

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

December 1967



Wichita's Miller Theatre: A Happy Exception!

Story on Page Five

New Wurlitzer Theatre Organ



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THE COVER PHOTO

THE MILLER THEATRE, Wichita, Kansas, as our cover photo clearly shows, happily reverses the current photoplay house-to-parking lot trend. Appearing today much as it did when opened in 1922, the theatre houses a mint-condition 3/11, Style 235 Hope-Jones Wurlitzer. See story on page 5 of this issue.



A CHORUS FROM THE PREZ MIRABILIS . . .

We at the National hope that the Holidays have been enjoyable to you, and that the spectacular growth, enthusiasm and public awareness of A.T.O.E. is continued throughout the New Year.

A.T.O.E. membership is over 3,500 now, and many new memberships are already coming in for 1968. Three more new chapters are realities: The Beehive Chapter, Salt Lake City, Utah; Central Ohio Chapter, Columbus, Ohio; and the South Florida Chapter, Miami, Florida. Congratulations to them and welcome to A.T.O.E. A chapter directory will appear in the February issue of Theatre Organ Bombarde.

Sometimes things get so bad that it is preferable not to say anything. Then, when they get worse, you have to say something. Such was the case with our recent excruciating experience with a printer that just didn't treat us right. The October issue was put off for a number of excuses until he declared bankruptcy, not having touched our beloved journal! That fiasco, of course, directly affected this issue's mailing date. We are fortunate now to have a fine, extremely reliable printing firm helping us get back on schedule. I am proud of the stability of the staff through this crisis. We all wish to thank you for your indulgence, and sincerely hope that you weren't too inconvenienced.

NOTE: We hope you found your dues remittance envelopes in the October issue. These were included because of the lateness of publication. National dues may also be remitted through chapter secretaries if you are chapter members.

The coming Annual Meeting and Convention in Los Angeles promises some unique programs, wonderful artists, interesting installations, and some cool, man, surprises! Not to mention the main banquet in the fabulous remodeled Coconut Grove in the wonderful Ambassador Hotel, Convention Headquarters. Complete convention registration information will be included in a future issue of this magazine. After a recent inspection of convention facilities, all that I can say is "WOW!"



Dick Schrum, President

Theatre Organ

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and Bombarde

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AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 7 in a series.
THE MICHIGAN THEATRE, DETROIT.

Designed by C. W. and George L. Rapp, the Michigan opened in 1926 with a seating capacity of 4,050. This house originally had one of the largest vertical signs ever installed above a theatre marquee. The magnificent lobby has bronze gates leading into the inner foyer, and the marble columns lining the lobby are of unusual coloring. The organ, a five-manual Wurlitzer, is now owned by Fred Hermes of Racine, Wisconsin. After being closed early this year with its future very clouded, recent word that the Michigan will reopen this December is good news to all who have seen far too many of these grand palaces become parking lots.

—Photo by THE DETROIT NEWS, Feb. 19, 1927;
from Kaasa collection

WICHITA'S MILLER THEATRE: A HAPPY EXCEPTION!



BOB FOLEY playing a Tribute to Raymond Shelley for the Mid-America ATOE.

During the last few years we have witnessed a steady decline in the number of "Golden Era" picture palaces which were designed and built in the 1920's to dazzle the public and to enhance the glamour of the silent photoplay. A happy exception to this trend is the Miller Theatre, Wichita, Kansas, which is well maintained and appears today much as it did when first opened May 1, 1922, at 8 o'clock in the evening. The gala occasion was described in the Wichita papers as "the greatest event in Wichita's history since the Armistice was signed." The opening attraction was Gloria Swanson and Rudolph Valentino in "Beyond the Rocks." Orchestra, pipe organ, entertainers, scenic and lighting effects completed the deluxe presentation.

The Miller Theatre pipe organ is a style 235 Hope-Jones Wurlitzer of three manuals and eleven unified ranks. The main organ of seven ranks is on the left side and contains the diaphonic diapason, concert flute, clarinet, orchestral oboe, viol d'orchestre, viol celeste and salicional. In addition, the chrysoglott and the relay are located in this chamber. The solo organ, consisting of harmonic tuba, vox humana, tibia clausa and kinura, plus percussions and traps, is on the right side.

The organ was #515 in the factory list and was shipped from North Tona-wanda, N. Y., February 14, 1922. Installation was by Walter Weaver of Kansas City. According to the *Wichita Beacon*, the Miller organ, when installed, was the "biggest in the Southwest," costing \$40,000.

The original 5-hp. blower was soon replaced with a 7½-hp. motor and the organ pressures were raised to 18" on the Tuba and 11⅞" for the main. At this time the console was moved from the center to the left side of the pit, its present location.

The organ was used 15 to 20 hours daily from 1922 until July, 1930. P. Hans Flath, Roxie Messersmith, Cecil Crawford, Roy Cato, Amy Law, Dave Lexy and Eddie Horton were featured organists in the early years. From 1933 until 1949 the instrument was heard in daily broadcasts over KFH and KANS by the late Raymond Shelley.

Mr. Shelley played the instrument for an A.G.O. "Milkman's Matinee" in June of 1961 as part of the activities of their regional convention for that year. Ray also did a series of FM broadcasts in the

fall of 1964 and spring of 1965, on the Miller instrument. From 1933 until his untimely passing in 1965, Mr. Shelley kept the organ in good condition, with the assistance of Dave Weaver, Bill Wilson, and Bob Foley.

Since Raymond Shelley's death the organ has been kept up under the guidance of Bob Foley with the cooperation of Mr. Roy Hill, manager of the Miller Theatre.

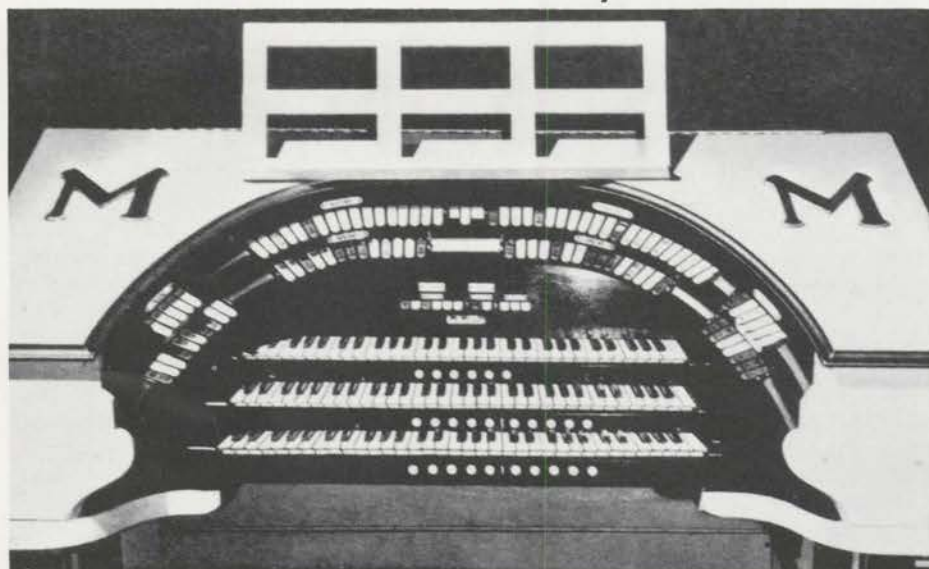
The Mid-America Chapter of ATOE presented Bob Foley in a "Tribute to Raymond Shelley" on April 29, 1967. This was the initial program for the newly formed chapter and gave the group a rousing start. It is our hope that the Mid-America Chapter will have the pleasure of hearing the Miller Wurlitzer often for many, many years to come.

(Continued on Next Page)

THE LATE RAYMOND SHELLEY in the midst of the Miller Theatre pipework. This montage picture was taken from the program given to A.G.O. members as they entered the Miller Theatre at midnight on June 20, 1961, to hear Mr. Shelley perform on the organ which he maintained for many years.



Console of the Miller Theatre's Style 235 Wurlitzer



SPECIFICATIONS OF OPUS 515, STYLE 235 WURLITZER, MILLER THEATRE, WICHITA, KANSAS

ACCOMPANIMENT

16' Bourdon
16' Contra Viol (TC)
8' Harmonic Tuba
8' Tibia Clausa
8' Clarinet
8' Orchestra Oboe
8' Kinura
8' Viol d'Orchestre
8' Viol Celeste
8' Salicional
8' Concert Flute
8' Vox Humana
4' Piccolo
4' Viol
4' Viol Celeste
4' Salicet
4' Flute
4' Vox Humana
2-2/3' Twelfth
2' Piccolo
16' Piano
8' Piano
4' Piano
Harp
Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block

ACCOMP. SECOND TOUCH

8' Harmonic Tuba
8' Tibia Clausa
8' Clarinet
Sleigh Bells
Xylophone
Triangle

GREAT

16' Tuba Profunda
16' Diaphone
16' Bourdon
16' Contra Viol (TC)
8' Harmonic Tuba
8' Tibia Clausa
8' Clarinet
8' Orchestral Oboe
8' Kinura
8' Viol d'Orchestre
8' Viol Celeste
8' Salicional
8' Concert Flute
8' Vox Humana
4' Harmonic Clarion
4' Octave
4' Piccolo
4' Viol
4' Octave Celeste
4' Salicet
4' Flute
2-2/3' Twelfth
2' Fifteenth
2' Piccolo
1-3/5' Tierce
16' Piano (now 16' Vox)
8' Piano (now 5-1/3'
Tibia Quint)
4' Piano (now 2-2/3'
Tibia Twelfth)
Harp
Cathedral Chimes
Sleigh Bells
Xylophone
Glockenspiel
Bells
Chrysoglott

GREAT SECOND TOUCH

16' Tuba Profunda
8' Tibia Clausa
(now 16' Tuba)

SOLO

16' Tuba Profunda
8' Harmonic Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Orchestral Oboe
8' Kinura
4' Harmonic Clarion
4' Piccolo
Cathedral Chimes
Xylophone
Glockenspiel
Orchestral Bells

PEDAL

16' Tuba Profunda
16' Diaphone
16' Bourdon
8' Harmonic Tuba
8' Diaphonic Diapason
8' Tibia Clausa
8' Clarinet
8' Cello (2 ranks)
8' Flute
4' Octave
16' Piano
Bass Drum
Kettle Drum
Crash Cymbal
Cymbal
Tremulants: Main, Solo, Vox Humana
Effects: Auto Horn, Fire Gong, Bird,
Horses' Hoofs, Steamboat Whistle,
Bell (toe pistons)
Sforzando (toe levers)

SAN FRANCISCO AVENUE THEATRE SET TO RE-OPEN

SAN FRANCISCO, Dec. 4.—It was announced today that the Avenue Theatre in this city would reopen with organ-oriented programming by the first of the year. The Avenue has been closed since October for reorganization. Mr. Vernon Gregory is now the sole operator of this over-1,000-seat Wurlitzer-equipped house.

The organ in the house is a three-manual, 11-rank Style 240 Wurlitzer

(opus 1773) which was installed during 1966 after earlier removal from the State Lake Theatre in Chicago. It was the second organ in the Avenue, having been installed in 1927 to replace an earlier instrument. It is also the second installation in the Avenue, the original Style D Wurlitzer having been removed many years ago. A full story on the Avenue installation will appear in a future issue.

Saved . . . !

DETROIT, MICHIGAN THEATRE RE-OPENS

Variety Magazine for October 18, 1967, carried a story regarding the re-birth of the 4,000 seat Michigan Theatre in Detroit, Michigan. Since the theatre was closed several months ago, many persons were concerned over the plans for developing another parking lot. Nicholas George, Detroit theatre owner, has announced plans for reopening the house in December.

The Theatre, built in 1926 at a reported cost of \$6,000,000, is equipped to handle every type of film presenta-



THE MICHIGAN AUDITORIUM as it appeared in 1927.
—Photo by The Detroit News

tion as well as full stage productions. Mayor Cavanaugh thanked Mr. George for "saving one the city's brightest jewels". Mr. George further announced that he intends to restore the Michigan to its former prominence as an entertainment center, as well as to its number one position as a movie theatre.

At the time of the 1967 ATOE Convention, members tried in vain to gain entrance to the closed theatre.

Mr. Fred Hermes secured the five manual Wurlitzer from the theatre several years ago.

—Reprinted from CATOE
VOX Newsletter,
November, 1967.

**DUES DUE!
DO!!**

them Big Theaters Is Gettin' Bigger!

by Dinny Timmins

The following sketch was excerpted from the June, 1927, issue of "Jacobs' Magazine" by BOMBARDE columnist Lloyd E. Klos. It's a humorous account by a semi-literate Bostonian (imagine!) who also happens to be an elevator operator (remember?). Despite the manner in which Dinny murders the language, his story merits retelling for the reflection of the period offered.

Here I am back again safe from another trip to Noo York. The boss liked what I writ so well last issue about the "American Jazz Opery" that he gave me another Five Bucks and sent me down to look over the Noo Movie Palaces. So this time I felt like a reel Noo Yorker after having been there before so recent, and I went right into Childs and ordered Hole Weet Cakes jest like I had been around on Broadway all my life.

So I went to the noo Paramount Theayter and to the noo Roxy Theayter jest like the boss told me to, and I will tell you what I seen. You go into the Paramount Theayter and you are in a big long corridor with a lot of Fancy Trimmings and a Big Bowl of Gold-Fish. I got to the end of the Corridor and I says to the Major-General there "Where is the Hall of Nashuns" and he says "Here Sir," so I give him a Nickel but he give it back and says "Publicks Service, Sir," and I says "I don't see no Hall of Nashuns" and he says "This is the Hall of Nashuns" and I says "I thought this was the Paramount Theayter" and he says "Yes sir, Publicks Service, Sir." That was that.

So I looked around and all it was was the end of the Corridor with some Rocks took from Different Countries in a Glass Case like you see in a Museum and printing telling about the Rocks, so then I went looking for the Collidge Room and that was jest a Smoking Room with Flags and things but no Fair Harvard rooters nowhere which seemed kind of funny. So then I went inside and the Orchestra was jest coming up on there Elevator and of course I took a Perfessional Interest in that and they played a Peace and then they went down jest as Smooth as I could do it myself and they was some Stage Shows and then they come a Tremenjous Blast from the Big

Organ and up it come jest as smooth as the Orchestra and played a nice Peace with the Organist's Wife playing a Peace with him on the stage on another Organ and I certainly have to hand it to that Feller; he can run that Elevator jest as I can, and I wish I had a wife that could help me out with my Job like that so I could put her to work running the Old Boat on the Noon Shift. So then the Picture started and after I seen it, I went out and went over to the Roxy Theayter.



DINNY AT THE SWITCH — Elevators required "operators" even when the "passenger" was a spotlighted console. (Original sketch from Jacobs' Magazine.)

Well, boy, I thought the Paramount Theayter was a Fine Theayter but the Roxy was jest a Knock-out, and How! Say, it makes the Grand Central Depot look like a Apartment House Bath-room. You go into this here Lobby shaped like a Egg but about Ten Billion times bigger, and a Great Big Yeller Stained Glass Window with the sun a-streaming in like you was in Church, and it is called the "Cathedral of the Motion Picture" and whoever said that said a Mouthful.

And then you get inside and the place is so gosh ding big it don't look like you was ever going to be able to see anything from the back. It's like looking through the wrong end of a Telescope. I'm telling you.

And jest as I got in, why up comes Three Organs racing each other up on there Elevators and all three played a Peace at once which was quite a Stunt and then they went down and up come the Orchestra and they was about 500 men in it and six conductors and they played a Peace with a big Chorus singing on the Stage that ended up with the Chicago Fire and it was called the "1812 Overture," all about the War of 1812. But the Chorus was dressed so funny I couldn't tell whether they was the Americans or the British.

So then they had some movies and then they had a "Spanitch Fantissy" with Hundreds of Singers and Dancers and everything and then they was a Punk Picture so I come out because I can see plenty of Punk Pictures in Boston. But first I went around all over the building and looked down from the Top which was like looking off Bunker Hill Monument and when I come out in the Egg Lobby they was a Pipe organ out there being played which made it seem more like a Church than ever, so then I come home.

The only trouble I can see is that People are getting such Grand Movie Theayters that they have got so they expect too much, and nobody will get Exited about anything anymore and the first thing you know they is going to be some Smart Opurater who will make a Mint by putting up a Movie Theayter like a Barn with nothing but plain walls and Pictures on a Bed Sheet and everybody will go and rave about it because it is such a Novelty, and tell each other how sick they was getting about all them Fancy Trimmings and getting kidded along with a lot of Extrys into looking at Punk Pictures. All of which is mighty cornfusin to a poor Hard-Working Elevator Man from Boston. But I think I got the Bosses Five Bucks worth jest hearing them Big Organs and Orchestrys going Up and Down on there Elevators, besides two meals and the Fare both ways.



BILLY NALLE—The determined face of a young man in a hurry.

QUOTE: Billy Nalle has been engaged to play the fall concert in September of 1968 at the Roberson Center for the Arts and Sciences, Binghamton, New York. This complex of buildings has been designed by the renowned architect Richard Neutra. In the completed auditorium is being installed the first theatre pipe organ to be placed in a cultural center in this country. In the late spring of next year this organ will be opened by former Binghamton native Searle Wright of Columbia University. The Link theatre organ, totally rebuilt and revoiced, is a gift to this cultural center from the original builder, Edward Link. Mr. Link also gained fame as inventor and builder of the Link pilot trainer during World War II.

Following his Roberson Center concert, Billy Nalle will make the first recording of this organ. In the near future he also is to record the program he played last year for the National Convention of the American Guild of Organists. Both albums will be released on the Concert Recording label. **UNQUOTE.**

The above lines are from a release mailed out by Billy Nalle's "flack" and they tell an encouraging story for theatre organ enthusiasts everywhere: their favorite instrument has finally broken the "culture barrier." But there's lots it doesn't tell—especially about the amaz-

ORGANIST • • • • •

Billy!

Energy Personified!

NALLE

ing activities of one Billy Nalle. It comes as no surprise that Billy has been engaged to play a concert at the new center; he's a very logical choice. But that's a year off. What will the "renegade Floridian" be doing meanwhile?—after he finishes those two recordings, that is? To find out we put "our man in the East" on the case and he turned up some amazing items, most of which can be verified.

One caper which can be verified is his engagement by a well known Hartford (Conn.) bank to play on an Allen theatre electronic for shoppers and bank visitors for several days before Christmas, and this will include some broadcasts. But that's old hat; he does it every year.

Billy doesn't overblow his own horn but will admit to a caper when cornered with a reasonable facsimile of the truth.

For one thing, Billy is going to visit Florida. Remember the 3-16 Wurlitzer which had been installed in the Ritz theatre at Clearwater for awhile and has since been sold? It's to be installed in an auditorium now being built, and when it's in and perking, Billy Nalle will play a concert on it. "Our man" tracked down the story in Florida and in New York, Billy looked wise and replied, "Could be."

But he'll be back in Florida long before next fall. He gets homesick for the sand in his shoes, the drooping palms, the sand flies and the skittering lizards from time to time, so he finds some excuse to return to the home town, Fort Myers. What better excuse than a concert in the home town? Oops, no pipes—yet! Okay, he tells his manager, rig it for an electronic—a good one. So, there's an early 1968 plug-in concert being lined up for Billy where he first played as a youngster.

While he's there, Billy will make a discovery: someone in his home town is installing a 3-10 Wurlitzer in a special studio; a bank official named Draughon. To own a theatre organ has been Draughon's dream for many years. Now it's nearing fruition. And what better choice to play the opening concert than the home town boy who made such a ripply splash "up Nawth?"

Then there's those ConnValChaps. They've completed the restoration of the New Haven Paramount 2-10 Wurlitzer and they're looking around for artists of the caliber of those who played it in the old days—Eddie Ford (who opened it) and later, Eddie Weaver. Now they've focused on Billy Nalle. He's willing.

Most readers know by this time that Billy is involved in TV and recording high on the cliffs of Manhattan. These, plus frequent concerts, should keep him out of mischief. But—no! He's become a contributor to the AGO's new publishing effort, called *Music*. And his first assignment was an article about the comeback of the theatre organ. So, Billy Nalle has become the champion of the theatre organ in what used to be (but is no more) the "enemy's camp"—the American Guild of Organists, whose mission is to champion the "straight" organ. The appearance of Billy's article about the renaissance of the theatre organ in the AGO's November issue should be proof enough of the AGO's change of heart.

We can't help wondering what would happen if Billy should find it necessary to give up all this activity—even temporarily, something like a case of measles or a broken gamba, for example. Well, something just about as compelling took him over as we went to press: Billy got called for jury duty in New York. Everything stops for justice!

