so she was drafted to go in barefoot and bail out the water. Thus probably being the only individual entitled to the rank of "organ bailer."

In 1950 it was decided that limits had been reached in this residence and an acreage some miles from the city was purchased. A new home was built in which the chamber, blower room and console niche were carefully planned for. The organ was dismantled and moved into the new house by a regular household goods

*(Continued Next Page)*

Grille behind which chrysolott and piano are located with console to the right.





"Opus #1" reed organ slave console, one manual and five pistons only.



General view of console area in living room.



View of organ shutter area behind dining room table.

mover. When he first saw the "household goods" that he was about to move, he almost walked off the job but after tackling the console together with some hand holding on the part of Roy, he finally realized that it would be possible. One of the movers was quite positive that the console cable would easily reach the local TV station several miles away. Thus with much weeping and wailing and gnashing of teeth, the organ was transplanted to the new residence—but it was never installed.

In 1954 Roy was able to purchase the Wurlitzer model #260, Opus 1173, shipped 10/12/25 to the Paramount Theater. It has now been installed with the exception of the bottom twelve notes of the 32 foot Diaphone which were omitted for the obvious reason of space requirements. The console has been restored to the original finish.

The organ speaks directly into a "L" shaped living and dining room from a chamber 16 feet high which extends from the basement floor to the first floor ceiling. Wind is provided at 15 inch pressure by a 10 horse power blower which has a new single phase ten horsepower blower which replace the original DC motor. Relay switches and so forth are located in the attic. The piano and chrysoglott are located in a shallow chamber with a grill but no shutters and speak directly into the livingroom.

A small reed organ, Opus #1 so far as Roy is concerned, has been converted into a one-manual slave console and has five pistons wired into the Great manual. It has no stop keys or expression pedals.

A floor to ceiling curtain has been provided which can be drawn thus completely obscuring the console from view. Roy states, "this is a throw-back from the old days when an organ in the house was enough to cause raised eyebrows. Fortunately those days are gone and the curtain is never drawn leaving the console proudly displayed to all comers."

Roy has a tape recorder built into the wall which is used for making tapes and also to provide additional reverberation. He does not play but is fortunate in that his wife is a musician.

When the Paramount Organ was purchased, the main cable consisting of 1,340 wires, had been cut to allow the console to be moved clear of a new wide screen. Very extensive tracing was necessary to reconnect it and this gave Roy the idea to make up the wiring schematic. He is now retired and thus finally found time to complete this very meticulous and arduous task. Incidentally, for the record, the two original organs are no more, having to be used for parts.

These prints are highly recommended to any enthusiast who desires to acquire accurate knowledge as to the electrical layout of the Wurlitzer organ. The information on the print can be applied to almost any size model as nearly every component included on a Wurlitzer organ of any size has been shown on the print. The prints are clear, well identified and show concise detail of each of the components. In addition to the one large print, there are about ten smaller prints which give additional fine detail on certain of the units. Roy is to be commended for the excellent job he has performed which should be of interest to every true theater organ enthusiast. Of such will the theater organ hobby be promoted for years to come.



Console corner showing drawn draperies to obscure console.



Roy's daughter Barbara, picture taken some years ago, the world's only official "organ bailer."

## FUN in the SUN!

1967  
National A.T.O.E.  
Convention  
JULY 1,2,3,4  
Detroit  
Michigan



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# W. "Stu." GREEN

Editor of *Bombarde*



## ORGAN BUFF PLANS PIPE-EQUIPPED RESTAURANT FOR HOLLYWOOD

Hollywood, Calif.—If the dreams of life-long organ buff Marshall Owen come to fruition, Movietown will have a deluxe organ-equipped restaurant right on Sunset Blvd. For the past six months the bearded, former racing driver has been engaged in formulating plans, making drawings (he's an artist, too) and casting about for financial backing (now in sight) to make the ambitious project come alive. He has an option on the old Frank Sennes' *Moulin Rouge* night club building and has completed plans for alteration of the auditorium to accommodate a visual theatre organ installation with all pipework under glass and illuminated by *black light*. At the moment he is casting about for a suitable organ, 24 ranks or more, and has been dickering with Leroy Lewis for the staff job. Lewis, it will be recalled, had great success with two visual pipe organ restaurant installations, the Surf City Hotel in New Jersey and the Panama Hilton Lounge in Pana-

ma City. He is hoping to get Don Baker to open the house, which will go far beyond the organ in the entertainment field. Although the organ will supply the theme, Owen plans stage attractions to fill the need for live variety in the Hollywood area. The place will be renamed *The Pipes and Pedals Restaurant* and is planned as something of a memorial to America's fast-vanishing movie palaces. Owen is collecting such mementos as the bronze and glass doors from a soon-to-be demolished theatre as well as drapes, theatre seats and curtains. He plans to use a simulated red plush curtain effect to embellish the outside of the building, including the gold braid and tassels. Owen is looking for a mid-'30s theatre marquee, complete with light bulb pattern flasher to set above the entrance. His plans even include a cost breakdown of the food he plans to serve and the pattern for his waiters' uniforms. Implementation of the plan hinges on financial backing which, at this writing, seems assured. The expertly detailed presentation made a good impression.

## JACK WARD INJURED IN FALL FROM ELEVATED CONSOLE

RITA BECKER

Rochester, New York, April 15—The spectre that has haunted theatre organists ever since they started putting consoles on elevators—falling from a raised con-



JACK WARD

Taking a dive wasn't in the plan

sole—caught up with organist Jack Ward tonight. It was a well-publicised, well-attended concert staged by the Rochester Theatre Organ Society, a group justly proud of its rescue of a fine theatre organ

and installing it in its new home, the Auditorium theatre. Disaster struck just before intermission when Jack swivelled around on the bench to acknowledge the applause he had earned.

At Jack's regular console, at the Radio City Music Hall, there's floor behind the bench. No so at the auditorium. Jack slid off the bench and fell nearly ten feet, just missing the elevator pit. A gasp of horror went up from the audience and those down front were at his side in a moment. Jack was understandably badly shaken up by the dive but his injuries were comparatively small. Jack, who is in his late 60's, must keep in excellent condition because his physical injuries amounted to a broken collar bone. He was rushed to a hospital for treatment while a volunteer finished his program. The broken collar bone would keep him from playing until he could shed the sling.

## SYRACUSE KEITH'S WURLITZER TO BE PERKING IN NEW HOME BY JULY 1ST

Syracuse, N. Y.—The fine 3-11 Wurlitzer rescued from the doomed Keith's theatre here, will be in shape to supply music for the September 1967, New York State Fair, according to the Fair's director, Bernard W. Potter. Readers will recall the very successful farewell show which was staged at Keith's last year to help raise funds for purchase and transportation of the organ, which is believed to have the finest sounding Tibia Clausa built by Wurlitzer. The Keith organ is the first historical object for the Empire State Theatre and Musical Instrument Museum's permanent exhibit at the Fair Grounds. The instrument was rescued through the efforts of the Syracuse Theatre Organ Society last year when it was learned that the Keith building would fall victim to so-called "urban renewal." One of the sparkers of the project is Paul Fleming who has invested thousands of hours in recent years restoring the Wurlitzer, first in the theatre and now several miles away at the Fair Grounds where little banks of the faithful gather nights and on weekends to restore and install the instrument. A target date—"end of June"—has been set to make the organ operational and Fleming means to meet it. The group is hampered by a shortage of immediate cash and contributions are very welcome. Such gifts are deductible from the federal income tax. They may be sent to the Museum, Harriet May Mills Building, New York State Fair Grounds, Syracuse, New York.

## BERKELEY PLUG-IN CONCERT BENEFITS SILENT PIPE ORGAN

Berkeley, Calif., April 2—A concert intended to benefit the long-silent Hope-Jones-Wurlitzer organ was held at the United Artists theatre here this afternoon. The featured organist was Larry Vannucci who played not the pipe organ (which isn't ready yet) but a Baldwin loaned for the occasion. But at starting time the spotlight sought out the H-J console and there sat Bob Chaney with a sign on his back proclaiming him "Staff Organist" and a pointer system book on the rack. Of course, the music (*No Business Like Show Business*) coming from the chambers was supplied by "the Vanootch," sitting at the dark Baldwin console. Then Vannucci took over and played his very individual arrangements of such favorites as *Wind-chester Cathedral* (with the unruly "posthorn" jibes), *I Dream Too Much*, *All the Things You Are*, and *On a Clear Day*. After intermission, Larry explained that the silent film hadn't arrived so instead he accompanied a "Roadrunner" cartoon with the soundtrack turned off. The light organ background was perfect for the hilarious escapades of bird and coyote with mayhem the object. Next, a surprise appearance by Don Kaufman who sang three tunes well, especially *April in Paris*.

Larry then rounded out the show with *Malaguena* (dedicated to a former teacher), *Shadow of Your Smile* and excerpts from *An American in Paris* for a closer.

Attendance was fair at the Sunday afternoon concert and those who came enjoyed the show. It was established that considerably more tickets had been sold than attendance indicated, which shows that there is a lively interest in getting the old Hope-Jones perking, even among those who could not make it today. Proceeds will help restore the pipe organ.

# HOW TO RUIN a THEATRE ORGAN

by DAN BARTON

**The creator of the famed Barton theatre organ takes good humored pot shots at unschooled organ "experts" who attempt to improve on a tried and true product. In the light of his more than 65 years of pipe organ creativity, Dan speaks with the authority of a man who knows.**

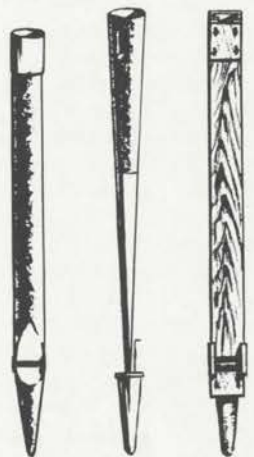
As a former theatre organ builder I am very grateful to the ATOE for what members have done in rescuing and restoring abandoned theatre organs.

During the past few years I have become acquainted with many enthusiasts and I know the great pride they have in restoring an organ to its original condition as to the sound and tonal quality that was built into it by the original organ builder. They enable people of the 1960's to hear the big theatre sound of the 1920's. A great many theatre organs are now being used for public concerts or for entertainment in private homes.

I am an old, irascible, retired theatre organ builder who built and installed theatre organs in the mid-West. I have several "gripes." The big one is about organ pipes and to make it more understandable I would like to explain how a rank of pipes is created.

The production of organ pipes combines the experience and skill of several artisans, all with years of experience in the art.

