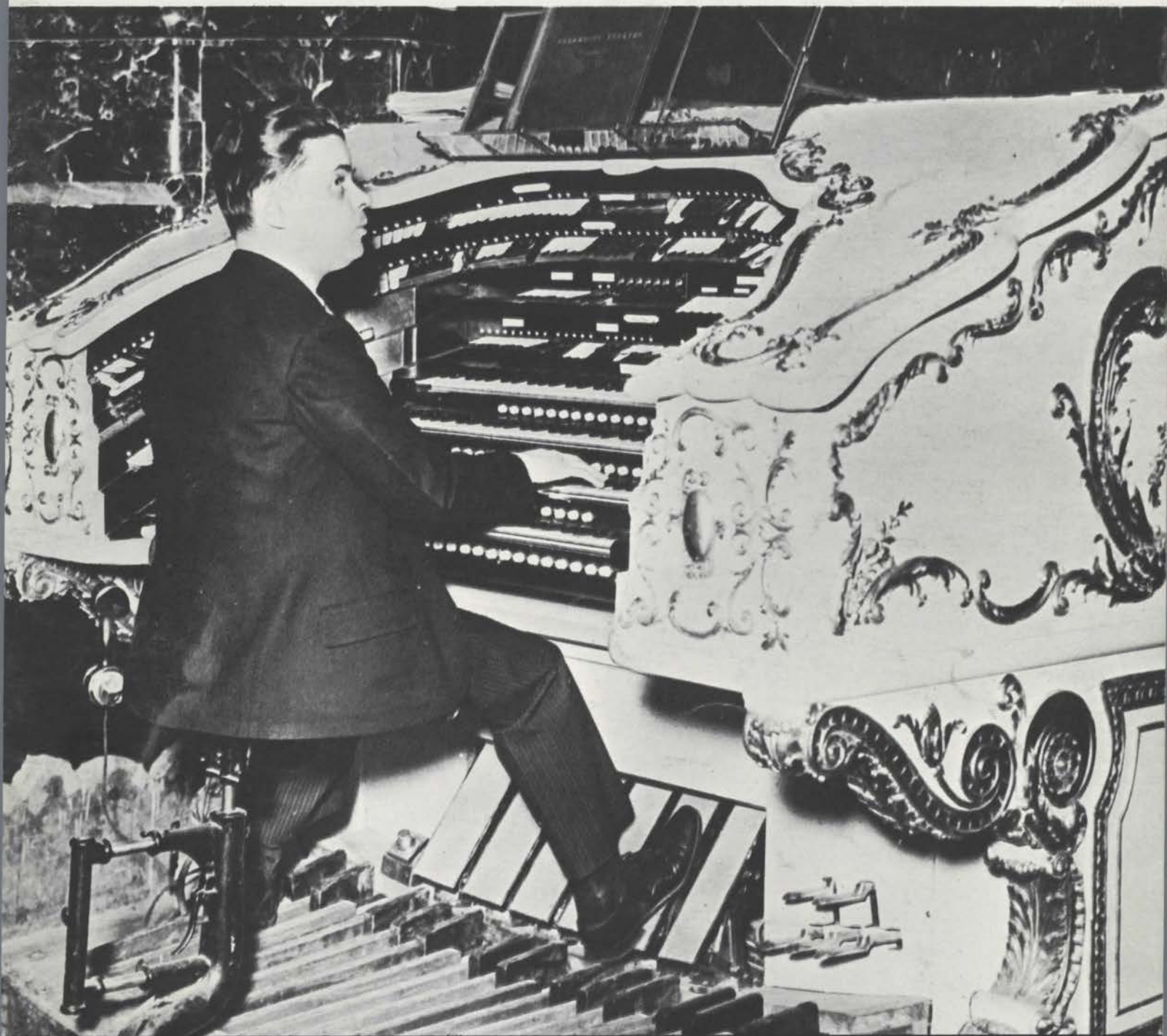


Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

april 1968

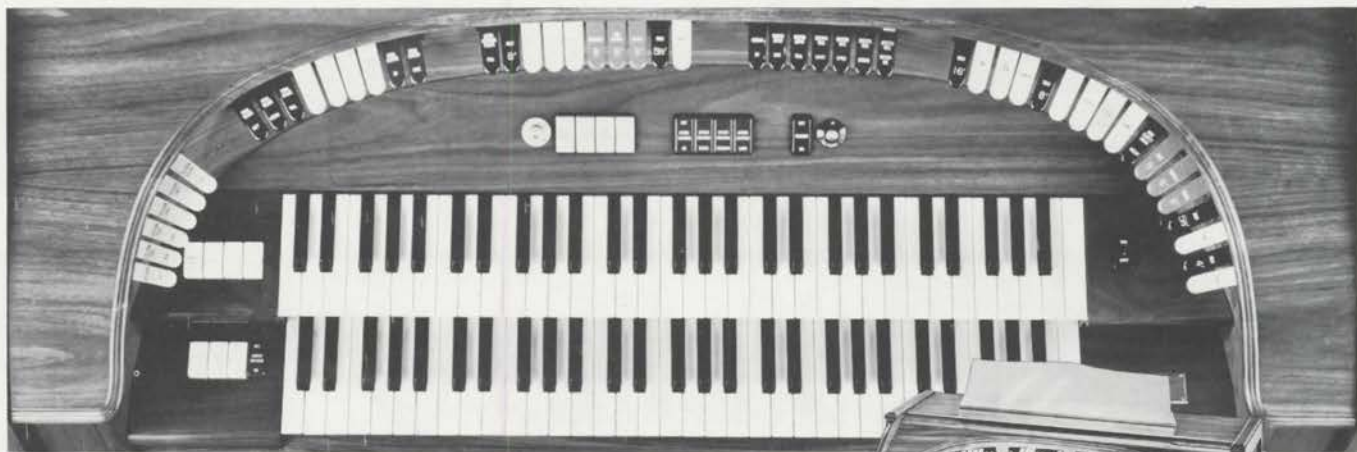


IN THIS ISSUE—

CONVENTION PREVIEW!

(See Page 9 and Center Spread—Pages 22 and 23)

New Wurlitzer Theatre Organ



The modern Theatre Console Organ that combines the grandeur of yesterday with the electronic wizardry of today.

Command performance! Wurlitzer combines the classic Horseshoe Design of the immortal Mighty Wurlitzer with the exclusive Total Tone electronic circuitry of today. Knowledge and craftsmanship from the Mighty Wurlitzer Era have produced *authentic* console dimensions in this magnificent new theatre organ. It stands apart, in an instrument of its size, from all imitative theatre organ designs. To achieve its big, rich and electrifying tone, Wurlitzer harmonically "photographed" voices of the Mighty Wurlitzer pipe organ to serve as a standard. The resultant voices are authentic individually, and when combined they blend into a rich ensemble of magnificent dimension. Then, to crown the accomplishment, we incorporated the famous Wurlitzer Multi-Matic Percussion® section with exclusive Ssh-Boom® that requires no special playing techniques, Pizzicato Touch that was found only on larger pipe organs, Chimes and Slide Control . . . and dozens of other features that no other organ can offer. See . . . hear . . . *play* this magnificent organ today.



Partial list of features

- Dual system of tone generation
- Authentic Mighty Wurlitzer Horseshoe Design
- Authentic voicing of theatrical Tibia and Kinura originating on the Mighty Wurlitzer pipe organ
- Four families of organ tone
- Two 61-note keyboards
- 25-note pedal keyboard with two 16' and two 8' pedal voices augmented by Sustain
- Multi-Matic Percussion® with Ssh-Boom®, Sustain, Repeat, Attack, Pizzicato, and Bongo Percussion
- Silicon transistors for minimum maintenance
- Reverb, Slide, Chimes, and Solo controls
- Electronic Vibrato (4 settings)
- Exclusive 2 speed Spectra-Tone® Sound in Motion
- Two-channel solid state amplifiers, 70 watts total distributed output
- 8 speakers (two rotating)
- Theatre furniture styling in walnut or antique white and gold

WURLITZER

means Music to millions

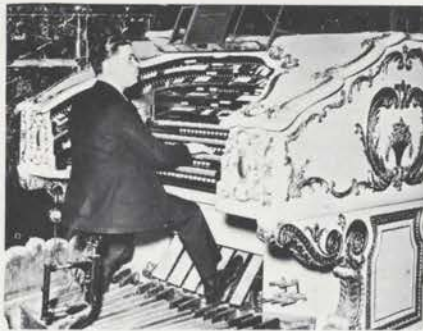
pianos • organs • electronic pianos • guitars •
stereos • band instruments.

DeKalb, Illinois 60115

THE COVER PHOTO

YOU-KNOW-WHO! You-know-where! About you-know-when, doing you-know-what! That's how famous both were! Both, however, are now gone from our midst. Jesse Crawford, of course, lives on in his recordings and in the tremendous influence he exerted upon theatre organ playing style and design. And now the Wichita Theatre Organ Club confidently announces that the fire-destroyed former N.Y. Paramount console will be replaced, and that "the 'Dowager Empress' will sing again!" So be it, amen!

—PHOTO: Courtesy of William Bunch, president, Balcom and Vaughan Pipe Organs, Seattle.



APRIL 1968 — EDITORIAL: Convention ... Board ... Youth!

CONVENTION: Los Angeles, California, July 13-16; Headquarters at the Ambassador Hotel; General Meeting and Banquet in the Coconut Grove!

#

BOARD ELECTIONS: In this issue were to have been printed the names, pictures, and resumés of candidates for National Board of Directors. There are four vacancies to fill, and to date only four candidates have been entered. I am postponing the election until June to allow more candidates to enter. Also, in the past, ballots were sent out with the April issue. Postal regulations no longer permit this, and a special mailing (and extra expense!) is warranted. A printed sheet listing candidates and pictures plus an enclosed return ballot (use your own stamp!) will be mailed to all paid-up members on May 20. The deadline for returning ballots will be those postmarked July 1st. With only four candidates for four posts, it can hardly be called an election. So let's have some pizzazz out there in Theatre Organ Land! Deadline for candidates is May 15th.

#

AH, YOUTH!: How old were you when you heard and were hooked on Theatre Pipe Organs? Do you remember? How old are you now? (Do you remember?) Do you know the average age of the bulk of ATOE members? Neither do I, but I suspect that there aren't many in youth programs!

If we are really organ enthusiasts as our name claims, we should be making a concerted effort now to insure the future of the instrument. It has been proven in a few areas that youth is fascinated by Theatre Pipe Organs when properly exposed, and that silent films go over with fantastic response from teen-agers, as well as the rest of us youngsters.

The majority of our members were exposed to this instrument in their youth; this is precisely what is needed today. Educators can be very receptive to morning theatre field trips, with a possible silent short thrown in; or an assembly built around theatre organ. This is a bald-faced pitch for youth exposure to, and education concerning, our favorite instrument.

The electronic organ industry has grown fantastically, and ATOE can take much credit for creating a demand for theatre-type instruments. These instruments have, in turn, created even more interest in the real thing. It's going to get bigger. Much bigger! Let's take the responsibility of getting the youth in on it!



Dick Schrum

Dick Schrum, President

ATOS
ARCHIVES / LIBRARY

Theatre Organ

Volume 10, No. 2

and Bombarde

Volume 5, No. 2

A. T. O. E. National Membership is \$7.00 per year, which includes a subscription to *Theatre Organ/Bombarde*, the official publication of the American Theatre Organ Enthusiasts. Make check or money order payable to A. T. O. E., and mail to P. O. Box 7404, Bitter Lake Station, Seattle, Wash. 98133.

ALL MATERIAL FOR PUBLICATION
EXCEPT ADVERTISING
SHOULD BE SENT TO ABOVE ADDRESS

ADVERTISING ADDRESS: Dewey Cagle, 3291 Guido St., Oakland, California 94602.

