

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

October 1967



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THE COVER PHOTO

ORGANIST LEONARD MacLAIN was one of ATOE's best friends and strongest supporters, having been named Honorary Member for 1962. His passing is a genuine loss, not only for his many personal friends, but for the theatre organ world at large. But "Melody Mac" has left us some superb theatre organ recordings and a long history of accomplishments on behalf of the instrument and the music he knew and loved so well. That he continued his contribution up to the closing hours of his life may be seen in the article on page 3 of this issue.



FROM THE MAIN CHAMBER...

This magazine has been delayed due to the change-over in publication sites and directors, and in order to properly include pertinent articles. Salute to Bill Peterson on a job well done; and to Tom Kaasa: Rotsa Ruck!

— ● —

We are all profoundly sad to note the passing of "Melody Mac," who was dear to many of us personally, all of us through his contributions to theatre organ music and A.T.O.E.

— ● —

This looks like a big season coming up. Plans have been made for many outstanding events around the nation, new memberships keep pouring in, and no less than six groups are sincerely interested in Chapter Charters. More chapters are acquiring their own instruments, and A.T.O.E. is building in all directions.

— ● —

Congratulations to the American Guild of Organists on the inception of their own magazine, "The A.G.O. Magazine." An article on the history of the A.T.O.E. has been requested from National, and Billy Nalle, Charter Member and journalist extraordinaire will write a tome entitled "The Renaissance Of The Theatre Organ." Other A.T.O.E. members will be asked to contribute, as there is a considerable overlapping of membership in the two groups. Our best wishes to the new publication.

— ● —

The dates of the next Annual Meeting and Convention, to be held in Los Angeles, has been set Saturday, July 13 through Tuesday, July 16. The banquet and Annual Membership Meeting will be held in the world famous Coconut Grove of the Ambassador Hotel. Plan your vacations now!



Dick Schrum

Dick Schrum, President

Theatre Organ

Volume 9, No. 5

and
Bombarde

Volume 4, No. 5

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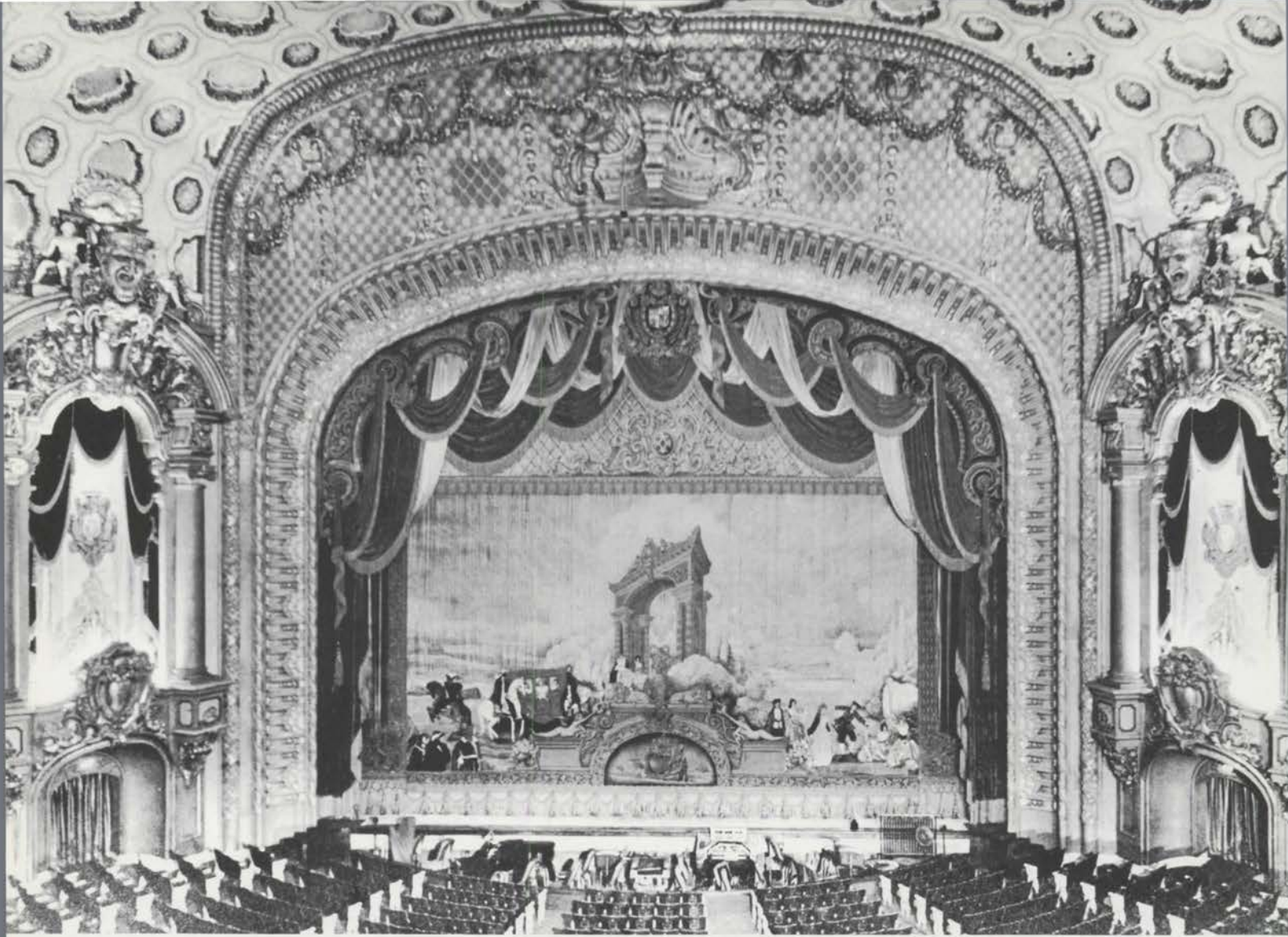
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AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 6 in a series
THE LOS ANGELES THEATRE, LOS ANGELES

Although not as large as some, this magnificent movie palace truly ranks as one of America's most beautiful. It opened in 1931 with a seating capacity of 2,190, and was designed by S. Charles Lee.

Patrons entering were greeted by a crystal fountain at the head of the grand stairway, and could wait for the next show in the handsome paneled oval lounge on the lower level. This room had a wall mounted screen that through prisms projected the image that was on the big auditorium screen. Management also installed electric cigar lighters in the walls of the lounge. Adjacent to this room was a complete soda fountain cafe with counter plus table and chairs.

The house is still operating, and the 2/10 Wurlitzer is still intact, having been used by Ann Leaf for a concert in recent years.

Photo from Helgeson Collection

THE DELAWARE VALLEY CHAPTER LANDS ITS MOLLER

by ROY H. CARUTH
Photos by Robert B. Little

The recent death of one of organology's greats, Leonard MacClain, makes this story a poignant tribute to the man. Written months before his passing, it is a much more telling tribute to "Melody Mac" than any eulogy we could write.—W.S.G.

The Delaware Valley Chapter of ATOE met on Sunday, Feb. 26, 1967, at the Sedgewick Theatre in Philadelphia, Pa., for a farewell salute to the shuttered theatre and to hear the 3-19 Moller played for the last time in its original home.

The meeting was called to order by our lovely president, Dottie MacClain. With words of welcome to the group and "thanks" to the organ repair crew, she "presented" the organ to the meeting.

First called to sit and play at the organ bench was Violet Egger. Violet was the



"THANKS FOR COMING"—Dottie MacClain's warm greeting took the edge off the winter chill.

last staff organist at the Sedgewick Theatre. Ending her tenure at the bench in 1932, she became the theatre's cashier while continuing to practice on the Moller before show time. No doubt, this helped keep the organ alive to those who came before the show.

Leonard MacClain was next to play. Despite the bitter cold (no heat in the building) and his recent illness, "Melody Mac" made the 19 ranks of pipes "purr and coo." All too soon he was playing "Auld Lang Syne."

Next called to the organ was Barbara Fesmire. Barbara was also "at home" because she had been house organist from 1964 on. Her organ interludes between shows in those days kept most of the movie patrons in their seats. It was always a pleasant respite, and it was once

again, despite the cold that prevailed in the auditorium that day.

Various members took their turns, despite numb fingers and tightly buttoned overcoats.

Wayne Zimmerman, as a boy, used to come to this theatre and wonder what was hidden under those covers in the pit. He was too young to have heard theatre



Barbara Fesmire

organists in their "golden days." Wayne did a beautiful job at the console, just a neighborhood boy who got to know "what was under those covers" in the pit.

How was this made possible? How did it all come about?

In February 1962, a group from the Delaware Valley chapter went to see if the Sedgewick Theatre organ could be re-



Violet Egger, the Sedgewick's last regular organist (to 1932), took a job as theatre cashier to be near her beloved instrument. She fondles it as skillfully today as she did "back when."

stored. The blower motor was turned on but there was only silence; the wind trunk had been damaged. It was decided to have this repaired and then determine whether restoration was possible. In June of that year, the chapter met at the theatre to see and hear a few ranks in the Solo chamber. By June 1963, the first concert was held there with Leonard MacClain at the console. All pipes and traps were by then in working condition and sounding wonderful. In November 1965, Lowell Ayars presented the Moller in concert. Shortly afterward the theatre was closed, the heat turned off and the building reverted to its owners. A few months ago, the building (with all furnishings, including the organ) was offered at auction. The Delaware Valley

(Continued on Next Page)

AN OLD FRIEND—Leonard MacClain, in one of his last public appearances, makes the Moller come alive with the beauty of his music. Wife Dottie plays a heat lamp on his hands.





BRRRRRR! Warmly wrapped organist and audience enjoy the 3-19 Moller during one of its final concerts in its original setting.

chapter bid for and purchased the organ. Mr. Lester Crossman bought the theatre, to convert the building for other uses. Mr. Crossman offered free use of the building to the chapter and this cleared the way for another concert, a farewell concert played by Lowell Ayars on April 2 at 4:00 p.m.

After that day the organ removal was started because the building was soon to undergo alteration. Mr. Crossman, although not an "organ bug," has indeed been a good friend to the chapter.

The Moller was removed and placed in storage until a new home can be found for it.

But let's turn the clock back to the "golden era" of the '20s.

Back in 1927 Leonard MacClain was demonstrating Moller theatre pipe organs, sitting at the console in a "store window" set up, enabling all people and traffic to view him at work. The Tourisin Bros. (builders of theatres) came to arrange for the purchase of organs for two Philadelphia theatres, the "Met" on Broad Street (the building opened as the Metropolitan Opera House, but it is now used as a church) and the Sedgewick Theatre on Germantown Avenue. The price was lower if more than one organ was purchased. "Melody Mac" made a few suggestions regarding the design of the two proposed organs, and his demonstrations at the studio Moller helped clinch the deal.

Existing records show that the Tourisin Bros. bought the instrument through an "agreement of sale" with the Moller Company dated 3/15/28, the organ for the "Met" to cost \$50,000, and the organ for the Sedgewick to cost \$17,000—\$17,000 was the down payment, with \$1,700 more to be paid upon delivery of the organs, and the balance within 36 months after acceptance.

Soon relay boards, chests and shutters started to arrive. A quick appraisal by

(Continued on Page 36)

Closing Chord

"Melody Mac" is dead. Leonard MacClain, one of the organ greats from the early days of silent movies, died on September 5 after a long bout with the cumulative inroads of diabetes and heart disease. He would have been 68 on September 8, the day set for his funeral at the Chambers-Wylie United Presbyterian Church—where he had played for many, many years.



Leonard MacClain (Melody Mac)

It's probably impossible to name a major theatre, past or present, in the Philadelphia area where "Mac" hadn't at one time supplied the music; he knew them all—the Kimballs, Wurlitzers and Mollers. It was during the '30s, while playing on radio, that he was dubbed "Melody Mac." It was a telephone request program and Leonard played it with a blank music rack; he knew every tune which had ever been popular, plus "a lot of dogs that never got anywhere," as Mac put it.

While playing in a cocktail lounge just 15 years ago, Leonard was struck by the beauty of a girl who came to hear him play. He was then in his early '50s but he was smitten hard and pursued Dottie relentlessly. Dottie tells it: "Leonard said, I'm much too old for you and I'm overweight and my heart is acting up—but marry me and you'll never regret it." He was right, of course. I never did regret it." Those close to the MacClains confirm the continuing love affair which lasted to the end of Leonard's life.

One friend, Roy Caruth, summed up the thoughts of many who knew Leonard: "Leonard was part of an era of movie palaces, magnificent pipe organs and organists who gave to it their per-

A GIANT STEP FORWARD...

At the suggestion of famed organist Searle Wright, A.G.O., industrialist Edwin Link, famous for theatre organs and the Link Trainer for aviation, has acquired one of his best instruments for renovation and donation to the new Roberson Cultural Center in Binghamton, N. Y.

The instrument, three manuals and some 15 ranks, will have additional ranks of various heritages added, and installation is now under way. The dedication concert will be performed by Mr. Wright, and the first concert of the season next fall will be played by ATOE charter member Billy Nalle.

Mr. Link, Mr. Wright and Mr. Keith Martin of the Roberson Center are due the highest degree of commendation for initiating such a showplace for the advancement of the theatre pipe organ, in the first modern installation of its kind. Kudos also to Billy Nalle for being selected to represent us and the organ world at large in the season's opening concert. Full details will be announced in the next issue of *Theatre Organ Bombarde*.

... A NEW TREND FOR ATOE?

sonalities. And Leonard MacClain left his mark wherever he was heard. One always had to stop and listen when 'Melody Mac' was at the console, whether he was playing an eight-ranker or the giant Wanamaker pipe organ. It is my hope that when the Sedgewick pipe organ is erected in a new home, it will be dedicated to the memory of its designer, Leonard MacClain."

MacClain's career has been documented in these pages a number of times, including this issue. More effective than any eulogy regarding his influence is the story about how the Delaware Valley ATOE Chapter found, repaired and secured the 19-rank Moller recently removed from the Sedgewick Theatre in Germantown, Pa. Read the story and then just try to visualize it without the presence, direct and indirect, of Leonard MacClain.

One more thing. The last words Dorothy heard Leonard utter were typical—". . . I love you, Dottie."

(Continued on Page 36)



Editor's Note: In October 1966, an interview, conducted by ATOE's Don Wallace, was aired on the "Pipes on Parade" program of Los Angeles radio station, KPFK, and featured prominent organist, Gaylord Carter. ATOE member, Jim Rayton taped the program as it came over the air, and sent a copy to Theatre Organ feature writer, Lloyd E. Klos, who considered the show so interestingly informative that he believed it should be shared by the ATOE membership, and transcribed the program from the tape, then transposed it into this feature.

Incidentally, Klos has known Gaylord Carter since 1945, when both served in the Aleutians. This will be discussed more fully later.

"I was playing organ when I was going to high school in Wichita, Kan.," Carter began. "My dad had a conservatory of music, and was organist and choral director in the Episcopal Church there, so I grew in an atmosphere of considerable music around the house. I finally sneaked into the organ loft one day, started fiddling around a little bit, and pretty soon I was invited to play for Sunday School. Even in those days, when I was 14, I used to start playing what I considered pretty wild popular music, and one time the rector came in and said, 'Look—you've got to stop playing that high-falutin' music in here in this church. It's not right!'"

"In 1922, I came to Los Angeles, and while finishing high school, got a job in the little Sunshine Theater down on South Park at 54th Street. It had what they called a Y-O, or a Wurlitzer orchestra. This was a piano keyboard with two little sets of pipes, a string pipe and

a flute pipe; some drums and little bells, and there was a roll mechanism. I played the feature picture, then the rolls would come on and play the comedy and the serial.

"I remember the first solo I played on the thing. They said, 'Carter, you should play a solo.' So, I got out one of the overtures (I believe it was the *Light Cavalry Overture*), and played this in a little spotlight on this funny-looking little piano keyboard. The manager of the theater finally sprang for a 4-rank Robert Morton organ. For playing the piano, I had been getting \$16 a week for seven days, and when the organ was installed, he raised my salary to \$25 a week, which seemed to me to be a perfectly monstrous amount of money in 1923!

"This was when I played such things as chase music. The same people were chasing in the movie who are chasing in the late-late-late TV show today. Either the good guys were after the bad guys, or the other way around. But, the music is the same, and it's the kind of thing you still hear.

"When I started at UCLA (I was in the Class of 1928), I got a job in the Seville Theater in Inglewood, playing there nights and going to college in the daytime. This was a nice little theater where the management was interested in good music for the pictures. They had an Estey organ of about six ranks of pipes, and we'd play a different picture, I recall, every two days.

"In those days, we'd have cue sheets; we wouldn't see the picture first before

THE
LIFE
AND
TIMES
OF
Gaylord
Carter

by

Lloyd E. Klos

we'd put some music to it. We'd get a cue sheet which would give some idea of the type of music. Of course, you knew if you'd get a Spanish picture, you'd play Spanish music, or an Oriental picture, that kind of thing. There were always some little cue sheets which came along with the print which told the musician what to do.

"The cue sheet would give a few bars of suggested music so that you'd get the idea of what was involved. It would say, probably, 'screening', which meant when the picture hit the screen. Then it would call for a fanfare. Then it said, 'Opening titles,' and during this maybe one of the themes was used. Then it would say, 'Scene: Boy and girl in boat,' and it would indicate a *Barcarolle* type of music. Then, 'Boat tips over—agitation music,' and they'd indicate maybe *Agitato No. 3*, by a composer by the name of Cimino, who seems to have written hundreds of agitatatos. Then it would say, 'Children frolicking in the park,' and you'd have some happy music, and they'd give you from four to six bars. So, a page in a cue sheet is just a whole series of suggested types of music with a few bars indicated and the running time of the scene, say 50 seconds, 2½ minutes or 3½ minutes. I'd go over these things and make some little marks, and then about the second time I'd play the picture, I'd know pretty well where I was going."

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New Haven Success Story

Business-like Approach and Tight Organization
Result in a "Like New" Wurlitzer for the
Connecticut Valley Chapter of ATOE

by EMMERICH ZILLNER

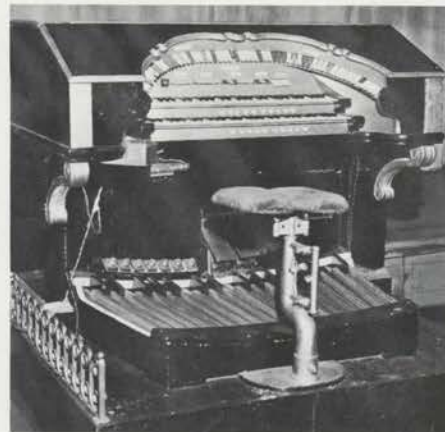
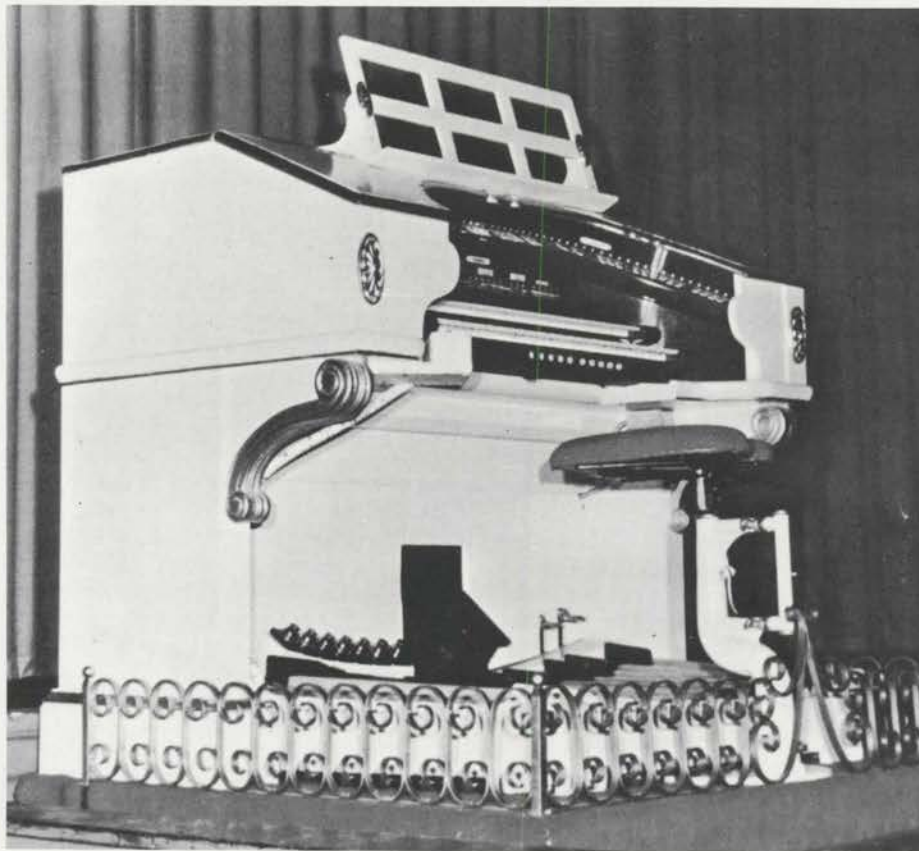
IT IS PRETTY much agreed among theatre historians that Connecticut was, on the whole, a theatre-poor state. We never had a lavish 5,000-seat vaudeville theatre. Our largest, the 4,000-seat State Theatre in Hartford, took on some resemblance to a large hall rather than a splendid palace. It's possible that Connecticut residents simply didn't appreciate movie palaces in the roaring '20s—perhaps they were too conservative. In any event, our not-too-fabulous theatres also had not-too-fabulous organs. The majority were built by Austin, Hall, Steere and Moller, and few bore resemblance to the much-tailored theatre sound of Wurlitzers, Mortons, Kimballs and Marr and Coltons. In Connecticut, Robert Morton had a few installations, as did Marr and Colton. Wurlitzer installed about eight small organs, none totalling over 10 ranks.

There was one Connecticut theatre, however, that separated the "men from

the boys"—certainly not in style or opulence, but as far as stage shows and performers go, hardly any name actor or actress missed playing the New Haven Paramount. Known until the latter part of the Twenties as the Olympia, the Paramount was a first run house of the Balaban and Katz chain. The theatre stage is still equipped for live shows of all sorts, ranging from legitimate theatre and opera to revues. In the heyday of vaudeville, Balaban and Katz put together their ideas and performers for a given bill in New York, and then sent the show, complete with scenery and costumes, for a week's run at the New Haven Paramount. Its appearance there amounted to a "shakedown cruise," and by the time it left town the rough spots had been worked out and it was ready to start its tour around the entire chain of theatres, leading off at the world-famous Times Square Paramount.

The Olympia, built in 1915, was

October, 1967: Console Up! The New Haven Paramount console after facelifting. It's white with gold leaf trim over a bright red carpet.



March, 1966

Photo: Henning-Miller

equipped with a two-manual Steere organ manufactured in New Haven. As the movie and vaudeville industry mushroomed, it became obvious that a first-run theatre like this required a more spectacular organ than the Steere. The 2-10 Wurlitzer was installed in 1927. A portion of the orchestra pit floor was removed to install an elevator for the console. In order to install the Wurlitzer pipework, it was necessary to make an opening approximately 4 feet by 5 feet in the exterior brick wall of each chamber.

The Wurlitzer was used daily until 1933 when, like most other theatres, the Paramount abandoned regular stage shows and use of an orchestra and organ. After this, the instrument was used from time to time by various individuals who played it during the non-operating hours of the theatre. This kept the ciphers out. In 1963, a severe leak in the roof (since repaired) caused sufficient damage to the main chamber to necessitate shutting down the organ.

ENTER CONVAL CHAPTER

LOOKING for a project that would give our organization continued objectives and purpose, our executive board negotiated with the theatre chain's president in March of 1966, culminating in an agreement whereby we would rebuild the organ at no cost to the chain in return for use of the instrument and theatre for after-hours meetings and first refusal in the event of sale of the organ. To help us, we incorporated as the Connecticut Valley Theater Organ Society, Inc., and then secured an insurance policy which would cover members working on chapter projects. We consummated our agreement with the theatre in writing.

We decided to rebuild the organ with the goal of using it for future concerts,

(Continued on Page 8)

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NEW HAVEN SUCCESS STORY

(Continued from Page 6)

as we have no chapter home with a theatre organ. Damage and condition of the instrument was surveyed and work was found in every corner. Reservoirs were leaking badly in the water-damaged main chamber. Due to ciphers, the air was shut off to the diapason and clarinet, leaving only three ranks operating and these were unreliable due to water damage. The console was in rough shape and had been painted black and gold some years back (not the best color for the Paramount's interior motif). There were the usual dead black cap magnets everywhere and, of course, everything was filthy. However, the lift operated and the blower was in good condition, so away we went.

Time schedules were tight for everyone and we devised a plan whereby no one would have to work more than one Sunday per month. It went like this: The overall job was divided into four teams (Main Chamber, Solo Chamber, Console, Relays), each with its own team leader. Volunteer workers were assigned to these teams on the basis of their physical capacity and technical skill. One team in the theatre each Sunday assured the management of our continued good faith and got the job done.

The first day all crews worked and we got some 30 members to the theatre to help remove all the pipes from the manual chests and some offset chests. These were stored in specially made trays in the blower room for future washing.