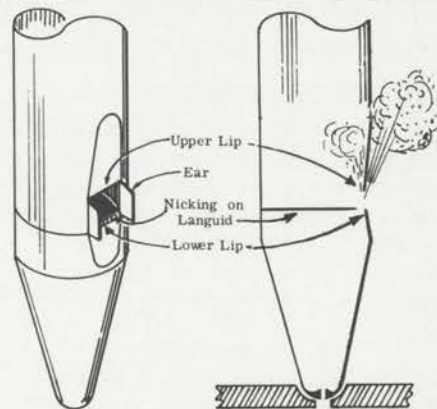
First is the designer, or architect, who originates the specification to fulfill a specific purpose. The specification must provide a proper ensemble for the entire organ and voices that combine in pleas-



Diapason (metal) Tuba (metal 'reed') Open Flute (wood)

ing combinations as well as solo stops. The architect specifies the kind of pipes to be used and designates the wind pressures.

Next, the head of the pipe shop lays out the scale, or size, of the pipes. For metal flue pipes he designates the proportion of tin, lead and zinc to be used as well as the wall thickness. He also states the width and cut of the mouth. In metal reed pipes he establishes the thickness, size and mixture of the metal used for the barrel, the size and thickness of the



Metal flue pipe

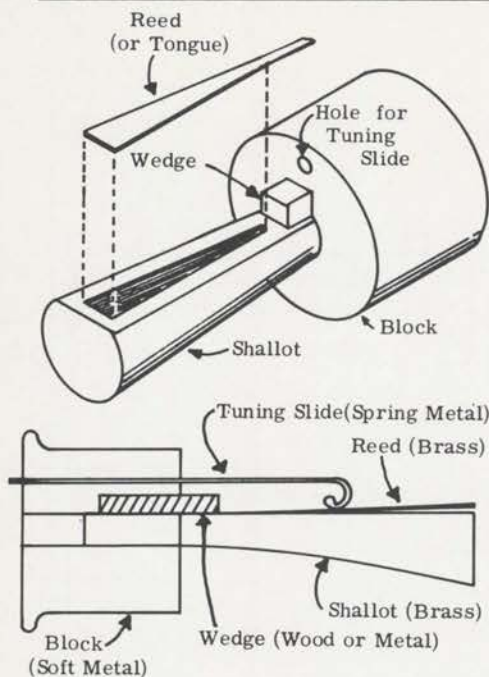
reed tongue, the proper shallot size and the size and shape of the opening in the shallot to insure the correct voice. In wood pipes he determines the thickness of the walls and shape of the block and beard, which form the mouth.

Next comes the voicer who represents about ten years work in a pipe shop before he becomes proficient in the art of pipe voicing. He makes the pipe speak and gives it the proper voice.

The final result is a rank of organ pipes that will blend properly with the ensemble in combinations, or stand out as a solo stop with its own individual tonal characteristic. Proper volume is important, but even more important is the tone quality or timbre which must be pleasing to the listener.

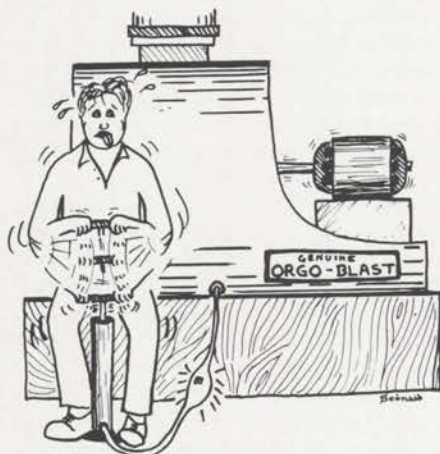
Just a word about the use of high wind pressure to create great volume. With the proper pipe scales and arrangement of the mouth in flue pipes, or the size of reed tongues and shallots in reed pipes, this is possible. But conversely, by changing the scale of the pipe and a change in the speaking portions, the volume can be reduced to a very moderate level, even when blown with high pressure.

Hope-Jones built many church organs in England and the United States, many of them installed in moderate-size churches where great volume would have been a detriment instead of an asset. There is no record of his theatre organs in England, and only a small number from the Elmira factory before Wurlitzer took over. It appears that one drawback Hope-



**Reed pipes sound generating mechanism**

Jones encountered in competing with English classic organ builders was the lack of a mixture. A mixture is a group of pipes consisting of 2, 3, 4 or more ranks of pipes tuned to partials of the prime tone—12th, 15th, 17th, 19th, etc.; many different arrangements are used by different classic builders. The mixture is actually an artificial method of reinforcing the harmonics formed in organ pipes. A mixture chest was not adaptable to unit construction, but Hope-Jones found that high pressure, especially in small scale string pipes, increased the harmonic build-up to a point where he felt no mixture was necessary. High pressure also gave the unit organ quick response to the action and prompt speech to the pipes. This was very much lacking

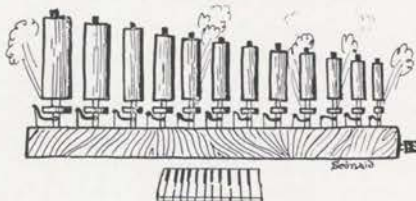


They devise ingenious methods of increasing wind pressure.

in low pressure classic organs. It is my opinion that greater harmonic development and prompt speech of pipes and fast action came ahead of volume in the development of the Hope-Jones organ.

Now for the first "gripe." A few theatre organ enthusiasts have become too "enthusiastic." They appear to have acquired more knowledge and know-how as to how a theatre organ should be voiced and built than all the theatre organ builders put together. They are self-appointed organ "improvers." They do things to theatre organs that practically ruins them. They brag that they "figured it out" themselves. Many have never set foot in an organ factory or pipe shop. Only a few have worked on Barton organs, but I suspect this idea of organ "surgery" can spread to other makes and territories. I am badly bugged to know how they got that way. Is it a delusion of grandeur? Do they take a magic pill that gives them information no organ builder had? Are they rock-n-roll nuts that put noise ahead of musical sound? Do I sound somewhat shook-up?

I do not believe these fellows perform this organ surgery with any intention of ruining an organ. I think it comes from their lack of knowledge of organ building and their being carried away by their ardor for the theatre organ, an obsession that does not stop when the organ has been restored to its original condition.



It's better to get steamed up over a real calliope rather than try to make a theatre organ sound like one, says Dan.

Their infatuation gives them a drive to keep doing work on an organ. This, combined with little or no knowledge of the science of organ building and pipe production, creates the organ "improver" who does terrible things to a theatre organ.

I am thinking of a 3-17 Barton that I heard and inspected after it had been restored and it sounded as good as it did when I attended the opening over 40 years ago. I recently heard this same organ after it had been "operated" on by an organ "improver". I could not believe it was the same organ. On several of the larger ranks the wind holes in the pipe toes had been enlarged, the upper lips cut up and the pressure increased from 10 to 25 inches. On the large reeds

the curves of the tongues had been increased and the pressure raised from 10 to 25 inches. To get increased static pressure the "improver" had a second blower connected to the intake of the original blower so the wind was at an increased pressure before the original blower started to raise the pressure again. The result is described in one word—*CALLIOPE!* The volume was increased by about 50% on these ranks but the musical quality was entirely gone; no smoothness or



The self-made organ surgeon may possess a variety of skills.

texture, the tone was strident, harsh, raucous and overpowering. The Posthorn sounded like an old-fashioned steam locomotive blowing its whistle coming into town on a cold winter night. When the full organ was played the ensemble was entirely out of balance. The small reeds and flue pipes will not respond to this kind of organ "surgery."

Can you imagine the Mormon Tabernacle Choir with its variety of voices, soprano, contralto, tenor, baritone and basses, with the baritones hollering at the top of their voices and all other voices on correct pitch and proper volume, or a symphony orchestra with the brass section playing twice as loud as it should? The pipes with the cut-up mouths and enlarged holes in the toes were just junk; they never could be restored to proper playing condition.

In the concluding installment, Dan Barton will continue his campaign to discourage tampering with "the tried and true" with some extra horrible examples of organs he feels have been mutilated. He will again discuss raised pressures, cut-up flue pipe lips and over-bent reeds—also pipe swapping between organs.



George Wright quit his Sunday job playing services at St. Timothy's Catholic church in Los Angeles, reportedly because the expected new organ was not forthcoming. By the time this reaches print George will undoubtedly be ensconced behind another church console. He hadn't been "unemployed" 24 hours before interested clergymen were knocking on his door. . . .

San Francisco's Grace Cathedral organist, Richard Purvis, recently paid a weekend visit to Sacramento to hear Eddie Dunstedter at the Carl Greer Inn. Eddie's stylings captivated Purvis completely. Later, while the two pros were comparing notes, Purvis modestly muffed a chance to take on a famous "student." The banter went something like this:

*Purvis: (Facetiously) "You ought to take up the organ seriously."*

*Eddie: "Can you recommend a good teacher?"*

*Purvis: "Not for you!"*

Floridian "Kim" Kimball is bitter about the circa 30 theatre organs that went into Florida churches in the '30s and '40s, while their percussions and toy counters went to junk men. The veteran pipe organ promoter feels that the owners of the few remaining in-theatre organs were taken advantage of by too many amateur "repairmen" who did more damage than good while parts of organs often disappeared. This would tend to explain why the Florida Theatre Corporation has closed down accessibility to the few remaining instruments in Jacksonville, Tampa and Miami, to all, reports. And now the Ritz theatre installation in Clearwater, so painstakingly put together by Terry Charles, must go. It may be some consolation to "Kim" to learn that the instrument is destined for a church—but with a difference. This church is a denomination that likes percussions and toy counter effects, so the whole organ will be installed.

Organist Ann Leaf is "home-hunting"—that is, she and hubby Russ have decided to become property owners. "All my life I've lived in apartments, and I want to know what it's like to have a

home of my own," says Ann. She's hunting in the Hollywood Hills.



Coppertone's Jesse Crawford and friend. The name is the same but not the calling.

Organ-minded tourists in Hawaii have been doing a double take over an advertisement which has "Jesse Crawford" endorsing Coppertone Suntan Lotion, with the statement that the stuff "gives me the fastest, deepest tan under the Hawaiian sun." But the accompanying photo of the heavysset, bronzed surfer cancels any thoughts that Jesse might be a close relative of the late maestro with the same name.

The ORGANizer reports that the plane returning Eddie and "Vee" Dunstedter from Eddie's regular weekend Carl Greer Inn pipe stint in Sacramento was called back from its LA journey because of a telephoned bomb threat. The plane landed far out in the field (in case there had been a bomb) and the couple had to scramble for the terminal on foot in a heavy rainstorm. But their luggage had already gone on to Angelville, leaving Eddie and Vee in somewhat damp condition until their next try, a day later.

In Syracuse, New York, citizens are up in arms over talk of tearing Loew's theatre down. With Keith's and the Paramount (former Temple) consigned to the steel ball, the Strand and Empire long gone, Syracuse suddenly became aware that the last and most beautiful auditorium in town where concerts, operas and plays can be properly presented, is in jeopardy.