* * *

A. T. O. E. Officers

Dick (Richard H.) Schrum, National President
Richard F. Kline Jr., Vice President
Marilyn Schrum, National Secretary
W. "Tiny" James, Treasurer

A. T. O. E. Board of Directors

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

A. T. O. E. Honorary Members

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

EDITORIAL STAFF

Publications Director—Tom Kaasa
Advertising Manager—Dewey Cagle
Circulation Manager—Vi Thompson

THEATRE ORGAN

Editor—George Thompson
Associate Editors—Ray Brubacher,
Lloyd Klos

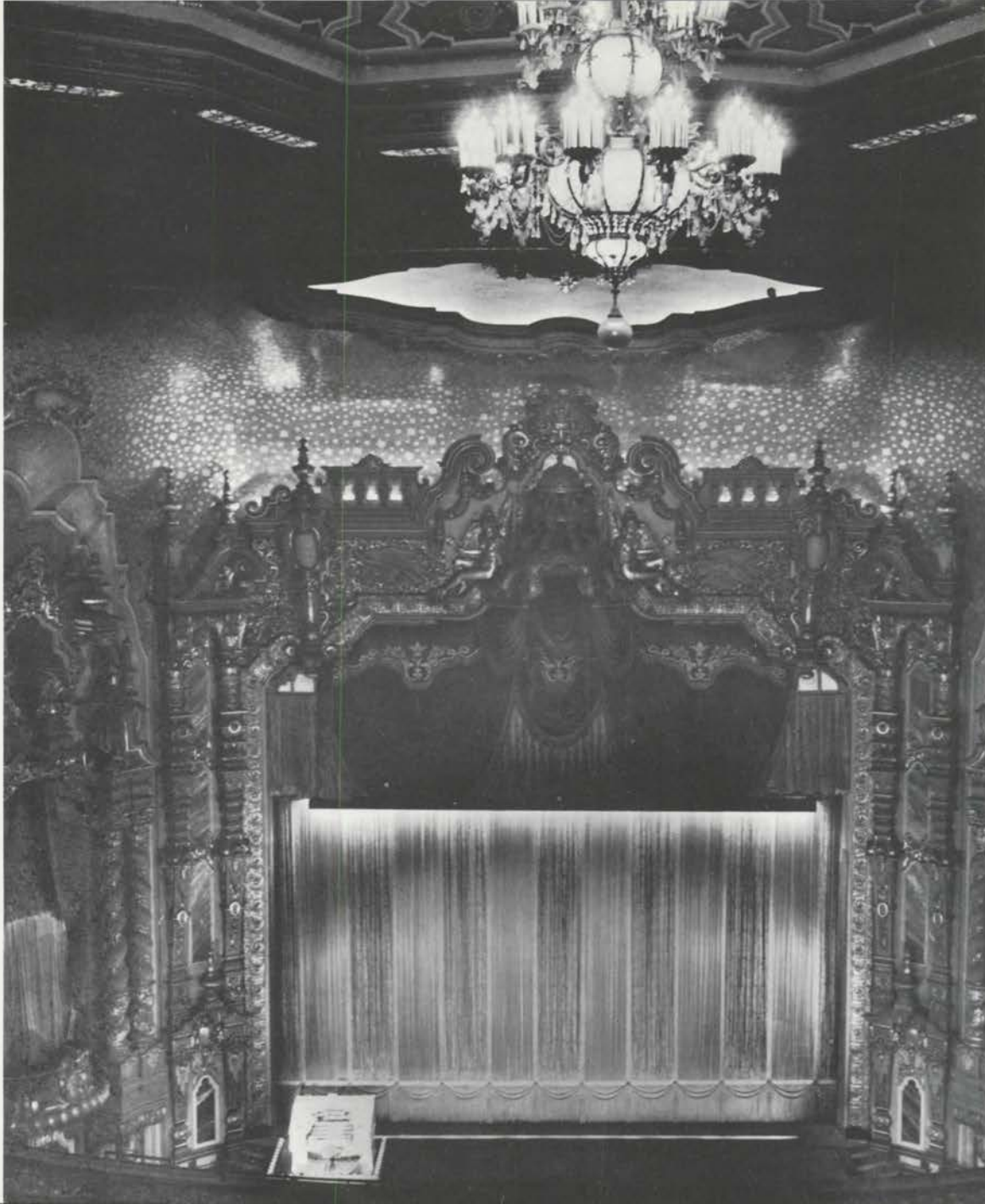
THE BOMBARDE

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

* * *

Theatre Organ/Bombarde (title registered U.S. Patent Office) is published bi-monthly by the American Theatre Organ Enthusiasts, Inc., a non-profit organization, Richard H. Schrum, president. All rights reserved. Entire contents copyrighted 1968 by A.T. O.E., P.O. Box 7404, Bitter Lake Station, Seattle, Washington 98133. Printed by University Printing Co., Seattle.

POSTMASTER: Second Class postage paid at Seattle, Washington. IF UNDELIVERABLE, send form 3579 to A.T.O.E. Circulation Dept., Box 1314, Salinas, Calif. 93901.



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 9 in a series.

LOEW'S OHIO THEATRE—COLUMBUS, OHIO

This "atmospheric" house opened in March of 1928, and has a capacity of 3000. The organ is a four-manual, 22-rank Robert Morton. The organ was featured in concert by the Central Ohio Chapter of ATOE on November 12, 1967 with Roger Garrett at the console. A complete story of this concert, and the restoration of the organ appears in the February issue of Theatre Organ Bombarde.

—Photo: Central Ohio Chapter ATOE



CHARRED REMAINS of the once-mighty 4-36, former N. Y. Paramount console in the foreground.

GEORGE WRIGHT QUILTS?

At first hearing it had seemed so, but as the stunned audience at George Wright's March 4th concert on the 2-10 Wurlitzer in South Pasadena's Rialto Theatre began to second-guess and to read between the lines, certain qualifications began to be apparent.

BOMBARDE'S exclusive interview with Mr. Wright, on page six of this issue, clears up any ambiguities and misconceptions resulting from the supposed "retirement" announcement.

Famed N.Y. Paramount Wurlitzer Damaged

Arson Suspected in Fire Which Completely Destroyed 'Mother Wurlitzer' Console, Two Pianos, Few Pipes of Crawford Special

February 25, 1968 will be remembered as a sad day for all theatre organ enthusiasts, for on this day the famous New York Paramount Wurlitzer console was totally destroyed in a fire at the Wichita, Kas., Civic Center.

The magnificent 4-36 Crawford Special was recently purchased by the Wichita Theatre Organ Club for installation in the new Wichita Civic Center Auditorium. It was moved from Los Angeles to Wichita and stored in the basement of the auditorium while preparations were made for installation in the 5000-seat edifice.

The fire completely destroyed the console, as well as two pianos, a bass drum, five or six wood pipes, and a few of the off-set chests. The balance of the organ, including the relays, was not damaged. It is reported that there was no serious water damage as the Wichita Fire Department under the direction of District Fire Chief Zene Fankhouser smothered the blaze with foam.

Arson is suspected, according to Fire Marshall Clarke Longenecker, due to the fact that after putting out the fire in the area where the console was stored, another fire was discovered in a storeroom far removed from the original blaze. Therefore it appeared that both fires were set in an attempt to destroy the organ completely.



ANOTHER VIEW of damage, showing partially burned off-set chests, ashes of console again in foreground.



DAMAGED PIPEWORK clearly shows in this dramatic photo of a wanton attempt at purposeless destruction.

Chief Fire Investigator Carl Jones indicated that probably more than one person was involved although he stated there were no fingerprints or other evidence to support this. His investigation is continuing.

Wichita's Mayor Clarence Vollmer, expressed extreme indignation, according to the *Wichita Eagle*, at his press conference. He stated that he couldn't understand how people could be so perverted in their attitudes towards others that they would deliberately go out and burn up something which a group of dedicated people (Wichita Theatre Organ Club) had striven so hard to get. Vollmer also indicated that security at the Civic Center site would be increased.

(Continued on Next Page)



GENERAL VIEW of storage room in which Wurlitzer was placed for safekeeping pending installation.

It has been reported to THEATRE ORGAN/BOMBARDE that some alleged ill-feelings were engendered through a misunderstanding. Although the organ was purchased by private subscription, some people of Wichita thought the instrument had been bought with public funds, and they objected violently to this alleged misuse of city money. Whether this minority opinion had any connection with the attempt to destroy the organ will probably never be known.

The instrument is insured, according to Mike Cope of the WTOC and efforts are going forward to have the console replaced. In the meantime, the remainder of the organ will be installed as planned.

The loss of the original console, played at one time or another by practically every "name" theatre organist, is a rough blow to all theatre organ buffs, as this console knew the artistry and techniques of Jesse and Helen Crawford, Don Baker, Ann Leaf, Fred Feibel, Ray Bohr, George Wright, Billy Nalle, Ashley Miller, Reginald Foort, plus a host of others. It has held a special place in the hearts of theatre organ enthusiasts.

The world famous Wurlitzer will be operational again as indicated by John Lindstrom, Secretary of the WTOC, when he stated to Stu Green, "Do not despair, the Dowager Empress will sing again in the City of Wichita's new Civic Center. Her golden voice will be carefully watched and maintained by the Wichita Theatre Organ Club."

— LATE REPORTS —

As THEATRE ORGAN BOMBARDE went to press, the following late items were received at the Publications Office:

- William Johnson, president of Concert Recordings, has announced that Aussie organist Vic Hammett will appear in the U. S. this year. Scheduled so far are concerts in Los Angeles, San Francisco, Tulsa and Chicago.
- George Wright, sworn off Southern California appearances for the time being, has presented two major concerts on the East Coast: at Detroit's DTOC Senate Theatre on May 4, and at Rochester's RTOS Auditorium on May 11.

WRIGHT PLAYS TOP-FLIGHT CONCERT BUT IS IRKED BY CHRONIC CIPHERS

On March 4th, George Wright played a concert on the 2/10 Wurlitzer organ in the Rialto Theatre, South Pasadena, California. The first half of the program consisted mainly of classics, a medley of remembered newsreel themes, and a special arrangement of "Sweetheart of Sigma Chi" (the composer was in the audience, which came close to being a full house). There was some trouble with the organ during the first half, mainly brief ciphers. The second half of the show offered more familiar music—Kern—Berlin—mellow oldies, according to our man on the spot, Lyle Nash. The organ continued to cipher intermittently, and it was obvious that it bothered George more than his audience. Toward the end of the concert George made an announcement that some people interpreted as a "retirement" statement. As always, a bit of fantasy was injected in the story with each retelling after the concert. To clear up all misunderstandings we contacted George and found him willing to talk about his decision. His clarification is offered in the following exclusive interview.

Decision Not Arbitrary, Declares George

The decision announced by George Wright to make his March 4th concert his last in Southern California, was qualified, as those who listened carefully know, with some reservations. The decision applied only to "theatre pipe organs in theatres—as they now exist." The decision doesn't preclude concerts on electronics, on church organs or if someone should come up with a dependable Wurlitzer.

The BOMBARDE interviewed George Wright shortly after the concert which contained his bombshell pronouncement, which some mistook for a "retirement proclamation." Not so, says George.

The root of the trouble may be traced to the instruments in the Crown (3-11) and Rialto (2-10), both Wurlitzers, which George prefers. Both have been damaged by vandals, buffs and weather. These had taken their toll long before systematic repair was started by John Curry. Both John and George worked for days before each concert to bring the instruments up to concert "snuff" and the results were usually satisfactory to audiences—but not to George, who is his own roughest critic.

In the case of the Rialto organ, it had been rained on (through a defect in building design) so many times that the wood has deteriorated to the extent that "strange manifestations appear along with drastic changes in our unpredictable California weather" as George puts it.

"Up to the day before the concert the organ was working well and sounding beautiful—and I was delighted with it," states George, "then, on Monday, the weather took hold—and it seemed the organ was falling to pieces. Tremulants sagged because of the dry, hot

weather and attempts to adjust them to compensate were fruitless. Relay notes were shorting and sticking because the wood contracted and expanded in the interior channeling. I've never run into anything like it. Things popped up faster than John and I together could repair them."

George has special praise for John Curry, who has done his best to maintain the Rialto organ against rough odds. "John has always given of himself above and beyond the call of duty." And he has warm words for Fox West Coast manager Don Boxwell and Loew's Bob Honohand, "I couldn't have gotten nicer treatment from either chain—and that goes right down the roster to sweet gal cashiers, usherettes—and, yes, janitors, too."

Then George spoke of the chain of events which led up to his announcement.

"When I started playing Monday night (March 4th), I had no idea of the announcement I would later decide to make. But the organ just went from bad to worse—and I somehow knew 'that was it'—and finally told the audience so. Believe me, it was a tough decision to make. It was not arbitrary—nor spur of the moment.

"I simply was not able to properly demonstrate my talents to a marvellously receptive audience—people who have supported me so loyally."

The decision will result in a sizeable annual financial loss to Wright, but he stated that he would rather lose the money than the respect of audiences: "I just felt that I had to quit while I was reasonably ahead—because the organ situation wasn't seemingly going to get any better."