John Angevine headed the main chamber crew. The chests in this chamber had been wet just enough to warp the underside of their top boards around the pallet slots. Therefore, the pipes were not ciphering at full volume, just "weeping." To correct the problem, the crew stripped the top boards of all pallets, guide pins, springs and spring rails. The boards were then put through an electric planer to restore them to perfect level. Only as the boards passed under the blades of the planer for the first time could the low spots be seen. The hardware was then replaced and the chests are now operating fine. Each pallet on the diapason and clarinet was releathered to insure continued good operation. Some pneumatics also had to be releathered. Magnets under the chests were hissing badly from dirt-clogged armatures. Some of the dirt was so thick that notes would not play. Each cap and armature was removed and cleaned. Since this chamber is very tight for space and the chests were installed in two levels, the work performed here was little short of heroic.

Frank Manion and Mike Foley shared

responsibility for the solo chamber, where the trouble consisted mainly of dead and missing magnets, leaking reservoirs and the inevitable dirt. This chamber, like the rest of the organ, was thoroughly vacuumed.

ALL PIPES were washed, which entailed disassembling and cleaning of all reeds. Members who originally wouldn't have known a trumpet from a frying pan can now talk about shallots, reeds, resonators and boots like old hands. Member Phil Stock loaned us his pipe



Cleaning the pipes—all 742 of them! Chairman Stillman Rice and Joy Zublena clean the Harmonic Tuba Rank. Picture is dark because work was done in the theatre's basement. Paramount Theatre. Photo by Michael E. Foley.

washing tank, which was a ten-foot length of 12-inch galvanized air duct with the top removed and all seams soldered to make it water-tight.

Everett Bassett took the lead in cleaning and making changes in the relay room. To install the desired couplers, the second touch eight-foot tibia and eight-foot clarinet were abandoned on the solo manual. The only remaining solo second touch tab, a 16-foot tuba, is being changed to a solo-to-pedal coupler. New electric switches were used for the couplers.

The most striking change has been the console, which is now a gleaming off-white, generously decorated with genuine 14-karat gold leaf. The console team, headed by Harold Weaver, had to strip off numerous coats of old paint and a heavy layer of gesso to get down to the bare wood; only then could the new finish be properly applied. Angelo Mastagni applied a beautiful deep, natural mahogany finish to the boards on the interior of the console, which involved a

tremendous amount of work and know-how because of the poor quality of the wood. Wally Moore cleaned and repainted the Howard seat's metal frame and Joy Zublena recovered the seat with red velvet to match the new carpeting on the elevator platform. Stillman Rice cleaned and regilded the decorative iron fence which outlines the platform. The keyboards were removed and sent to Pratt and Read for new bushings and new plastic key tops. Genuine ebony and hard white maple were obtained and Kurt Conley replaced all worn pedal tops. He also built a brand-new music rack to Wurlitzer specifications (the old one was long gone). Jerry and Marie Patzold furnished and applied the gold leaf, a job requiring knowledge, experience and infinite patience. Ray Zublena rewound more than 50 magnets, a tricky and time-consuming job. Now, there is not a dead magnet in the organ.

THE EXTREMELY important voicing and tremolo regulation is being done by Roger Davis. Roger also took on the task of reassembling and regulating the keyboards and pedalboard. The keys not only look beautiful but are regulated for excellent and proper touch response on both first and second touch. Second touch was eliminated from the pedalboard, resulting in improved depth and weight of pedal.

As this article is being written, we are fast approaching the time when we can actually say the organ is finished. Thirty-two people made up our four crews and only six had previous experience in working on a pipe organ. We feel our organization has been strengthened considerably by this project on many counts:

1. We now have a fine organ in a theatre where we can sponsor concerts which will help us financially.
2. We have proved to the head of a fairly large theatre chain, our sincerity and ability to get the job done. In the event organs in this chain's other theatres become available for sale, it is entirely possible we will be contacted.
3. We have trained and prepared more of our members for possibly owning and rebuilding a theatre organ of their own.
4. Most important, we have tied our chapter members together more closely and drawn people who were previously inactive into more active positions in our organization. All through rebuilding a Wurlitzer.

SPECIFICATIONS OF THE NEW HAVEN PARAMOUNT 2 MANUAL 10 RANK WURLITZER PIPE ORGAN

SOLO

Tuba 16'
 Diaphone 16'
 Tibia (Tenor C) 16'
 Bourdon 16'
 Viol 16'
 Harmonic Tuba 8'
 Diaphonic Diapason 8'
 Tibia 8'
 Kinura 8'
 Orchestral Oboe 8'
 Clarinet 8'
 Violin 8'
 Violin Celeste 8'
 Vox Humana 8'
 Concert Flute 8'
 Clarion 4'
 Octave 4'
 Piccolo (Tibia) 4'
 Viol 4'
 Viol Celeste 4'
 Flute 4'
 Twelfth (Flute) 2-2/3'
 Fifteenth (Violin) 2'
 Piccolo (Flute) 2'
 Tierce (Flute) 1-3/5'
 Chimes
 Sleigh Bells
 Orchestral Bells
 Glockenspiel
 Xylophone
 Chrysoglott
 Solo Octave 4'
 Solo Sub Octave 16'

ACCOMP.

Viol 16'
 Vox Humana 16'
 Tuba 8'
 Diaphonic Diapason 8'
 Tibia 8'
 Kinura 8'
 Orchestral Oboe 8'
 Clarinet 8'
 Violin 8'
 Violin Celeste 8'
 Vox Humana 8'
 Flute 8'
 Piccolo (Tibia) 4'
 Viol 4'
 Viol Celeste 4'
 Vox Humana 4'
 Flute 4'
 Piccolo (flute) 2'
 Chrysoglott
 Castanets
 Tambourine
 Snare Drum
 Tom Tom
 Wood Block

PEDAL

Tuba 16'
 Diaphone 16'
 Bourdon 16'
 Tuba 8'
 Diapason 8'
 Tibia 8'
 Clarinet 8'
 Cello 8'
 Flute 8'
 Octave 4'
 Bass Drum
 Bass Drum
 Kettle Drum
 Crash Cymbal
 Cymbal
 Solo to Pedal 8'

TREMOLOS

Main
 Solo
 Vox Humana
 Tuba

SECOND TOUCH

Tuba 8'
 Tibia 8'
 Clarinet 8'
 Chimes
 Triangle
 Xylophone

BREAKDOWN OF RANKS

Ten Pistons per manual

Seven Toe Studs

Three effect buttons on manual cheeks

SOLO CHAMBER

Tibia
 Tuba
 Kinura
 Orchestral Oboe
 Vox Humana
 Xylophone
 Xylophone
 Chimes
 Glockenspiel
 Non-tonal Percussions

MAIN CHAMBER

Violin
 Violin Cello
 Flute
 Clarinet
 Diapason
 Chrysoglott

EDDIE WEAVER SET FOR CONCERT AT THE NEW HAVEN PARAMOUNT

The Connecticut Valley Chapter presented a fall concert October 20th, played by the famed organist-entertainer Eddie Weaver, the first "big name" artist in a series planned by the ConValChaps now that they have an instrument in top shape. For Weaver it will be like "old home week." He's no stranger to the theatre or instrument.



Eddie as sketched for the cover of his current record release.

At 18, he took the New Haven Paramount's Wurlitzer by the reins and drove it for six tremendously successful years. During these years, he became the most popular theatre organist in the state. Large salaries and fancy cars were his even during the great depression and, when the bubble broke in 1933, he didn't throw in the towel. His drive, personality and talent kept him busy doing what he knew best—entertaining people through his ability at the theatre organ. Eddie is one of a handful of people in the world who still plays a theatre's pipe organ on a regular paid basis. Eddie's big spots are New Haven's Paramount and Richmond's (Virginia) Loew's and Byrd Theatres. All have Wurlitzers, and New Haven's is the smallest; but nevertheless, it provided a beginning for a fine man.

R.S.V.P.

ATOE members visiting in the area who wish to view and play the Paramount's Wurlitzer are requested to contact any officer of the Connecticut Valley Theater Organ Society, Inc.

DON'T FORGET!

ATOE

National dues

for 1968

will be \$7.00

from

December 31st.



On goes the new look! Jerry and Marie Patzold apply 14 carat gold leaf. Stop tabs are removed from console to be buffed clean. Paramount Theatre. Photo by Michael E. Foley.

ROCHESTER, N.Y., THEATERS AND THE

by Lloyd E. Klos



Seated at the Strand Theater Marr & Colton console is Howell Lewis. He also played the Rochester organ, and doubled as a church musician. —From Lloyd Klos Collection



With her daughter Connie looking on, popular Helen Ankner plays the Palace 4/21 Wurlitzer for a State Teachers Convention in 1941. Achieving much fame as a radio artist over WHAM, she played several theaters, and is still active as a musician. —From Lloyd Klos Collection



A rare picture of the 3-Manual Kohl console which was in the Monroe Theater. Organ was built in Rochester, one of 13 which were housed in the smaller neighborhood houses. All Rochester Schine Theaters junked their organs in the early 40's. —L. Klos Collection

During the past few years, the writer has been doing research in the field of the theater organ, and the lives of the people who played these instruments. As this research, coupled with countless interviews, unearthed the names of people who had played the theaters in Rochester, N. Y., he began compiling a master listing of these musicians and added to it as time progressed. Following is the result of this effort. A total of 92 people was obtained who played the 39 theater organs in Kodak City. Undoubtedly there were others who came, played a short time and left. However, in the opinion of the writer, this list is believed to be as close to complete as one could get, short of traveling about the country and interviewing former theater organists living elsewhere. Perhaps readers of THEATER ORGAN will come up with other names.

1. **ARNETT 2M Kohl**
*Joseph L. Briggs
 Frank A. Clement
 Edward C. May
 Louis Pericola
 Jalsomine Spadafora*
2. **CAMEO 2M Kohl**
*Gladys Clark
 Rose Harloff
 Fred R. Myers
 Louis Pericola
 Elizabeth Scurry*
3. **CLINTON 2M Kohl**
Louis Pericola
4. **CULVER 2M Marr & Colton**
Harold W. Geschwind
5. **DIXIE 2/5 Kilgen**
*Richard D. Betts
 Edward C. May
 Louis Pericola*
6. **EASTMAN 4M Austin**
*Helen Ankner
 Robert J. Berentsen
 Margaret Culp
 Dezso Von D' Antalfy
 Harold W. Geschwind
 Anna Walker Goss
 John Hammond
 Rose Harloff
 Guy Fraser Harrison
 Herbert H. Johnson
 Harold Jolles
 Chester E. Klee
 Frank Lybolt
 Louis Pericola
 Beatrice Ryan
 Mrs. Schyminger
 Ira F. Shirk
 Harold Osborn Smith
 Art Taylor
 Edwin J. Werp*

ORGANISTS WHO PLAYED IN THEM

7. EMPRESS 2M Kohl

*Rose Harloff
Edward C. May
R. Franklin Maynard
Louis Pericola*

8. FAMILY 2M Marr & Colton

*Herbert Henderson
Zana Johnson
Carl Melich
Louis Pericola
Ira F. Shirk*

9. FAY'S 2M Kimball

*Harold W. Geschwind
Forrest W. Gregory
Edwin J. Werp*

10. GORDON 4M Moller

*Susanne Appel
Gladys Clark
L. Grace Drew
Forrest W. Gregory
Rose Harloff
Clint La Salle
Helen Heintz McManus
Norman Nairn
Harry G. Sullivan
Art Taylor*

11. GRAND 2/5 Wurlitzer

*Gladys Clark
Margaret Culp
George C. Garis
Harold W. Geschwind
Rosetta Golden
Herbert H. Johnson
Mildred Mansfield
Edward C. May
Fred Mueller
Louis Pericola
Grace Sherwood
Ira F. Shirk*

12. HIPPODROME 2M Wurlitzer

*L. Grace Drew
Anna Walker Goss
Stella Moscov*

13. HOME OF THE PIPE ORGAN

Norman Nairn

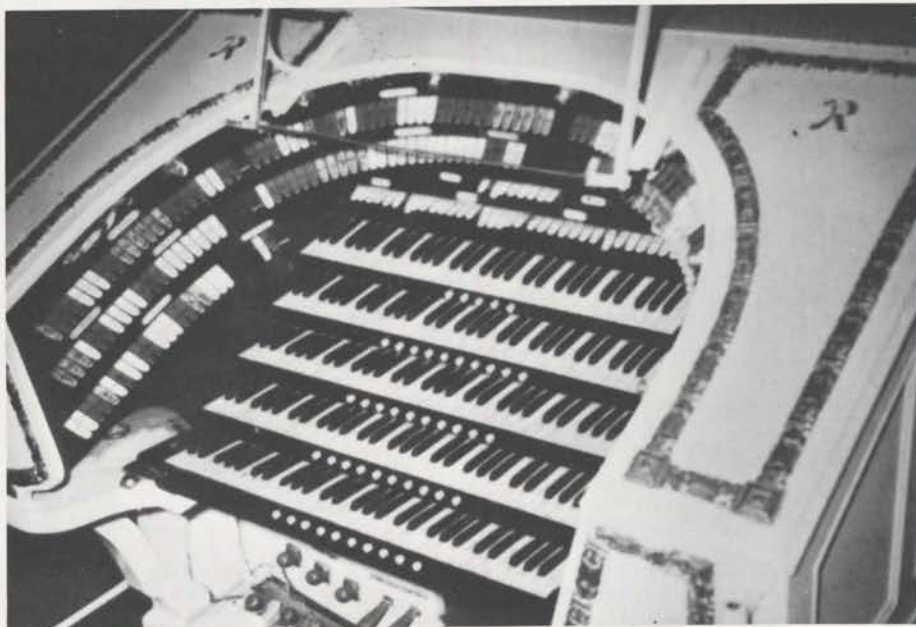
14. HUB 2M Marr & Colton

*F. P. Harper
Louis Pericola*

15. HUDSON 2M Marr & Colton

Clara A. Schafer

(Continued on Page 12)

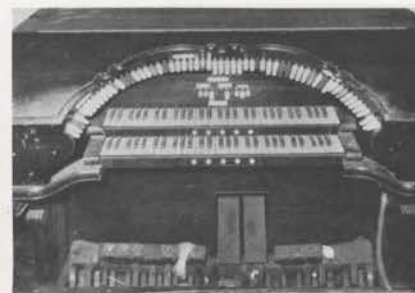


Loew's Rochester 5/24 Marr & Colton as it looked in the 30's. Console was the largest ever built by the M & C Company in Warsaw, New York. Now in Portland, Oregon. —Dick Hull Collection



Jerry Vogt, who played the Rochester 5/24 Marr & Colton, poses at the WHEC 3/11 Wurlitzer. An excellent musician and teacher, Mr. Vogt also was a top church organist.

—From Lloyd Klos Collection



The 2/7 Wurlitzer console in the Webster Theater. A typical neighborhood theater installation. Installed in 1927, the organ was used by six players. Organ was sold for parts in 1960, and theater was demolished as a hazard in 1965.

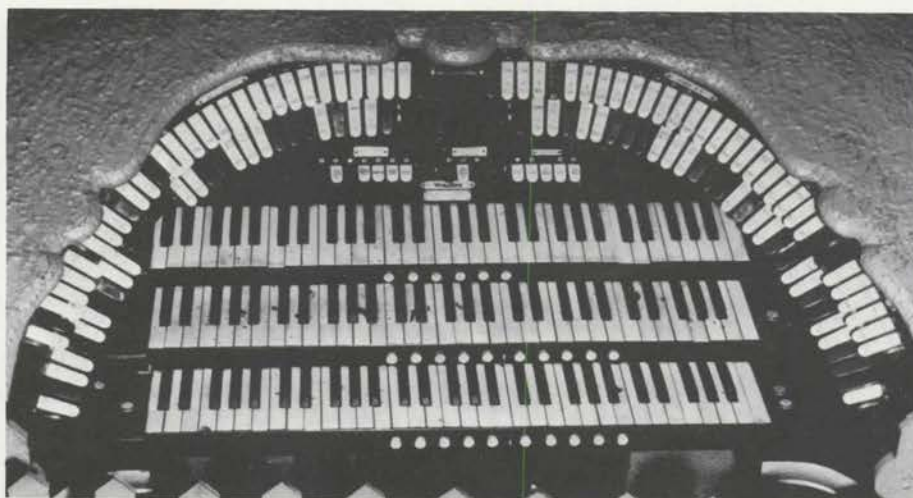
—L. Klos Collection



J. Gordon Baldwin at the console of the Rochester-built Kohl organ in the Monroe Theater. Baldwin, graduate of the Eastman School of Music, was a terrific improviser, and well spoken of by his contemporaries. He was one of the "Console Twins" at the Piccadilly with Hugh Dodge; played the 5/24 Rochester Marr & Colton. In the 1930's, he became musical director of WHEC, presiding over that station's 3/11 Wurlitzer.

—Lloyd Klos Collection

theatre organ / bombarde



One of twin 3/13 Wurlitzer consoles installed in Piccadilly (now Paramount) in 1928. Fate of other console is unknown. In 1948, theater was renovated, and painters slopped a sickly blue paint on the console which was protected by small picket fence at right side of auditorium. Organ now in private home.
—L. Klos Collection

(Continued from Page 11)

16. **JEFFERSON** 2M Kohl
Bob Mills
17. **LAKE** 2/5 Marr & Colton
*Margaret Culp
Herbert H. Johnson
Edward C. May
Louis Pericola
Ira Shirk*
18. **LIBERTY** 2/6 Wurlitzer
*Frank A. Clement
Halburton Clough
Edward H. Graef
Frank K. Hanson
Edward C. May
Ruth Meyer
Louis Pericola
Ira F. Shirk*
19. **LINCOLN** 2/3 Wurlitzer
*Rose Harloff
George J. Minges
Louis Pericola*
20. **LYNDHURST** 2M Kohl
*Mrs. F. E. Ballou
W. Ray Burroughs
Gladys Clark
Chauncey L. Gifford
Rose Harloff
Agnes Lain
Benjamin Loewenthal
Blanch McCuen
C. Sharp Minor
E. E. Paddock
Louis Pericola
Grace Sherwood
Samuel Thornton*
21. **LYRIC** 2M Marr & Colton
*Margaret Culp
Rosetta Golden
Rose Harloff
Louis Pericola
Clara A. Schafer*
22. **MADISON** 2/7 Wurlitzer
*Frank A. Clement
Margaret Culp
Hugh J. Dodge
George C. Garis
Harold W. Geschwind
Chester E. Klee
Alma Lissow
Helen Heintz McManus
Louis Pericola
Ira Shirk*
23. **MONROE** 3M Kohl
*George Bacon
J. Gordon Baldwin
Westfield S. Brown
Gladys Clark
Margaret Culp
Rose Harloff
Chester E. Klee
Louis Pericola*
24. **MURRAY** 2/3 Wurlitzer
*Margaret Culp
George C. Garis
Harold W. Geschwind
Rose Harloff
Edgar V. Lehn
Edith Mansion
R. Franklin Maynard
Helen Heintz McManus
Stella Moskov
Louis Pericola*
25. **PICCADILLY** 3/13 Wurlitzer
*Ted Alexander
Helen Ankner
J. Gordon Baldwin
Richard D. Betts
W. Ray Burroughs
Gladys Clark
Frank A. Clement
Jack Courtney
Margaret Culp
Hugh J. Dodge
Anna Walker Goss
Forrest W. Gregory
Chester E. Klee
Fannie Lampham
Frank Lybolt
Mildred Mansfield
Edward C. May
Helen Heintz McManus
Fred R. Myers
Norman Nairn
Louis Pericola
Eda Roman
Beatrice Ryan
Charles Sharp
Ira F. Shirk
Harry G. Sullivan
Art Taylor*
26. **PLAZA** 2M Kohl
Lou Pericola
27. **PRINCESS** 2M Kohl
*Joseph L. Briggs
Margaret Culp
Louis Pericola
Elizabeth Scurry
Ira F. Shirk
Edwin J. Werp*
28. **RKO PALACE** 4/21 Wurlitzer
*Helen Ankner
Helen Crawford
Jesse Crawford
Edward H. Graef
Tom Grierson
Ann Leaf
Walter B. Patterson
Edwin J. Werp*

29. REGENT 3/9 H-J Wurlitzer

*Helen Ankner
Joseph L. Briggs
W. Ray Burroughs
Gladys Clark
Frank A. Clement
Margaret Culp
L. Grace Drew
Anna Walker Goss
Forrest W. Gregory
Tom Grierson
Nellie Hillhouse
Emily Karnes
Chester E. Klee
Edward C. May
Stella Moscov
Louis Pericola
Beatrice Ryan
Harold Osborn Smith*

30. RIALTO 1M Marr & Colton
R. Franklin Maynard

31. RIVIERA 3/11 Marr & Colton

*Frank A. Clement
Halburton Clough
Hugh J. Dodge
Harold W. Geschwind
Edward H. Graef
Tom Grierson
Rose Harloff
Edward C. May
Ruth Meyer
Louis Pericola*

32. ROCHESTER 5/24 Marr & Colton

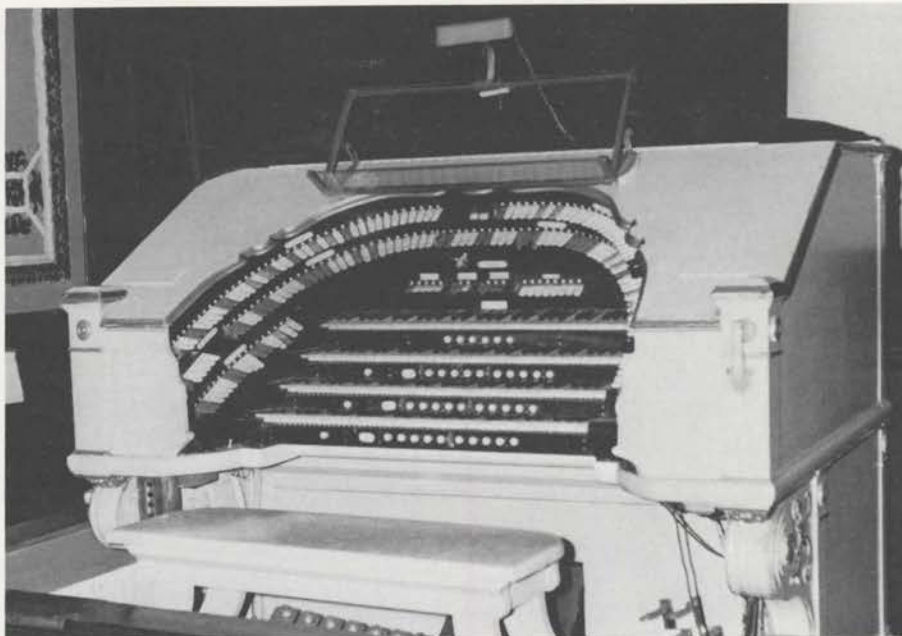
*George Bacon
J. Gordon Baldwin
Robert J. Berentsen
Maurice Cook
Helen Crawford
Jesse Crawford
Forrest W. Gregory
Carl Halbert
Dick Hull
Howell Lewis
Frank Lybolt
Con Maffie
C. Sharp Minor
Louis Pericola
Harry G. Sullivan
Earl Tobias
Jerry Vogt*

33. STALEY 2M Kohl

*Harold Geschwind
Edward C. May
Helen Heintz McManus*

34. STATE 2/6 Wurlitzer

*Frank A. Clement
Edward H. Graef
F. R. Harper
Edward C. May
R. Franklin Maynard
Helen Heintz McManus
Louis Pericola
Ira F. Shirk*



RKO Palace 4/21 Wurlitzer as it looked when regularly used. Organ was installed in 1928.
—L. Klos Collection

35. STRAND 4M Marr & Colton

*Gladys Clark
Frank A. Clement
Margaret Culp
Hugh J. Dodge
L. Grace Drew
Harold W. Geschwind
Rosetta Golden
Forrest W. Gregory
Tom Grierson
Rose Harloff
Nellie Hillhouse
Howell Lewis
Alma Lissow
R. Franklin Maynard
Louis Pericola
Mrs. Schyminger
Grace Sherwood
Ira F. Shirk
Harry G. Sullivan*

36. SUN 2M Kohl

Louis Pericola

37. THURSTON 2M Wurlitzer

*George C. Garis
Anna Walker Goss
Alma Lissow
Helen Heintz McManus
Louis Pericola*

38. VICTORIA 4M Moller
(from Gordon Theater)

*Grace Spies
May Spies*

39. WEBSTER 2/7 Wurlitzer

*Frank A. Clement
Margaret Culp
Herbert H. Johnson
Fred Myers
Louis Pericola
Elizabeth Scurry*



George C. Garis at the console of the Strand Theater Marr & Colton. He also played the Madison, Murray and Thurston organs, playing up to the final days of the theater organ in Rochester.
—From Lloyd Klos Collection

A MONSTER IN THE HOUSE!