Herald-American columnist Mario Rossi has added his support to the "save Loew's" movement with an article which stated "If Loew's is destroyed, we will have nothing left in Syracuse that provides an eminently artistic background for theatre." Too bad Rossi wasn't around three years ago when "organ broker" yanked the 4-20 Wurlitzer practically over night—after local enthusiasts had put months into its restoration.

Bill Coffman, back in the USA after a rewarding sojourn at the Panama Hilton 3-27 Wurlitzer, describes one of his maintenance projects on the instrument as "one of the fastest console rebuilding

jobs on record." Sensing that the console pneumatics and contact blocks were about to "go", Bill prepared replacements in advance and on a Sunday evening stayed up all night to rip out the stop keys, worn pneumatics and contact blocks from both stop rails. The worn parts were in place and wired in by five PM Monday—just in time for Bill to go to his room, change to his playing outfit and play the beast until 2:00 AM Tuesday!. Bill figures that going without sleep for 32 hours was worth it; he left a much sounder organ for the next guy to play.

*Q. David Bowers, whose "Put Another Nickel In" is a comprehensive and authoritative volume on pre-juke box coin-operated music machines, is busily engaged on a history of theatre organs. He's seeking photos of home installations for a chapter dealing with the present status of the theatre organ. Pix should be glossy, clear, contrasty, non-returnable and should have a suitable caption describing the instrument, location and owner. The more info, the better. The BOMBARDE will forward any photos designated for Mr. Bowers, who is currently engaged in a move to the West Coast—including his disassembled style 260 Wurlitzer and a number of roll-playing mechanisms. It seems Mr. Bowers doesn't play.*

In Tulsa, Oklahoma, Jim Orcutt was wondering what to do with it. It wasn't as though Jim was hurting for an organ to play; he is regularly employed playing a full theatre 3-10 Robert Morton in a Tulsa church several days a week. But he heard an organ was for sale and he couldn't resist. Jim is now the proud owner of a mint-condition 4-rank Barton with Marimba, Chimes, Orch. Bells and Chrysoglott. A Wurlitzer Tibia had been added. He located it in the long dark Palace theatre, Fayetteville, Arkansas, the last in-theatre organ in Arkansas. Several truckloads later he had it all packed into his pad and was wondering where he would find space to set it up. What a delightful problem! Incidentally, the voices are Tibia, Vox, Trumpet, Flute and Diapason—no String.

In Baton Rouge, La., the Paramount's restored 2-6 (voluminously extolled in our last two issues) is currently being played by Dolton McAlpin who is described as having an uncanny ear for the Jesse Crawford style. That's the way a former organist started out at the same Paramount 36 years ago—Randy Sauls. Which completes the cycle. Lew Williams describes the trap system on the 2-6 as one of the most versatile. Pedal traps may be coupled to the accompaniment manual first touch and vice versa. That system makes an accompaniment cymbal, for example, available even if the manual has no cymbal stop key.

From Akron, Ken Richards informs us that Ken Alexander is doing nicely during intermissions at the Loew's Akron Wurlitzer, which has been back in service just a year.

And from Rochester, New York, Dave Howarth reports that over 800 hardy souls braved a miserable blizzard to hear Eddie Weaver's late February concert for the Rochester Theatre Organ Society, the one-time Palace Wurlitzer's debut in its new permanent home, the Auditorium Theatre. Eddie noted the storm conditions with a wishful *Carry Me Back to Old Virginny*. Eddie Weaver is no stranger to Central New York, having studied at the Eastman School of Music. He met his wife, Marion, while playing in a Batavia theatre. She was the cashier. "I thought she had money," says Eddie.

The 3-13 Wurlitzer in the Omaha Orpheum (see story in April TO-BB) got a workout late in April when the University of Omaha Student Centers and Lectures group sponsored a "Midnight Slapstick" program with Bill ("Gabby") McCoy accompanying the filmed antics of onetime Keystone Kop, Charley Murray, in a 1922 comedy entitled *The Four Orphans*. Bill travels for a plug-in builder but had access to pipes during his formative years. He now becomes a "wind merchant" at the push of a starter button.

*Variety* stated that Gloria Swanson was set to introduce two of her most celebrated films at the New York Beacon theatre on May 8, the early "talkie," *The Trespasser* and the silent *Queen Kelly*, the latter with Lee Erwin (of WLW *Moon River* fame) at the recently restored Wurlitzer. The mag refers to the Beacon as "The last of the great movie palaces," reports Lloyd Klos. The show was being promoted by the New York Chapter which rented the house for a flat \$1000 and set admissions at \$2.50, says the showbiz journal.

Eddie Dunstedter is dicking with management of the newly refurbished Minneapolis Civic Auditorium for an appearance in June (14th or 28th) with the Minneapolis Symphony ork for a pop concert stint. When it was suggested that he should "open" the now-repaired and partly relocated Kimball, Eddie asked, "How can I 'open' it? I did that back in the '20s—when it was first installed."

In El Paso, Texas, John R. Thomas was doing a beautiful job at the Theatre Organ Club of El Paso's pride and joy, the 3-15 Wurlitzer. His audience was a Wurlitzer club, plug-in variety, which had come en masse to the Plaza theatre to be stupefied by "the real thing." But there was something terribly wrong with the PA system; it was sputtering from the speakers and generally punctuating the music with bursts of what the slip-stick boys refer to as "white noise." The trouble

was traced to Jim Connor's German Shepherd, Toby, who had parked his ample poundage on a nice soft nest of PA cables while waiting for his master. Normal dog activity was enough to start the static.

New Jersey-based Leroy Lewis, champion of the visual pipe organ bar installation, visited relatives in El Toro, California, during April. The organist, who with Ted Campbell introduced "black light" on the moving parts of Wurlitzers is currently developing a most unusual instrument—a Hammond wedded to an Artisan plus a real windblown Wurlitzer-scale Tibia (built by Wicks). The total effect will be "black lighted." This will be Leroy's "cocktail bar" organ and it's even money that West Coasters will be experiencing it within a year. He's currently playing in a New Jersey bistro.

Inspired by a particularly awesome performance by Martha Lake, young Eric Zeliff (16) of Madison, New Jersey, decided to design her a "dream organ." From a look at the stoplist it's quite evident what kind of horrendous literature has saturated the young man's mind—organ magazines!

#### The MARTHA LAKE SPECIAL

3-9 OPUS 1396

RANKS (really!)

Main  
DIAPASON KAZOO  
KLARINET KLOTZ  
FLUTE FUBB  
VIOL d'BENSIE  
VIOL d'BENSIE CEL.

Solo  
TIBIA MARTHA  
ABYSSINIAN STRINGED OBOE  
CONTRA SNARL\*  
TUBA HORRENDOUS\*

Double sets of usual traps and percussions.

Specials: MARIMBA MIRABILIS  
TUNED BEER BOTTLES

EFFECTS: Moose call, Bensie call, Chlo-e call, Factory Whistle, Fog Horn, Jet Exhaust, General Cancel (Abandon Ship!), Major Disaster, Sforzando Superfluous

\* Unenclosed (barroke)

Mrs. David Marr, widow of the Marr and Colton Organ Company's founder, recently observed her 84th birthday in good health. She lives in the home her husband built for her in Warsaw, New York, and enjoys the company of her cat, "Puffy."

Columnist George Grim, writing in his *I Like It Here* column in the Minneapolis Tribune, described impending concerts by E. Power Biggs and Virgil Fox in the same week as a "battle royal of organ music . . . as the two men pull ranks on each other." That phrasing was no accident of verbiage; Grim was once a theatre organist. From a 3-manual Barton to a 4-manual Underwood! Progress?

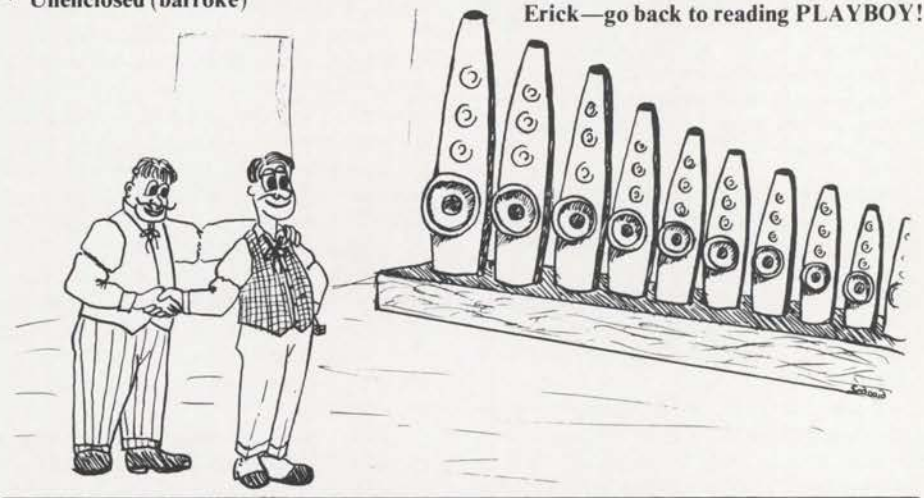
In Marion, Ohio, ATOEr Howard Burton was thinking about a project which would double the in-theatre organ



NEW HORIZONS LOOM — Howard Burton was the last organist to be featured by Tri-State Theatres at the Cedar Rapids Paramount Wurlitzer (shown here) from 1959 to 1962. He has a 2-9 Geneva in his home.

potential of his corner of Iowa. A small group of enthusiasts, of which Burton is the nucleus, maintains the organ and holds informal sessions at the Cedar Rapids Paramount 3-11 Wurlitzer, the only operating organ in a theatre for miles. Now Burton has discovered a

(Continued on Page 30)



LEIBERT IN LIGHTS — The big letters in the Wiltern marquee proclaim the musical event.

# LEIBERT TAKES LOS ANGELES

by G. BANDINI

Los Angeles, March 21—Richard Leibert's long overdue concert in Los Angeles won the hearts and applause of the more than 1500 who attended the LA Chapter's first night-time public concert since the Ann Leaf show on Nov. 1 last.

The Radio City Music Hall organist rose on a brassy fanfare made unintelligible by the volume of applause which followed the console's spotlighted rise. After his greeting to his audience he announced Kreisler's *Liebesfreud*. Leibert quickly established an easy and informal relationship with his listeners by noting the similarity of the tune title with the pronunciation of his own name and posing the question as to whether it should be pronounced *Lee-bert* or *Lye-bert*. (The latter is correct if it's a German name, same as in *Kreisler*.)

*Liebesfreud* came through cleanly and with animation. There were great and



**LEIBERT TALKS TO HIS AUDIENCE —** Unlike Radio City, Dick can speak to his LA audience, even divulge problems: "My son in college—sometimes it seems he's studying anarchy!"

immediate changes of volume to mark the phrasing. *Kammenoi Ostrow*, the selection used behind the traditional RCMH Easter presentation, was properly majestic in mainly church-style registrations and a welcome contrast was provided by the spritely march from Beethoven's *Ruins of Athens*.