PHOTO NOSTALGIA



GEORGE WRIGHT'S FIRST KEY-DESK—A teen-aged George Wright languidly poses (right) at the console of the Wurlitzer in the Chinese Terrace Bowl in Oakland, Calif., around 1938. In the photo at left are (standing) vocalist/mc Sammy Tong—then billed as "The Chinese Bing Crosby" and later to gain fame on TV's "Bachelor Father" program; the aforementioned Mr. Wright; Carroll Deignan, piano; (seated, left to right) drummer Ted Thompson; Toby Henry, sax and trumpet; and Nat Argento, sax. Mr. Deignan was with George Wright for over two years as piano accompanist, now teaches piano and organ and appears professionally in Seattle.



—PHOTO: Courtesy of Carroll Deignan

ATOE Member Harold Wright "Showman of the Year"

It was reported in *Boxoffice Magazine*, Feb. 19, 1968 that Harold Wright, District Manager for United California Theatre Circuit at Santa Rosa, Calif. would be honored as one of five "Showmen of the Year" by the theatre industry at the Show-A-Rama XI Convention at Kansas City, Mo.

Mr. Wright started his career as a theatre organist on a small 2M-4R Johnson Organ in the Temple Theatre, Santa Ana, Calif. He moved to Los Angeles where he worked for the West Coast Circuit playing both neighborhood and downtown showplaces. Among the theatres remembered by Mr. Wright were the Kinema (later Criterion), in which he worked with Chauncey Haines, Leonard Clark (who was related to Harold), and Bartley Sims and Loew's State with Claude Reimer and Eddie Horton. He also recalls working at the old Tally's Broadway, Millers Theatre, and the California on Main St.

Wright then left Los Angeles, journeyed to Australia where he played the then-new 260 special Wurlitzer at the Capitol, Melbourne. This was the organ that Horace Weber played for such a long period.

Returning to the States, Harold played various houses in Southern Califor-

nia including the Boulevard (Wurlitzer Style 235), Dome Theatre, Ocean Park (a Wurlitzer 235 Spec.) and others.

SEATTLE CIVIC CENTER SPORTS 3-8 'MIGHTY RED' WURLITZER

Thanks to the enterprise and efforts of ATOE member Glenn White, Jr., a founding member of Puget Sound Chapter, the City of Seattle, Washington, now has its former Civic Ice Arena 3-8 Wurlitzer installed and ready for public performance in the Food Circus building of the Seattle Civic Center complex.

Originally from the Salem (Oregon) Capitol Theatre, vintage 1925, the organ was moved to the Ice Arena around 1940 and saw service for skating sessions until 1964, when the Arena was remodeled in connection with the presentation of Seattle World Fair.

White, the Seattle Center's Sound Engineer by profession, but an organ buff from 'way back, cleaned all pipework—even rebuilding a few pipes which turned up missing; installed the organ in the open, placing it on its own shutters across the steel girders at one end of the huge auditorium; repainted the speckled gold-and-white console a brilliant Chinese Red, with gold trim—all during the off-season months last winter.

A feature on the organ and installation will appear in a future issue of TOB/B.

He then moved to Northern California, played at the Balboa (Wurlitzer 135), San Mateo (2M-8R Smith), New Santa Cruz, Santa Cruz (3M-9R Morton), Parkway, Oakland, a standard Style D Wurlitzer, then fate in the form of sound pictures stepped in.

Harold Wright, like many silent picture organists, became an assistant manager for the Golden State Circuit, starting in Monterey. He worked in a number of T&D Golden State Theatre Circuit houses and finally was given the post of manager at the California Theatre, Santa Rosa, Calif., in 1937.

The California contains a nicely kept Style D Wurlitzer which he used regularly until the advent of World War II. During the War period things were too hectic to allow any time at the organ, so it remained silent for over ten years.

When things settled down after the War, Jack Bethards of Santa Rosa approached Mr. Wright about putting the Style D back in shape. He agreed and the organ has been put into mint condition. It has been the location for a number of Northern California ATOE meetings.

THEATRE ORGAN/BOMBARDE salutes Mr. Harold Wright, a true friend of theatre organs and ATOE.

STAR-STUDDED MONTH FOR CALIFORNIA 'HOTEL WITH ORGAN'

February was a month to remember for organ-oriented residents of California's state capital, as well as for those who journeyed hundreds of miles to attend one or more sessions. Rarely had such an impressive string of star talent been unleashed over successive weekends as that which paraded before aficionados at the Carl Greer Inn in Sacramento. For the first time there was plenty of advance publicity and those interested could make plans well in advance.

It all started when Greer staffer Tommy Thompson asked for a month's leave of absence from his Sunday-Monday console stint in order to play a concert tour for a plug-in builder. Working well in advance, restaurateur Greer selected a string of all-star replacements.

First to play (Feb. 4th and 5th) was a young man who made quite a splash once before when he took a position with his head beneath the lower manual and player "reversed," although the music came out in the correct order—Bob Ralston of the Lawrence Welk orchestra. Bob comes on strong at the microphone as well as at the console and it was obvious that he enjoyed a return to pipes, for a change. Bob has much to offer and he entertained well. Next in line was organomand's favorite snake charmer, Korla Pandit. Korla brought his turban and "mystic East" repertoire to the 4-16 Morton on Feb. 11th and 12th. He, too, was a "repeater."

It was "old home week" also for Eddie Dunstedter (Feb. 18th and 19th). The "Gold Medal" organist held down the Sunday-Monday spot for a long stretch last year while Thompson was on a previous tour. But this time the advance publicity drew fans from far and wide. ATOE Prexy Dick Schrum was there with the ATOE national secretary, who also happens to be his wife, Marilyn. Dick and Marilyn hopped a ride with the Bob Lampheres in the Lamphere plane, all the way from Seattle. On the same airborne safari were Woody and Lou Presho (Woody is said to be one of the developers of Martha Lake's "Abyssinian Stringed Oboe"). And Mildred Alexander, who has expressed her desire to meet Eddie through two album jackets, finally got her wish, just by making the scene. The dining room was loaded with Sierra and NorCal Chapter members and a goodly number were able to stay over Monday for two days of Dunstedter stylings which varied from Eddie's "trademark" arrangements to late pops.

Ann Leaf Feb. (25-6), sporting a new hair-do, and Larry Vannucci (March 3-4) rounded out the schedule—leaving both Mr. Greer and fans happy with the results.

—Bert Brouillon



RALSTON



DUNSTEDTER



LEAF



VANNUCCI

PORTLAND'S ORIENTAL THEATRE RETURNS TO ROLE AS MOVIE HOUSE

The City of Portland (Oregon) will vacate the Oriental theatre on May 1st, after leasing the venerable movie palace during the complete remodeling of the Civic Auditorium. The Oriental will become a first-run movie operation at that time, operated by a firm that presently runs the Eastgate and Westgate Theatres in suburban shopping centers in the Portland area.

This is especially good news to Portlanders, who have wondered what the future might hold for the "fabulous East Indian temple" located at Grand Avenue and S.E. Morrison Street, certainly one of America's most unique playhouses.

Tentative plans include use of the Wurlitzer 3/13 organ on week ends. Dennis Hedberg and Bill Peterson, promoters of the two George Wright concerts at the Oriental, are negotiating with the theatre for a return Wright concert in the fall.

LONG-NEGLECTED SF MORTON ORGAN SOLD

For almost 40 years the Robert Morton organ in the St. Francis Theatre, San Francisco, has been silent and neglected, almost forgotten. However, the owners decided recently to remodel the building into two theatres and the organ was offered for sale. The successful bidder was Rod Burton of San Francisco.

If memories are correct, the St. Francis Theatre has a unique history. Originally opened as the Strand, it was operated by Sid Grauman and was one of the early deluxe motion picture houses built in downtown San Francisco after the famous fire.

It is reported by old timers that the Strand had a Wurlitzer installed originally and this was the organ played by Jesse Crawford while climbing the ladder to everlasting fame.

It therefore appears that the Morton recently sold, replaced an earlier Wurlitzer, one of the very few instances of this type of change throughout the history of the Golden Age of Theatre Organs.

Iowa's Cedar Rapids World Theatre to Get 2-8 Reuters as Second In-Theatre Installation

Cedar Rapids, Iowa, will soon boast a second organ installation in a theatre. Howard A. Burton, the last organist to be featured at the Paramount 3-11 Wurlitzer, has moved the 2-8 Reuters he acquired from Radio Station KMA, in Shenandoah, into the World Theatre, where he will install the pipework in one of two waiting chambers. Burton did much reconditioning and re-leathering during the two-year period when the instrument was in storage, but still sees progress moving at a snail's pace because of the limited time the theatre is not in use. He hopes to complete the installation by the fall of 1968. The World Theatre was built as a vaudeville-picture house long ago and has operated under several names in the past, including Palace, Strand and State.

There is no record of the long-gone original installation, other than that it

occupied two chambers. The Reuter is a style 270 which saw many years of radio broadcast service but was scratched when KMA moved from its long term studios in Shenandoah.

This will be the first theatre organ installation in Cedar Rapids since circa 1927 and possibly the only recent one in all of Iowa, according to Burton.

Burton has made provisions to add several additional ranks of pipes, using a solid state relay and switching system which he has developed and which he merchandises. There is an entire chamber waiting to absorb future expansion. He reports that the Paramount Wurlitzer remains in playable condition and is used mainly by local organists for practice. The completed installation will be the subject of a future BOMBARDE report.

1968 ATOE NATIONAL CONVENTION

LA CHAPTER CHAIRMAN RICHARD SIMONTON APPOINTS 1968 CONVENTION STAFF

ROBERT S. CARSON NAMED CHAIRMAN

Convention planning in Los Angeles has resulted in the assembling of a special staff whose responsibility is to see that the 1968 bash is the greatest ever. Los Angeles Chapter Chairman Richard C. Simonton appointed former Chapter Chairman Robert S. Carson to the position of Convention Chairman, and gave him a free hand to select his crew.

Carson selected Bill Exner as Transportation Chief, the task being to see that conventioners are bussed to and from all scheduled events, and on time. In the program department, the office responsible for concerts, the banquet, organ crawls, jam sessions, seminars, receptions and displays (to name a few), Carson decided that it was a job requiring more than one planner, so he volunteered to hold down half the position if Dick Simonton would accept the other half. Dick accepted. The job of watching the budget, accounting, collections and disbursements went to another former Chapter Chairman, Jack Shemick. And yet another former Chapter Chairman will be in charge of reservations, badges, registration, credentials and housing—Lou Lynch. In charge of promotion and public relations will be BOMBARDE Editor Stu Green. "We hated to see Stu moping around with nothing to do," chorused the other Sub-Chairmen. Stu will worry about magazine and newspaper publicity, mail promotion ("flyers"), inquiries, the Chamber of Commerce help, and possibly a good will blast from the mayor. A special effort will be made to keep radio and TV interested in the convention.

Each of these Sub-Chairmen, in turn, has a free hand to select a working staff from the Chapter roster, and many more appointments were in the mill as we went to press.

Many 'Side-Trip' Attractions in Southern California

ATOers planning to attend the Convention from afar will most certainly want to take in a portion of the great wealth of cultural and entertainment attractions in Southern California before and after the Convention. About sixty miles from the Ambassador Hotel is Santa Ana, home of Disneyland; Knott's Berry Farm and the Hollywood Wax Museum—all favorites with visitors. No plug need be given for Disneyland, but lesser-known Knott's Berry Farm is an authentic old western town, rife with relics and lore of the old West—including well-staged bank holdups and gun fights. The Wax Museum shows replicas in wax of famous stars of the past and of today, in settings from their famous film roles.

There will be concerts in Hollywood Bowl, stars' footprints-in-concrete in the entrance to Grauman's Chinese Theatre (for free!), television studio tours (and tickets to telecasts, which should be obtained well in advance), cruises to Santa Catalina Island, and the Beach Towns just a few minutes from Los Angeles.

There are many, many attractions for Conventioners, but those wishing to take in some of these goodies should plan to do so before or after the Convention. For example, a trip through Disneyland requires one whole day, at least. The same applies to Knott's Berry Farm. There just won't be time to enjoy both the Convention events and visit local attractions during the four days of the Convention. So, make those vacation plans now. Allow extra time for the areas you want to cover other than the Convention while in Southern California.

ALREADY A 'GASSER,' FIRST RELEASE SHOWS

More To Come

The ATOE National Convention planners started early this year to ensure a great experience for ATOers who attend. They started with instruments. Heard will be the recently restored 4-61 Robert Morton in the Elks Temple, the 4-37 Kimball in the Wiltern Theatre, the 3-11 Wurlitzer in the Pasadena Crown, the 2-10 Wurlitzer in the Pasadena Rialto, the concert Moller in the L. A. Shrine, and a host of home installations ranging from 8 to 36 Ranks.

