

# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

August 1967

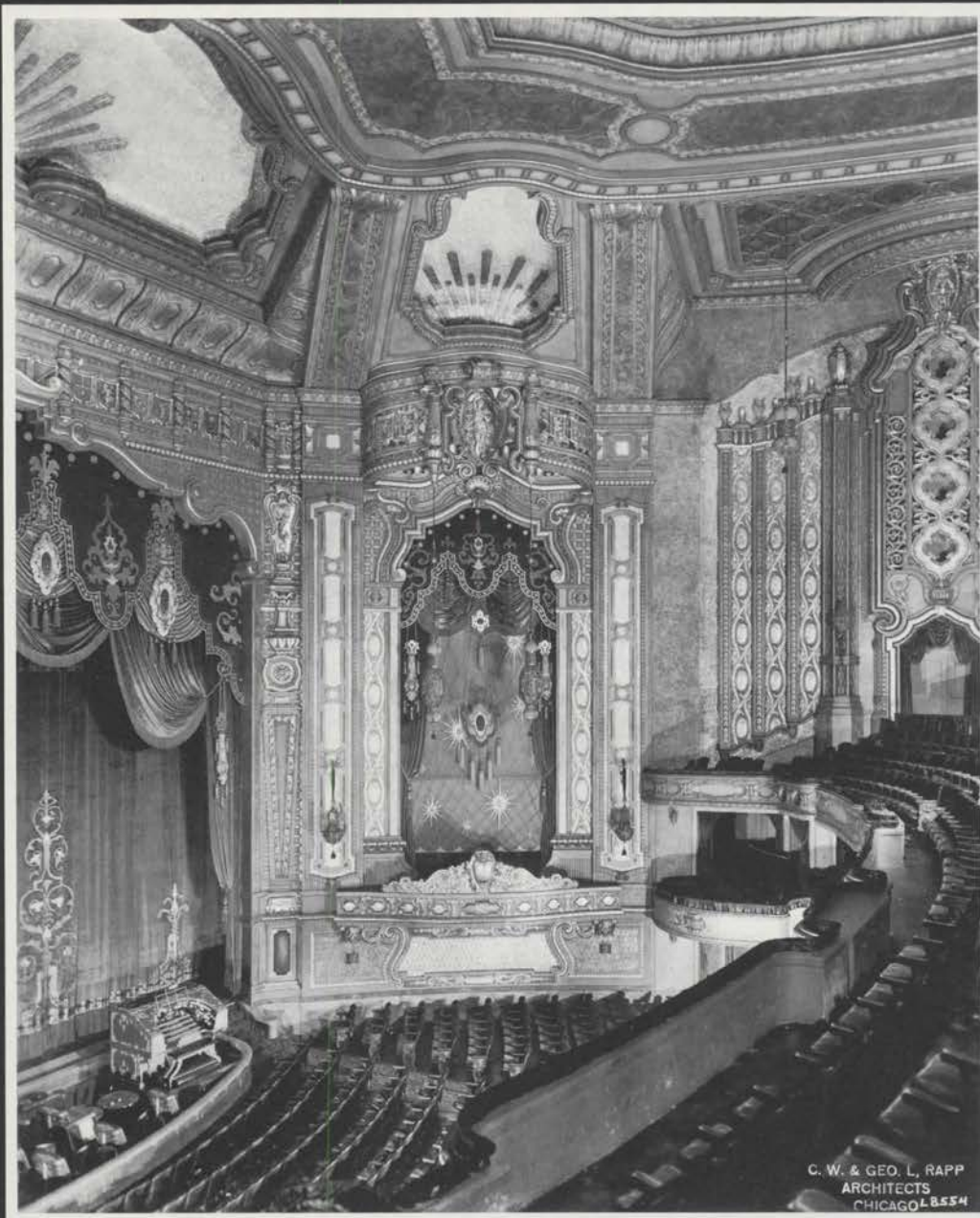


**DETROIT**

THIS ISSUE:

**CONVENTION COVERAGE**

PICTURES 'N STORIES • PAGE TWENTY-SEVEN



## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 5 in a series

### THE AMBASSADOR THEATRE—ST. LOUIS

Another temple of entertainment designed by the firm of Rapp and Rapp of Chicago, the Ambassador exhibits a more modern approach in decor. Silver color was used in place of gold in decorating the vast auditorium. The theatre was built for the Skouras Brothers in 1927 with a capacity of 3000. Illuminated jewel like pendants hang in front of the organ screens creating a spectacular effect in the darkened theatre. The organ, a Wurlitzer 4'24 is still in the house, but cannot be played, as a Cinerama screen now comes out over the top of the organ console.



# Theatre Organ

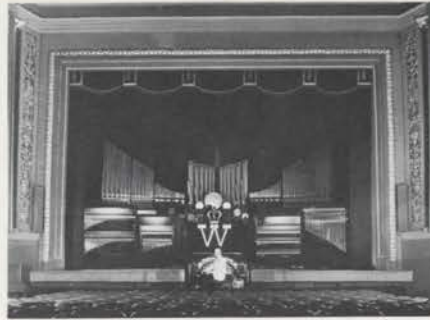
Volume 9, No. 4

## and Bombarde

Volume 4, No. 4

### THE COVER PHOTO

This is a view of "Winifred", the Wurlitzer 260 Special which was enlarged and installed in the Strand Theatre in Plattsburgh, New York. This section of the organ is treated with multi-colored "black-light" paint and is used in organ presentations for a dramatic effect. See story beginning on Page 2.



... from the relay room of

### THE HEAD ENTHUSIAST

*Thanks to the Motor City Chapter, another fine Annual Membership Meeting and Convention is now history. To all involved in hosting us in Detroit, and to those involved in restoring and maintaining the fine instruments heard, goes a standing ovation from the entire membership.*

*Marilyn and I are honored to serve the organization for another year, although we suspect a distinct overlapping of Rail Enthusiasts with Organ Enthusiasts! Congratulations are in order to our new President of Vice, Dick Kline, Jr., Director and past Treasurer. Also to Tiny James, Director and past President who is our new Treasurer. Many thanks and appreciation to retiring officers Dottie MacClain (Treas.) and Erwin Young, Jr. (Vice Pres.) who remain on the Board of Directors.*

*Erwin Young, Jr., this year's selection for Honorary Member for 1967-68, has given a tremendous amount of personal time and effort guiding A.T.O.E. for over six years, the last four as Vice President. He has been instrumental in the growth of A.T.O.E. through the years, and this gesture is our way of saying "Thanks, Erwin, for your invaluable services".*

*Let's look forward to an exciting new A.T.O.E. year, and . . .  
"L. A. - CONVENTION '68!"*



Dick Schrum, President

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.

ALL MATERIAL FOR PUBLICATIONS  
SHOULD BE SENT TO THIS ADDRESS.

\* \* \*

#### A.T.O.E. Officers

Dick Schrum — President  
Richard F. Kline Jr. — Vice President  
Marilyn Schrum — National Secretary

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

Carl Norvell — Chairman  
Dorothy MacClain  
Dr. Phillip C. Olson  
Don Hall  
W. "Tiny" James  
Richard F. Kline Jr.  
Allen W. Rossiter  
Judd Walton  
Erwin A. Young Jr.

#### A.T.O.E. Honorary Members

1959 — Jesse Crawford  
1960 — Farny Wurlitzer  
1961 — Mel Doner  
1962 — Leonard MacClain  
1963 — Eddie Dunstedter  
1964 — Reginald Foort  
1965 — Dan Barton  
1966 — W. "Tiny" James  
1967 — Erwin A. Young Jr.

#### EDITORIAL STAFF

Publications Director — Bill Peterson

#### THEATRE ORGAN

Editor — George Thompson  
Associate Editor — Lloyd Klos

#### THE BOMBARDE

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

Advertising Manager — Dewey Cagle  
Circulation Manager — Vi Thompson

\* \* \*

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

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





## A FAMILY AFFAIR

**W**HEN a theatre organ enthusiast acquires an organ for himself, he never knows what it will lead to.

Usually a home remodeling is necessary, the family has to be convinced it won't take up much space, and the enthusiast has to have answers to dozens of crude remarks made by friends and neighbors. Some untapped funds or bank credit also helps.

Richard Weber of New York State has been through the usual channels of

theatre organ ownership but for him it was only the beginning.

Rolling back the calendar to 1957, Dick Weber, an Art Director for General Electric in Schenectady, New York, acquired a beautiful Wurlitzer Style 260 Special from the North Park Theatre, Buffalo, New York, and moved it to the Weber home in Schenectady. During the winter, Weber faced the lonely project of completely overhauling the instrument in the lower level of his house. Wife, Audrey, began feeling sorry for her husband (a serious mistake) buried in the maze of grotesque organ shapes and decided to join the resurrection of the mighty Wurlitzer.

An assembly line was set up starting in the kitchen, to the dining area, through

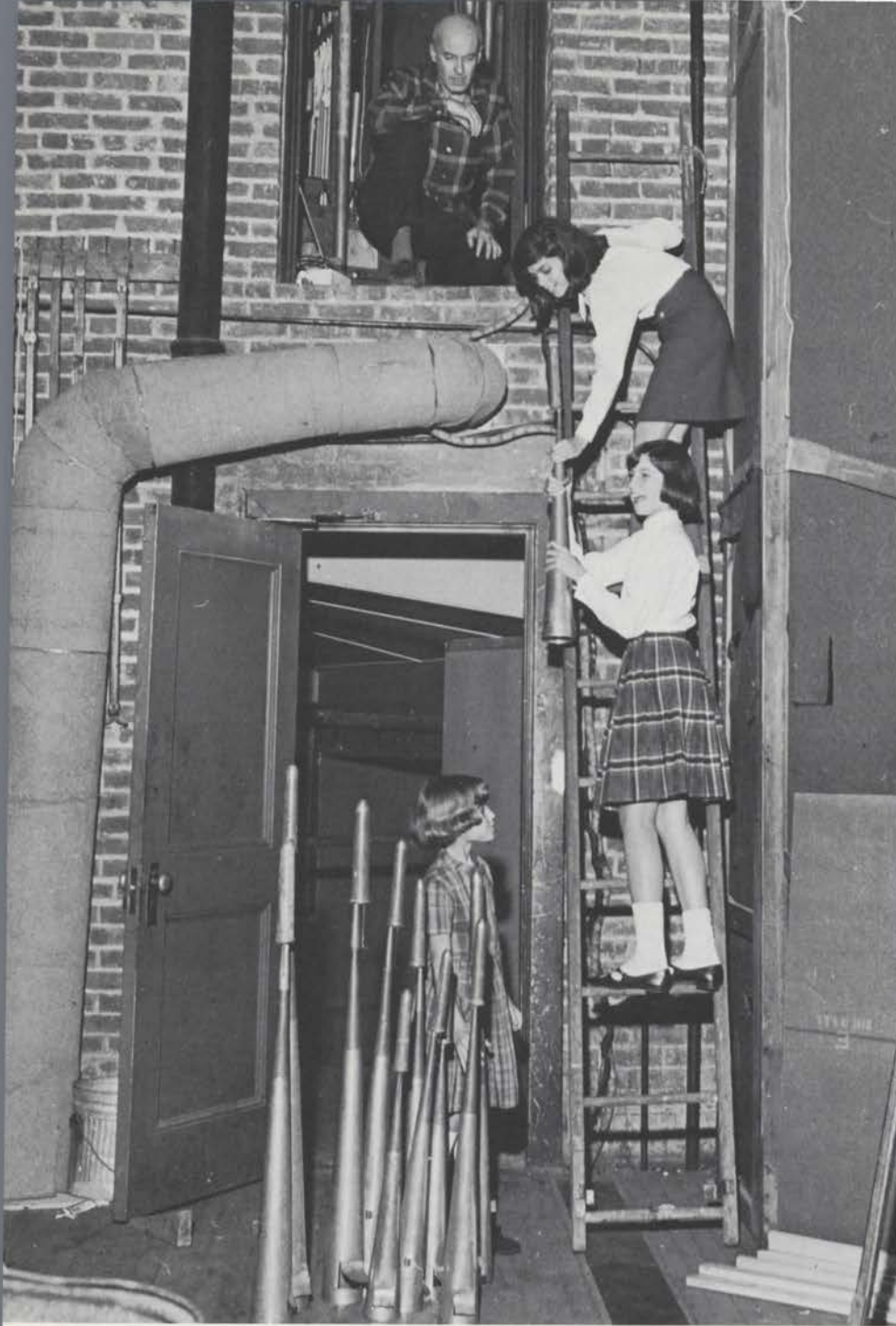
The Weber Five together at the console of 'Winifred' after doing a specialty promotion for 'Mary Poppins.'

the living room and, finally, to the powder room for final touch-ups. The Weber's oldest daughter, then only three, became an expert at sanding, gluing, leather cutting and trimming.

The organ was renovated, the house remodeled and the organ installed with additional ranks. During this time, two more daughters were born and Weber now had a complete team.

The Wurlitzer sounded so good that Billy Nalle, the well-known organist made recordings on the organ which were a joy to hear. At the time of the recording sessions, the 260 Special had grown to twenty-two ranks and nearly





The whole Weber family got into the act when the organ was assembled in the theatre. Here, putting pipes into the organ loft, are Nancy, at ladder top; Sharon, below Nancy; and Cindy, at the foot. Dad, Richard, is waiting at the top to receive the pipes for installation.

overpowered the Weber home. A decision was forthcoming which changed the entire lives of the Weber clan.

Dick decided to give up his position and go into 'show biz'—a theatre with plenty of room for the organ and with facilities to present some novel ideas that he had conjured up. His search for the ideal set-up led him to Plattsburgh, New York, a beautiful small city of 20,000 in the heart of the Adirondacks on the shores of Lake Champlain. Here he found the Strand Theatre, seating 1,400 and equipped with a large stage. The theatre was secured and the work began.

Weber enlisted the aid of his brother, Bob, and then started a basement to

roof refurbishing of the theatre. The work included designing and installing a complete air-conditioning plant. The shallow spaces adjacent to the proscenium were enlarged requiring major structural changes in this area to accommodate the organ installation.

Over six months of effort went into the renovation. The theatre now has new wiring, lighting, roofs, floors, ceilings, and walls. Every facet of the work was done by the Weber family. Even the white drapes in front of the auditorium were made by Dick's wife, Audrey.

The theatre janitor, Dick DeLisle, assisted in the project and is now well trained in organ work, including tuning.

The projectionist, Carl Parsons, gave valuable assistance in helping Bob and Dick Weber design and install the organ lift which the theatre didn't have until the Webers invaded the premises.

With the enlargement of the organ chambers, orchestra pit, and allowing for more spaciousness in the seating area, capacity of the Strand was reduced to 1,130.

After completing work on the physical theatre, the organ installation took place. Here again, the entire family participated. Wife, Audrey; and daughters, Nancy (13), Sharon (11), and Cindy (8), have been well schooled in "ringing" out cables, soldering spreaders, and assembling pipes. When totally complete, the organ will have an additional six ranks. A major portion of the Middletown, New York, Paramount organ was donated by Bob Weber which has been combined to make the enlargement possible.

Before the dust of the renovation had time to settle, the Webers began the organ installation. Taking advantage of the deep stage, which is thirty feet deep, Dick placed the 19' Bourdon, 16' Tibia, 16' Diaphone, 8' Vox and the Percussions on stage unenclosed. The balance of the organ is installed in the prepared chambers located on each side of the proscenium.

Special treatment was given the stage section. First, all the building frames and chests, etc., were painted flat black. A black velvet drape hangs behind the assembly. All the pipe work and percussions on stage are specially treated so that when "black-light" is projected on to them they create a multi-colored effect. In using this, the theatre is blacked-out, the curtain is opened, and with the "black-light" being used, everything appears to be suspended in mid-air. Weber uses this effect when doing organ presentations and it never fails to be a breath-taking spectacle. The stage units of the organ are mounted on casters so they can be moved out of the way for stage presentations.

The gala premiere of the Webers' endless months of effort was held November 30, 1966, featuring Leo DuPlessis of Montreal at the console. An original 35mm print of Buster Keaton's, "The General", was presented on the screen and a stage show using local talent was also part of the program.

In preparing for the premiere, we'll let Dick Weber describe it: "Leo DuPlessis, featured artists, made twelve trips from his home in St. Eustache, Quebec, at 170 miles per round trip totalling 2,040 miles. At Friday night's final performance, his entire family including four boys and one girl made a surprise appearance which brought tears to the

*(Continued Next Page)*



**A Family Affair  
continues**



The Weber Family, left to right, Cindy, Sharon, and Nancy with Dad at console singing 'Let's Go Fly A Kite' from a 'Mary Poppins' promo specialty. Console refinished in white and gold for maximum spotlight color effects.

general audience when he received a great hug and kiss from his youngest.

"All schools, city and proclial, dismissed classes for the entire afternoon to attend the special matinee. Separate 'Study Programs' were issued the day preceding as an educational adjunct. John Strader and wife assisted most wonderfully with reference data. Both teachers and principals were emotionally overcome by the unusual reception given by the students. Absolutely amazing! Heads were shaking and handkerchiefs wiped away tears.

"Over two hundred Canadians came down to see the show. Many celebrities were present. Others came in by plane,

Back stage—Bob Weber on ladder putting final touches on 16' Bourdon pipes. Superstructure partially complete for 16' pipework (Large scale Tibia, Bourdon, & large scale metal Diaphone). Diaphone originally from Paramount Theatre, Middletown, N. Y. that Leroy Lewis was so wild about.

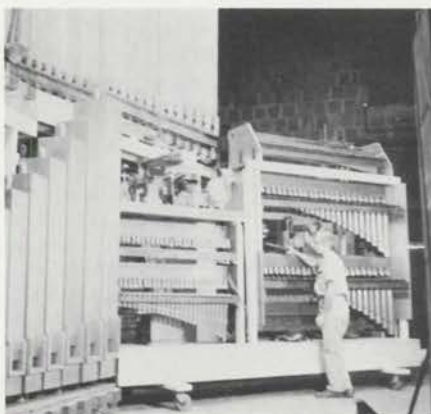


bus and car from Buffalo, Albany, Troy, Schenectady, and New York, not to mention the Vermonters. Even the mayor insisted on making a speech opening night to tell his wonderful feelings of pleasure and surprise that something like this could happen to Plattsburgh.

"The entire program was televised on Channels 2 & 6, Montreal, C. B. C. Station WPTZ television requested a repeat performance solely for a special presentation for a major network.

"Many patrons came to see every performance and still ask for more. Never did we expect such outright enthusiasm in this wild north-country. Some say it's too good for Plattsburgh. Others wonder

Bob Weber tightening screws to hold Marimba upper section in position. Units are located on right stage looking in. 16' Tibia offset seen front left. All percussion units for stage presentation are mounted on large platforms with casters to permit moving off stage when required to make space for large stage shows.



View of organ chamber with Dick Weber checking a reed.

why it ever came to this area. What really did the trick, that even surpassed the most excellent music, was the 'Blacklight Magic'. Hearts literally jumped when the curtain opened in a total blackout, and then disclosing the "blacklight" which spanned the entire stage. The emotional effect cannot be described. This show was scheduled for five performances and played to capacity."

Following the premiere, a special Christmas program was done with Santa Claus, in person, and featuring the mighty Wurlitzer.

On February 15, 1967, Weber presented a variety show as a benefit for the local junior high school to help raise funds for obtaining new uniforms for their band's appearance at Expo '67.

For this program, Weber utilized some excellent talent which included the Four Northcountrymen, a superb barbershop quartet; the Langlois Dancers (Pat and Roland), who did several ballroom dance numbers; the Plattsburgh Male Chorus;



Nancy and Cindy in one of their many sessions locating broken wires or poor contacts using voltmeter in this particular problem in the switch stack. For rewiring and other related electrical work, a 'Ringout' system using doorbell was employed. Literally several thousand rings were heard in the process with ears still suffering from the after effects.



Debbie Boulter, a tap-dancer and the Junior High School Band.

Leo DuPlessis presided at the console, played several medleys, and accompanied the various acts. The entire program, emceed by Ronald Wood, was well put together and, with the artistry of DuPlessis, had a highly professional aura which was fully appreciated by the capacity audience.

Along with all this, Weber has also brought in stage shows from New York such as "The Subject was Roses" with Dennis O'Keefe; "Luv" with Nancy Walker; American Ballet; and Barber of Seville to name a few. On the "Barber" there were thirty performers on stage, forty-one musicians in the pit, and twenty-two stage hands at the props and fly ropes.

To quote Mr. Weber again, "Even though we're still feeling the after effects of all the dust raising, we just have to admit the frustration and nervous prostration was sure worth it. When the organ was in the house, there were always the problems of time—too little—spent with the wife and children. Nothing is worth that kind of sacrifice. Buying a theatre was the only solution in my case. Now the entire family are participants from the tuning in the lofts to the candy booth in the lobby.

"Of the many unusual experiences that we've come to live with since getting into the world of 'show biz' they include a runaway pet monkey that one of our patrons brought into the theatre tucked into his shirt, and it got up into the organ lofts where he was finally located inside the 16' Ophleclide pipe.

"We also had a packed house of kids for the Saturday matinee when tornado warnings were broadcast for the immediate area from radio and TV. All the mothers thought the theatre was the safest place in town, and so did the police. Per usual, the organ got everything into full swing with all kids in fine voice. But then all h--- broke loose. The canvas connection blew off the main blower with a mighty BOOOOM and rushing wild air came out in all directions emitting great clouds of dust . . . as fast as that let loose, so did the kids. But fortunately, and to our great surprise, the kids thought it was just another one of our surprise treatments to try to scare 'em to death and never enjoyed it more. NO PANIC but it sure will be hard to beat for a shocker."

What is even more difficult to beat is the Weber family. The *whole* story is the fact that it has been a family affair—is and will continue to be in all respects. Every program is created by Dick and Audrey Weber. The three girls play a big part, whether out selling tickets, behind the scenes on the fly ropes, or in the organ chambers during perform-

ances checking for possible ciphers. This is one family of a kind . . . endless hours devoted in converting a one-time hobby to full-time "work". They have ideas brewing all the time and with

plenty of hard labor, their aim in making a long hoped for wish and dream come true is being attained with absolutely no thought of retirement from now on. A REAL FAMILY AFFAIR!

*Dick Weber's Wurlitzer is affectionately called "Winifred." Originally, she contained the following ranks.*

Tibia Clausa  
Tuba  
Diapason  
Flute  
Clarinet  
Orchestral Oboe  
Oboe Horn  
Vox Humana  
Solo String  
Violin  
Violin Celeste  
Kinura  
Quintadena  
Dulciana  
Unda Maris



"Winifred" has the following added:

Post Horn I (15")  
Post Horn II  
Trumpet  
Tibia II  
Tibia III  
Viol and Celeste  
Solo String II  
Vox Humana II  
French Horn  
Tuba Mirabilis



Leo DuPlessis, left, holds a tambourine while Richard Weber makes an adjustment.

★ LEO DUPLESSIS ★

Following in the footsteps of his godfather, who was a theatre organist during the days of the silent movie, Leo DuPlessis has dreamed of nothing but playing the organ since he was a small boy. His career started very early, for at the age of five he was able to play any hymn or ballad from memory in any key.

Leo attributes his fine musicianship to those early formative years when he studied classical music from eminent professors while attending college.

Finally, when the opportunity to play the organ presented itself, Leo was

there. For the past 19 years he has been that witty organist with a built-in sense of humor that has made him a Canadian favorite at the console of the Forum organ in Montreal.

You can also hear Leo's musical mischief at both of Montreal's horse race tracks. He'll greet a loser with *Who's Sorry Now* or *I'll Never Smile Again* which never fails to leave 'em smiling.

After a 'hard day's night', Leo, at home with his lovely wife and five children, finds complete relaxation by escaping to the basement and of all things . . . working on his true love—a pipe organ!

Leo is reputedly the only organist to set a first in his field as a recording artist.

He recorded three LP records within a twenty-four hour period.





## JIM ORCUTT "POPS" AMONG CHURCH ORGANISTS

by Bert Brouillon

**J**IM ORCUTT became interested in theatre organs rather late in life, as ages of awakening interest go among artists of the console. He was 15. The Orcutt family had moved from home base (Tulsa, Oklahoma) to Anchorage, Alaska, because dad Orcutt got a job there. Young Jim spent his high school years there. He was always musical but his first exposure to theatre pipes took place at the Empress theatre in Anchorage. Once he had heard the sound of the 11-

rank Kimball in the theatre he knew that he had to play it, which he managed to do between 1947 and 1950.

Jim recalls that the pipework was located in the usual places at either side of the theatre's proscenium arch except for the Tuba, Tibia and Kinura—which were housed in a third chamber beneath the stage whose swell shutters opened into the orchestra pit—very near the console.

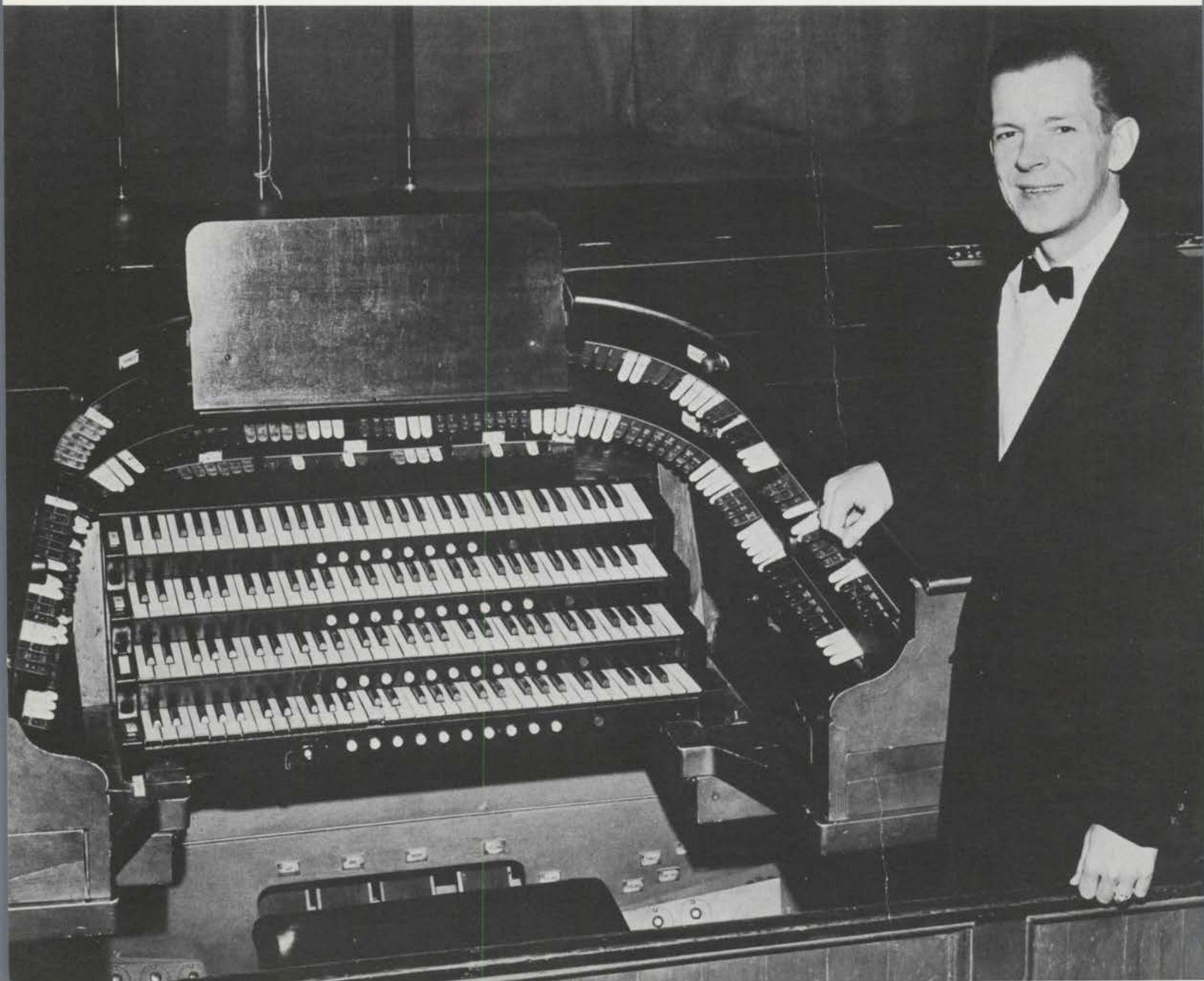
"These ranks would practically blow

the organist off the bench" recalls Jim, "if they were brought in while the shutters were open."