Leibert excused his unfamiliarity with the Kimball method of arranging voices around a stop rail (all unifications of a voice side by side—16-8-4-2- etc.) with

"It takes alittle time to find all these hoot-enannies!" No one minded. The next selection on the classical portion of the Leibert program was a medley of themes from Puccini's opera, *Madame Butterfly*, which soared.

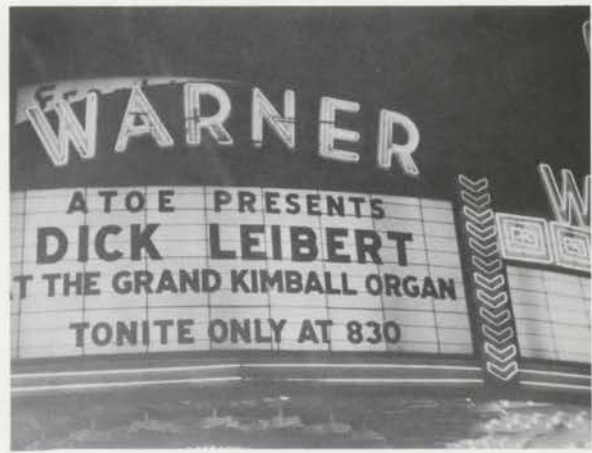
*The Pilgrim's Chorus* was a thriller, too, although the familiar descending embellishment in the final statement of the powerful theme was inaudible, probably covered up in the thunder of full organ. Or it may have been Leibert's own arrangement. For example he announced *The Hall of the Mountain King* as a number by Grieg plus a little desecration by Leibert. The desecration amounted to a bit of syncopation in spots and the interpolation of some TV commercial jingle themes—plus a *cha-cha-cha* closing. With that, the organist walked off stage and it was intermission.

When he reappeared he had exchanged his dull gold blazer for a pure white one. His pop-portion opener was a rousing version of his always moving *Radio City March* which he has recorded twice, and composed 478 years ago.

Leibert played his popular selections in groups, mainly by composer. For example, his Mancini medley was dominated by *Charade* and *Moon River* while the Richard Rodgers group included the early *Mountain Greenery* and more recent *March of the Siamese Children* and *Climb Every Mountain*, the latter in the biggest of huge screen dimensions. Jerome Kern was well represented by *Old Man River* and Dick Leibert's *Come Dance With Me* spoke well for the organist.

Next it was the color of Bizet's ever-popular opera *Carmen* with its spirited *Habanera*, *Smugglers' March* and *Beat Out That Rhythm on a Drum!* (As it's known in *Carmen Jones*, the contemporary version.)

Leibert was successful in projecting a simulation of the *Radio City Sound* although the differences were marked and



all who have heard Leibert on both instruments would agree that a Kimball and a Wurlitzer were miles apart from the tonal viewpoint.

Leibert called for requests and was visibly surprised by the results—a great volume of shouted tune titles—which ranged from *Hello Dolly* to *Beethoven's 5th Symphony*. He mixed a few of the bellowed requests into the medley which followed but played chiefly what he'd intended to all along.—*Liebestraum* (not *Lye-bestraum*), *My Favorite Things* (featuring the Kimball woodpile), *The Sound of Music*, medley from *Rhapsody in Blue*, and *Hello Dolly* (which generated applause).

Then came an unannounced *springtime* medley with *Easter Parade* and interpolated *Hallelujahs* by Handel (more applause), Mendelsohn's *Spring Song*, *It Might as Well Be Spring*, *Spring is Here* and a return to *Easter Parade* capped by a mighty *Hallelujah* at full crescendo.

After the show the organist held court in the lobby and signed autographs. It must have been a satisfying evening for Leibert who undoubtedly recalls a former concert a couple of years ago at the Lindy Opera House he played on a plug-in. Due to the apparent 99% absence of promotion it attracted about 100. Tonight's turnout was much more representative.



**SOCIAL SESSION —** Dick mingles with his audience in the lobby after the concert.

She needed a science project for school

## FIFTH GRADER BUILDS TINY PIPE ORGAN

by HAL STEINER

It was quite a challenge which dad had tossed her. Fifth grader Debra Johnson was trying to dream up a project for a science fair held annually at Glenwood School in Thousand Oaks, California, where she is an "A" student. The project



The console is built around the source of keys—a discarded toy piano. Debbie needs no drawknobs or stopkeys. Her one rank of Stopped Flutes is "on" all of the time. The tone is Tibia-like.

had to be rather devastating because the competition was tough; one lad had built a working computer.

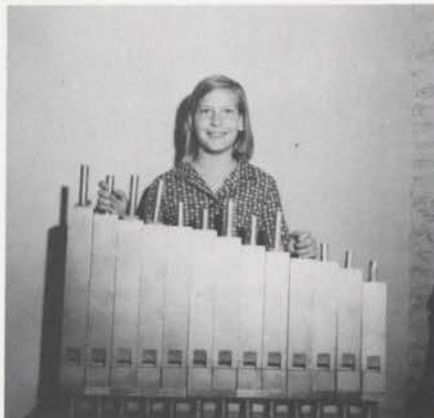
"What shall it be, dad?" asked Debra.

Charles Johnson looked up from his newspaper briefly. "Oh—why don't you build a—hm!—build a pipe organ!"—and promptly forgot about his suggestion. But not for long. Debra, a comely miss of 11 years, hardly knew what a pipe organ was. She had never seen or heard one, knew about the instrument's existence only vaguely. But her father had spoken. And Debbie is a determined gal.

There was only a limited time until the exhibit had to be ready for the science fair so the girl had to learn rapidly. Her fifth grade teacher, Linda Spellman, was most helpful. The teacher recommended books and she put Debra in touch with people who know about pipe organs. The next week was spent boning up on pipe organs in the library. A British book on actual construction provided some details but showed a system of keying far more complex than Debra needed. Because she was planning on a one rank, 24-tone instrument she wasn't concerned with a switching system.

Her first acquisition was a battered toy piano that someone was about to discard. That supplied the rudiments of a console and also provided some keys. Next came the blower problem. That was solved by a vacuum cleaner. The keys and vacuum cleaner are the only two pieces of "prefabricated" equipment in the finished work. The rest was developed from scratch at a cost of about \$30 for materials.

First came the pipework. At first Debra hoped to use the little bamboo flutes available in oriental gift shops but they proved to be "screetchy" and otherwise impractical. Debra didn't know it then but she was looking for a Tibia sound. Next she tried to construct pipes from cardboard mailing tubes. Debbie couldn't know that this had been recommended in a book entitled *Organ Building for Ama-*

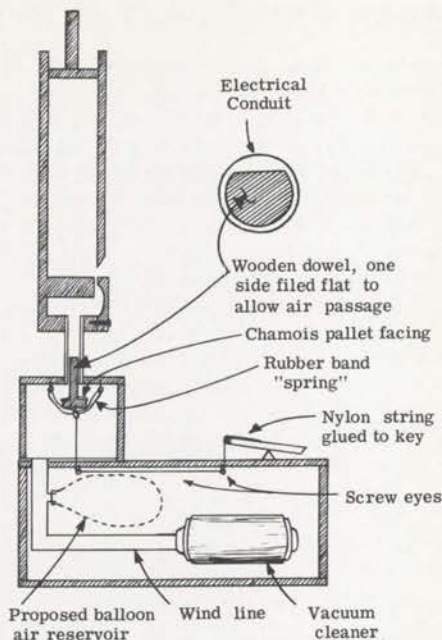


DEBRA'S PIPEWORK — Her scaling (length only) was arrived at by experimentation. The plywood pipes have been given a coat of "brass" paint.

teurs by Wicks, before the turn of the century—and had been found wanting.

All through these experiments the little girl had never seen an organ pipe. In her rounds of those who could help her she found a man who had a stopped wooden pipe to loan her. With this pattern, progress picked up. Due to the short time available, Debra decided to reduce to one octave—13 pipes all to be made of 3/8 inch plywood.

She worked out scales for the length of the pipes. Dad helped by cutting the lumber with his circular saw in the garage but Debra did the nailing, gluing and clamping. The circular saw also provided



Cross section of keying action devised by Debra. It was her fifth attempt and the use of nylon string for "trackers" made the difference.

a curved upper lip, rather than a bevelled one, for each pipe. Because only one octave was involved, the novice organ builder decided to dispense with all scaling, other than length. Therefore, all of her pipes have the same outside dimensions, except for length.

The sample pipe happened to be equipped with a stopper—so the thirteen pipes that Debra built are also stopped pipes. And to her credit, she included the nicking on the languid that gives a flute "poof-free" speech. No regressive "baroquery" for this modern miss!

Next came the problem of the keying action. It very nearly floored her. Re-

(Continued Next Page)



Her curiosity about organs aroused by her own construction experience, Debra attended the Dick Schrum concert and later got a chance to examine the console. Maintenance man Dick Stoney showed her some of the big Kimball's pipework. Now the little girl is "hooked" on pipes — and only eleven!

## FIFTH GRADER BUILDS PIPE ORGAN, continued

member that Debra Johnson was attempting to cover centuries of organ innovation in a three month period. When we say she started from scratch that tells only a part of the story. Until the project loomed, her interest in music consisted of a vague desire to play the guitar. But she has had no more musical instruction than that available in school.

She worked out a keying system involving rubber bands in place of the more common spring-loading of pallets. And she learned that modern foam products aren't as leak proof as old-fashioned leather for facing pallets. She finally used chamois leather.

The Johnson family is what might be called a closely-knit group. There are five children and their parents practice "togetherness" in practical ways. In this case, when time ran short and there were still many problems ahead, Debra's problem became a family problem. There was much midnight oil burned in order to get the instrument ready for the competition. In fact, when it was delivered to the school to go before the judges, the paint was still tacky.

Charles Johnson readily admits there were times when he wishes that he'd never suggested the organ project. In fact, he wasn't serious about it. But daughter Debra took it as a challenge, and once started, there was no turning back. Debra has an inquisitive mind, an abundance of stick-at-itiveness and a positive and outgoing personality. Once she had been "turned on" she knew she had to finish.

Not that there were not moments of doubt. She actually went through five stages of organ building experimentation before she finally hit upon a workable combination. And always the "science fair" date loomed to spur her on. For awhile she toyed with the idea of using a toy balloon for an air pressure regulator and reservoir. But instead, she voiced her pipes to take the full output of the vacuum cleaner, and thus eliminated the reservoir.

Through all the anxious days Debra's mother, Lee Johnson, encouraged her daughter and helped ease disappointments. And no one was more excited than Lee when the finished product worked. There it stood, a 13-pipe chest atop the console afforded by the greatly altered toy piano, it's gold-tinted wooden pipes and black finish gleaming. And it gave out a deep-throated Tibia sound.