Then there was the matter of talent. It was decided to draw mainly from the ranks of West Coast musicians, some world famous, all compelling and musically capable. Veteran organist Eddie Dunstedter was invited to play. So was Ann Leaf. Both accepted. And George Wright volunteered a tour through his famous but rarely seen recording studio with its 3-30 concert Wurlitzer—including a sampling of how George sounds "in person" at his own instrument. Gordon Kibbee has agreed to do a stint for ATOers, and those who know him only by reputation are in for a treat. The one exception to the all-West Coast talent cast will be former NBC organist Rosa Rio, who hails from Connecticut. The youthful "comers" will be represented by two fast-rising stars, Tom Hazleton and Lyn Larsen. That's only the beginning. There will be more to announce later.

ATOE Headquarters for the Convention will be the Ambassador Hotel on Wilshire Boulevard. The Wilshire has lowered its rates for ATOers attending the convention. And we'll be enjoying our banquet in the Ambassador's world-famous Cocomanut Grove.

There will be no need to fret about transportation during the convention. When a conventioner registers, his fee also pays for bus transportation to and from all scheduled events. Already, distances are being paced and timed, to insure the same moving precision which has characterized L. A. Chapter "organ crawls."

(Continued on Next Page)

1968 Convention Artists and Organs

First Official Announcement of Los Angeles Convention Instruments and Performers will be found in the centerspread on pages 22-23.

Complete Details Next Issue

CONVENTION (Cont.)

Naturally, there will be concerts galore, but what other kinds of entertainment will be offered? What more appropriate place than the cradle of the film industry for some movie nostalgia? Already, several silent movie stars have been contacted, and one of the greatest has already agreed to appear. There will be a great silent movie presentation—a comedy, of course. And to cue this vintage gem (you'll get the title in a mailer, coming soon!) none other than Gaylord Carter! In addition, there will be a movie premiere—the first showing in the USA of a new movie dealing with theatre organs.

Visitors to Hollywood naturally gravitate toward the film studios. Convention planners will give conventioners the full treatment: a tour of a world-renowned film studio equipped with a theatre organ! Naturally, the organ will be heard during the tour, which will require several hours in order to survey the entire movie-making scene.

Then there are the home and studio installations, among them famed recording organs such as Dick Sominton's "Grande Wurlitzer," Harvey Heck's 4-27 Wurlitzer, Bob Carson's 3-27 studio Wurlitzer, Lorin Whitney's 4-34 studio Morton, and (if installation has been completed) Frank Lanterman's 4-36 San Francisco Fox "Crawford Special" Wurlitzer.

And that's just the start! Plans are still jelling. Watch the postman for a flyer coming your way with complete registration information about May first.

A BOMBARDE Technical Feature . . .

REITERATION MADE EASY EASY EASY EASY EASY

by Ernie Manly
Puget Sound Chapter

Have you been contemplating adding "reiteration" to your single-stroke Xylophone, Glockenspiel, Marimba and Piano but dreading the job of adding the necessary contact blocks, shorting bars, switches—plus rewiring each instrument? All of the required effort can be eliminated by using present-day technology. The method presented here is a transistorized keyer unit, inserted in the ground return line of an instrument. This unit will close or open the ground line, causing the instrument to reiterate. Reiteration speed may be regulated by the organist from the organ console.

With a little more effort, the ground return line of each magnet of an instrument can be divided between two ground lines and the keyer unit will alternately close or open these two ground lines for a "marimba effect," where the hammers are alternately striking while a chord is held. This is a very pleasing sound when using Piano 16', 8' and 4'; it brings back those "old piano roll" days.

Incidentally, this article was "born" when Bob Jones of Edmonds, Wash., stopped by while I was adding this keyer unit to a new type of tremolo. Bob commented that he could use the keyer unit on his pipe organ piano stop. Bob had already worked out the best note

grouping combination for the marimba effect and had his piano magnets re-wired. Bob and I thought others might be interested in the keyer unit.

For those who are interested in the technical details of the keyer unit, a short description is presented here. The block diagram shows the basic circuit configuration. The timer circuit uses a unijunction transistor to trigger a "flip-flop."

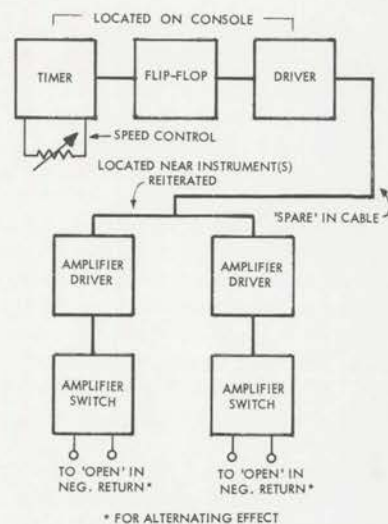


FIGURE 1. BLOCK DIAGRAM OF ELECTRONIC REITERATION CIRCUIT

The output of the flip-flop is a symmetrical square wave which turns the driver and the amplifiers on or off. The DC amplifier switches act as a single-pole, double-throw relay, but there are no arcing contacts to worry about and each amplifier switch will handle approximately three amperes of current. The reiteration speed control is like an ordinary volume control which controls the speed of the timer circuit.

The keyer unit is built on two 4"x4" printed circuit cards. The timer, flip-flop and driver circuits are on one card, and the other card is used for the DC amplifiers. The timer card should be mounted somewhere in the console, and the reiteration speed control can be placed within reach of the organist, or mounted on the card. This card may be used to drive a 12-volt relay, magnet, etc. The DC amplifier card should be located near the instrument being reiterated.

(Continued on Page 40)



CONVENTIONERS WILL BANQUET HERE—The world-famous Cocoanut Grove—with its red and gold decor, top cuisine, excitement and glamour—will be the setting for ATOE's annual banquet. Top entertainers and orchestras are standard fare in this exquisite dining room, frequented by Hollywood celebrities and personalities of international renown.

A BOMBARDE FEATURE

WHAT'S NEW... ON THE AVENUE?

starring

Vern Gregory, Ed Stout, Tom Hazelton,
Jim Roseveare, Lyn Larsen, Emory Stevenson,
and a Host of Others, and FEATURING
the MIGHTY Style-240 WURLITZER Theatre Pipe ORGAN

♦ Written, Produced, Directed and Partly Acted by
Dewey Cagle

—CAST—



DEWEY CAGLE



VERN GREGORY



ED STOUT

It was 1937, the Depression was in full-swing; "talkies" had been playing the theatres for almost ten years but there were still a lot of theatre pipe organs to be heard in their natural settings. Discouraged by a "jobless" Pacific Northwest, this writer "sought his fortune" in California, found a job in San Francisco and, at the very first opportunity, visited the Fox Theatre on a Premiere night and heard both the foyer-installed Moller and the huge "Crawford Special" Wurlitzer. They never had one like that in Seattle!

During one of my lunch hours, a chance conversation with one of the other patrons in "Rosie's Cafe" was to lead to a long friendship, for it was the wide range of interests of Vernon Gregory that coincided with my own. My forte was electronics and Vern's was chemistry, but we both dabbled in each other's

field. Vern was working in a print shop and was intent upon developing some chemical innovations for the printing industry. We really became enthused, however, when it was found that both loved the theatre pipe organ. Both of us had worked in theatres at an earlier time, Gregory as an organist, myself as everything *but* an organist (although I admit I could really play the rolls on the Photoplayer). We were both convinced that we were riding a "dead hobby horse", for the TO was certainly dying, and the public couldn't care less. We knew no other organ enthusiasts, which gave us a real smug feeling of being unique in our perception. Little did we know of the wide-spread interest which would eventually be "jelled" by the organization of ATOE and other theatre organ groups.

(Continued on Page 12)

—CAST—



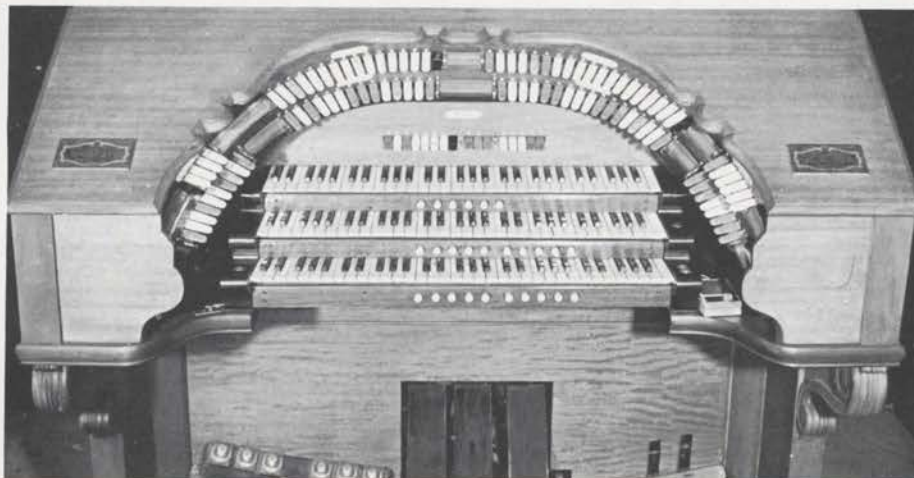
TOM HAZELTON



LYN LARSEN



JIM ROSEVEARE



DOUBLE STOPRAIL CONSOLE has room for 26 additional stop-keys. Pneumatics to activate them are already there, installed at the factory long ago.

THE AVENUE (continued)

After a World War II stint in the U.S. Navy (in electronics, of course), my first civilian job was with the brand-new Gregory and Falk Company, of which Vern was a half owner. It was here that the Gregory "Deep Etch" Lithograph plates were first made, and they revolutionized a world-wide industry. But it wasn't for me, so I left as soon as a job in the electronics field materialized.

It was about this time that Vern announced he had bought a theatre pipe organ that had been in storage. (For the story of this organ, see the February 1967 issue of THEATRE ORGAN/BOMBARDE). Naturally, I helped set up the instrument on a vacant floor above the Gregory and Falk place of business. During the ensuing few years, Vern acquired parts of several other organs and two complete Wurlitzers; one a Style 210 of nine ranks which had been in the State Theatre in Fresno (Calif.), then in a radio station, later in Bob Kates home in Berkeley (where three LPs were made by Bob on the instrument); the other a Style 165 Special from the Muir (Sequoia) Theatre in Mill Valley (Calif.). The first organ was stored and the latter installed in the Palmer Studio in San Francisco.

The presently owned Wurlitzer was discovered "for sale" in the State-Lake Theatre in Chicago in 1959 by Vern's youngest son, Bob. It was a late model, in mint-condition (Style 240, 3 manuals and 13 ranks), and room had to be made for it in San Francisco. By this time, however, Gregory and Falk were expanding onto the "organ floor" and with a gigantic new camera ordered it was obvious that organ activities would have to move to another building. The 3-13 Wurlitzer-Smith was sold to Fred Beeks in Reno, Nevada; The 2-9 Wurlitzer to Babe Marsh in Vallejo (it's now in the Pizza Joynt in Hayward with 4 added ranks and the Fox Warfield console from San Francisco), and the 2-6 was sold to the Bell Friends Church in Bell, Calif.

At about this time, Eddie Stout, (who had restored the Paramount Wurlitzer on Market Street only to have the organ sold and the house demolished) and Gregory formed a partnership with the goal of finding a home for the State-Lake organ and installing it for public use. The new partners first rented the very ancient New Potrero Theatre on S. F.'s Potrero Hill, did extensive remodeling, installed a "lift" for the console, and then (when the Avenue Theatre became available) abandoned the whole project.

The Avenue Theatre was in better condition, was in a better location and was an "operating" movie house. It was kept open in the hope of providing income during the organ installation. Although the theatre had once housed a small Wurlitzer and had two small chambers, it was decided to install the instrument across the stage.

With enlargement of the 13-rank instrument in the offing, future wind power requirements had to be taken into consideration. At various times, plans were in the wind to heist the pipework to over 40 ranks, an idea now abandoned. But if it should be revived, there will be enough pressure to blow the extra pipes. Here's how it happened.



LEFT-TO-RIGHT (above): Veteran theatre organist ALICE BLUE hams it up for an Avenue audience; BOB GREGORY found Avenue Wurlitzer in a Chicago theatre; (below): EMORY STEVENSON, a fine composer, accompanied silents at the Avenue; VERN GREGORY makes with his steely-eyed "Wm. S. Hart" stance during a performance.