By BEULAH McNEILL MARTIN

MY HUSBAND, Marion, was first introduced to theatre organs in the early 30's when a 3/10 Wurlitzer Special was installed in Duke University's School of Theatre Operation's 2,000 seat house—Quadrangle Pictures. Bob Van Camp was the first Quadrangle organist, to be followed by Marion. Years later, hearing Bob at the console of the Atlanta Fox's Mighty Moller, Marion decided that he could not rest until he had a theatre organ of his own, and a Moller it must be. I was not at all sold on the idea until shown many California home installations by Stu Green and Tiny James last summer. Then I saw that it could be done.

Early in 1966, we were able to secure the console of the Fort Wayne Palace's 3/21 Moller, with hopes and promises for the rest of this instrument. However, a summer spent at the University of California in Berkeley prevented us from doing anything about it until the fall of '66, only to find that in the meantime the instrument had been so badly vandalized that what was left was nothing but junk. Now the question arose as to how and where to find another Moller.

On the advice of Clay Holbrook, letters were sent to 125 theatres in Pennsylvania, New York, New Jersey, and Maryland that had large Moller instruments. Ninety of these were answered, twenty-three were returned by the postal department indicating that these theatres were demolished and gone. Only three of the theatres still had their organs and none wanted to sell. Then came a letter stating: "The organ is gone, but a few pipes, mostly junk, are still in the loft."

Playing a hunch that there might be more here than met the manager's eye, Marion asked for permission to visit the theatre look the situation over. The house manager arranged for the janitor to show him through the "dusty organ lofts", assuring him: "there is ab-



Stripped down console of Martin Moller

solutely nothing there but junk!" When asked by the janitor which side he wanted to see, Marion replied: "Both". The janitor came back with, "Ain't nothing on this side. The drums is all on t'other side. . ."

Opening a door into a tiny triangular-shaped closet, they climbed a 50-foot ladder, up through a small trap door and came out in a large empty room. Just as Marion decided he was right, the janitor opened another door disclosing an array of nine ranks of pipes in flawless condition: 16' Tibia Clausa; 16' Tibia Plena; 8' French Horn; 16' Stentophone; 8' Concert Flute; 16' Contra Fagotta; 4' Harmonic Flute; a beautiful Marimba Harp; and Orchestra Bells. Five other ranks of pipes had been mostly removed by vandals or organ builders at an earlier



Six rank solo chest as set up in Martin Carport, showing Harmonic Tuba, Gross Flute, Major Violin, English Horn, French Trumpet, and Contra Fagotta.



Loew's 83rd, St. Theatre at 83rd and Broadway,

date. However, their chests and some pipes remained. They were 8' Cornopean, 8' Gross Gamba, 8' Gamba Celeste, 8' V.D.O., and 8' Viol Celete, and 8' Mezzo Vox Humana. Marion thought, "If there's nothing up here, what must the other side contain?"

Going around the balcony, into another similar closet and up another ladder, but this time a bit steeper, they finally emerged into a very small room where the janitor informed him: "This here side is loaded!" Marion realized just how right he was after being forced to



Marion Martin in the midst of pipes.



16' Violins on floor of new home.

move back over the trap door in order that the chamber door might be opened. After colliding with a large thunder sheet, which to me, waiting in the audience, sounded like the end of the world, Marion saw twenty ranks of beautiful pipes stretching as far as he could see. They were : 8' Kinura, 8' Minor Vox Humana, 8' Clarinet, 16' Tuba Profunda, 16' French Trumpet, 8' English Horn, 16' Violin, 16' Stopped Bourdon, 8' Orchestral Violin, 8' Orchestral Viol Celeste, 8' Major Vox Humana, 8' Gross Flute, 8' Gemshorn, 8' Quintadena, 8' Dopple Flute, 8' Clarabella, 8' Flute Celeste, 8' Major Violin, 16' Open Diapason, 8' Harmonic Flute, 61 note metal harp, chimes, xylophone, and a terrific collection of goodies on the toy counter.

NO PROBLEM was involved in negotiating for the purchase of the 32 rank monster. Now the real problem began, that of getting the beast out of the theatre in New York and moved to Whiteville, North Carolina, a distance of some 700 miles. Moller really made some big ones, and used nothing small in so doing. Moller used only the finest materials in these instruments, and did not sacrifice quality for space. This was paying off for us forty years later.

This was Opus #4373, December, 1925, and installed in Loew's 83rd Street New York Theatre. This was one of five identical instruments installed by Loew's



Five rank chest being lowered out 4th floor door over 83rd St. Note broken hinges on door.

OR ANOTHER MIGHTY MO

in New York theatres at this time. All were 3/32's with 157 stop keys. They were installed in the 83rd Street, Alhambra, Astoria, Spooner, and Rio Theatres. This organ was used for only two years until outmoded by the "talkies".

Even today the 83rd Street is a beautiful house of over 3,000 seats. However, the theatre is now in a bad district and so was given a face lifting a few years ago by having most of its elegance removed. Its lovely crystal chandeliers, paintings, and furniture were bought by New York's Hotel Americana and can now be seen there.

Marion took three 17-year-old boys to New York with him and the four of them worked six nights removing the organ. This was made more difficult by the fact that the house was in operation, and they had to work when the theatre was not running. Everything except the nine largest chests had to be let down the 2'x1½' trap doors in an Army barracks bag, three stories to one of the grand tier boxes, then over the edge to the balcony, where it had to be carried around the balcony and down a flight of steps to the stage, to be packed and stored until the truck came to get it.

There were outside chamber doors which opened right out into space, four stories up over the sidewalk. Marion felt that there was just too much danger of someone getting hurt for him to try to use them. To make matters worse, the Management, trying to be most helpful, had had these doors (sealed for 40 years) opened for him before he and the crew arrived and in so doing tore all the hinges but one off the door on the 83rd Street side. So there it hung, four stories up in the air, 600-pounds of steel door held by just one rusty hinge, ready to crash down on the sidewalk or on top of someone's car. Much too dangerous for them to touch!

(Continued on Next Page)

A MONSTER OR ANOTHER MIGHTY MO

(Continued)

I really think the crew must have made some kind of organ removal record—32 ranks and 6 tuned percussions in six nights—all done by one man and three boys who had never seen a pipe organ until Marion took them to Radio City the first afternoon they were in New York. Professional riggers were called in to get the nine chests and reservoirs out. This proved to be quite a task even for them.

Moller, it seems, never could be persuaded to go to a full unit organ on their big ones, and even the Atlanta Fox has a straight division. So not to be outdone, the 83rd Street had eight unit chests and two straight. These contained the: V.D.O., Celeste, Concert Flute, Mezzo Vox Humana, 4' Harmonic Flute on the Solo side, and Flute Celeste, Doppie Flute, 8' Harmonic Flute and Clarabella on the Main side.

It was decided to leave the offset chest and huge wooden pipes of the 16' Diapason, 16' Tibia Plena and the bottom six notes of the enormous 16' Tuba Profunda, which were made of wood. It would require the riggers to get them out, and at \$35.00 a lowering, this was just too much. Ben Hall nearly cried as he saw the beautiful tubas left. Marion offered to give them to him for his own home installation, but the offer was quickly refused when told he would have to remove them at his own expense.

MARION WAS amazed to be offered a large sum for the unusual metal harp by a New York organ fan. This strange instrument of 61 chrome Degan bars, has tuneable resonators which look like tibia pipes. Delicate piano-type action causes a felt piano-like hammer to hit these bars for a gorgeous harp-like sound. A pneumatic causes a gear-shift like arrangement to allow small metal rods to move in front of the hammers. The hammer shaft then strikes the rod, which in turn hits the bar for a very nice Orchestra Bell effect. This works on the top four octaves. Mounted on the top three octaves are electrical clappers (like door-bell action) which gives an effect of reiterating bells sounding much like saucer bells. This odd instrument

seems even more unusual when you realize that a regular 39-bar Degan Glockenspiel and Orchestra Bell unit was located in the other chamber.

We have also been very puzzled as to why some vandal had most carefully removed all the bars from the xylophones, leaving the chrome resonators, retaining screws and action intact. Just one 65-pound brass tubular bell was missing from the peal of tower chimes, leaving the regular organ chimes intact, thank goodness.

Try as they would, the boys could not find the three bird whistles listed in Mr. Moller's blueprints, and they supposed that they had been taken by the vandals. When they were removing the last reservoir on the Main side—there they were, safe and sound, attached, of all places, to the side of the 6'x4' reservoir.

By the fifth night, the removal crew began to agree with the elderly night watchman, who was never heard to say anything before, but muttered as he made his rounds back stage where the organ was beginning to mount upward toward the grid, "Too mucha stuffa! Too damma mucha stuffa!"

Ben Hall and Marion wondered what had happened to the large console? Miles of cable were traced into what, at one time, was a very large orchestra pit. However, no amount of pulling could budge it. The pit was many years ago filled with concrete to provide four more rows of seats for patrons. We suppose the console must repose there under tons of concrete. The door from the musicians' room had been bricked up. It was all Marion could do to keep Ben and the boys from attacking the pit wall with a fire axe. They assured him that just one brick away lay the largest and most beautiful console ever built.

A 35-foot tractor-trailer truck was used to bring the 14,000-pound monster home. Loading took eight hours, as each piece had to be carried up thirteen steps from the stage level to the street, out the stage door (which opened on the side of the building away from the street), into an alley, around the theatre for half a block, and finally out to the truck on 83rd Street. While this was going on, all work came to a halt in a large four-story school building across the street, while the kids hung out the windows

yelling, "Oh! Look at the rockets!" (English horns)

DRIVING to New York by car made it impossible to take the necessary boxes and packing that were needed to properly pack the pipes for moving, so each metal pipe was wrapped with newspaper and masking tape and packed inside one of the many large wooden pipes in lieu of packing cases. Only the 16' Violin and Contra Fagotta were too large and had to be placed loose in the truck. To our amazement, only one pipe was damaged and that not beyond repair.

Living in a large two-story colonial home, we found no problem finding space for installation of the organ. Having obtained the original installation blueprints from the factory long before undertaking to remove the instrument, we thought we had prepared the new chambers in advance so that the organ could be put in place at once. However, we found that in many instances Mr. Moller's organ and his blueprints did not agree. Results—renovation of the chambers is now necessary before the organ can be installed. This will be made much more difficult now because everything is full of organ.

We hope to use 21 of the 32 ranks. The big difficulty for us now is trying to decide which ranks to use and which to leave out. This is made more complicated by the fact that a rank that we desperately want to use is always on a chest Marion does not wish to use, and a chest that had a vacant space where the rank will fit is always on the wrong pressure. (The organ uses both 7" and 12" wind.) Time will work all of this out. Right now, we are both busy, along with all the neighbors, cleaning and polishing the 1/2" of New York dirt and grime off everything. At the present time, we have 19 ranks clean and set up. This time we are going to make sure everything fits before we alter the chambers.

Yes, all our friends think we have lost our minds, but the Martin's Mighty Mo has become the biggest tourist attraction in Eastern North Carolina, next to the Battleship North Carolina. Some day before too long it will play again, and . . . who knows, it might even sound like its big sister in the Atlantic Fox.

Specifications of the organ in both locations will be found on page 43.



by DAN BARTON, Organ Builder
Illustrated by the Author
FOREWORD

Knowledge of musical acoustics, especially pertaining to harmonics, is nearly all based on theory. The definition of theory is, "A more or less plausible or scientifically accepted general principle offered to explain phenomena, conjecture or assumption without proof." In other words, someone's opinion.

Many years ago I made a study of harmonics. I was curious to know what happens to the wind in its journey from the blower to the time it came flowing out of an organ chamber as music. I studied all available books on the subject and soon found out that the definition given above was indeed correct. The explanations in most cases were just someone's opinion. Authors who certainly knew every phase of organ construction and operation lapsed into generalities when the subject of harmonics was attempted. Some authors made statements that contradicted other authors. In one book it seemed to me that the author contradicted himself.

There was one exception, Aristide Cavallé-Coll, the famous French organ builder, who was also a great student of musical acoustics. He tried for facts as well as opinions. He invented apparatus to amplify and measure sound waves. It is reported he made wood stops, both open and stopped, with glass walls and had glass resonators made for reed pipes. Cavallé-Coll played these stops with smoke to help him find the answers. Cavallé-Coll was the first to explode the long held theory of the air forming an air-reed which vibrated directly in and out of the mouth of the pipe.

George Ashdown Audsley, of Bloomfield, N. J., was also a great student of organ lore. To gain authentic information for a book he went to France, where he worked with Cavallé-Coll and obtained from him much information, part of which was facts as well as theory. Mr. Audsley was the author of "The Art of Organ Building" and "The Organ of the Twentieth Century." He included what he had learned from Cavallé-Coll as well as his own deductions in his books.

To me Mr. Audsley's explanation of musical acoustics seemed to be the most logical. Many of his deductions are con-

HARMONICS and ORGAN PIPES

tained in this article, as well as other points of view well known to students of sound in organs.

I give this explanation to prevent a controversy with a reader who may be acquainted with some theory differing with the one described in the article here presented. Organ pipe talk can be very confusing to one who is not fully acquainted with the subject. Some parts are called by different names and in some instances different parts are designated by the same name. To make it clear to those not fully conversant with organ pipe talk, I give a few examples.

Harmonics—also called upper partials, partials, overtones and mutations.

Fundamental tone—also called prime tone, ground tone, unison tone. It is the loudest, most powerful and most assertive tone by which the pitch of the whole compound tone is judged. Pure organ tone is one having no audible harmonics. Compound organ tone is one created

by combining the fundamental tone and all the harmonics used with it.

Flue pipes are more properly called labial pipes as referring to the lips.

Reed pipes are more properly called lingual pipes, referring to the tongue.

The *upper part of organ pipes* is called body, tubes and resonators.

In referring to the *number of sets of pipes* in an organ, they are designated as ranks of pipes, as an organ consisting of ten ranks. In referring to one set of pipes, it is designated as a stop, as a violin stop or a flute stop.

Half-length pipes are called stopped pipes if made of wood. If made of metal they are called covered pipes.

Mixtures and *compound stops*, which are pipes tuned and voiced to imitate harmonics and used in classic organs, are the same.

The *tube* which connects the pipe to
(Continued on Page 40)

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



NUGGETS from the GOLDEN DAYS

Prospected by LLOYD E. KLOS

Continuing along the trails in the spring of 1927, accompanied by our faithful Burro, Jason, we have come across the following items in Jacob's Monthly magazine:

Chicago's newest theatre, the Admiral, has a unique distinction—it has the first Marr and Colton within the corporate limits of the city. Organist in the north side house is CORNELIUS MAFFIE, the "Singing Organist". This will be the first of many M & C's in the Windy City because the former Wurlitzer representative is now the M & C agent. Organist HENRY F. PARKS does much of the M & C demonstration work.

Adv.: "Every progressive organist should have this complete course in trick and "imitation" playing. Contains detailed instruction for producing dog-bark, snore, rooster crow, RR train, bag-pipes, banjo and over twenty other effects indispensable to the motion picture organist. THEATRE ORGAN SECRETS' Price, \$2.00. C. ROY CARTER, Organist, Los Angeles, California.

OLIVER WALLACE, organist at Seattle's Fifth Avenue Theatre, has introduced a new device. Already credited with the introduction of the pipe organ to the movie theatre, his new idea involves a midget console which may be used on the stage and moved about at will. He declares that the new device brings out all the volume, range and tone of the giant Wurlitzers.

The Milwaukee Journal dedicated its new studio organ, March 31. A Wurlitzer, it was opened by Chicago's AMBROSE LARSON over WHAD, the newspaper's own radio station. GLADYS KRUEGER, former organist in the Crystal Theatre in Burlington, Wisconsin, has been appointed staff organist.

WILLIAM HARRISON, organist at the Aldine Theatre in Wilmington, Delaware, was born in England, got his musical education there and was pianist on several steamship lines before joining the Stanley Theatre chain. He specializes in solos, slide novelties and arranging effective organ duets with the orchestra.

DICK LEIBERT'S band was such a success on Washington's Arlington Roof, that hundreds were turned away opening night. Dick's Lido Band played an hour a week over the air during the winter and was used as a special feature at the Palace and Loew's Century theatres in Baltimore. Dick's "organlude" is a regular feature on the program, and he feels he will soon be considered part of the standard equipment such as velvet curtains, air cooling system or the exit doors.

The National Theatre in Boston's South End has installed one of the best equipped theatre organs to be found in New England, a Robert Morton, said to be the first of its kind in Boston. Organists are JOE REISMAN and TONY ANGELO.

GOLD DUST: BEATRICE RYAN, associate organist in Rochester's Eastman Theatre, is spending a year of study in Paris with renowned organist MARCEL DUPRE . . . STUART BARRIE plays the Kilgen in the Grand Central Theatre in Chicago . . . AL CARNEY wowing them over WHT in Chicago, while LEO TERRY plays at the nearby Piccadilly . . . ARTHUR L. UTT presides over the Kilgen in the New Grand Central Theatre in St. Louis . . . In Washington, PEARL HAUER is at the York; MILTON DAVIS at the Metropolitan; GERTRUDE KREISELMAN at the Rialto; MADELYN HALL at the Empress; ALEX AARONS at the Earle; NELL PAXTON broadcasts from the Auditorium; MARTHA LEE at the Savoy; MARY HORN at the Princess; MARI-BEL LINDSEY at the Ambassador; CECILIA O'DEA at the Central; RUTH FARMER at the Takoma; HAROLD PEASE at the Colony . . . GEORGE EMMONS at the Tivoli in Frederick, Md. . . . TOM EVANS is regular organist in the Strand, Scranton, Pa. . . . JETTA MILLHOLLAND is now at the new Broadway Theatre, Charlotte, N.C. . . . HARRY SULLIVAN at the Strand's Marr & Colton, Rochester, N.Y.

Back to the shack until next time.

Lloyd (and Jason, the burro)

HOW TO PLAY THE CINEMA ORGAN

by George Tootell
PART FOUR

Tone Coloring. A keen and artistic sense of tone coloring is not merely an advantage, it is a necessity; the player can give a most significant meaning to a scene, which might otherwise appear insignificant, through the tone coloring which he employs. This not only means using his imagination to good effect, but also a facile manipulation of stops—and I consider this to be quite as important as the acquisition of good technique. Tone colors will change (as the music also will change) according to the changes exhibited in the picture; but they will also change according to the music itself, and in this, a knowledge of orchestration and of orchestral scores is essential to the organist.

Vulgarity. With such knowledge, no organist could commit such vulgarities as the playing of a clarinet solo in Weber's "Oberon" Overture on a trumpet stop; the beautiful oboe solo in "Finlandia" on a piccolo; the opening violin passages of "A Midsummer Night's Dream" Overture played upon 8 ft. flutes; or the dainty "Pizzicato" from Delibes' "Sylvia" played upon a thick diapason. And yet, the writer has actually heard these crimes committed! Organists who commit such flagrant vulgarities either possess no imagination whatever, or are too lazy to use their brains, and for such, no condemnation can be too severe.

Piano-Conductor Parts. When playing a piece originally composed for orchestra, the organist should know the score, or play from a piano-conductor copy, which will, as a rule indicate clearly all solo passages and general orchestral effects. The organist will also be well advised to avoid, on the one hand, maintaining one tonal effect for too long a period, producing monotony; and, on the other hand, a too frequent change, producing a scrappy and restless effect; his changes in music and tone colors will be governed by the changes in the photograph, and in that, he must use imagination and judgment.

A very important matter is that of altering or adapting passages to suit the organ. It will be appropriate at this point to draw attention to the fact that comparatively little actual organ music is suitable for the cinema; apart from selections (independent of the films), only a small percentage of music composed expressly for the organ is of any use in film accompaniment.

(Continued on Page 32)

The "visible toy counter additive" . . .

PROJECT FOR A RAINY DAY A 'TOY COUNTER POSITIVE'

DID you ever hear of an organ with a "toy counter positiv?" A positiv, you'll recall, is either a small portable organ of 4' pitch (also "portativ") or a set of treble pipes installed in full view of the listener, usually on a shelf located at a distance from the main body of pipework. It is useful mainly for antiphonal music where "stereo" effects are desired. If the truth be known, the sound is often similar to that of an air calliope. But a positiv (pronounced "Posi-teef") is the kind of luxury which gives a concert organ class, despite its limited use.

The positiv idea often manifested itself among theatre organ builders, but to a limited degree. We recall that Dan Barton experimented with orchestra bells spread around the walls of a theatre—long before he developed the Barton organ. And Talley's Theatre in Los Angeles, an early house equipped with a huge straight organ, had such goodies as chimes spaced at even intervals around the inside of its shoe-box auditorium. And perhaps the rare theatre echo organ is a bow to the "ruckpositives" of the early German organs. But the idea never took in a big way—and, probably, just as well.

So, time marched on to the era when theatre organs became parlor pets, although most of them only feigned tameness in their new environments. Owners vied with one another for outlandish gadgets with which to festoon their prizes. For example, ATOE ex-prexy Judd Walton has concealed his bird whistle effect within an imitation bird (the kind that once decorated Nellie's hat, in case anyone recalls that ancient dithyramb). The ensemble is mounted in a cage which is visible to chamber visitors.

But most organ owners discourage chamber visits for many good reasons which we'll not go into at this time. But back to positivs.

IT all started after we published an article on how to build a "rain effect." So far, no one has reported building one from our specification, but how many of us followed up even a few of those wonderful construction projects described in the pages of "Popular Mechanics" over the past half century! It's still fascinating just to read about them.

So, we turned to our "rain" man, Harvey Heck, for a plan for something useful, amusing, visual and novel. We

caught him at an opportune moment. He was holding a huge slide whistle in his hand.

"John Ledwon just brought this over—and asked me how he could blow it from his console."

(Continued on Next Page)



The new gimmick occupies a commanding spot between Harvey's Main and Solo chambers. Here the "party favor" is uncoiling skyward.

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TOY COUNTER POSITIVE

(Continued from Previous Page)

"Complete with the 'smear' effect?"

"Yup—both upward and back down—a double smear."

"How about adding a few extra goodies—maybe a goose honk, or a moose call—or perhaps a set of clacking false teeth. Just for the visual gag?"

"Don't rush me!"

Months went by and then one day we got a call from Harvey.

"It's finished."

"What's finished?"



Harvey Heck, researcher in weird and different pipe organ effects, puts the finishing touches on another "positive." He has just mounted the slide whistle. Other noisemakers await mounting.

"That thing we were talking about just past Whitsuntide—the visible toy counter additive."

We jumped in the bug and made tracks for Harvey's. There he sat in an easy chair just three feet from the console that Eddie Dunstedter once played in the Missouri Theatre in St. Louis. He merely looked upward toward a spot between his twin chamber grilles.

There it stood atop the bookcase—a tiny chest with a row of assorted tubes stuck in it. But dominating the whole

The construction diagram at right was drawn by Lee Haggart, a man of considerable whimsy with his pen. He appends the following notes, which will probably be intelligible to those familiar with blueprint jargon:

1. Section view magnet is shown in "operated" position, and "F" pneumatic is "ON."
2. Z-Z indicates a view through the pouch rail (primary) channel board in "full view."
3. In "full view" from left to right on pouch rail are four "O" pneumatics on to "ON" pneumatics.
4. Slide whistle action: wired so "D" button slides plunger left for downward glissando; the "U" button sends plunger right for an upward glissando.

—G. Bandini

was the shining slide whistle and the long rod which guided it up and down its chromatic glide. Harvey looked real smug as he sat down at the 4-deck console and started Beethoven's "Fifth"—from the beginning. Just a few measures along he swung out a little shelf from beneath the left side jamb (about like Conn's theatre trap switch shelf, for the benefit of your transistor tooters). There were some mother-of-pearl buttons which Harv pushed for a number of Beethoven's accords. The effect was electrifying. A vivace Goose call! A presto Jaybird call! An obviously corn-fed Crow "caw!" The tinkle of tiny temple bells and then the piece-de-resistance—an andante rising "whooooooosh" of a slide whistle which suddenly reversed itself, started back downward with a "hsooooooow" for a few measures and then continued its upward climb to the final majestic note. Harvey had been faithful to Beethoven but we were not convinced that Ludwig would have approved: In fact, there was something arresting...

The word stuck in our craw. The unmistakable sound of a policeman's whistle rose to a high-pitched scream and trailed off. Yes, it all came from the little "visible toy counter additive." It was at this point that we decided that the clumsy handle would have to go. The "positiv" angle evolved shortly thereafter.