The instrument is an early Kimball, built before Kimball had caught onto all the Hope-Jones refinements. Therefore, they provided the 2-deck console with a roll-top console covers, same as they did for their church organs.

"It was the finest theatre organ in Alaska," says Jim, "and it was performing like new the last time I played it in

Jim when he was playing the Robert Morton at the Tulsa Ritz a few years ago. The organ is long gone.





1950." The organ has since been moved to a university auditorium.

On graduating from high school, Jim decided to try his musical luck "down South," so he gravitated to Chicago where for nearly nine years he played Hammonds in the local gin mills. While there he acquired a circle of musician friends which include Eddie Osborn, Leon Berry and Leonard Clarke, all of whom later became ATOers.

But despite the excitement of big city living, Jim missed the scene of his boyhood so he decided to visit Oklahoma just to relive some of the scenes and events of his earlier years. When he got to Tulsa he knew immediately that it was where he wanted to settle, to take root. Tulsa has been his home ever since, although there have been frequent excursions forth when Jim played with a travelling dance band which specialized in one-night stands all over the South-West. On most of these Jim played some brand of electronic, usually a Hammond. In fact, his first job during his return to Tulsa was playing a Hammond in Danner's Cafeteria where he competed with the percussion of crockery for a year and a half. But there were other compensations; one was a gorgeous and large (4-manual, 18-rank) Morton at the Tulsa Ritz theatre with which Jim soon struck up a friendship. He started playing it at public events for which the auditorium was rented and was, in fact, the last organist to perform on it publicly. That was for the Tulsa Town Hall meetings held there. It has since been sold and removed.

Jim has some vivid recollections of the travelling dance band years. "I suppose I worked every city in the mid-West with a population of 20,000 or more. I ended up in Texas, playing for the Hilton hotels—for nearly four years."

With all that hectic experience behind him, Jim returned once more to Tulsa with determination to stray no more. He wanted to settle down. There were a few club dates but the pickings were rather slim. Jim had to make a decision. All his adult life he had made his living playing music—but now the opportunities were too few if he were to continue eating regularly.

So Jim got himself a job, the first he had ever had outside of playing, at the Jenkins Music company, demonstrating and selling musical instruments. He was pleased to learn that he had the knack. His friendly, upbeat way with customers made sales. That was just over a year ago and he's still at it. However, bigger things were looming on the horizon for Jim Orcutt.

For some time Jim had noticed a new building going up on South Sheridan Street. When completed it had the appearance of a very modern dwelling,



The console is located in a reasonably 'traditional' spot for theatre consoles. There are left and right chambers, well above console level.

or even a "way out" motel. But it turned out to be a church, the Cathedral of the Christian Crusade, and Jim learned that there would be a pipe organ installed—and that the building had been designed for such an installation. The edifice was the dream of the church's pastor, Rev. Hargis, and Hargis took keen interest in the organ.

Lorin Whitney was commissioned to locate a suitable organ and the one selected was in a theatre in Steubenville, Ohio—a late 3-10 Robert Morton installed there in 1928. The instrument was first shipped to Los Angeles where Whitney could supervise the rebuilding. It was understood from the start that this organ was not to be emasculated into a pseudo church organ by tamer pipe substitutions for the more theatrical ranks; it was to retain all its theatrical qualities. That's the way Rev. Hargis wanted it.

Phil Wellington did much of the preventive maintenance work and when it came time to move the organ to Tulsa, Don Kohles went along to assist in the installation.

Jim Orcutt is happy in his work because it puts at his disposal a fine 10-rank Robert Morton. He plays noon pop concerts three days each week.



What they found on arriving in Tulsa was a 500-seat auditorium with excellent acoustics. It had been designed with broadcasting and recording in mind. The organ installation reflects the care with which the building has been erected. The tremors and other unwanted noises generators are isolated in sound-proof compartments beneath the chests in both chambers. The result is quiet chambers.

The organ operates on 15" wind pressure except for the Tibia which had a tendency to "squeal" on 15" but sounds lush and mellow on 13". Jim fully appreciates the care which went into the organ. He says, "The ranks blend well; the reeds are beautifully voiced. And there's enough power in those ten unified ranks to literally "blow the roof off." It's in perfect shape in every way—and it's kept that way." But we are ahead of our story.

All of a sudden the organ installation was finished and the minister put out a call for applicants for the job of staff organist.

Jim Orcutt arrived to find the place literally crawling with applicants. Auditions had been set up for one every half hour, stated the bulletin board—and the first name on the list was—Jim Orcutt!

Jim swallowed hard and approached the console. He hadn't actually played pipes much since those town meetings at the Ritz, but, like the Ritz organ, this was a Morton console and Jim knew how to get around on it and also what kinds of sound to expect from the semi-circle of stopkeys before him.

He started to play. He liked the sound and warmed up to the instrument. The little body of auditioners made no sound and refrained from asking for requests. Jim was a little alarmed at the seeming

*(Continued Next Page)*



## Jim Orcut, continued

lack of interest, especially when the end of his half hour approached—with no audible results.

But when he finally stopped, the minister walked down to the console and his smile was encouraging. "I've cancelled the rest of the auditions—you've got the job," he told Jim. "Your first appearance will be at the grand opening of this church—next week."

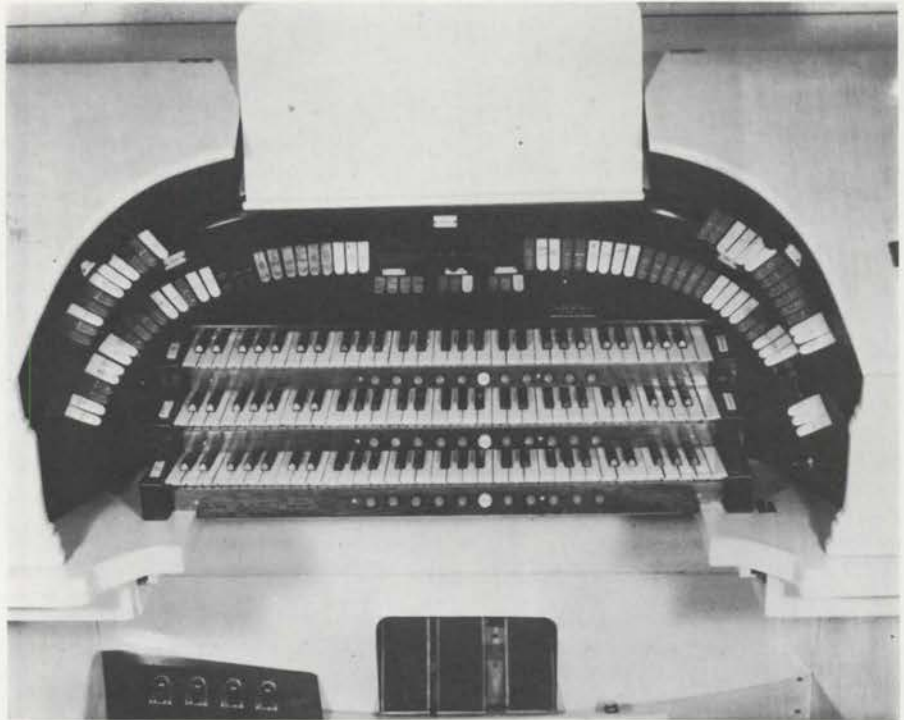
Orcutt has been hard at it, ever since. Rarely does one encounter a church job which includes such a range of music. Not only does he have a fine theatre instrument on which to perform but the music bill-of-fare is anything but the usual round of overworked hymns. For example, he plays a 30-minute noontime program of "pops" which is open to the public on Mondays, Wednesdays and Fridays. This is in addition to a demanding schedule of TV and radio programs which include the organ. The church packages religious programs which are heard on 700 stations during the week and on more than 900 on Sundays. Most include the organ. "Is it possible that this organ is heard by more people than any other theatre organ?" queries Jim Orcutt.

Jim's first big "solo" spot came on December 16 last when he put on what will be an annual event, a Christmas concert of both carols and pops. It was a two-night affair and when it was over, Jim had played to nearly 1000 organ enthusiasts, including a solid representation of ATOers. On Saturday night he asked those who would like to examine the organ to remain after the concert and enought wanted to "give it a try" to keep Jim in the church until 2:30 AM! But no one seemed to notice Jim's yawns during the three Sunday services which followed in a few hours!

How did Jim Orcutt do on his first big concert? Those who are extremely curious may purchase a 4-track stereo tape of the performance recording for \$5.00. Those less curious may be willing to take the word of the *BOMBARDE'S* record reviewer who went over it with a fine-tooth comb in the April issue of this publication. The review included purchasing information. And we have word that a disc recording of an entirely different program played by Jim will soon be available. It's a cinch that the name "Jim Orcutt" will soon be a household word among organophiles.

Today, Jim Orcutt is a happy man. He is one of a handfull of organists who make a career of playing on pipes—although Jim continues as a music merchandiser at Jenkins. "It's something to do in my spare time," he quips.

\*\*\*



Closeup of the console. That large 'combination button' operates a buzzer to the recording booth.

### STOP LIST OF ROBERT MORTON THEATRE ORGAN OF THE CHRISTIAN CRUSADE, TULSA.

#### PEDAL:

Ophicleide  
Diaphone 16'  
Bourdon 16'  
Tuba 8'  
Diapason 8'  
Tibia Clausa 8'  
Flute 8'  
Cello 8'  
Clarinet 8'  
Diapason 4'  
Pedal 8' Coupler

#### PEDAL 2ND TOUCH:

Chimes  
Bass Drum  
Tympani  
Cymbal  
Crash Cymbal

#### ACCOMPANIMENT:

bourdon 16'  
Contra Viol 16'  
Tuba 8'  
Diapason 8'  
Tibia Clausa 8'  
Concert Flute 8'  
Violin 8'  
Celeste Violin 8'  
Kinura 8'  
Clarinet 8'  
Vox Humana 8'  
Orch. Oboe 8'  
Concert Flute 4'  
Violin 4'  
Kinura 4'  
Twelfth 2-2/3'  
Piccolo 2'  
Chrysoglott  
Xylophone  
Chimes  
Snare Drum  
Tambourine  
Castanets  
Tom Tom

Wood Drum (Block)  
Sleigh Bells  
Accomp 16' Coupler  
Accomp 4' Coupler  
Solo 8' Coupler  
Pedal to Accomp 8'

#### ACCOMP. 2ND TOUCH:

Tuba 8'  
Diapason 8'  
Tibia Clausa 8'

#### GREAT:

Ophicleide 16'  
Bourdon 16'  
Violin 16' TC  
Tuba 8'  
Diapason 8'  
Tibia Clausa 8'  
Concert Flute 8'  
Violin 8'  
Celeste Violin 8'  
Saxophone 8' (Syn.)  
Kinura 8'  
Clarinet 8'  
Vox Humana 8'  
Orch. Oboe 8'  
Tuba 4'  
Tibia Clausa 4'  
Flute 4'  
Violin 4'  
Celeste Violin 4'  
Kinura 4'  
Vox Humana 4'  
Twelfth 2-2/3'  
Piccolo 2'  
Tierce 1-3/5  
Chrysoglott  
Orchestra Bells  
Xylophone  
Chimes  
Great 16' Coupler

#### SOLO:

Tuba 8'

Diapason 8'  
Tibia Clausa 8'  
Concert Flute 8'  
Violin 8'  
Celeste Violin 8'  
Saxophone 8' (Syn.)  
Kinura 8'  
Clarinet 8'  
Vox Humana 8'  
Orch. Oboe 8'  
Tuba 4'  
Solo 16' Coupler  
Solo 4' Coupler  
Great 8' Coupler  
Solo Unison Off  
Tremolos:  
Left  
Right  
Tibia Clausa

Vox Humana  
Expression Pedals  
Left  
Right  
Crescendo  
Ten Pre-sets for each manual  
Four toe pistons for pedal  
Storzando toe piston  
Great 4' Coupler  
Accomp. 8' Coupler  
Pedal to Great  
Great Unison Off

#### GREAT 2ND TOUCH:

Ophicleide 16'  
Diaph. Diapason 16'  
Tibia Clausa 8'

## GEORGE WRIGHT RETURNS TO PORTLAND NOV. 4th

George Wright will play a return engagement on the fabulous Wurlitzer 3/13 in the Portland Oriental Theatre on Saturday night November 4th. at 8:30 PM.

Last May, George made his first appearance in Portland, with many fans coming from Seattle, Tacoma, and San Francisco to hear him. All seats will be reserved for the Nov. 4th. concert, priced at \$3. Reservations may be made by writing to Bill Peterson, 565 N. Portland Blvd. Apt. 101; Portland, Oregon 97217. Tickets will be mailed out October 1st.

BE SURE AND KEEP US NOTIFIED OF ANY CHANGE IN YOUR ADDRESS



## "HOW WE TOOK OUT AN EIGHT RANK MORTON IN 20-HOURS"

IT WAS two years ago that Wilby-Kinsey Theatre Corporation decided to update its Durham, North Carolina operations by building a new, plush film house in a neighborhood shopping center, at the same time doing away with the downtown Center Theatre, but it wasn't until three days before the wreckers were scheduled to start work, that the disposition of the two manual, eight rank Robert Morton organ was settled. The new movie house would be smaller, more compact and easier to maintain than the 1938 "Deluxe Moderne" edifice downtown which in recent years had become an increasing problem because of age, overhead and location. There was still another difference about the new Center; there would be no Robert Morton organ.

The Center management declined to accept cash offers for the instrument from several ATOE members, insisting instead upon donating it to a charitable or public-service organization which would be willing to stand the costs of re-

by Frank Netherland  
and Don Hall

moval, storage, reconditioning and installation of the 45 year-old organ. Now the time remaining before the start of the demolition could be measured in hours and still there were no recipients, but there would be no sale.

Don Hall, the "Keeper of the Organ" for the past four years, had acted as liaison between the theatre and ATOE and was at that hour the only man alive who could arrange to save the organ from oblivion. Some members of the Piedmont Chapter were prepared to purchase the organ at a moment's notice and a third of the chapter membership was anxiously awaiting the call to screw-drivers. That call went out on Friday evening, December 9, when it was agreed that Campbell College a small liberal arts school in Buies Creek, North Carolina, would accept the organ for its chapel-auditorium. The college would provide the transportation and some manpower; Piedmont ATOE would do the rest.

Frank Netherland headed up the work crew assisted by Jim and Jane Sparks, Don Hall, Marion Martin, Paul Abernathy, George Anthony, Neil Ludlam and Mike Earp. Since time was short, all had agreed not to branch out on their own but to follow Frank's suggestions. After he looked the organ over to see if it could be removed by reversing the installation process, Frank arrived at a plan of action.

The Center had been built strictly as

"Happy Days" were these again. . . . Not it's "Just a Memory."



Ole Betsy goes down the hatch.



(Continued Next Page)



All it took was 20-hours



a film house and had only a simple, shallow stage designed to accommodate no more than the mechanical necessities for the deluxe presentation of the best of Clark Gable, Humphrey Bogart, Marlene Dietrich and other stars of the day. Also, from 1938 filmhouse standards, it would have quite an anachronism, a theatre pipe organ. Legend has it that the only reason that a pipe organ was to be installed in such a futuristic environment was to compete with the Wurlitzer organ installed in Page Auditorium at nearby Duke University. The Center's organ was built in 1922 and had been first installed in the National Theatre in Greenboro. (The story of its restoration was fully described in the Winter 1964-65 issue of *THEATRE ORGAN*.)

The console of the Morton sat at stage right at floor level. The two pipe chambers were reached through 24-inch square trap doors on either side of the theatre. The left chamber contained the relay, part of the switches, three ranks of pipes and the chrysoglott. On the next floor above this chamber were the blower and generator. The right chamber contained the other five ranks plus the rest of the percussions and traps. Each triangular chamber was separated from the trap doors and access ladders by a temporary wall of insulation board and two by fours.

Campbell College expects to install the Robert Morton, complete with all percussions and toys, in existing organ chambers in the chapel-auditorium this summer. The steps that the Netherland crew followed to get the organ out may be of benefit to others who will be engaging in similar work.

The pipes came first and a speedy but careful day was spent removing, wrapping and crating them. The top 12 pipes from each rank were removed and wrapped together in a long strip of newsprint, putting in a pipe, giving a turn of paper adding another pipe and

Paul Abernathy and Frank Netherland contemplate the wrapping job.



This was the location of the right chamber.

so on until an octave was done. This technique was used until the pipes got big enough to have ears, then they had to be individually wrapped. The medium size pipes were taken down to the stage floor to be packaged while the large ones were heavy enough not to require any further attention.

A couple of casket shipping crates were borrowed from a local funeral director to pack the pipes in. These boxes are made of thick pine with heavy duty hardware and lids with thumbscrews. The big pipes were placed in the bottom, covered over with paper, excelsior and cardboard then the medium and small pipes were carefully placed on top. Both boxes were filled to half capacity, being careful not to load them down so heavily that six people couldn't lift them. All of the pipes were on the truck in about six hours.

While this work was going on the console was being disconnected. In the Center instrument the lower manual and pedals played direct while the upper manual played through a relay. The main cable was taken loose from the console by unfastening the spreader strips, bending them back until the solder joints snapped then fastening all the spreaders into a bundle. The contact rail was removed from the pedal board and at about the same time as all the pipes were ready to go, so was the console. It was the first thing on the truck and it was a good thing too, because if it had been the last, it never would have made it. Even with eight men lifting it, it was unbelievably heavy.

The wind conductors were next, a determined attack with screwdrivers produced a giant pile of conductor pipe and two shoe boxes of screws. This operation was completed in about an hour and a half.





Marion Martin demonstrates the fine art of cable removal.

After dispatching one load to the college, the crew broke for supper and a well deserved rest. At about 9 p.m. the work was resumed and carried forth into the wee hours. During this time most of the remaining large pieces were dismantled and holes were knocked in the temporary walls to facilitate their removal. Most of the organ went out through the "tuner holes" and it appeared for a while that the whole works might exit that way. The item that made it obvious that this was not going to be the case was the bass drum. A 30" drum will not go through a 24" hole. A 16' Diaphone might and so may the separate chests, percussions and small regulators, but a 30" drum won't. Finally with some additional holes in the walls between the chambers and backstage, the problem was solved.

The support frames came down in another two hours and by this time the chambers were empty. Swell shutters and their actions came next. The action was taken loose electrically then unscrewed from the frame itself.

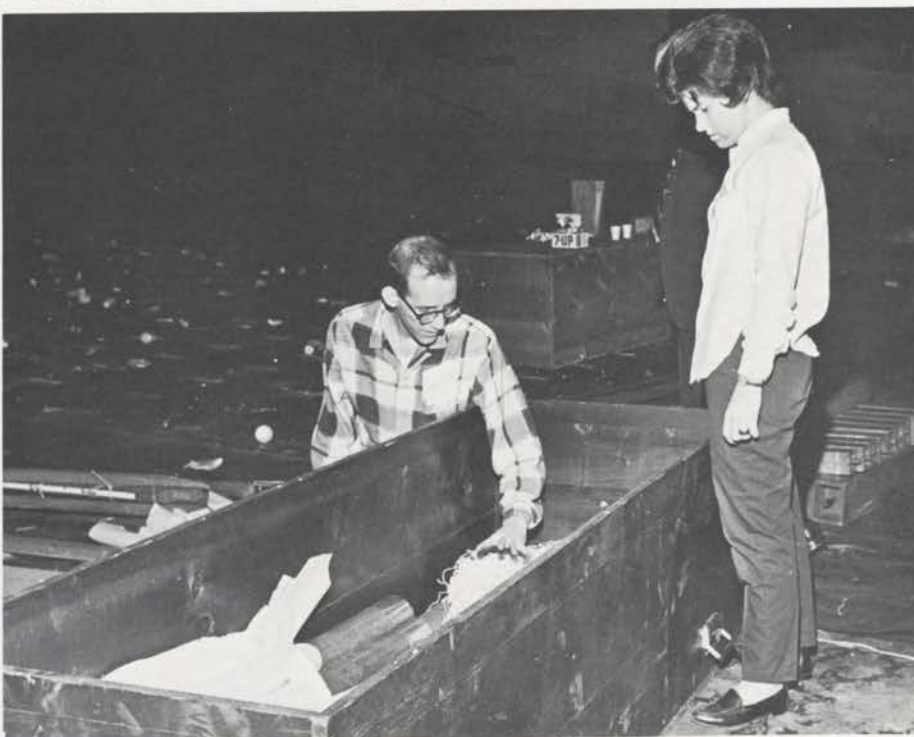
Unthreading the cable from the building was a relatively short job but seemed to require the talents of a mid-gut contortionist. The crew started with the right chamber and fed the terminal strips back through a slightly enlarged hole in the wall, across the top of the auditorium ceiling and down into the left chamber. This wire case coiled while the lines to the console were pulled up to the same place. The relay and upper manual switches were connected by about two feet of cable so both of the units and the miles of accompanying wire were lowered to the stage floor through a hole in the construction tile wall.

The only parts left now were the blower, generator and main wind lines to the chambers and console.

According to the final accounting, Piedmont ATOE supplied 125 man hours during the 20 hour work period. Campbell College supplied another 75 man hours. It is well worth noting that the crew performed flawlessly except for a scratched finger and a couple of bumped heads; they were done, dead tired and dirty, but the organ had been saved—and not a moment too soon.



Marion Martin, Piedmont Chapt. Chairman, left; a representative of Campbell College; and Frank Netherland, removal crew chief; take a final look inside the console. Pictured below is Don Hall and Jane Sparks laying the pipes gently to rest.



...over there was the console, (L to R) Don, Marion and Frank view the Center Theatre, April 16, 1967.





# HOW TO RUIN a THEATRE ORGAN

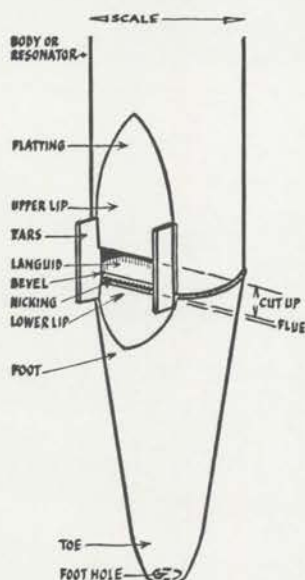
by Dan Barton

Cartoons: Seonaid

## PART TWO—CONCLUSION

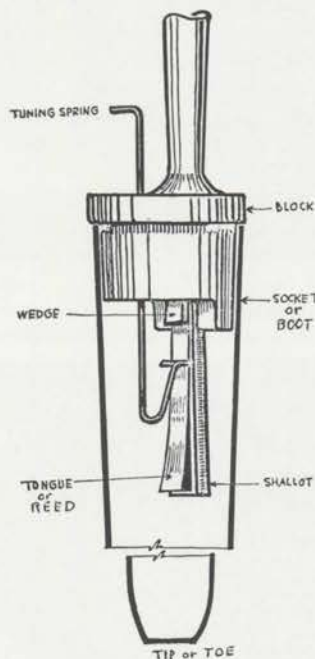
In the first round, veteran organ builder Dan Barton explained the difficult-to-learn skills required of organ builders, then described some of the "surgery" performed by well-meaning but unschooled experimenters who "always hurt the thing they love"—the very pipe organ they have so painstakingly restored. Dan continues with some specific examples.

THE quality or timbre of a flue pipe is obtained by the division between the languid and the upper and lower lip. When the balance of this division is changed by raising the upper lip and increasing the wind pressure, the tonal quality is permanently damaged and the pipe is ruined.



Parts of a Flue Pipe (from 'The Organ Today' by Norman and Norman (St. Martin's Press).

The tonal characteristic of a reed pipe is created by the vibrations of the brass tongue setting in motion sound waves in the barrel of the pipe, thus producing a harmonic development which results in the pleasing tonal character of the pipe. When a reed pipe is overblown the reed "freezes" to the shallot and there is no



Parts of a reed pipe (from 'The Organ Today' by Norman and Norman (St. Martin's Press).

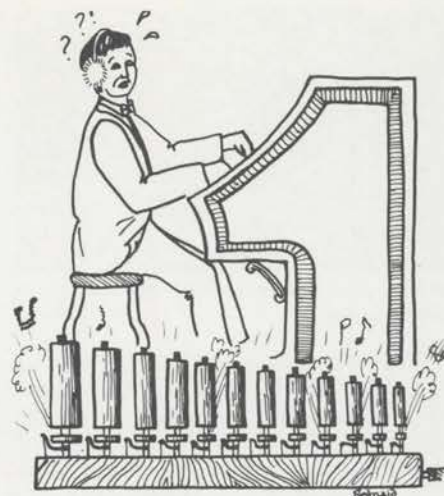
sound. The organ "surgeon" then bends the reed to increase the distance between the reed and shallot. He then increases the pressure 10 or 12 inches which causes such a violent action of the sound waves in the barrel of the pipe



Wind pressure isn't critical when applied to a New Year's party honker.

that there is no harmonic build-up. The result is that the original tone quality is gone and the pipe sounds like a horn being blown at a New Year's Eve party. To repair the damage the bent reeds would all have to be replaced and the pressure returned to normal.

I met the noise-at-any-cost-artist, who did this job, and he proudly told me he



The closer the calliope to the console, the thicker the ear muffs.

was an organist, had never seen an organ factory, and had heard about revoicing and had figured how to do it all by himself. I finished my visit with him by asking him if he could turn a Diapason into a Vox Humana. He looked serious and said he was not sure, but he was willing to try.

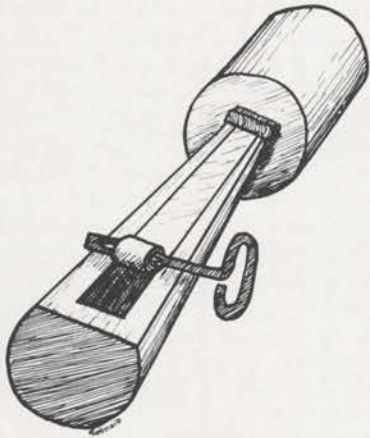
To gain volume at a higher pressure without losing the tonal quality you must use a different rank of pipes with a larger scale, wider cut mouths, thicker metal or heavier walls on wood pipes, and for reeds, larger scale, long shallots, larger openings in the shallots, and longer and heavier tongues.

If you ever have an idea of ruining an organ by the methods just described, write to me and I will send you the name of an air calliope maker. By using Reiser's all-electric valves on the calliope and adding a switch to the relay and a tablet on the console, you can add noise without tonal quality to any organ and you will not have to ruin any valuable organ pipes. I suggest the calliope be placed right beside the organ console, as close as possible.