Asked what he did to pass the long periods of inactivity in the jury "ready room" (or even during those lulls in the weighing of justice), Billy had a ready answer. "Mostly, I work out arrangements in my head—just make mental musical notes between the 'guilties' and 'not guilties'—and write 'em down later. These are for concerts and recordings I have coming up—the Senate Theatre concert in Detroit next February 3rd, for example.

"What did you say your name was? . . . Fubb? . . . Fubb?"

"Our man" left it at that, because it became quite obvious that the story could have no end. Billy's energy just knows no limits. All that can be done is to add new episodes as they occur.

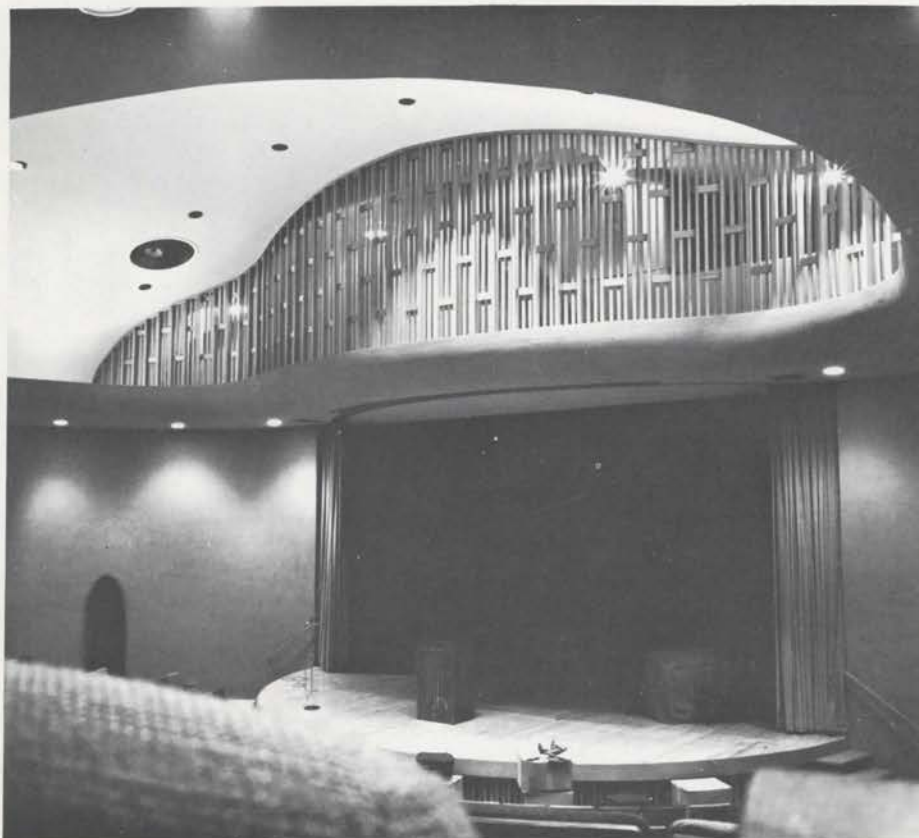
—Elmer Fubb, New York

St. Louis Chapter Readying Theatre Organ



VIEW FROM STAGE, looking into new auditorium. Four-manual Kimball console will lift from basement to stage center, immediately behind the podium pictured. Blower and relays will be in basement; chambers above stage. Seats are in variegated colors.

VIEW FROM REAR of new Kirkwood Auditorium, Kirkwood, Mo. St. Louis Chapter will install theatre organ in chambers to be constructed behind grille shown above stage. Center section of grille is removable for installation requirements. (Photos by Francis Scheidegger.)



To the Saint Louis Chapter went the honor of presenting the first musical program in the auditorium of the Kirkwood, Mo., million-dollar Civic Center complex. The auditorium is the site selected for installation of a theatre organ by the chapter.

The building was dedicated on Saturday, October 7, with national, state and local dignitaries present. Then, promptly at 8 o'clock on Sunday evening, October 8, the chapter presented Stan Kann in a formal concert. Kann, a chapter member, is house organist at the St. Louis Fox and stars in a local TV show.

Super-showman Kann was at his best in running through a variety of popular and show tunes and light classics, highlighted by medleys from "Mame" and "Fiddler" and a sparkling Kann version of "Parade of the Wooden Soldiers." The pipe organ is not yet installed and probably will not be playing for at least another year, so the concert was played on a borrowed electric. Kann coaxed the most from the Thomas theatre organ. The large audience was generous in its expressions of appreciation of Kann's artistry.

As has been reported in these columns, the St. Louis Chapter will combine the best features of a 3-13 Wurlitzer originally in Loew's State Theatre in St. Louis and a 4-19 Kimball formerly in the St. Louis Theatre. The Kimball was given to the chapter by the St. Louis Symphony Society when it commenced renovation of the St. Louis Theatre into Powell Symphony Hall, which will become the new home of the St. Louis Symphony Orchestra.

Crews have worked four nights a week all during the past months on the Herculean task of completely re-leathering the huge Kimball console and relays which will be used on the Kirkwood project. The leather had rotted away in 30 years of silence. The end of this task is in sight with switch stacks already going back into the relays, to be followed by the hundreds of pneumatics upon which work is in an advanced stage.

The chapter has rented space in what was the lobby of the famous old Missouri Theatre and will commence other re-leathering, layout and a general refurbishing of ranks to be installed at Kirkwood. It is planned to assemble the instrument completely before moving it into the new auditorium.

Chapter members are looking forward to a winter of productive work on the Kirkwood project.

—Virgil Sederquist, St. Louis

POSTSCRIPT—N.Y.

It's interesting to note that the St. Louis Chapter's project parallels a similar installation in Binghamton, N. Y.—a theatre organ being accepted as a cultural asset and given refuge in a civic building where, until now, only "straight" organs were considered proper. And the installation of a Wurlitzer in a state-financed museum in Syracuse, N. Y., is very similar in ramification and concept. It's encouraging to see the theatre organ finally being accepted as a respected part of Americana. It was a long, uphill battle to gain the appreciation and dignity these installations represent. The foot soldier and prime mover has been the theatre organ enthusiast. His faith in his instrument is paying off.

PUT A THEATRE ORGAN
IN YOUR CITY'S
CIVIC CENTER!

That Toddlin' Town JUMPS!

CHICAGO AREA CHAPTER "BLASTS OFF"

Enthusiasm, Planning, Hard Work Pay Off in 100% Increase in Membership and Good Times for CATOE

From reports received by the Editors of THEATRE ORGAN BOMBARDE, the Chicago Area Chapter is not only one of the most enthusiastic, but also one of the busiest and most active in A. T. O. E.

The following material and pictures shows the frequency, quality and attendance attracted by their activities. THEATRE ORGAN BOMBARDE is indebted to Tom Yannitell, Editor of CATOE VOX NEWSLETTER, and to Bill Benedict, Publicity Director, for the detailed reports and pictures submitted. The active membership must also be commended. The chapter gives a vote of thanks to Fred Kruse for securing the excellent projection crew and equipment which gives the professional quality to CATOE

presentations. Many favorable comments have been made concerning this facet of the programs.

It is of special note that the *Chicago Tribune* has given considerable space to reporting and reviewing the chapter programs, thereby increasing public interest. Will Leonard, entertainment critic, and Walter Neal, photographer, attended the Gaylord Carter program at the Patio Theatre on September 28. A review of the event appeared in the *Tribune* Sunday, October 1 in the "Weekend Happenings" section. The chapter is grateful for the *Tribune's* support, as well as to the *Chicago Daily News*, whose initial story of the Patio Theatre brought recognition to CATOE.



INDIANA THEATRE, East Chicago, Illinois.

TOM SHEEN Plays For CATOE Social Oct. 14, 10 a.m., Patio Theatre

Over 200 members and guests gathered at Chicago's Patio Theatre for a Saturday morning "Theatre Organ Party." Mr. Tom Sheen, organ instructor for Lyon and Healy's Oakbrook store, was the guest organist.



TOM SHEEN at the Patio Barton.

Tom, born in Chicago in 1939, began the study of piano at the age of 5 and later studied organ. During his high school years he was recognized as an outstanding organist. His credits include being a featured artist at the 1964 ATOE Convention in Buffalo, N.Y.

Tom's mastery of the Patio's 3/17 Barton Pipe Organ was evident as he presented varied selections by LeRoy Anderson, George Gershwin and Jerome Kern. He closed the program with a brilliant rendition of "Thoroughly Modern Millie."

A PROGRESS REPORT FOR "ACTIVITISTS" ENTHUSIASTS

By Richard Sklenar

Those of you who are new at being enthusiastic about theatre organs might never have experienced the joy of climbing about an organ chamber with a thousand pipes and forty years of dirt. There are those of you who will be content to listen and never see the pipes or dirt. And there are those who will be "activists," ready to re-leather, resolder, and get dirty—if you are lucky enough to find an organ. You activists are ten years late. Ten years ago the organs were still in Chicago. Today they are either gone, "staked out" by other enthusiasts, or locked away from our loving hands.

But if you insist on being an "activist," you can expect to encounter about what ATOE's Patrick Chambers, Mark Noller, and I have in restoring the 11-rank Kimball in the Parthenon Theatre, Hammond, Indiana.

Since we don't like dirt, we cleaned and painted both chambers. Minor roof leaks meant some replastering. In order to clean and refinish chests, there are nine ranks of pipes (over 600) out of the rackboards and locked away in a dressing room. Close to 100 dead magnets have been replaced, as has the leather on the pneumatics we have found bad. The manuals, pedals, stop rail, stop keys, combination action, and setter boards are

out of the console, which is being done over in ebony. New swell pedals have been cut. A Wicks pedalboard is waiting to be wired in. Final tuning will be easier by using the intercom we have installed between the chambers and the console.

You might guess the job is a thorough one. (Yes, Virginia, the pistons *will* work!) The list of jobs done is endless and we aren't through yet. We started last Christmas and hope to be done this Christmas. As to cost, I'm afraid to add up the expense sheet, but a reasonable guess would put the figure at about \$300, which has to come out of our pockets.

Now that you "activists" have heard about the dirt, money, time, and work involved in restoring even a medium-sized organ, do you still want to be so active? If this progress report has turned you into non-activists, hold on—we are still working diligently. Though the organ sounds good on tape, it isn't like the real thing. Not having heard the real thing play since last July, we are anxious to finish the job so that we and CATOE, activist or not, can hear it. The story about Kimball is an interesting one, but it must wait until another time. I have 600 pipes to clean.

— Reprinted from CATOE *Vox*.

A REPORT!

Gaylord Carter

AT
PATIO THEATRE, CHICAGO

Doors opened early at the Patio Theatre, located on Chicago's Northwest Side, to accommodate the hundreds of persons arriving early for Gaylord Carter's first public appearance in Chicago.

As the last of the over-1,500 persons were being escorted to the few remaining seats by Geannie Nachtwey's efficient usher corps, Fred Kruse, CATOE chairman, stepped to the spotlight on stage and welcomed the rain-soaked guests and promptly introduced Gaylord Carter, known to millions from his Amos 'n' Andy radio days.



GAYLORD CARTER gives his audience a verbal fill-in on his program at the Patio Theatre Barton console.

The 3m/17r Grande Barton pipe organ slowly lifted from the dark orchestra pit to the strains of "The Perfect Song" as happy applause greeted Mr. Carter. A personal greeting from Mr. Carter and the program was "off and running" with melodies from the great themes of the films. At conclusion of the selection Gaylord expressed sincere thanks to CATOE and its members for a wonderful job in restoring the great Patio organ.

Concluding the program with "Music To Go Home By," Mr. Carter guided the beautifully tuned Barton organ in melodious popular music of the past. At the last note, great rounds of applause greeted Mr. Carter and he stepped to the stage to express his deep appreciation for all concerned in making the program possible.

A TRIBUTE!

A MODEL!



Pipe organ music in the style of the golden 20's returned for a one-day engagement at the Indiana Theatre in East Chicago, Ind., on October 22, 1967. As scheduled, at 3 p.m. John Muri, CATOE member, expertly guided the Mighty Wurlitzer through an unusual and authentic theatre organ program.

Shortly after the theatre's restored fire curtain was raised, CATOE's chairman, Fred Kruse, greeted the audience and introduced organist John Muri. The mighty 3/10 Wurlitzer rose from the pit to the music of Goldman's march, "On The Mall."

John's command of the organ in the opening group of selections thrilled the large audience. The selections included were: "The Bad and the Beautiful" (Raksin), "Waltz in Swingtime" (Kern), "Our Waltz" (Rose), and "Pink Champagne" (Wright).

At this point a surprise attraction was announced for this special program. It was to be a silent film showing East Chicago's Labor Day parade of 1927! The audience "roared" with laughter as scenes of the city, its people, and unusual Labor Day "games" flashed on the screen. Following this, Laurel and Hardy's "Double Whoopee" was shown. Both silent films were accompanied by Mr. Muri.

Mr. Muri announced to the audience that it was customary in the '20's for the organist to be featured in a special solo, which was usually accompanied by appropriate slides. Since John has a collection of organ solo slides, for this occasion he selected "Home Sweet Home The World Over" (1924) and "The Story of Life" (1923) for presentation. "Home Sweet Home" consisted of play-

ing the composition in the styles of various countries — each with an appropriate slide.

Intermission time found many members and friends scanning the attractive CATOE "Snapshot Photo" displays in the lobby. Also included was a poster containing recent articles of CATOE publicity in the Chicago area newspapers.

The revolving mirrored balls, complete with spotlight illumination, were the signal for the start of the stage show portion of the program. With the vaudeville backdrop in place, CATOE presented Mary and Ralph Carnevale, the original "Astro-Nuts," and John Laddie and Company. The Laddies are "Novelty Acrobats" and featured balancing and juggling as part of their act. Once again the Indiana Theatre's stage was alive as the acts presented their routines. As was customary in the '20's, John Muri accompanied the acts at the organ.

The backdrop lifted and John introduced the "Sing-Along," again using slides from his collection. Everybody sang lustily as John led the audience from the console.

John explained to the audience that in the "old" days, the organist always closed the theatre with a special selection. He chose Adolph Adam's "If I Were King" to end his program. Again John's unusual and beautiful registrations, as well as his flawless playing, delighted the crowd. At the conclusion, the audience demanded an encore. John obliged, but all too soon the organ slowly lowered into the orchestra pit and the show was ended.

John Muri—thank you for a wonderful afternoon!

JOHN MURI addressing his Indiana Theatre audience.





VIVACIOUS is the word for Mildred Alexander as she reflects some of the fire she puts into her music—even while between tunes at the Hammond X-66. Mildred hasn't missed a Festival in many years, coming on her own when it wasn't "official business."



THE QUIET MAN—It was Johnny Duffy's first concert at the Festival. His chiffon-smooth stylings, subtle registration on the "Rialto" and his Irish charm added up to a welcome addition to the Festival family.



FROM THE EAST—Rodgers brought Dick Smith across the continent to play its model 33-E for Festivalers. The clock is to help Dick keep on schedule; he gets so engrossed in the music he loses track of time.

8th ANNUAL HOME ORGAN FINDS MOST PLUG-INS ON

Builders Have Discovered Theatre Pipe Organs, Bombarde Survey Shows

For the many readers who have asked for more information about the current crop of electronic organs, we offer this evaluation arrived at during the Home Organ Festival, a 5-day series of concerts and demonstrations played by top artists on the latest and best models that electronic builders could muster. Most but not all of the official Festival artists are pictured in the photo coverage.

The Home Organ Festival was bigger than ever this year. Held at the well-wooded Hoberg resort in Northern California as always, the combination of a vacationtime atmosphere, Indian Summer weather and the irresistible pull of almost a week of star-studded organ music attracted 1,500 "festivalers"—the most ever. Staged by the Pacific Council for Organ Clubs (a union of Bay Area plug-in dealers' clubs), the show featured the finest instruments made by Allen, Hammond, Thomas, Baldwin, Conn, Gulbransen and Rodgers—the top plug-in builders. Kimball had signed to come, but canceled at the last moment.

There was much that was encouraging to the pipe organ enthusiast who looks on with interest, and often amusement, as the electronic instrument builders "discover" and then integrate into their products the very practical characteristics of the theatre organ developed by Robert Hope-Jones and his associates

around the turn of the century. All except Hammond have adopted the horse-shoe console for top entertainment models. Many now offer the overhanging upper manual, slightly inclined to accommodate two-manual, one-hand playing. The theatre organ "stop key" has largely replaced the rocker tablet as a means of switching voices except on the smaller spinets. And the color-voice coding is becoming more and more like that on theatre pipe organ stop keys. In the pedal department the Hope-Jones style concave, radiating pedalboard (long accepted by the AGO) is now almost universal but with many minor variations. The usual number of pedals is 25 but some builders (Conn and Rodgers) offer a standard 32 on their larger models.

Perhaps most interesting to the pipe organ enthusiast are the developments since last year in "ranks" and "voicing." It is well established that most entertainment organs emphasize "Flute" sound above all else (one maker depends on it alone) but have, in recent years, developed varying qualities of "String." If "Reed" voices were available, they were usually synthesized from combinations of "Flute" and "String." Thus the generation of real "Reed" voices lagged.

There are exceptions. Allen, which has always generated its "Strings," "Flutes," and "Reeds" separately, has had a bright "Trumpet" and proper "Oboe" for many years. But, true to its church-style antecedents, the Allen theatre model offers



"AVIATOR"—Rill Thomson didn't land his plane on Hoberg's golf course to get to work, as he has been known to do in years past, but came by "gasoline safari" instead. But at least his music was as exciting as ever. He played the Baldwin HT-2R.



WHAT—AGAIN? Bud Iverson looks aghast at his audience during a request period when the played-to-death tunes were shouted loudest. It was Bud's first stint at the Festival. He played for Conn and also conducted a workshop session.

FESTIVAL RIGHT TRACK

these voices "straight-organ style"—at 8' only.

But this year Rodgers demonstrated considerable progress in the "Reed" voices. The "Tubas," "Trumpets" and "Posthorns" were much better defined than previously. Rodgers has had a good "Kinura" for several years.

One area where most builders lag in "catching up" with the wind-blown ancestor, is in the division of voices. Nearly all are equipped with only one swell pedal to control volume, thus giving the effect of a "single chamber" organ. The shining exception is Rodgers. Its 33E model boasts not only separate channels ("chambers") controlled by two swell pedals but also a very welcome Crescendo pedal. Conn has developed a method of separating the "Tibia" from the control of the single swell pedal, thus placing that voice in an "unenclosed" category. It's a help, but no substitute for the second swell pedal.

Another exception to the "lagging Reed" situation is Baldwin. The Baldwin sharp "Reeds" have had plenty of pizzazz for several years.

In the "Tibia" department, Gulbransen's "Rialto" still has the edge. It's still the sweetest, most cloying, and (to use a dangerous comparison) the most "pipe-like" stemming from electrons. But Rodgers' "Tibia" is better than ever and there was a notable improvement in the Baldwin "Tibia," an area in the latter where improvement was needed.



"Strings" were keener than ever at this year's Festival, but mellower and more "String-like" (as opposed to the whining "electronic" sound of yore). On the "Rialto" it seemed that only the development of a better speaker was needed to strengthen the Gulbransen "Strings"; they now have it. The Gulbransen "Piano" sound was among the best, according to those who are impressed by percussions.

The instrument conceded to have made the most progress tonally was Thomas. The Sepulveda [Calif.] firm is now able to present an instrument which can compete tonally with the others. Gone is the emphasis on the raspy "Reeds"; replaced by a new balance of all voices—a pleasing mellowness.

Hammond was the maverick, with its three-year-old X-66 reaching out in new directions rather than "discovering" the tried and true—especially in console styling. The X-66 has an extended high-frequency range (which helps a lot) and oodles of pattern-repeating gimmickry; but, as heard at the Festival, it wasn't too different tonally from that firm's model "H-100," a more "traditional" Hammond. But its futuristic console is something to behold, with chromium-plated columns which give some credence to one description heard: "... a barber chair wired for sound." We understand that the X-66 has finally gone into production and sells for around \$9,000.



BUSYBODY—Shortly after his debut as a Festival artist for Rogers, Lyn Larsen played a pipe concert for the Los Angeles Chapter, then set off on a concert tour Eastward. He's currently doing a 2-month stint as staff organist at TOSA's Dendy Theatre Wurlitzer in Melbourne.



SELF-CONSCIOUS—Ever since some scribe pointed out how Larry Vannucci used his list of tunes as a normally mutilated pop, the Bay Area organist has hung onto it with both hands. Ever-popular Larry played for Gulbransen.



VETERAN FESTIVAL ORGANIST Tom Hazleton has been Allen's sole console artist for many years. He's pictured here during his concert on the theatre model, just as he finished a tune.