AGAIN, like the rain effect, this addition is for the organ that "has everything" but which could use a forceful conversation piece. In fact, it's guaranteed to drown out all conversation. And there's no reason it couldn't be mounted in the chamber, if desired. However, it's fun to watch the slide whistle slither back and forth—and for a topper Harvey added a party favor, the kind which when blown into uncoils

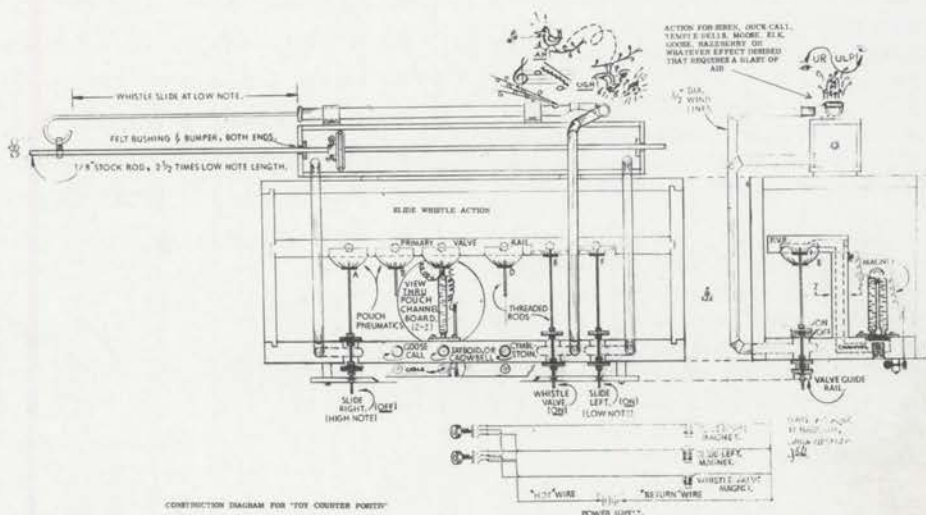
toward its victim while unleashing a raucous bleat. Harvey's bleats while shooting for the ceiling.

The first step is to decide what kind of honks are desired. The next is to obtain the "honkers." Music stores are a good source of such novel instruments as slide whistles and cow bells. Get a good quality whistle, the orchestral variety which were once part of a trap drummer's stock in trade (remember Paul Whiteman's "Whispering?"). It'll cost around five dollars. That's the most expensive single "instrument." Sporting goods stores provide crow, goose and moose calls, plus a few other irresistible items intended for lung power. Oriental novelty shops provide all sizes and shapes of temple bells. A set of brass wind chimes would make a perfect cymbelstern!

For his chest and "glissando motor," Harvey used sections of discarded wooden pipes, mainly because they were handy. The wooden boxes may be cut from any soft wood and should be glued to make them airtight. Note that the glissando motor is mounted directly on top of the chest, placed so as to leave an inch or more to mount the other honkers and tinklers in front of it.

THE only tricky action is the "alter-nator" for the slide whistle. All the other effects are no more than standard electro-pneumatic pipe actions but the slide whistle action is actually two actions, one for each direction. And they must be rigged in such a way that both don't operate at once. One method would be to use a rocker switch (single pole, double throw, center off) at the console. It should be spring-loaded for "off position normal." Our sketch suggests two doorbell-type pushbuttons.

The diagram supplies most details of
(Continued on Next Page)

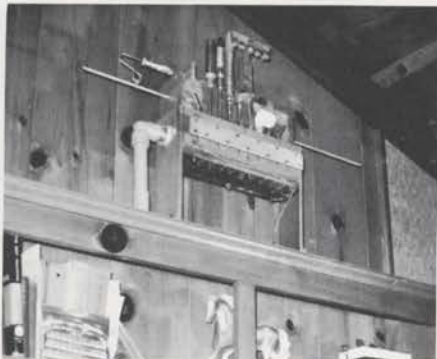


TOY COUNTER POSITIVE

(Continued from Page 20)

construction. If the moving plunger in the slide whistle motor fails to move smoothly inside its wooden tube, lubricate it with graphite.

The positiv is wound at ten inches and is fed through a one-inch conductor. A sound length of that discarded one-inch garden hose should do the trick. The cable need consist of one conductor for each of the single-tone effects and two for the slide whistle—plus a return for all. Better include a couple of spares because it's easier to switch over to a spare than trace an entire cable for a flaw once it's installed.



Another view of the "positiv." The Moose Call, Police Siren, Temple Bells (Cymbelstern?) and Crow Call add immeasurably to the beauty of—say, "Let Me Call You Sweetheart."

The small size of the kind and electrical connections makes locating the showpiece a simple matter of selecting the place where it will be most effective from both visual and sound perspectives. Probably the best place is high on the wall, preferably with a beam of light shining on it.

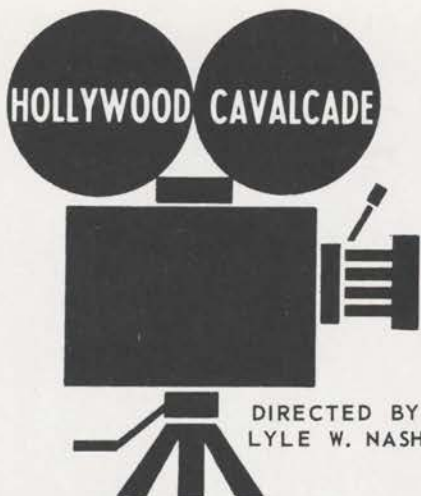
Since completing his own positiv, Harvey has built several more, mostly for friends. One is now on public display in the "Pizza Joynt" at Hayward, California, where it augments the 3-12 Wurlitzer played by Bill Langford.

To encourage prospective builders, Harvey is considering making a demo tape with his very own version of the "Fifth" of Beethoven. He recently completed his own "fifth"—positiv, that is.

Have YOU saved a

mighty Wurlitzer lately?

Try it TODAY!



HAVE YOU ever wondered what "The Covered Wagon" of 1923 would look like in wide screen and living color? A very close approximation of TCW of the silent era is "The Way West" which stars Robert Mitchum, Kirk Douglas, Richard Widmark. The adventures of a wagon train of 1843 headed for Oregon from Missouri is loaded with action and magnificent scenery and caravans stretching across the cinema horizon. The 1967 product is much superior to the old Paramount epic—but outdoor adventure is ever greater to a 12-year-old than an aging adult.

JACKIE COOGAN was a greater draw in 1923 than some stars of today. He signed with the old Metro company for 60 per cent of the picture's profits.

SOJIN, with his spike-tipped moustache and mysterious slant-eyed look, was the greatest arch villain ever to haunt the movies. He began scaring American movie audiences in 1923 in "The Thief of Bagdad" in which Douglas Fairbanks was the hero. Sojin died in 1954 in his native Japan. His son lives and works in TV in Hollywood.

HENRY KING has been directing and acting in films 50 years. The soft voiced Virginia born director created screen epics in the 20s, 30s, 40s, 50s and 60s. No director of the silent era has lasted as long as King in directing virtually every type of film made.

KING is proud of having first discovered Gary Cooper, Tyrone Power, Ernest Torrence and Ronald Colman.

WHAT pictures does King think were best? He's proud of State Fair with Will Rogers, Stella Dallas (1925), Wilson, Song of Bernadette, Twelve O'Clock High and Love Is a Many Splendored Thing. But King is proudest of all of the facts: "I never made a picture that I

would be ashamed to show my mother!" How many directors of today could say the same thing?

WOODLAND HILLS, California is an area of rolling hills about 35 miles from Los Angeles. Here the motion picture industry maintains an elaborate, luxurious estate for retired workers. With the magnificent home is a superb hospital and rest center. Everything at the home is free.

SILENT screen personalities we visited with in Woodland Hills included Ethel Grandin . . . Dorothy Devore, who charmed millions with her comedy roles in the 20s, is mending from a serious illness . . . Dor Farley, famed for her comedy roles with Earle Foxe, lives at the home . . . Betty Blythe, siren of the early silents, lives in a beautiful cottage overlooking the lake.

A REAL old-fashioned silent movie is now being made in Hollywood. Marty Ingels is working on a picture, called "The Silent Treatment." It will be virtually a modern-day version of the 1897-1927 pictures which had titles and screen prologues explaining what was to come. The last major non-talking film was Chaplin's "City Lights" of 1931. It will be interesting to see if today's film makers can use 40 years of cinema improvements and experience and produce a better silent film than the Vidors, Kings, Browns and the De Milles of the '20s.

HORROR films have been around since the first projector started flooding a white sheet with pictures that moved. Now author Carlos Clarens has written "An Illustrated History of the Horror Film" (Putnam) that is worthy reading. The 256-page book covers the horror, mystery, weird, fantastic, supernatural and science-fiction films. Excellent for reference and a movie researcher.

CONTRARY to legend and publicity pap, great stars and featured players in the silents did work in serials. Some players who did included: Lionel Barrymore, Clara Kimball Young, Billie Burke, Doris Kenyon, Gertrude Astor, Priscilla Dean, Milton Sills, Cullen Landis, Antonio Moreno, Lon Chaney, Boris Karloff, Laura La Plante, Esther Ralston, Constance Bennett and Jean Arthur.

THE YEAR 1921 saw the first talking-singing film shown on Broadway in New York. "Dream Street" was shown in April at the Central theatre. Researchers note that Ralph Graves sang a song in it but sync was rather ragged.

CONVENTION ECHOES...

19 — Detroit Revisited — 67



At board meeting top floor Pick Fort Hotel.



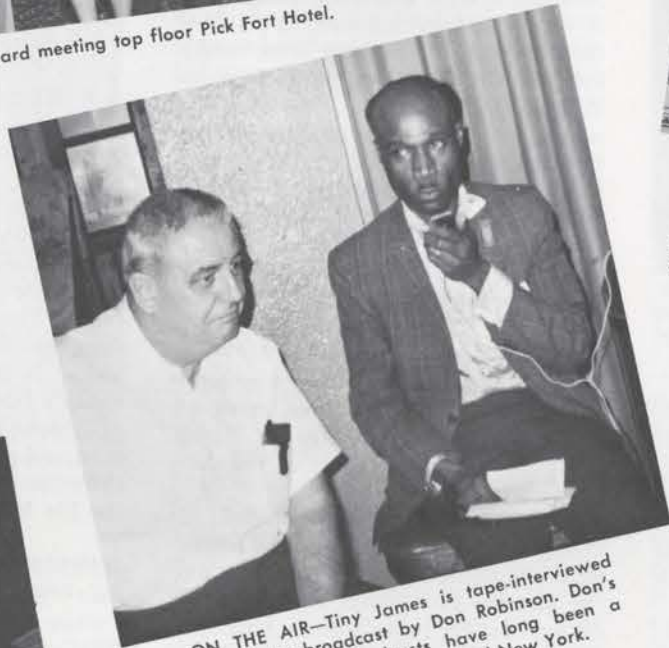
BAS-RELIEF "PIPEWORK" in the Fox lobby was so convincing that one could almost imagine the music Lowell Ayars was playing on the Fox lobby 3-11 Moller was emanating from them. Lowell played just before Kay McAbee let loose on the big beast in the auditorium.



THE SENATE MARQUEE of the Senate Theatre proclaims this proud name. Cooperation of DTOC proved a major factor in the success of the 1967 ATOE convention.



GEORGE ORBITS SHOWING DICK SIMONTON through Senate organ chambers.



ON THE AIR—Tiny James is tape-interviewed for a later broadcast by Don Robinson. Don's "Organ Loft" broadcasts have long been a staple among fans in Central New York.



BEST REMAINING MC—Ben Hall kept up a running commentary throughout the convention about the "weather conditions" at the so-so "Mary Pick-Fort" Hotel, recommended eating places, and generally kept the show moving with his pointed humor. He even read "Graf-fiti" messages he noted in the hotel elevator, such as "ATOE go home! (signed) AGO."



KAY McABEE starting up on elevator at beginning of his concert, Fox Theatre.



LEE ERWIN—STU GREEN, lobby Redford Theatre during intermission.



"THEATRE ORGAN" EDITOR George Thompson tries his hand at the Fox 4-36 Wurli. "This even makes me forget Stu Green," chortles George.



FIRST ATOE EDITOR—Dr. Mel and Mrs. Doner await the start of a concert at the Senate Theatre. Mel was the editor of ATOE's first magazine, the "Tibia."



CHEESE AND BREEZE—This air-powered calliope graces the lobby of the Senate Theatre where it is used as a pre-show attraction. Lovely Lorita Rathman is an attraction of considerable magnitude, too.



SHORT SHOTS FROM EVERYWHERE

Organist Milton Charles, whose very name conjures memories of the Mighty Mastbaum Theatre in Philly and a school for theatre organists bearing his name in Chicago, is showing another facet of his personality with his latest sideline, an art studio he has opened very near the King's Arms restaurant in Toluca Lake, Calif. (between Burbank and North Hollywood) where he plays a Hammond spinet for evening guzzlers.

Organist Johnny Ledwon, who is in the throes of getting started on a building for his circa 24-ranker (when completed), has a tip for those about to do battle with the single-minded authorities who control the issuance of building permits. As in far too many branches of government, the permit issuers tend to go "by book," and the book states that there must be a window every few feet if it's listed as a room or be added to a house. No windows—no permit. Now, even Elmer Fubb knows that a window is needed in an organ chamber about as much as a hole in the wind conductor. So, Johnny and his Dad, Ray, decided on a little camouflage; they described the windowless room where the chamber will go as a "storage area." The permit was issued without question. We heard of a similar case where the chamber area was referred to as a "closet" on the application. That got the desired effect, too. Bureaucracy, it's wonderful!



John Ledwon

When it was decided to scuttle the Seattle Orpheum Theatre, the wrecking company submitted an estimate of five days to level the building. But they failed to take into consideration the solid construction of the venerable movie palace and seven weeks later they were still hacking away and swinging wildly with the steel ball. The 3/13 Wurli? It's safe; removed and stored some time ago by Puget Sound Chapter members. Harry Dost owns it now.

From Woodbury, New Jersey, Warren Clark reports that Bob Figlio is playing the pipes in the Broadway Theatre, Pitman, N.J. for intermissions every Saturday night, sometimes oftener. Warren sent along a snapshot of a very slow method of moving a pipe organ but hastened to add that his organ was not moved by Volkswagen alone. His wife helped, too.



Moving Day—The hard way!

New Jersey appears to be a fountain-head of organ activity, judging from the numerous theatre stints undertaken by Eric Zeliff, the 16-year-old who designed such subtleties as "Jet Exhaust" and "Tuned Beer Bottles" into his specification of an organ suitable for the ubiquitous Martha Lake (VOX POPS, June 1967 issue). Eric has been doing his bit to keep organ music alive in his home area theaters (Madison, New Jersey) with pre-movie and intermission organludes at the Stanley Warner Milburn and Sanford (N. J.) Theatres, playing a Baldwin plug-in (the original



Eric Zeliff—He gets around.

pipes being long gone). The hour-long pre-feature concerts were well-received at the often full houses (1250 seats at the Sanford), especially during the "Sound of Music" run, claims our reporter. Just as we went to press we learned that Eric was set for a similar chore at the 2-4 Wurli piper in the Brook Theatre, Boundbrook, N. J., an instrument maintained by local ATOErs and played before audiences on week-ends.

Speaking of Martha Lake, those who were disappointed by her failure to make an appearance at the ATOE convention in Detroit will be interested in this bit of gossip we picked up from ATOE Prez. Dick Schrum (who seems to have an amazingly



Martha! Stood up again.

accurate source of information about that Hippie from the '20s). It seems that "boyfriend Bensie" Hall promised to meet her in Canada for a fling at "Expo 67" if she just wouldn't embarrass him by cavorting about at the Detroit bash. Blushing Martha complied but Bensie never showed, leaving her once more jilted by the fickle finger of fate—among other things. The reason is that the "best remaining MC" for organ events has acquired an interest in developing gadgets for pipe organs (see LETTERS).

Back at Expo 67, those who visited the Japanese pavilion report seeing and hearing a Japanese-made electronic organ with a fairly normal specification except for one stop labelled "Adorable Gedeckt." The export-minded builders probably selected what seemed the most likely translation from the choice given in the translating dictionary for "Lieblich (lovely), but couldn't find "Gedeckt" even listed.

Our recent request for information about the elusive "Wild Oscar" resulted in a number of leads from kind readers, among them Laura Thomas in Buffalo, N.Y., and also Ken Richards who sent a clipping from an Akron newspaper, a column which informed us that Oscar had played a Loew's there in the old days. We traced Oscar, whose correct name was Lloyd Hill, to Dallas where he had gone into the appliance business with his brother, Dexter. But there our search ended: Lloyd Hill is dead.

Just about everything that George Wright does is of interest to organ buffs. Although it has to do with a plug-in, albeit a good one, we couldn't resist passing it on. The scene was the Crystal Ballroom of the Hotel Whitcomb in San Francisco. Rodgers dealer Kay Chenoweth had planned an open house-style party, as organ dealers are wont to do, and a flock of top talent showed up to play, share the camaraderie



GEORGE BUSSES KAY! Lovely Kay Chenoweth appears luminous on being bussed by George Wright.

and partake of the free grape punch. Among those who entertained the 250 present were Scott Gillespie (once of the Salt Lake City "Organ Loft"), Jim Roseveare, Van Welch, June Melendy, Larry Vannucci, Tiny James, Richard Purvis (of Grace Cathedral) and Lyn Larsen. A man with silver-streaked hair had come in with Larsen and he looked familiar to many present. Then Lyn introduced him, "... George Wright." George took his turn at the big horseshoe Rodgers and had a won-



HAVING A BALL—George obviously enjoys the company and the instrument. The part of the audience pictured reflects the happy mood of the gathering. —Bob Churchill photo

derful time providing a wonderful time for those present. It was a perfect frosting for a wonderful evening of music, and later, after she had recovered from the effects of a kiss George planted on her lovely

cheek, Kay wondered aloud, "What can I do to top this!" Kay wouldn't have much time to worry about it because she was in the final stages of preparing for the late September Annual Home Organ Festival at Hoberg's (Calif.), which she co-chairs with Dewey Cagle.

Kay was busier even than anticipated when Co-Chairman Cagle suffered a heart attack early in the Festival proceedings and was rushed to a hospital for treatment. Dewey is now recuperating satisfactorily, according to latest telephone reports.

We haven't heard much of Gaylord Carter's activities lately, mainly because his motor is always running and he rarely lights anywhere long enough for a report to headquarters. So we must depend on fleeting glimpses. One such "happening" occurred at the Seattle Pacific University, and it resulted in the discovery of a "lost" pipe organ by the Puget Sounders. While casting about looking for a hall in which to show off Gaylord playing an electronic, they discovered the 3-14 Kimball long ago removed from the Seattle Neptune theatre. It was remembered as one of the finest-sounding theatre jobs in the Northwest. So Chapter Chairman Russ Evans, Dan Adamson (remember that wild banquet show MC at the 1966 Portland ATOE convention?), Bob Jones and Dick Schrum (he was there, too) gave the Kimball a going-over to return it to theatre sounds. Gaylord was delighted and played a fine program for the Pugeteers on it.

More on Gaylord. On November 14 he played a concert on the 2-8 Wurlitzer in the Bell Friends Church, Bell, Calif. (South of L.A.). This is the organ normally presided over by that fine pops and church organist Dean McNickols whose record on it is reviewed in this issue.

In Santa Fe, N. M., O. G. Betancourt at last knew what it was like to own pipes. He latched onto a four-rank Wicks (Diapason, Bourdon/Flute, Salicional and Oboe) in excellent condition. It has a horseshoe console and "O. G." has written to Wicks to see if its genealogy can be traced. Meanwhile he's making plans to give up considerable space in his pad to the instrument.

While we are contemplating Santa Fe, there's an item which is a little ancient now but it's worth the telling. It happened at the Spring Conference of the El Paso (Tex.) and Santa Fe Toastmasters club, whose Governor is the same O. G. Betancourt mentioned above. Being an organ fan he figured that the

meeting would profit from a dose of organ music. So, he asked his teacher, Mark Davis, director of the Santa Fe Conservatory of Music, to play. Davis is known for his classical and generally "longhair" approach to music, and few of his present day colleagues knew that he once warmed the bench of a theatre organ. Davis agreed—if he could play "theatre style". So, an Allen Deluxe theatre model was wheeled into the Santa Fe Desert Inn for the confab and Davis made a solid hit with a nostalgic program which started with "Valencia." Theatre music from the silent era was well represented by Fletcher's "Demoiselle Chic" (1914), "When the Midnight Choo-Choo Leaves for Alabam'" (1912), Nora Bayes' "Just Like a Gypsy" (1920) and Walter Blaufuss' lovely melody, "My Isle of Golden Dreams" (1919). From the Toastmasters' reactions there was reason for "O. G.'s" post-concert enthusiasm. "Perhaps I've sown some seeds in fertile ground," he chortled.

Lots of good reaction to our new column, "Nuggets from the Golden Days." It was started as a result of requests for more nostalgia and its initiator, Lloyd Klos did a lot of research to determine whether such a column could be maintained. Seems like it can but even so, Lloyd is soliciting material. So, if you have an ancient periodical with an interesting item from "the golden days," copy it off giving name, year and issue of the publication, and send it to "The Old Prospector", 104 Long Acre Road, Rochester, New York 14621.



The Old Prospector (Klos-shaven).

From Dallas, Texas, there was good news for those who fondly remember the wonderful nightly "Moon River" organ program which once emanated from radio station WLW in Cincinnati, Ohio. The 3-14 Wurlitzer, long gone from the station, turned up in Dallas, purchased by ATOEr Charles Evans. It is being installed under the direction of a young man whom Evans describes as "a perfectionist," Rod Yarbrough. Evans was full of praise for Yarbrough during the Detroit convention and paid tribute

(Continued on Next Page)

VOX POPS, contd.

to the young man in a brief speech at the banquet. Those who have heard a tape of only a portion of the partly-installed instrument were inclined to agree that Rod "has the touch" needed to transform a pile of pipes into a thing of beauty. Perhaps "that" lazy stream of dreams" will flow again.

For about a year the BOMBARDE has been receiving letters from a correspondent who signs "Lew Williams." From the maturity reflected in his writing and his knowledge of organs, we assumed Mr. Williams to be between 25 and 35 years of age. Imagine our surprise and delight when Lew showed up at the Detroit convention—a lad of 14. Since then Lew has visited the Saenger Theatre in New Orleans and reports

that the big Morton is in pretty fair shape, except for a few reeds out of tune and the usual ciphers which develop in a little-used instrument. He adds that it has a



Lew Williams

"crazy" bird effect which chirps once "then lets out with a sick "deeyyooooo!" trailing upward. He has heard from Don May in Baton Rouge and Don reports that he is installing a pedal Diaphone to beef up the bass end of the little Morton, and the two-deck console will soon ride on its own elevator. All of which should be of interest to Randy Sauls, who played it in the "early talkie" era.

Overheard outside the Pick-Fort Shelby Hotel during the Convention: Man viewing the camera-laden conventioners heading for a concert, "Gosh, it must be some kind of a photographers' meeting!"



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.

Sounds of the Sanctuary:

Dean McNichols at the Wurlitzer organ in the Bell Friends Church, Bell, Calif. Available by mail only for \$4.00 (check or money order) sent to Organ Record, California Yearly Meeting, Box 389, Whittier, Calif. 90608. Stereo only. Allow three weeks for delivery.

True, it's a collection of hymns played on a theatre organ, and it was compiled to appeal mainly to Protestant Christians (which it will). But that isn't the whole story. While the Christian will recognize "In the Garden," "The Old Rugged Cross," "Lead Kindly Light" and "Whispering Hope" (among many others), the pure musicality of the treatments would appeal to a Buddhist, a Zoroastrian, an Ahura-Mazdan—all unaware of the religious connotations—or a plain heathen. Most of the tunes are given full theatre organ registration, but even when Dean

turns off the tremos briefly for a "pseudo-churchie" effect, one is still aware that he's playing a Wurlitzer. Of course, it has been done before by Paul Mickelson, Brad Braley, Paul Carson, Jim Orcutt and Lorin Whitney, but never with more appeal to the theatre-oriented listener than here. Despite the size (eight ranks) the organ sounds expansive and full and there is never a lack of variety. The playing is simple and clean, always with a welcome transparency. There is lots of contrast. The organ may be small, but it has some fine ranks, notably a lovely Vox Humana and a lush Tibia. The front of the jacket is covered by a color photo of the Sanctuary, showing the console location and the chamber grilles. The backliner tells about the instrument and the organist. But there's more. Purchase of the album can amount to a healthy slap at communism. All proceeds go toward supporting an agricultural mission with a destitute tribe of Guatemalan Indians (including what would normally be the organist's royalties). The Redfinks are reported to be making gains in Guatemala, appealing to just such people as the usually hungry Indians. But "redthink" doesn't get very far where there's plenty of food and the church mission is teaching modern agricultural methods so the Indians can grow their own food.

The whole encouraging story is told on the album jacket. But even without the political angle, it's a worthwhile album. The theatre organ sound abounds.

EDDIE DUNSTEDTER WANTS READER HELP CHOOSING TUNES TO RECORD

Organist Eddie Dunstedter has announced that his next recording will be something of a "request program." The famed organist wants BOMBARDE readers to send him lists of the tunes they would most like to hear him play on a coming recording. Of course, he can't guarantee that all tunes submitted will be selected but all who participate will have helped set the trend as to the type of music and style to be employed. He will base his selection on the ten most-requested tunes. The requests may include any type of music—pops, standard or classics. Those wishing to help Eddie Dunstedter choose his tunes may address him as follows: E. Dunstedter, Box 5013, Bendix Station, No. Hollywood, Calif. 91604.

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LISTEN! A Theatre Organ Bombarde Cover Story Becomes Excitingly ALIVE!