When the State Theatre (earlier the California) on Market Street was razed (circa 1960), most of the Wurlitzer organ was salvaged at the last minute, and parts of it are augmenting organs all over the State of California. Left in the house were the 32-foot Diaphones and the huge blower. The Diaphones went down with the house, mashed into rubble by the worst enemy of precious architecture—the steel wrecking ball.

But the fate of the blower was unknown—until rumors filtered back to the Avenues that there was a big one languishing in the city dump. A crew went out to investigate. There it sat in the rain, rusting atop a pile of debris. But the fan turned easily by hand, indicating it hadn't been damaged. There was no sign of the motor.

A quick deal for the "junk" ensued and soon the blower was in the Avenue Theatre, putting out 54 inches of static wind with only the addition of a 25-hp blower motor. The pressure was far too high so one blower stage was moved to

obtain a pressure which the regulators could handle. Another blower stage would be removed much later.

It was in August 1966 that the Wurlitzer was first heard by the movie customers. Tom Hazleton played during intermissions and shortly thereafter (when the house went to organ-oriented programs four nights weekly) he became resident organist. The four-a-week schedule was soon cut to two-a-week because of the scarcity of customers. Sundays were usually devoted to the showing of foreign films, but without the organ.

An "All Star Concert" with Alice Blue, Tom Hazleton, Tiny James, Bill Langford, Everett Nourse, Emory Stevenson and Larry Vannucci met with good success. The Pacific Council For Organ Clubs held a concert meeting at the Avenue with Alice Blue, Lyn Larsen and Bill McCoy featured. Gaylord Carter came in with a "Flicker Fingers" show and pulled a good crowd despite poor publicity. And then, the electronic organ clubs started meeting at the Avenue. During this period several organists played for the silents, interlude, and after-movie concerts, including Alice Blue, Scott Gillespie, Lyn Larsen, Bob Mack, Jim Murray, Jim Roseveare and Emory Stevenson.

And there were lighter moments.

Last summer Eddie Stout came in to what he thought was an empty house one day, and heard noises above the ceiling. As he stood pondering this, a complete stranger (to him) came down from above the ceiling. Shaking in his boots, Eddie challenged the interloper, who proved to be "friendly". It was one of Mack Wurtsbaugh's helpers. Mack and cohorts had hoped to surprise Eddie by rerunning the conduit and relamping the dome lights. Well, Eddie had his surprise! That weekend patrons saw the dome lighted in varying colors for the first time in many years. As Gaylord Carter painted musical pictures at the console of the Wurlitzer, Lyn Larsen (turned lighting man for the occasion) controlled the house lighting as only a sensitive musician could.

As is often the case in starting a new enterprise, once the project is ready there are no funds to promote the venture. Some free publicity in local newspapers, radio and TV had "shot-in-the-arm" effects, but was too soon forgotten. So, in October 1966 the house had to close and removal of the organ to storage was started. The partnership between Gregory and Stout was legally dissolved, with Gregory assuming all assets and liabilities of the former association. Upon encouragement from

(Continued on Page 16)

On stage, theatre organ lovers! Conn Organ has brought back the good old days of movie palaces and movie palace organs...and made them better than ever. Now all the glorious sounds, the ingenious effects, the magical moods of those musical giants of the past can be recreated right in your own home with the newest star in the Conn Organ family—the Conn “641” Theatre Organ. Here is a compact “horseshoe” console that offers you the spectacular performance of the traditional theatre organ...

and more. Extra added attractions like Conn’s new authentic woodwind sounds that produce exotic new solo voices and “cool” accompaniment sounds never before possible. Exclusive new fun features like the Phantom Bass, which mysteriously adds four beats to the String Bass Pedal each time you play two. Wait till you hear the unusual rhythms you can work out with “the Phantom”! Catch this act on the completely new solid state “641” at your Conn Organ Dealer’s soon. It’s the best new family show in town.

Newest star in the family

The Conn “641” Theatre Organ



CONN ORGANS/CONN PIANOS

Made by C. G. Conn, Ltd., Elkhart, Indiana 46514, world's largest manufacturer of band and orchestral instruments...since 1875

CONCERT CIRCUIT

Billy Nalle Wows 'Em in Motor City!

We have become accustomed to hearing "raves" reverberating from the walls of auditoriums after a Billy Nalle (like "Nawl") concert. In this respect, his Feb. 3rd bash for the Detroit Theatre Organ Club seems typical; the raves get better with time. Our first message came from organist Don Miller, a man who is renowned for "putting it on the line"—no holds barred. Don's letter arrived only a couple of days after the concert. Of Billy's performance at the DTOC's 4-34 Fisher-Orbits Wurlitzer in the Senate Theatre, Don wrote:

"Billy's greatness and artistry were in evidence throughout the concert. Two novelties, his 'Motor City Magic' and his treatment of 'Hello Dolly—or How Dolly Got Tangled with That New-Fangled Contraption' (in imitation of an old-time player piano), really 'wowed 'em!' There was lots more in Don's letter, but that will suffice to provide a sampling of the feelings of a veteran organist who himself "wowed" 1967 ATOE Conventioneers at the same console.

If the Nalle approach to what Billy dubs "the tremulated orgel" was well received by an ex-theatre organist of the top rank, how about the impression he made of those of the classic organ persuasion who might have been present?

A fine example would be Dr. Robert Noehren, head of the organ department at the University of Michigan, who is familiar with the Nalle interest in the classic, or concert organ (Billy is one of those few organists who shine in both classic and popular fields). We asked Dr. Noehren for a summary of his reactions, and received the following:

"The Detroit Theatre Organ Club and its friends provided a large and enthusiastic audience on the evening of February 3rd to welcome the celebrated New York organist, Bille Nalle. It was a memorable evening with the versatile Mr. Nalle bringing freshness and imagination to many old favorites, such as *Misty*, *Who*, *Moon River* and *My Favorite Things*. His fine sense of form, unique harmonic inventiveness and his irresistible rhythm make him stand out as one of the most versatile and gifted players in his field.



MOMENT OF TRIUMPH—Billy Nalle is congratulated by organist Don Miller at the close of his concert, while the audience continues the applause. Don, a spry 71, was down the aisle and at Billy's side seconds after the last note of the concert—although his seat was near the back of the house. —Lohnes photo

Billy Nalle's amusing arrangement of *Dolly* at the piano made this reviewer wish for more of his sensitive pianistic style.

The large and colorful organ, apparently in top form, the comfortable theatre beautifully maintained by the club, and two hours of delightful music so artistically presented marked an evening of rare enjoyment.

—Robert Noehren"

Those are the words of an organist who a few weeks later presented an outstanding classical concert at Vassar College, a concert heard by Billy Nalle. Billy was awed by Noehren's mastery of pipes; he was hearing the organist for the first time, and he stated later that he was glad Noehren had heard his (Nalle's) concert before he heard Noehren—or he might have had butterflies during his Senate theatre stint.

If Billy was a hit with both long and short-hair pros, he also scored heavily with the DTOCers, as indicated in this review by Editor Ben Levy of the Club's periodical, the DTOC Newsletter":

"Billy Nalle gave possibly the most polished program yet heard at the theatre. Here is a superb musician, an imaginative artist, an intellectual and a wonderful person. That he is a top ranking musician is evidenced not only by his performance but by the attendance of the illustrious organists who came distances to hear him play. His was not a rambunctious, rousing performance but keyed more to pastel shades and moving within limited dynamics. That he can play bombastic music is reported by those who heard him at an impromptu session at

the Detroit Fox Theatre the next morning. He is too young to have lived in the 'great' era of theatre organ but his playing of Crawford numbers like *I'll Follow My Secret Heart*, sounded most authentic. Even more so was his interpretation in the big dance orchestra style of *I'm Beginning To See the Light* and *Satin Doll*. In the latter, the Duke Ellington arrangement was so nearly perfect that one could almost see the Duke in his white tie and tails. Billy left the console to play a novelty at the piano, *Hello Dolly*, in piano roll style with slow-downs and speed-ups which required playing in many keys in rapid succession. He brought the house down! If there is any cause to be negative it might be that his playing was a bit too tightly controlled and this lost a certain amount of zest. Also, surprisingly, his interpretation of the lilting *On Wings of Song* just didn't get off the ground. Billy's composition and dedication to the DTOC of the musical montage, *Motor City Magic* and his tribute to those who have created this Club endeared him to us all. Billy Nalle, COME AGAIN!"

While in Detroit Billy was given the "red carpet" treatment and fully enjoyed being lionized by DTOCers, the highlight being a dinner party given in Billy's honor by music merchant Frank Lohnes at the famed Dearborn Inn. It left the modest southerner somewhat breathless. It was all he could talk about for days after returning to his Gotham workaday world, which he refers to as "Nineveh-by-the-Sea."

—Elmer Fubb, Nineveh

THE FABULOUS PEARLS — PIPE ORGAN SPECTACULAR

The glorious sound of the theatre pipe organ came alive once again when CATOE, Chicago Chapter of the American Theatre Organ Enthusiasts, presented a Pipe Organ Spectacular starring "The Fabulous Pearls"—Pearl White and Hal Pearl—on two exciting evenings (March 13 and 14) at the newly refurbished Patio Theatre on Chicago's Northwest side.

Three thousand organ fans attended the tandem event and marked another CATOE "first" in Chicago. New seats and new lobby redecoration greeted the many guests, some from as far away as Indiana, Wisconsin and Michigan, when the doors opened early for the 8 p.m. shows.

The Patio 3M-17R Barton Pipe Organ, installed in 1927, was in excellent playing condition; the colorful lighting of the atmospheric theatre in full operation, the huge advance ticket sale, the publicity, and above all, the smoothly moving program were all planned and directed by CATOE members, who worked long hours to insure a successful opening of the 1968 CATOE Pipe Organ Shows.

THE FABULOUS PEARL WHITE

At precisely 8 p.m., Stan Dale, M.C. (WSL Radio personality) introduced CATOE Chairman, Bob Mueller, who welcomed the capacity audience. Immediately following, Stan introduced Pearl White and the Grande Barton Pipe Organ of the Patio Theatre lifted from the pit to a rousing rendition of "Sing Hallelujah". A medley of popular standard ballads followed and allowed the organ to speak its golden throated Tiba's and soft strings, all beautifully styled by Pearl.

"Roaring Twenty Jazz" followed as Pearl "tickled" the keys in her own roaring twenties style. The Hammond piano, recently attached to the organ, was heard frequently as it blended with the organ.

As the organ lowered into the pit, Laurel and Hardy's "Second Hundred Years" flashed on the screen, and the audience roared with laughter as the comedy unreeled with the typical Laurel and Hardy situations. Pearl guided the organ thru the film skillfully and in expert fashion. All too soon the intermission arrived and the audience hurried to the lobby for quick refreshment and conversation.

After CATOE announcements by Bob Mueller, Stan Dale and Pearl White presented a short skit "The Shadow Strikes Again" patterned after the famous "Shadow" radio series.

The second portion of the program began on a happy note as the audience raised their 1500 voices in song. With Pearl at the console, Stan at the mike, and colorful song slides on the screen, the audience sang lustily to tunes of years gone by—*Louise, Always, Sometimes I'm Happy, My Blue Heaven* and other tunes of the '20s and '30s.

As the organ again settled into the pit, Pearl introduced the one reeler, "Love, Speed, and Thrills" with Chester Conklin. Once more the large gathering expressed their approval with laughter and applause. Pearl concluded the program with "Blues" selections and memory tunes of the past. After flower presentations, Pearl encoored with additional tunes. While Stan Dale expres-

THE FABULOUS HAL PEARL

At 8 p.m. sharp, Stan Dale, M.C. (WLS Radio personality) stepped to the stage and introduced Bob Mueller, CATOE Chairman, who extended greetings to the overflow audience. Stan Dale announced the return appearance of Hal Pearl—in fact his fourth consecutive sell-out at the Patio since CATOE first presented him at the Gala Re-premiere Performance on April 6, 1967.

As the giant Barton console rose from the pit to the music of Mr. Pearl's theme "Warsaw Concerto", thunderous

sed his appreciation to CATOE for presenting the program, Pearl played "Good Night Ladies" as the console lowered. Hundreds gathered around the console to congratulate Pearl White and to offer their personal "thank you" for a splendid performance. Thus, another evening in the Authentic Theatre Pipe Organ Era, complete with top-notch projection and professional lighting, came to an end.