OL' GABBY—Bill McCoy chuckles when a heckler reminds him that his boss (Thomas Organ Co.) now also makes rock 'n roll guitars. Bill acquired the name "Gabby" back when he used to play entire concerts without saying a word.



NORCALSHAP'S CHOICE—Tiny James is as much at home at a lighting effects console as an organ console. He's pictured at the 1967 Home Organ Festival, where he "played" ever-changing light patterns on the performing artists from a switchboard.

HOME ORGAN FESTIVAL

(Continued)

Conn's "Vox Humana" remains the most realistic of all attempts to recreate that typically theatrical voice, and the Elkhart firm's "Tibia" has been improved.

The only outfit that takes much interest in such extras as sound effects is Baldwin. Added to the goodies on its HT-2R (theatre, horseshoe), is an excellent "Fire Siren." It already has a "Door Bell" (real) and a blatant "Auto Horn."



FESTIVAL FOUNDER—Dewey Cagle, who is this magazine's advertising manager, is one of the pioneers of the Festival. He and Kay Chenoweth started it 8 years ago. He is shown here with his wife Lorraine at the "Pleasameetcha" cocktail party. He was later taken ill and had to leave the Festival.

Also noted was a tendency among all firms to build in, as standard equipment, the "optionals" of former years which could previously be had for an extra charge, mainly "traps" (Wood Block, Cymbal, Drums, Tom-Toms, Claves). These are usually accompanied by the means to make the "clackers" repeat adjustable rhythmic patterns.

Transistors continue to replace vacuum tubes as tone generators and amplifiers. A number of "all-transistor" models were shown. Tonewise, they didn't seem to differ from "tube" models. Yet, this same new freedom which came with transistors plays a part in the plethora of "gimmicks and gadgetry" which now affects nearly all builders. There is now an over-abundance of "bells," "zithers," "banjos," "marimbas" and "xylophones"—all equipped with any degree of desired "re-iteration"—plus a lot of sounds best described as "non-organ" sounds. These are explained as "sales aids" and they seem to be effective, although the customer must feel let down when he gets the instrument home and finds out he can't make a "banjo" twang like the demonstrator did. Most of these gimmicks require a special technique which must be mastered.

The only exception most pipe organ

enthusiasts take to the maze of "effect switches" (other than the confusion they cause), is that they are premature. Most of the gimmickry was introduced before the builder had done a satisfactory job of recreating the four families of pipe organ tone—Flute, String, Reed and Diapason. This writer has yet to hear a proper "Diapason" sound (any type) from an entertainment model electronic. Thomas has it, but only on laboratory prototypes.

Our critique at this point must be tempered by the fact that large-scale theatre pipe organ research and development ceased in the late '20's, and it is not our intention to limit our interest



CONCERT CROWD: A portion of the 700 Festiveers who crowded into the auditorium for the Conn show. That's Don Kingston playing. Hoberg's resort is a 3-hour drive from Northern California population centers, which makes visitors part of a willing captive audience. There are few distractions to divert attention from the subject—organs.

only to what the "Golden Age" produced. It is quite conceivable that, had "talkies" not put an end to silent films, the pipe builders might have come up with many of the things we now call "gimmicks." For example, Hope-Jones' chief voicer (at Elmira), James H. Nuttall, was experimenting with tremulants that started *after* the note sounded, in the '30's. Thomas has it. It's called "Vibra-Magic" and it enhances especially solo voices greatly.

The plea of the pipe enthusiast with an interest in electronic organs might be summed up: "These tricks with transistors are probably great—but, please, let's catch up with Hope-Jones in the voicing and unification department first, Mr. electronic organ builder."

Not all of the models demonstrated differed from those shown at previous

festivals. While the Hammond X-66 is considered new so far as the public is concerned, it's a three-year-old model to the festivaleer. Allen has had a good model theatre organ on tap for several years and this year's model hadn't changed visibly nor audibly, but something new had been added in the optional attachment which replaces the music rack. This auxiliary unit, which can be used with any make of instrument, is called the "Explorer." It's an additional short manual which provides extra voices and percussions. It would seem to be most useful with organs which are limited to "Flute" or "Flute and String" tone generators. It has a real bitey "Posthorn" and a good "Piano" among many other sounds and effects.

The Conn organ, always a winner, has changed only in the delicacy of its voicing.

But whether there were new developments or not, the consensus was that, as a whole, the organs on exhibition never sounded better than they did at this year's Home Organ Festival.



CAUGHT! John "Flash" Gallagher, ace news-hawk for the Festival's daily "POOP Sheet," gets some information—firsthand. His subject is Kay Chenoweth, co-chairman of the Festival.

It was five days well spent among the autumn pines of Northern California and the conclusion reached after hearing the finest models of the leading builders in concert was that the electronic organ has come a long way. It could also be stated that it has just about as far again to go.

The pipe aficionado would agree that the pattern set by the "mighty Wurlitzer" of the '20's leads electronic builders in the right direction. In fact, many at the Festival asked about Wurlitzer. But, for the first time in several years, the firm which should be the leader in updating and upgrading the wonders it inherited from its own Robert Hope-Jones, was not represented at the Festival.

—Hal Steiner

PHOTOS: Ralph Ehat and Elmer Fubb

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LOS ANGELES SPOTLIGHTS LYN LARSEN

Youthful Lyn Larsen returned to the Wiltern Theatre on Sunday morning, October 22, for his fourth concert there at the Kimball organ on which he was "discovered" a few years ago while playing during an LA Chapter jam session. It was also the first in a series of theatre pipe organ concerts, the others set for Chicago, Detroit and Rochester, N.Y., during November.

Better than 650 enthusiasts turned out to hear the young man, a good score for Sunday morning when sleep and church compete for the average guy's time. There was a festive spirit in the lobby as the audience filed in. The solid hit which Lyn had made at the recent Home Organ Festival (playing a large Rodgers plug-in) was high on the discussion agenda. His audience was dotted with people who had heard him at the Festival and decided that perhaps an ear-view of what he could do on pipes might be worth the 500 mile journey from the Bay Area to L.A. They weren't disappointed.

After a brief announcement by Chapter Program Chairman Bob Gerdes, the lights faded down and a lively "Married I Can Always Get" soared out of the chambers and the great white Kimball console climbed slowly skyward. There was Lyn, spotlighted in his favorite concert attire (full dress suit and patent leather shoes), his tails trailing unfurrowed, thanks to the backless Howard seat.

After a brief greeting to his audience, Lyn announced that his first tune would be one that had become a favorite during his sojourn playing silent movies at the San Francisco "Avenue" Theatre,—"Poinciana." After a short Tibia/Marimba intro, and a quiet first chorus, the "tree" seemed to reach skyward in majestic grandeur.

"Dance of the Blue Danube" is a tune recorded by Jesse Crawford long ago. Lyn heard the old 78 rpm record recently. He noted that the late Maestro played it directly from the sheet music, therefore, this couldn't be classed as a "JC imitation" because Lyn's version was also from the piano score. Lyn used some stereo effects during which a well-Kinura'd combination on the right was punctuated by some snarly barks from the left-side Serpent.

As his fans know, Lyn seems to be a product of the '20's. His preferences in music and cars are antediluvian and the gals he refers to as "my girl-friends" aren't exactly in the "flapper" age group. So it isn't strange that when he tackles



a beloved oldie, it gets all the loving care a veteran organist, who had played "When You're Away" when it was brand-new, could supply. Lyn is accurately anachronistic.

He offered "Shine On, Harvest Moon" as an audience pleaser, then into a ballad growing fast toward a "standard" status, "If He Walked Into My Life," a tune that calls for the kind of sob Lyn knows how to coax from an organ. Then a little jazz with "Doing the New Lowdown," a Gershwin memory ballad, "You're Mine, You," following which the full brass band swung down the aisles for a toe-tapping "Washington Post March." Down went the console to a swell of applause and it was intermission.

Covering a Lyn Larsen concert is always something of a revelation to this reporter, partly because of the enthusiasm Lyn manages to generate in his audience. That it has staying power was demonstrated by the trend of intermission talk: "How could a lad so young show so much maturity in his stylings?" This summed up the direction of the conversation voiced by dozens of eager and happy audience members crowded around the coke machine in the lobby.

A full-voiced but never too loud "Fine and Dandy" brought the console up for the second half, followed by a seldom-heard novelty tune, "Midnight in Mayfair," which was a bit on the tricky side.

Needless to say, Lyn was his own M.C. throughout the program, making brief, to-the-point announcements, just enough to sharpen one's appetite for the music to follow. Occasionally he delved into audience participation, such as asking his audience to count the melody notes in

Chopin's "Minute Waltz." (We missed it!) And on one occasion he led his audience somewhat astray by suggesting that "Blue Prelude" might be appropriate music for a woodland picnic scene. According to the Larsen treatment, it must have been a torrid day! After a swinging "If I Had You," Lyn announced he would play all of a famous march which is usually reduced to just its middle, Elgar's most popular of the five symphonic "Pomp and Circumstance" marches. It was a crisp performance, rife with two-footed and fast pedaling, a musical moment to send chills up the spines of not only Britons present, but also those of the "colonists." It was a gasser which earned Lyn a standing ovation.

On the subtle side was a beautiful George Wright original, "Sonnet," for which Lyn found just the right registration for his sensitive treatment. Next to closing was a Crawford-style "Masquerade," snatched almost intact from that long-ago Victor 78-rpm during which the late maestro shared honors with Helen Crawford. Lyn's recreation combined the duet into a delicious solo which he dedicated to "my other girl-friend, Kay Chenoweth." She had come from Oakland to hear him. Lyn gets around. Lyn Larsen's closer was his now well-known reading of "Bess, You Is My Woman" from Gershwin's folk opera, "Porgy and Bess." It's a selection of full-orchestra caliber and symphonic in scope, a fitting closer for a young man who augments his natural musical ability and "feel" for music by continuous study and seemingly never-ending practice. Lyn has'nt any time to waste. He's already 22.

—STU GREEN

Don Baker Draws 2,000 to Cincinnati Albee

The Ohio Valley Chapter, ATOE, once again took over the RKO Albee Theatre on Sunday evening, October 8, in order to stage another theatre organ-silent film event in Cincinnati, Ohio. This was the third presentation of this kind offered to organ buffs and silent film fans, as well as the general public. The star of the evening was well-known theatre organist Don Baker, whose ability at the console needs no embellishment.

Chapter Chairman Ed Wuest started the ball rolling for this event back in June, and much planning, promotion and preparation by the various hard-working committees brought about a grand success. ATOE and the Ohio Valley Chapter in particular, are indebted once again to the Taft Broadcasting Company, operators of Radio Station WKRC, for their sincere interest and firm support of our organ shows at the RKO Albee. Tape spot announcements of the upcoming program were made by chapter member John J. Strader. These were broadcast day and night by the station for weeks prior to the performance. Our "White Knight" is WKRC's own Bob Jones, popular star of an afternoon program called "Kaleidoscope," heard daily from 2 to 6 p.m. Not only did Bob play Don Baker recordings, promote our undertaking at the Albee and explain ATOE to his listeners, he was also kind enough to appear on stage and act as M.C. for the show. Needless to say, our audience was made up of not only theatre organ and silent film buffs, but many Bob Jones fans as well. For those who might not have been able to attend the show for one reason or another, Bob gave a verbal report on his program the following day. Indeed, the Ohio Valley Chapter is both indebted and grateful to WKRC and Bob Jones.

Our chapter is also grateful for the warm support received from Mr. Henry S. Humphreys, music critic for the Cincinnati *Enquirer*, Mrs. Eleanor Bell of the *Post Times-Star*, and Mr. Don Dunkel of WLW-TV's news department. Another solid supporter of theatre organ in our local business community is Mr. Chuck Davis, owner of Huber Photo Supplies. Chuck furnished and installed two 16-mm. arc projectors in the Albee's booth to enable us to show our silent films, as well as a slide projector for the song slides. The enthusiasm for our "cause" does appear to be catching and it is a wonderful thing to observe.

A Conn De Luxe theatre organ was used for this presentation and was fur-

nished by member Jack Schooley, owner of Schooley Piano and Organ Co., in cooperation with the Conn Corporation of Elkhart, Ind. Factory engineer Bob Backus arrived at the Albee at 7 a.m. on Friday morning to start the elaborate task of installing the instrument and speaker cabinets required to fill this 3,000-seat house. The console was situated in the center of the orchestra lift,



with cabinets behind the screen and in the box seats. Highlight of the installation were the Conn electronic pipes, mounted in the boxes on each side of the house and illuminated by soft gold spots. Our hats are off to Bob Backus and Jack Schooley for an excellent job, well done.

Despite stiff competition from other local entertainment being offered, plus a rain and wind storm of considerable

proportion, 2,000 people turned out to see and hear Don Baker. The massive Albee lobby began filling as early as 6:30 p.m., and the crowd was entertained by the Banjo Brothers with Brass (two banjos and a tuba) from their position on the balcony overlooking the lobby area. The familiar strains of the '20's and '30's wafted out onto the street and into the auditorium without much need for modern amplification.

Genial Albee manager Joe Alexander and his able assistant, Lou Ruth, were kept busy answering questions and giving directions. Mr. Alexander has reigned as "king" of the Albee palace since 1937 and can recall appearances on his stage by such greats as Burns & Allen, Eddy Cantor and a host of stars of that era. The Albee's 3/18 Mighty Wurlitzer is another topic that is guaranteed to bring a gleam to his eye.

At 8 p.m., John Strader welcomed the audience to the Albee on behalf of the Ohio Valley Chapter, then introduced Chairman Ed Wuest, who announced the change in films. WKRC's Bob Jones took over at this point and introduced Don Baker. Don and Conn ascended on the orchestra elevator in a golden spotlighted blaze of glory, playing his first selection for the evening, "Rise 'n Shine." Don played 22 selections prior to the sing-along, and a delighted audience was quite obvious by the fact that you could have heard a pin drop.

Following a ten-minute intermission, "Don't Park Here" and "Soldier Man" were shown and Don's accompaniment technique was excellent; both films were crowd-pleasers. Don received a solid ovation from the entire house and ended the evening with three encores. Thus ended another night of old-fashioned theatre organ entertainment at the RKO Albee Theatre.



Los Angeles Fans Enjoy Four Organ

LOS ANGELES — The "City of the Angels" had an organ-spiced 50 hours in mid-November when four musical "happenings" took place within that time, giving Angelinos some practice for the 1968 ATOE Convention scheduled here. Three of the events took place on the same day—Sunday. All of them are worthy of far more detailed coverage than we provide here, but the events straddled our deadline.

The first session started at 9:30 a.m. Sunday (Nov. 12) with Tom Hazleton playing a return engagement for the LA Chapter of ATOE, at the Wiltern Theatre. Tom drew more than 550 pipe fans, a good score, all things considered. He came thundering up from the pit just past the appointed hour, astride the white charger that is the king-size Kimball console, to the "balloon" tune, "Up, Up and Away," which invites the listener to "flyyyyyy!" The listeners soared with Tom. Among the highlights were the "Jumping Bean" theme used on TV by the "Captain Kangaroo" program, a sort of updated "Irish Washerwoman," a "Guys and Dolls" potpourri; Ketelby's "In a Chinese Temple Garden" (which Tom introduced tongue-in-cheek); a big patriotic medley of "America the Beautiful" and the tune we borrowed from Britain and call "America" (Tom got a tremendous hand for this); "Georgy Girl" and the Beatles' "When I'm 64."

But it was generally conceded that the most lasting impression was made by Tom's reading of the extremely difficult and equally beautiful "Love Death" from Wagner's opera, "Tristan and Isolde." There's no "love theme" like it anywhere in the world of music and Tom's sensitive reading would easily cause a panic if played at a "love-in"—it's that explicit. Tom has become identified with "Love Death" through his frequent scheduling of it, and it isn't likely that he'll have much competition, it's that tough to manipulate (the only other theatre organist who performs it frequently is Eddie Dunstedter). A surprise element in Tom's program was the introduction of his attractive better half, Zoe (like "Chloe"), who made the "boys in the baldhead row" thankful for the Howard seat as the lady jazzed out a delightful "Willow Weep for Me."

It was top performance all the way. Tom Hazleton has carved a special niche for himself in LA organ circles, one which reflects the excellence of his musicianship and insures a "welcome back, Tom" whenever he feels the urge.

There was only a short time to shake Tom's hand, ogle his lovely wife and hit

the road for West Covina for an early afternoon bash incongruously called "The 11th Benefit Breakfast of the Los Angeles Organists Breakfast Club." The club is the organization of the working film, TV studio, restaurant and cocktail bar organists in the LA area. They meet monthly for a practically all-day party which is not only social but also a showcase for organists to display their wares. Prospective employers often join in the fun and come away with the artist they want for their beanery. The program consists of a parade of fine organists playing various models of electronic. There's always the ubiquitous Hammond, plus one or more other brands and models which members haul to the host establishment. The breakfasts are normally held at a spot where organ music is the rule and restaurateurs are only too happy



TOM ACKNOWLEDGES the waves of applause which followed his interpretation of the 'Tristan and Isolde' Love Music.

to host the event because it means an all-day jingle in the cash register for food and drink required to keep the performers happy. The drive from LA to West Covina consumed the best part of an hour and led through herds of Sunday drivers. The location for this, the big event of the LAOBC year, was the local Elks Lodge, in order to accommodate the multitudes. It was a well-attended event and more than 50 organists were heard throughout the day, each doing his thing and relinquishing the console to the next artist. In brief it was LAOBC's annual fund-raising show, complete with door prizes and a raffle. And all for \$1.00, same as the earlier ATOE concert.

Those who planned on attending the Jack Loren concert at the Morgan theatre in Santa Monica had to start retracing their tire tracks toward LA long before the festivities in West Covina had even started to simmer down. They drove back the same route, passed the

LOS ANGELES ORGANISTS' BREAKFAST CLUB



Wiltern and headed for the sea. The Morgan theatre is a modern house, built for theatrical presentations. The acoustic properties of the hall are excellent even though the seating is limited to 201. Jack Loren was scheduled to play a Conn plug-in, a "de luxe theatre" model, it said on the whimsical program that was most attendees' introduction to pixie-ish Jack. Admission: a whopping \$2.50!

Jack's stock in trade is subtlety and understatement, and he applies these qualities equally well to humor and music. Humor, because he is a frustrated comedian; music because he can't help himself. Jack sauntered out on the stage to the applause of a full house just after the appointed hour, a tall balding man with Jack Benny features (and occasional Benny mannerisms). He sat down at the Conn and fiddled with the stops for a long while, then broke into a brief fanfare thing that hardly justified all the setup time. Then he read the titles of all the tunes he threatened to play straight from the printed program, muffed some and garbled others, then decided to play "Ay, Ay, Ay" "because I know it best."

Next was a truly marvelous recreation of the Jesse Crawford style for "Laura." One of Jack's running gags was his "not all together" Hawaiian medley, which



TOM HELPS ZOE escape from the console after her solo.

'Happenings' Within a 50-Hour Span



FORMAL DRESS for an informal concert. Gaylord refers to his notes while introducing a classical group.

kept popping up throughout the concert. Jack has an overpowering propensity to clown, but ever so gently. For example, during "Tiny Bubbles" he couldn't resist getting involved briefly with "How Dry I Am" and "Show Me the Way to Go Home." After which, he apologized aloud.

We thought the day of the "relief organist" died with silent movies but leave it to Jack Loren to revive it. His relief man was a six-year-old Loren student, Shawn Mills. Shawn stepped up to the console, sat down (his feet didn't reach half-way to the pedals) and played up a storm with such goodies as "Mary Had a Little Lamb." Then he pushed the bench aside and played standing up so he could manage some pedal bass. He never hit one clinker. For that matter, neither did his teacher, who returned before Shawn could take over completely. Again he apologized, this time for "over-arranging" "Once in a Dream" because "how do I know what kind of dreams Stu Green has!" (the composer was in the audience). His "Manhattan Tower" themes were played as beautifully as they sound on Jack's "Organ Artistry"



WELL! Jack Loren assumes a Jack Benny pose, although he doesn't play the violin.

label recording and then he did his now standard treatment of "Indian Love Call," first as a schmaltzy ballad, then an abrupt change—a rendition which deserves a big, fat, swacked Indian's attempt to get back to the reservation. Jack even managed a few ill-concealed burps in the ensuing "massacre." He announced an intermission which would last "until all my records in the lobby are sold." His post-intermission highlights included a "Tiger Rag" which saw a tiger tail snaking from the console lid and an encore which consisted entirely of the jingle, "Barnsweeps taste good like a cigarette should." And he finally concluded the episodic "Hawaiian Medley." Jack's sly humor-musical, physical and vocal—had made it a most entertaining evening.