FRONT AND CENTER ALLEN MILLS

AT THE CONSOLE OF THE AUDITORIUM THEATRE PIPE ORGAN
Rochester, New York



Program

SIDE ONE

SONGS FROM "THROBBLINGLY MODERN WILLIE"
TITLE SONG
FOUR BITTERFLY
SMILE FACE
SPEAK LOW
VILLA
WHAP YOUR TROUBLES IN DREAMS
ALL THE THINGS YOU ARE

SIDE TWO

SWEET GEORGIA BROWN
TILL THERE WAS YOU
SONGS FROM THE "UNITED FIFTEENS"
LAST NIGHT ON THE BACK PORCH
TOOT TOOT TOOTIE
THE VARIETY DEAG
ALL THROUGH THE NIGHT
I WILL WAIT FOR YOU
(Theme from "THE UMBRELLAS OF CHEERBOSS")

STEREO

Allen Mills

FEATURED ORGANIST AT
1964 and 1967 A.T.O.E.
NATIONAL CONVENTIONS

plays to big 4/21 WurliTzer
in the Auditorium Theatre,
Rochester, New York

Prior to his years as an entertainment artist (he has performed in the resorts in New York State's Castkills and Adirondacks as well as in Florida and the Jamaicas) Allen Mills had a thorough grounding in musical fundamentals. He studied at Westminster Choir College and the Crane School of Music and under such teachers as Hugh Allen Wilson and Dr. George Markey. He is currently Director of Music, Trinity Methodist Church, Albany, N.Y. His great technical proficiency is very much in evidence as he plays the "Mighty WurliTzer" in FRONT AND CENTER.

Cover photos of the February 1967 THEATRE ORGAN/ BOMBARDE and FRONT AND CENTER jacket (above) show interior of the 2700-seat Auditorium Theatre, Rochester, New York.

YOU read how this beautiful WurliTzer was saved when the 3000-seat Palace Theatre, Rochester, New York was torn down in the fall of 1965. You may have heard Don Scott's recording, "An Evening At The Palace," made shortly before the theatre closed (a few albums are still available). Now you can hear how this magnificent instrument sounds in its new home. Send for your FRONT AND CENTER album today!



HEAR a high quality recording of a theatre pipe organ in perfect condition under the most favorable acoustics. Thrill to all those "throbbing tibia" and toy counter sounds you expect from a theatre pipe organ. You'll be delighted with Allen's refreshing and varied registration. As you listen to his skillful display of the organ's orchestral voices, with a most judicious use of percussion, you'll understand as never before, why the WurliTzer organ was once called the "Unit Orchestra"! This is an A-1 recording all the way . . . send for your copy TODAY!



Allen Mills at the console of the Auditorium Theatre 4/21 WurliTzer

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DISC SQUEALS

Jim Orcutt, whose Christmas concert tape played on a 3-10 Morton in a Tulsa, Okla., church proved such a "sleeper," is dickering with Concert Recording for the release on discs of his latest recording. The new recording, played on the same instrument (after considerable trem readjustment), offers pops and standards in the same appealing Orcutt style. As we went to press, the prospects looked good.

The newest in music is the "psychedelic" fad. Hal Blaine's "Psychedelic Percussion" (Dunhill No. 50019, stereo) is probably a fair example of what is described as "mindblowing" music, the latest thing in "happenings." Yet, on the jacket are listed the instruments used to produce this futuristic "brain-buster." Among them are: Train Whistle, Klaxon Horn, Castanets, Cow Bells, Glockenspiel, Bird Call, and Chinese Gong—all of which may be found on any well-equipped theatre organ built 40 years ago! New, huh? The jacket also lists the musicians and among them is organist Paul Beaver, whose Wurlitzer'd "Perchance to Dream" album (Rapture, stereo IIII) is a gem of understated tonal psychedelicism. But his instruments this trip are listed as "electric modulation apparatus" and "Moog Synthesizer." We are not recommending this recording (not having heard it) but the jacket is a dream!

One of Concert Recording's first efforts was a disc played by Al Bollington on the Harvey Heck 4-27 Wurlitzer. Those who were disappointed in the recording's lack of audible pedal bass will be happy to learn that "A Lovely Way To Spend An Evening" is about to be released as an "Organ of the Month" offering but with a drastically altered response curve, one which brings out the

normal bass tones. Best of all, Concert's prexy, Bill Johnson, will encourage those who were unhappy with the first version to trade in their "Evening" on the improved record—even Steven, no additional fee. Fair enough?



RECORD RELEASE: An LP played by Jimmy Boyce on his 4/43 Wurlitzer in the Alexandria Rink (Va.) (originally the Radio Center Theatre organ, plus additions).

"The Organ of the Month Club" has announced a subsidiary to be called "Moonlight Records" which will introduce a line of lower-priced monaural organ records of special interest to collectors. Material for the Moonlight label will be drawn from the vast store of taped organ music which doesn't quite meet the quality standards of the Concert Recording line but which still has strong appeal to organ music aficionados. Thus we may be able to still obtain music played by a beloved deceased organist who made test tapes on his home recorder. Another case would be music taped a few years ago before present standards put it in the "medium fidelity" class, perhaps a recording of an organ long removed and its theatre transformed into a parking lot. Prices will be lower but processing, surfaces and jackets will boast the same quality as the Concert

line. The first two Moonlight platters come from "down under" and features the organ in the Regent Theatre, Adelaide, Australia. Knight Barnett's disc is labeled "Australia in Music" while Ian Davies' is "The Song of Australia." Club members will be mailed details.

Most of us are careless in handling recordings. To find out what could be done to prolong record life we asked Concert Recording Co., for some tips on prolonging record life. The company's prexy, Bill Johnson, provided the following suggestions:

"The greatest enemy to a quality phonograph recording is the turntable or changer and its stylus (needle) and tone arm. The second greatest enemy is the user. Never touch the surface of your records. Body oil softens the vinyl and is also picked up by the stylus and causes corrosion to its mounting. Never allow a record, in or out of its jacket, to remain in the direct sunlight or become overheated. Keep them in a record rack or shelf where they may be stored vertically. Never stack them horizontally. Use only a diamond stylus and have it checked semi-annually by your dealer (diamonds do wear, especially when used to play monophonic records). Be sure that your stylus exerts no more than 3 grams pressure on your record (the weight of a penny). Older changers and inexpensive record players require much greater pressure than this and do definitely damage all records played on them.

"The old cliché was never more applicable than to the modern day phonograph record—with the proper care it will outlast the user."



But Mr. Bibbitz—I told you on the phone that it wasn't multiple track recording!

THEY ALL PLAYED ...



STARTING YOUNG—Peter (3) and Joe (4), sons of Dr. Ray N. Lawson, Montreal, give the Wurlitzer in their home a workout. So far, the bottom manual holds their interest, but their reach is improving.



LITTLE SUSIE YURKO is dwarfed by the huge Senate-Orbits 4-34 Wurlitzer as she plays a creditable "Hungarian Rhapsody" at 1967 ATOE convention in Detroit.



—Bob Churchill photo
KORLA AT THE KEYS—A "mystic East" atmosphere descended on the Carl Greer Inn in Sacramento, California, when Korla Pandit made an unheralded appearance at the Inn's 4-16 Robert Morton on August 19. It was the beturbanned one's second engagement at the 4-decker and both times he enjoyed the applause of a large and responsive audience.



NorCalChap's playing "rep." Tiny James is here shown during an after hours session at the Detroit Fox 4-36 "Crawford Special" Wurlitzer.

WHERE TO HEAR THEM PLAYED

By RAY BRUBACHER
Associate Editor—Theatre Organ

The purpose of this directory, listing theatre pipe organs being used in theatres and other public places, is to provide the organ enthusiast with a comprehensive listing of instruments that may be heard without obtaining special permission from private owners to hear a theatre organ. This is the first such directory to be published in the history of ATOE, and it will be brought up to date at frequent intervals. The listing will be continued over several issues of the magazine, and will be listed by chapter and in no special order.

1. SOUTHEASTERN CHAPTER

FOX THEATRE, 660 PEACHTREE STREET, ATLANTA, GEORGIA

The organ is a Mollar 4 manual 43 rank instrument, and is played on Friday, Saturday and Sunday evenings at approximately 9 p.m. by Bob Van Camp.

2. POTOMAC VALLEY CHAPTER

BYRD THEATRE, 2908 WEST CARY STREET, RICHMOND, VIRGINIA

The organ is by Wurlitzer; 4 manuals, 17 ranks with piano, and is played every evening except Sunday by Eddie Weaver.

LOEW'S THEATRE, 6TH AND GRACE STREETS, RICHMOND, VIRGINIA

The organ is a Wurlitzer of 3 manuals and 13 ranks, played on weekends by Lynwood "Nick" Pitt.

MOSQUE AUDITORIUM, LAUREL AND MAIN STREETS, RICHMOND, VIRGINIA

Wurlitzer organ, 3 manuals, 17 ranks, used for most civic functions in city owned auditorium. Auditorium has been completely refurbished and increased usage is planned for the organ.

ALEXANDER ARENA, 807 NORTH SAINT ASAPH STREET, ALEXANDRIA, VIRGINIA

The organ is a Wurlitzer of 4 manuals, 34 ranks, originally in the Centre Theatre, New York City, owned and played every day for skating sessions by Jimmy Boyce.

TIVOLI THEATRE, EAST PATRICK STREET, FREDERICK, MARYLAND

The organ is a 2-8 Wurlitzer, played on special occasions by A.T.O.E. vice president Richard F. Kline Jr.

DOUGLAS BAILEY ADVERTISING AGENCY, 140 CONGRESSIONAL LANE, ROCKVILLE, MARYLAND

The organ is a Moller and has 2 manuals, 9 ranks, and is heard daily over station WPIK from 12:30 to 2 p.m. on the Parker-Bailey Show. After October 1, the organ is to be heard over station WHFS FM stereo, 102.3 mc. The instrument is played by Doug Bailey and visitors are always welcome at the studio.

3. SAINT LOUIS CHAPTER

FOX TREATRE, 527 NORTH GRAND, SAINT LOUIS, MISSOURI

The organ is a Wurlitzer of 4 manuals, 36 ranks and is one of the two "Crawford specials" still in use. The organ is played every day between noon and 11 p.m., by Stan Kann.

4. EASTERN MASSACHUSETTS

STONEHAM TOWN HALL, STONEHAM, MASSACHUSETTS

The organ is by Wurlitzer, and is a 2 manual, 14 rank instrument. The instrument is featured in regular concerts by various artists. Interested persons should contact the chapter officials of the Eastern Massachusetts Chapter.

5. OREGON CHAPTER

PARAMOUNT THEATRE, S.W. BROADWAY AND MAIN, PORTLAND, OREGON

The organ is a Wurlitzer Publix 1, being of 4 manuals, 20 ranks. It is played by various artists on special occasions.

ORIENTAL THEATRE, S.E. GRAND AND MORRISON STREET, PORTLAND, OREGON

The organ is a Wurlitzer of 3 manuals and 13 ranks and is played by Glen Shelley for silent movies presented once a month on Saturday at 8 p.m.

IMPERIAL SKATING RINK, S.E. UNION AND MADISON STREETS, PORTLAND, OREGON

The organ is a Wurlitzer of 4 manuals and 18 ranks and is played for skating sessions every day except Monday, from 7 to 11 p.m., by Don Simmons.

IMPERIAL SKATING RINK, S.E. UNION, PORTLAND, OREGON

The organ is a Wurlitzer-Wood instrument of 3 manuals, 18 ranks, played every day except Tuesdays from 7 to 11 p.m. by Gary Russell.

BILL BLUNK STUDIOS, CORNER OF NORTH GREELY AND JESSUP, PORTLAND, OREGON

The organ is Marr & Colton of 5 manuals and 24 ranks, and is used for A.T.O.E. jam sessions and programs on the 1st and 3rd Sunday of each month except during July and August, from 7 to 10 p.m.

6. LOS ANGELES CHAPTER

WILTHERN THEATRE, LOS ANGELES, CALIFORNIA

The organ in the Wilthern Theatre is a Kimball of 4 manuals and 37 ranks. Though not used daily, it is heard on a regular basis for concerts. Interested persons should contact Los Angeles Chapter officials. This organ will be featured during the 1968 A.T.O.E. National Convention.

7. PIEDMONT CHAPTER

CAROLINA THEATRE, GREENSBORO, NORTH CAROLINA

The organ is by Robert Morton and has 2 manuals and 6 ranks. It is played for special occasions by Nelson Guard. Interested persons may contact him through the Wurlitzer dealership in Greensboro.

(To Be Continued Next Issue)



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

CONNECTICUT VALLEY

As has been a recent custom of the Connecticut Valley Chapter, its membership took to the hills for its June meeting. The setting at the home of Eleanor and Harold Weaver is just perfect for keeping cool on a hot summer day, while enjoying their 3/9 Marr and Colton. Although the Weavers had removed the furniture to provide for folding chairs, most of the members spent the afternoon in the adjoining yard. The organ can be enjoyed outdoors by means of two window walls which open onto the patio.

The organ, which includes Tibia, Open Diapason, Viole Celeste, Viole D'Orchestre, Concert Flute, Vox Humana, Tuba-Trumpet, Kinura and Moller Oboe, is installed in two chambers just below floor level at one end of the contemporary house. The chambers speak into a mixing area which houses a Steinway Grand, the Weavers' other prize instrument. From this area the sound enters the large living-dining room where the console is located. The Weavers originally had a modern free-standing fireplace situated centrally in the living area. The fireplace was removed and the console now stands on the raised hearth, with a skylight replacing the original chimney. The organ was painstakingly installed by the Weavers with much help from chapter members, and was revoiced to fit the area into which it speaks. The sound is smooth and intimate, with a powerful full ensemble which neither blasts nor tires the ear.

At 2:00 host and program chairman Harold Weaver pressed the button and members spent the afternoon in a "jam" session. Highlights were the first pipe organ performance of chapter secretary Carmen Charette and some excellent playing by Young Russell Hubbard.

A short business meeting followed,

and it was announced that the chapter now owns two theatre organs; the latest saved from air-conditioning ducts just a few days before the meeting. Treasurer John Angevine and his new bride Kathy were thanked for their tremendous efforts in removing the instrument, 3/10 Marr & Colton. Progress on the New Haven Paramount was discussed next. The organ is nearly completed, most of it having been removed from the theatre, re-leathered, rebuilt, refurbished, restored and re-installed. The 2/10 Wurlitzer is virtually a new instrument.

At 7:00, the evening festivities began with short concerts by Ev Bassett, Al Miller and Jack Moelmann, who was down from Westover A. F. B. Jack put on a humorous tongue-in-cheek presentation which included a lonely Vox Humana sobbing "I Can't Give You Anything But Love, Baby." Jack Heavens took the bench next, followed by Mike Foley, who played "A Perfect Song," "My Funny Valentine" and "Sabre Dance."



Joy Zublena, former Miss Connecticut, at Weaver's Marr and Colton 3-9.

Then the featured organist and chapter member, Joy Zublena, stepped up. Joy was Miss Connecticut just 10 years ago, her talent being organ. She is right at home on the Weaver organ, since it is the first pipe organ she ever had a chance to work out on. Starting with "The Sound of Music" and "Climb Every Mountain," she presented several miniatures, followed by "Getting to Know You," dedicated to the chapter, and "Espana Cani." From the initial pedal intro, Joy showed off her precise technique in the orchestra arrangement. She remarked that "when you sit at an organ with percussions, you naturally want to use them," however, she did so very judiciously.

"From This Moment On" was an up-tempo show-stopper, showing off her deft fingering, with runs and counter-melodies on 2nd touch. Next came an interesting marriage of "Born Free" and the "Battle Hymn of the Republic" played as a beguine. These were followed by several other exceptionally well done arrangements. In answer to the applause

of some 70 members present. Joy encored with "What Now, My Love" played as a tango. Then as the clock struck 10:00, the blower was given a well-deserved rest, and the chapter members left wishing there was just a little bit more.

DELAWARE VALLEY

About 50 members attended the business meeting at the Grove Theatre on June 25, and were brought up to date on many of our activities at that time. Negotiations are presently under way with the owners of the theatre in hopes of having the rent reduced from their current figure of \$150 per month to something that the club could more easily afford. The theatre is in poor condition, and needs a great deal of rehabilitation, including a new heating boiler. Still, the building holds great possibilities for becoming an ideal home for the chapter. The location is excellent, with good transportation, and adequate parking. The projection and sound equipment are still in, but the screen is not useable. Seating capacity is about 550, and there is a possibility of renting the building out to other groups occasionally to help defray expenses. Large doors in the rear of the theatre provide easy access directly onto the stage, which is where the organ would be installed. Last, but not least, we would have full and private use of the building for whatever purposes we might see fit. Of the members attending, an overwhelming majority voted in favor of making the Grove Theatre our home, if the cost problem could be worked out. (This vote was not an official action of the body, but rather an opinion poll.)

In passing from the subject of the Grove Theatre, we would like to extend our thanks to Mr. Sam LaRosa, who made the arrangements for the meeting, and who has offered the chapter a heating boiler for the building, plus his services in installing it. Thanks to Sam also, for supplying the refreshments which helped make this lengthy meeting go a little easier. Reaching down a little further into his bag of tricks, Sam has also come up with a replacement for the damaged screen at the Grove, thereby solving that problem, too.

Three other homes for the Sedgwick Organ are presently under consideration. The Brookline Theatre, in Havertown; a 24 million dollar addition to Hahnemann Hospital, still in the planning stage; and the Trenton War Memorial.

The new bylaws which were read at the Grove meeting have been altered to conform to the wishes of the members present at the business meeting, and have been readied along with the Articles of Incorporation for filing with the

CHAPTER NEWS, contd.

Corporation Bureau in Harrisburg. The name "The Theatre Organ Society of the Delaware Valley, Inc." has been cleared with all agencies concerned, and a certificate for it has been issued. Notice of Intents and Purposes of the proposed corporation will be published in the Philadelphia Daily News and the Legal Intelligencer, after which many more complex legal steps will follow, finally culminating in the issuance of our corporate charter. Our sincerest thanks to George Butler, Jr., the club's attorney, for his untiring efforts in our behalf, with regard to the legal entanglements involved in the incorporation of the chapter.

Beginning the 28th of May, the Sedgwick removal crew worked every Saturday, plus an occasional Sunday, dismantling and moving the giant Moller organ. As of July 31, the only remaining pieces are three chests, five regulators, the relays and the blower. The rest of the organ, except for the console, is safely stored in the basement of an apartment building in Willow Grove, and the console is in a large clean, dry garage in Mount Airy, where it can be easily worked on. The removal crew has done a fabulous job on this project, and their dedication to the cause is worthy of praise and commendation from the entire chapter. Giving tirelessly of their efforts and their valuable Saturday time have been: Charles Slotter, a new member, who has not missed a single session; Bob Little, doubling as worker and official photographer; Eugene Witt, and his wife, Mary, who helped in several ways: Mary as paper crumpler for packing pipes, and Gene, who has made scale drawings of all the action parts of the organ, as well as layouts of the chambers. Gene has been one of our steady disassemblers and movers, as well. Then we have Harry Dieffenbach, on hand most of the time with his little red truck; Sam LaRosa, his Chevy Van and brute strength; Tom Davies who engineered the moving of the console; Tom Elliott, of Collegeville; Dick Traister, of Spring City, Penna.; and Carl Barker and Harry Linn of Media. Also on duty a good many Saturdays were: Gran Helmle, George Butler, Jim Breneman, Bill Greenwood, Norman Mander, Ted Nowogrocki, Tom Himmelsbach and Bob Molesworth, and most likely a half dozen others that I just can't remember at this time. There was also a fellow named Proctor who has also been working with the crew.

A new symbol of office, as well as a means to maintain order at meetings, has been made for the chapter by member, Tom Elliott. This beautiful gavel, hand-

crafted from solid Maple in the shape of a Tibia Clausa Pipe, was first used at the business meeting at the Grove, and proved to be very effective. Our thanks to Tom for this unique addition to the club's possessions.

NIAGARA FRONTIER

A most successful Concert, featuring Lowell C. Ayars, was held on June 26 at the Riviera Theatre, North Tonawanda, New York. Members of the chapter have completely restored the magnificent 3/11 Wurlitzer to like new condition at no cost to the theatre management, and rented the lovely air-conditioned theatre for the evening, making it possible for the general public to attend, as well as chapter members.

The program consisted of a "Pop" Concert with a dash of classical tunes to add interest; audience participation



Lowell Ayars at console of Riviera Organ. In rear, left to right, Herb Schmit and Bill Hatzenbuehler. Others unidentified.

with sing-along slides; and a silent movie comedy, starring Charlie Chase in "Poor Fish," accompanied by Mr. Ayars on the pipe organ with its many sound effects.

Lowell Ayars' musical credits are many. He is presently Director of Music for Public Schools in Vineland, New Jersey, and Organist and Choir Director in a Bridgeton, New Jersey church. He has also been featured artist for many theatre organ concerts since revival of this instrument nationally twelve years ago, including the National Convention in Buffalo in 1964 and in Detroit this year.

NORTHERN CALIFORNIA

The meeting at the Cine-21 on Saturday, June 17, to hear Larry Vannucci play the Robert Morton was certainly an artistic success. However there should have been a much larger turnout of members. Larry did his usual beautiful job, making the little 6 ranker sound like a much larger installation. Our thanks to Don Nutter, theatre manager, for his wonderful cooperation.

The Gaylord Carter presentation at the Avenue Theatre was a memorable occasion. Gaylord was at his very best.

He liked the Wurlitzer and found it completely adequate for his requirements. The crowd was with him "all the way", even to cooperating mightily on the Sing-along. The picture was most enjoyable because of Carter's imaginative accompaniment. We were proud to see the chapter so well represented.

PINE TREE

On the evening of May 9th, the members of Pine Tree Chapter attended a Lowrey Organ demonstration program at Deering High School Auditorium in Portland. This was sponsored by the Starbird School and Music Center and the Lowrey Organ Company.

The organist was Johnny Kemm of Joplin, Missouri and a very capable one indeed. He put the three models, one of which was a theatre-type, through their paces in a most skillful manner. We thoroughly enjoyed his program, as did all those present.

The evening's highlight came when Johnny graciously accepted our invitation to accompany us to the State Theatre for a session at the theatre's Wurlitzer pipe organ. Despite the late hour Johnny ran through a few tunes, filling the theatre with some wonderful sounds. This writer couldn't help but think how much the patrons of our theatre concerts would enjoy hearing this man play.

Before going our separate ways, we had a pleasant chat with Johnny, learned that he is an ATOE member at large and has visited other chapters as opportunities allowed. Johnny Kemm is not only a fine organist, but a very nice person to know.

PUGET SOUND

At 8 o'clock Friday, September 8 in the McKinley Auditorium at Seattle Pacific College, Chapter Chairman Russ Evans introduced the dynamic, ever popular Gaylord Carter, who kept the audience spellbound with his musical antics at the 3/14 Kimball (from the Neptune Theatre in the University District.)

After his "Perfect Song" (Amos & Andy) beginning and a medley of "Old movie" themes, and some mood music, hero, villain and good old "fun" stuff, i. e. "The Chase", Carter demonstrated organ stops, from the huge wood pipes to the tiny ones, with lots of difference in between. He then exemplified all this with a Victor Herbert medley "March of the Toys", "Kiss Me Again", "Czardas", "Gypsy Sweetheart" and "Ah, Sweet Mystery of Life."

When all were in the mood, the screen was lowered and Mr. Carter swung into some "vintage news reel"

(Continued on Next Page)

How to Play Cinema Organ

(Continued from Page 18)

Adapting Piano Solo and Piano-Conductor Copies. Specially useful organ music of this nature, however, is limited in extent, and the cinema organist has consequently to draw largely upon orchestral music, including, of course, organ arrangements of such and orchestral arrangements of piano and other music. For this, the organist will usually play from either a piano solo arrangement, if any special organ arrangement is not available, or, preferably, a piano-conductor copy. In such arrangements, many passages are found which are either impracticable or ineffective on the organ, and a means must be devised, frequently upon the spur of the moment, whereby the player can approximate to the right effect and carry out the composer's intentions as closely as the organ will allow.

Importance of Carrying Out the Composer's Intention. By skillful judgment and again imagination, this can usually be done with success; the player must not only fully realize the composer's intention, but also the advantages and limitations of his own instrument. Many passages so altered, have greater effect on the organ than in their original form, while still fully carrying out the composer's intentions; an instance of this may be seen in Tchaikowsky's "1812 Overture," where many of the string passages which are almost invariably quite obliterated by the wind in orchestral performance, are heard on the organ with striking effect and with improved balance. But, all depends upon the judgment and imagination of the organist; it is a safe assertion that he will rarely play from a piano-conductor or piano solo copy where some such alteration is not necessary.

The Pedals. As the pedal department corresponds to the basses of the orchestra, the organist should consider his pedal notes as "orchestral basses"; he will then avoid the holding of some notes through interminable bars, or crawling from note to note. At the same time, it will occur to his mind that the double basses of the orchestra are not always hard at work, but occasionally have a few bars' rest while the cellos take charge of the bass. A 16-ft. bass continually employed for a period of anything from one to two hours becomes tiresome in effect, to say the least of it.

Rhythmic Bass. Again, the rhythmic effect of the music depends to a large extent upon the bass; in the majority of light pieces, and in any form of dance music, it depends entirely upon the bass.