PEARL WHITE—Chicago Area Organist Pearl White of Chicago is considered the youngest of the organists to be featured at the consoles of the mighty theatre organs a few years back. Miss White played the Balaban & Katz Theatre circuit as a featured performer. She also made player piano rolls from 1925 to 1932. In 1944-45, she was background organist for the Franklyn MacCormack (WGN Radio) show. Pearl was a featured performer at the ATOE conventions in Buffalo and Chicago in 1964 and 1965. She is currently entertaining patrons at Nielsen's Restaurant in Elmwood Park, a suburb of Chicago.

applause greeted Hal's return to the Patio. From that point, Mr. Pearl held his audience spell-bound for the next 45 minutes as he played musical selections entitled "A String of Pearls" (gems of the past and present)—"A Salute to St. Patrick's Day" and a number of encores. During this portion of the program, Hal's masterful touch of the Barton was evident as he used all the resources of the organ to distinct advantage.

The organ safely in the pit, "45 Minutes from Hollywood" with Oliver Hardy flashed on the screen and Hal accompanied the silent in expert fashion.

Following the film came the long awaited moment for many of the capacity audience—the opportunity to sing under Mr. Pearl's direction. As the "Hal Pearl Novelty" introduction slide came on the screen, the audience sang and clapped their hearts out as Hal glided with ease thru a fast 20 minute song fest.

As the CATOE mirrored ball began to spin under the bright spotlight, a short intermission was held. After quick refreshment, many patrons were seen at CATOE's information booth, staffed by Fern and Larry Coleman. Others were console peeking, picture taking, or engaged in happy conversation.

Since the program was running late—Hal dispensed with his "Award-Win-

(Continued on Page 16)



HAL PEARL—Chicago Area Organist Chicago-born Hal Pearl is known to many Chicagoland dancers as the official organist of the old Aragon Ballroom, where he co-starred with the foremost dance bands in America. At the Aragon his music contributed to many large gatherings—conventions, fashion shows, and political affairs. It has been said that his memory holds some 20,000 different pieces of music. Having played the organ for over 30 years, Hal has spent over 30,000 hours at the keyboard. Mr. Pearl was the organist for CATOE'S April 6, 1967 "Re-Premiere" program at the Patio Theatre, and has appeared at two other sold-out programs at the Patio in 1967.

CONCERT CIRCUIT

Jim Roseveare — SF Banker Rates High Interest at LA Wiltern Concert

Los Angeles, March 24—Jim Roseveare visited the Los Angeles Chapter today and captivated a 600-plus Sunday morning audience with his sound musicianship and boyish charm.

The young man who put the huge Vollum (ex-San Francisco Paramount) Wurlitzer through its paces at the Portland ATOE Convention two years ago with such finesse (while insisting that he was a non-professional), played a program of offbeat memory-joggers for the Angelenos. His registration was notable for its crystal-clear transparency; not one muddy phrase was in evidence. Registration variety was aided greatly by the comparatively low volume level of Roseveare's output, a trick which permitted exploration of the many beautiful soft combinations and also seemed to make the Kimball's one, small Tibia seem louder.

The concert was introduced by Program Chairman Neal Kissel, who asked a distinguished visitor to take a bow — Eddie Dunstedter. Jim brought the organ up with a *Fabulous Places* riser in $\frac{3}{4}$ time, an approach quite different from the usual high-kicking and fast show-tune introduction. His MC technique is on the pixie-ish side; he sounds and appears much younger in the spotlight than his 25 years. He credited the organ maintenance crew, then swung into a sweeping waltz, entitled *I Dream Too Much*, by Kern. Jim took pains in compiling his program to steer clear of the hackneyed, the very temporary and the overplayed chestnuts. His *Swinging in a Hammock* was pure 1928 Guy Lombardo. The Roseveare enthusiasm for the moody tunes of Robert Farnon is well known; for this show Jim played two by the Canadian composer, *Journey Into Melody* and later, *A Star Is Born*, which

PEARLS (Cont.)

ning *Melodies From the Movies*" and went directly into the "Poet and Peasant overture as an opening for the third film — Charlie Chaplin's "The Rink". At conclusion of the film, a few short "Sweet Dreams" melodies brought the program to a close at 11:15 p.m. Stan Dale again thanked Hal Pearl and especially CATOE for presenting another glorious evening for organ music. Hundreds gathered at the orchestra rail for autographs and for a last look at the lowered golden console.

—Bill Benedict
Publicity Director—CATOE



IN THE SPOTLIGHT—Jim Roseveare's easy-going approach to the MC chore and his "pastel plus" music warmed his audience quickly.

to Jim is a musical synesthesia of a panorama of Hollywood. Later, his admiration for Movietown was expressed in more direct terms, *Hooray for Hollywood*, which middle-aged radio listeners may recall as the "Hollywood Hotel" radio-cast (1937) closing theme.

The Broadway of the Gershwin era was reflected in *Liza*, which found the left-chamber Xylophone talking back to the right-chamber Kinura in a stereo argument. A more recent broadcast theme was *A Romantic Guy I*, from the Bob Cummings show. One of the schmalziest interludes was a tune lifted from an ancient Nat Shilkret RCA-Victor salon orchestra record, *Just Like a Butterfly Caught in the Rain. Tears!*

Jim's beguine offering was *The Night Has a Thousand Eyes*, then he went *Ridin' High* on the Cole Porter chorus line show stopper. Typical of the man was his selection from the memorable score of *Gay Divorcee*, a show which brought us *The Continental* and *Night and Day*. But as we all know, these tunes have become standard organ fare and Jim strives for the unusual. So, from the same show, he played *Needle in a Haystack*. Tres jolie!

We have saved the best for last: Jim Roseveare's specialty is recreating the old 78-rpm recordings of Jesse Crawford, and he does it with amazing accuracy. Sprinkled throughout the programs were such Crawford favorites as: *A Broken Rosary*, *Masquerade*, *I Love To Hear You Singing*, *Miss You*, and a thrilling *My Sin* which cued the downward ride of the big white console. Later, while mingling with his admirers in the lobby, Jim was heard to say, "I'm a banker — not an organist!" He must be a wonderful banker!

—Peg Nielsen

AVENUE (Continued from Page 12)

many sources Gregory decided to re-install the organ. General and foreign films were shown during the reinstallation period. The organ was again playing in February of this year and the Northern California Chapter of ATOE spent an afternoon there. Plans are underway for major organ concerts as well as regular use of the organ for silent movie showings.

As originally installed in the Avenue, the Wurlitzer was one of the better sounding installations we have heard. The re-installation is even better, as blower rumble has been eliminated (by removal of a second blower stage), pressures more carefully adjusted and regulation improved. Chambers installed across the stage have proved (as in Detroit) to be ideal. This could not be done in the days of vaudeville. No longer is it necessary to sit in the middle of the house to get a balanced sound from the chambers. All seats are equally good. The organ sounds excellent on recordings (FM station KBAY broadcast tapes made at the Avenue last summer, to rave response from the listeners).

The work done thus far at the Avenue is a tribute to the unselfish devotion of a mighty crew whose members have worked with no compensation except the satisfaction of contributing to a worthwhile endeavor. Some of the persons involved in a variety of ways are Mack Wurtsbaugh, Rick Marshall, Bob Gregory, Claire Elgin, Kay Chenoweth, Rod Burton, Pati Murray, Carl and Jo Bareis, Blanche Ehat, Lorraine Cagle, Phil Messner, Paul Messner, Alex Santos, John Johnson, Ken Eaton, Jim Crank, Les Perea, Gene Hanford and Steve Levin. Many, many others have been involved in sundry ways, of course.

Our story ends on a note of hope. Just before we went to press, a flyer arrived from the Avenue Photoplay Society, the successor to the original Lyric Photoplay Society. The flyer announces that memberships in the previous society will be honored, also that the theatre has reopened and is showing "regular" movies, catering to neighborhood audiences, a move designed to keep the wolf from the door until the project can be fully reorganized. Vern Gregory makes a bid for community-wide support for the new society, asking for help in all areas of theatre operation as well as in the running of the Society. Vern will move slowly, feeling his way until he "gets the feel" of the situation as it jells. Soon, organ concerts will be resumed. The rest is up to the community of organ enthusiasts. With their help, the project can succeed.

A Challenge for Space . . .

THE SMALL ORGAN



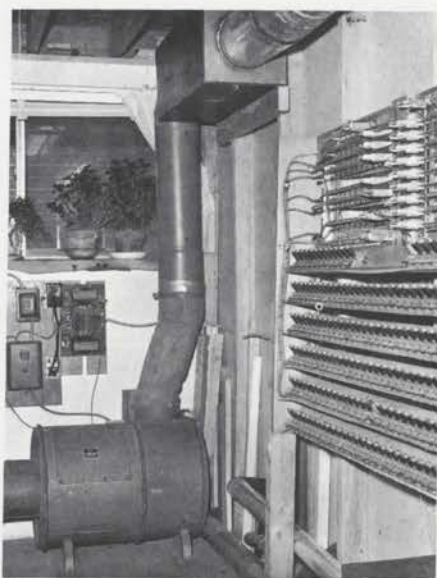
by Ray Brubacher

In the last few issues of THEATRE ORGAN BOMBARDE, there have appeared many exciting and informative narratives of how several large theatre pipe organs have been rescued from eventual oblivion by devoted theatre organ enthusiasts and how these instruments have been installed, often at considerable expense, in their homes. I would like to take the opportunity to take up the case of the organ enthusiast whose income may be modest, and whose residence may be a shade smaller than some of the fifty-room-plus mansions these large instruments have been fitted into, but nevertheless would desire a pipe organ installation. I would like to use myself as that person of modest income, and my own two-manual, four-rank instrument as an example of what can be done in the confines of a small home, in hopes that it might spur others in the same situation to enjoy the real thing, so to speak, for less than the cost of a medium-priced spinet model electronic.

Being 27, single, and living at home immediately tends to press great odds against having a pipe organ. Having already a large electronic in the recreation room, I had spent four years of fruitless effort trying to convince the powers that be, namely my parents, that a pipe organ could fit into the house. Any efforts towards this purpose had been nullified by their visiting area theatre pipe organ residence installations and seeing for themselves just how much room a sizeable instrument did take. And tales of local organ owners cutting large holes in their living room floors to permit the sound to rise from the sub-basement pipe chambers did much to quickly quench the fires of hope of my getting my own instrument. As everyone knows, theatre organ pipe scalings run far larger than

their church counterparts, and even examples of small instruments in the area took up more space than was present in the confines of our home. Therefore, I had about abandoned the idea of pipe ownership until a member of our local Hammond Organ Society casually informed me that the small chapel in his church complex was going to be converted into an educational wing and that the small pipe organ in it was to be sold. Now being a church organist with a soft spot for the genus Hope-Jones, and having been taught that you cannot play theatre organ on a church organ, I was immediately prone to disregard the instrument and to not even bother to check. However, upon consultation with two very good friends — Mr. Gil White and his son Paul, who were veterans of the art, having installed a three-manual, 11-rank theatre organ in their own home, and son Paul who at 17 is responsible for the 2-9 Moller in WPIK Congressional Plaza radio studio — I was advised to waste no time in inspecting the instrument.

At this time, I would like to emphasize POINT ONE for the prospective organ owner. Always consult someone, not a professional organ builder but someone who has already done what you are planning on doing. Professionals have one thing in mind, that is, church work where there is far more space available than in the average residence.



KINETIC BLOWER and relay share precious space in this small organ with potted plants behind the pipe chamber.



PAUL WHITE, age 17 and already a veteran organ technician, is here seen at work in the immaculate chamber.

Upon looking at the instrument, a four-ranker, I immediately noticed that though the instrument was built for average church use, the scalings of the pipework were not the typical narrow scalings being employed within the last few years, but that there might be a possibility for dual usage. Wind pressure was four inches, admittedly a far cry from the usual ten to fifteen inches of a theatre organ. The one tremulant was of the meager beater type which produced hardly a flutter. In addition, the organ chamber was some twelve feet in height, and all chests were on five-foot-high supports. I was, at that point, ready to abandon the entire project but my organ builders still insisted that the instrument would fit into a chamber seven feet deep, thirteen feet wide by seven and one-half feet high, which was the measurement I had taken and had planned to ask for as it represented half the space available in a room behind our recreation room. I had in years past managed to secure three of the seven feet for a chamber to house the hi-fi speakers and Leslie organ speaker which spoke into the recreation room through a grillework, so I secretly patted myself on the back for having had the foresight to ask for this, as an additional four feet if granted would not look as bad as an initial seven.