There was some surcease from organ activity in the form of Monday. But on



THE PEWS WERE LOADED—All ears and eyes are focused on Gaylord Carter as he plugs his own very listenable tunes.

Tuesday it was back to the highway in an effort to locate a section of the megaloptical Los Angeles sprawl called simply "Bell." Bell has a swinging church which houses a 7-rank Wurlitzer, one which once graced a Mill Valley (near Frisco) movie house. It was originally one of those super style D's, a more highly unified version known as a style 165. The artist: veteran showman Gaylord Carter. This unbeatable combination compensated for the super-highway drive from Hollywood to Bell and the search through look-alike streets for the church. We were a little late for this concert, chiefly because we missed the highway turnoff and had to go to San Diego to perform a U-turn and try again. We finally made it, barging into the full house—er—church (circa 450 pew seats) in the midst of a Carter medley. Gaylord, as always, was in an ebullient mood and his booming voice needed no artificial amplification to be heard in even the farthest corners of the edifice.

Gaylord's program was arranged in seven groupings, the first offering being show tunes by Richard Rodgers (modern theatre), the second, Victor Herbert selections (vintage theatre). The next grouping was familiar hymns as arranged by the organist. The Wurlitzer sounded as much at home among the hymns as it had a few minutes previously to the cadence of "March of the Toys" or climbing every mountain. Then Romberg melodies before the break. During intermission we saw Dean McNichols, the regular organist at the church and learned that the financial goal (\$2.00 admission) had been realized from this first commercial concert put on by the church. Dean has played two previous free-admission concerts, one a silent film accompaniment to the old DeMille epic, "King of Kings," last Easter.

Not too many of the dyed-in-the-wool organ crowd were among those who filled the lobby for smokes during intermission, which would indicate that the bulk of the audience came from the surrounding neighborhood, a most favorable indication.

Gaylord juggled the order of his printed program after intermission and placed the classics—Bach and Boellmann compositions—first, claiming his own tunes, the next group, would offer more contrast in that order. The Bach was the famed "Tocatta in D Minor" which made some brutal demands on the little Wurlitzer, which "came through" nobly. The Boellmann selections were "Gothic Minuet" and "Tocatta," the latter sounding for all the world like a silent movie "hurry," an area in which Gaylord is very much at home. Next he played three of his own tunes, "Melody in E Flat," "Nocturne" and "Scherzo." They offered a wide range of expression but each was indicative of the homey charm which Gaylord exudes; and they also went a little beneath the Carterian facade to reveal a mighty sensitive soul. The final group was "Sleepytime Music," for which Gaylord recreated moments from his long-gone CBS radio show, "Prelude to Midnight." The audience let Gaylord know in no uncertain terms that his program had been much appreciated—by the usual method of beating the palms of their hands purple. In church or not, this was still show biz.

Thus ended one of the liveliest periods in the Southern California organ aficionado's scene in some time—50 hours and four "happenings"—all worth the going despite those many miles racked up on speedometers.

—Hal Steiner

CONCERT CIRCUIT ★ George Wright in Portland ★

George Wright at Portland Oriental

George Wright returned to Portland's Oriental Theatre Saturday evening, November 4, for his second concert for, and mutual love-fest with the people of the Pacific Northwest. Prior to his first appearance there in May, most of his audience knew him only through his recording work and the now-legendary air-shots of some years back. His opening remarks and running introductions, and his showmanship plus the superb musicianship and technical facility associated with his name, treated the enthusiastic and receptive crowd to a prime and in-depth demonstration of the George Wright School



of Contemporary Theatre Organ Artistry and Concert Platform Charm. And as if that were not enough for any assemblage of organ buffs, the evening also produced a voiced willingness—wildly acknowledged by those attending—to be asked back for yet a third concert during the coming year. Concert promoters Bill Peterson and Dennis Hedberg likewise beamed their approval.

George brought the newly gilded 3-13, Style 240 Wurlitzer up with a non-opener-type opener: "Saturday Night Is the Loneliest Night in the Week"—not because he was lonely, but "simply because it's Saturday. How *could* I be lonely," he opined, "with all you nice people here?"

The tunes, as always, were well selected and ran the usual Wright gamut: classics, operetta melodies, show tunes, popular songs, the real jazz, and, inimitably, his own past recordings of all these. A highlight of the evening was a preview of some of the tunes from his new *Sounds of Love* album (recorded on the Kearns-Carson organ and since released by Malar Records). Comic relief was supplied through judicious use of a highly unified *GW-Repertoire* rank (16-8-4-2' for sure, with a suspected 32' on some of the baser passages). The second tune, for example, was announced with a parenthetical Georgian abandon as "a tender ballad: 'You Made Me Love You' (you got me drunk to do it)." A bumptious 'Mame' and a tender "If He Walked Into My Life" brought on the gratuitous observation that the old broad had really suffered, hadn't she? And a break-neck-paced "old-fashioned finger-buster," *Dizzy Fingers*, was briefly interrupted by George's shouted counting of a "1-2, 1-2" cadence when acoustical lag momentarily overtook him. And so it went, with George Wright eminently in control of both audience and instrument, for the next hour and a charming half.

The Oriental Wurlitzer never sounded better. ATOE'ers who remember its high-powered, breathy quality under Mildred Alexander's fingers at the 1966 National Convention could hardly recognize it as the same instrument. As reworked to Mr. Wright's specifications by Portland's Dennis Hedberg, the organ at times produced sounds closely akin to those of the home-base studio installation at Pasadena. With the exception of a slipped stopper—at which George sent Dennis scurrying up "a couple of miles"—and some minor tuning since he was already up there, the organ's performance nearly matched that of the performing artist.

The concert's end found George Wright still apparently attempting to gainsay any lingering traces of a lonely Saturday night, for he took the console down to the strains of a very beautiful "You'll Never Walk Alone." And his audience, walking with George all the way and rising in spontaneous standing ovation, received in return a parting "Goodnight, Sweetheart."



THOROUGHLY ORIENTAL GEORGE—with friends Ruth Carson (on the left) and U Nei-Mit, the main lobby centerpiece at the top of the staircase leading to the first balcony of Portland's Oriental Theatre. "Never have I seen a wilder place," said George in introducing "Lotus Land," his tribute to the Oriental. "Part of it is very beautiful, part extremely hideous, and you put the whole thing together and the result is really a masterpiece of architecture in its own way . . . I suppose it will become a parking lot or a supermarket someday."

Ashley Miller at N.Y. Beacon

On Saturday morning, October 21, the New York Chapter enjoyed the best of two theatre organ worlds at New York's beautiful Beacon Theatre. Chapter members and hundreds of invited guests heard the first straight professional concert of theatre organ music on the reborn white-and-gold 4-19 Beacon Wurlitzer. And what a concert it was—played by one of today's truly great masters of the theatre organ, Ashley Miller. Also for the first time, chapter organists had their first jam-session opportunity to try this superb theatre organ, brought to better-than-new condition by Bon Smith and the Beacon Project crew.

Ashley Miller built his program specifically for a knowledgeable theatre-organ audience who could appreciate the keyboard (and pedal) technique and the registration skill of a master artist,

Ashley Miller in New York ★ Eddie Weaver in New Haven ★



and the range and depth of musical resources available in this great instrument. He pounded pulses with fast, forceful versions of "From This Moment on" and "Of Thee I Sing." He wrapped his listeners in shimmering, plaintive dreams with "Misty" (in a special Miller arrangement), "Autumn in New York" and "Shadow of Your Smile." He brought back the old presentation-house spotlight with "Lady of Spain" and he bounced brightly through today's novelties like "Spanish Flea" and "Gravy Waltz." He played such happy music as "A Wonderful Day Like Today," "Aren't You Glad You're You?" and "Swinging on a Star." He played mood music like "When A Gypsy Makes His Violin Cry" and "Street of Dreams." He played classics: Chopin's "Fantasy Impromptu." He played Cole Porter's "It's D-Lovely."

But, in everything that he played, Ashley Miller made sure that the music stayed in front. Every embellishment, every technical feat, every virtuoso passage was clearly set out to support the requirements of the music. At the close of this brilliant and all too brief 90-minute concert, the Beacon audience was a pleased, happy, and thoughtful group who had obviously experienced and enjoyed a memorable musical event.

**THINK CIVIC
CENTER!!!**

(See pages 8 and 9)

Eddie Weaver at New Haven Paramount

NEW HAVEN, CONNECTICUT, October 20, 1967—For many, it was just like old times at the New Haven Paramount Theatre, for the Connecticut Valley Chapter, ATOE (Connecticut Theatre Organ Society, Inc.), it was a dream come true. There was Eddie Weaver, group singing with song slides, a silent movie, and a standing room only audience.

The 1,817 seat theatre had been sold out at \$2.50 a seat well in advance, but that didn't discourage the hopefuls who stood in a line nearly a block long on the nippy Autumn night. Not wishing to turn anyone away, the Chapter ad-



mitted 100 people on a standing basis.

This was the first public performance on the newly renovated style H special Wurlitzer which the Chapter had worked on for 17 months, and it drew organ enthusiasts from every corner of the state and parts of New York and Massachusetts. Several busses brought groups from distant points.

That the Connecticut public was ready for a theatre organ concert was obvious. At 8:30 p.m. not a seat could be found. Applause broke out only a minute late of the scheduled starting time . . . moments before Eddie brought up the console with "Everything's coming up Roses". Whether it was the sound of the little Wurlitzer or the sight of the impeccably refurbished con-

sole, or just Eddie, we'll never know, but the applause completely masked the full organ sound.

It was at this very console that Eddie Weaver soared to fame, and his earlier triumphs were being repeated. Looking into the packed house, he joked, "Doesn't look a bit different than thirty years ago . . . except everyone's gotten fatter!" From that point on, Eddie had the audience in his palm, and would have been a hit playing a comb and tissue paper.

Beginning with three Latin tunes which he said he couldn't pronounce, and we couldn't spell, Eddie went into a "Try to Remember" challenge. After playing the hit from "The Fantastics", he played a medley of "September Song" with a shivery wind effect in the accompaniment, "Dizzy Fingers", "Embraceable You", and "The Wayward Wind".

Having set the scene, Eddie then began to recall "Funny things which happened to me." "Narcissus" was plagued with a note which somehow always turned up a semi-tone sharp, much to Eddie's dismay. Then came Chopin's "C# Etude". Now, that top C# just doesn't exist on the manual . . . but Eddie seemed to call it up out of thin air.

The Paramount Wurlitzer not only reacted wonderfully to Eddie's deft touch, but seemed to be putting on a show of its own after a 34 year-long

(Continued on Next Page)





period of inactivity. The solo organ arrangement of "Do-Re-Mi" became just that as a bewildered Eddie walked away from the console while it played on without him. A trick which Eddie had used years ago, Mike Foley coached the Wurlitzer along from a slave keyboard backstage, installed specially for the concert.

Eddie next introduced one of Connecticut's fine organists, Joy Zublena, 1957 Miss Connecticut, and asked her to play a solo. Handing her a small bell (suitably amplified) he cued effects for "Petticoat Junction" and "Chattanooga Choo Choo". The latter featured a chugging steam engine which stopped at the station, hissed, and otherwise carried on.

A very clever musical story followed with situations presented by song titles. At one point, Eddie imitated a dog bark, which set off a loud baying from somewhere in the audience. The spontaneous laughter which ensued caused Eddie to momentarily forget the rest of the story.

In spite of the difficulty which Eddie then had with the spotlight operator and projection booth attendant who had the task of putting the song slides on the screen, but specialized in doing it all wrong, the audience sang with much gusto. Although the difficulty was unplanned, Eddie took it good-naturedly, and the audience thought it was all part of the fun. Eddie ended the sing-along with "God Bless America" and took the console down with "Downtown".

Eddie began the second half with "Thoroughly Modern Millie". He then demonstrated a trice "... you can try at home", playing "Dancing Tambourine" and "Secret Love" at the same time.

The 1926 Max Sennett comedy, "Whispering Wiskers" which came next kept us laughing so hard, we forgot Eddie was there until the end credits flashed on the screen and the console rose again to solo level.

Several popular movie themes provided Eddie's closer, and all too soon, the antique white and gold-leaf console was disappearing into its chasm. If the comments overheard in the lobby afterward are any indication, the New Haven Paramount Wurlitzer will surely be heard from again soon ... and very likely with Eddie in the "driver's seat."

—Al Miller

Allen Mills at the Auditorium

ROCHESTER, N. Y., October 24.—Allen R. Mills, who is too young to remember the heyday of movie organs, did a convincing job of reviving the flamboyant style of that era last night in the Auditorium Theater, entertaining a large audience in the process.

His instrument was the "Mighty Wurlitzer" that was rescued from the Palace Theatre wreckers and installed last season in its happy new home by the Rochester Theatre Organ Society. (It was this intrepid group that sponsored last night's concert.)



The Albany organist's performance was partly a recital of the "fun" music of yesteryear, partly a demonstration of the instrument's fabulous resources—everything from the "throbbing tibia" and diapasons to a full complement of orchestral sounds, including a remarkable battery of percussions, and even a piano.

Theatrical "effect" pervaded sight as well as sound last night. During his introductory flourishes, Mills and the ornate console were elevated to prominent position in the spotlight, against a crimson velvet background. Lavender lights illuminated the two organ lofts behind the upper grillwork.

The artist's program had its quieter moments, as in "Misty" and "All Through the Night," but mostly he dwelt on extravagant effect and power, as in a "Tannhauser" excerpt and a medley of tunes

from the '20s (e.g., "Last Night on the Back Porch," "Varsity Drag"), all to the obvious delight of the audience. More than 1,200 attended the concert.

So wrote journalist George H. Kimball about an event probably rare in his current experience. Yet, his words reflect enthusiasm. Encouraging.

Allen Mills is familiar to 1967 ATOE convention-goers through his concert played on the DTOC's 4-34 Wurlitzer in the Detroit Senate Theatre. He is building a reputation as a pop organist through numerous concerts in the East, many on pipes. It wasn't always pops for Allen. His education and background are classical—solid AGO—and classical music currently absorbs much of his ability at the console. Yet, when he lights into a pop tune there is none of the "I'll sully my fingers with junk if you insist" attitude which is happily vanishing as classic and theatre organ enthusiasts grow ever closer in the common knowledge that both types of windjammer need all the support they can get. And his approach to pops has no corners. Allen swings into a pop tune with all the fire of an old-timer at the theatre console, his "straight" technique showing only when the complexity of his arrangements go beyond the usual bag of theatrical tricks. He is an organist-entertainer. Organ fans across the land are currently partaking of Allen Mills' topflight arranging-performing by means of his "Front and Center" recording played on this same RTOS Wurlitzer.

—G. Bandini

The first five paragraphs are reprinted from the Rochester Times Union.

George Seaver at Grant Union

The Sierra Chapter has scored again with a highly successful silent movie presentation. Held at Grant Union High School, October 20th in Sacramento, a Laurel and Hardy comedy, song slides and the 1925 Rudolph Valentino feature film "The Eagle" were presented to an enthusiastic audience of 800. Presiding at the console of the Wurl 4-21, in some of the most precise and pleasing cueing was the Chapter organist, George Seaver. Resplendent in a tuxedo, George displayed a thorough mastery of the instrument, to the delight of the attendees. Jim Hodges, manager of KHIQ radio, served as master of ceremonies,

George Seaver in Sacramento ★ Lyn Larsen in Salt Lake City



did a magnificent job, particularly during the sing-a-long and established rapport with the audience. Due to the non-arrival of the scheduled film "Son of the Sheik", Jim explained the "Eagle" feature film substitution. Club members handled all facets of the presentation with Don Zeller, projectionist; Carol Harris, spotlight; Mac Pharmer, stage manager; June Anderson ticket sales and others. The whole event came off like precision clockwork. As each person entered the auditorium he was presented with a program which included a history of the organ and an application blank for club membership. A highlight of the evening was a color slide of the Sierra Nevada mountains with the Sierra chapter embellished thereon, flashed on the screen during Jim's announcements. This was the chapter's third successful silent movie presentation under the leadership of chapter prexy Larry Weid.

The present Grant Organ was installed over a one year period in the Auditorium, 1938 to 1939. It was presented to the public in a recital by George Wright, Howard Scott and Emil Martin on December 8, 1939.

This instrument was assembled from three theatre organs, originally located in Redding, Reno and San Francisco. They were transported to Grant High School and the best parts were assembled by the students under the direction of Fred Wood, an organ builder from Oakland. George Wright, a graduate of Grant Union, also helped build the organ and added many of the theatre sound effects.

—H. A. Sommer

Lyn Larsen at Bray Organ Loft

At 8 p.m. the house lights dimmed and from the console "Swanee," played in curtain-raising style, was heard, and as the lights brightened Lyn Larsen was playing the fabulous five-manual Wurlitzer theatre pipe organ at the Organ Loft in Salt Lake City, Utah. Upon completion of this first number, Lyn greeted 175 guests and expressed pleasure at having been invited to come to Salt Lake City and present a concert on such a great organ, and hoped all would enjoy the selections he had planned to play.

A favorite melody at the Avenue Theatre in South San Francisco, where Lyn was resident organist for four months, was "Poinciana." The ease with which Lyn performs left no doubt as to his ability to handle this huge instrument. A 1930 novelty piano tune, "Dance of the



Blue Danube," followed by Victor Herbert's "When You're Away," delighted the audience especially when the Tibias and full rolls gave their exciting effect.

"Shine On, Harvest Moon" performed in a Crawford style, sparkled when the Chrysoglot, Tibia and Xylophone were added. A lively, clever arrangement of "Married I Can Always Get" which brought the brass section into play along with the Diapasons was followed by "Doin' the New Low-Down," from "Thoroughly Modern Millie," which caught a few toe-tapping to this catchy rhythm. The tinkling Glockenspiel set the slow, graceful tempo for "Dream"; then Lyn gradually changed to a full registration on the second chorus.

Lyn expressed appreciation to Larry Bray for having such a wonderful instrument and keeping it in tip-top condition, ready to play at all times.

One of the loveliest ballads of the evening, "If He Walked Into My Life," kept

everyone under its magic spell from start to finish. An exciting display of the Post Horn introduced the "Saber Dance" just prior to intermission.

"You—Wonderful You" introduced the second session, followed by "You're the Cream in My Coffee" in the Crawford style, was delightfully refreshing. "Poem," or "Moonlight Madonna," displayed Lyn's unique ability at registration to produce those heavenly tones. In sharp contrast came "Midnight in Mayfair," with the piano being brought into action.

The next number Lyn said he had learned from Scott Gillespie, who had learned it from the late Gus Farney: "My Hopeful Heart." The "Washington Post March" nearly had the audience marching along in time to this rousing number.

Just before Lyn left home on this concert tour he received a manuscript in the mail from George Wright with permission given to him to play this selection. Lyn felt that, inasmuch as the National ATOE was giving birth to the new BEEHIVE CHAPTER this evening, this would be an appropriate time to give birth to . . . "Sonnet," a very lovely ballad.

LeRoy Anderson's "Bugler's Holiday" was kept strictly on a fast tempo, with the trumpet trio speaking clear and distinct on every repeated note. Both feet were brought into rapid action, displaying the exceptional capability and talent of this young artist. The closer, "Bess, You Is My Woman" from "Porgy and Bess," brought a standing ovation for Lyn. He promised that one of these days, soon, he would return, and everyone wanted to know when.



CHAP SNAPS



MOTOR CITY CHAPTER members at Gaylord Carter concert. L. to r.: Ed Lyon, Maureen Lyon, Shirley Brown, Jim Brown, Betty Mason, Donna Lyon and Holley Prim.



ATOE PREZ SCHRUM renders a tune on the 1908 vintage Aeolian pipe organ in the Pavilion Restaurant in Stanley Park, Vancouver, B.C., during recent Puget Sound Chapter outing there.



BACK TO BACK—Steve Early, left, Baldwin's Northwest Regional Rep, during rehearsals for his recent Chapter Concert at Seattle Paramount's Publix Wurlitzer. On the right, Californian Jim Roseavere relaxes after his November concert for the Portland Chapter on Chairman Bob Burke's justly famed "Brazen Hussy."



NEW BEEHIVE CHAPTER MEMBERS (Salt Lake City) assemble for the photog after organizational meeting. Front row, l. to r.: Maurine Poll, Mrs. Schofield, Walter Schofield, Jack Reynolds, Bob Connor; Center: Mary Poll, Engie Colibert, Maxine Russell, Wayne Russell; Rear: Irvin Bird, H. Ronald Poll, Darlene Walker (chairman), David V. Poll, Joann Harmon, Norris Harmon, Paul Ronniger, Leland Lay.

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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.