Rhythm. I wish at this point to im-

rhythm in organ playing; organists, as a rule, are very lax in this matter and seem to look upon their instrument as a soulless and lifeless thing. Rhythm is all-important in all music; it is the life of the music. A human being whose heart beats irregularly, or whose pulse is intermittent, is a sick and ailing person in need of medical attention. Rhythm is the pulse—the heartbeat of the music,

(Continued on Page 42)

CHAPTER NEWS, contd.

music while the world as it used to be unrolled on the screen. Next came an old comedy with lots of auto race excitement and some wonderful car smash-up scenes—all to the magic of Carter at the organ.

After a brief intermission of banjo music by the Banjokers, Mr. Carter came back with an old movie classic, "The Gold Rush" with Charlie Chaplin. Again the audience was lost in Carter's "snow storm," "wind storm," and "house sliding" music and engrossed by the



Gaylord Carter smiles from the console during Puget Sound Chapter film-concert at 3-14 Seattle Pacific College Kimball.

antics of Charlie Chaplin, perhaps the greatest pantomimist of all time. Long before the audience was ready to quit, the movie was over, Gaylord Carter was through playing—said his "Farewell," and was gone. Mr. Carter, please do come back again soon!

DOTTED NOTES:

Plans are being solidified for the rebuilding project concerning the 4-/18 Wurlitzer at the 5th Ave. Theatre. Also in the offing are plans to finish the Paramount 4/20 combination action.

Johnny Seng just breezed through for a plug-in blast . . . Bill McCoy is due in again . . . word from Don Baker that he is coming in Feb. (pipes too, maybe?) . . . Woody Presho is enjoying his new Lowery Theatre job . . . Prexy Schrum

finally received his brand X (66) . . . Eddie Zollman is doing a series of plug-in concerts . . . and Lyn Larsen played an informal (simple black tux and pink spotlights!) theatre pipe organ concert on the new Trio model Rodgers plug-in.

RED RIVER

Labor day again found the Red River Chapter on the road to Bismarck, North Dakota to visit Riny Delzer and his Mighty 4M/21 R Wurlitzer formerly in the old Minnesota Theater in Minneapolis. We have had some very successful meetings not planning a formal program but just turning the organ over to the membership to play to their heart's content. Naturally, all new members were given the tour through the organ chambers via carpeted cat walks and eyes were wide open as the tremis vibrated and the chambers shook with sound.

After a light lunch, the group walked across the street to the Chuck Welch residence to see and play the Marr and Colton 2M/9R organ which along with the Delzer organ was a National convention organ several years back. The chamber was found to be roomy and very carefully layed out so no parts were crowded. With a live recreation room, the organ sounded like 20 ranks instead of nine.

It was announced that charter member Rev. Harvey Gustafson has resigned from the ministry to play the theatre organ full time on a professional basis. The election of officers was postponed for one meeting.



Red River Chapter members try out the Chuck Welch Marr and Colton 2-9.

ROCKY MOUNTAIN

An ATOE meeting in the Black Forest? Across an ocean to Germany? No; in Colorado! The Denver group skimmed down the fast Interstate Highway toward Colorado Springs, but turned east near the Air Force Academy, where a lovely winding road led through tall evergreens to a mailbox marked "ATOE"—the home of Gene and Arlene Bacon. A new Rodgers 3-manual dominated the

CHAPTER NEWS, contd.

large livingroom, and some 45 chapter members assembled to hear old-pro Joel



Kremer give one of his thrilling performances.

Joel played one of the twin console Wurlitzers at Denver's Paramount Theatre for many years (now played by Bob Castle). Many Denver people attended the theater just to hear and see Joel emerge from the pit to thrill them with his outstanding virtuosity—and he disappointed no one this day.

Some of the highlights in the program were "Rain", "June is Bustin' Out All Over", "Moon River", "Carioca", "Begin the Beguine", "Amapola", "I Know Why", "Lara's Theme", "Some-thing Stupid", "Blue Room", "Serenade in Blue", "I'm Just Wild About Harry", "Sunny".

Although Joel remonstrated a little, saying he was not prepared, he complied with a special request for Toccata in C by J. S. Bach. It was an amazing performance of "heel-toe" and flying hands, not to be forgotten soon!

It was a happy, satisfied group that turned their cars northward with a flaming red sunset to guide them back to Denver.

SIERRA

With the final enthusiastic applause of the audience, the Sierra Chapter concluded its first admission-type presentation since becoming an official ATOE organization. Playing to a total of 1,500 people, the occasion was the silent movie, "Lilac Time", starring Gary Cooper and Colleen Moore. Added attractions were a comedy, Barney Oldfield in "Race for Your Life"; old time advertising slides and a sing-along. Programs included a synopsis of ATOE and information on the organ, which was the Wurlitzer 4/21 located in Grant Union High School, Sacramento. Mr. Jim Hodges, manager of KHIQ, served as master of ceremonies and led the sing-along. George Seaver, at the console, presented a short concert as well

as two and a half hours of excellent accompaniment for the film. George's capacity for presenting a polished repertoire was further enhanced by this program; many commented that it exceeded his "Phantom of the Opera" performance earlier this year. Plans are underway for another event during the fall season.

Sunday, May 7th, found 36 chapter members driving, and 4 flying, to Hayward, California, with the destination of Carsten Henningsen's "Ye Old Pizza Joyn't" and the 3/13-plus Wurlitzer. The meeting was called to order by chairman Larry Weid. Pizzas and "Stu Green Champagne" were ordered and with George Seaver at the console a festive air was soon eminent. A short business meeting was held in which Tiny James, representing President Dick Schrum, presented the chapter with its official charter. Excellent Organ presentations were made by Tiny James, Clyde Derby, George Seaver, Stu Moyer, Bob Taylor and Barbara Pharmer.

SOUTHEASTERN

The final meeting before we suspended for the Summer was held in Chattanooga, Tennessee. Members gathered at the Tivoli Theatre Saturday evening, May 20, 1967, then all went in a group to dinner at a local restaurant.

After dinner, all the members went back to the Tivoli to enjoy Bill Barger at the Mighty 3 manual Wurlitzer. Bill's playing was simply fantastic! He made the organ sound four times as big as it really was.

Bill did justice to the heyday of the Theatre Organ, playing some of the best songs ever written. In addition, he played one of his own compositions—"The Tivoli March". A spirited march it was, and one could almost hear the words "Tivoli, Tivoli" over again. Bill's performance was so good, in fact, that it was after Two o'clock Sunday morning before we would let him away from the console. But, not for long! For, bright and early Sunday morning, May 21st, we were back at the Tivoli Theatre. We all had coffee and sweet rolls, after which a short business meeting was held.

After the meeting, Bill Barger again treated us to another fabulous recital. Bill's performances will certainly be long remembered.

It is appropriate, at this time, to thank Mr. Bill Barger, and also Mr. Lynn McCrory. Both members of ATOE, The Southeastern Chapter, and also members of the Chattanooga Theatre Organ Club, they made this great weekend possible and most enjoyable.



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.

Bill Peterson
565 N. Portland Blvd., Apt. 101
Portland, Oregon 97217

Dear Bill:

I wish to take this opportunity on behalf of the Directors, Officers, Staff, and membership at large to extend sincere thanks for the outstanding service that you have done for ATOE during the 1966-67 season as Publications Director of the THEATRE ORGAN BOMBARDE.

The new format developed by you is outstanding in every respect and I'm sure will be continued for many years.

It is sincere, unselfish service such as yours that makes this organization strong. I thank you, and only hope that you have been as gratified with the results of your efforts as we as a group have been.

Sincerely
DICK SCHRUM, President

b b b

10 October 1967

Bill Peterson
565 N. Portland Blvd., Apt. 101
Portland, Oregon 97217

Dear Bill:

HELP!!!!

Yours sincerely
TOM KAASA

b b b

9 Appleby Court
Islington, Ontario
Canada

Sept. 11, 1967

Dear Sir:

Congratulations to Mr. Richard Weber on his "Family Affair" as described in the August edition of the THEATRE ORGAN BOMBARDE. A man must be really dedicated to go into "show biz" just to be able to offer theatre organ music to a community, rather than just family and friends at home.

(Continued on Next Page)

LETTERS, contd.

Amongst the many other interesting literary articles I must mention the "letter to the editor" from your London correspondent, Colin Betts. I do heartily endorse his criticism of statements of E. R. P. Crawford, who either writes such daft nonsense with his tongue in cheek, or is otherwise seriously uninformed and misguided. Lists of work in hand by American builders in the *Diapason*, or by European builders noted in *Musical Opinion* would refute Mr. Crawford's remarks on present day organ building.

Mr. Colin Betts refers to the 2/6 Christie from Garon's Theatre, Southend-on-Sea; and also to a similar instrument from a theatre in Leigh-on-Sea, which I think must be what was called the "Corona," when I went to be organist and house manager there in 1938. When World War II broke out a year later, we all closed down for "blacking-out" but after inspection we reopened two weeks later.

A unique set-up at the Corona was our own gas (coal gas, not gasoline) engine-driven D.C. generator, which provided electricity for the house lights, cinematograph arcs, and the organ. Owing to war activities, there were many power cutoffs, but we were able to continue to entertain our audiences with organ selections, which often lasted up to and as long as two hours; during which time I would play anything and everything that came into my head for the usually very tolerant house.

The film projection had to be suspended during such power failures as A.C. was required for the leased sound-film apparatus.

Now, after 19 years in Canada, I am building my fourth organ in my home; the Franklin Legge 3/13 Theatre Organ from the studios of the Canadian Broadcasting Corporation, Toronto. This organ originally came from "Casa Loma," a well-known palatial landmark; while my No. 1 came from "Castle Frank," Toronto, a 2/12 Aeolin with player.

As organist of the Canadian National Exhibition, I offer my best wishes to the editor, staff and readers of the THEATRE ORGAN BOMBARDE.

Yours very truly
RONALD W. PADGETT

b b b

THAT 'HORSE' AGAIN!

Mr. BOMBARDE Editor:

Where are you? I can't find you in the August issue. I looked all through the issue and couldn't find where the BOMBARDE started. It seems to be scattered willy-nilly between the covers without any concentration of that zany quality which has always characterized the BOMBARDE, and the *Posthorn* before it.

With this "consolidation," where does that leave you?

KEN DREW
Livermore Falls, Me.

(Integrated — to say the least. It seems that the preparation of two mags under one cover offers too many production problems, so both the THEATRE ORGAN and BOMBARDE editors took "busts" to the rank of co-editor. I hate to have to admit it but I think the August issue justifies the change. And as Eric Zeliff states (referring to the "horse" cartoon on page 37), "It's good to have some BOMBARDE in the front end of the horse, too." And Ben Hall sent in a cartoon showing a two-headed horse — one with a brushcut! The other end of the horse was labeled "for rent."

b b b

WILL THE REAL ALLEN MILLS PLEASE STAND UP?

Dear Sirs:

Until I received your August issue, I never noted the remarkably close resem-



Allen Mills acknowledges applause during his 1967 convention concert.

blance between Mark Koldys (page 29) and Allen Mills (page 35). They seem to be alike in every way.

TOM HADFIELD, Detroit, Mich.

Our collective face is red for showing Mark Koldys twice, once standing-in for Allen Mills. Our apologies to both gentlemen; we goofed and we're sorry. Here is the photo we prepared for the Mills coverage.

And just to make matters worse, the title of the article was "Allen Mills Makes His Mark." Subtle!

b b b

"DON'T YOU BELIEVE IT" DEPARTMENT

Co-Editor
THEATRE ORGAN-BOMBARDE
Dear Co,

One of the hazards of mastering the ceremonies at an ATOE convention is the necessity of appearing on the hour, every hour, to make idiotic noises (the Human Cuckoo Clock!), and I want to thank you for being so kind in com-

menting on my constant interruptions of the music in the last issue of THEATRE ORGAN-BOMBARDE.

But I feel that my major contribution to the wonderful Detroit Convention — and I am not referring to my vocal debut with Lowell Ayars ("Barf," says Sandy . . .) at the Arcadia Rink — was given short shrift. May I indulge in a little shrift-lengthening in behalf of the "Little Pet" Patented Unit Washboard Attachment? The device, which you dismissed so churlishly as mere "toy counter impedimenta," is actually the result of many years of painstaking research, and has been hailed as the greatest contribution to theatre organ technology since Hope-Jones invented the oval-headed screw. Not just an "H-shaped gadget with an air hose attached to it," the Little Pet consists of an actual washboard, such as is found in every up-to-date jug band today. The characteristic sound of the true symphonic washboard — a joyous, rhythmic punctuation to the music — is achieved by two carefully designed steel-wire "fingers," actuated by an oversized pneumatic, which strum the corrugated surface of the washboard and give a piquant quality to such madrigals as "When Your Hair Has Turned to Silver, You'll Use Noxon for Shampoo." A "flat, dull, clicking sound," indeed!

Since it was unveiled at the Senate Theatre, with Dr. Lee Erwin assisting with an ingenious arrangement of the "Tee For Two Hesitation Waltz Clog," orders have been pouring in for the Little Pet, and my manufacturing associate, the Quinby Orgyphone Laboratories, of Krumet, N. J., is working night and day to fill them. That great artiste, Miss Martha Lake (who is currently drying out after a binge brought on by her disappointment at not being asked to play in Detroit) has ordered a Super Little Pet — this one comes in four pitches — for her personal instrument.

In closing, let me say that we are now at work developing a new percussion accessory, suggested by your review in the pages of THEATRE ORGAN-BOMBARDE. It is called the Smith-Corona Quarrelsome Typewriter, and will be operated from its own four-manual keydesk ("Tab Ser" and "Tab Clear" buttons optional, though "Tab Hunter" is standard with every model). We have already tested the pilot model on "Love Letters in the Sand," and the results are exciting — if slightly gritty.

Just thought you'd like to know.

BEN M. HALL
New York

You cur, sir! The abysmal way you stood up Martha Lake at Expo '67 (See "Vox Pops") is not helped by your ungentlemanly accusations here, and your cover-up — this wind-blown

LETTERS, contd.

clacker — is indeed a pusillanimous farrago — a mere feint. Why — I'd be willing to undertake a fratch with you, yes — fight for her honor! Which is probably more than she would do.

—W.S.G.

b b b
P. O. Box 993
Hesperia, Calif. 92345
10 September 1967

Dear Staff:

As usual, I greatly enjoyed the latest issue, and feel sufficiently inspired to offer the following comments:

1. President Dick Schrum, in his message on Page 1 refers to an overlapping of Rail Enthusiasts with Organ Enthusiasts. Does this mean that Dick is a railfan too? I've always been amazed to find so many organ enthusiasts are also railfans, and *vice versa*. What is the reason for this?

2. I agree with Colin Betts in the final paragraph of his letter on Page 44 that a true steam locomotive enthusiast will never accept the diesel locomotive and a true pipe organ enthusiast will never regard an electronic "organ" as anything more than a substitute for the Real Thing.

3. In the summary of the recent ATOE Convention in Detroit, at top of second column on Page 33, referring to the concert at the Arcadia Rink Wurlitzer, mention is made of the fact that listeners could wander about the rink and converse during the concert. Although we missed this year's convention, we did attend last year's convention in Portland, and found it most annoying to have members of the audience wandering around and talking during the concerts at the skating rinks. I feel that everyone attending a concert should show the courtesy of giving the performing artist their undivided attention during a concert. If they'd rather hold a conversation than listen to the organ, they should leave the immediate area so they won't disturb those who wish to listen to the organ. I'll welcome comments from other conventioners on this subject.

4. Congratulations to the Staff for the fine job they are doing with THEATRE ORGAN-BOMBARDE. Keep up the good work!

Sincerely

CHARD WALKER

P.S.: How about printing a photo of the ATOE National Secretary?

(See page 22.—Ed.)

b b b
1815 Wm. H. Taft Rd.
Cincinnati, Ohio 45206
September 7, 1967

Gentlemen:

Bravo, Bill Peterson.

The editors of THEATRE ORGAN-BOMBARDE are to be complimented on

the inclusion of the series, "An Acre of Seats in a Palace of Splendor." Ever since I read Ben Hall's "The Best Remaining Seats," I have become very interested in the movie palace as a work of art. What is more natural than that an organization such as ours should produce a regular series of articles on the movie palace.

Sincerely

RODNEY P. ELLIOTT, PH.D.

b b b
7 Elmridge Drive
Hale Barns, Altrincham
Cheshire, England
Dear Mr. Editor,

I was most interested to see that you had published an extract from George Tootell's book, "How to Play a Cinema Organ." I thought some of your readers might like to know more about Dr. Tootell and the Jardine organs he mentions, so I am sending you a few brief notes.

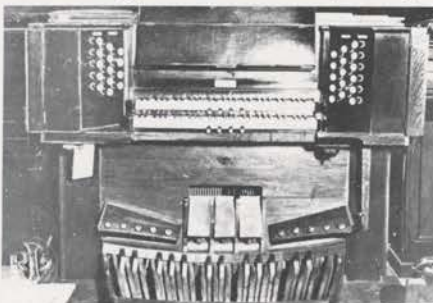


Console of 3-17 Jardine Organ, Stoll Picture Theatre, London.

Dr. Tootell is now over eighty and lives on the Isle of Man where he was for many years the organist at the Regal and Picture House Cinemas in Douglas, the only organ-equipped cinemas on this tiny isle in the Irish Sea.

The Picture House originally had a Jardine organ, but this was replaced before the war by a Compton of eight units. Both organs were recently removed and came to the mainland, where the Regal organ has found its way back into a cinema building now used as a club from which an identical instrument had been removed but a year previously!

Messrs. Jardine and Company are still building fine church instruments and, thanks to their technical director, the Theatre Organ Club has been privileged



Waterloo Cinema, Blackpool, console.

to meet at their factory in Manchester from time to time to play music of all kinds on the currently constructed organ in the workshop.

The company was, however, not very active in the theatre organ field in the United Kingdom, which was principally held by Compton and Christie of the indigenous builders. The organs mentioned by Dr. Tootell were of church-organ style and of the 17 or so instruments built, all but ten were of the stop-knob console style. I enclose a photo of the organ in the Waterloo Cinema, Blackpool, which was identical to the Palace, Accrington, organ mentioned by Dr. Tootell. The Great and Solo organs were playable from one manual, the Solo stops being enclosed. The Melody couplers were a device whereby, for example, the Swell Horn 8' could be coupled to the Solo manual. The player played both hands on Solo, but the top note only of the chords played through from the Swell, giving the melody on the Horn.

These organs were christened "Orchestral" organs by Jardine and Company. The firm's brochure of the period states that the instruments departed from normal church practice in that they were based on Horn and String tone instead of Diapason and they were designed for the cinema.

The largest "Orchestral" was built for the Stoll, London. This had 47 stops, including couplers. This organ can now be found in West Hartlepool Catholic Church. The Palace, Accrington, organ is also still playing in a nearby Methodist Church! The smallest "Orchestral," built in 1927 for the County Cinema, Lancaster, had only 13 speaking stops but 21 percussions and effects!

With the arrival of the unit organ in Britain, Jardine commenced construction of similar instruments, which were very comprehensive. The climax of this work was a replacement organ for the Stoll Theatre in London. This had 17 units, plus a five-rank mixture, and the specification enclosed has several other points worth noticing. This organ was recorded, as was the original "Orchestral" instrument.

Unfortunately, no Jardine organs are left in theatres, but an "Orchestral" organ of four manuals originally built for a house can be found in St. George's Church, Bolton, Lancashire, complete with effects.

I could write much more, as I had the privilege of having a complete history of Jardine theatre organs published in *Theatre Organ Review* a few years ago. Still, I hope the above is of interest and, may I say in conclusion, how much I enjoy receiving and reading THEATRE ORGAN-BOMBARDE, particularly in its new format.

LETTERS, contd.

Best of luck in the future.

Yours sincerely
JOHN B. POTTER

3 Page Street
Madison, N. J. 07940
September 9, 1967

My Dear Miss Lake,

I'd like to say that it was a terrible shame that you, one of the greatest organists of our time, could not give one of your very distinguished (for one reason or another) performances at the recent Detroit ATOE convention. You were the hit (POW) of the banquet at Portland last year, and I know several people who were very disappointed to hear that you got left home in Squalor Hollow.

I have conferred with a pipe organ owning friend of mine concerning the possibility of an addition to your 3/9 T.O. which I designed for you last March. He agrees that the perfect addition to make it a 3/10 should be a VOX IN-HUMANA. This can be used in solo work with the Tibia Martha rank with accompaniment, of course, on the VDB's! I hope this meets with your satisfaction. I hope you give another concert soon.

Sincerely yours
ERIC ZELIFF

P.S.: When do I get my record?

Dear Sirs:

Being a theatre pipe organ buff, as well as a fellow ATOE member, I am curious to know how many of our membership was fortunate enough to catch the color TV show, titled "Across the Seven Seas" (*Face and Place*), which featured in the opening segment an all too brief series of shots of Leon Berry's two-manual Wurlitzer pipe organ in his home at Norridge, Ill. I accidentally tuned the program in for want of watching something other than a rerun and the caption in the TV guide stated merely, "World's Greatest 'Do-It-Yourself' Organ Builder." I am glad it featured an artist from our Chicago area as I have all, or most, of Mr. Berry's albums as well as hundreds of other pipe organ albums, from Jesse Crawford down to the most obscure artists. My only wish is that more exposure should be accorded to the pipe organ to give the public a more concise picture of the "World's Greatest Instrument."

Hoping you will find this item of interest to our subscribers, I remain

Yours sincerely
Harry C. Miller
Box 336, R. R. #3
Palatine, Illinois 60067

(Program data: Channel 9, July 23, 1967—9:00 p.m.)

CLOSING CHORD

(Continued from Page 4)

John E. Mitchell, 65, known throughout the Pittsburgh area by the phrase "Johnny Mitchell at the organ!" died on August 22, shortly after a cancer operation, in a Pittsburgh hospital. Mitchell's career started in 1918 when he started playing for silent movies at 16 in the Loew's Lyceum Theatre in Pittsburgh.

In 1921 he moved on to the Victor Theatre in McKeesport, then joined the Clark chain which operated the Regent and Liberty Theatres in East Liberty, Penna. Leo Palucki of Erie recalls hearing Mitchell at the Warner House when it first opened. He opened at the Enright in Pittsburgh in 1929, but by then "talkies" had doomed silent movies so he changed to broadcasting with a daily "Footlights and Stardust" program from



the Enright. In recent years he did club work and teaching. A friend, Vincent Volpe, says, "Mitchell was a demanding teacher, but his students loved him. And he was always ready to go along with us (ATOEers) to play the Leona Theatre Kimball over in Homestead. We in the Pittsburgh district are going to miss him." He was planning a record release to be played on the Leona organ, according to Jay E. Smith.

Mitchell played at the Pittsburgh Civic Arena right up to the day of his admittance to the hospital for the operation. He is survived by his widow, Marie; a son, John, and a daughter, Mrs. Joanne Dunn. He was a member of AFM and ATOE. A story about his musical career appeared in the April 1967 issue of THEATRE ORGAN-BOMBARDE.

Harry Reed of Seattle, 73, organist-musician, long active in Pacific Northwest music circles, died in Miami Beach August 7 after an illness of five weeks. He became ill while attending the National Convention of the American Federation of Musicians in that Florida city.

He began his musical career at 14 as a church organist. Later, he was staff organist for Loew's St. James Theatre in Boston. He came to Seattle in 1921, and played the organ at cinemas there and in Everett. In 1931, Reed became assistant program and musical director for radio station KJR. Leaving radio in 1937, he

played for vaudeville shows at the Palomar Theatre until 1944 when he took over the orchestra at the Showbox Theatre.

Reed was president of Local 76, AFM, from 1944 to 1954, and served several terms on its board of directors. He was president of the Northwest Conference of Musicians from 1946 to 1952, and was its secretary-treasurer from 1953 until 1962.

He is survived by his wife and two sons, Eugene A. Reed of Seattle, and Capt. Charles C. Reed of New York.

DELAWARE VALLEY

(Continued from Page 4)

the organ installation technicians indicated that something was amiss. A call to the factory at Hagerstown, Maryland, confirmed that there had indeed been a mixup; this was the "Met" organ mislabeled to the Sedgewick Theatre. The "Met" Moller was practically a twin of the 4-43 organ in the Fox, Atlanta, Georgia, the "Big Mo." Some fast reshipping resulted and finally the 19-ranker arrived at the Sedgewick.

In the spring of 1928 the theatre opened with the largest theatre organ in the Germantown area. This was opus 5230. Among the professional organists that were to play this Moller was Leonard MacClain—demonstrator, designer and soloist.

Once again, 39 years later, was organist MacClain to present a lifetime of tunes flowing from his fingers, and those Moller pipes responded.

Leonard MacClain—the master of the console—the teacher and the friend.

THE LIFE AND TIMES OF Gaylord Carter

(Continued from Page 5)

DURING THIS TIME, we were playing Harold Lloyd pictures. He would make about two pictures a year, and one evening, one of his managers was in the audience at the Seville. Apparently, I was feeling pretty well that night, because I was just going to town on the movie. He phoned the manager of one of the big downtown theaters, and said, "There's a kid out here in the sticks who's really kicking heck out of this organ! You could probably use somebody down there."