Having now tried the instrument, I found that the tone was very beautiful and the instrument ranks blended beautifully for a good ensemble—which shall be POINT TWO for the prospective organ purchaser. Since we are considering a small instrument, of not over five ranks, it is vitally important that *ensemble* be considered of paramount importance. One cannot afford any rank of solo quality which will not blend with

(Continued on Next Page)

SMALL ORGAN (continued)

others when used together. This is a luxury which, alas, must be left to those with the larger installations but by no means should hamper feeling toward smaller instruments.

Still unbelieving of the fact that this instrument could go into my allotted space, we looked at the blower which was of the Moller round kinetic type, running off of the 110-volt main. It was fairly quiet, not of the "corn shucker" variety which graces so many furnace rooms, and needed no soundproofing. The relay was of the direct electric Reiser type, so altogether, things were starting to add up to the remote possibility that there might be hope. At this point both Gil and Paul were prodding me to make an offer for the instrument, which I was somewhat reluctant to do, since my parents knew nothing whatsoever of my intentions. However, being reckless, I made a very modest offer to the organist of the church who was handling the disposition of the instrument, and from the look on his face, I pretty well calculated that my offer would be laughed right out of the next board meeting.

Having mustered the courage to inform my parents, Gil and Paul adroitly withdrew to let me go into the ring by myself. I dropped the bomb, the first reaction being nothing short of having me committed to an institution; however, after much pleading, begging, and promising, the necessary permission was finally granted. A few days later, a telephone call from the organist confirmed the fact that the organ was mine. I would like here to state POINT THREE of this lesson. Prices for organs of the church variety run far less than prices for theatre organs. There is no reason why a well-voiced rank of pipes on lower wind pressure than the theatre organ counterparts should not answer for average home use. Wind pressure doth not the theatre organ make, in terms of volume — especially when consideration is being given for home use. I continually observe ridiculous prices being asked and realized for inferior ranks of pipes, mass-produced by the big theatre organ builders, while many truly well-voiced ranks on lower wind pressures wind up in the scrap bin for want of ownership. Speech of a pipe in regards to rapidity so necessary for theatre organ playing is determined to a great degree by chest action. Therefore a hint to prospective buyers: make very reasonable offers. It will cost the church or hall from which you are purchasing the instrument often far more to have the organ disposed of, and in my area, the professional organ companies will often haul the instruments away for nothing. The church treasury still stands to gain, regardless of

what offer is made.

Removal of the instrument began on August 5, 1967. Beginning operations, I was thankful, and am so even to this day, that I managed to persuade my parents not to come to see the instrument in its original home. I am sure that if they had seen the instrument at that stage, their reaction would have spelled *finis* in no uncertain terms. With Paul supervising operations, the two of us managed to have the instrument disassembled in three days.

SPECIFICATIONS:

BRUBACHER 2-4 PIPE ORGAN

Built by Newcomer Pipe Organ Co.,
Washington, D. C. 1947

Reinstalled by Paul G. White 1967

PEDAL	SWELL		
16' Bourdon	16' Bourdon		
8' Open Diapason	8' Flute		
8' Flute	8' Viole		
8' Viole	4' Flute		
4' Flute	2½' Flute 12th		
8' Oboe Horn	2' Piccolo		
Great to Pedal	8' Oboe		
Swell to Pedal	Sw 16		
Swell to Pedal 4	Sw 4		
	Unison Off		
GREAT			
8' Open Diapason	Tremulant (theatre type)		
8' Concert Flute			
8' Viole			
4' Octave			
4' Flute			
4' Violina			
8' Oboe Horn			
Gt 16	Open Diapason 85 pipes		
Gt 4	Flute 97 pipes		
Sw to Gt 16	String 85 pipes		
Sw to Gt 8	Oboe 73 pipes		
Sw to Gt 4			
Unison Off			

ANALYSIS

NOTES

- 1) Wind pressure: 4 inches. Tremulant does not affect low octaves of flute, string, diapason, and reed.
- 2) Stop tablets: Diapasons and Flutes, WHITE; Reeds, RED; Strings, BLUE; Couplers, BLACK; Unison Offs, GREEN; Tremulant, YELLOW.

Plans were drawn up for the chamber and the necessary materials were ordered. Being retired, my father was able to aid in the construction of the chamber.

When the first load of material arrived home the fact that a pipe organ was actually coming into the sanctity of our happy home seemed to hit like an atom bomb, rather than the condition that all the basement area was in for the next few weeks while assembly took place.

One of the promises I had made prior to being granted permission for the instrument to live with us was that I would waste no time in getting it playing. Having inspected all chests, which are of the Kilgen type, we found leather in excellent shape, but decided at that point to rewire everything except the relay itself. New color-coded cable was donated by a friend of the cause, which made the installation job a great deal simpler, so that when everything was installed, we had only four wiring errors in the entire instrument. So that no mitering of metal

pipes would be necessary, the bass extensions of the Viole and Diapason were mounted at sixty-degree angles on the back wall of the chamber. It was necessary to miter the four lowest bourdon pipes. The manual chests were of the individual unit type, and were installed on a platform twenty inches high, leaving enough space underneath for maintenance. In addition, all chest cables terminated into fifty connector plugs from the relay, making removal of any one component extremely easy. The swell shades were placed over the original grillework mentioned earlier and are operated from a single-bellows type motor which gives a slightly slower but very smooth swell, not of the step variety. At this point, I learned how to handle a propane torch, acid and solder, for there was much windline to connect. Both reservoirs were placed as close to the pipes as possible, but windline from the small reservoir which feeds the offsets and bass flute extension was run back outside the chamber in order to keep the floor in the chamber free to walk. At this point another tremulant was found, one of the theatre type, which upon trial proved successful beyond our farthest dreams.

The instrument was turned on for the first time the third week in October. Since that time, finishing operations have been in effect. The volume of the string was increased; the oboe has been improved. Alterations have been made to the console, providing more versatility, both for the playing of theatre and classical music. If I have any feelings of guilt or misgivings, it is because I dared to doubt the word of two experts in the field, the other being that I kept one devoted high school senior working many an hour originally allotted to homework.

The instrument was dedicated during Christmas week, and since that time everyone who has played or heard the instrument has been genuinely impressed with its ability to do justice to all forms of music. Perhaps I may add a harp or a vox humana as there is room in the chamber for two more ranks, but for the present I am content in the fact that for an expenditure including cost of the organ, of less than nine hundred dollars, I have an instrument which even when played full is livable within the confines of our 13x25-foot living room.

In closing, I had much help from several other chapter members, and I am afraid that the debt I owe all of them can never be fully repaid. I have been chided by many of my fellow organ-owning friends that I have joined the "Idiot Club." If having a pipe organ gives one the pleasure it has given me in the short time I have had it, I am indeed ready to enroll in that club as a life member.

WHERE THE BARTONS WERE

—Part Two—

In which . . .

Dan Barton

continues his BARTON
INSTALLATION LIST and
reminisces about . . .
BARTOLA PIT ORGANS

INSTALLATION LIST OF BARTON ORGANS AND BARTOLA PIT ORGANS

Cleveland, Ohio	Jewel Theatre	2-5	10939	1920
Cleveland, Ohio	Five Points Theatre	2-8	11498	1920
Cleveland, Ohio	University Theatre	3-9	22155	1928
Cincinnati, Ohio	Grace Lutheran Church Recreation Hall	2-9		1920
Canton, Ohio	Alhambra Theatre	2-7	13706	1922
Canton, Ohio	Garden Theatre	2-7	13736	1922
Crown Point, Ind.	Crown Theatre	2-3	16671	1924
Cicero, Ill.	Masonic Temple	2-7	17713	1925
Cicero, Ill.	Palace Theatre	3-10	19623	1926
Champaign, Ill.	Rialto Theatre	2-7	19059	1926
Coldwater, Mich.	Tibbetts Theatre	2-3	19674	1926
	Replacing Bartola installed 1921			
Cudahy, Wis.	Cudahy Theatre	2-7	20511	1927
Cedar Rapids, Iowa	Iowa Theatre	3-14	21294	1927
Coleman, Texas	Coleman Theatre	2-9	21944	1928

BARTOLA PIT ORGANS

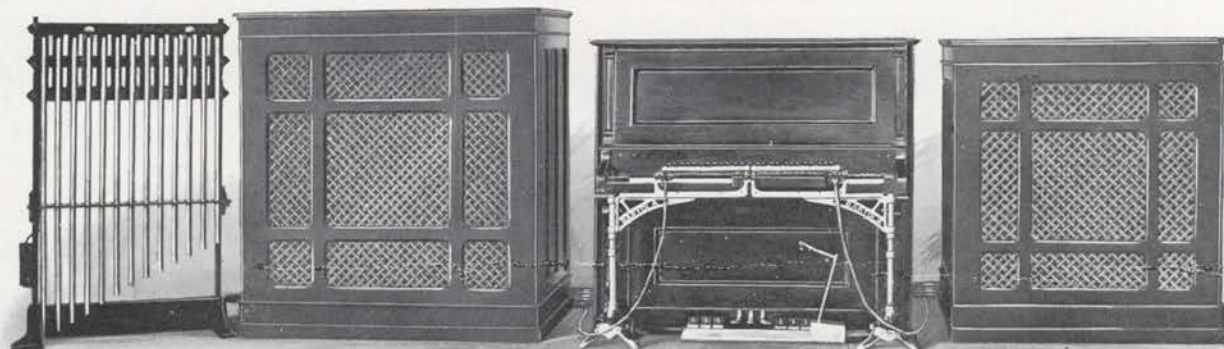
Location	Building	Size	Blower No.	Installed
Chicago, Ill.	Rose Theatre	3½		1914
Chicago, Ill.	Morton Park Theatre	3½	5736	1914
Chicago, Ill.	Crown Theatre	3½	5516	1914
Chicago, Ill.	Star Theatre	3½	5738	1914
Chicago, Ill.	Bandbox Theatre	5	6485	1915
Chicago, Ill.	Movie Inn Restaurant	5	6810	1915
Chicago, Ill.	Crystal Theatre	3½	7113	1916
Chicago, Ill.	Movie Inn Supper Club	5	5740	1916
Chicago, Ill.	Vernon Theatre	3½	6858	1916
Chicago, Ill.	Irving Park Theatre	5	6989	1916
Chicago, Ill.	Vernon Theatre	Deluxe	7027	1916
	Replacing 3½ installed 1916			
Chicago, Ill.	Star Theatre	5	8637	1917
	(There were 2 Star Theatres in Chicago)			
Chicago, Ill.	Crystal Theatre	5	8445	1917
	Replacing 3½ Bartola installed 1916			
Chicago, Ill.	Central Park Theatre	5	8365	1917
Chicago, Ill.	Windsor Park Theatre	5	8494	1917
Chicago, Ill.	George Hines, Mannheim Rd.	5		1919
Chicago, Ill.	Simansky's Theatre, Madison St.	Deluxe		1920
Cleveland, Ohio	Fairyland Theatre	3½	5737	1914
Chippewa Falls, Wis.	Theatre Unknown	3½		1915
City Island, Bronx, N. Y.	Bayview Hotel	5	8198	1917
Clinton, Iowa	Amuse U Theatre	5	7915	1917

BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Creston, Iowa	Willard Theatre	3½	11325	1920
Cheyenne, Wyo.	Amuse U Theatre	5	11389	1920
Cheyenne, Wyo.	Atlas Theatre	5	11018	1920
Council Bluffs, Iowa	Liberty Theatre	Deluxe		1920
Central City, Nebr.	Empress Theatre	5	10723	1920
Cloquet, Minn.	Cloquet Theatre	5	11157	1920
Coldwater, Mich.	Tibbetts Theatre	5	12048	1921
Columbus, Ohio	Garden Theatre	Deluxe	12083	1921

(The Barton installation list will be continued in the next issue)

BARTOLA DELUXE—Photo from a Barton promotional brochure shows the bass and treble keyboards pulled together over the piano keyboard, effect pedals (at either side of piano pedals) and the knee-operated "swell pedal." It had six treble ranks and two bass ranks, plus Drums, Traps, Xylophone and Marimba.
—Illustration from Dave Bowers' Book, "Put Another Nickel In."



The first Bartola was made in 1911 and installed in the Rex Theatre in Oshkosh, Wisconsin. The Bartola was an addition to the theatre piano; no piano was furnished with the Bartola and there was no self-player. The Bartola was played from a 30-note keyboard, 2½ octaves G to C. The on or off switches were mounted directly in front of the Bartola keys. The keyboard was mounted on a metal standard which was placed in front of the piano and arranged so the keyboard would go directly over the treble keys. The keyboard could be moved over the keys or not, as the player desired. The accompaniment was played on the piano with the left hand and the melody on the Bartola.