REMEMBER ME? Clyde Derby playing the 4-16 Robert Morton, organ in the Carl Greer Inn, Sacramento, Calif. Ruby label No. RU-S-101 (stereo), available by mail only from the Inn, 2600 Auburn Road, Sacramento, Calif. (attn: Organ) \$4.25 postpaid.

The story of Clyde Derby and his quest for an organ has been chronicled in these pages from the start of Mr. Greer's plan to build his eatery around a pipe organ. The transplanted instrument, originally in the Music Hall Theatre, Seattle, is captured in grooves here for the first time and its an excellent "first". Clyde, who plays the Morton for diners several nights each week, knows all the Morton's characteristics and exploits them fully. Like William McMains he prefers the full combination but unlike Mr. McMains, he uses both the pitched and non-pitched percussions with good effect.

The tunes are: Remember Me?, La Rosita, Never on Sunday, They Call the Wind Maria, Ferril Carril de Los Altos, Yellow Bird, Say Ole, Lost Island (a lush Derby original), Jamaica Farewell, All the Things You Are, Slaughter on 10th Avenue, and That's Entertainment.

That final tune sums up the platter, a welcome addition to anyone's collection. Incidentally, Clyde's alternate, Tommy Thompson, has also cut a disc on this same instrument and we'll be reviewing it in the next issue. However it's available now, at the same price.

Recording is tops and those who have heard the instrument "live" state that the sound on the record is amazingly like the sound they remember.

* * *

FRONT AND CENTER, by Allen R. Mills at the Console of the Auditorium Theatre Pipe Organ, available by mail from the Rochester Theatre Organ Society, Box 53, Fishers, New York. Price \$5.20, postpaid (stereo only).

From afar we have admired the determination shown by RTOS in rescuing and relocating the 4-21 Wurlitzer from the now leveled RKO Palace Theatre in Rochester. This is its first waxing in its new home, the (civic) auditorium theatre. For comparison we got out the Don Scott record taped shortly before the instrument was relocated. Result: it's in a much finer acoustical setting now. The "liveness" in the Auditorium is much kinder to the instrument than the heavily draped Palace was.

Allen Mills has so many music degrees (plus a secure spot in a church setup) that he should know better than to play theatre organ. We're glad he doesn't; his is a fresh approach to an old instrument, one which displays imagination. As 1967 ATOE Conventioners will recall, Allen has lots of that, plus a formidable technique. Each of his selections is a full-fledged production. Allen likes to color his playing with lots of combination changes. He uses solo stops liberally, and his arrangements are as dramatic as one could hope for. He never allows his classical education to intrude but calls on it occasionally to help him out, especially when a left foot isn't enough feet to play all the pedals the arrangement demands. These arrangements involve frequent, and sometimes abrupt changes of key. There's variety galore. He plays jazzy for his 1920's medly and tenderly during the

"All Through the Night" lullaby medley. "Speak Low" is a mass of gorgeous harmony and a very atmospheric "I Will Wait for You" has an intro which sounds like a harried maintenance man falling into the chimes while searching for "that darn cipher" (to Allen it's just an "organ point").

Other "production numbers" are: a Thoroughly Modern Millie medley, Vilia, All the Things You Are, Wrap Your Troubles in Dreams, Sweet Georgia Brown and 'Til There Was You.

* * *

VINTAGE THEATRE ORGAN, William McMains at the Robert Morton Organ, Pointer System label, PS S-201 (stereo) available by mail, \$5.00 from Pointer System Inc., Winaona, Minnesota, 55987.

Pointer System (bless 'em) recorded this gem as a promotion assist for their four instruction books written by the organist under the general heading, "How To Create the Horseshoe Sound." Eight of the 14 tunes are played according to available notation, but these arrangements go far beyond the limits usually associated with the "pointer system." They are moderately difficult and make good listening. Mr. McMains is a new talent to this reviewer but he's a former teacher of such notables as Arlene Frances, Lawrence Welk and Pres. Harry Truman. This teacher is also a fine performer. His selection of tunes is unusual, even in the nostalgic sense. The instrument is the 4-34 Robert Morton organ in the Loren Whitney studio in Glendale, Calif., and McMains recreates the atmosphere of the organ-equipped movie house in a most satisfying manner.

ALLEN MILLS

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plays the 4-21 Wurlitzer

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FOR THE RECORDS (cont.)

He uses mostly full combinations and he isn't one to change the combinations every four measures. He plays in an upbeat, rhythmic style comparable to those of Tiny James, Bob Mack or Everett Nourse.

The tunes are: Bojangles of Harlem, My Reverie, You Were Meant for Me, We Three, Angry, Andantino (Moonlight and Roses), Ida, In the Valley of the Moon, Home, Stumbling, Sweetheart of Sigma Chi, Drifting and Dreaming, and A Good Man is Hard to Find. All are played tastefully and reflect the mood of the selection and its era. It's obvious Mr. McMann lived through those times. The pressing is a little overmodulated in places but don't let that small flaw deflect you from a most entertaining journey into the organ past.

* * *

AN EVENING FOR MEMBERS ONLY, WITH ASHLEY MILLER AT THE CONSOLE OF THE 'MIGHTY WURLITZER' AT THE DETROIT THEATRE ORGAN CLUB, not available commercially. Stereo, 826D-102, pressed for members of DTOC.

We probably shouldn't list this platter because most readers will never hear it unless the "not for sale" sigh is removed. Yet, it's the only LP of the wonderful 4-34 Wurli which DTOC has leased from owner George Orbits. It's a first rate production, from both musical and engineering viewpoints. The instrument, the "backbone" of the 1967 ATOE convention, sounds wonderful on records and Mr. Miller never sounded better than on this, his most recent recording.

It's a recording made during a performance but the well-disciplined DTOC'ers display nary a cough to mar the music. The tape hasn't been over-edited (they left in a minor "clinker" in a filler phrase near the start of "I Get a Kick out of You.")

The program is a varied one which includes both ballads and rhythm tunes: From This Moment On, Lover Come Back, Spanish Flea, Carioca, Trees, Stella by Starlight, Take Five, You'll Never Walk Alone, and others.

The jacket bears the story of DTOC, the Wurli stop list and photos of same. The only non-plus comment is that the pressing may have more than normal surface noise, but that's a minor fault.

We suspect the sales taboo will come off one day and even now there's a "hard way" to obtain a pressing. DTOC is urging members to give copies of the \$5.50 limited edition as Christmas gifts. Let's see now—who do we know in DTOC who'd be willing?

SHOWTIME, Ashley Miller at the New York Paramount Theatre Organ, Command label RS 881SD (stereo), available on dealer's racks at \$4.79 list price.

It isn't often that we have the opportunity of reviewing two Ashley Miller new releases side-by-side. This is the final recording made on the famed 4-36, and readers should have no trouble purchasing a copy. The "dowager Empress," recorded in her natural habitat, again makes her power and majesty (especially in the well-recorded pedal octaves.)



Although there may be five years between this and the DTOC record, it's the same wonderful Miller imagination at work, charming, intriguing and thrilling the auditioner on both. Lots of registration changes bring out the numerous wonderful sounds of this most famous of theatre instruments. Voluminous jacket notes provide some interesting organ history which falls into deep error when it states that ATOE purchased the instrument, resold it and that, at present, it

is somewhere in Georgia in a crate.

For the record, most of it is stored in Chuck Baker's "Tubes Inc." warehouse near LA, and it is very much for sale, with one unhappy member of the purchasing group stating privately that they might have to sell it for parts if it could not be sold whole.

But in all the glory of its original installation the "dowager," under Mr. Miller's able guidance, gives forth with a program of Lerner and Lowe tunes from Brigadoon, Camelot, Paint Your Wagon, Gigi, and My Fair Lady.

Heard are: Heather on the Hill, If Ever I Would Leave You, Almost Like Being in Love, Gigi, Waltz at Maxims, Get Me to the Church on Time, and others.

As the jacket notes conclude, accurately here, "A magnificent musical memory that can never be duplicated." Sad, but true.

* * *

DICK HULL AT THE MIGHTY WURLITZER THEATRE ORGAN, Adelic label No. AD 101 (stereo), available by mail from Adelic Recording Studios, Box 34, Colts Neck, New Jersey 07728. Price \$4.75 postpaid.

Dick Hull! The name conjures memories from the first days of ATOE right to the present. He's such a legend that we weren't quite sure he was for real. But here's the irrefutable evidence—and solid it is. This is one of the best recordings we've heard of medium-size Wurlitzer sound. It's a style 240 (a 235 plus Horn Diapason and Brass Trumpet), which was moved from the Paramount Theatre (originally Piccadilly) in Ro-

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Recorded in bright, natural stereo at the "Three Coins Restaurant" Louisville, Colorado

chester, N.Y., to the Three Coins Restaurant in Louisville, Colorado, in 1965.

This recording reveals Dick Hull to be a perfectionist, both in the voicing of his 3-13 instrument and his musicianship. The recording, presser at a relatively low modulation level, has an especially wide frequency range—and Dick Hull is there from 30 cps to the upper limits of audibility!

He is a musician with wonderful imagination. When he plays "Japanese Sunset" for example, he does far more than play the notes, he conjures up a tone picture of the title subject. And his "Sound of Music" has a realistic bird call (a fingered one, not a bird whistle) which gives just the right atmospheric touch. He makes subtle use of the percussions and his use of "emphasis" is a study in itself. But why go on with accolades? Dick Hull "has it" and his well-recorded instrument is a joy to the ear.

Tunes are: Sound of Music Medley, I'll Take Romance, Mountain Greenery, Lara's Theme, Misty, Time Was, Caravan and Japanese Sunset.

* * *

CONCERT RECORDINGS

The records reviewed from this point on are all released by Concert Records for the "Organ of the Month Club." They are in "Stereo-flex" unless noted otherwise and may be purchased by mail at \$4.50 each from Concert Recording, Box 531, Lynwood, Calif. 90262.

FANFARE, Gerald Shaw playing the (5-16) Compton Theatre Organ in the Odeon Theatre, Leicester Square, London. CR-0017.

Here's a fine example of the sound of a Compton theatre organ, an instrument heard too rarely on records. The same goes for Gerald Shaw, a showman-musician who knows how to get the most from his instrument.

The organ, basically a 3-manual affair (the 5th, or top manual is electronic and the 4th is a coupler manual with no pipework of its own), is rich in "bitey" reeds. The ensemble is excellent, but the Tibia (a transplanted Wurlitzer) is adjusted for that "Stopped Diapason" sound which seems to be preferred across the pond.

Mr. Shaw shows off the contrasty registration expertly, including percussions with some exceptional "presence," but overdoes the manual "schmear" thing. However, his skill at arranging and mastery of registration, plus a fine sense of rhythm more than compensate for this fault. He's an impulsive musician who gets quite emotionally involved in the expression of his music, a characteristic that is quite audible.

Among the 15 well-recorded tunes are: Too Late Now, Summertime, Belle

of the Ball, The Man I Love, Blue Room, Irish Washerwoman (a doozy), Serenade to a Wealthy Widow, Parade of the Wooden Soldiers and Ritual Fire Dance (De Falla).

* * *

SHOWTIME with Jimmy Boyce at the 4-34 Wurlitzer in the America on Wheels Arena, Alexandria, Va. In stereo, No. CR-0018.

Here's a record that has the sound of excitement about it from the first notes heard. It's 305 stop keys controlling 34 ranks of unenclosed Wurlitzer through 16 tunes, played in a pop style, one definitely not associated with the "thrup boom" school of playing often linked with rink stylings.

Jimmy breezes through such tunes as Monti's "Czardas," "Modern Millie," "Georgy Girl," "Serenata" and "Tonight" with an easy familiarity but always with that strong hint of excitement.

The instrument was originally in the Centre Theatre in New York and has that real Wurlitzer sound. And although the pipework is all unenclosed, the swell shutters aren't missed.

The recording was done by (East Coast) Bob Carson and outside of a few "clinkers" which should have been removed, the music is first rate. Informative jacket notes and pix are by Ray Brubacher.

Some of the other tunes are: Mame, Today, Spanish Eyes, Jimmy, That's a Plenty, Cabaret, My Best Girl, Strangers in the Night and Winchester Cathedral.

* * *

BRIGHTON BRASSY with Douglas Reeve at the 4-40 Hill, Norman and Beard Concert Organ in the Dome Concert Hall, Brighton, England. No. CR-0020.

Here's another brand of organ unfamiliar to American ears. The sound is less "theatrical" than "concert-straight" and Mr. Reeve, also new to us, is a competent artist. But for all its 40 ranks, there is nowhere near the tonal variety and contrast heard on the 5-16 Compton on the previous record reviewed. It's mostly a "stringy" sound.

Mr. Reeve uses the percussions and cymbals effectively during the Strauss "Polka" and again during his "Sousa Medley." He's greased lightning as he sails through such tunes as "El Relicario" and "Primero" but even his obvious skills can't put much life into 6 minutes and 24 seconds of "Morning, Noon and Night in Vienna," a dull composition.

The organist seems to be reading most of the tunes from score without special effort at arranging. However, his registration is good within the limits of the instrument.

Other selections: In a Clock Store, Bird Songs at Eventide, Espana, La Paloma, Mikado selections, The Grenadiers, and Reeve's theme, Pack Up Your Troubles.

* * *

THIS IS A LOVELY WAY TO SPEND AN EVENING with Al Bollington playing the Harvey Heck 4-27 Wurlitzer, CR-0002.

This is a re-issue of a platter, released some time ago. Many complained then that it was deficient in bass and pedal. In this re-release the bass has been jacked up but there still isn't enough even with the playback amplifier bass emphasis up full. Otherwise, its an entertaining record and interested parties will find our original review in a back issue of the BOMBARDE. One small complaint is that numerous "typos" in the jacket notes were not repaired for the re-issue.

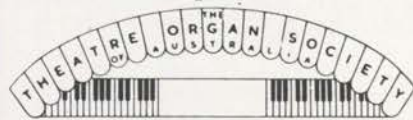
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AUSTRALIA IN MUSIC, with Knight Barnett playing the Wurlitzer organ in the Regent Theatre, Adelaide, Australia, Moonlight label MR-001 (Monaural only), available at \$2.98 when purchased with a standard Concert Recording release.

This is the first of Concert Recording's "Moonlight" series, a line which will feature instruments and locations recorded under less than ideal conditions and with perhaps less fidelity than the Concert line. Thus we have the sound of the Wurlitzer (circa style 260) in the gone Regent Theatre, the only recording available.

The quality of sound is about equivalent to that of old 78's, with lots of not-too-deep bass and attenuated highs. Mr. Barnett's performance comes through with good solid musicianship despite the frequency response handicap.

Among the selections: Trees, Lover, Orientale, Tenderly, Stardust, Chloe, Java, My Prayer, Waltzing Matilda and others (14 in all). This one is for the collector first but has enough pizzazz also for the casual listener. We'll be looking forward to more in the Moonlight series. All will be monophonic.



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

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AUSTRALIA RIFE WITH THEATRE ORGAN ACTIVITY

Excerpts from the *T.O.S.A. News*

The Theatre Organ Society of Australia announced its 1967 convention for October 7 and 8, according to its official *News*, with concerts set in the Sydney area, and activity divided about 50-50 between pipes and electronics. The 3-15 Wurlitzer in the Capitol Theatre figured prominently, as did the pipe organ in the Campsie Odeon Theatre and Cecil Taylor's home installation. Also heard were concerts played on a Hammond H100, a Wurlitzer theatre electronic, an Eminent theatre electronic from Holland, and a model developed in Australia by TOSA member Arthur Spring. The roster of organists for the two-day convention included David Parsons, Warwick Mahaffey, Jean Penhall, Charles Tuckwell, Reubert Hayes and Lance Wells. TOSA President Tom Halloran opened the convention at 7:55 a.m. at the Capitol, just prior to the David Parsons concert.

TOSA scheduled the long-awaited opening of Club Secretary John Clancy's 2-14 Wurlitzer home installation for November, with famed Noreen Hennessey at the console. John, who might be described as the "Judd Walton-Dick Simonton-Tiny James-Stu Green" of Australia, has been working on the installation for several years. This will be the first concert for club members.



Incidental intelligence from the *TOSA News*: Although there are only two Wurlitzers still in theatres in the entire state of Queensland, the city of Sydney, including the suburbs, has eighteen.

Back in August, theatre organist Arnold Coleman played a "return" concert for TOSA as the 3-15 Wurlitzer in the Sydney Capitol — after an absence of 38 years. His opener was an appropriate "Remember Me?" The reviewer writes,

"... he wove a spell of enchantment, and completely captivated his audience with a serene but nonetheless dazzling display of the organ's most subtle and melodic voices." Arnold, it seems, was as good as always — even after 38 years.



From "Surfers Paradise" (Queensland again) comes a note from Keith Moore. Back in 1929, Keith packed away a program he brought home from the State Theatre in Melbourne, where he had just enjoyed the organ playing of an "up over" Yank named Frank Lanterman. He came across the program with the photo of Lanterman the other day and got a jolt: "I had kept the program all these years, never thinking I would ever hear of Frank again—and up comes his name in the BOMBARDE!" (Frank has long been one of California's most respected law makers; he opens the state assembly each year with an anthem played on a plug-in. He also owns the ex-San Francisco Fox 4-36 Wurlitzer—but that's another story. Ed.) Keith can't find copies of either "Hard-Hearted Hannah" or "Japansy" in Australia. Any readers with such copies and a Xerox machine—well, the BOMBARDE will be glad to pay the postage to "Surfers Paradise."

Organist Lyn Larsen is looking forward to his approaching two-month staff sojourn at the TOSA's Dendy Theatre 3-15 Wurlitzer at Brighton (near Melbourne). Lyn's engagement starts in January, 1968.

—Cecil Whiffletree

DISC SQUEALS

George Wright's latest platter is something quite different. Although George is under contract to DOT, the platter has been released by a small outfit, Malar, which specializes in (stereo only) theatre organ recordings (DOT gave its blessing, probably because the big firm didn't feel the material was "commercial" enough for its own release). While switching labels, George also switched instruments. Instead of his own 3-30 studio job he recorded "Sounds of Love" on an appropriately romantic instrument, the softly voiced 3-26 Wurlitzer, 17 ranks of which were once the CBS Hollywood studio organ, one of three designed at North Tonawanda for studio installation (refined, low-level voicing, and quiet operation). As all organ enthusiasts know, it was set up (and enlarged) in its own Hollywood temple by the late actor, Joe Kearns, and has now passed into the able hands of the L.A. chapter chairman, Bob Carson (both temple and organ). George couldn't have selected a more appropriate instrument for his purpose—love music. This record offers an entirely different sound than he gets from his own instrument and because the program is made up of mushy love songs, George turns on the romance full force. We think you'll approve this one-time change of pace and instrument (one he hasn't played since the "Guy Melendy-Jocelyn MacNeil" romance). The price—a whopping \$6.00! It's MAS-1003, by number.

The Malar label isn't always that expensive. The firm has just reissued the "Introducing Lyn Larsen" biscuit (including those peachy-keen jacket notes) which has been out of circulation for some time. You can have that one, MAS-1001 (and a good one it is), for \$5.00 postpaid. Malar, Box 3304, Glendale, Calif. 91201.

Over at Concert Recording, Prexy Bill Johnson is ecstatic over "Organ of the Month Club's" December release which features Eddie Weaver playing an old friend, the 3-17 Wurlitzer in the Richmond Mosque. It was recorded during a renovation while the theatre was devoid of draperies, rugs and 6,000 seats and, according to Bill, the live sound in

the house "will put a lot of T.O. records in your library in third place." We'd bet on Eddie Weaver anyway, even playing in a fur-lined Celotex factory—yes, even in "Stereoflex."

Want to buy some "early" George Wright platters for \$1.00 each? Publishers Central Bureau, 32-20 Hunters Point Avenue, Long Island City, New York 11101, catalogs brand-new pressings, mono or stereo, of George's Hi-Fi label releases of "Command Performance," "The Genius of George Wright," "Encores Vol. II," "The Roaring Twenties," "Have Organ, Will Travel," "Hymns That Live," and "Sweet and Low" (most played on the Vaughn 5-21 Wurlitzer) at \$1.00 each plus a 25-cent handling charge per order. But send for their brochure and order form first. We checked out this offer and it's for real. The records are as advertised. Any unsatisfactory records may be returned on a money-back basis—for any reason. We tried that, too, returning a flawless record to see if they meant it. They came through. We did this before passing on the info to readers to avoid a recurrence of an earlier incident wherein we listed a Boston electronic parts wholesaler who offered Buddy Cole "Pipe Organ Plus" tapes by mail, cashed the checks accompanying orders but failed to send the tapes. Central Bureau can also supply a third edition copy of Ben Hall's movie palace book, "The Best Remaining Seats," for \$5.95.