One of the last jobs was "fine tuning." Because Debra is not a musician she had no idea as to how it should be tuned, nor did she even have a pitch pipe to start her off. She solved that problem by inviting a girlfriend to the house, a voice student with an accurate sense of pitch. The girl sang the notes while Debbie worked the stoppers in the pipes.

There was considerable suspense while the judging was being done at the science fair, which included projects from most all the schools in the Valley Oaks District system. The competition was stiff. But finally Debra's pipe organ was adjudged the winner in its class and today she will show visitors a desk pen set with an inscription engraved which proclaims Debra a prizewinner.

Meanwhile the prize instrument adorns a proud spot in the Johnson living room and visitors are frequent. Every once in a while dad stops on his way through the living room and looks at the instrument with a "I hope I never have to go through that ordeal again" look on his face. But then, parental pride shines through and he adds, "Y'know—I'm mighty proud of Debbie."

But Debra is already making plans for when she reaches the 7th grade. "You know—I've heard about a type of organ called a 'mighty Wurlitzer.' Now—perhaps. . ."

## VOX POP, continued

(Continued from Page 27)

theatre with gaping chambers where pipes used to be and a willing management. If things work out, Burton and his group will install the rare 2-9 Reuters theatre organ they have been getting into shape in the empty chambers.

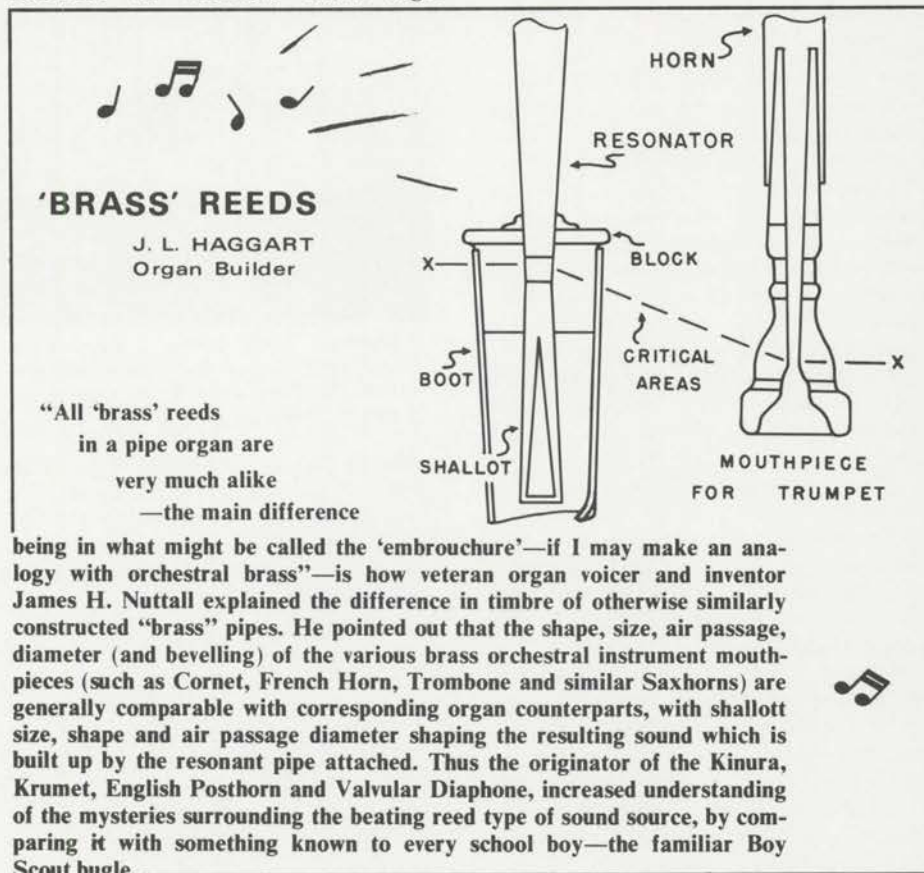
The new Sierra Chapter (former TOES) scheduled an ambitious movie night

at Grant Union High School in Sacramento on April 29th. Chapter "veep" George Seaver was set to cue a Ford Sterling comedy and the well-remembered 1928 hit, *Lilac Time* with Colleen Moore and Gary Cooper, the instrument being the famous 21-rank instrument assembled in 1938 from Wurlitzers removed from theatres in Redding, Calif., Reno, Nevada and San Francisco.

Over Easter Dean McNichols "did it again" when the little Friends church in Bell, California, filled to overflowing to see the old silent *King of Kings* and hear Dean's accompaniment at the two-deck (style D) Wurlitzer. Encouraged by the turnout for his November 1966 concert, the film was planned as a special Easter presentation. That Dean's accompaniment hit home was evident in the audible sniffing heard above music during the scourging scenes. One scene called for a gong, which the organ doesn't have. Dean solved that one by cueing the projectionist to turn up the sound track at that moment to hear a gong struck in 1928. No one was the wiser. Dean says he enjoyed playing the movie; "it's much easier than a straight concert."

Gene Featherston reports from Cincinnati that the 3-10 Uniphone organ in the Rivoli theatre has been kept busy so far this year with no let-up in sight. In February the Central Indiana Chapter had John Muri playing a silent film, in April

(Continued on Page 37)





Los Angeles, April 30 — ATOE's President, Richard Schrum, was in town today on club business and to present a concert at the Wiltern Theatre for the Los Angeles Chapter of ATOE. It was the usual Sunday presentation time of 9:30 A.M. and circa 450 faithful appeared to see just how good this president would be at the 4-manual Kimball.

by ELMER FUBB

## ATOE's NATIONAL PRESIDENT SCORES AT LA CHAPTER CONCERT



**IN PERSON!** The "Prez" greets his audience. Dick enjoyed the warmth of his Southland reception.

The show started promptly at 9:30 with a big and broad *You* issuing from the chambers as the console and Dick Schrum inched skyward into the white spotlight. He greeted his applauding auditioners, thanked them for coming and started his concert with a tongue-in-cheek *Mame* which was interspersed with wolf whistles, bells and sirens. The final chorus had *Mame* doing a bump and grind routine. *Strangers in the Night* was provided a subtle framework with mutation-studded strings carrying the melody atop full chords while a solitary Tuba wailed a baritone obligato. Like most of the selections heard during the program, the harmony was usually unusual and continually moving in smooth progressions around the melody notes. *Falling in Love With Love* started on a soft Tibia-Vox combination and gradually developed into a large-scale, fast waltz of almost Viennese dimensions.

After a kinura-spiked *April Showers*, Dick opened the gag title "corn crib" with, "... the frustrated shepherd's song—'How about ewe?' It was peppered with some brassy riffs best described as "far out." *Blue Moon* was played much as it sounds on Dick's Seattle Paramount record, with a slight variation on the melody which opens the door to some tantalizing harmonic treatment. *Winchester Cathedral* had a slight regurgitational air about it but after the "croaking chorus" was over it got really "dirty." In complete

contrast was Sousa's rousing *Nobles of the Mystic Shrine*. Then there was time out for some announcements and some jokes by Chairman Bob Carson which no one could catch because of a hand microphone afflicted with feedback. It soon became apparent that Mr. Carson was stalling. Had something gone wrong? It sure had—and a moment later the proof came up with the console—none other than "Bensie" Hall's flame—Martha Lake, in all her bovine glory.

Trying to describe Martha's command of the organ is rather frustrating to any reviewer who hasn't a couple of dozen



**MARTHA BOOTS ONE** — Shy Martha Lake, just after shedding an enormous shoe (lower right). She fooled some of the people some of the time.

synonyms for "lousy" in his vocabulary. She would start out very nicely on a tune such as *Fly Me To The Moon* and then something horrible would happen to the melody. It would somehow go sharp a half-tone or the bottom would fall out of the harmonic structure. These effects, coupled with the natural groans of a tortured instrument add up to a "happening" not soon forgotten.

Martha was her usual retiring, clumsy, inept, vapid self. She hadn't played a dozen measures before the spiked heel of one of her No. 13's caught between two pedals. Unlike Millie Alexander before her, she reached down and grabbed the canal-boat-sized pump and heaved it toward a photographer who was getting too close. He retreated as it thumped to a landing on the stage apron. This she did with great

finesse—while murdering whatever tune she was trying to play. Martha is very shy, in a flamboyant sort of way, and she was particularly coy about a new hairdo she was sporting.

Of course, Martha's *piece de resistance* (if any) is the organ stop she—well, captured—long ago in Africa, actually the only new voice developed for the pipe organ since the days of Hope-Jones—the "Abyssinian Stringed Oboe." It must have been rather hurriedly installed in the big Kimball because Martha had to beat the console side jamba to get it going. It would have been better if she hadn't. The off-pitch wail that wafted from the chambers was a travesty of the old silent movie theme, *Fascination*. In a way the "oboe" is useful for avant garde "counterpoint" because it sniffs all around a melody without ever getting on the beam for a "point." It would be difficult to find words to describe its aimless wandering but if there is one word which fits perfectly it's "rotten."

Readers will have to excuse further coverage of Miss Lake's portion of the program because we couldn't take it any longer. What was that word we used in connection with *Winchester Cathedral*?

After a too brief "recovery period"—or intermission—it was a pleasure to once again hear the firm touch of Dick Schrum giving out with a march version of *Isn't*

(Continued on Page 34)



**FROM THE BALCONY** — With a minimum of 'exploration' time, Dick managed to ferret out some rarely-heard combinations in the 'sea of stops.' He later reported that he had acquired a genuine affection for the oversized beast.

# RALPH CHARLES'



## "CHARLIE ROBERT MORTON"

by BOB HEIL

**Retirement's not so bad when one has a Robert Morton as a plaything.**

A dream came true to Ralph Charles of Columbus, Ohio, but not until it was nearly time for him to start receiving Uncle Sam's monthly pay check! Ralph had always loved the pipe organ and remembers going to the theatre just to listen to the organ.

He has been building, designing and flying airplanes for over 40 years and when he finally got his feet back on the ground he decided that he wasn't happy

sitting in the rocking chair, so the story that the Lincoln theatre 2-7 Robert Morton organ was up for sale interested him. He bought the organ, even though it was minus a console, and began the task of installing it in a large, well-built concrete

block building behind his house. It used to be Ralph's machine shop.