Here is another one. Three enthusiasts restored a 3-14 Barton and did a good job. Then for some reason beyond comprehension they decided the valves on all the big stops were too small. They bought felt and leather and made new valves about twice as large and three times as heavy. They worked long and hard installing them. The original valves were of a weight that worked fast on the pneumatics, the new ones were so heavy they slowed down the action. To get the action back to a quick response they raised the pressure. Now they were over-blowing the pipes and decided to revoice them and they ruined the pipes. Then they wrote to me. My, my was I surprised to find out I had put the wrong size valves on all those Barton organs! They should have written to me before they started.



Back in the old days a large theatre circuit, which bought Bartola pit organs from me way back when they had small theatres, took over the Opera House in one of their locations and we installed an early model Barton in the Opera House. The organ had a 6-rank chest, with 5 unit ranks, all on 5" wind. Five years later they built a new 2500-seat theatre and we installed our newly developed Barton unit organ, a 3-17 on



To get just the right 'high pressure' curve, the 'improver' may adopt radical methods when dealing with reeds.

10, 15 and 25 inches of wind. Came hard times and the Opera House stood closed for many years. Then a group of enthusiasts took over the Opera House, restored the organ and had the use of it. Meanwhile the unit organ in the newer 2500-seat theatre was not being used, and the enthusiasts took note that the pipe scales on the unit organ were larger than the pipes in the Opera House organ. So they got permission to take the pipes from the 2500-seater and put them in the Opera House organ. They enlarged the holes in the rack boards and switched several ranks of pipes. Are you following me? They now had 10, 15 and 25 inch pressure pipes playing on 5 inches of wind! The weak "wheeps" were piteous! Something had to be



With no weights or springs to hold it down, the Regulator shot up to its full height—and static wind capacity.

done, so they "revoiced" the pipes; in short, they ruined the high pressure pipes. The Opera House organ now plays on the original pipes, and the pipes from the 2500-seat theatre are junk.

Early models of the Barton organ used a damper valve to regulate the air to the regulator. This consisted of a damper inside the air line connected to a lever with a weight at the end, which in turn was connected by a chain to the top of the regulator (later a cone valve, sometimes called poppet valve, inside the regulator was used). When the air raised the regulator the chain closed the damper valve. The usual weights and springs were used on the regulators.

A 2-7 Barton with this arrangement was located about 50 miles from our factory. During the years the organ stood idle someone, presumably kids, stole all the weights and springs off the regulators and also took the chains which controlled the damper valves. A young enthusiast bought this organ and, with his pals, put it back in shape and installed it in his home. Like many enthusiasts he was an organist, with no experience in building or installing organs, and with the weights, springs and damper chains gone, he never knew there were such things. When the blower was turned on the regulators went right to the top, stretching the leather to its fullest, and of course the wind pressure in the chests was the pressure of the blower. The musical results were far from good, something was wrong and it was quite apparent it was the wind. They decided there was too much of it. So after carefully considering the matter, they decided to reduce the wind.

The blower was a 2-stage Orgoblo. They took the blower apart and removed some of the impeller blades from the fans. After a few experiments and the removal of more impeller blades, they had it. The regulators did not go to the top, but the organ action did not work, either! A lot of pipes did not speak, and those that did sounded like sick ducks. They had reduced the blower pressure to about 2 inches. Maybe this enthusiast did not know much about organs, but he was smart enough to drive to Oshkosh to see me and he was soon straightened out.

One problem for enthusiasts, who install organs in their homes, is that of too much volume. An organ on 10 and 15 inch wind that sounded fine in a 2000 seat theatre can be too powerful in a home. A good tight chamber, reducing the size of the swell opening and the use of drapes over the opening, solves this problem and still retains all the tonal quality of a theatre organ. I am acquainted with an enthusiast who handled it differently. He owned a 10-rank, 3-manual Barton, voiced on 10, 15 and 25 inch

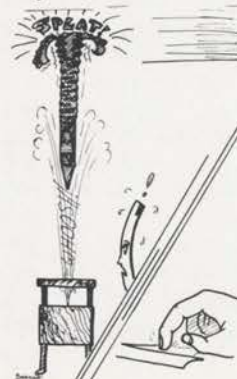


The 'improver' who can't be bothered with reaming out the pipe's toe in order to admit more air, will find the saw most effective—and devilishly permanent.

pressure. The stops were Flute, Tibia, Tuba, Diapason, VDO, VDO Celeste, Clarinet, Vox, Oboe Horn and Kinura. His plan was to change the loud theatre ranks for softer church organ ranks, using used church organ stops of various pressures. He changed the Tuba to a Viol Cello, the Diapason to a Gamba, the Tibia from 8 foot "C" up to a Harmonic Flute, the Oboe Horn to a Dulciana and the Kinura to a Salicional. The pressures on the church pipes varied from 3-1/3 to 7 inches. I have heard the organ. He did not ruin a theatre organ. He just turned a theatre organ into a church organ.

Let me repeat a word about "revoicing." To my knowledge as an organ builder I know that an organ stop that has the proper scale and mouth and correct metal content, or thickness of walls in wood stops, and in reed pipes the proper shallots and reed tongues, and properly voiced to have the correct volume and tone quality, that it is impossible to open the toe hole, cut up the mouth or bend the reeds and play the stop at increased pressure without losing the tone quality or timbre of the pipe. To me there is no such thing as "revoicing"; it is mutilation.

Much of the troubles encountered by organ enthusiasts could be avoided by consulting a competent organ maintenance man. All, but one, and he is the fellow who cuts up the mouths or pipes, enlarges toe holes, bends reeds and raises pressure 10 or 15 inches. He is way out, man—he knows!



Dan Barton

Lightweight pipework has been known to assume astral ambitions when exposed to greatly increased wind pressure.





Welcome to the Pasadena senior citizens' "Love-In."

## GEORGE WRIGHT BIG AT THE "CROWN"

Pasadena, June 6 . . .



SHORTLY after "wowing them" in Portland, George Wright returned to the 3-11 Crown Wurlitzer for his second concert at the first-run house. As always before a "GW" concert there was a holiday spirit abroad as those who had left their three bucks at the box office scrambled for the good seats down front (the proscenium chamber installation favors the first 20 rows).

George started nearly on time as a burst of applause marked his appearance at the stationary console for a big band *Married I Can Always Get*, played in curtain-raiser style, after which he welcomed the audience with the "senior citizens' love-in" bit.

His first tune was a farrago based on *After You've Gone*. It was heard first as a sentimental ballad then as a samba a la Wanderly, with more than just hints of *The Man I Love* and *Tico Tico*.

Low-keyed shading marked a Crawfordian *Moonlight on the River* during which pastel coloring dominated the registration for the slow and moody ballad.

It was back to up-tempo for *Satin Doll* with pedal cymbal accompaniment and occasional piano plinks, then to slow waltz tempo for an even more graceful *Doll*.

Before *Strangers in the Night* George

said that his neighbors always know when he's been working in organ chambers because he comes home looking as though he's been exploring a sewer, as one of them put it.

Far from being "sewer" music, *Strangers* received some tango treatment. Then it was time for a *Thoroughly Modern Millie* medley which included a slew of old favorites given the special Wright treatment which makes them a joy to the ear. Outstanding was *Baby Face* with its calliope and croaking Kinura effects.

*Tiny Bubbles* fizzed through a Chryso-

glott intro. *Espana Cani* was most dramatic in its very Spanish rhythms while *Waltz Bluetie* was a string trio playing among potted palms on the balcony of a long gone hotel.

Perhaps the sweetest tune heard during the evening was *If He Walked into My Life* which was first afforded a Trumpet/Vox lead then a Tibia lead with Tuba counter melody for a soaring reading of a show tune on the way up.

After *Spring is Here* George apologized for his next choice, which he feels he has played too much. He was wrong. The reaction which greeted the announcement of *Jealousie* indicated that there were many among the "senior citizens" who consider that tune, as played on an early recording, as one of his greatest performances. He played it very much as it sounds on the record to the delight of his audience. Then it was intermission time and such words as "fantastic" and "fabulous" were bandied about liberally, especially by the ladies in the lobby. We resisted the tinted-ice drinks sold in the lobby this time.

A jazzy *Varsity Drag* called those intermissioners taking a last drag on smokes back to their seats. Then George started the post-intermission session with a mean and lowdown *Hard-Hearted Hannah*. The *Oklahoma* medley included a

clip-clop *Surrey* and a wispy *Out of my Dreams*.

After a super-subtle *You Go to My Head*, George said that he'd received some comment about his playing of his *Ecumenical Rag* at a previous concert and now it was time for the "other side" to be heard in "this song about the church," which, of course, was *Winchester Cathedral*. It doesn't seem that the old edifice will ever be the same after the musical "grafitti" hung on it by George Wright. The Tambourine accompaniment was in the best "put a nickel on the drum" tradition but those riffs on the chimes were too much! Then came the big untrem'd "catherdral organ" sound for a moment only to be shattered when it broke into a jazzy final chorus. George's wit is well expressed musically.

In reply to a request for "something filthy" George offered his routine wherein a *Ten Cents a Dance* hall girlie metamorphoses into a glamorous "bump and grind" stripper in nothing flat. It was downright grimy!

Next, George became serious for a tribute to gentle, talented Billy Strayhorn, long time Duke Ellington orchestrator-composer, who died recently. For his tribute, George selected two of Strayhorn's tunes, the jumping *Take the A Train*, and *Lush Life*, which, until George transformed it into a thing of beauty for pipes, we had known only as a vocal selection (remember the great Nat Cole recording?). Before it was heard, *Lush Life* as an organ solo just didn't seem feasible, but the magic lavished on it by George Wright made it the most memorable tune of the concert to this reviewer, one we hope he'll record soon.

After an upbeat *The Sweetest Sounds*, George thanked all the people who had helped him put the concert over, especially those who had worked so long and hard on the organ—John Curry former LA chapter chairman, Les Pepiot and wife Olive, and perhaps most of all, Peter Crotty, a young man who seems rarely to leave organ chambers.

The closer was *When Day is Done*, not in the Crawford style but "pure George." Yes, George played an encore in response to the waves of applause which rippled through the Crown as he took his bows, *The Most Beautiful Girl in the World*, a fast waltz. Then it was all over—except for the tingling sensation one gets from a fully satisfying evening of music played on one's favorite instrument. The crowds spilling forth from the Crown reflected this feeling and there was no doubt that Mr. Wright had more than lived up to expectations. Some people stopped to ask manager Dunnigan the date of the next "love-in" by George Wright. "It'll be very soon," he replied.

—Stu Green, Hollywood





**MAGIC MOMENT** — George Blackmore rides the huge console skyward on a shaft of light which penetrates the rich sound of pipes expertly played, and pictured below, A **BREEZY MC** — The Blackmore charm established an immediate rapport with the audience, although his very proper British accent sometimes got lost in a PA system more used to 'American'.



**Bottom: FROM THE BALCONY** — View show George Blackmore and a portion of the good-size crowd which showed up on Sunday morning to hear him. His performance rated a rare standing ovation.



*He came to California armed only with a magnificent ability to capture magic from pipes, but in no time he had added a willing crowd of Angelinos to his realm . . .*

## BRITISHER RECAPTURES A PORTION OF "THE COLONIES"

by Elmer Fubb

Los Angeles,  
May 28 . . .

**G**EORGE BLACKMORE, whose recent *Marble Arch* recording proved a pleasant and rewarding experience, stopped off in Los Angeles on his trip home to England to play a concert for L. A. Chapter ATOE members and their guests this morning, and fulfilled much more than the promise indicated by his recording. George had just come from Australia where he had dedicated the Theatre Organ Society of Australia's transplanted 3-15 Wurlitzer in the Dendy theatre. He explained that he rarely ventured far from Britain and that the theatre organ was the cause of this particular trip around the globe.

After riding the white console up the shaft of white light beamed from the booth, George greeted his better than 500 listeners and thanked them for coming to hear him. His first announced selection was *Espana Cani* which he gave full gypsy treatment. After that he praised the instrument, saying that it was the orchestral type which he preferred. The sound he got from the 4-29 Kimball (37 including the unused 8 rank Echo) was very similar to that of the large Christie he recorded in London Marble Arch cinema before it was steelballed. His next selection was a von Suppe-style overture whose title escaped us. It was typical of the loud-soft, fast-slow characteristics of the concert overture and the soft passages brought out some rarely-heard solo voices (the Kimball Clarinet is excellent).

George's friendly personality won over his listeners quickly. He next took on selections from Tchaikowsky's *Swan Lake Ballet* with the line, "I play orchestral material as well as I do the 'rub-bish'."

Perhaps on the latter category, *Moonlight Becomes You* was played exactly as heard on the recording, with passages on Glockenspiel representing the starry

*(Continued Next Page)*



BY THE time of Rudolph Valentino's death in August, 1926, there were over fourteen thousand five hundred motion picture theatres in the United States. Of these, some one thousand were in Illinois, almost two hundred in Chicago alone. William Emmett Dever, Mayor of Chicago, upped that figure one by opening the "Spanish shrine of silent art," the Patio Theatre, on January 29, 1927. Chicago in that January bought bread at seven cents a loaf, the auto show featured the Marmon and Kissel, and Ronald Colman and "2500 others" were starred in Paramount's *Beau Geste* at the Auditorium Theatre, strange fare for the most acoustically perfect theatre in the world.

Searchlights scanned the sky at the corner of Austin and Irving Park as the Patio Symphony played for its first audience. The first nighters saw the ceiling "stars" twinkling and the "clouds" floating by in the fifteen-hundred and seventy seat atmospheric house even though the night outside was a wintry one with snow in the air. George and John Mitchell, who had started with a nickelodeon in 1914, breathed a sigh of relief as their Patio was launched and the program got underway. Only six weeks later, but twelve hundred miles and five thousand seats apart, another former nickelodeon owner would breath a similar sigh of relief as another theatre, the New York

Roxy, was launched. It is ironic that the Portage Park neighborhood of Chicago still has its Patio Theatre and its Mitchell brothers while New York is without "Roxy" and his Roxy? Perhaps the reason was that the Patio was a neighborhood house, part of the backbone of the film industry then and today. The Roxy's fate was sealed by its six thousand seats. The Patio plays on, drawing the children and grandchildren of the neighborhood people that made up the audience the first night the golden-voiced Barton pipe organ sang out.

It is uncommon to find a neighborhood house with an organ as large as the one installed in the Patio. Dan Barton was obviously a good salesman, for here in a neighborhood house with limited stage facilities is an incredibly large instrument of three manuals and seventeen ranks. And whoever rode the all-gold console up on its four-post lift had an incredibly fine seventeen ranks with which to work.

In 1932, true to the fate bestowed upon him, the \$150 a week organist was let go. No one remembers who he was just as no one remembered the \$25,000 pipe organ he left behind.

No one that is until William Rieger, a man from the neighborhood, talked to the Mitchell brothers. So it came to pass in March, 1966, that this neighborhood movie house was to have its un-neigh-

borhood-like organ restored by a neighborhood patron.

Rieger was helped in his task by a fellow electrical engineer, Robert Mueller, who has a more neighborhood-sized style D Wurlitzer in his basement from the Bryn Mawr Theatre. Amid the expected dirty, dead rats, popcorn, and candy, the pair also found something which they thought to be unusual, a pork



Marquee of Patio Theatre on Irving Park Road tells a recurring story: 'S. R. O.' Hal Pearl's first show at the Patio Barton was also a sell-out.

chop bone in the console. But no matter how they tried, they couldn't get it to replace the Cymbal or two missing pipes from the Clarinet rank. Many Saturday and Sunday mornings were devoted to resoldering relays and junction boards. The glockenspiel, orchestra bells, and toy counter needed to be releathered.

(Continued Next Page)

## George Blackmore, con't.

"sparklets." The *Mancini Medley* started with a hand organ intro to *Charade*, developed into a solid boogie-woogie for *Baby Elephant Walk*, and closed with *Moon River* which sported a Tuba lead for the first chorus.

The South American group included *Brazil* (with tambourine accents and out of the ordinary harmony), and the first non-Ethel *Tico Tico* heard in these parts for many a moon.

Next, George assumed the plight of a one-tune artist who must play for dancing all evening yet providing variety. The tune he selected was *I Could Have Danced All Night* which he played as a Polka, (strongly similar to the *Petite Waltz*) a thumping Strauss waltz with *Blue Danube* frippery, a brassy, exotic Tango, a very-Ethel Samba, a cornball 1920s "jazzeroo" with a *Modern Millie* ending, a heavy-footed military march with bells, drums and cymbals and, for the finale, a high-kicking Can Can. The first installment closed with another tune from his Concert Record platter, the *Carousel Waltz*, heard exactly as on the record. How did he do it? By "cheating"; George is one of those musicians who can read music and isn't ashamed of it. Throughout the morning he played his

concert selection "by the book" but, except for special arrangements, he used sheet music mainly as a guide on which to base his performances of pop tunes.

After a brief intermission, the sound of a lively *South Rampart Street Parade* brought George Blackmore back to the limelight. The toe-tapping *Dixieland* rhythms found listeners rushing back to seats so as not to miss a single note played by this remarkable organists.

The second half was even more studded with variety than the first half. There was a big, majestic *Exodus*, a dithyrambic *Sabre Dance*, a *Cavalleria Rusticana*—*Intermezzo* rife with grandeur and a reading of *In a Clock Store* best described as timely—and cute. After all the alarm clocks had sounded off, the hour struck by grandfather's clock and all the merchandise wound up, George offered a British tune dating from World War I—*Keep the Home Fires Burning*, including the verse of this rarely-heard selection.

It was back to pops for what George called an "off the cuff" arrangement of *Somewhere My Love* which included lots of heel-and-toe pedalling. We noted that the Blackmore playing shoes were well-rounded at the heels, denoting a great deal of "heel-and-toeing."

*The More I See You* brought in a some-

what petulant exchange between the Kimball's right-chamber Kinura and the left-chamber Trumpet, while a set of Castenets added some extra Spanish to the well-known *Flea*, a tune which had George pacing the pedals.

The Blackmore touch made *Winchester Cathedral* almost for real; he didn't boot it around but he did manage to generate a high-pitched cipher. The squealer was hunted down and silenced by Bob Alder's able cipher hunters while George told a story.

Next came a delightful march-improvisation on *Waltzing Matilda* and then a "Roaring '20s" medley which included such memory joggers as *Bye Bye Blackbird*, *Don't Bring Lulu*, *Doin' the Racoon* and even *Hello Dolly*. This peppy closing set sparked one of the few standing ovations we've witnessed at a Wiltern concert.

Later, Mr. Blackmore showed up in the lobby to autograph copies of the *Marble Arch* record which the Organ of the Month Club had on sale. He chatted with his legion of admirers and seemed to be having a great time. So were the concert goers. George Blackmore had proved to be someone very special, and his early return would be eagerly anticipated.





Organ restorers Bill Rieger and Bob Mueller discuss program with 'Xylophone' Hal Pearl as CATOE Secretary Geannie Nachtwey hurries back to man the information table.

The console and lift platform were re-finished. John Shanahan dropped by and fixed the diaphones. The ten horsepower Spencer blower does not "wind" the Hammond solo pedal unit added to improve tonal clarity on the pedals. A Bartola thirty-note electric action xylophone was installed open on the balcony below the left chamber. Non-organist Rieger has rigged up a piano action to the console which does everything but set stops.

And so after all these years, the Patio's organ speaks again, a monument to Bill Rieger and Bob Mueller who fixed it, to the Mitchell brothers who wisely guarded it, and to the Patio Theatre, its neighborhood home for so many, many years.

Special thanks for supplementary material goes to Bill Rieger, Bill Benedict, Tony Tahlman and Vox CATOE, and to Norman Mark and the Chicago Daily News.

But the Barton in the Patio was not meant to be a silent monument. So on April 6, 1967 live theatre organ returned to Chicago as the Chicago Area Chapter ATOE presented Hal Pearl, ex-staffer at the Aragon Ballroom, in concert. Close to 400 disappointed nostalgia seekers were turned away at the door when the house sold out. After saying more peo-



With 1570 filled seats and a many-mirrored 'wonder ball' casting reflections about the walls of the atmospheric Patio Theatre, Hal Pearl plays CATOE's second sell-out public concert in as many months.

ple had danced to the music of Hal Pearl at the Aragon than to the big bands, chairman Fred Kruse left the stage, the house faded to blue and Pearl came out of the pit aboard the Barton playing the *Warsaw Concerto*, the symphonic-like theme of the 1942 movie *Dangerous*



Former Aragon Ballroom organist Hal Pearl at the console of the golden-voiced Barton 3-17 in the Chicago Patio Theatre, during his second sell-out concert.

*Moonlight*. From then on, through his Spanish style *Salute to the Patio* and *Memory Lane* medleys, to the sing-along and silent comedies, the audience stayed



Singalong feature for both Patio shows included novelty slides Pearl used at famed Aragon Ballroom in Chicago when he was a staffer there.



Ben M. Hall, in Chicago to present his 'Movie Palace to Popcorn Parlour' lecture to a CATOE banquet, speaks to the assembled nostalgia seekers in the Patio Theatre about the 'good old days.'

to hear *Xylophone* Pearl. One teenaged skeptic heard mumbling in the lobby was obviously converted; he was last seen writhing in laughter as he watched Laurel and Hardy's *Two Tars*.

(Continued on Page 26)



Organist Hal obliges fans with autographs after console is once again safely settled in the pit.

#### SYNOPSIS OF RANKS

Barton 3/17 Theatre Organ, Patio Theatre, Chicago, Illinois

RANK	PITCHES	NO. PIPES	CHAMBER	PRESSURE	TREMULANTS
Trumpet	8'	61	Solo	15"	Solo
Solo String	16', 8', 4'	73	Solo	15"	Solo
Tibia Clausa	16', 8', 4', 2-2/3'	85	Solo	15"	Tibia
Solo Vox Humana	16', 8', 4'	73	Solo	7"	Vox
Oboe Horn	8'	61	Solo	10"	Solo
Saxophone	8'	61	Solo	10"	Solo
Quintadena	8'	61	Solo	10"	Solo
Kinura	8'	61	Solo	10"	Solo
Diaphonic Diapason	16', 8', 4'	85	Main	15"	Main
Clarinet	8'	61	Main	10"	Main
Viol d'Orchestra	16', 8', 4', 2'	85	Main	10"	Main
Celeste I	8', 4'	73	Main	10"	Main
Celeste II	8'	49	Main	10"	Main
Dulciana	8', 4'	73	Main	10"	Main
Flute	16', 8', 4', 2', 2-2/3', 1-3/5'	97	Main	10"	Main
Tuba Profunda	16', 8', 4'	73	Main	10"	Main
Vox Humana	16', 8', 4'	73	Main	7"	Vox

**Percussions:** Chrysoglott Harp, Xylophone, Glockenspiel (Orch. Bells on re-it), Chimes  
**Traps:** Bass Drum (Kettle Drum on re-it), Snare Drum, Cymbal, Tambourine, Tom-Tom, Castenets, Wood Block

#### EXPRESSION SHOES:

Main  
Solo  
Master  
Crescendo

#### TOE STUDS:

Sforzando  
Thunder  
Fire Gong  
Siren  
Auto Horn  
Steamboat Whistle  
Bird Whistle

Combination action pistons available for all manuals and pedal

The Great has a synthetic 8" "Orchestral Oboe," a combination of String, Flute and mutations.





Orpheum marquee looking South on 16th Street. The O.U. students who picked up their tickets earlier are moving into the theater. The line south (not shown) extends half way around the next block.—Photo by Irving Heinz

## UNIVERSITY OF OMAHA PREMIERE'S PIPES and THE "REEL" MCCOY

BY DR. WALTER BEAUPRE

THE PAUL NEWMAN fans leaving the last show on Saturday night stared owl-eyed at the wall of humanity facing them in the Orpheum lobby. Furthermore this wall of humanity stretched half way around the city block. What the *Hombre* fans didn't realize was that the theatre marquee had been changed while they were inside seeing the western. The marquee now read "University of Omaha presents Bill McCoy at the Mighty Theatre Organ in MIDNIGHT SLAPSTICK." It only took seven minutes to clear out the "hombres" and seat the waiting "afficionados"—some of whom had driven three hundred miles or more to witness the debut of the Orpheum's rehabilitated Wurlitzer 235 Special.

How the April 29th "blast" came about is one of those miracles of cooperation and good will. Omaha University Dean Elizabeth Hill and Director of Student Activities Fred Ray were actually sold on such a concert before the students knew the organ existed. When Ed Workman, Bob Miller, and the rest of the Concerts and Lectures Committee heard the Wurlitzer, they picked up the idea with gusto and slashed through the mountains of red tape. Byrl Richards of the Thomas Organ Company graciously consented to release his staff organist, Bill McCoy, for the event. Organist McCoy was the first choice of the Committee for three good reasons: (1) Bill is

not only one of the best in the business; (2) he is a native Omahan who had attended the University for one year; and (3) Bill has solid following of loyal fans in the Omaha-Lincoln area.

Once the plans had taken shape the ATOE triumverate of George Rice, Stan Gross, and Murray George worked night and day to put the finishing touches on the organ. Any part that even hinted of a potential cypher was torn down and rebuilt. Their perfectionism was not in vain: the 3 manual, 13 rank Wurlitzer was flawless.



Bill McCoy asks for requests—and gets them. The regular Howard seat was removed for the concert and a conventional organ bench substituted because Bill had to see the movie screen. He is holding a hand microphone. The paper on the music rack is McCoy's version of the movie cue sheet.—Photo by Irving Heinz

Bill McCoy flew into town a day before the program to work out cues, lighting changes, and to view the silent film selected. Bill spent the wee hours re-acquainting himself with the organ he had played fifteen years before.

### MIDNIGHT SLAPSTICK

Omahans ordinarily don't stay up that late for anybody, so Bill McCoy wisely served up a musical steak-and-potatoes menu complete with one or two beautifully roasted chestnuts. *No Business Like Show Business* got him out of the kitchen. Once the lift had taken him to concert level he quickly poured the white wine of the tibias and strings into *Shadow of Your Smile*. He let his half chorus tango treatment bubble happily for a while and then brought in *Just One of Those Things* on a sizzling platter.

Then came a generous helping of *Sound of Music*. Bill's skillful bridges between each of the seven cameos were exquisite jolts of fresh pleasure. Mr. McCoy proved himself the master of surprise-within-the-expected. We anticipated that *Climb Every Mountain* would cap the medley, but we didn't expect a lovely violin solo to intervene, nor the building excitement of key change upon key change. A second full helping of Richard Rogers was equally charming. Bill featured the tremmed Oboe in *Isn't It Romantic?* followed by *Surrey* complete with fringe and clip-clops, *My Romance*

and vox with glock accents, *Oklahoma!* with everything. *My Funny Valentine* was laced with those intensely personal introspective harmonic patterns which, in this reviewer's opinion, are the hallmarks of Bill McCoy's greatness. There isn't a "square" chord in his entire nervous system. He closed the medley with *You'll Never Walk Alone*, and by this time the "Bravo's!" in the audience were completely uninhibited.

Next Bill satisfied the virtuoso addicts with two furiously driving Latin numbers. Fresh goodies from the contemporary scene were on the way. *Yesterday* was treated as a church offertory—from Bach to French modern, a delightful spoof. Bill featured the golden trumpet in a smash arrangement of *What Now My Love* followed by *Java* with gut-bucket finish. Then *Downtown* in what may best be described as early 20th century British style.

McCoy in 3/4 time rounded out the first half of the concert. *Around the*



Taken from stage right during the concert. The Orpheum seats 2850 people in the orchestra, loges, and huge balcony (not shown). Most of the bugs headed for the front rows of the balcony—where the decibels play!—Photos by Irving Heinz

*World* ping-ponged back and forth from the main chamber to the solo chamber in grand style. This was topped by another of Bill's incomparable "happenings" at the organ. When he feels comfortable and allows himself to think and feel with that marvelously complex psyche of his, the result is a few moments of exquisite improvisation. *The Boy Next Door* was not an arrangement but a rare moment of musical truth, intimate, close, and personal.