We have an unconfirmed report from a usually reliable source that George Wright's next DOT platter will involve his 3/30 studio Wurlitzer augmented by a number of other instruments. Something that could have been tympani were seen being moved into the studio recently.

Be on the lookout in super market bargain record racks for the four "Pipe Organ Plus" series of organ-plus-orchestra recordings which Audio Spectrum released in 1964. Originally in the \$4.00 and \$5.00 class, and offering the playing of Buddy Cole (he made two records with Monty Kelly's orchestra), the nebulous "Montalba" (Bob Hunter) with Robert Lowden's theatre orchestra and a European brass band-plus-organ (that didn't jell), they can now be picked up for around \$1.50 by those who have the patience to dig for them. The two by Buddy Cole and Monty Kelly are first rate. They were Buddy's last recordings.

California, here we come...
1968 NATIONAL CONVENTION
 Los Angeles — 13-16 July



Directed by Lyle Nash

TO MOVIE fans 50 years of age or more the name COLLEEN MOORE means flapper . . . pixie . . . flaming youth . . . fine dramatic actress. Miss Moore personified them all in 60 films which reflected dignity, charm, comedy, wit, romance and happiness. Her personality projection was unlike any of her contemporaries. Today she's as vivacious and energetic as in 1927 when she was the youngest (age 25) ranking film star in the cinema world. Her Hollywood was a mecca of youth. Every studio chief was under 30. Colleen was a star before her 21st birthday.

FANS always want to know if a former star saved any money. Miss Moore is loaded. She is writing a second book on: "How a Woman Can Make Money in Wall Street." She's the expert who is rich from taking her own advice.

THE STAR of "Lilac Time" was in Hollywood to visit friends. She consented to an interview for Cavalcade readers. "Not a particle," was her reply to the question: If you had your life to live over would you change it? "I believe each phase of my life prepared me for my future. I would have made a poor, frustrated housewife. After my film career came my family. I've loved every moment of my family life; my children and grandchildren are my life."

SPENCER TRACY and Gary Cooper were the two most dynamic leading men she ever worked with on the screen, says Colleen.

MORE MOORE MEMOS—"I enjoy Julie Andrews very much . . . Richard Burton and Peter O'Toole are fine actors . . . 'Sound of Music' enchanted me . . . It's a picture for the whole family . . . My pictures sought to entertain the whole family . . . Nowadays films strive for shock value . . . I enjoyed working

with such directors as King Vidor, Mervyn LeRoy, Charles Brabin and Mickey Neilan . . . Yes, I think today's stars will be remembered 30 years from now . . . Each era has its heroes . . . Which film do I wish to be remembered by? . . . Oh, dear. I'm delighted for the fans if they remember any . . . My big film desire was to play with Douglas Fairbanks. Never did."

IN THE next issue we'll review the new Colleen Moore book about Hollywood.

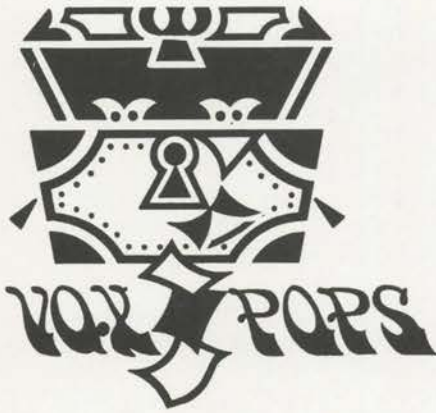
CALL SHEET—Billie Dove still finds time to graciously answer fan mail from her home at Rancho Mirage near Palm Springs . . . Bessie Love is making films in Italy and London . . . Viola Dana is a proud volunteer worker at the Motion Picture Country Home near Hollywood . . . Fans may write Bronco Billy Anderson at Braewood, 1625 Maridian Road, South Pasadena, Calif. . . . Leila Hyams is seen in fashionable Los Angeles social circles . . . Mrs. Thomas Ince, widow of the great silent era producer, lives in Palos Verdes.

SILENTS RETURNING — More silent films will be seen on television in 1968. "The Big Parade," the 1925 MGM classic starring John Gilbert, Rene Adoree and Karl Dane, will be shown in a 52 minute version. Originally it ran 130 minutes. MGM expects to find scores of old silents worthy of revamping for TV. Fans might see such gems as "Flesh & the Devil", "Greed", "The Torrent", "Show People", "West of Zanzibar" and "Our Dancing Daughters".

AUTHOR Edward Wagenknecht wrote about various silent stars in a 1962 book. Now he reports that he has received more letters about Norma Talmadge than any other player mentioned.

FILMS WANTED—Colleen Moore would pay handsomely for a print of her 1923 First National film, "Flaming Youth." Milton Sills, Ben Lyon and Elliott Dexter were the other players. So far, her hunt for a copy has been fruitless . . . "Hollywood," produced by James Cruze for Paramount in 1923, is another much sought after film. Collectors are anxious to find out whether even one print exists in the world.

Lyle Nash is a distinguished Southern California journalist who takes time out from his daily newspaper chores to indulge in his hobby—tracing, interviewing and writing about the screen players of yesteryear—and letting BOMBARDE readers in on his findings.



SHORT SHOTS FROM EVERYWHERE

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

The Detroit Theatre Organ Club has initiated a policy which may pay off in good will. Conscious of the curiosity of the residents, merchants and working personnel in the Senate Theatre area as to what was going on in the long-closed theatre whenever they saw dozens of cars parking and hundreds of unfamiliar faces crowding into the theatre, the DTOC's guiding body decided on an "open house" party for the people in the Senate neighborhood in an effort to acquaint them with the project. The area might be described as a working class neighborhood and the well-heeled DTOC stood a good chance of breaking through all sorts of barriers at the Nov. 26 party through an increase in local understanding of their love for the theatre organ.

In fact, the DTOC has decided that it should "know itself" better; that is, members should have a chance to socialize and get better acquainted, thus avoiding the pitfalls of an organization that meets only to be entertained in silence (except for the music). Their Dec. 2 Christmas buffet dinner at the Senate, with an hour of Christmas music played by Mark Koldys, provided just such an opportunity.

Need a fine 3-manual Wurlitzer console and relays? Or some Wurlitzer and Kimball pipework and chests? The St. Louis ATOE Chapter has some choice goodies left over from the Kirkwood Auditorium installation soon to be realized. If interested, write to Chapter Chairman Virgil Sederquist, 10604 St. Francis Lane, St. Ann, Mo. 63074.

A card all the way from England from Dick Simonton informs us that he is the proud possessor of a brand new plastic and steel hip joint. It was "installed" only three weeks before Dick was up and around. Dick's original equipment was damaged in an auto smash a few years ago and he's been in nearly constant pain ever since, until the development of a brand new technique made the operation possible. The British T.O. fans have helped keep Dick's morale high. He writes, "Lots of local T.O. activity here and many fans have called on me. Very thoughtful of them—and it sure helps pass the time." He's all praise for his doctor: "This man is a genius!"

Organist Billy Nalle is the author of an article in the November issue of the new AGO publication, "Music." It's entitled "The Renaissance of the Theatre Organ"—which underscores a long gestating and welcome change in AGO attitude over recent years. Remember how fashionable it used to be to look



Billy Nalle
(RTOS photo)

down on the theatre instrument?—even to refusing to sell an institutional name box in the "Diapason" to a prominent theatre organist because, it was stated, he wasn't an organist at all—but an "entertainer." Last year the AGO ended its long affiliation with the crotchety "Diapason" to start its own, modern publication—"Music." Now theatre and straight organ buffs are closing ranks to promote pipe organs. . . .

We hear you talkin'—new members. Remember when you filled in your application there was a space for you to make suggestions for the content of this magazine? Enough new members wanted an evaluation of current electronic theatre organs that we included the article about instruments shown at the 1967 Home Organ Festival, where the major brands' models were gathered in adjacent cottages for easy comparison. Using our space for material about electronics is always touchy; the pipe purists don't like it at all and we won't do it often. However, we have encouraged electronic builders to incorporate the characteristics of the theatre pipe organ in their instruments and it just wouldn't be cricket to ignore them after they try so hard to accommodate us. And the number of ATOE'rs showing an interest in the electronic counterpart is growing. The an-

nual Festival provided an opportunity to sum up information that would be hard to come by otherwise.

Not so the article requested by another newcomer. He wanted information about the meanings and origins of organ stop names. That would fill a dozen issues easily and would only repeat information that is available in excellent books. "The Organ Today" has a generous glossary of stop names. It's a new (1967) book by a father and son team, Herbert and John Norman (of Hill, Norman & Beard Ltd.), and published by St. Martin's Press. The emphasis is on straight organs. And ATOE'r Stevens Erwin's "Dictionary of Pipe Organ Stops" (G. Schirmer) covers both straight and theatre organ voices. Both of these volumes are storehouses of information about the lore of organ stops and well worth a trip to the library or book store . . .

In Oakland, Calif., this sheet's able advertising manager, is well on the road to recovery from a mild heart condition which put him to bed on the first day of his big show of the year—the September Home Organ Festival.

In Thousand Oaks, Calif., organist Jack Loren took some photos of his burgeoning home installation (a 2-8 Wurlitzer, with additions planned) as a matter of record. When the pictures were developed he noticed a gremlin peering back at him across the pedalboard. For days the brushcut-above-an-owlface haunted him. Who could it be? Then it came to him like a flash in the pan; the beetle-browed snooper was the cardboard image of the Bombarde's editor. How he came to be among Jack's pedals is still a mystery. . . .



PEEKING O'ER THE PEDALS—The pointed ear gave him away.

There appears to be something of an affinity between the theatre organ and steam railroad hobbies. Early in 1967 we ran a story about a group in Reno, Nevada, which mixes railroads (even tractors) with pipework and now we hear from Buck Price in Miami about a local club's acquisition of a steam locomotive and eight cars which will soon run on three 400-foot spur tracks. And Buck reveals that an ATOE chapter for Miami may be in the offing, with sometime *Bombarde* correspondent George Gearhart doing the spearheading. To date, there are no ATOE chapters in Florida. . .

Also from Florida, a note from Paul H. Forster (subject of a recent Bombarde biographical sketch) saying that he's starting his twelfth year as organist at the (Congregational) Church by the Sea in St. Petersburg. He says, as facetiously as ever, "Evidently I know how to get the best from a Hammond because a lot of our folks have accused me of having a pipe organ in the church." But at home he has a Baldwin—which figures. Remember how we described Paul's admiration for the Marr and Colton's bright voices in the old days—especially that ripping Kinura in the Syracuse Empire?

Each month we receive a note from Richard Ellsasser's flack listing the concerts scheduled for the near future. It's a strenuous life and one must be dedicated (as well as gifted) to live it. However, there's evidence that Dick will meet his "Waterloo" on Dec. 9 and 10; at least that's the name of the Iowa town where he'll be concertizing on those dates—with a full symphony orchestra thrown in for good measure. After that he'll get a Christmas "furlough," with the next encounter with the public set for Long Beach, Calif., on January 9. . . .

Jumping abruptly to the West Coast, the NorCalChaps scheduled a Nov. 5 morning concert at the San Francisco Orpheum Theatre with ex-ATOE Pres. Tiny James at the console of the Robert Morton 4-21, followed by a jam session for members. Members were admitted free. Can this herald a new trend? . . .

Fanny Wurlitzer, last of the great organ-merchandising family, passed his 85th milestone on December 7. He is reported to have received a large number of congratulatory messages, many from ATOErs who are ever grateful to the distinguished gentleman for recognizing the value of and promulgating the wonders created by Robert Hope-Jones. Mr. Wurlitzer is in good health and very active. Long may he live!

Looking for pipes, chests, tremms, traps, percussions, and toy counter effects to complete that home installation? Dave Junchen, has loads of juicy Wurlitzer, Skinner, Barton and Kimball items for sale. Write for a list (Sherrard, Illinois 61281, is enough address) or phone him (area code 217) 344-0746. . . .

ATOE is growing, with three new chapters in the mill. In Salt Lake City it's the "Bee Hive" (Larry Bray and Darlene Walker), a Central Ohio Chapter at Columbus (Bob Ridgeway) and one yet unnamed but being promoted by Cal Juriet and George Gearhart for Miami, Florida. And if the Heart of America Chapter is willing to give its territorial blessing, a chapter just might pop up at Lawrence, Kansas.

From Windsor, England, Ted Lawrence reports that the "Windsor and District Theatre Organ Trust" is a going concern. Their Compton is mostly "in" and they have taken on a new project, to find a home for a 4-12 Conacher which they have pulled from the Odeon theatre in Blackpool. They played it just before removal and Ted describes the sound as ". . . the most beautiful theatre tone I have ever heard in my life. When we get it re-installed in a suitable auditorium, this will be a 'must' for the recording boys." Well, there's your Conacher, Concert Recording.

Again from Florida, veteran organ promoter (and developer of a short manual pipe organ attachment for electronics as far back as 1948)



Kim—Alive!

C. W. Kimball wants to state with emphasis that rumors of his passing have been exaggerated—more than "somewhat." "Kim" had to spike the rumor with a barrage of postcards when notes of condolence started arriving at his West Palm Beach home, addressed to his "widow." Apparently he had been confused with a church organist who died, a Charlie Kimmel, aged 89. But Kim wants it known that "there's life in the old boy yet"! However, Kim's note contained the makings of another rumor, a story emanating from the Music Trade Show in Chicago last July. The story is that the Saville Organ Company, makers of custom church electronics, passed the word on to visitors to their exhibit that they are considering a theatre model—when it can be done "correctly." . . .

Speaking of Ben Hall, his definitive work on America's vanishing movie palaces, "The Best Remaining



Ben Hall and Friend

Seats," is once more available in book stores. The chapter on theatre organs alone is worth the circa \$6.00 price tag on the third printing (considerably less than the \$15.00 charged for the first edition). It's the same fine book, uncut and still boasts those 300 nostalgic illustrations.

Dan Barton is astounded by the huge turnouts for electronic organ demonstration concerts. He feels the interest helps build public acceptance of all kinds of organs. He was invited to such a demo in his home town of Oshkosh not long ago, a show featuring Al Gullickson (whom Dan put into the organ-playing business, back when). Dan says, "I expected to see 40 or 50 present, and it sure was a surprise to me when the attendance topped 400!"

Most people think of Dan as purely a theatre organ builder, as we did—until a Barton church organ came to light. Dan estimates that he sold one church organ a year between 1911 and 1931, seven of them right in Oshkosh. Three of the churches also purchased Bartola pit organs for their recreation rooms.

Dick Loderhose phoned from New York to inform us that the New York Roxy 5-manual console has finally been wired into his (mainly) New York Paramount broadcast studio Wurlitzer, 27 ranks of which were once Jesse Crawford's recording organ. With the original 4-deck console also operative, it's one of very few organs with 9 manuals and 64 pedals to key it. When we asked Dick if he was still in the glue business he replied, "Looks like I'm stuck with it!" . . .

(Continued on Page 39)

HARMONICS AND ORGAN PIPES

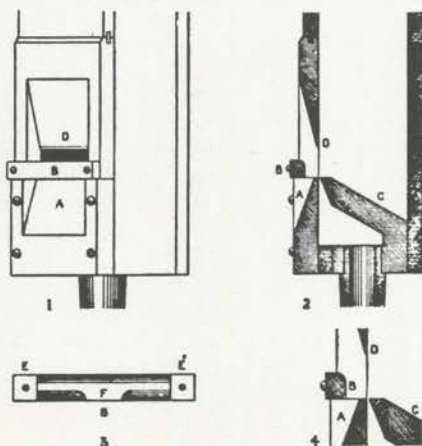


by Dan Barton, Organ Builder
(CONCLUSION)

There are two ways of producing harmonics in flue pipes, raising the pressure and the use of a harmonic bridge. By the use of pressure the voicer first voices the pipe to produce only the fundamental tone on a pressure lower than will be used in the organ. An example is a pipe voiced on 5" pressure, giving only the fundamental tone, will have a harmonic development when sounded on 7" or higher pressure.

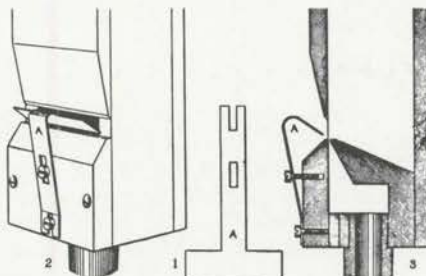
The harmonic bridge is cylindrical in shape. The length and diameter vary with the pitch of the pipe; other factors concerning the size are the dimension of the mouth, the wind pressure and the character of the tone required. The position of the bridge in relation to the mouth and wind stream is a very exacting procedure. The voicer must have a fine sense of tonal quality and a delicate ear. When the proper position is attained the bridge is made permanent by soldering or driving brads or screws through the ears to hold it in position. It can be placed so the pipe will sound its sub-octave as well as its prime tone or it can be placed so the pipe will sound one or more or a complete structure of upper partials. The movement of the wind stream against the bridge intensifies and increases the harmonic development. The pipe is first voiced to speak only the prime tone, then the bridge is added.

On wood pipes of string tone a strip



of hard wood or metal of various shapes is fastened across the mouth. It is called a beard and performs the same function for a wood stop that a harmonic bridge does for metal pipes.

The Fren Harmonique (first used in organs of French design) also performs the same function as the harmonic bridge except it is adjustable and can be used on both wood and metal pipes which have no ears. It consists of a thin brass plate with the bridge mounted at one end. The plate is screwed to the front of the pipes. The screws pass through slots allowing an up-and-down



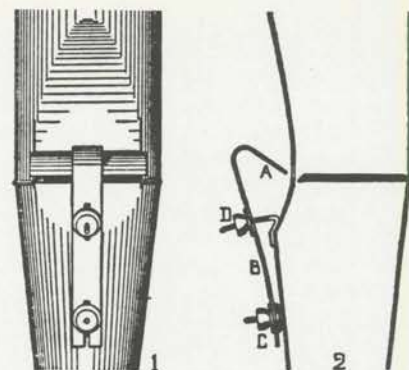
Wooden form of Violin at tenor C. 1 is detail of harmonic bridge (fren harmonique), 2 is front view, and 3 is interior, all of same pine.

adjustment, and by adjusting the upper screw it has an in-and-out adjustment to adjust the proper distance from the mouth. The fact that the organ tuner or finisher, as most prefer to be called, needs only a screwdriver to change or sometimes destroy the exacting work of the voicer makes the Fren Harmonique a very unpopular part of an organ pipe, at least to the voicer.

There are two types of reeds, the closed reed, also called beating or striking reed, is used in pipe organs to cause harmonics in the resonator. With closed reeds the tongue beats against a metal plate alternately opening and covering a hole cut in the plate or shallot. Free reeds are a metal tongue which vibrates inside a rectangular opening without touching its sides, as on a reed organ or harmonica. It is used in some classic organ reed pipes.

In flue pipes, voicing the mouths creates the tonal quality. In reed pipes, the shape and size of the resonator determines the tone quality.

Orchestral String "Double Brass" in wood form at CCC. 1 is front view, 2 is an interior view, 3 is detail of harmonic bridge, and 4 is detail of mouth area where sound waves are originated. A is lower lip, B is the bridge, C is block, D is upper lip. E is used to show ends of bridge for attachment to pipe, and F is harmonic-creating ridge on bridge.



'Fren Harmonique' Bridge
Viola d'Amore pipe at tenor C showing an unusually elaborate bridge: 1 is front view, 2 is an inside view of the same pipe. A and B represent structure of bridge, C bottom attachment, and D adjustable attachment.

The clarinet is rated as having the nearest to a true orchestral tone of any organ stop. The tone consists of the prime tone and the second, fourth and sixth harmonics.

A column of air which is narrow in proportion to its length will produce a larger and stronger range of harmonics than a wider column. An example is the small scale strings in theatre-type organs.

There are exceptions to all rules. The flute tone has no audible harmonics, but they can be induced as in the harmonic flute. The barrel is double length from middle C up, with a small hole bored halfway down the barrel. The hole kills the node, preventing the pipe from speaking the pitch of its total length. A harmonic development is made in the upper half of the barrel. The harmonic flute speaks its prime tone and the first harmonic or octave very distinctly. Large scale diapasons with narrow and high-cut mouths have no audible harmonics; they are used as a foundation stop in both classic and theatre-type unit organs. A small scale diapason with a wider and lower-cut mouth and fitted with a beard has a harmonic development. This combines the diapason and string tones; such a stop, used in classic organs, is the Violone, or Cello.

It is hoped that this discussion of the mysteries of harmonics will increase readers' understanding in areas where available knowledge is often stated in terms so technical that the average organ enthusiast finds the going rough. I have tried to "humanize" the subject through my approach because, after all, organ pipes have some very human qualities; they have bodies, faces, teeth, mouths, tongues, lips, ears, throats, caps, feet, boots, toes — and harmonics.