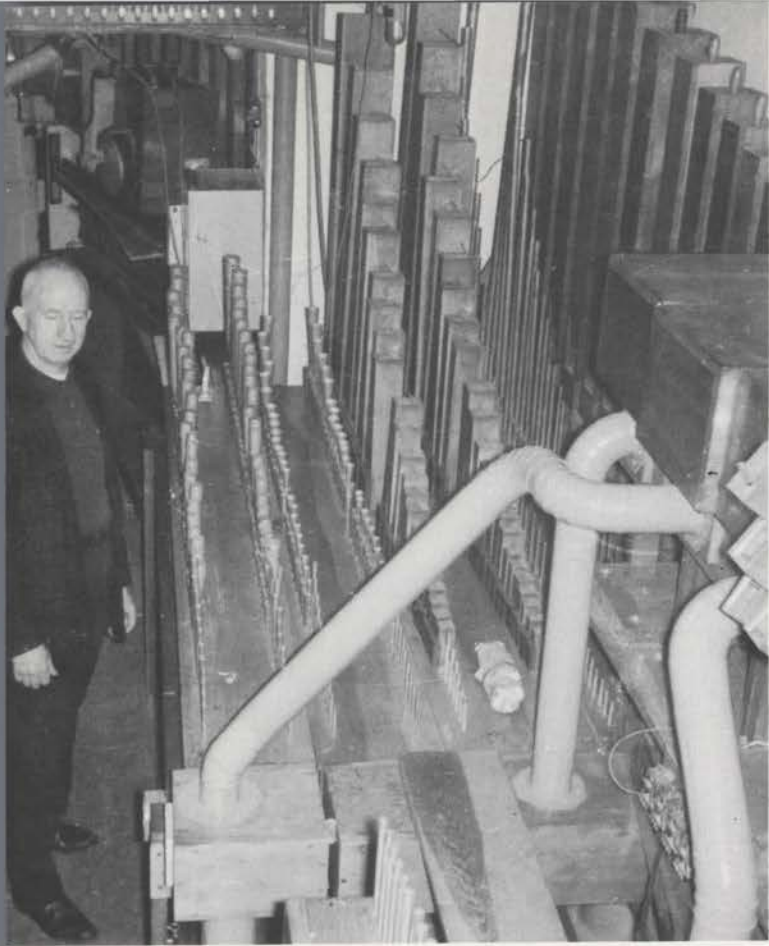
Through sheer necessity he was forced to construct a console and a relay system for the organ. This he did with beautiful results. The console is custom built by Ralph except for the manuals, pedal clavier, and the bench which he obtained from the local area Wicks representative. The relay was completely designed and built from scratch, from winding the springs to manufacturing the coils! An interesting note with regard to the relay system is that for 7 ranks it is only approximately 2½' x 1' x 10"! Besides being extremely small it is very quiet. Its action is as fast as the regular pneumatic relays although it is direct-electric activated.

The organ was ready to play about a year or so after the project began back in 1961. Ralph, who describes himself as a "do it yourselfer," then proceeded to enlarge the organ by adding a third manual. Still not completely happy, he undertook the huge task of manufacturing new chestwork for 10 more ranks as well as more relays—long before he had pipework to match. This didn't seem to bother Ralph; he now has the 3-17 stocked with pipes, playing and sounding marvelous. Friends call the independent Solo (top) manual "Charlie."

The additional pipework to fill those 10



**THE CONSOLE RALPH BUILT** — Pictured at left. He did all the wood work that holds the manuals, stop keys and pedalboard.



**The Main Chamber houses the original 7-rank Morton pipe-work.**

ranks of new chests he built came from local area churches and theatre buffs. His latest rank was made from an ancient Vox Humana. By replacing the old resonators with new copper tubing, Charles produced a beautiful new Krummhorn. It is a very rare and interesting Solo voice for the instrument.

The organ is now in two chambers with the original Robert Morton 7 ranks in the Main and the 10 ranks of "Charles" in the Solo. The console is situated approximately 10 feet in front of the two chambers and allows the organist to hear the entire ensemble very well. Overhead, above the console, is mounted a very interesting metal harp. It was originally built by the Austin Organ company. The bars are very small in size and are mounted each on a stopped flute pipe, which has a small opening in its side for the bar. It is a 61 note harp and is mounted on a regular chest. As the air is blown into the foot of the pipe, it comes up through the resonator and inflates the leather pouch under the bar to which the hammer is attached. This hits the bar and the pipe then sustains that sound much longer than the usual harp would sustain.

The back of the studio now has an 8 rank classic instrument playing from a 3 manual console and three of the small

**The Austin Harp pictured at right, with the tunable Stopped Flute resonators.**



**Ralph admires the pipework in his independent Solo Chamber.**

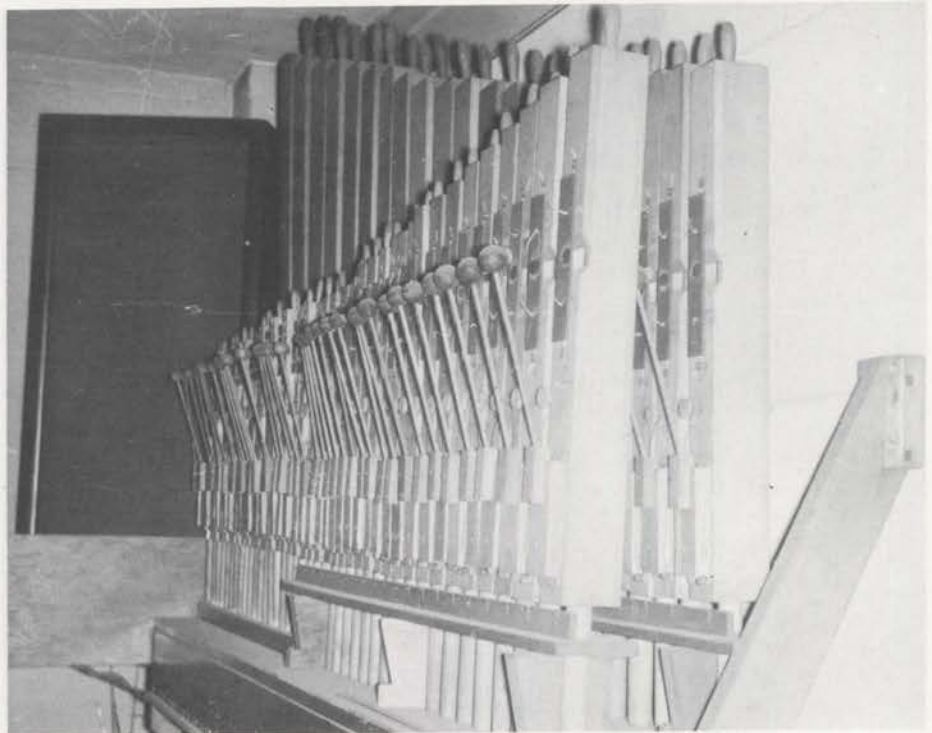
have new ideas and innovations to manufacture for his "Charlie Robert Morton."

Besides, he's going to move the instrument to a farm he purchased recently in Southern, Ohio. What an opportunity to make a few additions!

*(Continued on Page 35)*

relays that Ralph has put together in his "spare time," all from the left-over parts that he had from the 3-17 project. Again, the classic organ has the "Charlie Robert Morton" chests that Ralph built very much like the original chests Morton built in the '20s.

It's doubtful that the instrument will ever be finished, because Ralph is a very ingenious organ buff and will always





The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies (Monaural, if possible) to the BOMBARDE, Box 5013, Bendix Station, N. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

**Concert Time**, with Dick Smith at the 3-13 Wurlitzer in Loew's theatre, Richmond, Va. Regular offering of the *Organ of the Month Club*, Box 541, Lynwood, Calif. No. CR-0013, in *Stereoflex*, \$4.50 postpaid.

*This Could Be the Start of Something Good* provides an appropriate curtain raiser on a platter that contains some surprises. This tune, played with lots of moxie on full combinations, is reminiscent of John Seng during his *Beyond the Blue Horizon* period. *Autumn in New York* runs for 5 minutes and 47 seconds, every one a delight. Dick is a master of the *slow build-up* technique, wherein a slow crescendo continues throughout the tune. Treatment is generally subtle. *The More I Want You* is rhythmic but restrained, with lots of percussion coloring. Good contemporary organ jazz.

*Teddy Bears' Picnic*, an oldie from pre-talkie days, is intended as a cute, innocuous intermezzo. In Dick's hands it's often a bit grotesque, more like Halloween music, with one *spook* doing a ghostly Kinura solo while the Tuba grunts a threatening bass.

Dick's at his best during *Cape Cod*, offering it as a sweeping ballad in gentle rhythm with beaucoup appeal and highly spiced registration, although the use of full organ for a whole chorus and a tacked on, dissonant, unrelated *coda* may seem like too much to some listeners.

Six minutes during which the variety is chiefly in tempo and volume just about saturates our ethnic interest, although the final frenzied measures sound a lot like silent movie *run-away train* music. The title is *Zorba, the Greek*.

The *Doll Dance* suffers from a repeatedly inaccurate melody line although the treatment is interesting and skillful use

is made of Glockenspiel and Triangle spice.

The first part of *Hard Hearted Hannah* is played in real theatre organ style, providing some of the best moments on the record but then an overlong preoccupation with percussions alone bog things down until the final chorus where they pick up for a low-down denouement.

Dick's own *Green Apples* is a pleasant exercise in big organ period jazz. Lots of novelty, including a bit of melody-on-chimes, lots of surprise accents and gag effects, add up to solid entertainment value. A show stopper.

The closer is a sweet and sentimental *Where You Are Concerned*, a lovely tune by organist Leonard MacClain (for wife Dottie). Dick exploits some beautiful combinations during the first part of this moving rendition. The last chorus gets heavy with full organ but it's the closer and time for Dick to take his musical bow. An encouraging first try by a talented young comer.

\* \* \*

**The Grand One**, Cecil Cranfield at the 5-127 Concert Organ in the Sydney (Australia) Town Hall, Concert Recording CR-C014, same price and purchasing information as the previous record listed.

Comment on this recording is perhaps out of place in a theatre organ magazine except for the fact that Mr. Cranfield is a fine theatre organist. However, he displays only his classical side on this record, with skillfully played concert pieces and transcriptions by composers such as Karg-Elert, Rachmaninoff, Mozart, Mendelsohn, Verdi and *traditional*.

The sound is majestic and ponderous, the general effect, dolorous. To those curious about the sound of the world's only 64-foot open reed, it sounds on our player like deep-throated thunder hovering above the music without being a part of it. Mr. Cranfield does a fine job of making pneumatic action articulate and we look forward to hearing him play a theatre instrument.

This record is of interest mainly to collectors of concert organ music; there's nothing *T. O.* about it.

\* \* \*

**Music For Theater Organ - No. 2**, Frederick Bayco at the Gaumont State, Kilburn, Wurlitzer. His Master's Voice No. CLP 3505 (mono). Released by E. M. I. Records, Hayes-Middlesex, England.

Outside of the *Parade of the Wooden Soldiers* (misprinted *tin soldiers* on the jacket), Nevin's *Narcissus* and Offenbach's *Barcarolle*, these are mostly tunes unfamiliar to American ears. Most are pleasant *intermezzi* of the type one might have heard during unexciting portions of silent films. The playing is competent but uninspired. The recording is good and the organ sounds good. Jacket notes are by the artist.