The second half of MIDNIGHT SLAPSTICK began with a 2-reel silent *The Four Orphans* starring Charlie Murray, Raymond McKee, and Mary Anders cued of course by Bill McCoy. The 1922 gem—one of the few uncut and unedited silents—smashed the audience with its clever titles, sight gags, and ancient decor. It also proved the perfect vehicle for Bill's debut as flick interpreter. The Mighty Wurlitzer danced with the apaches, cried with the wit-

(Continued on Page 26)





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.

**AUSTRALIAN STYLE** — Ian Davies at the Mighty Capitol Wurlitzer (Sydney, Australia), regular release of the Organ of the Month Club (Concert Recording), Box 531, Lynwood, Calif. In "Stereoflex" ("compatible" for mono or stereo players), CR-0015, \$4.50 by mail, anywhere (not available in stores). Also available in 7½ ips tape at \$7.50.

The first Australian disc we have reviewed is an enjoyable one. Ian Davies opens with a 22 minute and 15 second tribute to "Fats" Waller (entire side 1) which indicates that the organist has a strong affection for, and has been deeply influenced by, the late great Harlem theatre organist, probably via the handfull of organ records "Fats" left us, although some titles reflect tunes recorded years after Waller had left the organ and formed groups around his inventive piano work, tunes such as *Flat Foot Floogie* and *A Tisket a Tasket*. But whatever the source, Mr. Davies jingles along in an entertaining style which employs lots of Waller's harmonies, riffs and variations. Reflecting the Waller way with spirituals are *Swing Low, Sweet Chariot* and *I Got a Robe*. But it's tunes such as *Aint Misbehavin'* and *St. Louis Blues* that hit the mark most squarely. Other titles in the medley are *You Meet the Nicest People*, *Honey Hush* and *Don't Try Your Jive on Me*. Playing is best when the organist is engrossed in the Waller idiom; the bridges between are pedestrian and predictable. The pedal technique reveals classical training, which means Mr. Davies is much more than a "left foot" artist.

Side 2 is entirely different. It starts with a 10 minute and 43 second medley of traditional Australian songs, all played

in a "pop" style and all most palatable to U.S. ears.

Mr. Davies is an exponent of the full combination, although the Wurlit's big Tuba Horn gets solo billing now and then. Much credit must go to the Theatre Organ Society of Australia for making this recording possible. TOSA repaired and maintained the instrument in the long-dark Capitol theatre for many years (since TV reared its antennas down under). The jacket notes are by John Clancy who is probably the most potent driving force behind the theatre organ hobby in Australia.

Mr. Davies fills out the side with rhythmic playings of *It's a Good Day*, *It's a Most Unusual Day*, *I Got Rhythm* and *Gotta Travel On*. He presents a solid theatre organ sound very much akin to that played by a host of organists who presented fondly recalled intermission music in U.S. theatres not so long ago.

\* \* \*

**BUCKINGHAM CONCERT**—Ena Baga playing the 3-10 Wurlitzer in Buckingham Town Hall (England) and a model C3 Hammond. Concert Recording No. CR-E016. Price and purchasing information same as for the previous disc reviewed.

As for the previous recording, we are obliged to a small group of organ fanatics who made the pipe portion of this recording possible, the Theatre Organ Preservation Society whose members assembled the instrument from several Wurlitzers removed from British cinemas and located their treasure in a quaint 18th-century town hall. The result is a balanced, tonally excellent instrument. And the organist, making her groove debut for U.S. listeners, proves a capable and demanding mistress of the instrument.

Her treatment of ballads, especially, is harmonically rich and inventive despite an occasional tendency toward "hand smears." Outside of that, the arrangements are varied and imaginative.

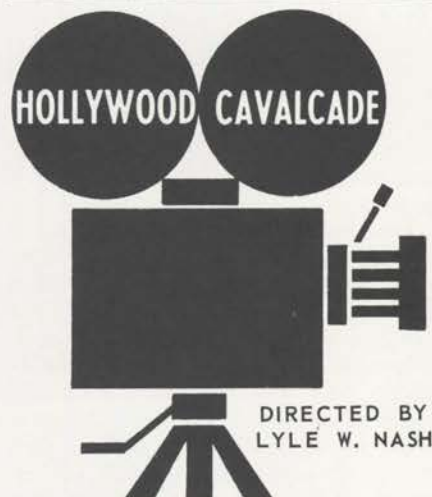
Miss Baga starts off the show with a fast Strauss *Perpetual Motion* ("horse box" music!), cleanly performed with lots of combination changes, followed by a bit of silent movie style music called *Samun*, perhaps best described as a "dramatic agitato" (get that long, fingered roll!). A solo Tibia carries the ball during the first measures of *Over the Rainbow*, then come the juicy counter melodies and ornamentation. The intro to *St. Louis Blues March* is straight out of Glenn Miller, snare drums included, then many variations, concluding with that rarely heard "without a shirt" coda.

Currently popular *Somewhere My Love* is somewhat lacklustre but 1 minute and 52 seconds of a rare piece of organ jazz built around *That's a-Plenty* just isn't enough. Marvellous!

The side closes with a sweet and humorous *Lingering Lovers*.

Side two opens with a sprightly, rhythmic tune composed by Miss Baga, *Champanagne for Two*, with lots of entertainment value. The remainder of the selections are played on a model C3 Hammond and include *Cuckoo Waltz*, *Fiddle Faddle*, *Laura*, *Misty* and others, none of which wouldn't have sounded better if played on the pipe organ just a few feet away. No explanation is given for the switch in John Foskett's otherwise informative jacket notes. On pipes, Miss Baga is exceptional, on the electric job she exhibits many of the qualities of the typical "Hammond organist."

Recording is excellent for both instruments. The selections are varied, skillfully performed and the record is worth the price just for the pipe organ selections.



READER Dick Simonton (the George Washington of ATOE history) reports on silent screen star Lila Lee. "She lives in Key West, Florida and is active in social and artistic life there," Dick says. Newspaper clips showed Miss Lee looking as charming as when she played with Valentino generations ago. Former film star Jacqueline Logan visited the area while Dick was there, too. Simonton Street, in Key West and one of the oldest streets in America, is named for Dick's great grandfather who owned the Island of Key West in 1821-1853.

\* \* \*

EVELYN BRENT told us recently about her favorite role. "Oh . . . probably *The Last Command*. I think I'd like to be remembered for that part."

\* \* \*

NOW THERE is a book out called *Whatever Became of?* . . . . The whereabouts of silent film players is the subject of a

(Continued on Page 24)



# BILLY NALLE GREAT IN ROCHESTER RTOS CONCERT

by Rita Becker

ROCHESTER, N. Y.  
MAY 20

**B**ABY, it was unseasonably cold outside this Saturday night. But not inside the Auditorium Theatre, where Billy Nalle was giving his all for more than 1500 delighted people.

The event was a public concert presented by the Rochester Theatre Organ Society on its 4-21 Wurlitzer, successfully transplanted from the demolished RKO Palace.

The organist, a nationally known TV, radio, concert, and recording artist has a most formidable list of credits and accomplishments to date. This, his first visit to Rochester, had been eagerly awaited by "his own people," for Billy is also a member of RTOS and a "stockholder" in the organ.

He came to town at the beginning of the week, and spent considerable time getting to know this particular Wurlitzer and setting up his combinations. The glittering results after the final countdown kept toes merrily tapping during the flashing rhythm numbers, while the palms were practically being blistered from the thunderous applause. In fact, this writer kept wondering how her aging wristwatch kept running at all after such a barrage of shock-waves. (They made 'em better those days.)

The concert consisted of only 18 numbers, plus one encore, which may not sound like a very long program—if you weren't there. But the accent was on quality, rather than quantity, for there were no medleys at all. Each selection was a big production number, masterfully explored to the fullest degree, as only Billy Nalle does it. Added to this was his pleasant commentary before each tune, so it all totalled up to a full evening of great entertainment. When one is in the presence not only of an outstanding musical genius, but a true intellectual as well, and who has a warm, friendly personality, not to mention a marvelous wit—well now, you just can't hardly get them kind anymore! It was a very special evening to treasure forever in our memory.

At approximately 8:30 p.m. the big ivory and gold console rose to the strains of *That's Entertainment*, and our star was resplendent in a bright red jacket. No Beatle-mop, he. As usual, his close-cropped hair would make him the

winner in any hair-pulling contest. (Excepting Yul Brynner.)

After the tremendous applause finally died down, he spoke warmly of the Rochester brand of hospitality he'd been receiving all week, and gave much praise to RTOS for its fine accomplishment of saving and relocating such an excellent organ.

His second offering was *If I Had A Talking Picture of You*, in honor of Rochester's film influence on the world. Then came *You're the Cream in My Coffee*, and *More*. (Which had a beautiful marimba intro, then moved into a yeasty arrangement, ending with a single chime note.) After this began a cute little piece of business that was kept up as a running gag throughout most of the remaining first half of the program. The number coming up was *Spanish Flea*, and here Billy very carefully "picked up" his invisible little "pet" from the music rack and introduced "her" as the hot-blooded Carmen. Unfortunately Carmen "escaped" soon after, and Billy pleaded with the audience to please be careful that they didn't accidentally crush her if she were out there among them. Occasionally he'd sound a special chirp on the Wurlit, trying to lure her back to him, but no luck.

We then heard a most beautiful version of *Shenandoah*, which we earnestly hope he'll record some time. Next came a Nalle original: *Tom, Tom, the Piper's Son* with Glock spicing and Billy still looking around hopefully for some sign of his missing Carmen. *Falling in Love With Love*, an unlisted number on the program, was followed by *People*. *The Trolley Song* then came rocking along the rails in energetic fashion, and fetched up with 3 hearty clangs and a joyous announcement. With a big grin Billy proclaimed that "She (Carmen) has come home! I tell you, when the children come home, it's such a relief!" Happy day, all was right with his world again! Later we asked Billy if the Carmen bit was a regular part of his repertoire. No; as it happened, it was something he'd cooked up after his arrival in town. It was delightful nonsense.

The first half of the show closed with cymbal-punctuated *I Love You a Bushel and a Peck*.

After intermission, the console again ascended to the bouncy strains of *Put on a Happy Face* (no problem this night!) followed by *Little Girl Blue*, a tender Richard Rodgers tune, beautifully presented. Duke Ellington's *Sophisticated Lady* slinked in and undulated into a spec-



Billy Nalle rehearses for his concert for the Rochester Theatre Organ Society. It's the 4-21 Wurlitzer in the Auditorium theatre.

tacular arrangement. The Lady made quite an impression before she left, including the evening's only cipher problem.

Next on the agenda was *Love and Marriage* in two versions—the contemporary styling of Johnny Mercer's composition, and then a classical W. A. Mozart interpretation. The AGO members in the audience loved it, including one of the newer RTOS members, David Craighead, nationally known classical organist and head of the Organ Department at the Eastman School of Music. Mr. C. was one of those who passed up the last night of the annual Rochester Bach Festival to attend the Nalle concert.

After this dazzling display we breezed over for a romp *On the Sunny Side of the Street*, which closed with a big, cymballed climax. *Fascinatin' Rhythm* certainly was just that, as Billy made generous use of the percussions. These were always tasteful and effective all evening long.

Deep throbbing pedal notes introduced *Old Man River*, a big majestic arrangement as powerful as the river itself. The audience was literally swept along on the rolling, pulsating mood of the piece, a tremendous listening experience.

As the only encore, Billy closed up shop with an unusually bright and joyous version of *Of Thee I Sing*. All too soon the fabulous musical evening ended. However a reception for Billy was held later in the evening at the nearby Treadway Inn, and many in the crowd went over there to meet him personally. In fact, so many gathered there that the room temperature was soon like a steam cabinet. Tall ice-cubed libations soon helped cool that situation, while the various groups awaited their turns to greet Billy. An occasional flashbulb popped. Cheese and crackers were consumed in great quantities. A convivial time was enjoyed by all.



Review, courtesy of The Sunday Bulletin, Philadelphia

## RECITAL IN A CLOSED THEATRE

# MOVIE ORGAN STIRS GHOSTS

by Robert J. Williams  
Bulletin Amusements Editor

An organ is for playing as well as saving. Organist, Donald Kinnier, shown here is helping to do both in the case of the Sedgwick Theatre, Philadelphia. (Photo, courtesy of The Evening Bulletin, Philadelphia.)



THE FRONT of the old movie house was boarded up. Some of the seats had been removed. There was no projector, no silver screen to shield the gray concrete block rear wall of the stage.

Yet, Rudolph Valentino was there, streaking across the desert on his white Arabian steed, his shiek's robes rippling in the windstream.

And so were Douglas Fairbanks, Mary Pickford, Charlie Chaplin, William S. Hart — those great stars of the silent screen.

You saw them — ghost-like, but you saw them nonetheless — as desert music and chase music and tender embrace music floated from the organ yesterday in the Sedgwick Theater at 7137 Germantown Ave., Mt. Airy.

Don Kinnier, too young to remember any of this, was at the keyboards of the gold-trimmed white console of the Grand Moller organ, playing it for the last time in the dimly-lit shell which once had been a movie palace. A palace, 1920s vintage, with a lobby area larger than many of today's art film houses.

But Kinnier is a specialist at playing movie organs, a hybrid type, created to interpret musically the moods of the silent pictures. Talking movies doomed them, but

Horace Proctor, shown here examining pipework in Sedgwick Theatre Moller, prior to removal. (Photo, courtesy of The Evening Bulletin, Philadelphia.)



Kinnier, like the organists of that bygone era, knows how to make the bird chirp, the doorbell ring, the cymbals crash, the tambourine tinkle and the drums roll. They built all those sound effects, and more, into movie organs.

That's what some 300 paid \$2 each to hear at the Sedgwick. Those sounds and the crescendos air-blown from several thousand unseen pipes screened from audience view by still-bright gold leaf grills flanking the bare stage. It was genuine stereo sound, only in the 1920s nobody called it that.

Many of the ladies, forewarned of the closed theater's shabby state, brought along dust rags to whisk off the seats. But the gloomy atmosphere was quickly forgotten as Kinnier cleared the organ's throat with a mighty test chord.

The organ had been restored—given back its voice, said one of the buffs—by members of the local chapter of the American Theater Organ Enthusiasts. They discovered it five years ago, a fine specimen but in an unplayable state, and spent uncounted hours repairing it. Last year, when the theater closed and was sold to Crossman Van & Storage Co. for a warehouse, the hobbyists bought the organ with their own money. The newcomer let them keep it there until now.

Yesterday's concert was to raise funds toward the estimated \$10,000 it will cost to dismantle and move the organ. Still to be found is a permanent new home for it.

Kinnier, who donated his fee to the moving fund, chose selections to show off the organ's versatility—pieces that lent themselves to the embellishments, musical and otherwise, which such an instrument can produce.

He brought down what remains of the house with typical silent-movie music. There was "Caravan," as much a part of silent film desert adventure epics as the action it accompanied. And the movie pit version of Rossini's "Neapolitan Tarantella," more commonly dubbed "The Chase," just as indispensable to chase sequences as those near-misses at grade crossings.

Not quite in context with anything presented at the Saturday matinee in those days was a number Kinnier described as "The Stripper and Her Sister." By whatever title, it's the most familiar of the bump-and-grind burlesque house melodies.

Predictably, Kinnier offered "The Organ Plays at Twilight," with the sentimental chords gurgling.

And appropriately, he wound up with an all-stops-out "Auld Lang Syne." Had there been a chandelier left in the Sedgwick, the vibrations surely would have shaken it loose.



"Old prospector" Klos and his trusty burro, "Jason," join the Bombarde staff.



## NUGGETS from the GOLDEN DAYS

By Lloyd Klos

From the April 1927 issue of Jacobs' "Orchestra Monthly" come the following items of interest:

\*\*\*\*\*

The opening of the Del Castillo Theatre Organ School, Loew's State Theatre Building, in Boston, is announced. The director has had experience in the New York Rialto; the Shea-Publix in Buffalo; the State, Fenway and the 5,000-seat Metropolitan in Boston. The course covers style, repertoire, cueing of pictures, improvising and playing jazz. Complete screen equipment, extensive photoplay library and theatre-type practice and teaching organs are assets of the new school.

\*\*\*\*\*

### Advertisement:

"You who are too busy to study Theatre Organ in the Ralph Waldo Emerson Resident School (Chicago), can study at home on any available type or make of organ, so simple and understandable is our course. This may be the turning point of your musical career! Capitalize on your talents!"

\*\*\*\*\*

Item: Photoplay organists are not all necessarily good looking, so when we find Betty Gould we are grateful for an opportunity to listen to good music and to please a rather critical eye at the same time.

Attractive Betty hails from Detroit where she was associated with some of the leading "palaces of embalmed drama." She has more recently been caressing the keys at the world-famous Oriental Theatre in Chicago, as assistant to Mr. Keates. The local papers have been watching her quite closely, as attested by a very nice write-up which appeared in the Chicago American regarding her clever jazz work. Betty is a livewire who will be holding down a real top job with Balaban and Katz before long.

\*\*\*\*\*

Saxe's new Plaza Theatre opened Saturday, February 5, to the largest at-

tendance ever known at a Milwaukee suburban house. Hundreds of people were turned away during the first few nights. The new Plaza is the latest thing in theatre construction and furnishings, and the organ is one of the finest in the city, being a beautiful Marr & Colton unit organ with every accessory which any photoplay organist could ask for. Roland Waterson is the lucky organist who is to play it.

\*\*\*\*\*

Mr. Edward Eigenschenk, a member of the faculty of the School of Motion Picture Organ Playing of the American Conservatory and author of the book "Organ Jazz", has been for the past four years organist at the Lubliner and Trinz Michigan Theatre of Chicago.

\*\*\*\*\*

### Advertisement:

"Make More Money! We need "Ace" organists to fill "Ace" theatre positions. Don't stay in that "Rut". We teach you the essentials which "Ace" organists must know to hold "Ace" positions.—Al Melgard's Barton Organ School, Chicago. Belle Melrose, First Assistant. Broadcast through WLS."

\*\*\*\*\*

Gold Dust: About the country: Irene Juno wowing them in Washington, DC. . . Henry Francis Parks teaches T.O. in Chicago in addition to his duties at the Roosevelt Theatre. . . J. D. Barnard at the Lincoln Theater, Port Angeles, Wash. . . Elsie Mae Look is first assistant instructor at the Ralph Waldo Emerson School, and an artist at radio station WLS, Chicago. Grant & Ruth Theatres of Salisbury, N. Carolina, are featuring prologues. Mr. Linn arranged a prologue of singing and Argentine dances, using organ and piano accompaniments, for *The Temptress*. . . Otto F. Beck is now on tour as featured organist, being booked for a Southern tour of many months. Martha Lee, formerly of the Strand Theatre, Cumberland, Md., is located at the Savoy in Washington, replacing Gertrude Kreiselman, who is at the Rialto.

That's how it was in April, 1927. Panning out until next time.

-Lloyd and "Jason"

.....

The above is the first in a series of columns prepared by theatre organ historian Lloyd E. Klos whose writings are well known to readers of the **Bombarde**. From his extensive library of "Golden Age" literature "old prospector" Klos will select items of interest—or "nuggets"—which reflect the personalities, color, trends and customs of those long-gone but unforgettable days. The **Bombarde** is proud to present **Nuggets from the Golden Days**. Ed.

.....

## How To Play The Cinema Organ

by George Tootell (part three)

### SOLO PLAYING IN THE CINEMA

**Vicious Taste.** Though many men degrade both the organ and themselves by pandering to cheap and vicious tastes, such players can only be described as ignorant cheap-jacks, and are not to be considered as artists who have realized the true purpose and mission of the organ and organist in the cinema. This type of player gives to other musicians the impression that the cinema organist's efforts are confined to jazz and stunt tricks which is a totally erroneous impression, and very wide of the mark.

**Cinema Organist's Mission.** The mission of the cinema organist is to accompany the film and provide the musical counterpart to the photoplay. To do this adequately, he must possess keen and artistic sense of tone colors, expert ability in extemporization, and an extensive library of music comprising compositions of all types.

**Technique.** A really first-rate technique is essential; that fact cannot be too firmly impressed upon all who intend to take up this specialized branch of organ playing. Technique comprises finger and pedal touch with agility in both; facility in stop manipulation, and the ability to adapt or alter upon the spur of the moment, from the printed copy, passages which, as printed, are unsuited to the instrument in order to gain the right effect and approximate as closely as possible the composer's intention. The study of manual and pedal touch with agility in both includes the important matter of acquiring independence of hands and feet. For more detailed information on these points, the student is referred to any standard "Tutor" on organ playing, wherein will be found special studies and exercises. I strongly urge the student to study and practise the organ works of Bach, which provide the only safe and certain way to gain technical perfection in organ playing; a mastery over the organ works of Bach means a complete and thorough mastery of organ technique.

**Exercising Imagination.** The cinema organist must possess an active imagination and use it; not only that, but he must also be able to quickly exercise his power of imagination not only to obtain suitable tone coloring and effect, but also to keep himself completely en rapport with the atmosphere, scenes, emotions and action of the photoplay; so that his music may reflect, emphasize or intensify these ideas. On this point, everything depends upon quickness in perception and promptitude in action.



# "SOUND OF THE SILENTS"

by Horace Proctor

*The big sound camera moves in for some closeup shots of Don's hands and feet in action. Filming and recording session lasted more than three hours; the time on T.V. screen: four minutes and twenty seconds.*

Photos by Robert B. Little



AT 7 O'CLOCK sharp, KYW-TV's big Chrysler station wagon pulled up in front of the Sedgwick Theatre, and the four man crew began unloading their gear. Two handtrucks loaded with cameras, lights, and sound equipment were wheeled into the darkened lobby, and the men set about their business.

Jim Collis, KYW Special feature reporter, in charge of the production began gathering information from Don Kinnier, our organist for the evening, and from chapter President Horace Proctor. In a matter of minutes, he had his plan of operation in mind, and set about putting it into action. From across the street, the cameraman filmed the front of the Sedgwick, shabby and forlorn; the Marquee gone, and the plywood front and slatted wooden gate adding their notes of depression to the picture. Now the "photog" was directly in front, under the still remaining SEDGWICK sign which he filmed in a dizzying spiral, which made the sign reel in circles on the T. V. screen.

A scene through the wooden slats of the forbidding gate, and we went inside. Now the sound camera with its giant Zoom lens was set up first in the lobby, just outside the auditorium door, and the filming resumed through the glass panel, slowly zooming to the console. During this time, Don had been playing the street beat to Washington Post March, the great Moller Organ's drums and cymbals booming and crashing out the rhythm. Finally, we are inside, and march melody itself comes on strong. Again the camera is moved; halfway down the aisle, and then down close; it's great eye trained directly on the huge ivory and gold console, on Don Kinnier himself, and on his flying fingers. TAKE ONE! TAKE 2! TAKE 3! and the episode is ended.

Then followed closeups of Don, his

hands, his feet, and his face, from every possible angle, while he played great theatre music from the days gone by; the tape recorder, and the sound camera taking it all in. After shots of the organ grills, and other scenes of the theatre's half naked interior, up into the chamber went the camera and lights for closeups of the traps on action, and the pipework; this time with the silent camera only, the tape recorder capturing the sound from downstairs. By now we could all see that the T.V. crew was having a ball. The cameraman was climbing all over the organ like a monkey, and the fellow holding the light, not quite so steady in high places, followed hesitatingly behind.

The photography was excellent! Viewers were treated to closeups of the marimba and glock hammers beating away, the drums, the cymbals and other of the single stroke traps hammering out the beat, and impressive views of the hundreds of pipes. Back again to the auditorium floor, and a brief interview with Horace Proctor, chapter President who answered questions from Jim Collis about the organ, the chapter, and the ATOE in general.

A little more than three hours after it all began, the chill of the damp, gloomy theatre having permeated everyone's

bones, we called it quits. The T.V. crew had all the material they wanted, and went back to the station, leaving the rest of us to talk it all over, and wonder anxiously when we would be on the tube. Six days later, on Memorial Day's 6:00 p.m. news, there it was! *Sound of the Silents!* Narrated by Jim Collis of the KYW-TV Special Feature Staff, and fea-



**TUNING UP FOR THE CONCERT.** Chapter President Horace Proctor strikes a typical pose during tuning session for the May 21 Don Kinnier concert. Empty rack board in front of Diapason accommodates English Post Horn, removed for safe keeping, and replaced and tuned the morning of the concert.

turing a dazzling young artist, Don Kinnier, at the giant theatre organ!

It was great. First, a brief narration with the street beat in the background, and then the march itself, leading the audience into the auditorium. Following this, a variety of theatre music, and some pop tunes, accompanied by closeups of Don, the drums, cymbals, and percussions, and finally, silent film clips, borrowed by the station from the Franklin Institute's Nickelodeon.

Seen in thousands of area homes, The Delaware Valley Chapter had gone down in history, in an event that would be remembered by many for a long time to come.

New Stereo  
Release

# Dick Hull

at the MIGHTY WURLITZER Theatre Pipe Organ

recorded at "Three Coins Fountain" Restaurant  
Louisville, Colorado

## \$475

POSTPAID

Send Check or Money-order to:

ADELIC RECORDING STUDIOS  
BOX 34-COLTS NECK, N.J. 07728



Lee Haggart observes very deceptive organ-orchestra coloration.

# I WAS THERE

by Lee Haggart, Burbank

It was the usual exciting Sunday evening in 1921 at Miller's California Theatre in Los Angeles\*. The grand orchestra, the stage presentation, in keeping with the theme of the (silent) feature picture, had been thoroughly entertaining. For weekends the 35 man orchestra was augmented to 75. The aggregation gave powerful musical underscoring to the main titles of the feature film—after which the organ took over.

As the final curtain of the stage show closed, Carli Elinor, the dynamic director of the "augmented 75 member California Theatre Orchestra" motioned for a quick decrescendo. The grand curtain paused momentarily and opened again, revealing the thin screen curtain, or "scrim", over the great glassbead screen. The trademark of MGM studios, "Leo" the lion, appeared on the curtain and Carli Elinor signaled for full "forte" as the scrim pulled away and the feature picture title appeared.

We were watching this evening, fully determined to catch the great master

\*at 9th and Main Streets; long gone

organist, Arthur G. Shaw, in a "fade-in" from orchestra to organ. Many times before we had tried to pin-point this elusive trick, the moment of crossover, which had been worked out by Carli Elinor and Mr. Shaw shortly after Mr. Shaw had been appointed "top" or solo organist at the California Theatre.

The "fade" from orchestra to organ was, of course, done in many "presentation" theatres and was often well done. But if complete illusion is a criterion, the Elinor /Shaw crossover would be the far-in-front winner.

We looked to the center of the orchestra pit where the three manual Robert Morton console was located. Mr. Shaw was not visible, and because the house was quite dark and the console in total blackness we could not be sure. Well, it just made the test more difficult anyway.

The type of musical legerdemain we were to try unravelling requires a consummate musicianship and an accurate balancing of tonal and sound level values. A real challenge to an organist!

We checked the "wing" drapes on stage right to see if they had been drawn back for the organ to sound clearly. (the great Robert Morton was installed on stage right in a double-decked set of chambers) Good! The drapes were clear.

We returned our gaze to the orchestra.

The sleight-of-hand magic in music was starting! Musicians from the percussion and brass sections of the orchestra were silently making their way toward the "green room" door under the stage.

The music-rack lights were now out and the remaining orchestra members were playing without visible notes.

The hard listening was now at hand. We closed our eyes and concentrated on the beautiful sounds. Violins, clarinets, flutes, an oboe, 'cello and double-bass, all playing softly now. We sneaked a look at the podium; Carli Elinor was still there directing; more intense listening—now just the double-bass, violins, 'cello and flute could be identified. We concentrated—the supreme test! Were these the sounds of orchestral instruments or those of their organ counterparts? No-still the orchestra, we decided! Carli Elinor would be furious, we were sure, with the organist this late!