(Illustrations are from "Dictionary of Pipe Organ Stops" by Stevens Irwin (ATOE), published by G. Schirmer, Inc.)

—Dan Barton, Oshkosh



NUGGETS from the GOLDEN DAYS

by Lloyd E. Klos

Here's a selection of items, mostly from the summer 1927 issues of *Jacobs' Magazine*, which reflect the organ consciousness in trade circles rampant in that "golden year":

* * *

EDDIE BAKER, dapper, young New York City organist, has been flitting about like a worried owl during the past few weeks, doing relief and fill-in work for vacationing colleagues. He has played the (3/14) Moller in the Grand Opera House, the (3/12) Kimball in the Commodore Theatre and the (2/8) Kramer in the Cosmo Theatre. (Wonderful experience for his future years at the Music Hall.—ED.)

* * *

Radio station WLS in Chicago has for weeks been broadcasting "The Romance of Elsie and Ralph," in serial form. The radio audience couldn't know that this sequence was based on a real-life, two-year courtship between theatre organists ELSIE MAY LOOK and RALPH WALDO EMERSON. (The wedding took place in the WLS studio in the Hotel Sherman.)

* * *

MARIBEL LINDSEY, Washington organist, did a 15-minute concert before the feature opened at the Ambassador Theatre on Easter, the first time it has been done in a neighborhood house. So many favorable comments were received that she is making it a regular Sunday feature.

* * *

EDDIE DUNSTEDTER, organist at the State Theatre in Minneapolis, is becoming known as a real showman. Eddie is staging the presentations, and the folks are giving this boy a great big hand.

GEORGE JOHNSON, at the Riviera Theatre in Omaha, is scoring with his organ solos. His specialties are exceedingly versatile, which shows this young man's ability.

* * *

"Mitey" ANN LEAF is playing the (5-21) Robert Morton at the Criterion Theatre in Los Angeles. She is also featured in concerts.

* * *

ROY SNYDER is now presiding at the golden-voiced Marr & Colton at the new Plaza Theatre in Milwaukee. Roy is an excellent musician and is pleasing audiences with his novelty song slides and eccentric jazz numbers. He can play the big music, too.

* * *

VIOLA K. LEE is now playing at the new Aladdin Theatre in Denver, besides broadcasting regular daily noon concerts over KOA. She has been doing this for the past five months.

* * *

The Pacific Theatre Organ School is a new educational institution in Seattle which is prepared to give special training in all branches of theatre organ work. The school is equipped with a large practice organ, and a moving picture projecting machine provides the students with an opportunity for practical work before the screen.

* * *

D. W. WEIST, organist of Cincinnati, is going to Florida. He has made so much money with his theatre and broadcasting during the past winter that he believes he will invest in Florida real estate. He says his music library is now running a close second to the one in the Library of Congress.

* * *

HENRI LE BEL is credited with being one of the big draws at the Portland, Oregon, Pantages house. He is a natural drawing card, being a master showman as well as a thorough artist. He is one of the few organists to create a real following in the Northwest, and is considered the ace of the Pantages string.

* * *

FRED SCHOLL is now playing at the Circle Theatre in Los Angeles, doing his daily dozen on a nice big (3/11) Wurlitzer.

* * *

RAMON BERRY of the Alamo Theatre in Chicago, treated the members of the Chicago Society of Theatre Organists to a very enjoyable concert at their last meeting, his rendition of the "Rhapsody in Blue"

being the highlight of the program. (In later years, as Ray Berry, he was editor-publisher of "The American Organist." Ed.)

* * *

GOLD DUST: According to the Buffalo Times, the following organists were playing in that city's houses in September 1929: ART GROSSMAN at the Elmwood; HENRY B. MURTAGH at Shea's Buffalo, "playing as you sing—at the Grand Organ"; MAC AHAN at the Lafayette; and JULIA DAWN, billed as the "Singing Organist," at the Fox Great Lakes . . . In August, 1929, in Toledo, Ohio, MERLE CLARK played the Paramount; WENDELL ENGLISH the State; and VERNE COMSTOCK played "the beautiful theme song on the Golden-Voiced organ" at the Westwood . . . TED MEYN was the "creative organist" at Cleveland's State Theatre, and IRMA GUTHOERL played the Enright and BERNIE ARMSTRONG the Stanley in Pittsburgh in August 1929 . . . Popular Ernie Mills opened the Syracuse, N.Y., Strand's 3-manual Wurlitzer in '27.

* * *

Here are a few names of organists at theatre consoles in the Pacific Northwest in the summer of 1927. How many do you remember? In Seattle, JACK O'DALE at the Winter Garden; GEORGE LIPSCHULTZ at the United Artists; DON MOORE at the Venetian; KATHERINE BEASELY at the Liberty; BERTHOLD LINDGREN and BETTY SHILTON at the Fifth Avenue; LUCILLE BOSSERT of the Woodland; A. H. Biggs at the Ridgemont; EMMA L. BARRY at the Royal; "BUS" McCLELLAND at the Blue Mouse; EDDIE ZOLLMAN at the Madrona Garden; NELLIE MITCHELL at the Granada; BARNEY BARNES at the Portola. In Kirkland, MARGARET GRAY was knocking 'em dead. JACK CLARK was at the Broadway in Tacoma, SAM TOTTEN at the Liberty in Olympia, HAROLD KNOX at the Kimball in the Dream Theatre in Sedro-Woolley, and BILLY BILGER at Seattle's Uptown while swing-shifting at the Blue Mouse. DUBOIS CORNISH is at the Blue Mouse in Portland, Ore., playing a big Wurlitzer. JAMES D. BARNARD at the Lincoln in Mt. Vernon, Wash., and EDDIE CLIFFORD at Port Angeles. . . . That should do it until Jason and I get back from our next search.

—LLOYD and
JASON (the burro).

(See "Old Prospector" Klos' BIG NUGGET, *Dinny Timmins* and THEM BIG THEAYTERS ARE GETTIN' BIGGER on page 7.)



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

BEEHIVE

Utah's Beehive Chapter, ATOE, was organized September 3, 1967. The group assembled on the patio at the famous Organ Loft in Salt Lake City, and facilities for the occasion were donated by Lawrence Bray. Darlene Walker, acting as chairman *pro tem*, outlined what had transpired to bring about the formation of the chapter.

A letter from ATOE President Dick Schrum, extending best wishes to the group and conveying his regrets at not being able to be in attendance due to prior commitments, was read by Darlene. She also expressed her thanks to Dick Schrum and staff, Bob Connor and Ken Wuepper, for their assistance and support.

Bob Connor, Dearborn, Mich., Wolverine Chapter's first chairman, was asked to discuss the formation of that chapter. Ken Wuepper, Saginaw, Mich., circulated in the background, taking pictures of those attending and answering questions pertaining to his stewardship of the Wolverine Chapter.

It was unanimously agreed to petition ATOE National for a chapter charter, with the state of Utah the area of jurisdiction. Accordingly, a letter of petition for the charter was read, discussed, approved, and signed by those in attendance. The following were elected officers: Darlene Walker, SLC, chairman; Walter Schofield, Ogden, vice chairman; Maxine Russell, SLC, secretary-treasurer.

It was planned the next Beehive Chapter meeting would take place following the granting of the chapter charter by ATOE and at that time chapter bylaws would be considered and a program of activities outlined.

A vote of thanks was offered to Bob Connor and Ken Wuepper, and to all attending, for their support and cooperation in helping to make the formation

of the Beehive Chapter become a reality.

Meeting adjourned, pictures taken, then all took seats in the Organ Loft for the concert to follow, presented by Ida Sermon, of Bay City, Mich.

—Darlene Walker

CENTRAL INDIANA

In a surprise, unscheduled live program Thursday afternoon, October 19, 1967, Mr. Martin Williams, owner-manager of WFMS - FM stereo, presented Dessa Byrd Rappaport, Central Indiana Chapter member, in a christening program of 40 minutes. This was performed on the station's new Rodgers three-manual theatre-type organ in the studio of the new WFMS studio-transmitter building in Indianapolis. Mr. Williams had been planning this revival of organ music since long before designing the new quarters. Recently WFMS has been airing four theatre organ music programs per week at 10 p.m., one a special stereo taped program from Dessa Byrd, and one prepared by Chicago Chapter members Bob Cox and Bill Burch. Mr. Williams also gives classic music consideration, with a Sunday 2 p.m. program prepared in the local churches at AGO meetings, and other times by Les Omit. Central Indiana Chapter members are hoping this will promote a few more members and more interest in Theatre Organ, and offer thanks to Mr. Williams for his interest in Theatre Organ music.

Adding to the above . . . There is also an F.M. stereo radio network near the eastern state line, originating programs from WIUC, Winchester, Ind., and that station borrows several prepared programs from WFMS, including the Cox-Burch T.O. tapes, which go on the network at 9 p.m. the following Sunday. This is creating considerable interest in those areas.

Chapter activity has temporarily reverted to monthly meetings at homes, and the Paramount Theatre, Anderson, Ind. For the last several weeks, member John Landon has been playing 15 minutes, at 6:30 and 9:30 on Saturday evenings, on the Paramount 3/7 Page organ. The chapter October meeting was at the Paramount, with John Landon opening at 8:30 with about 45 minutes of real smooth playing. Some guests from Chicago Area Chapter were noted in the audience.

—Willis H. Burch

CONNVAL

"Melody Hill," home of Chairman and Mrs. Stillman H. Rice, was the scene of ConnValChap's summer meeting on August 12. The Rices have a three-manual custom Allen theatre organ which

features an ideal installation of speakers in an upstairs chamber speaking through a large ceiling grille into the living room. A special hook-up of theatre-type speakers carried the music also into the yard.

The afternoon session provided ample opportunity for all members and guests either to try the instrument or to socialize. After an excellent dinner at a local restaurant which featured a multi-page menu and the player-piano stylings of National Director Al Rossiter, we returned to the Rice home for an evening program by our "first string" organists.

Following a short business meeting, the group adjourned to the New Haven Paramount for the premiere of the newly restored Wurlitzer 2/10. The featured artist, Mr. Truly Great (also known as Ev Bassett), brought the console up with "That's Entertainment." This was a "teaser" for the upcoming Eddie Weaver concert. The results of the recent rebuilding and renovation of this organ by nearly a third of the members of the chapter were most gratifying to both ear and eye.

Our October meeting was at the home-studio of George Shaskan in Stamford. The 3/22 Wurlitzer (Kimball console) is nicely installed in a guest house-studio located adjacent to a small lake. The setting and time of year takes full advantage of the New England foliage pyrotechnics.

The evening festivities which followed dinner and open console, began with a song slide presentation by Bill Gage and Allen Rossiter, which included a "Happy Birthday" serenade to Mildred Rice. Next, musical fireworks were provided by Al Miller, playing "Roller Coaster," and Joy Zublena's fantastic treatment of "Tico-Tico."

Our featured artist, Rosa Rio, introduced Eddie Zimmerman, an outstanding student of hers and winner of the Hammond X-66. Eddie, playing theatre pipe organ for only the second time, showed off his own arrangements of "Mame," "The Shadow of Your Smile," "San Francisco" and the Bach G Minor fugue.

Rosa then took over the console and entertained us delightfully with her explanations and arrangements. A rousing "Great Day" left no doubt that Rosa knew just how to handle pipes as well as drawbars. Before demonstrating the polytonality in "What's New, Pussycat?", Rosa explained that the wrong notes were written that way. Occasionally we heard a "Waltzing Cat" step into the tune. The A. R. Schopps posthorn showed up well in Purcell's "Trumpet Tune." "Spanish Eyes" demonstrated a beautiful tibia-vibraharp combination, followed by a roaring "Tiger Rag" which included a real (stuffed) tiger.

During "Without A Song," Rosa re-

called practicing late at night in the theatre and using a light registration which never would have been heard when the patrons were present. Having concluded with "I've Got Rhythm" and "The Sound of Music," Rosa encored with "Ebb Tide," which featured Ev Bassett playing the surf machine. For a second encore, Rosa improvised some blues a la New Orleans.

Nearly 120 members and guests enjoyed the day immensely.

—Modine Gunch

LAND O'LAKES

Mr. and Mrs. Keith Berg, owners of the Palace Theatre in Luverne, Minn., canceled the Sunday, Oct. 15, matinee to give our chapter the use of the theatre the entire day. Prominent in this delightful little theatre, which was built in 1915, is a two-manual, five-rank Smith made by the Geneva Organ Co., and installed in 1926. Mrs. Michaelson, of Luverne, told us the organ dedication was by Tom Witty of England.

Many chapter organists were present to play, including Don Taft, Clyde Olson, Harry Steege, Don Peterson, John Zetterstrom and Al Schmitz. Elmer Arndt, of Keyboard Entertainment Products Manufacturing Co., Des Moines, Iowa, and his son, Bob, were present. Wrap up all the adjectives used to describe our good organists and they can be applied to Bob Arndt. He certainly provided listening pleasure for us.

Master of Ceremonies Don Taft explained to Luverne residents present what ATOE is all about, and invited local people to play the organ. With encouragement, Mildred Schoon, a teacher of piano and organ, complied. While stressing she hadn't played "pipes" in a number of years, she accomplished a rapid recall. Her performance of "Gypsy Sweetheart" was beautiful.

Flying into town Saturday evening was Don Peterson, who then, with Harry Steege who had driven down that day, proceeded to work until 3 a.m. putting the organ in good playing condition. They certainly have our appreciation.

In a day already filled with fun, Don Taft accompanied a Harold Lloyd silent to the delight of members and guests. The movie was entitled "Chop Suey & Co.," believed to be about the same vintage as the Palace Theatre. It is about a rookie policeman "lady-killer" in Chinatown, featuring Harold Lloyd, Harry Pollard and Bebe Daniels.

A short business meeting was held and election of officers. Newly elected Chairman Don Peterson presented outgoing Chairman Red Denenny with a Wurlitzer name tag keychain. Don Taft was elected assistant vice chairman. The

organ was then available to all until time for the regular evening movie.

Mr. Keith Berg extended an invitation to any member of ATOE who may be in the area to feel free to come in and play the organ. Our sincere thanks to Mr. and Mrs. Berg for making this outstanding meeting possible.

—Irene Blegen, Chapter Secretary

MOTOR CITY

The Motor City Chapter of ATOE, with the cooperation of the management of the Redford Theatre, produced a winning team. Tuesday night, October 24, Gaylord Carter, better known to many as Flicker Fingers, and the Fabulous Fairbanks scored an all-time high in entertainment. Mr. Flicker Fingers on the Barton 3-10 organ accompanied the original silent film, "The Mark of Zorro," which starred Douglas Fairbanks, Sr.

On arrival at the theatre the mood of gaiety was promptly set with the appearance of a magnificently refurbished 1930 Ford roadster which had borne Mr. Carter to the theatre and now was parked at the theatre entrance. Milling in front of this beautiful auto and reflected in its gleaming paint were many members of the Motor City Chapter, who had bedecked themselves in apparel of like vintage as the auto and movie, 1920-30. These were purportedly authentic vestiges of the period. Where they were come by was never made known. The attic, maybe?

As the latecomers scurried down the aisles hoping to find a vacant seat (and these were most hard to come by), the lights dimmed and from the pit Mr. Carter arose, playing his renowned "Perfect Song" which he played for the Amos 'n Andy show for many years. He entertained us royally from the console. For the novices he conducted a brief music appreciation course on the versatility of the theatre organ. Gaylord's magnificent showmanship made this a treat for even the more knowledgeable members of the audience.

After his all-too-brief concert at the console, Mr. Carter led the audience in a community sing which had the unique accompaniment of an original Bouncing Ball film. This was replete with a cartoon-style clown tumbling about the words to lead us on our merry way. The second half of the song-fest was from original slides of the period collected by Flicker Fingers for just such occasions.

Prior to the showing of the film itself, Mr. Carter played the Overture. He said the reason for this was that once the film started no one listened to the organist and he wanted the audience to realize just how hard he worked. This did not prove to be the case, however. For as

the fabulous, fantastic Fairbanks cavorted about the screen in his dual roles of an early Batman-type individual interchanged with a simpering dandy, it was most definitely Mr. Carter's musical background which led us gently and unobtrusively through the rapidly changing moods of the extremely quick-moving movie.

As was highly expected, Mr. Fairbanks won the fair damsel. But Mr. Carter won the audience. For many who had never had the experience of seeing a silent movie or at least one accompanied by a genuine theatre organ, the most often heard comment was, "I understand now why the silent movies were so popular. I hope they have some more of these."

We of Motor City Chapter hope to do just that, and to continue to produce such winners.

—Betty Bryden

NEW YORK

Members of the New York Chapter assembled the morning of Sunday, October 1, at the Stanley Theatre in Newark, N. J. The organ in the Stanley was installed in 1926 with the console in the center. The original console burned and a new one was installed, probably in 1927. This second console was placed at the left side of the theatre to accommodate a wider screen. The theatre is a complete Spanish village with atmospheric ceiling. The entire house has been recently relamped and all is aglow except the sunrise over the proscenium arch. The 3/11 Wurlitzer gave out with a beautiful sound, due to the excellent maintenance it receives from Walter Froelich. Not only was the sound good, but the console is in very good working order with all the combinations operating.

A few of the talented members who tried their hand at the Wurlitzer were Bill Gage (who has played at the Stanley several times for movies and a fashion show), Roy Sharp, Donald Conover, Wes Miller, Chris Lytle, Cliff Gooman, and also young Frank Vecchione, who played his first theatre organ at this meeting with a version of "The Sweetest Sounds." Historian Ben Hall was also present and commented on the decor of the theatre and also on the fine condition of the instrument. Theater manager Norman Greenberg remarked that he was very proud to have the organ in his theatre. The chapter is indeed grateful to Mr. Greenberg, and to Mr. Harold Wiedenborn, district manager of Stanley-Warner Theatres, for making this meeting possible. The meeting ended at 12:30 with the members having enjoyed a morning of music by Wurlitzer.

Allen Rossiter announced that the next meeting would be held at the Beacon Theatre in New York, with a jam session and concert by Ashley Miller at the 4/19 Wurlitzer.

(See *CONCERT CIRCUIT* feature on page 20 for an account of Ashley Miller's concert.)

The N. Y. Chapter held its final meeting of the year on Sunday, November 12, at the Rahway Theater, Rahway, N. J. This was the fifth annual visit the chapter has made to hear the theater's Style E-X (divided) Wurlitzer, opus 1923, which was installed in 1928 when the building was constructed. The theater is a stadium-type house, seating 1,450 and its near-perfect acoustics so enhance the Wurlitzer sound that chapter members have named it "the biggest little Wurlitzer." The theatre was originally part of the New York-Philadelphia vaudeville circuit, and the organ was used only about three months before talkies silenced it.

In the fall of 1961, ATOE members Wendell Rotter, Mike Hughes and Bob Balfour began work on restoring the organ, and in the fall of 1962, ATOE members were invited to the "second" premiere of the 2-7 Wurlitzer, and have made it an annual event by returning every fall since. During restoration, almost a quarter of the pipes and about one-third of the toy counter were replaced due to interim vandalism. The instrument is now completely restored and everything works—right down to the second touches on both manuals and pedals. Just this past year, the crew has rebuilt the manuals entirely, including new ivories.

During a short break for announcements, Claude Becham, chairman of the New York Chapter, presented Mrs. Emile Lockner, manager of the theatre, with an honorary membership in ATOE for 1968 in appreciation for her help and understanding during the past year on behalf of "the organ nuts."

At 10:00 a.m., the meeting was opened to the public for an informal concert by various chapter members. Approximately 350 people turned out for this musical treat. The meeting was such a huge success, and the audience so enthusiastic, that the owners of the theatre, who were present, have requested that the organ be used as part of the Saturday night show. Needless to say, the chapter and crew were overjoyed at this request. Therefore, starting Saturday, December 2, various chapter members will take turns at the console on successive weekends and "the sound of the Mighty Wurlitzer will again be heard throughout the land."

—Eric Zeliff

NIAGARA FRONTIER

The Hollywood Theatre, Gowanda, New York, was well filled Sunday afternoon, October 29, for the entertaining program by Colin Corbett. The artist's style was well displayed in his arrangements of various songs; the effects achieved for Ondon Fantasia was exceptionally ear-catching. To the delight of everyone, Chairman William Hatzenbuehler presented Colin Corbett with the Niagara Frontier Chapter's 1968 Honorary Membership Pin at the close of the concert! Congratulations and praise for the concert continued at the Lakeview Hotel where nearly 60 members enjoyed dinner afterward. A number of friends were then able to spend the rest of the evening at the Thomas' home—enjoying Joe and Laura's pleasant hospitality, and once again hearing Colin at the console, as well as Nelson Selby, who will always be remembered for his love of the Theatre organ. It was a successful day in all respects.