**Medleys From Musicals**, Jan Mekkes playing the 4-14 Wurlitzer in the Tuschinski theatre, Amsterdam, Holland. Artone PDR-122 (mono). For purchasing information write to Duyvene & Remmers, N. V., Damrak 25, Amsterdam, Holland (Netherlands).

Since the recent article in this publication about the Tuschinski theatre organ, there has been considerable interest in the instrument. This recording is a delightful surprise. Although the Wurlitzer has been given a typical European voicing, the sound is interesting and the artist is excellent. Jan Mekkes plays 5 and 6 tune medleys of the music from *Rose Marie*, *Oklahoma*, *Carousel*, *Annie Get Your Gun*, and *Showboat*. They are played in a jingling show biz style which exploits the facilities of the instrument fully.

Mr. Mekkes' approach to show tunes will have a special appeal for U. S. listeners. His medleys are carefully worked out, yet sound spontaneous. His bridges between tunes are skillfully conceived. Lots of variety in tempo and registration. This disc is worth the effort required to import.

#### LA CHAPTER CONCERT, cont.

*it Romantic*, as once played by Sidney Torch at the Marble Arch Christie 4-37, he explained.

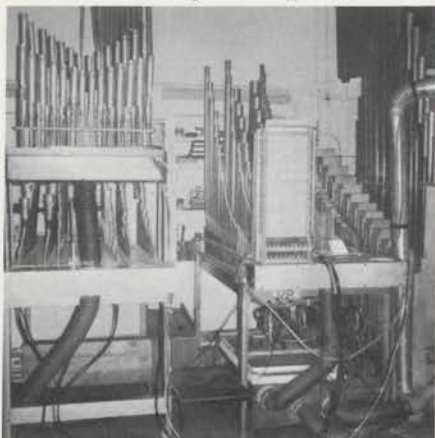
After a smooth rendition of the Jobim tune, *Meditation*, (lots of marimba plus serpent riffs), Dick played a current juke box hit, *Something Stupid*, then did a medley of standards which included such all-time favorites as *Dancing in the Dark*, *As Time Goes By*, a toe-tapping *Out of Nowhere* and *Paradise*.

Organ jazz was well represented by *Call Me* and the Anthony Newley set included *As Long as She Needs Me*. Next it was boogie-woogie time for a Bill Doggett-style *Honky-Tonk Train*. It was wild.

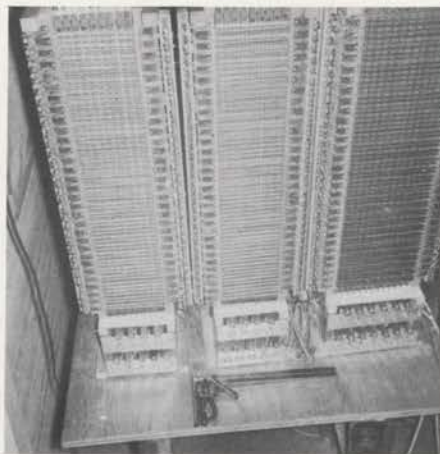
Dick Schrum's closer was appropriately dedicated to the ATOE National Secretary (to whom he happens to be wed); *I Hadn't Anyone 'til You*, performed in top ballad style for Marilyn, who was present. After receiving a generous hand, Dick made motions toward returning for an encore. Just as he got seated, a foghorn voice from the audience roared, "TEMP-TATION RAG!" Dick looked a little startled for a moment, then sat down and produced a thoroughly nineteen-fifteen quick-step rendition of *Tempation Rag* with all the cliché fillers and corn-fed between-phrase razzamatazz. It turned out to be one of his best numbers. Then the console decended back into the pit and the show was over. Later, Dick showed up in the lobby to meet his public and autograph programs or records. It had been a good program and the ATOE Prexy had maintained a high level of interest throughout. Fortunately, Martha Lake was nowhere in evidence—and just as well.

## RALPH CHARLES, continued

(Continued from Page 33)



What appears to be an upright washboard is Ralph's self-designed and executed relay for the pipework behind it.



Just completed relay for the Morton. Ralph's aircraft experience in miniaturization was most useful. The square in the foreground provides a yardstick to estimate the size of unit, which is normally a monster.

### STOP LIST FOR RALPH CHARLES' 3-17 PIPE ORGAN

#### SOLO (top manual controls independent ranks)

TIBIA 8' 4' 2 1/2' 2'  
 FLUTE 8' 4' 2 1/2' 2'  
 DIAPASON 8' 4'  
 STRING 8' 4'  
 GEMSHORN 8'  
 TRUMPET 8' 4'  
 OBOE 8' 4'  
 CLARINET 8' 4'  
 KRUMMHORN 8'  
 SOLO-TO-SOLO 16'  
 GLOCK  
 SOLO-TO-SOLO (Trick Coupler)

#### GREAT (Robert Morton)

TIBIA 16' 8' 8' 2 1/2' 2' 1-3/5'  
 FLUTE 8' 4' 2 1/2' 2'  
 CELLO 16' 8' 4'  
 DIAPASON 16' 8' 4'  
 TUBA 16' 8' 4'  
 VOX HUMANA 8' 4'  
 KINURA 8' 4'  
 GREAT-TO-GREAT 16' 4'  
 GREAT-TO-GREAT (Trick Coupler)  
 SOLO-TO-GREAT 16' 8'

#### GREAT

CHIMES  
 XYLOPHONE  
 ORCHESTRA BELLS  
 CHRYSOGLOTT

#### ACCOMPANIMENT

(Robert Morton)

TIBIA 16' 8' 4' 2 1/2' 2'  
 FLUTE 8' 4'  
 CELLO 16' 8' 4'  
 DIAPASON 16' 8' 4'  
 TUBA 16' 8' 4'  
 VOX HUMANA 8' 4'  
 KINURA 8' 4'  
 ACCOMP-TO-ACCOMP. 16'  
 CHRYSOGLOTT  
 METAL HARP  
 CASTANETS  
 TAMBOURINE  
 SNARE DRUM  
 WOOD BLOCK  
 SLEIGHT BELLS  
 TOM TOM  
 CYMBAL CRASH

\* GREAT & ACCOMP are original 2-7 ROBERT MORTON opus #2405, built in 1928 for Ogden (now Lincoln) theatre, Columbus, Ohio.

#### PEDAL

BOURDON 16' 8'  
 DIAPHONE 16' 8'  
 TUBA 16' 8'  
 VIOL 8'  
 TIBIA 8' 4'  
 DIAPASON 4'  
 ACCOMP-TO-PEDAL  
 GREAT-TO-PEDAL  
 SOLO-TO-PEDAL  
 \* GREAT & ACCOMP  
 CYMBAL CRASH  
 SNARE DRUM  
 TYMPANI  
 BASS DRUM

#### TREMOLOS

TIBIA  
 SOLO CHAMBER  
 VOX HUMANA  
 MAIN

# DISC SQUEALS

"Montalba" Rides Again! Crown Records seems to have acquired the Lee Erwin-Montalba-Ashley-Tappan etc. set originally recorded and released by Somerset Records, later (in part) by Vogue (Organ Moods-Set No. 116) and ARA (mighty Pipe Organ-Set No. 6). On Crown (Single) CLP 5526, Lee Erwin plays the part of *Montalba*. It's identical with Lee Erwin's *Oldies for Pipe Organ* (Somerset) but the label says *George Montalba*. Wonder what became of Bob Hunter, the original *Montalba*? Last we heard he was in Australia. . . . Those who wrote to Command Records concerning release of the Ashley Miller tape done with the late NY Paramount 4-36 Wurlitzer (as suggested in this column), report they received courteous replies stating that the tape was being considered for fall 1967 release. Here's hoping they follow through and thanks to Eric Reeve for the suggestion.

The many people who enjoyed the taped Christmas program played by Jim Orcutt on a 3-10 Robert Morton installed in a Tulsa, Oklahoma, church (see Record Reviews, April issue), will be pleased to learn that Jim has recorded a discfull of pops and standards on the same organ for early release. Miked by Century Recording, the disc will offer such tunes as *End of a Perfect Day*, *My Dear* (Jan Garber ork radio theme), *Lara's Theme*, and *Noche de Ronda*. Jim says this recording will be *properly edited*. His Christmas tape was a *one take* recording of an entire concert and he worried about *not being at my best on every tune*. He took plenty of time with each tune this time—then usually selected the first take for the platter.

For many years Paul Carson's *Bridge to Dreamland* NBC radio show was a staple for organ enthusiasts on the West Coast. He later recorded extensively for Alma Records but the platters were never pushed and have since disappeared from dealer's racks. We have now learned that nearly all records he recorded are still available, many of the later ones in stereo. Those interested may send for a list: Alma Records, Inc., 18108 Parthenia Street, Northridge, Calif., 91324. Prices are \$3.98 and \$4.98 for stereo, postpaid. All records listed (43) are played on pipes except for Nos. 1831 and 1832 (Hammond). The organs are the former NBC Hollywood studio part-Welte, The Warner's theatre Robert Morton in Fresno, Calif., and an unidentified organ in Salt Lake City.

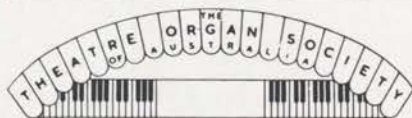
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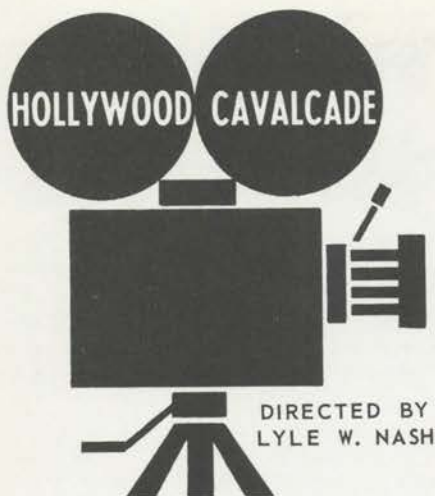
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Address all communications to THE HONORABLE SECRETARY, T.O.S.A., 10 Caloola Road, Wentworthville, N.S.W.



GEORGIA Hale, the beautiful feminine lead in Chaplin's *Gold Rush* still lives in Hollywood. Recently she reflected on 1967: "Marlon Brando would have been a great actor in silent films. My choice for great actress of today is dynamic Simone Signoret." Miss Hale, inactive in films for many years, feels that many film personalities of 1967 might not have scored in the silent era.

\*\*\*

PAULINE Starke (Mrs. George Sherwood) lives in happy retirement in Los Angeles.