Better check the podium; we opened our eyes. The podium was empty! The organ console stop-rail lights were very dim, but enough light outlined the master organist to prove that he had fooled us completely once more.

What a wonderful musical experience! Two decades later we still clearly remember the amazing artistry of the Australian Master of the Theatre Organ, Arthur G. Shaw.

-Lee Haggart, Burbank

## HOLLYWOOD CAVALCADE

(Continued from Page 19)

book by Richard Lamparski (Crown). Hollywood's youngest and best silent era researcher, John Virzi, contributed photographs to the interesting book . . . Howard C. Shaiffer who played "Butch" in the *Our Gang* comedies passed on early this year . . . Jetta Goudal, who was a soft-sell silent screen siren, enjoys the Southern California social whirl.

\*\*\*

MARY CARR, now into her 90's, is reported still living in the North Hollywood area. Mary, who made famous the role of mother in *Over the Hill* (1920), was the most self-effacing, frail, homey actress ever to play a tragic mother role.

\*\*\*

HAPPINESS is giving part of yourself to others. Few of the great film personalities have learned this secret better than Harold Lloyd. He practices this philosophy in daily living. He travels 15,000 miles a year for his beloved Shrine charities which bring health and happiness to youngsters in Shrine hospitals. He's active in his own film activities. He has high hopes that this autumn will

find a new generation enjoying his silent classics when they are shown to American college students.

\*\*\*

BUSTER KEATON'S widow, Eleanor, recently said that in 25 years of marriage to the kind man she never heard him tell a joke around the house.

\*\*\*

THE FIRST great screenplay writer of them all, Frances Marion, is putting the finishing touches on a book about Hollywood. Miss Marion won the first Oscar for screenplay writing . . . Reader Don Caye points out that Gloria Swanson, Lillian Gish, Stuart Holmes and Henry King have been active in films for 50 years.

\*\*\*

WHOSE WERE—Mary Miles Minter, whose petite china-doll like charm fascinated fans of the '20s, shuns most former film friends, refuses interviews and finds comfort in religion in her Santa Monica home . . . Louise Glaum lives in quiet retirement in Hollywood and recalls her 50 years in Hollywood. . . A reader in Las Vegas asks us the whereabouts of Greta Nissen. Does any reader know? Please advise.

\*\*\*

CLAUDETTE Colbert made at least one silent film (and probably more) when she appeared with Ben Lyon in *For the Love of Mike* in 1927 for First National.

\*\*\*

COLLEEN MOORE, who brightened the silver shadow stage in the '20s, is ready to publisher her cinema adventures under the unglamorous title of *Silent Star Colleen Moore Shoots Off Her Mouth* (Doubleday).

\*\*\*



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

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



# WICHITA DECLARES ATOE WEEK

## To Honor NEW MID-AMERICA CHAPTER

photos by Tom Cusick

*Members of the Mid-America Chapter A.T.O.E., Wichita, Kansas, made a musical week starting April 23 through 29, 1967, which climaxed in a theatre organ concert, sponsored by the chapter, with Chairman Robert L. Foley as the artist. Mr. Foley was presented in "A Tribute to Raymond Shelley", well-known organist at the Miller Theatre from 1933 until his death in March, 1965. Tickets were priced at \$1 donation, the proceeds of which will be used to provide for a pipe organ in Mr. Shelley's memory.*



Bob Foley, Chairman

WEEKLY activities started with members of the organization meeting at the Miller Theatre on Sunday morning, April 23, to begin the final refinement of the organ for a major concert. While some members played the Wurlitzer 235, others worked in the chambers making needed adjustments and repairs on the instrument. Later in the day, members of the program committee finished plans for publicity during the week, and urged those selling tickets to push a little harder in order to try to have a good crowd for the concert on Saturday night.

Tuesday morning found Chairman Foley and Vice-Chairman David Dillon at the weekly meeting of the Wichita City Commission to receive from Mayor Clarence Vollmer a proclamation declaring April 23 through 29, 1967, as "Wichita A.T.O.E. Week".

Wednesday evening found several of us part of a large crowd at the Miller Theatre for a special showing of "MacBeth". The chapter, in recognition of A.T.O.E. Week in Wichita, sponsored a pre-show special for the theatre. Bob Foley was at the Wurlitzer console for thirty minutes before show time and we were given a short preview of the Saturday night program. This preview was well-received and, needless to say, inspired us to work even harder on ticket sales.

Thursday and Friday mornings were spent helping Bob with more adjustments and final tuning of the instrument. Several members were kind enough to take off from their jobs to work on this project. Then came Saturday, the big day that all of us were waiting for. At eight a.m., four of us met at the theatre to replace shutter bumpers and do "touch-up" tuning of the organ. At 9:00 o'clock, Sig Bensen from Station KAKE-TV arrived at the theatre to do a color sound film of the concert which was to be presented on the 10:00 o'clock news. We were through about 11:30 and all enjoyed a welcome coffee break which had thoughtfully been provided by two kind members. After a few more

checks on the organ, everyone went home to rest and eagerly await the big event.

Target time for members to arrive at the theatre to wait for regular show to break and to be sure of their assigned jobs was scheduled for 10:45 p.m. At 11:00 p.m. we were overjoyed to see a long line of people waiting to get into the theatre and another line waiting at the box office where Kathryn Moore was busy selling more tickets.

The huge gold curtain parted and David Dillon, master of ceremonies, started the evenings festivities. After greeting the guests and partons, David noted the fact that this was the climax of the Wichita A.T.O.E. Week and, in addition to paying tribute to the memory of Raymond Shelley, we were also commemorating the 45th birthday of the theatre. To help celebrate the Miller's big day, May 1, 1922, David introduced Mr. Bob McLean, Assistant Manager of the theatre. With the assistance of Dorothy Rork, David presented Mr. McLean with a large cake which had been specially decorated to resemble a stage with the curtains open. Inscribed on the cake was "Happy Birthday Miller Theatre—45 years—from ATOE". A ten by fourteen framed copy of the program cover picture was also presented to McLean. Following Mr. McLean's acceptance of the cake and the picture, David then read the portion of the proclamation from the city which stated, in part, that "everyone was urged to continue to enjoy organ music."

The house lights dimmed, a spotlight illuminated the organ console, and a big roll of the kettle drum announced the Overture to *Mame*. For the next hour and a half Bob moved from one selection to another, changing the mood from "dirty blues" to the lilting *Fascination* to the always exciting *Jealousie*. The beautiful counter melodies in second touch brought attention to the fact that an artist was painting us a musical picture. *Broadway Medley* brought back memories to those of us who were of



David Dillon and Bob Foley watch as Mayor Clarence E. Vollmer signs proclamation designating April 23-29, 1967, WICHITA ATOE WEEK.



Foley receiving proclamation from Mayor Vollmer.

that era, and excitement to those of us afraid to admit our ages. *Brazil* from the Shelley Suite left the audience breathless and applause interrupted an interlude into *Autumn Leaves*. The last number, *We Just Couldn't Say Good-bye* came true as the audience demanded two encores. A hush fell over the theatre as Irving Berlin's *The Song is Ended* melted into the crowd, only to be revived by the sound of *Bye Bye Blues*.

Members of the Mid-America Chapter were quite elated with the public's acceptance of the concert and lauded Bob Foley's artistry. Numerous comments were heard from the audience as they left the theatre hoping soon to hear another concert of this caliber.

A number of out-of-town guests were

(Continued Next Page)



## MID-AMERICA STORY, cont.



Foley at the console of the Miller Theatre Wurlitzer, Style 235.

present for the concert including Don Story of Phoenix, Arizona, who was the farthest from home; while others came from Springfield, Missouri; Kansas City, Missouri; Miami, Oklahoma; and Oklahoma City, Oklahoma.

Daylight savings time and a post-concert party managed to cause many of the chapter to get little sleep. Also the need of being up and at Bob Foley's house at 10:00 a.m. for the groundbreaking of the large new studio room to house the 4/22 Morton-Wurlitzer caused others to lose more sleep. Representatives from three A.T.O.E. groups manned shovels to turn the first dirt. Dr. Robert Fray, secretary of the Heart of America Chapter, Kansas City, Missouri; Mrs. Oneta Puckette, representing ATOE'ers from Miami, Oklahoma area; and Bob Foley, Chairman of the

Mid-America Chapter. A good time was had with a jam session on the 3/5 Morton-Wurlitzer.

Final activity of the week was a trip to the Miller Theatre for the regular Sunday morning session. Members and guests alike were well entertained by Bob Foley, Don Story, Oneta Puckette, and Victor Rork.

## A Neighborhood Tale, cont.

(Continued from Page 17)

This type of conversion is not unusual around the U. S., but in Chicago this was the first time the public had been exposed to theatre organ in a long time. This first public CATOE concert was important for two reasons: the overwhelming public response necessitated returning Pearl to the Barton console on May 18, and secondly, the powers-that-be in theatre management circles were forced to sit up and take notice at the response to live theatre organ. It is now known the public relations man for Brodman and Sherman theatres was aware of the show, and more important, the Balaban and Katz chain knew of it too. In speaking with a B & K executive relating to other matters shortly after CATOE's first success, it was stated B & K "had spotters out" for the show. In response to a question about resuscitating organ activities (notably at their Chicago Theatre) at B & K, the reply was "This is the first time it has been done and we'll have to wait and see what happens if it happens again." Thus where the official silence at B & K about their organs had been as solid as a stone wall, the wall seems to have been cracked. It would seem that nothing succeeds like success.

## University of Omaha, cont.

(Continued from Page 18)

nesses, underscored all prat-falls, and raced with dogs, pussycats, heroes and villains. There wasn't a rough edge or a dead spot in the entire twenty minutes of music and effects. Anything after this *tour de force* couldn't have been other than an anticlimax. So Bill obliged with some oldies, played a few requests and said good-night with *San Francisco*—the one with "little cable cars." Spontaneously the entire house rose to its feet for a standing ovation. Bill finally got away by playing *76 Trombones*. Only then did the happy fans head homeward to turn their clocks forward—thus losing still another hour's sleep.

Aside from being an artistic triumph for Bill McCoy—which it was!—the concert has brought about an immediate renaissance of interest in theatre pipe organ music in eastern Nebraska. "Please do it again, soon." say the press, the fans, and those who missed the concert, but now wish they hadn't. And who knows, they might just do that in Omaha.

## BOARD OF DIRECTORS MEETING— DETROIT, MICHIGAN

9:00 A.M. SATURDAY,

JULY 1, 1967

Meeting opened by President Schrum with welcome and introductions. In attendance were 7 of 8 regular Board members, with Chapter Chairmen and representatives bringing the total to 19.

Briefly, the results are as follows:

Financial report for the period Jan. 1 through June 30, 1967.

Received:	\$20,196.34
Received:	\$20,196.34
Disbursed:	12,749.60
Bal. on hand:	8,042.99

The Board strongly suggests that all chapters take steps to incorporate and obtain liability insurance.

The National insurance policy will be changed to a general liability policy effective immediately.

The Board gave full support to a program of streamlining and standardizing the National structure, aimed at eliminating confusion and unnecessary bookwork, and to improve communication. Details will be in a letter to Chapter officers.

An increase of \$1 was unanimously passed, raising National dues to \$7 annually, beginning Jan. 1, 1968. This was deemed necessary due to increased business and printing costs over the last three years.

A roster was deemed unfeasible at this time due to the cost, and because it is so soon out of date due to constant movement of the members. An alternative solution is being studied.

A new policy regarding selection of future convention sites and dates was adopted. Bids will be called for each spring, and the site and dates will be de-

termined on at the Annual Board of Directors Meeting during the convention. The announcement will be made at the Annual Membership Meeting and Banquet, and subsequently published in the official publication, *Theatre Organ Bombarde*.

It was announced that Bill Peterson is retiring from the post of Publications Director after the August issue of *Theatre Organ Bombarde*. Tom Kaasa, Seattle Wash., has agreed to accept the post. The editorial staff will remain the same, with George Thompson and W. Stuart Green as editors, with the addition of Lloyd W. Klos as contributing editor. Vi Thompson will continue as Circulation Director. A word of thanks was given Bill for his fine accomplishments in the past year.

National elections were held, with the following results:

### President

*Richard H. Schrum, Seattle Wn.*

### Vice President

*Richard F. Kline Jr., Frederick Md.*

### National Sec'y

*Marilyn A. Schrum, Seattle, Wash.*

### Treas.

*W. "Tiny" James, Alameda, Cal.*

A word of appreciation was given to retiring officers Dottie MacClain and Erwin Young Jr., who will remain on the Board.

The Honorary Member for 1967-68 was selected. Retiring Vice President Erwin A. Young Jr. was selected by a unanimous vote.

The meeting was adjourned at 12:00 noon by a very unanimous vote.



# A REPORT OF THE NATIONAL ATOEO CONVENTION IN DETROIT



Ashley Miller talking to Don Baker, after Ashley's concert at the Senate.—Bill Lamb Photo



Floyd Bunt at the Calliope in the lobby of the Senate Theatre.—Bill Lamb Photo



Lee Erwin, John Muri, Don Miller, Allen Rossiter, and "Tiny" James, as seen at Cobo Hall.—Bill Lamb Photo



Ben Hall receives from Dick Schrum a special plaque sent by the Myers family of Portland.—Bill Lamb Photo



Registration at the Fort Shelby Hotel, left to right behind the table are Elaine Markey, Claude Sheridan, Jim Markey, Holley Prim, Harold Prim, Al Mason, and Jean Leuhrman.—Bill Lamb Photo



Reelected president Schrum shown with his wife Marilyn, new Vice President Richard Kling, and new Secretary Treasurer W. "Tiny" James.—Bill Lamb Photo



Photo of John Muri at the Detroit Fox, by Bill Lamb



★ ANNUAL ATOE MEETING AND CONVENTION ★



**THINKING IT OVER** — On far side of table are Al Rossiter (New York), Al Mason (Motor City), Bill Peterson (Oregon), Fred Kruse (CATOE), George Hardenbergh (Land o' Lakes), Judd Walton (Board Member), Tiny James (NorCal) and, in the distance, Fred Bayne and Ed Beckman (both Wolverines), and Russ Evans (Puget Sound). In the foreground, Erwin Young's back, Dotty MacClain (Delaware Valley), and Don Hall (Piedmont). — Stufoto.

Complete report of meeting on page 26.



**I'LL TELL LEONARD YOU ASKED ABOUT HIM**—Dotty MacClain gathers messages for a later phone call home to ailing 'Melody Mac.' Bill Peterson and Al Rossiter are seen in left foreground. From the far end of the table it's Russ Evans (Puget Sound), Howard W. Rowe (Valley of the Sun), Thomas O. Landrum (Potomac Valley), Stillman Rice (ConValChap), Ed Wood (Heart of America), Bob Carson (Los Angeles), Dick Kline (Potomac Valley), Bill Green (Delaware Valley), Don Hall (Piedmont) and Dorothy MacClain (Delaware Valley). The back belongs to Pres. Schrum. The beverage is pure Detroit tap water. — Stufoto.

Saturday, July 1, 1967

The first event was the National Board of Directors' meeting. A resume of this appears elsewhere in this issue. The first musical event was scheduled for 1:30 p.m. at the Senate Theatre, home of the Detroit Theatre Organ Club. At the scheduled time, Ben Hall, official M.C., came on stage, made several announcements and then introduced Dave Brewer. Dave presented a slide lecture showing the work necessary to rehabilitate the

Senate Theatre for installation of the Orbits (Ex-Fisher) Mighty Wurlitzer. Brewer's slides and commentary gave only a hint of the gigantic job done to make the Senate a tasteful, well-equipped auditorium worthy of continuing one of the best-sounding Wurlitzers in existence today. Following Brewer's commentary, Ben Hall made two or three more announcements and then introduced diminutive Susie Yurko, age 10, who climbed onto the bench of the mighty 4/34 organ and surprised the assemblage with a rendition of *Hungarian Rhapsody*. The little lady was almost engulfed in the console but played with the assurance of a 'pro'. She indicated no fear of the audience or of the maze of controls at her disposal. Her performance and poise was amazing for such a young person.

Hall then introduced Don Miller, who was the first feature artist. Mr. Miller opened with a medley of 1920's tunes and from the first chords, everyone was transferred back to the era that the theatre organ was a basic part of any top-flight theatre program.

Miller's artistry will not be forgotten by the listener as his program was flawlessly presented and his registrations were unique and in excellent taste. High spots were *Red, Red Robin*; *Mary Lou*; *Sophisticated Lady* (using extremely modern approaches to harmony); Gershwin's *Rhapsody in Blue*; and a Crawfordian version of *Pale Moon*. He also played *Anvil Chorus* which was taught to him by Jesse Crawford. The rendition



**READY FOR ACTION**—A coatless Don Miller appeared for the post-intermission session. It was a very warm day, Don's tributes to his former teacher, Jesse Crawford, were much appreciated. — Stufoto.

was played note for note as learned from the famous 'Poet of the Organ'.

Mr. Miller's finish was greeted with a spontaneous standing ovation, which was the second he had received during his performance. Ben Hall called Miller back and Don said, "Some things come late in life—two standing ovations in one afternoon, recognition, appreciation, and acknowledgment . . . you've given me all these tonight." For an encore, Don played his radio theme, *Waters of the Perkiomen*, which he used for years on WJR Radio. The finish of this was greeted with yet another standing ovation and left many of the more sensitive



**'SOME THINGS COME LATE IN LIFE'**—Don Miller smiles back at appreciative audience. Don's arrangements were marked by mood-building, atmospheric introduction. He made passing musical references to time-worn cliches but also used dissonant modern harmony, often unresolved. — Stufoto.



members of the audience on the verge of tears. After the program, Miller was asked his approach to theatre playing and, to quote his words, he said, "I like soft music and I like loud music but not loud all the time." He also stated he could have done better if the program had been held later in the evening because, even at 71 years young, he still considers himself one of show business's 'night people'.

. . .

## MARK KOLDYS SATURDAY NIGHT AT THE SENATE

He's only 20 . . . But!!

It was just past 7:30 p.m. on Saturday when Ben Hall stepped to the microphone on the Senate theatre stage and introduced Mark Koldys, a young man of 20 who has chalked up a raft of musical honors since he first played for the DTOC at the age of 15. Mark's solidclassical foundation (he's been playing since the age of seven!) was apparent in two of his first selections, a medley of mostly polkas and galops by Johann Strauss, Jr, then St. Saens' lively and ghostly *Dance Macabre*, a most "spirited" obse-guy. But between these two "heavies" he inserted a highly rhythmic *Cumban-cherro* to very the fare.

Mark exhibited a fine appreciation of the orchestral possibilities of the 4-34 Wurlitzer which is the pride of the DTOC. During *Warsaw Concerto* he performed the piano parts on the console-controlled grand piano which stands only a few feet from the console. He also played the orchestral parts, around which the piano



At 20 Mark Koldys knows the sweet sound of public acclaim.—Stufoto.

scoring flows.

On the lighter side there was a strongly Durantean *One of Those Songs* which had Mark swinging in past-perfect syncopation. Not only has this young man a keen ability to make music of permanent value come to life; he can also beat out items of passing interest.

After a brief intermission in the twilight of a day which was warm both inside and outside the Senate theatre, Mr. Koldys brought his audience back into the world of musical enchantment with a medley from *Carousel* that naturally included that big, booming waltz which so often is played like hurdy-gurdy music. But not in the Koldys version. Loud, yes, but with an appreciation for the symphonic approach instead of the caliope. The "oldie" medley included a rarely heard *Lucky Lindy* (remember the *Lone Eagle?*), a Lombardo-larded *Boo-Hoo* and a well-corned *Thoroughly Modern Millie* in thoroughly old-fashioned jazz style. After a pianistic *Elmer's Tune* (those keys moving up and down on the piano with no one touching them is somewhat unearthly!), Mark went operatic for a theme from *La Boheme* which featured the massed strings, a gorgeous sound on this instrument. Next, it was back to piano lesson days and Gautier's *Le Secret*, a tune requiring some digital dexterity, especially in the chromatic "trio." Again, the console-controlled grand did a lion's share of the soloing.

Mark Koldys big "feature selection" was the famed Rachmaninoff *Prelude in C Sharp Minor*, a piece designed for piano but which Mark proved to be of great dramatic value as an organ piece. It is, in turn, grave, despairing, wild—almost hysterical—and Mark brought out all these qualities in full combinations which sometimes seemed about to lift off the Senate roof. He received an equally wild ovation. His encore was a swingband version of *The World is Waiting for the Sunrise* with the melody played on a sharp combination, an "un-housebroken ripper" as the man in the next seat described it.

Mark's *Louise* brought out a number of the soft voices of the instrument which had been more or less covered by full combination until Chevalier's girl made her undulating entry. For a grand finale, the Koldys talent was turned to a reading of *Battle Hymn of the Republic* which can only be described as "colossal"—one of those musical experiences which fill one with a sudden desire to run for the nearest Union army recruiting station. After the flames of battle had smoldered to a dull red and Mark Koldys had taken his bows, Ben Hall moved the huge electric fan (placed on stage to keep organists cool) up close to the sizzling console. It's rumored that Mark Kildys is taking up the study of law. Music's loss!

## DENNIS JAMES, LEE ERWIN and ATOE PREXY PINCH HIT FOR 'MAC'

The conventioners gathered once again at the Senate theatre at 1:30 on Sunday afternoon, after a lunch most likely partaken at one of the hash houses recommended by MC Ben Hall (he worried about the gastronomic situation during the entire four days!).

But now it was time for one of the great theatre organists of all time—Leonard MacClain! That's what the brochure said; Leonard would be there at the Senate.

But Leonard couldn't make it. He wanted to come—but his doctor had said no, his health was too frail at the present time. That was the word wife Dorothy had brought, and she had also brought Dennis James, a pupil of Leonard's.

After Al Mason had made a few announcements and Ben Hall had given his usual plug for a nearby beanery, Dennis James was introduced and we learned that he was only 16! He looked almost frail against the silhouette of that great console and then his first selection was announced—*Toccata* from Widor's *Fifth Symphony*. Was "Meloday Mac" pulling our collective gambi by sending a lad to do a seasoned musician's work?



'IT'S QUITE AN INSTRUMENT'—16-year-old Dennis James shows deep admiration for the instrument which served him so effectively during his portion of the Leonard MacClain show.—Stufoto.

Not at all. As soon as Dennis started playing it was immediately apparent that he knew exactly what he was doing. The familiar pedal melody with the complex digital ornamentation was all there—and besides it came out at music!

*Toccata* is always difficult for any selection to follow because it leaves such an

(Continued Next Page)



afterglow, but the four movements of the *Suite Gothique* provided much contrast in the hands of the young artist.

Mark was his own MC and his intros were to the point and often humorous. While introducing *Maria* he said he realized it was a love story although "I don't know much about that, yet." With *Maria* the lad indicated a talent for full-blown ballads, and proved it further with *Sunrise*, *Sunset* in a lighter vein. Then came a large concert selection whose title escaped us, followed by *On a Clear Day* with a slight beat behind a Tibia lead.



A portion of the conventioners experiencing the Dennis James artistry. The stage-based chambers are clearly visible here. The original Senate chambers (out of range) now house only percussions. Everything is under expression. Swell shutters are very quiet in operation.—Stufoto.

Because Dennis James' program time was shared with Lee Erwin (also standing in for "Melody Mac"), his contribution was a brief one. Even so, Leonard MacClain could justly be proud of a most promising student, an organist rooted in the classics but with a feeling for pops and standards which will prove valuable in years to come. And at 16, Dennis James has many years in store.

## LEE ERWIN SILENT DURING SILENT MOVIE MUSIC

The next artist is a living legend to members of the middle-aged group who were within earshot of radio station WLW (Cincinnati) in the '30s and '40s. It was none other than Lee Erwin who, as Ben Hall put it, was well steeped in *Moon River* while Henry Mancini was still in knee pants. For well over a decade, Lee took listeners nightly "down the valley of a thousand yesterdays to the bright waters of *Moon River*—that lazy stream of dreams—where nothing is—but sleep . . ." None who heard it could ever forget that haunting introduction spoken softly over a languorous rendition of *Caprice Viennois* and then songs practically whispered by the Devore sisters. But here he was, the living legend—in person—with one of the most novel presentations of the entire convention. Lee opened with a brief *Hot Time in the Old Town Tonight* then Ben Hall returned to



Lee Erwin chuckles in response to an audience reaction to his "do-it-yourself" story line music.—Stufoto.

the microphone to explain that Lee was a really "silent" organist—meaning that Lee had no lines. So Ben explained that Lee would play portions of the original score he had been commissioned to write for the never released Gloria Swanson silent film, *Queen Kelly*, which he had cued recently at a special showing at the New York Beacon theatre. It was intriguing music which stood alone very well, minus the assist of the visual boost preferred by the film.

Next it was an experiment in silent film music, a "do-it-yourself" scenario. Lee supplied the cue music but listeners were on their own as to what the music referred to—thus the "homemade" script suggested by each listener's imagination. Lee steered clear of the obvious for the first few minutes and played in a rather neutral vein. Then, after a ustulating love theme, a chase started, and it led to some out-of-the way places marked by Klaxon horn honks, a variety of bells, whistles and grunts—which was Lee's sly way of wheeling in the kitchen sink. When the big, symphonic denouement came, each listener had experienced his own silent movie as projected within the bounds of his imagination. Well, it was invigorating to rescue Juanita Hansen from the slave traders once again but couldn't Lee have stretched out that romantic closing clinch just a little more?

For a closer Lee Erwin played a Ger-shwin medley which included a soaring



Lee Erwin is congratulated for his silent movie music by Ben Hall.—Stufoto.

*Somebody Loves Me* and a fast-paced *I Got Rhythm*, during which we noted that he preferred to use the individual swell shoes (controlling chamber volumes separately) instead of doing it the easy way with only the "general" (all swells on one shoe) to worry about. This detail gave Lee a very audible advantage in the variety of his registration and shading. It's unlikely that many listeners noted this but the ovation afforded Lee Erwin was a "here and now" demonstration of appreciation, and not simply a heart throb for a long gone "river." But all the same, Lee encored with his theme version of *Caprice Viennois* and it is still a thing of beauty as he performs it.



Three organists "sat in" for Leonard MacClain. Besides Dennis James and Lee Erwin, Pres. Dick Schrum did a brief stint at the Senate-Orbits Wurlitzer.—Stufoto.

The third man on the Leonard MacClain substitution team was none other than ATOE prexy Dick Schrum, the only time he played formally before the conventioners.

But Dick realized that there was still a lot of ground to cover before supper and he knew how great the next artist sounded at rehearsal, so he cut his contribution short to make way for Bill Buswell, who was introduced by Motor City Chapte chairman Al Mason.

## BILL BUSWELL OLD PRO IN THE BIZ

Bill Buswell was only a few measures into *Jalousie* when the magnitude of his musicianship became apparent. Bill, with a lifetime of music making to his credit, soon established a friendly rapport with his Senate audience. His second selection was a group of Viennese operetta tunes, a sweeping *Merry Widow Waltz*, *Yours is my Heart Alone* and *Girls, Girls, Girls!* The latter tune, suggesting the merriment of Paris nightlife, sparkled brightly and its title may have influenced the group which followed, a medly of tunes named for girls, including *Marie* (with her continually breaking dawn), that darling of the true "boulevardier", *Louise, Margie, Linda, Mary Lou* and *Betty Co-ed*. Put them all together and they spell *The Girlfriend*, Bill's summary of the distaff situation.