WHERE THE ACTION IS

On the eve of Monday, September 25, ballad brother Eddie Weaver from Richmond, Va., flipped up to give a program at the Wurlitzer organ, Riviera Theatre, North Tonawanda. Outside, under the psychodelically lighted marquee, nearly 900 open, beautiful people flooded the doors to participate in the hip vibrations within.

The Wow-er Power of Eddie Weaver, playing in all colors, resulted in a highly successful Fun-in. This creative, versatile, and experienced artist communicatively turned on a good, live crowd with groovy, uninhibited renditions and his understanding warmth dug immediate rapport. It was easy to get hung-up during the projected slide cartoons and musically accompanied silent film, "Amateur's Delight," but the gathering blew their minds over the jazzed-up song lyrics.

Following the concert, many of the hips caught the "happening" at the nearby Downtowner Motel, where a reception was held for the artist and his lovely wife. In an orgy of fun, the Weavers were once again exposed as wonderful people! Robes off to all those many working members who were sympathetic for the success of the program. A high time was had by all—the uninvolved missed a climactic event!!

—Ruth Gebhardt, A Straight

NORTHERN CALIFORNIA

About eighty members of the Northern California Chapter gathered at the Orpheum Theatre, San Francisco, for a morning of theatre organ music and fun.

Tiny James opened the program, play-

ing a short program of melodies assigned to show off the resources of this unusual Robert Morton installation. Tiny kept the group interested and happy with his easy, relaxed theatre style, enhanced by thoughtful and well planned combination changes.

At the conclusion of this portion of the program, the theatre management served coffee and doughnuts.

Names were drawn at the time of members' arrival and after the coffee break, those who had been selected played the big Morton, giving the audience a full measure of the beautiful sounds available on this organ. Tiny then closed the program with another group of highly listenable tunes.

The Orpheum Morton is the type of installation favored by Alexander Pantages, who built the theatre in the late 1920's. Mr. Pantages preferred understage chambers, but due to the space limitations in the Orpheum, he allowed the architect to place seven ranks under the stage, another seven ranks were installed on the left (main) side, five ranks on the right (solo) side and a three-rank echo organ is installed over the projection room. Although the organ is scattered throughout the auditorium, the 22 ranks blend well and it presents a beautiful, full sound.

Ron Downer, John Gallagher, and Tiny James spent several sessions tuning, correcting dead notes, and preparing the organ for the ATOE program. The organ performed flawlessly and the chapter thanks these fellows for their dedication in keeping this marvelous instrument in good playing condition.

OREGON

Oregon Chapter met November 19 to elect officers (Bob Burke, chairman; Ed Maas, vice chairman; Dr. Gordon Potter, secretary-treasurer) and to enjoy a special program by Jim Roseveare, from San Francisco.

Jim is a favorite of Oregon organ buffs, having recorded here. He brought his full repertoire of Jesse Crawford style from his library of records of that star, as well as his own fine stylings of movie tunes of the '30's and Robert Farnon originals.

The meeting was held in the Bob Burke home, which houses a 3/11 Wurlitzer (with piano) affectionately known as the "Brazen Hussey."

Roseveare used unusual combinations that produce big organ sounds with exceptional dynamic range, following many Crawford stylings and sounding like the organ must have sounded when the early 78's were pressed. Notable were his renditions of "I Love To Hear You Singing" and his encore, "A Broken Rosary."

He set off his old standards with modern harmonies like "Flamingo" and Robert Farnon's "Journey Into Melody."

—Gordon R. Potter

POTOMAC VALLEY

The annual meeting for election of new officers was held at the Alexandria Arena on June 23. Newly elected officers are Woody Wise, chairman, and Virginia Seltzer, secretary-treasurer. Thomas Landrum was re-elected for another term as vice-chairman. Unfortunately, since the election, Mrs. Seltzer has announced that she is moving to New York City so the chapter has had to find a new secretary-treasurer. As usual, Jimmy Boyce gave a tremendous concert on the giant four-manual, 34-rank Wurlitzer. Many thanks to Jimmy and to Tom Brown, manager of the Alexandria Arena, for allowing us to hold our ATOE meetings there.

The entire chapter membership extends great appreciation to outgoing Chairman Ray Brubacher and Secretary-Treasurer Elbert Marlowe for their accomplishments in the last year.

The chapter is now eight years old and in this amount of time it has grown to over 150 members and over 20 organ installations, including 16 home installations.

The September meeting at the home of Marvin and Jean Lautzenheiser in Springfield, Va., was a big success and a lot of fun. The eighty members present heard Doug Bailey play a great program and also the accompaniment to a Laurel and Hardy comedy on the three-manual, 13-rank Wurlitzer. Don't forget, Doug can now be heard on WHFS-FM stereo, 102.3 on your FM dial, at 1:30-2:30 in the afternoon and again at 12 midnight to 1 a.m., on the Moller theatre organ. After the meeting at the Lautzenheisers' about sixty of the members went to the Alexandria Arena, where Jim Boyce entertained at the four-manual, 34-rank Wurlitzer.

—Woody Wise

PUGET SOUND

Now we have had it! A real treat from our Canadian members—truly the highlight of this year's activities. The Eastern chapters are doing this every now and again, and now we have had the "Royal" treatment, too!

Sunday, October 15, at the Vancouver [B. C.] Orpheum Theatre, B. C. member Ted Holmes welcomed a good-sized group of members and visitors and introduced two outstanding organists who did a great warm-up job on the 3-13 Wurlitzer (the only theatre installation remaining in Vancouver). The B. C. or-

ganists were Bill Hale and Jim Tarling. Then Frank Manken, the star organist for the morning—formerly of theatre organ playing in England, was at the console and played such favorites as "Laura," "Georgie Girl"; and for the children, "Teddy Bear's Picnic" and tunes from "Snow White"—then back to the girls: "Waltzing Matilda," "Hello Dolly," "Lara's Theme," "Girl From Ipanema"; concluding his wonderful program with a tribute to the late "Melody Mac," including "Lady of Spain," "Winchester Cathedral" and "Granada." After a "jam session" by visiting organists Don French, Eddie Zollman Sr., Dick Schrum and Dan Adamson, everyone walked to the St. Andrew's-Wesley United Church.

In this immense church we were fortunate to have the opportunity to enjoy one of the finest classic organs in Canada. This instrument, which has been and is being built and vastly enlarged, was demonstrated and played by G. Herald Keefer—its builder. We heard this tremendous 4 manual, 99 rank, 12 division organ played from a console of truly magnificent craftsmanship. What we heard left our arms and hands aching to applaud, our enthusiasm for more music at a high pitch, and 150 people hardly satisfied to leave. A banquet at the charming Stanley Park Pavilion with a surprise appearance of President Dick Schrum at the keyboard of a 1908 Aeolian pipe organ playing an uproarious "Canadian Capers"—and two very fine home installations the Charles MacKenzie's and Ed Tarling's, did not add much to our "must get home" feeling. But being true ATOE members and knowing there is always more, we ended "a perfect day."

Sunday, November 12 at 10 a.m. at the Seattle Paramount Theatre, Steve Earley played a very pleasing and tuneful program of requests on the white and gold 4/20 Wurlitzer. "Cumana," "Yellow Bird," "Hawaiian Wedding Song," "Lara's Theme," and a medley of "Sound of Music" treasures.

After the concert Russ Evans, Chapter Chairman, held the regular November meeting at which the officers for the coming year were introduced: Russ Evans, Chairman; Genevieve Whitting, Secretary; Jim Rogers, Treasurer; Tom Kaasa and Eddie Zollman Jr. as added board members. Many interesting items were discussed, all revolving around various means whereby the Puget Sound Chapter may someday own an instrument. Sounds like a busy year to come and, under the able leadership of our officers and board, a good year!

An invitation was extended to the group to stay and hear National President Dick Schrum play a pre-movie program on the Paramount Wurlitzer. He

has been playing daily before each performance of "Gone With the Wind." As ATOE members left the theatre just prior to the movie, a movie patron exclaimed, "Everybody leaving?" Came the answer, "You have just heard the best part!"

—Mildred Lawrence

SIERRA

On September 10, 1967, 152 members and guests gathered at the Carl Greer Inn for the first fall meeting. Guest artist for the occasion was the popular Bay area organist, Larry Vanucci. Larry gave his very excellent interpretation of theatre pipe organ technique and made a very definite and pleasing impression on those attending. Notable among the guests were Mr. and Mrs. Eddie Dunstedter, with others from San Francisco, Reno, and Fresno, to hear Larry at the 4/16 Morton.

The Carl Greer Inn was the locale for the October chapter meeting. After a short business meeting George Seaver, chapter organist, took the group through a musical tour of the theatre pipe organ. He demonstrated the various voices, giving the history of each and its application and contribution to the theatre organ. This was accomplished on the 4/16 Morton installed in the Inn dining room. The latter half of George's demonstration illustrated, by playing, the history of and the various techniques of Crawford, C. Sharpe Minor, Lew White and others of theatre organ fame. Eddie Dunstedter was relaxing nearby during Seaver's explanation of Eddie's technique, and nods of approval were noted. Members were surprised to learn that Eddie was appearing that evening and consequently many stayed for dinner to enjoy his playing once again.

The chapter made plans for a meeting at Grant Union High School, with guests from Stevens Organ Club of Fresno, with Stu Boyer as organist and a jam session at the conclusion of the concert. Plans and arrangements were also firmed up to present "Son of the Sheik," with Rudolph Valentino, at Grant Union High late in October, with George Seaver at the "Mighty Wurlitzer."

VALLEY OF THE SUN

At its first meeting, on September 24, following a dark period of June, July, and August, the club enjoyed a varied program presented by several of its members.

Stan Norman started the ball rolling with a highly entertaining story on the history of the theatre organ, starting with the 2½-foot flute stop piano attachment

and demonstrating what would be a similar sound on today's theatre organ. From here he followed the various developments to their climax which is the theatre organ as we know it today. He explained some of the stops on the organ and showed the beautiful sounds which can be obtained by the use of only simple stops and a few stop changes. Following his talk, he played several numbers which included "Blue Skies," "Musetta's Waltz" from "La Boheme," the old RKO introduction song, and an overture which was often used as "scare" music with silent films.

Don Story, a former chapter member, who has just recently returned from a two-year tour of duty with the Army, followed Stan in entertaining the members. His numbers included "Beyond the Blue Horizon," "If I Had You," "Cheek to Cheek," "You Were Meant for Me," "What Are You Waiting For, Mary?," "Yours Is My Heart Alone," "Thoroughly Modern Millie," and others.

Al Comtois was persuaded to play a couple of numbers as his "swan song." He is leaving Phoenix to accept a position in San Francisco. Many of the members had never heard Al play because, as he says, he doesn't get his pleasure from playing, but from keeping the organ in playing condition so that he can enjoy listening to others perform. The club is losing its top organ technician and will miss him greatly. We wish him all the best in his new venture.

Karl Warner and Clyde Hunnicutt concluded the program with a few of their favorites.

—Nadine Benton

WANTED! SCRIBES!

Gain everlasting fame by becoming a THEATRE ORGAN / BOMBARDE author. Submit your stories about organ-slanted events, people and installations (with black and white photos). Your official magazine is always interested in story material from your home area. You don't have to be a "polished" writer (we add any polish called for); just send us the facts, we'll do the rest. Stories should be typed (double-spaced) if possible. Photos will be returned if so requested. Put your chapter on the map with a story for the whole membership to read.

Send material to: ATOE PUBLICATIONS, Box 7404, Bitter Lake Station, Seattle, Washington 98133.



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.

Dear Sir:

I am delighted the "Pipes and Pops" has provoked the intended comment, but am rather surprised to correspond with a fellow-countryman via Seattle!

The London correspondent of the Niagara Frontier Chapter encourages me with the news of theatre organs preserved intact in churches. To be sure I have not yet seen a single one preserved totally enclosed and with all its original pipework, tremes, traps, effects, percussion and arrangement operable. I look forward very much to hearing these when I can pay them a visit. So often they are altered in some way, or the manuals are reversed. It must be rather a formidable task for the workers at St. Stephens, Prittlewell, and the organist at St. Andrews, Basilden, to erect swell boxes alone, if they did not already exist. I take my hat off to them. Most church congregations go to some lengths to remove toy counters and effects, not to restore them!

My suggestions on restoring organs in churches referred to the original *church* organs which are falling into disrepair, not to replacing them with theatre organs — a practice which I am not greatly in favour of unless they are installed complete, as at Prittlewell and Basilden. I think the article must have been misread as I thought I had made this clear.

Bowing to superior knowledge I was, I admit, unaware that one could have a new organ of, say eight or nine ranks and three manuals built and installed for much less than 5,000 English Pounds days, though of course I am aware that one can get a very small one for less, or a larger restored one.

Unfortunately I must stick by my remarks on the state of pipe organ building just now. I could mention for your London correspondent a number of firms which have gone out of business since World War II, as well as a number of others which are having a hard time of

it at the present time. As it is in nobody's interest to do so, he will have to take my word for it.

Finally I hasten to add that I am myself a steam locomotive enthusiast. (I have even driven them!) I am also a pipe organ enthusiast and am restoring one and helping to restore another theatre organ at the present time — but the electronic one I have at home (a U.S. model!) gives me no less pleasure for that. I have restored a veteran car from the scrap heap to *original* new condition, be it noted, single-handed. Yet I still love diesels!

One man's meat . . . Provokes comment — which is good for us all!

Yours sincerely,
E. R. P. Crawford
Surrey, England.

b b b

Dear Mr. Thompson:

In the June issue of *Theatre Organ Bombarde* Mr. Craig T. Allen asked whether any of the pipe organ builders created any sort of device that would sustain the notes played. In the absence of any answer to this in the current (August) issue, I am writing to say that here in England the John Compton Organ Company did indeed fit a sustainer to some of their larger and/or more important organs, and also to some of those in theatres.

Compton theatre installations with this device include the following:

1) The original BBC Theatre organ in St. George's Hall, London (see Spring, 1966, T.O. magazine), which had Great and Solo manual sustainers — and as I type this I am on the site so to speak, as my office is in the building now standing on the site partly occupied by St. George's Hall before war incendiary damage.

2) The Pavilion Theatre, Bourne-mouth, with sustainers to the Choir and Solo manuals and also to the Bombarde (floating) Division.

3) The Odeon (formerly Ambassador) Theatre, Hounslow, Middlesex, with sustainers to each manual (Accompaniment, Great and Solo).

4) The five-manual Compton in the Odeon, Leicester Square, London, which has Orchestral and Solo sustainers (see page 17 of the Winter, 1964-65, issue of *Theatre Organ*).

May I take this opportunity to express appreciation of the work of you and your colleagues in producing *Theatre Organ Bombarde*. The combined magazine is indeed a worthy publication, of which all members can be justly proud. Keep up the good work.

Organeeerly yours,
Michael Candy
Hampshire, England.

The Editors:

Recently I discovered that the Indianapolis Public Library subscribes to *The Diapason* and *The American Organist*, both being AGO type publications. It may help to spread the "gospel" of theatre organs if all chapters would donate a subscription of the ATOE magazine to a local public library. The libraries might continue to subscribe if they are made aware of *Theatre Organ Bombarde*. . . .

Bill Bussell

1124 W. Banta Road
Indianapolis, Indiana

b b b

Gentlemen:

Perhaps the following news from Holland might be of interest to you for publication in *THEATRE ORGAN BOMBARDE*.

From reliable source it has been reported that the Standaard Theatre Organ of the "City Theatre" in Amsterdam will be completely restored. Approximate cost: U.S. \$14,000.

Regrettable to say, but the VARA Broadcasting Company of Hilversum, Holland, has decided to dispose of their 3-13 "Standaard" Cinema Organ. The organ has already been put up for sale. Probably it will be sold to an aula of a burying-place, somewhere in the southern part of our country. Of course, the organ will be completely dismantled of its traps and effects and will be rebuilt to a two-manual instrument (with pneumatic action). This organ will be replaced by the ex-BBC Theatre organ (Moller) which will be installed within a short time in the newly built complex of studios of the VARA Broadcasting Company.

I just received the August issue of *THEATRE ORGAN BOMBARDE*. Please, accept my congratulations on this magnificent journal! Trusting to have been of service to you with the above information, I remain, with kind personal organ-regards

T. A. Tiermersma

9, Raadhuisstraat
Leeuwarden-S, Holland.

b b b

Tommy Kaasa, baby
Publications Director

I really am not forgotten. (Hoo, boy!) I was pickled tink with the comments in the last mag, with the exception of that WRETCH, Ben Hall! He can take his four unit blechh and blow his cool! I met a perfectly MARvelous French-Canadian musician who had a MARvelous straight organ and introduced me to a whole new WORLD of experience. Musical. . .

Ta-ta, dear boy. Keep a stiff upper galley, and don't take any crooked columns!

Your constant cipher,
Martha Lake

VOX POPS (Cont'd from Page 31)

ATOE President Dick Schrum interrupted his Seattle Paramount Wurlitzer pipe engagement during the run of "Gone with the Wind" to go south for a Hammond concert near San Francisco on Nov. 19th, then right back to Seattle . . .

TV viewers of the 1967 World Series baseball games had the opportunity of catching a glimpse of veteran Boston theatre organist John Kiley ("the man of a thousand record aliases") conducting the Red Sox orchestra playing the National Anthem prior to Beantown-based games. John then had to amble up many steps to the roof of Fenway Park to his organ booth to preside at the Hammond X-66 during the game. Mr. Kiley has acquired a title (which he didn't earn) as "King of the 88-cent organ records" under many aliases which record companies attached to many versions of a couple of platters he played on the Boston "Met" Wurlitzer many years ago. Some of his pseudonyms: "George Ryan," "Wm. Daly," "Merlin," even "Jesse Crawford."

Asbley Miller dropped us a card from Florida where he is enjoying a winter vacation. He's looking forward to his January RTOS stint at the 4-21 Wurli in the Auditorium theater in Rochester, N.Y., which, incidentally, is another example of a theatre organ going into a cultural center. The Auditorium theatre is in a municipal building.

Over in England, Electrical and Musical Industries, Ltd. (EMI) bid the pound sterling equivalent of \$13,160,000 for the Blackpool Tower Co., which includes the famous recreation facility, the huge ballroom and 3-14 Wurlitzer played since time began by Reginald Dixon. If the deal jells, it is believed that Tower entertainment will be further expanded.

In our October 1966 issue we presented a story about how West Coast organist John Ledwon adapted his 3-11 Wurlitzer "Balaban & Katz" console to handle the 26 ranks of pipes he had acquired. We showed a sketch of part of the building he planned to house, not only the organ but also the Ledwon family. Progress has been slow, partly due to the usual reactions of officialdom whose licensing department members too often look askance at anything so radical as a building for a pipe organ. But we are happy to report that the cement flooring has been poured and the roof was going up as we went to press. The location is just outside Los Angeles, far enough west to avoid keeping neighbors awake when Johnny lets loose with all 26 ranks—his "forte," that is.

Classified Ads

FOR SALE: Allen Custom 3 manual Theatre Organ with Traps and Tuned Percussions. All solid-state electronics. Like new condition. Price \$8,500.00. E. C. Feild, Route 3, Box 33B, Charlottesville, Virginia 22901. Phone 703-293-8081 after 6 p.m.

FOR SALE: Wurlitzer 235 Console and relay (no switches); *Orchestral Oboe*, \$50; *Kinura*, \$125; *Clarinet*, \$125; *V D'o and Celeste*, \$35 each; *16' Tuba and offset*, \$250; *Morton Vox*, \$50; *Regulators, Shutters*. 2265 North Lagoon Circle, Clearwater, Florida 33515. Phone 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.

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

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

FOR SALE: Wurlitzer Seven-Rank chest, \$400; Toy Counter, \$300; Marimba, \$400; Xylophone, \$150; Chrysoglott, \$175; Orchestra Bells, \$100; Chimes, \$100. 2265 North Lagoon Circle, Clearwater, Florida 33515. Phone 447-1859.

FOR SALE: Wurlitzer 16' metal Diaphone and chest, \$325; 8' Solo Tibia (CC 4 1/2" x 5 1/4") and offset chest, \$240; Morton 16'-8' Concert Flute (CCC 9 1/4" x 11 1/4") and offset chest, 85 pipes, \$325; Kimball 16'-8' Solo Tibia (CCC 9 1/2"-11 1/4") and offset chest, 73 pipes, \$350. George Allen, 60 Clarendon Rd., Scarsdale, N.Y., 914-723-2335.

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