\*\*\*

FOR 50 years California has been producing the world's finest theatre organists. Few will dispute the peerless art of Jesse Crawford, Gaylord Carter and George Wright. There were once 1001 other noble console kings over the nation. A promising prospect for future theatre organ renown is 22-year-old Lyn Larsen. He's been playing cinema instruments for four years and shows much talent.

\*\*\*

COLLECTORS of silent motion pictures lament that most Mary Pickford films are not available. A leading distributor of vintage features expects to have Pickford films (or clips) for sale by 1970.

\*\*\*

EIGHT of the "best comedy films of all time" were silents. So reports the Canadian Centennial Commission from results of a poll of historians and critics. Charlie Chaplin's 1925 *Gold Rush* was top choice. Next came Buster Keaton's 1926 *The General*. Number 10 was Harold Lloyd's *Safety Last* of 1923. Chaplin's *Shoulder Arms* and *City Lights* were named. Buster Keaton's *Navigator* and *Sherlock, Jr.* were also listed.

FAMED silent film director Allan Dwan (he worked with Douglas Fairbanks) lives in quiet retirement in Hollywood.

\*\*\*

THEATRE organists are not among those who long for the good old days—especially pay days. Between 1915 and 1920 many aspiring theatre organists worked 7 hours per day and seven days per week for \$30! Skilled musicians toiled the same hours for \$18 and up per week. We found these facts in a 1918 film trade publication want ad.

\*\*\*

WHO'S WHERE—Dolores Costello lives in Fallbrook near Los Angeles . . . Clarence Brown, who directed seven (out of 30) Greta Garbo productions, likes the restful life of his ranch not far from Culver City . . . Another MGM director, Robert Z. Leonard lives in the Hollywood Hills with his wife Gertrude Olmstead.

\*\*\*

CRANE Wilbur, once among the most handsome of Hollywood leading men, lives in Toluca Lake not far from Warner Brothers studio. He still works on plays and screenplays.

\*\*\*

CHARLES Chaplin, Gertrude Astor, and Minta Durfee Arbuckle have worked before the movie cameras for 40 to 50 years. Hardly what one would call a flash-in-the-pan career.

\*\*\*

SOME 36 years have passed into cinema history since a silent film comedy has been made. Now one has been made with one of the great comics of all time. The Canadian National Film Board has created a gem in *The Railrodder* with Buster Keaton.



KEATON

THIS film is the most perfect blend of a documentary, travelogue and comedy yet assembled in 28 minutes of brilliant Technicolor. There is an enchanting sound track but sad-faced Buster utters nary a sound. Those who love the old sight gags of silent film days will go wild

over the Keaton antics in this trip across beautiful Canada.

PROBABLY the most revealing Keaton production ever made about the laugh maker is the black-and-white 55-minute production, *Buster Keaton Rides Again*. The film is the story of how the *Railrodder* was produced. A sound crew followed the Keaton clan across Canada. The who, what, why and how of Keaton artistry was recorded in Keaton's own words. To see these two films together is cinema enjoyment at its ultimate. Both films are available from the nearest office of Contemporary Films.

## Classified Ads

FOR SALE Books: Whitworth's *Cinema and Theatre Organs* \$15.00. *Wurlitzer Hope-Jones Unit Orchestra* \$3.95. *Wurlitzer Unit Organs* \$4.50. *Wurlitzer Theatre Organ Fact Book*, \$2.00. *Audsley's Art of Organ Building*, two volumes, \$15.00. Postpaid. **Organ Literature Foundation**, Nashua, New Hampshire 03060.

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

FOR SALE Dorsett Electronics Theatre Organ, three manuals, chimes, all-transistor, with one Dorsett tone-cabinet and one Leslie tone-cabinet, two years old, walnut finish. \$2500.00 **Mrs. Andy Hickman**, 1018 N.W. 35th, Oklahoma City, Okla. 73118. Telephone (405) 528-5454.

FOR SALE 2 manual 7 rank Wurlitzer Theatre Organ with Chimes. 2HP single-phase blower. \$2500. **Judd Walton**, 227 Texas St., Vallejo, Calif. 8-4:30 PM (415)-TH 3-9600; 5-6 PM (707)-642-0636.

FOR SALE Allen Custom 3 manual Theatre Deluxe Electronic organ, complete with full traps and tuned percussion, 5 general presets and toe studs, 5 speaker cabinets with 200 watts of audio power. All solid state electronics. Less than 2 years old with 3 year warranty left. Price \$10,000. **E.C. Field**, Sherwood Farms, Charlottesville, Va. 22901

FOR SALE Pipe Organ complete original condition. **William O. Morrison**, 5152 Sound Avenue, Everett, Washington FA6-7343.

FOR SALE Marr & Colton Relay and Switchstack. 2 /5 plus traps. Currently playing. \$300.00 **Richard Warburton**, 17043 8th NE, Seattle, Washington.

FOR SALE Robert-Morton 2m /8r, excellent condition and complete with traps and percussions. Best offer over \$2000. **E. Nawyn**, 109 N 12th St., Paterson, N.J. 07508.

FOR SALE Two Manual, ten rank Wurlitzer console with 2nd touch, mahogany \$500. Xylophone, glockenspiel, toy counter, trap set, re-leathered \$500 complete. **Robert E. Ridge-way**, Box 343, Barnesville, Ohio 43713.

FOR SALE Barton Pipe Organ, 2 manual 12 ranks. **John Cooley**, 2005 West Main St., Muncie, Indiana 47303.

FOR SALE Allen 3 manual Theatre organ, used. **Victor Pianos and Organs**, 300 NW 54th St., Miami, Florida 33127 (751-7502).

## Closing Chord

**Jim Braun** arrived in Los Angeles from Seattle seven years ago with one burning ambition—to own a theatre organ. He was well schooled in the technique of servicing and restoring player pianos and he soon built up a reputation for excellent work among player piano aficionados, and a remunerative trade.



Jim Braun

The profits went into buying organ parts and a building in which to house the instrument. Jim was a perfectionist and he tackled his project accordingly. Every spare moment was devoted to the organ project. Not being financially able to buy the kind of building he felt his instrument deserved, he did most of the construction work himself on an addition to

### VOX POP, continued

(Continued from Page 30)

it was a concert by Kay McAbee with a silent movie cued by Tom Ferree (the Uniphone's owner and champion). For May it was to be a joint ATOE-AGO chapter meeting and the possibility that some AGOer would play some classics on the Uniphone. Reginald Foort had proved it a worthy instrument for concert music with a surprise rendition of Bach's *Tocatta and Fuge in D Minor* during his stint at the Rivoli last December.

In San Francisco, Lyn Larsen was having the time of his life, and loving it. Lyn, now the staff organist at the Avenue theatre (the silent movie house with the big Wurlitzer), is a "natural" at cueing silent films reports Dewey Cagle (Dewey spends his weekends there). Audiences are getting larger and part-owner Ed Stout credits Lyn's close-fitting, sensitive scores to a large extent.

his Inglewood home. Being something of a "loner," this was no great sacrifice. Nothing was more important than getting his organ playing. Jim was never what might be termed a joiner; he sometimes attended TOC and ATOE concerts but never became affiliated with any organ club. There just wasn't time.

Jim teamed with Chuck Smith and the project was well under way, with the building completed and much of the organ installed, when Jim learned that he had Leukemia. That was about two years ago. But at a point where many people are inclined to give up, Jim pitched in with renewed vigor. Now he had real reason to hurry because he wasn't certain as to how much time he had left. He never complained to friends or even let on how ill he was and many learned the extent of his acting ability only by the notice in the newspapers.

Jim Braun, 25, died on March 17, leaving a mother and father in Seattle. The future of his 22-rank Wurlitzer and its special building in Inglewood, California, was assured by the determination of Jim's partner, Chuck Smith, to complete the project. Chuck plans to make the organ and building available to organ clubs and concert groups, with rental fees to go toward a lasting memorial to Jim Braun—a Leukemia Foundation which will bear Jim's name.

\* \* \*

**Bart Wright** was a tall, skinny guy with eyesight so bad that he had to turn out the console lights in order to see the picture on the screen, ever so dimly. Reading from the rack was out of the question, so he memorized thousands of compositions needed to cue silent movies. If his personality seemed somewhat lacklustre it was because he was a shy man, but one who, nevertheless, made an imposing figure in the glare of the spotlight as he played a solo or took his bow. In the middle and late '20's his gaunt figure and sharp features might be seen at a number of Central New York theatres before the show or on break—but never at the console unless it was spotlighted because as previously mentioned, he did all his playing sans console and rack lights. That is a summary of the surface impressions one was apt to get of Bartholomew P. Wright, but there is lots more. If one took the trouble to cultivate "Bart" Wright, a warm and kindly human being materialized, one who loved music and the theatre organ. And when he started playing a theatre organ, an entirely different Bart Wright came to the fore. He used the tone colors of the solo-voiced Marr and Coltons in the Syracuse Empire and Regent theatres with a flair for drama but always in excellent taste. His weaving of "leit motifs" during silent film scores was a study in both arranging

and composing, because Bart Wright was gifted not only with an ear for music but with the ability to compose themes and settings as needed.

He first gained public notice playing opposite Paul H. Forster and Lew Baker at the Syracuse Empire, although he had played in other houses (the Syracuse Eckel and the Rome Capitol) for some years. His theatre career came to full fruition when he replaced Herbert Henderson shortly after the opening of the Syracuse Regent's 3-13 Marr and Colton organ in 1927 (for several years the largest TO in Syracuse). There he played not only for silent movies but presented top-flight "sing-alongs" (then called "organlogues"). He left the Regent to open Harry Gilbert senior's atmospheric neighborhood Riviera theatre on South Salina Street in 1929, a "talkie" house but one where Bart's "Organlogues", played on a 2-6 Wurlitzer, flourished for the next few years.



Bart Wright Circa 1926

As the demand for organists lessened in the early '30's, Bart could be heard playing his song slide novelties at the Syracuse (later the Civic) theatre's 3-10 Marr and Colton, where burlesque was the usual program. They even gave him marquee billing along with a succession of "top bananas." During this period he often returned to his beloved Regent organ for late-night broadcasts from WFBL. Little was heard of him after 1935, the year the Regent was remodeled minus the organ, which was junked.

Bart Wright was the son of a Syracuse police chief, and had two brothers, Leroy and George Wright (the latter was a doctor). In later years, Bart turned to education, and the last five years of his life were invested in teaching at a home for retarded children. In earlier years he had quite a number of organ students but only two can be recalled. One, a gifted singer and entertainer, Jackie Shannon, quit the secular life to become Rev. John Shannon. The other, Stu Green, showed up years later as one of the editors of this magazine.

Bart Wright died on May 1, after a brief illness in the city he left but briefly in his span of 75 years.—Syracuse, New York. He would like the way the Herald-Journal headed his obituary; "B. P. Wright Dies: Theatre Organist."

# Rodgers

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