"They sent for me, I did an audition, and in 1926, I went into the Million Dollar Theater at Third and Broadway, which was the leading presentation house in Los Angeles. The pictures ran from a month to two or three months, and we

(Continued on Next Page)

prepared the scores well in advance. There was an orchestra, and the musical director was Leo Forbstein, who later became musical director at Warner Brothers' Studio.

"When I went into the Million Dollar, here was the setup: There was a concert orchestra of 35 men in the pit, Paul Whiteman with about 30 men on the stage, and a great big score. I believe the first picture I played there starred Norma Talmadge, though I don't remember the name of it.

"But here was a tremendous presentation, and I, just a youngster from the outlands, came into this enormously complicated atmosphere. I'd been there about two weeks, was just petrified with the dynamic nature of it all, playing all day, then practicing all night, when Paul Whiteman stopped me in the hall backstage and said, 'Carter, you've been doing a great job. I've been noticing what you're doing.' You had no idea what that meant to a youngster just starting out!

"This theater was one of the Publix Theaters, which was a national chain under the supervision of Paramount Pictures. Sid Grauman, the former owner, had given up the Million Dollar and the Metropolitan (the Paramount later) and was running the Egyptian and the Chinese.

"Two girls were my assistants, and you can imagine their annoyance when I was brought in as supervising organist! One of them would come to work at 11 a.m. when the house opened. Then at 1 p.m., I would come on and play about 15 minutes. The orchestra would come in, play the overture, then the act, and would go into about 10 minutes of the feature. I'd play the middle of the picture, they'd come in for the last 10 minutes of the feature, then we'd do the overture, which I played along with the orchestra. Then would come the stage show, the orchestra coming in for 10 minutes again. I'd play till about 4:30, followed by one of my assistants who'd play till about 7, at which time, I'd come back. We'd go through the routine again until the last feature at night, the orchestra would play 10 minutes, and then I'd finish it out, closing about 12 o'clock. So, it was from 1 p.m. till about midnight, with two hours off for supper.

"It was quite a bit of playing, but it was a wonderful experience working with the orchestra in a big house. It was a case of sinking or swimming in a *burry*! I had to work pretty hard to keep up with it, but it was one of the most enjoyable experiences I ever had.

"We played 'Ben Hur' for about three months. This was the original 'Ben Hur', the silent version with Ramon Navarro. Then we played 'Beau Geste' with Ron-

ald Coleman. I can't remember others. There were all sorts of films.

"I didn't record any of the music in those days. The 'Ben Hur' score was prepared by a well-known musician in New York. There was no original music in that particular score. It was a compilation of, for example, Dvorak's 'New World Symphony' for the fighting scenes, and there were the 'Steppes of Central Asia' for the lonely sequences of the fort. There were three themes which were written for the picture by Dr. William Axt, who compiled the score.

"Many of the pictures had distinguished musicians composing and compiling scores. Erno Rapee, for example, who was scoring pictures at that time in New York, wrote 'Diane' for 'Seventh Heaven' which I played when I was working in Inglewood. It was a combination in those days of original and published music used in most of these scores. Now, of course, everything is written for the picture. There is practically no music which is adapted from something else unless a piece is called for in the picture.

"There were entire books of mysterious, agitated, sweet music and sad music written for accompanying the silents. I still have a musty library in a little warehouse behind the garage at home, just full of these things—agitated, mystery themes, spooky music, happy tunes, and all sorts of things. They went under what they called 'moods'."

Gaylord explained that this was actually original mood music, so silent pictures pre-dated the present craze for mood music. "It was certainly along the same line. It's a very interesting thing; the medium of presentation of entertainment keeps changing—from silent movies to sound movies, to radio, to television, to the stage, to sports areas, etc. The setting and the type of entertainment change, but the *music* stays the same. 'A Pretty Girl Is Like a Melody' is still good for a sequence in any kind of medium.

"The *taste* in music changes; the appreciation may be of a certain class. The youngsters, say for instance, going for rock n' roll. You had a jazz period, a boogie-woogie period, a pop period, a bop period and a rock n' roll period. But, for anybody to define exactly what these things are, and where one kind of music leaves off and another one starts, would be pretty difficult to do. I remember listening one time to Richard Rodgers. He said 'I couldn't tell you what the difference is among boogie-woogie, rock n' roll, and bop. I wouldn't have the slightest idea.'

"I believe these are labels which are put on things for easy reference. But

what actually is being labeled very often is a similar thing, with maybe a slight change in rhythm."

AT THIS point, Gaylord discussed styles of music played on types of organs.

"Music is music, and organ-playing is organ-playing. It is perfectly possible to play classical style or popular style (or theater style as it's sometimes known) on practically any kind of instrument. You can take the most classical baroque organ and play the blues on it, or play certain jazz styles. But, you can't get up and really go on it in a jazz way. On a good sized theater organ, which has diapasons, tubas and trombones, you can turn off the tremulants and play the Vidor Toccata so that it will sound just as magnificent as on the finest classical organ.

"It's really a frame of mind; it's a point of view which you're using. If you're playing popular music, you're thinking along those lines; if you're playing classical music, you're thinking along *those* lines.

"Of course, the organs should be designed for the special kind of music, but it's perfectly possible to interplay types of music on different kinds of organs. In the early days when organs were first installed in theaters, there were no theater organs per se; the kind which has the drums, the traps, the xylophones and bells. Classical organs were installed in theaters. In the Capitol Theater in New York, there was a great concert organ, and Dr. Mauro-Cottone, one of the leading classical organists in New York, was featured in that theater for many years.

"I remember when I was just a youngster in Wichita, there was an Austin organ in the Palace Theater, and the organist was a concert musician by the name of P. Hans Flaff, who played in strict concert style. It was later (I'm talking about the period of the very early 1920's), that the need for an instrument in a theater which would approximate orchestral sounds, was discovered, and mostly through the influence of Hope-Jones, we got orchestra sounds from organs in theaters, and gradually the traps, drums, xylophones, bells, steamboat whistles and things were added to the consoles. It really started as classical organs in the theaters and gradually developed into something which was far closer to what was needed in order to give orchestra quality.

"I believe this was because theaters had orchestras, and when the organ came on, they wanted it to sound as much like the orchestra as possible, so they designed an instrument which would give that sound."

IN RESPONSE to the well-known fact that theater organists were looked down upon by classical organists, Gaylord Carter had this to say: There were many more jobs available to theater organists than there were qualified, trained organists. A lot of people who had been playing pianos in theaters, switched to the organ, and little by little, they developed pedal technique and got known as "left-foot organists." In other words, they were just playing thump-thump-thump-thump with the left foot, giving a kind of bass effect and were never playing a pedal line or a bass line which is what you have in classical organ literature. This is probably one of the reasons they were looked down upon.

"I also believe they were looked down on and envied at the same time, because the theater organists were making pretty big salaries, and the combination of ineptitude in the pedal department and large salaries annoyed some of these people."

Getting back to his experiences, Gaylord continued. "At the last presentation we had at the Million Dollar before it closed as a Publix house, they invited me to play a solo. The organ console in the Million Dollar was not on an elevator; it didn't rise out of the pit in majestic grandeur, and then you performed a number. I had never done a solo in a large theater before. I mentioned the "Light Cavalry Overture" down at the little Sunshine Theater, but here, this had to be a 6-minute portion of the show. The manager said to me, 'Gaylord, you'll never have any respect as an entertainer in a theater unless you take some time of your own on the program.'

"So, I was in a state of considerable panic as to what I would do. I went out, bought Jesse Crawford's record of "Roses of Picardy," played it over and over, and copied the style as closely as I could.

"Which brings me to the fact that the great Jesse Crawford was the one who set us all up in the theater business, blazing all the trails, and setting all the standards for that day and age. As organist at the Million Dollar Theater, shortly before we came to Los Angeles, he was making records, and was the only organist, to my knowledge, who was making them for national distribution at that time.

"Roses of Picardy" was a particular appealing solo. It went very well, but the theater closed in about two weeks. (Chuckle) Leo Forbstein came to me and said, 'I knew if we ever asked Gaylord to play a solo, it would end the run of the Million Dollar Theater!', which it did. But, I went from there to the Paramount Theater at Sixth and Broad-

way, which is now a parking lot. By this time, sound pictures had come in, but we still played silent cartoons, newsreels and organ solos for awhile. Then, I went to the United Artists Theater down near Ninth and Broadway, where I played solos."

In answer to a question about Sid Grauman, Gaylord replied: "When I went to the Egyptian (I believe I went there in 1934), Sid Grauman had given up that one, too, as that was taken over by Fox West Coast, and he was just operating the Chinese. Later on, he gave that up. He sold these theaters, I understand, at perfectly enormous prices to theater chains. He developed them, set up a certain fabulous atmosphere in the theaters and then sold them to good advantage.

"At the Egyptian, I was just the organ feature. This was in 1933-34 when there was considerable depression. The best seats in the house were 50c and the side seats were 25c. It was, however, a first-run house. You could get in there for 25c, see a beautiful picture, and (chuckle) hear an organ solo by me, and remember, I was getting \$55 a week. It seemed like an enormous amount of money then.

"At about that time, I was invited to join the staff of KHJ, which was Don Lee Broadcasting. The Cadillac showroom was downstairs, and the whole second floor was the broadcasting studio. There was a funny little 2-manual Estey organ there which is now in one of the chapels at Forest Lawn Cemetery. I think it found a proper home! Anyway, I did a midnight broadcast, and we called this "The Phantom of the Organ". I played spooky music and quiet stuff from midnight until 1 a.m. every morning. That was my first experience in radio which was a sort of bridging period, although I did stay in the theater quite a long time after that. But, that was the time when I was starting to move from theaters into radio.

"I was the mystery organist, and was known as the "Phantom of the Organ." We kept the program going for quite a long time until somebody wrote a letter addressed to me. It said, "Dear Fanny of the Organ". At this point, we changed the program."

ANOTHER theater in which Gaylord Carter exhibited his talents was the Warner Theater in Hollywood. The organ came out of the pit, Gaylord would ask that "everybody sing", and everybody did. Then he said "Men sing"; then "women sing" etc.

"In those days, when we were presenting what we called "slide novelities", the organ presentations were geared to

the popular songs of the day. All the publishers of popular songs would get out slides of their songs for promotional purposes, and furnish them to the theater organists, because they thought the theater was a good plug for their music.

"Then, some of the more energetic publishers would develop little presentations around their tunes with certain ideas in which you'd use their things. Those of us who were doing theater presentations, would also come up with little ideas.

"When we got the repeal of prohibition in 1933, I had the organ console decked up like the counter in a beer hall, complete with a big bowl of pretzels. I came up, wearing an apron, turned around, wiped off the console, and said, "What'll you have?" I played the "Beer Barrel Polka" and things of that kind. When it was over, and the console going down, I threw pretzels to the audience.

"Another time, I had a rigged-up thermometer on the stage, and the louder people would sing, the higher would go the thermometer until when they really were screaming at the end of the presentation, the thermometer went clear to the top, a flash pot went off, and the thing collapsed. It was quite a presentation!"

GAYLORD next cleared up the bouncing-ball controversy. "This was actually a movie technique, and came with pre-recorded organs. The bouncing ball didn't come in until sound, and in many cases, was done with the orchestra. This was strictly a short-subject presentation with a musical score and words, and everybody was invited to sing. There was no personality involved. It just came on the screen and there it was. I was doing community sings when other theaters were presenting the bouncing ball, so the idea with an organist was actually a misconception.

"I was at the Warner's Hollywood about 3½ years, and left shortly before I went with "Amos n' Andy" in 1935 for seven years.

"In those days, the networks didn't use recorded themes in any way, so we played "The Perfect Song" every day, twice a day; once for the eastern part of the country, and then again in the evening for the western part. It played everywhere at 8 o'clock; I believe in the middle west, it was 7. But 8 o'clock in the evening, it was the time for "Amos n' Andy", so we would do it here at 4 o'clock for the eastern broadcast, and then would do it at 8 o'clock for the west.

"The Boys" as they were always known; Freeman Gosden, who played

the Kingfish and Amos; and Charlie Correll, who was Andy, were in another studio. I would very rarely see them, but Bill Hay, the announcer, and I were in studio G at CBS. I played the theme on 3 different organs. It originally started at Warner Brothers, and I never saw any of them. We just used the organ. Then later we moved to the organ at NBC over on Vine Street, and they were in another studio. That's another parking lot, too. I have so many parking lots to look at where I once earned a living!

"But, the boys were very, very interesting and wonderful people. I remember Charlie Correll, who used to fly an airplane, often would go out for a flight between the afternoon and evening shows, and I'd join him. We'd go out to Lockheed Airport, take off in that beautiful plane of his, and fly over Los Angeles. They were the first flights which I had ever taken.

ONCE A YEAR, the show would move to New York, and I'd go with it. We'd fly there, and I remember the first time. When you consider you get to New York now in 4 hours in a jet, we left here at 11 o'clock at night, and flew all night, with stops at Phoenix and Dallas; then we flew all day with stops at Memphis, Nashville and Washington, and got to New York approximately 11 o'clock the next night, which would be a 24-hour flight! It was really 3 or 4 hours less, according to the time differential, but it was in a DC-3, and it was a long, long flight.

"I was greatly excited about all the Broadway shows, the Great White Way, and all that sort of thing.

"There were no musical bridges on this show. Occasionally, we would play musical effects during the commercials, and on very rare occasions, when it was impossible for either Gosden or Correll to be there, I would fill with a little organ concert, and I got some very nice mail on this. People seemed to be getting a kick out of hearing the organ for a change. But, it was on very rare occasions. I always played pipe organ for the Amos n' Andy show, never an electronic.

"Of course, the boys went on to bigger and better things. They had a half-hour show once a week, and later on, were tremendous in TV. The show had a marvelous life. They're wonderfully fine gentlemen, and it was a rewarding experience to be associated with them."

Gaylord stayed with the show until 1942, at which time he joined the Navy. The writer fondly treasures his several meetings with the jolly Lieutenant (JG) in 1945 when both were stationed on the rock of Adak in the Aleutians. Cart-

er was chief of the Navy Welfare Department on the island, and had a 15-minute nighttime program "Organ Melodies" on a Hammond in the Village Theater, over radio station WXLB, "On the Northern Highway to Victory." This would have been aptly called "Music to Go to Sleep By", and it is not meant in a derogatory sense. The music was soothing to the ear, and one could easily have gone to sleep with it. Not this listener, however; he sensed real technique behind it, and rarely missed hearing a program. Carter also did many special programs, such as the one on December 24, 1944 in which he played Christmas music.

IN THE SPRING of 1945, Lt. Carter presented a series of Sunday afternoon musicales in the Army Post Chapel. Classics and semi-classics, which included the complete score of Gilbert & Sullivan's "Mikado" were featured. A faded program from Adak's Castle Theater, dated June 11, 1945, lists Carter as one of the judges in the Post Talent Contest in which the writer participated. Yes, the short, stocky Lieutenant is well-remembered for his morale-building work in a desolate garrison in World War II.

Following his Navy discharge, he went back to organ programs in radio. "I had been doing radio and theater at the same time in the thirties, but finally, I went into strictly radio, because there weren't any more jobs in theaters; it just ended. It was always, I thought, awfully nice that when one medium of presentation was denied us, another one always opened up. There was always something.

"The Hammond organ had come into the picture about 1936-37. The advantage, of course, was that while the pipe organ was installed in one studio, if that studio were busy, the organ couldn't be used, but you could put the Hammond on a dolly and move it anywhere. At one time, CBS had 8 or 9 Hammonds, so that made it possible not only for the organ to be used in a great many places, but to employ many organists. There were 4 or 5 of us on the staff of CBS at one time.

"Some of the shows on radio with which I was connected included "Hollywood Hotel" with Ramond Paige (later Musical Director of the Radio City Music Hall). Then I was on a program with David Brook, called "California Melodies."

"On several occasions, I substituted for a very distinguished organist, Paul Carson, playing "One Man's Family" and some of the other things which he did.

I was also with "Suspense", "The Second Mrs. Burton" and "Bride and Groom." I had little combinations on some of them. In one, I had two fiddles, a bassoon and a French horn with the organ."

Another organ with which Gaylord Carter has been associated, is the big 4-manual Kimball in the Wiltern Theater in Los Angeles. "That's one of my favorite organs. As you know, the Wiltern is a Warner Brothers house, so when I was playing in Warner's Hollywood, we organists would occasionally switch. This was a great experience, because the Wiltern organ is a magnificent instrument. This is a combination concert and theater organ, and has all the brilliance and the grandeur which you'd ever want."

THE WILTERN organ was restored by the local chapter of the ATOE. Gaylord was the first person to play it after its renovation.

"It was wonderful to come back to this organ, and I can't give you anything but my most heartfelt appreciation for sparking the rehabilitation of this instrument. Going back to playing it again, was like renewing an old friendship. In 1961, we had the convention of the ATOE when we had a presentation of Harold Lloyd's "Kid Brother" in the Wiltern. Harold Lloyd is still a very good friend, and I have enjoyed his friendship for a long, long time.

Next came a discussion of the organization called "Flicker Fingers", devoted to resurrection of the old silents and the organ accompaniment of them.

"My partner, Jim Day, and I have organized a little thing in which we are reviving presentations of silent movies as they were in the days when I was working at it. More as an experience in nostalgia than as a (chuckle) business, we've presented these things in the Wiltern and we've done them in a lot of other places. In fact, we've taken our little presentations on tour. We've been in many cities in the United States with Harold Lloyd pictures and with a lot of other pictures; Douglas Fairbanks, for instance, in "The Thief of Bagdad" and in "Mark of Zorro."

"These are great silent movies which are packed with action and a lot of excitement. It's not like bringing out old relics, looking at them, and saying, 'My goodness, we're glad that year has passed!' It's not that way at all. To a lot of youngsters, this is a new experience in film presentation, and with the interest of the musical score played on a big organ, it's a pretty exciting thing.

"You may remember that last year, we had a series of silent movies at Occidental College. This was not Flicker Fingers; it was a silent movie festival. We played the scores on a concert organ, doing theater effects on the most rigid of concert instruments, a great Skinner."

ANOTHER place where Gaylord Carter is featured is the Los Angeles Sports Arena. "The Sports Arena is one of the places where an electronic organ has been installed to use before and during sporting events. The organ at the Dodger Stadium is a big feature of the action down there, and also at the new Anaheim Stadium where the Angels are. At the Sports Arena, I was privileged to play for the Blades, the Lakers, boxing events, track events and all sorts of sporting activities.

"There, you play, more or less, the kind of music which will heighten the action. People will come up to you and give you requests, and of course, all the kids want to hear the Batman theme and Beatle songs. During one of the intervals of a hockey game, we play selections from "My Fair Lady" and during the other one, numbers from "Sound of Music". All of this just to keep something going while the action is not taking place on the floor.

"Though they demolished the theaters, got rid of the theater organs, and maybe knocked the organ to the ropes a bit, it certainly has rebounded. There's always a spot for good music, and I'm very grateful that there's a revived interest in organ-playing. I believe this is due to several things.

"One, of course, is the invention and dissemination of the electronic instruments. So many people have organs in their homes now, so many youngsters are having the opportunity to learn to play the organ through free lessons which are given with the purchase of an organ, and later on, through study with a good teacher. When a person has an organ in his home, he's interested in organs being played in other places.

"Then, of course, the organ records which have been on the market, by distinguished musicians such as George Wright and many others, have given a great impetus to the interest in organ.

"Then, the organization, the ATOE, the Association of Theater Organ Enthusiasts. This is a group of people who have revived interest in organs, just as the ancient automobile societies have interested people in old, old automobiles.

"I've often wondered when I'm playing for a group of people from the ATOE,

and there's all the enthusiasm; where were they when I was playing in the theater? There didn't seem to be anybody paying attention to the organ in those days. It was all taken for granted. The organ rose out of the pit, and we played a little organ solo. If the folks liked it, they gave you a big hand; if they didn't they sure *didn't* give you a big hand! There was never anybody you could really depend upon to be enthusiastic, *regardless* of what happened.

"But, it is enormously stimulating to me, having played the theater organs in the old days, and now seeing this revival of interest in the organ, in the silent movies and in the little presentations which we have.

"We recently went to Cincinnati with a Douglas Fairbanks picture, and 3,000 people turned out to see this presentation and hear the organ. They were enormously enthusiastic. It was a great night in the theater, and I'm sure I was having more fun than anybody there.

"One of the greatest experiences in the theater was to go to a place like the Paramount downtown, where there was the concert orchestra in the pit, the big stage show with the stage band, the organ playing a solo, and maybe a cartoon. There was a feeling that you were really *getting* something for your money.

"Now, you have that feeling today, too. But it's not quite the same. It may be that people spread it out a little bit. You go to the theater and see a great picture. You go to the Hollywood Bowl and hear a great orchestra. You go to a "Flicker Fingers" and hear a great theater organ."

IN CLOSING the interview, Don Wallace had this to say: "I'm quite sure, Gaylord, that probably we've whetted the interests of a lot of people to see and hear you play for the next "Flicker Fingers". You know, I think it's wonderful to be able to make a living, doing something you enjoy doing and having as much fun as obviously you have, from it."

"You're absolutely right, Don. I remember when I was graduated from Lincoln High School in Los Angeles out on North Broadway, the principal, Ethel Percy Andress said at the time, 'I hope that whatever it is which you do, which takes most of your time, will be the thing you enjoy most'. It certainly has been that in my case, and I'm very grateful."

HARMONICS/BARTON

(Continued from Page 17)

the chest is the foot in flue pipes. It is a boot in metal reed pipes. The extreme bottom which fits into the air hole in the wind chest is the toe on all stops.

In reed pipes the *shallot* (echalotte) is also called a reed. The vibrating part is the tongue.

Block refers to part of the mouth in a wood stop; its counterpart in a metal pipe is the languid. A block is also a metal part of a reed stop. It is at the top of the boot and holds up the resonator. The shallot is on its underside.*

Tongue is the vibrating brass strip in a reed pipe, also the hardwood piece that joins the upper lip to the front board in a 16' octave of a wood open diapason.

*The parts listed are illustrated in the article, "How to Ruin a Theatre Organ," in the August, 1967, issue of this publication.

b b b

A little understood element of a pipe organ is the harmonic structure of the pipe. Harmonics are present in some degree in every musical sound. In many sounds they are easily distinguishable, while in others they are not so plain and in some musical sounds they are so faint they are not audible to the human ear. The human singing voice, especially soprano, is the richest in harmonics or overtones. In highly resonant, metallic musical instruments such as cymbals, bells and triangles, they are very audible. Oriental gongs have a great number. Instruments with stretched strings played with a bow, violins, violas, cellos and bass viols are rich in harmonics. Brass instruments are high in harmonics.

Harmonics are the result of the natural law of sound which is a part of acoustics. They are musical acoustics. Harmonics reinforce the fundamental sound, influence the intensity and quality of a musical tone. They blend with the unison tone and with each other to make a single tone creating brilliance and richness.

This is the definition of harmonics published in the *International Encyclopedia of Music and Musicians*: "Law of Harmonics—a sonorous body vibrates as a whole and at the same time vibrates in each of its several fractions as $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, etc." The harmonic intervals of $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, etc., always appear in the same regular and orderly succession. The first harmonic of $\frac{1}{2}$ has nearly the same volume as the prime tone but from that point the volume diminishes as the harmonics ascend. Harmonics decrease in strength as they rise in pitch. The loudest instruments have the highest harmonics.

If there were no harmonics a pipe organ would be a pretty dismal sounding affair. There would only be the heavy,

dull tones of the flute and diapason, for they are the only organ stops that have no audible harmonics. There would be no bright, colored stops that create diversified musical sounds and contrasting tone color.

To make it easier to understand this rather complicated subject, I am going to designate one pipe as a prime tone—8' CC which vibrates 65.4 times per second. It is the first note on the manual of a 61-note rank of an 8' stop. I am going to describe all the harmonics that would be used with that pipe in an organ.

The vibrations are International pitch, 523.3 C tuning fork.

Harmonic No. 1—Eight full tones above the prime tone, the tone is C twice the vibrations of the prime tone, or 130.8. The fraction of the prime tone is $\frac{1}{2}$, representing the tone of a 4' open pipe and designated OCTAVE.

Harmonic No. 2—Twelve full tones above the prime tone, the tone is G, three times the vibrations of the prime tone or 196.2. The fraction of the prime tone is $\frac{1}{3}$, representing the tone of a 2 $\frac{2}{3}$ ' open pipe and designated 12TH or OCTAVE QUINT.

Harmonic No. 3—Fifteen full tones above the prime tone, the tone is C1, four times the vibrations of the prime tone or 261.6. The fraction of the prime tone is $\frac{1}{4}$, representing the tone of a 2' open pipe and designated 15TH or SUPER OCTAVE.

Harmonic No. 4—Seventeen full tones above the prime tone, the tone is E1, five times the vibrations of the prime tone or 327. The fraction of the prime tone is $\frac{1}{5}$, representing the tone of a 1- $\frac{3}{5}$ ' open pipe and designated 17TH or TIERCE.