Bill Buswell offered varied fare and displayed a mastery of the Senate Wurlitzer's orchestral facilities. And beside that, his music sounded good.—Stufoto.

There was a touch of Eddie Dunstedter in Bill's treatment of *Parade of the Wooden Soldiers* but his own ideas about drilling the troops prevailed for a fine "pass in review!" The stiff-legged platoon never showed more agility.

Bill likes to group similar titles even though the resulting music is quite dissimilar. This was noted during his "wonderful" medley, all tunes with that word in their titles. The group included a scintillating *Wonderful One*, a gallad-style *Mr. Wonderful* and Gershwin's bouncing *S'Wonderful* for a closer, selections with a wide range of variety which Bill increased further with many changes in registration. In fact, his obvious control over the complex instrument reflected the kind of self confidence one would associate with a long-time familiarity with the instrument—instead of a couple of hours of rehearsal time.

After his *New Moon* selections, Bill offered a tune dating from the silent movie era but more recently used as a theme for a new-fangled "talkie" entitled *Love in the Afternoon*. It was a Theda Bara-ish *Fascination*.

Next it was march time and Bill trotted out the full marching band for a big and brassy *Washington Post* complete with a *Paramount News* coda. That one brought the audience up out of their seats. A facet of Bill Buswell's flair for showmanship is the ability to gage audience demands. He never came near a "saturation" point but always managed to leave the house wanting just a bit more. He saved a clever novelty for his first encore. Taking the notes sounded most often in tuning an instrument, Bill used them as the basis of his *Piano Tuner's Concerto*, a humorous bit of flim-flam which had him pushing intentionally sour notes, then "getting it right." Comic as it was, it still required lots of musicianship to hang all the nonsense and tricks on an orderly framework. Bill made it come off.

For his final encore, Bill announced a group of hymns, but no specific titles. Listeners recognized *Charley, My Boy, Elmer's Tune, I'm Just Wild About Harry* and *Bill*. The audience caught on to the play on words: "hymn" should have been spelled "him!" But just for good measure, Bill hung a churchie *Amen* on *Bill*. Bill Buswell, a top entertainer with a flair for sustaining musical interest.

## JOHN MURI SUNDAY JULY 2, 1967

The first program of the day, featuring John Muri, was held at the big Detroit Fox, which houses a 4/36 Crawford Special Wurlitzer. The hour was early (8:00 a.m.) but the program was well attended.

John played a first rate program including many numbers not usually included in a theatre organ presentation. His use of solo stops brought into focus many of the beautiful tunes available on this outstanding organ.

A highlight of Muri's program was a slide presentation which included slides from his private collection. He showed the audience slides used for openings of new theatres or organs in the 1920's in which the stops and effects were described on screen while the organist played the appropriate sound. His slide presentation ended with his use of a set used by Jesse Crawford for an Easter solo in 1925.

John Muri followed the slides with another group of selections which entranced the listeners by his musicianship and careful selection of registers.



John Muri at mighty Fox concert.

Bill Lamb Photo

## ATOE BANQUET

Sunday, July 2, 1967—6:00 p.m., Ballroom of Cobo Hall.

The social hour began promptly at 6:00 o'clock and, since Michigan laws

limit Sunday libations to beer and wine, corks were popping on champagne bottles with machine-gun rapidity. As usual, theatre organs were the subject of conversation. A tasty banquet dinner of roast beef was served promptly at 7:00 p.m. At the conclusion of this repast, Al Mason of the Motor City Chapter performed introduction and turned the rostrum over to Ben Hall. Ben proceeded to make several 'announcements' and then called Dick Schrum, ATOE President, to the podium. President Schrum reported on the Board of Directors' meeting and stated that ATOE now has a membership exceeding 3,100. He then announced there were 524 registrations with 603 at the banquet (total ATOE attendance—registrants and families—was 852).

Introductions of all members of the Board of Directors, Chapter Representatives, Editorial Staff, and Past Presidents were made. It is interesting to note that all but two chapters were represented at the banquet. The high spot at this point was the announcement of the Honorary Member of the Year who turned out to be none other than Erwin "Cap" Young, who has dedicated himself to

(Continued Next Page)



VAUDEVILLE ORGANIST—Young Patty Driscoll not only supplied dinner music at the 3-deck Allen, but also accompanied the entertainment, providing authentically frenetic 'roaring '20s' rhythms for a teeny-dancer group which gyrated through a series of 'Black Bottoms', 'Charlestons' and the 'Varsity Drag.' Patty proved a real pro.—Stufoto.



**ATOE BANQUET, cont.**

the ATOE cause for many years. The applause greeting this announcement proved the Board of Directors had made the right choice.

An entertaining program followed featuring the Sarah Paull Dance Group;



**A ROSE BETWEEN TWO CONN-MEN**—Peg Nielsen, publisher of the Organizer and assistant editor of the BOMBARDE, exchanges quips with the Conn Organ Corp's emissaries to ATOE during the banquet. Bob Zadel (left) and Don Kingston were on hand to mainline pipe sounds—perhaps for eventual channeling into future Conn plug-in models.—Stufoto.

The Barbery Host Chorus (Oakland County Chapter SPEBSQSA, Inc.); and organist Patty Driscoll at the Allen Theatre Organ furnished by the Allen Organ Company.



**HAPPY FLYBOY**—Captain Erwin Young's smile reflects the pleasant surprise of being chosen the one who has done a great service for the theatre organ.—Stufoto.

**HARRY BUNNELL**

Following the banquet, a program was presented at the historic Fort Street Presbyterian Church. This was an unusual setting for an ATOE function. The 115-year old church houses a 4 /55 organ built by Hook and Hastings; rebuilt by Moller; and, later, by Aeolian-Skinner. In its rebuilding, it has followed the romantic trend, is well-balanced and features both a 32' Bombarde and a



Harry Bunnell at his concert Fort Street Presbyterian Church

32' Bourdon. The organ contains 3,253 pipes. It is known as the Swift Memorial Organ and has been played by the finest contemporary classic organists. For the ATOE group, Harry Bunnell performed as organist. Highlights of his program included "Sweet Gotheque", selections by Gigot; and "Tocatta in F" from the Fifth Symphony by Widor. His performance was played with great sensitivity and he displayed this great organ to its best advantage.

\* \* \*

**LOWELL AYARS**  
**REDFORD THEATRE ARTIST**  
*Monday, July 3, 1967-9:00 a.m.-Redford*

This program was played on a nicely restored 3 /10 Barton organ. The organ is located in a well cared for neighborhood theatre and is mounted on a Barton four-post lift. Before the program started, TV equipment was brought in and Lowell Ayars gave a short rendition which was broadcast as part of the 5:00 o'clock news on a local TV telecast. Following this, Lowell proceeded to entrance the ATOE audience with his individualistic organ stylings playing old theatre organ standards, as well as



**'FOUR POSTER'**—Lowell Ayars greets his Redford theatre audience from the console of the 10-rank Barton. The posts at each corner of the console platform are part of Dan Barton's ingenious solution to the elevator problem. His 'four poster' required no excavation. It raises the console about five feet.—Stufoto

music in the more modern idiom. The organ is a very mellow, well-blended instrument with an excellent ensemble. Ayers took full advantage of these characteristics throughout his performance.

At the conclusion of his program, he was greeted with a rafter-shaking round of applause. For an encore, Lowell gave his listeners a special treat by singing "They'll Never Believe Me" in a beautiful, well-trained baritone voice. He played his own accompaniment which brought down the house.

Incidentally, as a point of interest, the Redford Theatre was one of three theatres built in the Detroit area in 1928, which contained identical 3 /10 Bartons. The openings of the theatres were spaced two weeks apart and each organ was premiered by none other than Don Miller. Of these three, only the Redford Barton has been restored thanks to the local ATOE Chapter. The Royal Oaks Theatre organ is still in the theatre but not playable. The Birmingham organ has been removed and is in storage.

\* \* \*

**Convention Photos  
may be ordered  
from  
BILL LAMB PHOTO  
Box 174  
Princeton, Illinois**

**NOW**  
AVAILABLE

an exact  
duplicate  
of the

**FAMOUS  
HOWARD  
"WONDER" SEAT**

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

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

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



# VIRGIL HOWARD, LOWELL AYARS PLAY CONCERTS

## ON BILL HOLLEMAN'S 4-20 ARCADIA RINK WURLITZER

It was triple-star concert set for Monday afternoon. Virg Howard, Lowell Ayars and Bill Holleman were waiting in the wings as the conventioners taxied, hitch-hiked, mooched rides or pogoed to the Arcadia Rink where the genius and determination of Bill Holleman has provided a 4-20 Wurlitzer in an acoustically spacious setting. Lowell Ayars? The atmosphere was heavy with praise for his morning stint at the truly "golden-voiced" Barton in the Redford theatre as the arrivals traipsed through the entrance of the huge hall. He was already an old friend we looked forward to meeting again.



VIRG HOWARD, of Toledo Paramount fame, started the Monday afternoon festivities at the Arcadia Rink 4-20 Wurlitzer. It has two Posthorns, a Moller and a Gottfried. Verg used them both.—Stufoto.

For those who were not on the scene, the Arcadia is a huge floor surrounded on three sides by observer benches. On the fourth side is a stage—or was a stage before the Wurlitzer was installed to fill its entire area. The console is located in a raised "box" at the right of the stage. The rink has a high ceiling which has been treated with acoustical material, apparently to control reverberation.

The meeting was called to order by a mighty fanfare which rattled the timbers of the building as well as those of many of the listeners. Ben Hall introduced Virg Howard, an organist well remembered for his championing of the Toledo Paramount Wurlitzer as long as the theatre stood (it's now a parking lot) and his *Now is the Hour* album played on that fine instrument.

While Virg played his opener, a selection from *My Fair Lady*, we moved in toward the console for a closer look at him. We found a very young man sitting there and that was something of a surprise because we had expected an older person, for no good reason other than the maturity reflected in his recorded playing and in his written words.

Rink organs are always loud and this was no exception. This has one advantage in that listeners don't feel obligated to clam up as at the more formal theatre or church concert. It's possible to discuss the music, instrument, humidity or the miniskirt situation with one's neighbor without missing a single note played. Thus, a holiday spirit prevailed and the refreshment stands did a better than usual business for the time of day.

After Virg had finished a chime-spiked *Remember* (which had considerable Crawford content), he featured the big *Tibias throughout Someday I'll Find You* (remember radio's "Mr. Keen?"). Then it was novelty time and Virg played a medley of TV and radio commercial jingles, some long gone. No one had trouble identifying the Doublemint gum tune nor the Gillette sports theme. However, when Virg played *Singin' Sam's* Barbasol theme there were some blank looks among the young. But the oldsters recalled those intimate words, "No brush, no lather, no rub-in—smear it on your hairy chin!" Them was the days!

Next, the Howard musical imagery re-examined the "roaring '20s" with a set which included *Charleston*, *If You Knew Suzy* and *Toot Toot Tootsie, Good-bye*. He really played up a storm.

After exploiting the "schmaltz" possibilities of the 4-deck Wurler, (*The Sweetest Sounds* and *Secret Love*—the latter hopelessly impassioned), Virg closed with a football medley which brought us *Varsity Drag*, *Old Notre Dame* and *On Wisconsin*. This spirited group resulted in a fine show of enthusiasm among the multitudes, expressed by handclapping and shouts of "Now is the Hour," Virg's theme at the Toledo Paramount.

After a brief intermission it was Lowell Ayars' turn at the 20 ranks (two of which are Posthorns!), and his style of playing brought out entirely different characteristics of the instrument. His opener was a medley from *Snow White* and his treatment conjured up visions of the handsome prince serenading Snow White with *One Song*. Miss White cleaning up the woodland cottage with the help of the forest animals while she trilled out a shy *Whistle While You Work*, her prediction that *Some Day My Prince Will Come* (he did) and the march of the seven little men homeward to the strains of *Hi Ho* after a hard day mining diamonds, crossing the Technicolor log bridge with Dopey bringing up the rear sporting a huge tail light. It was all con-

jured up once again in its timeless beauty by the artistry of Lowell Ayars.

Next, Mr. Ayars gave his attention to the plight of *Chio-Chio-San* with his moderately oriental treatment of *Poor Butterfly*, a tune a later generation remembers as the nightly theme of radio's *Myrt and Marge*. Probably Lowell's most beautiful selection was Anderson's *Forgotten Dreams*, a hauntingly lovely melody line further enhanced by Ayars' sensitive treatment.

Yet, it is reasonable to predict that the most memorable number of the afternoon would tend to be another long-gone radio theme, *Little Orphan Annie*, mainly because of the vocal chorus gargled aloud by Ben Hall over the booming PA system. But that's an unfair evaluation; actually Ben performed this solo venture into the field of "lieder" with all the *savoir faire* one could expect from a lyric which includes such subtleties as *Arf goes Sandy!* The audience lapped it up. Down, Ben!



'ARF—GOES SANDY!'—Ben Hall doesn't seem quite certain of the next line for his unexpected vocalization of 'Little Orphan Annie' during Lowell Ayars' stint at the 4-20 Arcadia rink Wurlitzer.—Stufoto.

Lowell followed with a whole slew of musical goodies, including *Stardust*, *Give Me Something to Remember You By* (which never fails to recall that crooner Rudy Vallee once got a grapefruit in the face while singing the tune in a New England theatre! Careful, Ben!), a most romantic *Dancing in the Dark*, *That's Entertainment* (true!) and a scintillating closer, *I Feel a Song Coming On*, which should have been the opener.

After another intermission it was time for Chapter Representatives to play, those hardy souls appointed by their chapters to play short shots as called on. Standing by was Bill Holleman to help reps find the way around an unfamiliar instrument. The reps played "cold," with little or no previous playing time on the instrument involved. Brave souls! During the course of this session we were treated to some selections by Holleman in person, and he's a most remarkable person. After playing a Hammond in the rink for six years he decided to give his roller skaters a far greater return



for their money. He purchased the 4-20 from the Broadway Capitol theatre in Detroit and spent nearly a year getting the instrument in shape and installed. It has supplied the skating music since 1957. And there is a plan afoot to eventually move the Wurli to a more elaborate rink. Bill is a member of that small fraternity whose members have found ways to make possession of a large theatre organ pay off. More power to him! And to the fraternity!

The afternoon was getting short and to allow time for the long trek back to the Pick-Fort Shelby hostelry (that isn't how Ben Hall described it!) to freshen up, gulp a salami sandwich and either safari or thumb a hitch to the Senate for the Ashley Miller bash—well, we just had to leave before most of the Chapter Reps had done their stunts. A shame, because many of them brought fine offerings. The few we caught were first rate.

## ASHLEY MILLER

### 'GREAT' AT THE SENATE

Sitting in the comfortable Senate theatre on Monday evening shortly before showtime, we recalled Ashley Miller's arrival at the theatre the day before. A large rented limousine pulled up in front



'BAT MAN'—Always willing to go along with a gag, Ashley made his post-intermission entrance with arms flapping after Ben Hall introduced him as 'Bat Man.'—Stufoto.

of the theatre and the organist emerged from the driver's seat attired chiefly in walking shorts. His attractive wife remained in the front seat and the rear seat was a sea of churning kids—the Miller "tribe." He wanted to talk, and we learned from what he said that Ashley Miller is his own severest critic. He expressed dissatisfaction with his performance at a previous West Coast concert. No alibis other than "sometimes we have it—other times we don't." Our reply was that this was the first time we had been informed that we shouldn't have appreciated that West Coast show.

Ashley left with the promise that things would be much better at this convention. Mrs. Miller, who had been listening, clucked concurrence.

A little after 8:00 p.m. (most concerts started a bit late), Ben Hall appeared with a slew of announcements including a harangue about some "steamtable seraglio" he had discovered near the theatre which he had induced to remain open on the 4th for the benefit of hungry conventioners—IF he could produce the customers. So he proceeded to detail the menu—which turned out to be mostly Polish sausage. Ben appears to have deep gastronomic concern for his fellow man and we trust his choice was an improvement on the "ptomaine posadas" we habitually are drawn to in the downtown areas of large cities.

After Ben's dietary diatribe came Ashley Miller and an organ concert, the opener being a brassy *Strike Up the Band* followed by that musical invitation to come to the *Cabaret*. A low-level intro marked *From This Moment On* but the volume built as the tempo increased and finally the "big band" sound carried the tune, an orchestral effect at which Miller is most adept.

Like Don Baker, Ashley likes to group his selections and he doesn't waste any words talking about them. He opened *Misty* with ethereal passages on vibes but came back to Earth for a ride in a rattling, horn-happy *Tijuana Taxi*. He turned to waltz tempo for an interweaving of *I'll Take Romance* with *The Most Beautiful Girl in the World* while an attractive gal in the audience smiled and beamed. It was the same one we saw in the front seat of the rented car on the previous day. This will bear watching.

Like Don Miller's musical conceptions, all of Ashley Miller's (no relation) selections have greatly expanded intros which prepare the listener for the tune to come, a highly desirable form of "brain-washing." A fine example was *The Second Time Around*, that ode of hope for "first time losers" (and we are legion).

Miller rounded out the first half of his concert with *Pretty Butterfly* (a Boss Nova), a Bach *Fugue in G* (with the assist of a page turner), Victor Young's *Golden Earrings* and a selection from *Romany Life* which would appeal to the least hot-blooded "tzigane."

We have referred to the intermissions as "brief" but they always seem long, perhaps because of the "hangover" (if you'll pardon the expression!) a great artist leaves with his audience—a desire for more—now! So, Ben Hall's reappearance was welcomed with a burst of applause. Ben lost no time in bringing Ashley back (he'd obviously run out of restaurants) and this time introduced the organist as "Bat Man." Miller went along with the gag and entered flapping

his arms followed by a few bars of the caped crusader's boogie-woogie theme after he got seated. His opener for the second stanza was a big and bouncy *It's Delicious*. The Tuba carried lots of melody during *When Sunny Gets Blue* and when Ashley announced *Music to Watch Girls By* he added that the proper sequel might be *A Man and a Woman*.

*Minute Waltz* required more than one minute just as Miller predicted, because "minute" in this case means "little." Then a Sinatra-style ballad, *You Make Me Feel So Young*.

Miller's "oldie" medley included a well-Tibia'd *Among My Souvenirs* and *Street of Dreams* while *Whispering* rated some Glockenspiel tinkles. *La Cumparsa* waxed and waned like a fiesta parade while a Brass Trumpet wailed out the Latin melody.

Ashley Miller's big closer was a full-blown *Granada*, a rendition which brought his audience up out of their seats for an enthusiastic indication of approval. Miller had called his shots; we had never heard him better.

For an encore he obliged with a medley from *Where's Charley?*

Following the Miller concert, the DTOC technical crew conducted a mass tour through the chambers. They lined interested parties up in a single line along the left wall of the house, ran them through the chambers and the bedazzled visitors reappeared along the right wall. We counted the number going in and those coming out and the totals didn't match! Two hundred entered; one hundred and ninety-eight emerged. Of course, the missing two might have been those master maintenance men Messrs Brewer and Voydanoff returned to count the pipes after the tour! While the chamber tour was in progress an organist played soft music, tunes such as *Tip-Toe Through the Tibias*. It was a fitting closer for an eventful day.

## KAY McABEE

### FOX THEATRE-ARTIST,

Tuesday, July 4, 1967—8:00 a.m.

The early morning concert on the gigantic Fox Theatre Wurlitzer featured Kay McAbee. This proved to be a magnificent blend of a top-flight artist and a superb organ. Due to the early hour, Kay announced his opening number as *I Could Have Slept All Night* and played the well-known Lerner and Loewe tune. Throughout the program, McAbee exhibited complete mastery of the big 4/36 console. His registrations were well chosen. It should be noted that all his changes in registration were done manually since the combination pistons were not operable. His agility and musicianship was appreciated by those in at-





Kay McAbee Fox Concert. Bill Lamb Photo

tendance. He encoored with *Tea for Two* with a rousing arrangement that was a genuine topper.

## ALLEN MILLS

### LEAVES HIS MARK

Apparently Detroiters are naturally early risers. That's the only way we can account for a concert scheduled at 8:00 a.m. on the 4th of July! It wasn't the first time; it happened on Sunday, too. However, once there, the normal resistance to racing the dawn on a holiday was forgotten in the wonders of the Muri and McAbee performances. Thus we ruminated at 1:30 p.m., seated in the Senate theatre while waiting for the start of the Allen Mills concert.

Allen Mills—a name we had seen in print a number of times, usually surrounded by words of glowing praise.

But before Mills played Ben Hall was in the mood for some clowning. With the assistance of Lee Erwin he hauled a heavy-looking, concealed device on stage. He explained that this was an item from a Unit Orchestra just restored to working order, something he referred to as a "toy counter 'impedimenta'." Then he removed the blanket to reveal an H-shaped gadget with an air hose connected to it. Lee sat down at the organ and beat out some rhythm while Ben "keyed" the "impedimenta" for some thin clicks to punctuate the music in the correct spots. It sounded about like a typewriter and might have been a castanet action minus the clackers. The audience was amused at all the trouble Ben had gone to, all the showmanship of bringing on the concealed gimcrack and giving it a great buildup spiel, and then revealing it in action—a flat, dull clicking sound.

There was little to herald the artistry that was to come in Mr. Mills' appearance

when Ben Hall introduced him. He's somewhat slight of stature and appears to be in his mid-20s. But his microphone presence was one of assurance and when he broke into a selection from *The Unsinkable Molly Brown*, he did so with lots of musicianship and a fine flair for registration. After leaving his heart in San Francisco via a sweet Tibia-Vox combination, Mills decided to liven things up with some welcome regression to the '20s and a set from *Thoroughly Modern Millie* which included the jingling title tune, *Baby Face* (lots of piano) and then more *Millie. I Hadn't Anyone Til You* featured the Wurlitzer Clarinet, a well-regulated solo rank, plus some interesting variations on the tune. It closed with a choir of massed Strings, a real *Dave Rose* effect that Mills would use many times in tunes to come.

A sneaky *Alley Cat* prowled through the chambers at the behest of Mr. Mills, he stealth marked by steps synchronized with a single-tap Xylophone—until he ventured into the street and was nearly done in by a honking auto. *My Romance* was soloed on the Orbits-Senate Wurli's exquisite Oboe Horn, then the String choir took over while a plinking piano carried the bubbly melody variation. Allen Mills filled out the first half with Brahms' *Lullabye* (for his daughter) with much Glockenspiel tinkling, *Oh, My Darling*, and a vivacious *Once in Love With Amy. Spanish Flea* ended the half.

After intermission, Mills picked up with an arrangement of *Til There Was You* which explored just about every possible way of presenting the tune, from flip-pant to sentimental, from gushing to majestic, from quixotic to sincere. Then came a puissant *I Married an Angel* with a few hints of the supernatural.

Allen Mills, whose experience on church organs exceeds in time his work on the theatre organ, told his audience that he wishes church organs had traps so he could make such church processionals as *King William's March* more listenable. Then he demonstrated what he meant. The old chestnut took on new sheen when fitted with appropriate drum rolls and flourishes as supplied by the theatre organ. Next came an expansive treatment of *Londonderry Air* followed by a subtle and introspective *Try a Little Tenderness* during which the 4-34's vibes added much quiet pastel color.

Allen's movie theme was *I'll Wait for You* which was followed by a Tico Tico which Ethel in person couldn't have topped. It was wild, yet played within the areas which sound good on a pipe organ. Mills manages to get in a lot of color on the pedals without making it look difficult. That was Allen Mills' big feature selection.

Naturally his palm-beating listeners demanded more so Allen decided to



GADETRY! While Lee Erwin provides stop-time accompaniment, Ben Hall 'solos' a single stage 'toy counter impedimenta', obviously in an experimental stage. The sound was that of a quarrelsome typewriter in an echo chamber. —Stufoto.

show his audience in musical terms how he got started in music. He played *Twinkle Twinkle Little Star* on the remote piano like a small boy who'd rather toss a football than practice music. Each succeeding phrase shed a few clinkers and soon Allen was swinging. Then he went into the variations with a two-part invention bit, then as a fugue, as a jazz bit, as a march and so on, through many treatments. His chromatic pedalling was something inspiring to hear (though he could have used a stronger pedal combination). This brought the Sunday afternoon house down. Allen Mills had earned the written kudos many times over.



Allen Mills acknowledges applause between tunes. —Stufoto.

## DON BAKER CLOSES THE CONVENTION ON A NOTE OF TRIUMPH

The final spot on an all-star show is always a precarious one, a spot that calls for a super-star. Such an organist is Don Baker, a man whose many years of devotion to the theatre organ are well known.

But when concert time came, it was announced that Don hadn't arrived yet. So, it was decided to fill with an old film



of Don playing the New York Paramount 4-21 broadcast studio Wurlitzer. Closeups of the big horseshoe showed Don's hands as he went through several selections, panning slowly to his face then back to the hands. The film, made in 1938, indicated that time had been kind to Don Baker. The final tune on the reel was *Tiger Rag* and just to make things interesting, Don was blindfolded. He lit into the pre-tank tune with a vengeance but part way through another sound superimposed itself over the thin "Vitaphone" sound track—a big organ sound blasted out with *Tiger Rag* as the lights came up to reveal the real Don Baker at the Orbits-Senate Wurlitzer—still blindfolded. It was a starter which caught the imagination of the audience and they gave Don a fitting reception.

Don lost no time in going right into his program which started with a version of *Cherokee* which justifies the use of "mighty" with "Wurlitzer." It was thrilling music in a grand manner. Next came *Sound of Music* followed by that small jazz masterwork by Raymond Scott called *Twilight in Trukey*. The harem cuties Don conjured never looked so good. Don went farther East for a fetching and sweet *Poor Butterfly* followed by an arrangement of *Chinatown* which he must have whopped up after spending New Years there. The dragons were all over it! *Days of Wine and Roses* was marked by the skillful use of the swell pedal which is a Baker trademark and *Do Re Me* activated that "ghostly" piano with its keys a-bobbing, a few feet from the organ console.

With his first tune, it was immediately obvious that Don found the instrument to his liking, and with each succeeding selection the treatments became more daring. When Don Baker is in a good pipe-happy mood, he throws caution to the wind and often breaks a good many of the rules, with bold counter melodies challenging the main stream, sudden and shocking key changes, unexpected emphasis from sizzling reeds. All of these were heard but Don never departed from good musical form. His



**DEAD SERIOUS**—Don Baker's face is a study in concentration as he coaxes musical magic from an instrument which fits his stylings to perfection.—Stufoto.

modulations between tunes still included a bit of the ending tune while a hint of the coming selection rose from the ever-changing harmonies.

There was a great sob in *The River Seine* and the emotional impact of the *Old Refrain* sang of a vivacious Vienna of yesteryear. This, of course, was during Don's European medley which included *Arrivaderci Roma* and closed with a wild Italian peasant dance.

The intermission conversation sparkled with comments on how great Don was playing and this reviewer had to admit that in some thirty years of being a member of the Baker fan club (dating from NY Paramount days), never had he heard Don in better form. The master had found an organ he liked and the results could be described as superb.

Don opened Part Two with a theme from a John Wayne epic whose name escapes us, and followed with a *Carioca* which conjured pleasant memories of Fred and Ginger swaying gracefully to its South American tempos. We have heard Don play *Lady of Spain* many times but this lady was simply a gasser. She got the full Baker treatment with the familiar two-handed trem effect we refer to as "chop-chop" style. But Don never uses a trick long enough to give it any wear; he's too impatient to get to the next thriller.



**DON BAKER ON PIPES**—Don looks for a favorite combination on a strange stop rail during his memorable session at the Senate-Orbits 4-34 Wurlitzer. The former Fisher theatre organ is a special design with stopkeys arranged according to chambers.—Stufoto.

Straight from his 1938 Columbia record album came *My Darling* followed by a ustulating *Orchids in the Moonlight*.

The highlight of big and bold *Exodus* was the bolero treatment in the second part. All this time Don was sitting calmly at the console, knowing just where to find exactly what he wanted, as though he had played the instrument for many years (and it has an unusual stop key arrangement). After the faraway chimes in *Bells of St. Mary's*, Don performed one of his famous arrangements, his *Tea for Two*, a novelty treatment he had made known wherever a Conn theatre model can be set up for a dozen or more "plug-in" club members.

Don doesn't play long medleys any-

more (the customers carped that the seats got too hard and besides they wanted to applaud oftener), the average now being about three selections, such as Don's Irish group. It included the sprightly jigtime *Washerwoman* followed by a ballad rendition of *Mother MacChree*, then into a rousing *MacNamara's Band* which generated mid-tune applause.

Then Don had the pleasure of acknowledging a really meaningful standing ovation, one similar to the ovation afforded the opener, Don Miller. The audience had experienced a sense of great-



Music finished, Don Baker drops his 'playing pokerfact' and smiles for his legion of admirers.—Bill Lamb Photo

ness in both cases which had to be expressed. "I just went into orbit" said one cute blonde, and that about describes it.

Don Baker's first encore was his masculine version of *The High and the Mighty* which was all thunder and majesty, then *Cheek to Cheek* in an opulent "bounce" tempo. It was the perfect closing for a series of concerts marked by excellence throughout.

At the close of the Don Baker concert, Master of Ceremonies and Announcement Maker Ben Hall came to the microphone and stated he had one more announcement to make, which was, "I have no further announcements!" Thus a highly successful ATOE Annual get together came to a close.

Ben Hall bade the Conventioneers farewell and they reluctantly left the theatre, knowing full well that as they passed through the Senate doors they returned to the world of race riots, Viet Nam, increased taxes, the middle East, unrest in Africa and crippling strikes. But they would carry with them the glow of a make-believe world which remembered the glittering theatre, living entertainers and—above all—the wonderful theatre organs of a simpler and more graceful era fondly remembered. No one would deny that the effort had been worth it.

**SEE YOU NEXT YEAR  
IN LOS ANGELES**





## SHORT SHOTS FROM EVERYWHERE

The scene was Edwardsville, Illinois, early in 1917. A young man who had been making a name for himself playing those new-fangled theatre organs just happened to drop in at his hometown Family theatre to see the show. As he walked down the aisle a girl was onstage, singing "I Wonder Who's Kissing Her Now." He liked what he heard and what he saw, and decided that, somehow, he'd manage to get acquainted. Thus Eddie Dunstedter met "Vee." They were married late the same year. On August 30, 1967, Eddie and Vee celebrate their 50th wedding anniversary. Both remember the fateful first meeting when Eddie knocked on her dressing room door. "My, he was handsome" recalls Vee. "I still am," echoes Eddie, as he sits contentedly in the Dunstedter's Reseda (Calif.) house trailer home, still busy writing "thank you" notes for the cards and messages received on his 70th birthday, August 2nd. "You know—I think I'll keep him," confides Vee, her eyes shining, as they must have on that long ago day when she first heard Eddie's knock on her dressing room door.



A MARRIED MAN—Eddie Dunstedter

Los Angeles ATOE Chapter Chairman Bob Carson has announced that the dates for the 1968 ATOE convention, to be held in Angeltown, will be July 8, 9, 10 and 11, the first we can recall which didn't include a weekend. He explained that it's the difficulty encountered in getting hotel accommodations for the expected several hundred ATOEers which dictated the dates. There are five suitable pipe organs in Los Angeles area auditoriums at the present time, the 2-10 Wurlitzer in the Rialto theatre, the 3-11 Wurlitzer in the Crown theatre (both in nearby Pasadena), the Chapter-maintained 4-37 Kimball in the Wiltern, the 4-61 concert Robert Morton in the Elks Club and the multi-rank Moller in the Shrine auditorium. Add to these a plethora of home installations ranging from six to thirty-six ranks, and the plot thickens.

From El Paso, veteran organist John R. Thomas reports the sale of the long-stored Oakland Paramount 4-20 Wurlitzer to Jax Cowden for installation in a building on Cowden's 80,000-acre ranch near Carlsbad, New Mexico, with Dick Villemin lined up to do the job. "John R." who plays intermissions weekends at the El Paso Plaza 3-15 Wurli, is Mrs. Cowden's organ teacher.

Too late for inclusion in *closing chord* came news of the death of Tommy Ott, 57, who played organ over radio stations WIND (Gary, Inc.), WLS (Chicago), and WJR and WWJ (Detroit) in the '30s and '40s. Known as a "Dixieland organist," Mr. Ott had resided in Southern California since 1956, where he recorded a marvellous LP of Hammond jazz for the Hi-Fi label entitled *There'll Be an OTT Time in the Old Town Tonight*.

The Seattle Orpheum's 3-13 Wurlitzer has been purchased at auction by Puget Sound Chapter member, Bob Coons. Wonder if he intends to combine it with the 4-34 Seattle Coliseum Wurlitzer, which he already owns?

Speaking of Dick Schrum, he's now the possessor of a 5'8" Knabe Ampico grand piano finished in Louis XIV ivory—exactly like the one which used to grace the Seattle Paramount lobby. Hmmmm!

The Detroit Free Press took note of a recent concert-movie session at the Redford theatre (Remember, Conventioneers?) with an article next day by staffer Louis Cook, who enjoyed the 3-10 Barton and the artistry of Prof. John Muri who cued three Buster Keaton silents on a Saturday afternoon. Cook wrote, "... John Muri, a veteran adventurer of the keyboards, warmed up the audience with a pre-movie concert (on the Barton), bringing a gaggle of delighted kids to the front of the theatre to gaze in awe upon something which was once a part of every child's life."

Sad but true, and thanks to Motor City Chapter's Holley Prim for the clipping.

The music he played on the 3-15 Wurli during the Colleen Moore-Gary Cooper starrer, *Lilac Time*, (1927) brought tears to many an eye at the San Francisco Avenue theatre's screening of the vintage silent, possibly including the orbs of two well-known organists who had come to hear Lyn Larsen's carefully prepared score—Searl Wright and Richard Purvis. Lyn's current schedule at

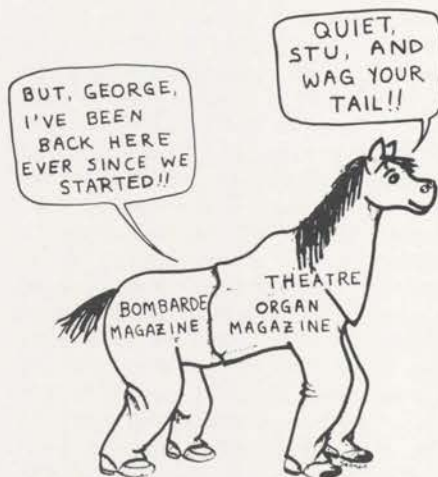


Lyn Larsen and his 1933 Packard "run-about."

the Avenue isn't as stringent as before; he will be playing on alternate weekends and he'll spend more time in the California Southland preparing arrangements for his Rodgers stint at the September Home Organ Festival and a January concert to be shared with Richard Purvis at the San Francisco Civic Auditorium. The instrument is a 110 rank Austin.

Groaning noises made by the **Bombarde** editor during the recent ATOE convention are interpreted neatly by the accompanying cartoon, which kept popping up at the Detroit confab. At one point it was projected on the wall of the

(Continued Next Page)



This cartoon touched the hearts of the publication crew so deeply that they decided on some drastic action to correct the unbalanced equine condition.



## VOX POP, continued

Senate theatre by a grinning Al Mason. The ATOE directors and officers took note and decided to "unhorse" the plaintiff by doing away with the separation between the two mags and "interweaving" material into a single magazine. But wait until the beeper realizes he's been demoted from Editor to Co-editor in the process.

In Chicago, organist Mark Noller got in some licks for theatre organ by playing intermission music on the 9 (so far) working ranks of the Parthenon theatre organ during the personal appearance of entertainers Sonny and Cher, on hand to plug their movie. In addition, Mark has been playing Saturday evening intermissions at the 3-12 Moller in the State theatre in Chicago, writes Dick Sklenar.

Organist Billy Nalle is ecstatic over the treatment he received at the hands of the Rochester Theatre Organ Society during his recent concert at the Auditorium theatre 4-21 Wurlitzer. He arrived to find press and electronic media lined up for interviews and all other facets of publicity and preparation humming. He later exclaimed, "The RTOS people were great. . . they overlooked absolutely nothing! Audience reaction was like that radio station's call letters — WHAM! They were absolutely wonderful!"

Gaylord Carter, after his fine July "Flickerfingers" show at the San Francisco Avenue theatre, told us that he had lined up a "gig" at the Imperial theatre in Toronto on August 20, the home of a rare 28-rank Warren theatre organ. However, the big beast, which has been undergoing rehabilitation for a long time, won't be ready. So Gaylord will do his flickerfingering on a Conn Theatre model plug-in.

The crew installing the former Keith's 3-11 Wurlitzer in its new permanent home at the New York State Fair Grounds, Syracuse, New York, is in need of replacements for some missing pipes. Their 8' Solo Scale Tibia Clausa (still one of the most beautiful sets this scribe has yet heard) is missing pipes 17, 41, 43, 45, 46, 56, 58, and 59. The Orchestral Oboe needs pipes 13, 21 and 58. The Empire State Theatre and Musical Instrument Museum is a non-profit project, often beset by too miniscule finances but rich in the industry of its hard-working members. They hope to expose the instrument to the hordes of people who attend the New York State Fair in late August but they need the missing pipes. Anyone having broken sets of the desired ranks who would be willing to donate them, please contact Charles E. Schubert, 111 Stillwell Circle, East Syracuse, New York, 13057.

**Married:** Organ builder Lee Haggart and organist Laurel Ruby, just 10 days after their initial June meeting, in Bur-



Laurel Ruby



Lee Haggart

bank, Calif. Laurel, who once installed a style B Wurlli (4 ranks) in her former Oregon home has the distinction of being the **Bombarde's** only "cover girl" (see photo), and Lee, one of a handful of top reed voicers left from the "golden era", hit it off immediately on being introduced by the **Bombarde's** editor—who is currently wearing a bow and arrow pin in his lapel.

A few years ago a wide screen was installed in Winnipeg's Garrick theatre. During the process, a Wurlitzer organ was covered over and never used again. Now that the Odeon-Martin chain has announced plans to make a "double cinema" of the house, and a number of interested readers are wondering what will become of the organ, if its still in the theatre. We'll leave this a "cliff hanger"—hoping someone in the know will come up with the answer.

The Minneapolis Civic Auditorium Kimball behemoth is still being rebuilt although much of the work has been completed. What works is being played by Bob Paige during intermissions at a summer series of symphony orchestra pop concerts which has the audience seated at tables where listeners can guzzle beer or soda pop and partake of other gastronomic goodies while they absorb culture. Paige plays the instrument from the 4-manual theatre console (there is also a huge concert console) which reportedly controls 19 unified ranks. Bob is often assisted by Jeannie Miles. She leads the singalongs.

Once every ten years the classical organists of the world meet for a conclave known as the "International Congress or Organists," with Toronto and Montreal chosen as the 1967 sites. The great concert organists of the world will convene (and presumably take in Expo '67 on the side) but the August confab will be officially opened by a concert played by The USA's Dick Ellsasser with members of the Toronto Symphony Orchestra.

In Syracuse, New York, the venerable old Keith's theatre, in the process of being destroyed in the name of "urban renewal," seemed to turn a final blast of fury against those who had built it, given it years of glory, then degraded it with a death sentence—humans. Its once sturdy walls weakened by wreckers, the old building waited until traffic was thick at noon time, then hurled tons of its back wall out into the adjacent street to

crush four moving vehicles. One man was killed and four were injured. There were investigations started to determine whether demolition codes had been violated but no one suggested a likely explanation: the old theatre was just plain furious. Its 3-11 Wurlitzer organ had been removed and was being reinstalled in a permanent home on the nearby New York State Fair Grounds by the Empire State Theatre and Musical Instrument Museum.

## Closing Chord

Jim Connor, mainstay of the El Paso Plaza theatre Wurlitzer restoration project, died at his home in El Paso on May 27. Born in Gainesville, Florida in 1933, Connor moved to El Paso at an early age where he later attended the University of El Paso. His first job was as a photographer for the local *Herald-Post*. He remained with photography throughout his life, finally reaching the rank of motion picture director. In the late '50s he became interested in a project to restore the neglected 3-15 organ in the Plaza theatre. The fact that the once silent organ is played for intermissions throughout each weekend is something of a monument to the Connor pursuit of



Jim Connor.

perfection as well as persistence. It is played by Jim's friend, veteran theatre organist John R. Thomas, who has this to say:

"Jim was a difficult person to know, but certainly the ideal man to ramrod the restoration of the Plaza's style 260. He was a demanding leader and a meticulous workman. His dedication to the organ was almost unbelievable; I know that he spent many hundreds of dollars from his own pockets for parts rather than wrestle with the "brass." Yet his relations with the "brass," from the City Manager to the Interstate circuit and Plaza management, was on the highest personal and ethical level. He was regarded as a friend by all of them.

"His death was due to a long illness which I first became aware of in 1961.

(Continued Next Page)



## CLOSING CHORD, cont.

The illness blinded him several years ago and finally took him from his friends and family after a siege of Uremic poisoning brought on by Diabetes. He loved organ music and he's 'over there' now with the great ones who went before—Murtagh, Siegel, Crawford, Cole, Farney, Slosser, and the whole bunch. They were a great crew and Jim will fit in."

Jim is survived by his mother, his wife, Sheila, and their children, Mary Ann (9), Karen (7) and Michael (5). Jim Connor is also mourned by his seeing-eye dog, Toby, who will remain with the family by arrangement with Guide Dogs, Inc. Toby piloted his master about El Paso, even entered the Plaza chambers while Jim did his maintenance chores on the organ.

Services for Jim Connor, 34, were held at St. Josephs Catholic church in El Paso on May 30th. He leaves many, many friends—and a well-restored, playing organ.



Be sure you mail all Chapter News to:  
A.T.O.E.-P.O. Box 7404, Bitter Lake Station,  
Seattle, Wn. 98133

## OREGON CHAPTER

An informal gathering of the Oregon Chapter of A.T.O.E. took place on July 9th at Oregon State University in Gill Coliseum. The organ there is a Wurlitzer 2 /8 style F special moved to Gill Coliseum from the Whiteside Theatre, Corvallis, Oregon, in 1961. A short jam session followed Andy Crow's recital. The group then moved to the home of Mr. & Mrs. Dick Chase for a picnic lunch and more jamming on the Chase 3 /14 mostly Wurlitzer organ. About 50 persons attended the meeting.

## OHIO VALLEY CHAPTER

The last two meetings of the Ohio Valley Chapter of A.T.O.E. have been at two very fine theatre organ home installations. The December meeting was held at the beautiful home of Joan and Jack Strader in Cincinnati. The evening of De-

cember 6 was one filled with entertaining theatre organ music on Jack Straders 3m /19r Wurlitzer. The artist was Frank Stitt who is an Organ Division Representative for the Baldwin Organ & Piano Co. Frank presented a very interesting and entertaining program that consisted of a variety of selected show tunes, modern melodies, and Christmas tunes. Almost 100 persons attended this meeting.

Herb Wottle gave a brief report on the Eastern Regional Convention at Richmond, Va. Herb was the Ohio Valley Chapter representative as a featured artist at this convention. Herb said this was a very successful convention and especially thrilling Herb added for he and the Mrs. to have had the opportunity to chat with such artists as Bob Van Camp, Eddie Weaver, Leonard MacClain, Lowell Ayars, Dick Smith, Dick Schrum, Jimmy Boyce and many others.

The May meeting was held in Dayton, Ohio at the magnificent home of Ruth and Ken Hunt in their organ auditorium which houses a 4m /17r Wurlitzer. The artist for this meeting was Bill Smith who presented an outstanding performance to the group of about 75 persons. Bill made use of practically every stop on the organ, and held the close attention of everyone throughout the entire program.

The Ohio Valley Chapter is presently formulating plans for another public organ concert to be held sometime in the fall of '67. I might add that Gaylord Carter has certainly made an impression on the people of Greater Cincinnati. Gaylord's two performances at the Albee Theatre in Cincinnati last year were both outstanding successes. The name Gaylord Carter will remain in the hearts of Cincinnatians and Northern Kentuckians for many many years.

## PIEDMONT CHAPTER



Don Hall announces the next number while Sid Seymour tries to drop a hint.

Sunday, April 16, 1967, the Piedmont Chapter met at the Pearson Music Company, Durham, North Carolina. Don Hall and Sid Seymour, at the Wurlitzer 4520 theater organ and Wurlitzer piano respectively, gave a very good duo performance of popular selections. As visitors we had members of the Wurlitzer Club of Durham. The program was well played and warmly received.

After the formal meeting and program, the Piedmonters went to a nearby restaurant. Chairman Marion Martin showed drawings and gave details of the thirty-plus rank Moller organ he had just purchased from Loew's 83rd Street Theater in Manhattan. This writer, with his fifteen or so years of pipe organ maintenance, removal, and reconditioning experience, secretly was glad it was Marion's organ and not his—though the writer could not help but wonder just about how that Moller would sound against his own little nine rank Kimball!

June 18, again a Sunday, Piedmonters took to the hills of southern Virginia to spend an afternoon with Frank Netherland's three manual, nine rank Kimball. Since Frank is writing this notice, we won't engage in any critical review of the selections he attempted to play. Suffice it to say that it sounded much like any other outworn talking machine platters from the palmy days. Most of the members did better during their stints at the console. An interesting and unexpected feature of this meeting was the playing of several ancient, deteriorated acetate disks of this very Kimball, made thirty-odd years ago when it was in its original theater installation in eastern North Carolina. Ben Hall might tell us when Deanna Durbin made "It's A Date", and John Carradine appeared in "Grapes of Wrath". These two pix were being plugged on the acetates, which were obviously made as radio radio spots. These platters had been salted away these many years by a former projectionist at that theater, and they were brought to us by member Sid Seymour. The organ is actually vintage 1922, and since these records were made it has been moved three times, first in 1938 to radio station WPTF in Raleigh, N.C., then twice since 1958 by its present owner. For the complete story, see *Theatre Organ*, vol. VIII, No. 1, Spring 1966. By the way, all nine sets of whistles are now on the steam.

At the recent meeting with the Kimball, the Piedmonters discussed the state of affairs of the only two theater installations remaining in our territory. One, the Carolina in Greensboro, N.C. has just undergone a complete theater renovation from booth to proscenium, complete with new projection equipment and rocking chair seats. To the delight of popcorn palace buffs, the original "Roman Palatial" decor, among the most beautiful in the South, was retained. The six rank Morton remains about the same—complete as installed, the biggest six rank sound around, but only in so—so shape. We laid plans to visit our other theater in the Fall. This house is a real "Eye-talian" Palazzo, the American in Roanoke, Va. Its two thousand seats are nestled comfortably among the splendors

(Continued Next Page)



## Chapter News, continued

of wrought iron, plaster "masonry", decorous lanterns, and ornate murals and tapestries, all from the high point of the Venetian Renaissance—1928 version. The ten rank, three manual Wurlitzer Special H does what it can when it is called upon, but it cries out for help—held that, for reasons needless to mention, it does not get.

Marion Martin finally got that Moller home to Whiteville, N.C. in June, and now Professor Martin (he recently graduated from high school chemistry—band teacher to junior college chemistry prof.) is trying to learn what one does with thirty two ranks, plus percussions, in a living room. Any offers of H-E-L-P???

*Frank B. Netherland  
Secretary-Treasurer*

## POTOMAC VALLEY CHAPTER

The Potomac Valley Chapter held its May meeting on Sunday morning the 21st, at the **Byrd Theatre** in Richmond, Virginia. Through the courtesy of general manager Robert Coulter, and Tom Landrum, Potomac Valley Chapter vice chairman, we were again granted the privilege of hearing this magnificent 4-17 Wurlitzer under the capable mastery of its resident organist **Eddie Weaver**. At 9:45 a.m. Eddie brought the console out of the pit with **Sleepy Time Down South**, and quipped that at that hour on Sunday morning, the opening tune was most suitable to the occasion. The next number was a nervous version of **Flapperette**, followed by **Clair De Lune**. A Spanish medley including **Spanish Eyes**, **Granada**, **Music From Carmen** was topped by a thrilling closer—**Malaguena**, accented with some fantastic arpeggio work on the attached grand piano in the left balcony. This was a most awesome technical display which we hope Eddie will record some day.

Those who know Eddie Weaver are certain that before he ever gets too far into a program, he invariably has some surprises lined up. The first of these was a sparkling rendition of **Dancing Tambourine** and **My Secret Love** played together, which Eddie said he had borrowed from a fellow organist. Nevertheless, the piece had its effect on everyone and opened the door for more. A ragtime medley strictly swingin' that included **Bill Bailey**, **Wabash Blues**, **Muskrat Ramble**, **Darktown Strutters Ball**, ending with **Runnin' Wild**, proved that our artist was at home in virtually all fields of music. Next came as Eddie put it—**Winchester, Virginia** as some of the youngsters who hear him nightly on the Byrd organ call it, and again, he proved himself pretty well adept at telling the organ just how to play, as if by magic electrical or otherwise, the organ took a few choruses

unassisted by Eddie. After **Do Re Mi** done in the same fashion, the skirl of the bagpipes opened up on the audience in a **Scottish Medley**. However, by this time a heckler in the balcony had made it so hard for Eddie to continue to play on, that he had to call for assistance in order to continue the program. Carlos Chapin, one of Eddie's most promising students, climbed aboard the four manual console and plunged us into a very impressive reading of **Slaughter On Tenth Avenue**. We were taken back by this thirteen year olds' ability to handle an instrument of this size, and in the final moments of this piece, he got everything out of the organ that was there to get, without the slightest doubt in anyone's mind that he would be able to. It is indeed heartwarming to see a young man of this stature taking an interest in this field of musical activity and with control and expressive playing.

After a most enthusiastic applause, Eddie again took his place on the bench, and turned to the classics with a complete, and unaltered **Polonaise In A Flat** by **Chopin**, again making ample use of the grand piano as a solo instrument. To conclude the program, an arrangement of **songs you hear now and then**, encompassed a brace of the old and new, ending with an arrangement of **Climb Every Mountain**, that left everyone musically as well as spiritually refreshed. As an encore **Edelweiss** was requested and played as an appropriate complement to the piece heard just before. After many rounds of heartfelt appreciation from the audience, Eddie took the console down with what else but—**Dixie**.

Without doubt this program was one of the very finest this chapter has ever had and those members hearing Eddie Weaver for the first time, realized why he has recently thrilled large audiences in Detroit and Rochester with his unique blend of superb artistry coupled with the art of real showmanship in putting over his program. Our thanks to Eddie, and to Jack Woodson (the heckler) for helping to make the Potomac Valley Chapter programming schedule second to none.

*Ray Brubacher*

## LAND O'LAKES CHAPTER

Our June 17th meeting can be described as a two-part meeting. The 1st part was at Doris and Ed Borowiec's Delano, Minn. home to hear their newly installed Barton Organ. At present it is a 2M 4R MCB—Marr & Colton Console, Barton pipes & chests plus harp & chimes. The organ will soon be dismantled. The 2nd part of the meeting will be at their new home in Bloomington, Minn. to hear this organ expanded to a 10 rank instrument with full percussion—Marimba, Harp, Xylophone, Orchestra Bells, etc.

Incidentally, the Barton is the one Jim

Kennedy used in his organ studies prior to playing at the Ironwood Theatre, Ironwood, Michigan, beginning at the age of 14 and continuing for many years.



Ed, Mary Lou, and Doris Borowiec owners of 2/4, soon to be 10 rank, Marr-Colton/Barton organ.

Clyde Olson began with a talking concert preceding his playing concert, describing the removal of Ed's organ from the St. Paul Cathedral. The organ was in the balcony of the Cathedral with 82 steps in a zigzag design leading down to the main floor plus a block of walking per trip. The Console couldn't cope with the zigs and zags but luckily a hoist was in use in the Cathedral and it was enlisted to bring a swinging Console down. The playing concert was opened with "Stranger in the Night" followed by "Edelweiss" using the exceptionally beautiful Vox on this organ. This was the highlight of the concert for many altho "Danny Boy" was also a contender. Incidentally, watching Clyde's finger substitution is an event all it's own. Ed Borowiec was called on and opened with "Your My Everything" followed by "Spanish Flea" in teenage style. Ed proved his mastery of the keyboard as well as proving how well acquainted he is with his Barton.

Ray Steffens was present and reported his 2M 5R Wurlitzer is for sale, but the Chapter is promised a meeting there before the organ is removed. Since the walls of Ed Borowiec's basement are lined with organ parts and pipes (the additional 6 ranks plus percussion) we all left via the Security Room after a Shakedown.

## EASTERN MASSACHUSETTS CHAPTER

An audience of approximately 800 music lovers received a rare treat on Saturday evening, May 13, when they attended the 11th Annual Spring Concert of the Eastern Massachusetts Chapter, held in Stoneham Town Hall, Stoneham, Massachusetts. Featured on the 2 /14 Wurlitzer was a good friend, Reginald Foort, F.R.C.O., being a guest artist for the club for the third time. Reggie played a few of the wonderful selections he has recorded, plus a couple of old favorites which he had been requested to play: "Dust Storm", and "Nightmare in the



Mosque". Both of these selections were good 'show-off' numbers, demonstrating a great many theatre organ effects. Reggie's sense of humor and also his versatility showed forth when he played the currently popular "Winchester Cathedral". Opening with a conventional rendition, he proceeded with his version of how Bach would have written it, then, much to the amusement of the audience, he ended by playing part of Widor's "Toccata from the 5th Symphony" on one manual and "Winchester Cathedral" on the other.



Reggie Foort at the console of Stoneham Hall Wurlitzer.

Just after the intermission, Al Winslow, Chapter Chairman, announced that there had been an additional request. He said that someone had promised to donate \$50 to the Chapter if Reggie would play Ketelby's "In A Persian Market". Reggie's reply had been, "For that I'd play it twice!" He played it once, however, but it was evident that the audience would have liked to hear it again. Breaking away from the scheduled program, Reggie told his listeners that there would be a silent movie, instead of the rest of his program. So, to the opening tune of the "Petite Waltz", the curtains behind the console opened and the audience was treated to a showing of "Ella Cinders", the c. 1928 spoof on Cinderella. This gave everyone present an opportunity to see to a greater extent Reggie's skill and amazing versatility at the console, and judging from the applause, they loved every minute of it. Eastern Massachusetts Chapter certainly hopes that it can soon be fortunate enough to have Reggie back for a fourth time.

Jane R. Lambert  
Substitute Secretary

## PUGET SOUND CHAPTER

The concert for the June meeting of Puget Sound Chapter ATOE was held at the Lincoln Theatre in Mount Vernon, Washington (65 miles north of Seattle) Sunday the 4th to hear a young 19 year

old enthusiast in the true sense of the word—Brian Ingoldsby. Brian became interested in the "beautiful blonde" Wurlitzer (2 manual—7 rank) when he saw it behind the screen at the little 550 seat theatre. He asked the owner if he could see and play the instrument, but when he turned on the blower nothing else happened. It was in such sad shape from some 20 years of leaking roofs and non-use that there was only one part that worked properly—the blower. Brian worked from mid-November, 1966 to March, 8 hours a day, 6 and 7 days a week without let-up on his labor of love, all donated time, releathering and rebuilding wooden pipes and chests and getting the sad little organ back in shape after so many years of non-use. To this young man the ATOE owes a genuine expression of thanks for the tremendous effort he has put forth to further the aims of ATOE and those who attended the concert were extremely proud of the work he has done. He also plays regularly for evening audiences.