Harmonic No. 5—Nineteen full tones above the prime tone, the tone is G1, six times the vibrations of the prime tone or 392.4. The fraction of the prime tone is $\frac{1}{6}$, representing the tone of a 1 $\frac{1}{3}$ ' open pipe and designated 19TH or LARIGOT.

Harmonic No. 6—Between the 20th and 21st full tone above the prime tone, the tone is between A#1 and B \flat 1, seven times the vibrations of the prime tone or 457.8. The fraction of the prime tone is $\frac{1}{7}$, representing the tone of a 1- $\frac{1}{7}$ ' open pipe and designated FLAT 21ST or SEPTIME. This partial is the only one that is not harmonious.

Harmonic No. 7—Twenty-two full

tones above the prime, the tone is C2, eight times the vibrations of the prime tone or 523.2. The fraction of the prime tone is $\frac{1}{8}$, representing the tone of a 1' open pipe and designated 22ND or OCTAVE 15TH.

This tabulation is for one pipe 8' CC. Understand that the number of vibrations of the prime tone and each of the seven harmonics and the designating note and the length of the open pipe each harmonic represents will change with every note in every rank of pipes, 61, 73, 85 or 97 notes, less if the pitch is lower than 8' CC and increase if the pipes are higher in pitch. The harmonics that are audible to the human ear go to the 31st and can be heard in some musical instruments such as orchestral bowed instruments and the human voice; however, the first seven as a rule are the only ones used in a pipe organ. Up to the sixth or seventh harmonics the quality is rich and sonorous, above the sixth and seventh the quality is harsh and screamy.

All of these harmonic upper partial tones do not appear in all ranks of harmonic pipes. A pipe can be made to speak with only one, two, three or the full range of harmonics. In flue pipes the length of the tube and whether it is stopped or open, the position, cut and arrangement of the mouth determines which harmonics are used. In reed pipes the mixture of the metal, the size, length and shape of the resonator is the determining factor, as well as the shape of the tongue and size and position of the hole in the shallot. The wind pressure is also a factor in both flue and reed pipes.

The wind from the blower does not go directly into the pipe like a tin whistle being blown by a kid. In flue or labial pipes the wind passes from the foot through a narrow slot formed by the cap and block in wood pipes and by the lower lip and languid in metal pipes. This stream of air or wind sheet strikes against the upper lip, where it divides. Some authorities say it moves back and forth across the upper lip like a fan; others say when the stream of air strikes the upper lip it forms into a vortex or whirling motion. Whichever way, it creates a suction which draws the air out of the bottom of the pipe, creating a partial vacuum. The air column in the pipe expands to fill this vacuum and this movement starts the air column into vibration, causing shocks, pulses and tremors within the pipe. This action takes place hundreds of times in a second. These pulsations are sound waves which

produce the musical tone. The wind sheet striking the upper lip also creates a musical tone which must be the same frequency or vibrations per second as the prime tone of the pipe. The edge tone and the prime tone are thus coupled together. I have proven the edge tone by sawing off a pipe just above the upper lip so only the edge tone is sounding.

To prove these statements I suggest you hold your hand against the side of a 16' wood pipe on a high pressure organ when it is sounding and you will feel the pulsations pounding against the pipe wall. To prove the vacuum principle of sound production, place a few bits of cotton inside the mouth of any large pipe and watch the cotton bits fly OUT of the pipe when it is sounded. Try blowing directly into a quart bottle; there will be no result, then blow across the top of the bottle and you will hear a musical tone. You have created a vacuum which set the air column in the bottle into vibration and created the musical sound. This demonstrates the principle used to produce tones in all flue or labial organ pipes.

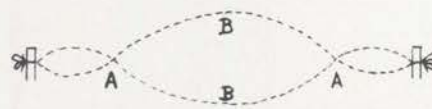


FIGURE 1. VIBRATING STRING, SHOWING NODES (A)

A simple experiment will illustrate a harmonic vibration or sound wave. Stretch about two feet of strong string between two pegs. Snap the string in the center (figure 1) at points A and A; there is no vibration. They are the nodes. The place of greatest movement, BB, is the anti-node. This is like a violin string producing the first partial. At the same time it also splits into fractions of $\frac{1}{2}$, $\frac{1}{3}$, $\frac{1}{4}$, $\frac{1}{5}$, $\frac{1}{6}$, $\frac{1}{7}$, etc., of its length, producing a full series of harmonics.

Another experiment. Dismount an orchestra bell or metal marimba bar, lay it on strips of felt about one-quarter way from each end. Sprinkle fine sawdust or other small particles over the bar. Strike the bar repeatedly in the center with a rubber marimba hammer. The particles will start to dance and many will fall off but you will soon see many particles forming a line across the bar about one-third from each end. They will remain stationary, with no movement no matter how long you strike the bar. The particles are lying on the node where there is no vibration. This method is used by makers of bells, marimbas and xylophones to determine where to bore the

(Continued on Next Page)

mounting holes so they will not disrupt the tone quality.

Figure 2 represents an open flue pipe. It has one node slightly above the center and two sections of air and sounds the prime or fundamental tone. Figure 3 represents the same pipe. It has two nodes and three sections of air and sounds the first upper partial or octave. A are the nodes, B are the anti-nodes. The second harmonic has three nodes and four sections of air and sounds the 12th or octave quint. The number of nodes and sections of air continues to increase by one as they progress upward. All of the upper partials that have been allotted to any one pipe by the pipe designer and the voicer are moving up and down the barrel of the pipe all at the same time, each one vibrating at a different speed per second. They are also changing phase from condensation or compaction to rarification or thinning out, each time they reach an anti-node, each partial creating its own proper tone. They are all blending with the prime tone and with each other to create a harmonic structure with richness and brilliance. It is a natural law of sound, an acoustical phenomenon.

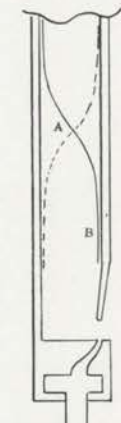


FIGURE 2. PRINCIPAL TONE, 1 NODE, 2 PARTS

In a stopped pipe which is identical to an open pipe except that it has been reduced in length nearly one-half and fitted with a stopper, the tonal quality or timbre is entirely different than the open pipe. The reason is the air column is reduced by one-half. The pipe is now open only at the bottom end. The stopper acts as a node. When the pipe speaks its fundamental tone there is no node formed in the air column as in an open pipe (Figure 2). The first harmonic octave (Figure 3) cannot be made as the sound wave is blocked at its center by the stopper. The second harmonic, the 12th or octave quint, is the first partial to speak in a stopped pipe. The third harmonic, the 15th or super octave, does not speak for the same reason the first or octave does not speak. The fourth harmonic, the 17th or tierce, speaks. The fifth harmonic, the 19th or larigot, speaks. The sixth

harmonic, the flat 21st or septime, is not always used as it is not harmonious. The seventh harmonic, the 22nd or octave 15th, cannot be made as it is another octave not possible in a stopped pipe. The harmonics in a stopped pipe are the second, fourth and fifth, which produce an entirely different tone quality than the full range used in an open pipe.

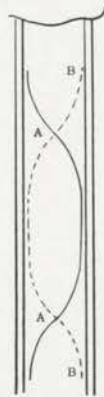


FIGURE 3. FIRST UPPER PARTIAL (OCTAVE), 2 NODES, 3 PARTS

Reed pipes all have harmonic development. The vibration of the tongue causes the column of air in the resonator to break up into vibrating segments. The length and thickness of the tongue supplies the proper pitch, the width and form of the tongue supplies the loudness and character of tone. The harmonics are created as already described for labial pipes. The reed and tongue produce a sound which has no true musical character but which has the same frequency as the prime tone produced in the resonator. The resonator changes this sound into a musical tone of definite pitch and timbre.

The reed or shallot is a brass tube slightly tapered, broader at the bottom and closed at the bottom end. It is made flat on one side which is the face. It is mounted in the block inside the boot and under the resonator. The properly sized, curved reed is mounted on the face and held in place by a wedge at the upper end. There is an opening in the face of the shallot. These openings vary in shape, proportion and position and create the harmonic build-up in the resonator. The curve of the tongue covers and uncovers the hole in the shallot by a rolling and unrolling motion. Figure 4-A is an open shallot running its entire length. This creates a tone rich in harmonics like the tubas, trumpets and post horns. B shows a partly opened or closed shallot. It is triangular in shape, extending about one-third way up the shallot. It creates a brilliant tone of the kinura, oboe, saxophone and clarinet. When used with a quarter-length resonator the tone is the vox humana. C is a "filled-in" shallot; it is the same size as the partly

opened shallot but is located higher up the face so the tongue closes the orifice before it has completed its downward stroke, thus cutting off the harmonics of its extreme end. It is used for smooth-toned reed stops such as trombones, and French horns in classic organs. It is little used in theatre organs.

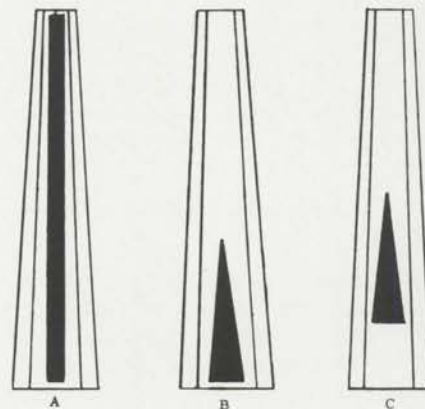


FIGURE 4. TYPES OF SHALLOT

In reed pipes the tuning is done by moving the tuning wire up or down on the tongue but many reed pipes have some means of regulating the tone quality, such as a slot with a changeable length on the side of the resonator near the top or bending a metal cover or shade as the clarinet or standard oboe, or turning the cap to open or close holes in the side of the resonator as a vox humana.

Reed stops are classified as open stops, such as the tuba, trumpet and posthorn; covered stops as an orchestral oboe. Partly covered stops as the clarinet, standard oboe or vox humana. To avoid very large reeds and tongues in reed pipes of the 32 and 16' register a weight, usually a brass button, is attached to the lower end of the tongues. This is called a "loaded tongue."

(Dan Barton's treatise on harmonics will be continued in the next issue.)

How to Play Cinema Organ

(Continued from Page 32)

press upon organists the importance of and if that is intermittent and unsteady, the music has no vitality, it is sick, ailing and feeble, there is no life in it, it is of no use, and has no message to convey.

Classical Music. We assume that the student has already acquired a good general technique, and if his training in organ playing has been upon recognized and standard lines, he will know how to treat such music. The organist who is also an artist, will never miss a suitable opportunity for introducing music of a superior nature; at the same time, if he is wise, he will not overdo it.

Intermezzo. By the term "intermezzo,"

(Continued on Page 43)

SPECIFICATIONS OF MOLLER OPUS 4373
LOEW'S 83RD ST. THEATRE
NEW YORK, N.Y.
12-16-25 3/32

MAIN SIDE

RANK	NO. PIPES	WIND PRESSURE
Contra Fagotta	85	7"
Mezzo Vox Humana	73	7"
Viola Celeste T.C.	61	7"
Violin D'Orchestre	73	7"
4' Harmonic Flute	73	7"
Concert Flute	73	7"
Stentorphone	73	12"
Gross Gamba Celeste T.C.	61	12"
French Horn	73	12"
Cornopean	73	12"
Tibia Clausa	97	12"
Tibia Plena	97	12"
Gross Gamba	73	12"
Marimba Harp	49 bars	
Orchestra Bells	37 bars	
Snare Drum	Triangle	
Castanets	Thunder Sheet	
Tambourine	Surf Effect	
Tom Tom	Brush Cymbal	
Sleigh Bells	Cymbal	
Indian Block	Crash Cymbal	

SOLO SIDE

Clarinet	73	12"
Major Vox Humana	73	12"
Kinura	73	12"
French Trumpet	73	12"
English Horn	85	12"
Major Violin	73	12"
Gross Flute	73	12"
Tuba Profunda	85	12"
Violin	97	7"
Bourdon	97	7"
Minor Vox Humana	73	7"
Quintadena	73	7"
8' Harmonic Flute	73	7"
Viola Celeste T. C.	61	7"
Orchestral Violin	73	7"
Open Diapason	85	7"
Dopple Flute	73	7"
Clarabella	73	7"
Flute Celeste T. C.	61	7"
Concert Harp	61 bars	7"
Cathedral Chimes	25 tubes	7"
Xylophone	49 bars	7"
Song Birds 3	Chinese Gong	
Tympany	Tubular Bell Sharp	
Bass Drum	Tubular Bell Flat	
Fire Gong	Grand Crash	
Boat Whistle	Chime Peal 6 Bells	

How to Play Cinema Organ

(Continued from Page 42)

we usually imply a lively little piece in 2/4 or 4/4 time, and often in playing these on the organ, a considerable amount of impromptu adaptation and alteration from a piano copy is necessary. Avoid low-sounding chords for the left hand, transposing or altering the position of the chord if written too low. Play lightly and rhythmically, with a rhythmic and practically staccato pedal bass, and avoid heavy stop combinations. It is so easy to play these pieces in a way which makes the organ sound like some uncouth monster, giving one the impression of a performing elephant.

Sustaining Notes. When scoring this type of music, a composer will in various places introduce sustained notes for middle instruments which sustain a part of the harmony (such as horns), in order to bind the music together and avoid undue choppiness. The organist, therefore, in playing such music should judiciously introduce sustained notes which will not only give cohesion to the music but are necessary to give an effect of steadiness on the organ.

Thumbing. A useful device in solo playing is that of thumbing in order to bring a passage of melody into greater prominence, while at the same time securing a more full effect in the accompaniment or to produce the effect of two solo passages running concurrently. This necessitates the playing of part of the accompaniment or one solo on one manual with one hand, and the solo melody, or second solo, on the next manual below with the thumb of the same hand; thus leaving the other hand free to play a counter-melody or add the accompanying chords. To do this neatly and effectively requires skill, which can only be ensured through careful practice; unless the thumbed passage is to be played actually staccato, an effect of detached notes must be carefully avoided, and it is very difficult to obtain a good legato effect, even when the notes are consecutive.

Jazz. Whether we like or do not like jazz, is beside the point and quite immaterial; jazz is here and must be attended to, and to shut our eyes to it is only to imitate the proverbial stupidity of the ostrich. No one can pretend that it is a high form of musical art, but whether it is art, science or mere mechanical tricks, jazz is a fact, and we cannot overlook it. An organist who does not play jazz music to a jazz scene in the picture can only expect uncomplimentary remarks from his manager; and as a jazz scene is almost invariably included in the film

(Continued on Page 44)

STOPLIST OF ORGAN AS PLANNED FOR MARTIN RESIDENCE

MAIN CHAMBER

RANK	ACC.	GREAT	SOLO	PEDAL
Stopped Diapason	8', 4', 2-2/3', 2'	16', 8', 5-1/3', 2-2/3'		16', 8', 4'
Tibia Plena	8', 4'	8', 4'	8'	8'
Tibia Clausa	8', 4', 2'	16', 8', 4', 2-2/3', 2'	16', 8', 4'	16', 8'
Quintadena	8'	8', 4'		
Diapason	8'	8', 4'		8'
Minor Vox Humana	16', 8', 4'	16', 8'		
French Horn	8'	8', 4'	8'	
Violin	16', 8', 4', 2'	16', 8', 4', 2-2/3', 2'	16', 8'	16', 8'
Orchestral Violin	8', 4'	8', 4'		
Orch. Viol Celeste	8', 4'	8', 4'		
Marimba Harp	8', 4'	8'		8'
(reiterating)		8', 4'	8'	
Orchestra Bells		x	x	
Glockenspiel		x	x	

SOLO CHAMBER

Gross Flute	8', 4'	8', 4'	8'	
Tuba Profunda	16', 8'	16', 8', 4'	16', 8'	16', 8'
English Horn	8'	8', 4'	16', 8'	
French Trumpet		8', 4'	16', 8'	
Contra Fagotta	16', 8', 4'	8', 4'	16', 8', 4'	16'
Major Vox Humana		16', 8', 4'	16', 8'	
Kinura	8'	8'	8'	
Clarinet	16', 8'	8'		
Major Violin	8'	8', 4'		8'
Concert Harp	8', 4'			
Concert Harp Bells	4'		4'	
Saucer Bells	4'	4'	4'	
Xylophone		x	x	
Bass Drum				x
Snare Drum	x			x
Tympany				x
Chimes		x	x	x
Crash Cymbal				x
Brush Cymbal	x			
Chinese Block	x			
Tom Tom	x			
Triangle	x			
Tambourine	x			
Castanets	x			
Sleigh Bells	x			

ON TOE STUDS

Chinese Gong	Tower Bell #	Thunder Sheet	Train
Bird Whistles 3	Tower Bell b	Surf	Fire Gong

COUPLERS

Acc to Solo 8	Solo to Great 8	Acc 16	Gr. to Pedal 8
Solo 4	Solo to Great 4	Acc 4	Gr. to Pedal 4
Solo 16	Great 4	Acc to Pedal 8	Solo to Pedal 8
Solo to Great 16	Solo to Acc 8		

TREMULANTS

Solo	Vox I	Strings	Brass
Main	Vox II		

How to Play Cinema Organ

(Continued from Page 43)

director's formula, the organist must prepare himself for jazz.

Vandalism. No organist possessing artistic and good taste will mutilate a classic melody by jazzing it; to "symphonically syncopate" a noble melody which has become a recognized classic is a wicked act of vandalism which can only be prompted by a vulgar mind.

The organist should remember one important fact which is only too often overlooked, that a large organ in its full power can easily overpower a full symphony orchestra, and consequently "F" and "FF" indications are to be treated relatively; "FF" does not necessarily imply the use of the full organ. Consequently, careful judgment should be exercised in the extent to which the player should increase the power of the instrument in playing passages so marked; for only a slight degree above the right limit is sufficient to vulgarize the performance.

Organist's Music Library. The cinema organist requires a very extensive library which must include music of all types and periods, from the classics to modern jazz. A cinema organist who is playing regularly, will require a library of at least 2,000 pieces to begin with. (My own library comprises over 12,000 compositions.) If, during a period of three months, he does not repeat any item, he will play over 1,000 pieces, and this does not allow a margin for selections or any short-subject films.

Considering the regularity of attendance of cinema-goers, no piece should be repeated within a period of three months; a piece soon becomes familiar, for it will be played at least six times, when we remember that a film is usually shown for three days, and twice or three times a day. The cinema organist must keep his library up to date and constantly replenished with new numbers.

Summary. 1. Prepare yourself by acquiring a good technique, complete control of the organ, and an adequate library.

2. Let your music live, and let rhythm be your watchword.

3. Use your imagination, and apply it sensibly.

4. Never descend to vulgarity.

5. Think quickly and act quickly.

How to Compile A Film Accompaniment

First Considerations. In arranging an accompaniment to the photoplay, the first points to consider are the style, period and atmosphere of the story. The

style may be drama, comedy-drama, historical or Oriental. Western or Cowboy pictures are humorous or serious according to the attitude of the viewer; to the average adult, they are one long laugh; to the schoolboy, they are the salt of the earth. All are alike in story, scenery and action; the plot invariably revolves around a mortgage deed, a faked mine, or stolen cattle; and is carried out through a varying number of parts by a series of frantic horse rides and pugilistic or revolver encounters. The wild Indian is not yet dead, and occasionally re-appears in these travesties.

Purpose of the Music. Whatever style the film may be, it is the organist's duty to provide a good and suitable accompaniment, and do all in his power to ensure the success of the presentation. The music should reproduce, emphasize, insinuate or reflect the action of the photoplay, which cannot be successfully presented without the music. The music can make a success of a poor film, or it can ruin the effect of a good film; the picture is at the mercy

1968 National Convention in Los Angeles, 13-16 July.

of the musician; be considerate to it.

Pre-Viewing. In order to compile an adequate musical setting, the organist should view the film beforehand, and it is only upon rare occasions, through some unforeseen circumstances, that he will be unable to do so. In such circumstances, he will usually be able to secure a "musical suggestions" sheet, supplied by the film-renter, which will provide him with a list of cues and changes in the picture with a suggested musical accompaniment for each.

Atmosphere and Style. Knowing the style and period of the play, we must secure the atmosphere, and to this end it is important that the style of the music utilized shall be suitable and maintained with good continuity throughout. Thus, in an Oriental film, all the music should be oriental in style and coloring, but if a scene of western civilization is interpolated, the atmosphere must be changed for that scene by music which is free from oriental coloring.

The Theme. Our next point is the selection of one or more themes to denote any leading or all-important idea in the plot or any particular character of importance. The use of a leading theme helps to bind the musical setting together into a logical whole, as well as emphasizing the ideas portrayed on the screen.

Following the Film Action. Having

decided these matters, we now follow the action of the play in detail, each change of scene or action being accompanied by a corresponding and suitable change in both the music and the manner of performance. Any one idea may appear in its treatment on the screen, in very many different ways.

Our most reasonable course will be to classify screen action under the following main headings—dramatic; agitation; mystery (including weird and gruesome); quaint and grotesque; domestic; sentimental and affection; lively; dance; stately and ceremonial; scenic.

Dramatic. The term "Dramatic" may cover any scene in which intense action or emotion is portrayed, and is a somewhat vague term used here for want of a better one. A love scene may be dramatic or sentimental. A dramatic scene may be heavy or light or tense; a scene of dramatic surprise, one leading up to a fight or similar incident, and such emotional scenes as passion, hate or revenge may be termed heavy. A dramatic tension occurs when a sense of expectancy and suspense is created, and is most effectively carried out by a silent pause or music which will create tension.

The student is warned against the over-use of any special dramatic effect; the more any such effect is used, the less is its actual effect, and it ultimately becomes an absurdity. Used just in the right place, a silent pause can produce an overwhelming effect, but when we have it several times during the course of a picture, it becomes irritating.

Agitation. Under the classification of "agitation" we include fights, riots, storms, hurry, chase, fire, excitement of a dramatic nature, and personal agitation; and music suitable for such scenes will vary considerably both in character and pace.

Mystery. Scenes of mystery may be tense or agitated, in the first case creat-

Put a theatre organ in your city's civic center.

ing a feeling of dread and suspense, and the second, suspense and agitation. Weird and gruesome scenes may also be included in the general classification of "mystery," either of a tense or agitated nature.

Quaint and Grotesque. Quaint and grotesque scenes can also be made highly effective with the right music; a scene,

individual, or incident may be quaint without being grotesque, and the two ideas should be kept distinct.

Domestic. Under the heading of "Domestic" we group scenes of childhood, in the home, the domestic affections and home life, pastoral scenes and country life, for all of which music mostly of a quiet and light nature, varying in character according to the specific scene, will be employed—such as varying types of romances. Scenes of sentiment and affection will be accompanied by music of the romance type, either song melodies or compositions in song form, which may vary accordingly if the scene is one of child-love, mother-love, husband and wife, sweethearts, flirtations, serious affection, or memories of the past. In scenes of love and affection, a distinction should be drawn between the use of romances and classic melodies borrowed from grand opera; the latter should never be employed except in dramatic love scenes where the selected melody is peculiarly adaptable.

Lively Scenes. These include any scenes of merry-making, jollification, carnival or fete, and the music applicable to such scenes should be obvious to the musician.

Dance. Ballroom, cabaret, and similar dancing scenes are also obvious, and the musician should carefully note what particular dance is in progress—fox trot, waltz, or tango. Solo, ballet or special stage dances, as also a dance of any particular nationality, will be especially noted. A dance may be in either duple or triple time, quick or slow. Such points should be obvious, and yet we so often hear a performance in which they are entirely overlooked with subsequent damage to the effect of the picture.

Scenic. By the term "Scenic" are denoted episodes in the picture where the scene itself can have an important bearing upon the incidents of the story. Mountains, the sea, a rocky seacoast, rapids, the arid desert—in all of these, an impression or atmosphere can be effectively created by the organist, by skillfully combining the right music with the scene portrayed. The skillful introduction of such music at the right opportunity can often add considerable interest to a scene which would otherwise pass as of no particular importance, in addition to the impression and atmosphere created.

Continuity. Continuity of the music is secured by three means—use of theme,

Classified Ads

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careful connection of selected pieces, and maintaining a general atmosphere and style throughout in accordance with the style of the picture. The theme has already received attention; careful connection of pieces is secured by a suitable sequence of keys and modulation, and here for the first time, we find the practical necessity of a knowledge of harmony to the solo player.

Unnecessary Changes. We have seen that each change in scene and action shown in the picture is accompanied by a suitable change in the music, but not infrequently, discretion must be used before deciding whether a change is really necessary in the music when the scene changes upon the screen. Sometimes, a series of very short changes in scene can be more satisfactorily covered by one piece of music than by short snatches of different pieces, such as in "flash-back" scenes.

(To Be Continued)

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: Wurlitzer 235 console and relay (no switches); Orchestral Oboe \$50; Kinura \$125; Clarinet \$125; VDO and Celesta \$35 each; 16' Tuba and offset \$250; 8' Concert Flute and offsets \$75; 16' Diaphone-Diapason and offsets \$250; Morton Vox \$50; regulators; shutters. Terry Charles, 2265 N. Lagoon Circle, Clearwater, Florida 33515. Phone: 813-447-1859.

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.

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