The "blonde" meets all the specifications of a style E except that a Kinura was substituted for the violin celeste, and two extra percussions—a piano and a marimba, as well as a xylophone, glockenspiel, and chrysoglott. The organ itself sits behind the screen but showed up delightfully through the screen with the aid of a step ladder and spot light. Open alcoves on each side of the small theater house a white piano on the right and the xylophone, etc. on the left. Above the piano a grill work masks the shutters and the rest of the organ.

Brian presented his varied program with all the pride of a veteran "enthusiast", starting with a group of tunes from the 1920's and Broadway shows. He then took us for a quick trip from "Chicago" to "Manhattan" then "San Francisco" and back to "Broadway (Give My Regards to)", and ended his fine program with some ever popular ballads, especially suited to the Theatre Pipe Organ. It is inspiring to know Brian and good to know that there are young people like him in ATOE:

After a good old jam session, the members and friends moved to a nearby restaurant for a dinner meeting where out surprise guest Erwin Young, National Vice President was welcomed by Chairman Russ Evans. By a show of hands, a good representation from Puget Sound Chapter was indicated for the convention in Detroit, including Dick and Marilyn Schrum, (National President and Secretary, respectively). Tom Kaasa was asked, and graciously accepted, to represent the group musically at the National Convention.

Evans mentioned plans for a meeting in Vancouver, B.C. in October and one in Wenatchee in Spring of 1968. He also

mentioned that the 5th Avenue Theater (Seattle) is no longer being used as a church on Sunday mornings and may be available for work sessions soon. It has a 4 manual /18 rank Wurlitzer in very poor shape.

It looked like Puget Sound day at the George Wright Concert in Portland, Oregon on May 21—thanks for the early publicity, neighbor!

National President, Dick Schrum, performed for a week, starting the 21st of June, including the N.W. premier of "Sand Pebbles" at the Paramount Theatre in Seattle on the beautiful 4 manual /20 rank Wurlitzer Publix #1.

## CATOE CHAPTER

The busy CATOE Chapter (3 activities) By popular demand, CATOE again presented an "Encore Performance" of the recently restored Barton 4m 17r Pipe Organ at the Patio Theatre on Chicago's Northwest side. The event took place on May 18 and again featured Hal Pearl at the console.

Since hundred's of persons were turned away at the April 6 "Gala Premiere Program", CATOE planned this second event after a hastily called board meeting agreed to the popular demand.

The May 18th program again was S.R.O.—over 1600 in attendance. Once again the audience had the time of their lives as Hal Pearl assumed mastery of the Grande Patio Barton and presented a program of organ favorites from the old Aragon Ballroom days to present day tunes. Two silent films and a sing-along were also included in the program. Fred Kruse, CATOE Chairman, introduced Ben Hall to the large audience. Ben addressed the audience with kind remarks concerning the growth of Theatre Organ Clubs and restorations of organs. He also commented about the "fast" moving clouds in the ceiling in relation to the severe storm warnings posted by the weather bureau. As the concert preceded, Ben was seen busy with his camera taking various pictures of the Spanish decor of the Patio Theatre.

*CATOE Presents Tony Tahlman At Elm* On June 5, the Elm Skating Club, Elmhurst, Illinois was the scene of a most unusual and entertaining "Special Theatre Organ Program", featuring staff organist, and CATOE member, Tony Tahlman.

Entering the Multi-colored lighted skating rink, the audience was greeted by the courteous and efficient Elm staff and shown to seats placed neatly around the sides of the rink. From this vantage point, the audience had an excellent view of the first half of the show.

Promptly at 8 PM Tony Tahlman seated himself at the Geneva console of the

(Continued Next Page)



## Chapter News, continued

4 manual 24 rank (Barton-Geneva-Gottfried-Kimball-Wicks-Wurlitzer) Elm Pipe Organ and began the evening's festivities with a special arrangement of tunes from "The Sound of Music". The second number—Thunder and Blazes gave the audience their first opportunity to see the exposed percussions of the organ in operation.

The spot lights then shifted to the far corner of the rink as members of the Elm Dance, Figure and Speed Skating Club took to the floor and presented a fast moving and exciting roller skating show. These young people glided thru various routines in a most professional manner and were rewarded with resounding applause from the large audience. Solo and ensemble dances, as well as a comedy tap dance thrilled the audience. During the skating exhibition, Mr. Tahlman explained to the audience the need for the strict rhythm of the organ in playing for roller skating, and noted that the metronome might be heard at any time.

During the intermission that followed many people were busy getting information about future CATOE activities from Geannie Nachtwey, secretary, who was answering questions in the "new" information booth.

Intermission over, Tony Tahlman returned to the console to the ovation from the 800 persons in audience who now had moved their chairs to the center of the rink floor—under and around the chambers high in the ceiling.

The second half of the program was entirely an organ concert and Mr. Tahlman presented a wide variety of selections. He introduced it with the modern style—"Away We Go-Go" featuring present day go-go tunes. Next, the mirrored ball, symbol of CATOE, flashed its mystic effects as Tony played a beautiful rendition of the waltz theme from "Dr. Zhivago". Throughout these numbers and the ensuing ones, it became evident that a variety of colored lighting effects were programmed for each piece. The contrast of musical selections and various registrations were topped when Tony announced his arrangement of "Queit Village". This was nothing but quiet, but with birds squawking, and other sounds, indicating this village was a lively group. This selection was most entertaining and certainly "The highlight" of the evening's program. Tony followed this with his lightning fast "Saber Dance" to close the program.

The program over, hundreds of persons greeted Tony as he descended the console steps. All agreed that Tony had presented a most interesting and entertaining program. The pleased audience

indicates that a fall program should be planned.

Success of the program was assured by the endless hours of Brain Durack's personal attention to tuning and adjusting the organ for the event.

*Bill Benedict*

*Publicity Director—CATOE*

**Saturday Morning Social Features Leon Berry** On Saturday morning, June 24th, at the Patio Theatre, over 300 hundred members and invited guests were treated to a very enjoyable program played by Leon Berry on the Barton 3m 17r Pipe Organ. Leon played a well planned and beautifully presented program which included "Showboat Medley", "Wabash Blues", "Beautiful Ohio", "Alexanders Ragtime Band" and "Yellow Bird", (complete with bird call).

Fred Kruse, CATOE Chairman, expressed his thanks to Leon and then invited CATOE members and guests to have a "turn" at the organ. Many fine organists were heard during the next hour. This was the first time for many members to have the opportunity to play the Grande Barton Organ and they responded. Coffee and rolls were served in the lobby and the social concluded at 12:30 PM just prior to matinee time for the Patio.

## RED RIVER CHAPTER

Red River Chapter members held their March meeting at the home of member Alice Hardin on the 12th of March. The organ for the day was Alice's Thomas theatre model electronic organ which was turned over to the members with no scheduled program. Several new members were signed up and the Fargo-Moorhead members served a pot luck supper.

The April meeting of the Red River Chapter was a field trip to Grand Forks to hear the three manual Artisan electronic organ which was built by member Melvin Johnson. Mr. Johnson has added a special music studio on the back of his house which houses the giant Artisan organ, tape recorders and several speakers and amplifiers which are housed in a special sound chamber over the studio which gives the effect of hearing the organ in a very large room. Mr. Johnson did all the essembling, wiring and cabinetwork which shows very good workmanship. Again no concert was planned so everyone could take their turn at the organ. A pot luck was served by the Grand Forks members of the chapter.

*Respectfully Submitted*

*Lance E. Johnson, Chairman*

## CONNECTICUT VALLEY CHAPTER

The hub of activity on April 8 was

Greenfield, where the Connecticut Valley Chapter met at the Hub Restaurant for a genial social hour and a delicious buffet dinner. Over coffee, Chairman Stillman Rice commended the business meeting so that it was neatly wrapped up by the time we left for the theatre.

At the Garden Theatre, Al Strauss had the 3 /8 Marr and Colton all warmed up for us. Among members who played for our enjoyment (and theirs) were Mike Foley, Joy Zublena, Stillman Rice, Ev Bassett and others. Featured artist of the evening was Roger Johnson of nearby Shelburne, a professional organist and one with extensive experience on this particular organ. He played with his usual artistry in his characteristic easy, flowing style.

A totally unexpected surprise at the theatre was the arrival from Pine Tree Chapter in Maine of Secretary Bob Melcher and his wife Mary, Miss Anderson, and Ronnie Brown. Ronnie was coaxed up to the console and acquitted himself admirably.

On May 13, Ben Hall, Vice Chairman of the New York Chapter, visited New Haven with his outstanding magic lantern show "From Picture Palaces to Popcorn Parlors". Ben, by profession an author and magazine columnist, is best known in Theatre Organ circles for his unique history of the Roxy Empire and the silent Movie era in which it grew. His book, "The Best Remaining Seats", will soon be available again, as it goes into its third printing soon, replete with handsome pictures of exotic theatres and the mighty Wurlitzers at the height of their glory.

ConnValChap thanks Angelo Mastagni for making Clinton's store available for this meeting, and for providing refreshments.

## SOUTHEASTERN CHAPTER

The Regular monthly meeting of the Southeastern Chapter, A.T.O.E, was held at the S. & S. Cafeteria at Lenox Square, in Atlanta, Georgia.

Following a "Dutch Treat" dinner, Chairman Jack Trimmier called the meeting to order.

The minutes were then read. There was one correction to the January minutes. It read that "Member Mike Stribling mentioned that Don Baker will give a concert in Atlanta on April 29th". The correction was that Mike Stribling was not present at the January meeting. This information was passed on. The minutes then were approved as corrected.

Jack Trimmier announced that George Missbach's name had been submitted to National Headquarters for nomination to the Board of Directors. Also, that the names of all nominees from every chapter submitting nominations would be pub-



lished in the "THEATRE ORGAN and BOMBARD" magazine.

Bob Van Camp then gave everyone present the details of the New York Chapter's 12th Anniversary Festival which he attended.

Mac Watson moved that the meeting be adjourned. Bob Van Camp seconded.

After the meeting was brought to a close, all present went to the Lenox Square Auditorium to hear Hal Shutz's performance at the Hammond.

*Donald V. Quinn  
Sec'y-Treas*

## VALLEY OF THE SUN CHAPTER

The regular meeting for April of the Valley of the Sun Chapter of the American Theater Organ Enthusiasts was held April 30, 1967 at the Paramount Theater. Meeting was called to order at 10:05 A.M. by Chairman, Howard Rowe.

Minutes of the March meeting were read and approved and brief treasurer's report given. Warren Bechhoefer was asked to follow up on getting a notice of meetings placed in the Sun City newspaper. Announcement was made concerning a request from Motor City Chapter to elect a club representative to play at the convention. Volunteers were requested but none responded.

Since the May meeting will be the last regular meeting before the club goes dark for the summer, tentative plans for an early June social were made.

Guests were introduced. These included Jim Gibson, organist from the Feed Bag in Mesa, Frank Smith, and Bill Sink's mother, Mrs. Sink.

Chairman Howard, explained why the organ had been down for repairs and just what had been done to make these repairs.

There was no further business and the meeting adjourned. The organ was open for playing by members and guests.

*Nadine A. Benton  
Secretary-Treasurer*

## HEART OF AMERICA CHAPTER

On June 17, 1967, Heart of America Chapter, ATOE had its regular monthly meeting in Stover Auditorium, University of Missouri at Kansas City. Mr. Bob Jones—a charter member of Heart of America—played for two silent films which turned out to be something of a real special evening for those attending.

The house was packed with well over two-hundred people that came to enjoy Bob playing the Mighty Wurlitzer that

was originally installed in the Plaza Theatre in 1928 and moved to its' present location in 1961.

Bob began the evening with melodies of the 1920's that led into the films that were scheduled for the evening. The first being a classic Charlie Chaplain two-reeler and everyone in the room at one time or another, got a real kick out of not only the "flick" but the fast moving feet and hands of Bob Jones as he tried to keep up with the rather unpredictable motions of Charlie.

The second film was a Laurel and Hardy and was a real "oldie". This time the organ and organist really had a work-out with most all traps going at once—which really followed the mad cap actions of the late and great team of Laurel and Hardy.

The club members and guests recognized Mr. Jones with a standing ovation following the program and it was agreed that not only the organ sounded great, but the organists' artistry at the 3 /8 console was nothing short of just plain great.

This was the first such movie program sponsored by the local chapter and proved to be one of the most successful to date. It is planned to have Bob return this fall and play for a feature length film with either Chaplin or one of the other many great from films that helped make the Wurlitzer what it was and is today to countless thousands of bug-eyed movie-palace goers.

It was also noted that the local chapter had grown over 60% in the past year and was growing by almost 8 members every meeting. Our membership should climb to well over 100-120 by the end of 1967.

*Dr. Robert B. Fray, Jr.,  
Secretary  
Prairie Village, Kansas*

## WOLVERINE CHAPTER

The chapter meeting at the Detroit Theater Organ Club on May 7th was a tremendous success. Practically all of our members were in attendance. After a wonderful concert by Bill Buswell, and a brief intermission in the outer lobby, several members showed their ability on the gigantic instrument.

A short business meeting was called to order by chairman Fred Bayne. Roll call was taken and a treasurer's report followed.

A question on whether the \$1.00 assessment per year was sufficient to meet the Club's demands was discussed and it was decided that it was.

With a limited membership of 50, it was noted that there were 42 members on the roll call, leaving openings for 8 new members.

## LA CHAPTER UNDERTAKES NURSING

ATOE's Los Angeles Chapter has completed negotiations with the owners of the LA Elks Club to undertake the restoration and maintenance of the 4-manual, 61-rank Robert Morton concert pipe organ located in the lodge ceremonial hall, according to chapter chairman Bob Carson. Work on the instrument will start about September 1 and it is expected the instrument will be in playing shape by December, then polished to a high sheen for the 1968 ATOE National Convention, which will be held in Los Angeles in July.

The Elks project organ crew will be headed by Dick Stoney who is leaving the chapter's other maintenance project at the Wiltern theatre with its 4-37 Kimball to organize a small but skilled group. Because of the crowded arrangement of pipes in Elks Lodge chambers, crews working at a given time will be limited in number.

The instrument was played for a broadcast series by John Ledwon a few years ago and at least one commercial recording has been grooved with it. However, the entire instrument has been in need of a complete renovation for many years.



*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.*

TRINITY RECTORY  
Lime Rock RFD  
Lakeville P.O., Connecticut 06039  
June 1, 1967

A.T.O.E.

Gentlemen:

In reading the February and April 1967

*(Continued Next Page)*



## Letters, continued

issues of the THEATRE ORGAN BOMBARDE I have noted several references to four-rank Mortons.

Recently I purchased a four-rank Morton chest which, I suspect, was part of a "pit" organ. Not having the console of this organ, I am anxious to find out just what the arrangement was in which this chest was used.

Is there any one you know of who could supply the specifications and other technical data pertaining to the four-rank Mortons? Is there any book or catalog about the Morton Company, etc.? (The Organ Literature Foundation does not have anything about Morton.)

I want you to know how much I have enjoyed reading these first two (for me) issues of the ATOE magazine. They are opening up a whole new world within the organ world. Also, having attended a meeting of the Connecticut Valley Chapter I find a real fellowship and acceptance I have never experienced before in any of the organ groups I have, from time to time, been associated with. I wish I had "discovered" your group ten years ago!

Thank you very much.

*Sincerely yours,*  
The Rev'd (Father) Bruce E. LeBarron

793 Echo Valley Road  
Salinas, Calif. 93901  
June 26, 1967

The Rev'd (Father) LeBarron  
Trinity Rectory  
Lime Roack RFD  
Lakeville, P.O., Conn. 06039

Dear Father LeBarron

Your interesting letter of June 1 has been forwarded to me for answering.

It is unfortunate that information on the Robert Morton is meager. However, many of our members have owned and worked on Morton instruments. Therefore, I am planning to publish your letter in Theatre Organ Bombarde and in this way we may be able to come up with answers to your questions.

The Robert Morton was one of the first victims of the "sound" era in theatres, the company was dissolved, and all the records concerning the organs built, the designs, and other data was lost or destroyed.

We hope in the future to gather enough material to publish an authentic account of the Morton Company and their product. In the meantime, it is hoped that your published letter may bring you the information which you desire.

*We welcome you to our group and are glad that you are enjoying the magazines and the association with the Chapter.*

*Trusting that we will have answers for you soon, I remain*

*Yours truly,*  
George Thompson, Editor

The Editor  
Theatre Organ Bombarde

Dear Mr. Editor:

In your April issue my fellow countryman, E. R. P. Crawford, expounds at length views that display a remarkable lack of factual knowledge especially in the field of organs, formerly in theatres, which have found their way for use in churches.

To limit examples to a few, the first Wurlitzer to be installed in Britain (a Model D #956 shipped November 30, 1924) was formerly in the Picture House, Walsall, Staffordshire and is now doing service in a Congregational church in Beer, Devon. A Compton unit organ, formerly in a cinema in Burslem (also in Staffordshire) is now in the Methodist Church, Chasetown. What is more Reginald Dixon, of Blackpool Tower fame, re-opened the organ with a program which could hardly be called churchy. Admittedly both were re-installed by professional organ builders. But the small 2 /6 rank Christie in Garon's Cinema, Southend-on-Sea, Essex was dismantled and re-erected in the nearby church of St. Stephen's, Prittlewell by the organist, vicar ('rector' to you!) and a few helpers just as Mr. Crawford advocates. A similar organ taken a theatre in Leigh-on-Sea close by is being currently erected single handed by the organist of St. Andrew's church, Basildon.

Mr. Crawford's gloomy predictions about the state of the organ building industry are hardly in accordance with the facts. One firm only has gone over to building electronic instruments—the advertisements in the musical journals display an impressive list of new organs and re-builds by the remaining pipe organ firms. And, for the record, a new organ of modest size can be bought for less than 1-5,000.

Let us face the facts squarely. A pipe organ enthusiast be he unit, baroque or just plain straight will do no more than suffer an electronic "organ" as a poor substitute for pipes and some will have no dealings with them at all. Ask a steam locomotive enthusiast what he thinks of diesels and you have the relationship between the pipe organ man and electronics.

*Sincerely*  
Colin Betts  
Member and London Correspondent  
NIAGARA FRONTIER CHAPTER

Buffalo, N.Y.

Dear Editor:

It is interesting reading the "Questions and Answers" Department and of equal interest to read the answers to those answers. In summer 1966 Theatre Organ Bombarde, Ben Hall contributed some information on the style 150 Wurlitzer which was probably hitherto unknown. However, he led us astray on some of it. In describing his style 150 he noted that the tibias are extended to the 2' pitch. He then says adding the diapason makes them actually a style D. He fell short here because when Wurlitzer extended the tibias and added unification to get 56 tabs for the horseshoe as compared with 52 tabs for the D, it then became the style 165. I am the proud owner of Opus 1966, a divided 165. On this model in addition to the foregoing, the bass drum was stepped up in thickness, some chests are slightly shorter than is the same chest from the style D. Consequently, adding diapason-diaphone rank to his style 150 would make it a style 165.

In another instance—in February 1967 Theatre Organ I noticed an article featuring organist Dean Mc Nichols pictured at the Friends Church in Bell, California, organ, which also refers to that style 165 as being a D. While both organs are 6 ranks, the style 165 is a later model version of what was the style D. It has a few desired features not incorporated in the former model (if it is all there).

*Sincerely*  
Earl Gilbert

Mr. George Thompson  
P. O. Box 1314  
Salinas, California

Dear George:

Bravo to Dan Barton, for laying it on the line regarding organ "improvers" in the June, 1967 issue of "Theater Organ" Bombarde.

How many times have we heard the horrific examples of overblown pipes which the perpetrators perhaps in all good consciousness believe improves the sound.

I wholeheartedly concur with Mr. Barton's comments and endorse every word he says in this regard.

No true Model T Ford car buff would ever consider "souping-up" his restored vehicle. It is my sincere hope that those of us who are so intensely interested in theater organs can approach the instrument toward its restoration along the original lines. There can be no doubt that, properly planned, additions can be made which will improve the sound of the theater organ, but additions for additions sake alone makes no musical sense.

We are all indebted to Dan Barton for his very fine series of articles which are



making available to us his vast knowledge and experience in the theater organ world.

Sincerely yours,  
Judd Walton  
Past President, ATOE

Editor,  
Theatre Organ—Bombarde

Dear Sir:

Would like to state that I enjoyed 1967 A.T.O.E. Convention thoroughly. However, I do have one or two criticisms that I would like to mention.

First, the accommodations and service at the Pick-Fort Shelby Hotel were less than mediocre. Second, many of the programs were not started at the stated time making transportation to the various events somewhat hurried.

It is hoped that future host chapters can do something to overcome these inconveniences.

Yours respectfully,  
J. R. Gallagher  
Alameda, California

Dear Editor,

I had expected to be away during the A.T.O.E. Convention, and did not get involved in the preparations. For this reason, I feel free to express my satisfaction with the convention.

This was my first convention, and I was amazed at how much better the players I had heard before sounded—did they really do better than their best?

Conversations with other convention attendees seemed to indicate that I was not the only one who appreciated this event—a full program of the highest quality.

It seems to me that unless you have larger facilities in Los Angeles, we had better exercise restraint in publicizing the next convention—there were standees in Detroit.

I am proud of the Detroit people who planned and conducted the work of the convention, and I was very impressed by the behavior and understanding of the people who attended—a fine group of people.

It had not occurred to me that this part of ATOE membership was such a substantial benefit—but I'm afraid I'm "hooked".

See you next year, at the convention, if I possibly can.

Baxter Webb  
19471 Ilene  
Detroit MI 48221

P.S. I notice that I forgot to mention how much I appreciated the performances of the artists—but I think two standing ovations for each of two artists on the first day shows what we all thought. When you have such outstanding artists and they perform at their best, it adds up to an experience that few of us can forget.

## Classified Ads

**FOR SALE** Custom Built Parts: Wurlitzer - Brass Plates, Benches, Trap Sets; Pizz. Relays; Complete Relays and Switch Stacks; Actions - Xylo, Glock, Marimba; Junction Boards; Wurlitzer Name Tag Key Chains. **Keyboard Entertainment Products Mfg. Co.**, 2117 Fortieth Street, Des Moines, Iowa 50310.

**FOR SALE** 8' Orchestral Oboe, Moller, unmitred, complete, 4" wind \$75.00. 4' Wald-flute, Hutchings, low cut-up, complete, 5½" wind \$20.00. 3 Aeolian manuals and pedal clavier \$40.00. Crating and shipping extra. **Coleberd**, Apt. 102, 3055 - 16th St. N.W., Washington, D.C. 20009.

**FOR SALE** Rodgers 34E Theatre Organ, extras. Like new. Cost \$12,500; Sell \$8000 or offer. **Stich**, 1367 Keywood Court, Concord, California (phone 689-4278).

**FOR SALE** Morton Chrysoglott and a Wurlitzer 61-note 1-rank chest suitable for a tibia. **Fielding Music**, Box 461, Blanding, Utah. Phone 678-2371 evenings.

**FOR SALE** Fabulous Custom 36-E Rodgers Theatre Organ with 19 speakers in 7 cabinets. Many accessories. Brochure on request. \$14,000 or offer. **Don Andersen**, 221 Juanita Way, San Francisco, California 94127.

**FOR SALE** Austin Keyboards and Combination Action. **Shuster**, 17 Ravine Court, Clifton, New Jersey 07013.

**FOR SALE** A 3/8 Original Wurlitzer theatre organ in A-1 condition. A new, silent operating blower; new ivories; recently re-leathered; console finish in antique white and gold; 25-note chimes; three 16' stops; traps not available. Can be seen and played at 2035 So. Division, Grand Rapids, Michigan. Purchaser to remove by Sept. 30. \$3,500 or best offer. Call 616-245-2591 or 245-6246.

**WANTED** Theatre Pipe Organ in any condition and style. Wurlitzer 3 or 4 manual preferred. I have enough room for a 30 rank instrument. If interested contact **Mr. Terry Lobdell**, 9001 Hugh St., Livonia, Michigan 48150 or call 421-7276.

**FOR SALE** Hammond X-66, brand new, by contest winner, expect July delivery, retail value \$9500, best fair offer. **S. Zimmerman**, c/o K.P.A., Inc., 5th floor, 180 Broadway, New York, N.Y. 10038.

**FOR SALE** Wurlitzer krumet \$700. Barton parts: 13-note chimes \$30; toy counter \$50; bass and snare drum action \$20; very small 3-rank unit chest \$195; 3 horse 13" Orgoblo \$150. E.M. Skinner parts: 61-bar metal harp \$300; 2-rank straight chest \$40; various ranks of pipes on 5", 6" and 7½" wind from 3/36 Skinner. **David L. Junchen**, Sherrard, Illinois 61281.

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

**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 \$10.00. **E. C. Field**, Sherwood Farms, Charlottesville, Va. 22901.

**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. *Audley'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, California 91406.

**FOR SALE** 5hp, 3ph, 220v Orgoblo 700 cfm 13", \$150; 5 hp, 3ph, 220v Orgoblo 6" wind, \$150; assortment of generators, \$10 each; six manuals, \$40 each; 2 manual plus pedal 6 rank relay, \$400; 8' Flugle Horn 61 pipes, \$200; 8' Morton Diapason 73 pipes, \$100; 8' French Horn 73 pipes, \$300; Morton Chimes with action 20 notes, \$125; Kimball Pedal Bourdon 30 pipes, \$60; 16' Morton Flute w/16' oct. chest 97 pipes, \$125; 1 rank chest 73 notes, \$40. **Dennis Hedberg**, 746 SW Evans St., Portland, Oregon 97219 (503) 244-7839.

**FOR SALE** 16' Trombone, 56 pipes, 15 inch pressure, E. M. Skinner, excellent condition. Bottom 12 pipes, wooden resonators, straight. Best offer over \$500. **J. S. Walton**, 680 West Cedar, Olathe, Kansas 66061.

**FOR SALE** New *Reginald Foort* Theatre Organ arrangements (intermediate to advanced). William Tell Overture, Second Hungarian Rhapsody, Poet and Peasant Overture, \$1.00 each. Fritz Kreisler Favorites (album) \$2.00. Other stunning arrangements by Cappelli, Pasquale and Scotti: Moonlight Sonata, Stars and Stripes Forever (complete with piccolo part) \$1.00 each. Because, My Gal Sal (intermediate to advanced with rich and intriguing chromatic harmony) 75c each. Glow Worm, Ida, Meet Me In St. Louis (easy two and three chorus arrangements with embellishments, modulations and old time jazz) 75c each. Melody of Love (easy two chorus arrangement with counter melody, modulation and rhythm change) 60c. All orders Post Paid. **Cappelli Publications**, P. O. Box 186, River Forest, Illinois 60305.

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

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

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

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

**WIRING** ★ See Ad in  
**DIAGRAM** February Magazine

**Wurlitzer Hope-Jones**  
• Unit Orch. Model 260

EMISON **\$6.95** POSTPAID  
923 N. 78TH ST., KANSAS CITY, KS. 66112



# Rodgers

HOW do you describe the Rodgers Sound?  
You don't. It's an experience. You *feel* the sweet singing tibias—the subtle tonal colorings of the strings, reeds, and brass—the one big beautiful sound that wraps itself all around you . . . and you *feel* it right down to the tips of your toes.

Play it and see. Rodgers has a whole new world of musical pleasure waiting just for you.

**RODGERS ORGAN COMPANY**  
1300 N.E. 25th Ave.  
Hillsboro, Oregon 97123

**Factory Showrooms:**  
San Francisco - 183 Golden Gate Ave.  
Chicago - 324 South Wabash