The first Bartola had a pipe section of violin and flute at four-foot pitch (starting at G above low C and extended 2½ octaves), a xylophone, one octave of chimes and saucer bells which were mounted in various parts of the auditorium. A footboard which fitted around the piano pedal, had toe pistons which played bass drum, snare drum, tom-tom, castanets, crash cymbals and bird whistle. The saucer bells were changed to a reiterating metal marimba to avoid conflict with fire regulations prohibiting open wiring in theatres. All of the percussions were operated by a direct electric action which was developed in our factory.

A Clarinet, Vox Humana, Diapason and Bartolina were added to the pipe section. The Bartolina was a large scale, capped metal flute which was used at 2-foot pitch, one octave higher than the other stops. The Bartolina was created by Jerome Meyer of the Meyer & Sons

The DEL CASTILLO Theatre Organ School

BOSTON, MASS.

A Novel, Practical System of Theatre Organ Instruction

Opening about March 30th, with complete screen equipment, projection and stereopticon machines, extensive photoplay library, and theatre type practice and teaching organs

Del Castillo, the director, is a Harvard graduate and a prominent Publix Theatres featured organist. To open this school he leaves their magnificent 5,000-seat Metropolitan Theatre, Boston. Other recent positions have included the New York Rialto, the new Sheapublix, Buffalo, and the State and Fenway, Boston.

The system of instruction, even to the length and type of course, is adapted to the individual and moulded to his needs. No pupil will have any more of any one phase of instruction than he requires. Enrollment to be limited.

Full Course will cover Style, Repertoire, Organ Construction, Cuing of all types from Feature to Cartoon, Improvising, Jazz, Tricks and Effects, Accompanying and Playing with Orchestra, and Straight and Slide Solos. Special Features include Class Lectures with Screen Illustration, Actual Picture Playing Experience, and, for Course students, limited Free Practice.

*For further information
and free booklet address*

The Del Castillo Theatre Organ School

36-43 Loew's State Theatre Building

Boston, Massachusetts

—Advertisement from April, 1927, issue of Jacobs' Orchestra Magazine)

ABOUT BARTOLA PIT ORGANS (continued)

Organ Pipe Co. of Milwaukee. In the high register the tone quality resembled a soprano voice. I coined the name "Bartolina" and used the stop for the high register of the tibia in Barton organs in later years.

This specification (Flute, Violin, Clarinet, Vox Humana, Diapason, Bartolina, Xylophone, Marimba, Chimes, Drums and Traps) became a standard Bartola. The pipe section was on $3\frac{1}{2}$ " wind pressure and this model was known as " $3\frac{1}{2}$ " and is so designated on the installation list of Barton organs and Bartolas.

In 1915 the volume was increased. Larger scale xylophones and metal marimbas played were with a more powerful, direct electric action. The scale of all the pipe stops was increased and the wind pressure raised from $3\frac{1}{2}$ to 5 inches. Swells were installed in the front

of both cases operated by a knee lever, mounted on the floorboard. This model is designated as "5" on the installation list.

The $3\frac{1}{2}$ model was continued to meet price competition and also to make possible installations in theatres where we encountered cramped space in the orchestra pit too small for the enlarged model 5.

In 1916 a lefthand, or bass keyboard was added. This keyboard was 31 notes, bass C to F sharp. The left and right keyboards could be pulled together, making a 61-note manual. An 8' Stopped Flute and an 8' mitered Tuba played from the lefthand keyboard. When both keyboards were used together (and no piano) the result was a semblance of an organ. This model was called "De Luxe" and is so designated on the installation list.

"QUITTING QUSSING & QUING..."

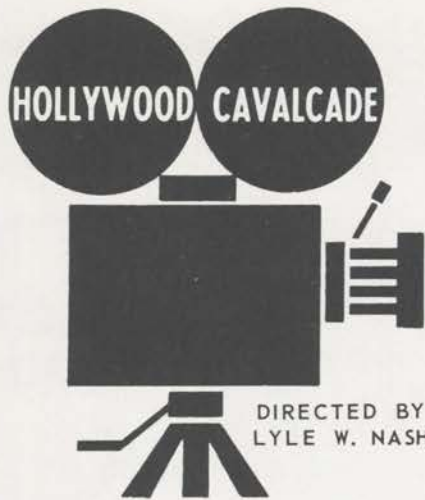
by Lloyd G. del Castillo

Photoplays move so conventionally along accepted formulæ that there are certain types of themes which are sure to be convenient. There is, of course, a Love Theme. Often, a secondary Girl Theme or Hero Theme will be almost as prominent because these two characters do not lend themselves to the sentimental type of music appropriate for the Love Theme. In contrast to these will be the Villain or Comedy Themes. These are the most common, but there is often a place for additional themes such as the Father or Mother Themes, or whatever else suggests itself prominently enough to demand a special tag. In my own cue sheets appears an invention, not copyrighted, which I freely bestow to a waiting world for the benefit of humanity. It consists simply of indicating these themes by their initial letters, which speak for themselves in distinction to the meaningless Theme I, Theme II, and so forth, ordinarily encountered. Luz uses intrinsically the same idea with colors, but some of us are either color-blind or not equipped with colored paper.

So much for the musical routine. The second point, that of introducing effects and limitations, has caused even more battles in printer's ink than the famous Unit vs. Straight controversy. And just as the Units now appear to be winning the latter fight, so are the realists surely submerging the impressionists. The two campaigns are connected. The presence of a Unit in the pit furnishes a standing invitation to the organists to imitate everything from a machine gun to a chicken peep, simply because it can be done so effectively. Personally, I have no doubts at all on the matter, after having sat in an audience and noticed how startlingly effective would be a sudden doorbell or some such cue.

The only thing to guard against is, first, overdoing them, and second, bungling the music in order to get them in. But, if you take care of the second point, the first will take care of itself. For if you are careful to keep your musical continuity smooth, that in itself will check any tendency you may have to deteriorate into a drummer and "effects" man.

(To be continued next issue)



REEL NEWS — Pixie Betty Bronson is in the new Disney film, *Blackbeard's Ghost* (she was the original film "Peter Pan"). . . . Neil Hamilton will be seen by 50 million of his oldtime fans around the globe when the 100-plus episodes of *Batman* are released to World TV. The long-lasting residuals will be a comfort, too. . . . Arthur Miller, top Hollywood cameraman, has been behind the lens on

films since 1921. Now he is looking for a print of his masterpiece, *Forever*, made by Paramount in 1921. . . . Beverly Bayne gave much of her film memorabilia to the proposed Hollywood museum. . . . Hal Roach says he will produce hour film comedies (just like his laughmakers of the old days) for TV if asked.

#

George Marshall has been directing films for 55 years. He has been the man responsible for 420 feature films since 1913.

#

THE BEST: Colleen Moore's new book is probably the best book about the silent screen era ever written. *The Flaming Flapper* tells a heart-warming story of a lovely young girl who came and conquered wicked Hollywood by being kind, generous, honest, sincere, loyal and friendly. Her faith was boundless. It would make a delightful movie.

#

The Crazy World of Laurel & Hardy is the title of the newest 83-minute collection of nostalgia from 50 old L&H comedies. It is now making the rounds of the nation's theatres.

#

AMERICA'S teenagers love sight-gag comedies as much as their grandfathers did in the 20's. Recently Harold Lloyd screened his 1925 *Freshman* for 1,500 Hollywood high school students. Lloyd told us about it: "The kids howled

with joy . . . Now here was an audience who knew me as 'Mr. Nobody' . . . They couldn't care less for a silent picture, but they applauded and cheered for five minutes . . . They insisted I say a few words . . . I did not, honestly, know what to say . . . They loved our old comedy routines." When a man speaks from the heart he is understood anytime, anyplace. Last February Harold and Mildred celebrated 46 years of happy marriage.

#

Next Labor Day Cinecon III will be held in Hollywood. This event is a gathering of silent film fans and collectors from all over the nation. Purpose of the cinema convention is to view old silent epics, exchange information, meet stars of long ago and relive the happy moments of the peaceful years of 1920-29. More information in a later issue.

#

ANSWERS to questions: . . . Old silent films are being shown everywhere: in bars, banks, barber shops, schools, private homes, colleges, stores, restaurants, Disneyland, and on TV. . . . Yes, Universal Studios have been testing a secret film solution and/or printing process which may convert old black-and-white films to color. . . . Before the year is out the "Magic Lantern" may show Douglas Fairbanks' *Iron Mask* of 1929. This silent (part talking) film has been renovated for TV with a narration by Douglas, Jr. (who is now 60).

#

Minta Durfee is 78 years old and has been making films for 55 years. The first wife of Roscoe (Fatty) Arbuckle will next be seen in Funny Girl.

#

OLD movie posters are wanted. The Library of Congress is hoping to assemble a 50-year-history of motion pictures from old "one sheets," "three sheets" and "six sheets," as the often garish posters were classified (by size). Money-minded collectors are presently selling copies of these old posters for good sums. Today's lithography color photo processes create almost perfect copies.

#

CONTRIBUTIONS and correspondence to this labor-of-love may be addressed to P. O. Box 113, Pasadena, California 91102.

#

NEXT MONTH: Rudolph Valentino's personal masculine face lotion is enjoying a popularity boom.

16mm FILMS FROM THE
GOLDEN AGE
OF THE
MOVIES

The Only Thing Missing
Is YOUR Organ Music!

Send For
FREE
CATALOG
Today!

**MOTION PICTURE
COLLECTORS
EXCHANGE**
BOX 13396-HOUSTON, TEX. 77019

NOW
AVAILABLE

an exact
duplicate
of the

FAMOUS
HOWARD
"WONDER" SEAT

\$160.00 F.O.B.
DES MOINES, IOWA
Also Howard seat replacement castings
and Wurlitzer Black Cap magnet coils.

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

GREAT SILENT FILMS
& STARS (IN PERSON)

AMERICAN PREMIERE OF
A THEATRE ORGAN MOVIE!



HEADQUARTERS IN THE
FAMOUS AMBASSADOR HOTEL
(Special Rates To ATOE'rs)

ANN LEAF
EDDIE DUNSTEDTER
GEORGE WRIGHT
at his studio organ

GAYLORD CARTER

BANQUET AT THE
COCOANUT GROVE

ALL ROADS LEAD TO

LOS ANGELES

FOR THE

ATOE

NATIONAL CONVENTION

GORDON KIBBEE

BILL THOMSON

LYN LARSEN

TOM HAZLETON

JULY 13 THRU 16

MOVIE STUDIO TOURS
(WITH SOUND STAGE PIPE ORGANS!)

Visits To Home Installations

CHARTERED BUSESSES
TO ALL EVENTS
(INCLUDED WITH REGISTRATION)

WATCH THE MAIL FOR A FLYER WITH REGISTRATION CARD
AND COMPLETE DETAILS (ABOUT MAY 1)





NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

Jason and I went way back into the early days for our nuggets this time. These items indicate a critical time for pit orchestra musicians as organs, mainly church-type organs, start to replace them in movie houses. Here and there is evidence that the theatre organ is on the way, but this is the era of the "church organ" in the movie house. Following are some items from JACOBS MAGAZINE (J) and the DIAPASON (D):

Feb. 1911 (J) The musical program at the Utica, N.Y., Hippodrome Theatre this week opened with "The Battling Line March" and closed with "Ram Rod Rag." Nineteen-year-old Prof. PAUL H. FORSTER is director of the orchestra in this house. (Mr. Forster later became "Mr. Theatre Organ" of Syracuse.)

June 1911 (J) HERBERT SISSON is organist at Cleveland's Alhambra Theatre, "The House With the Organ," devoted to photoplays, traveltogues, lectures, music numbers and organ recitals. The program is changed four times a week to insure high class appeal to music lovers.

Sept. 1911 (J) And now comes word from New York which will abrogate all and turn victory to defeat if the invention of Mr. HOPE-JONES, an English electrical engineer, proves to be a practical one. The New York theatre managers, who say they have been having difficulties with their musicians, and were facing a new demand of additional pay for "on-the-road" work, with free sleeping cars, are sure they have the solution to the situation in this new invention. It consists of a series of electrically-

worked instruments, controlled from an organ keyboard, which, according to the inventor, is capable of producing all the effects and volume of a 60-piece orchestra. This "Unit Orchestra" was placed before the managers at a meeting of the National Association of Theatrical Producers at the Astor Hotel on August 15, and created so much favor that a demonstration will be held at the Playhouse Theatre. If this is all which its inventor claims, the musicians in the large theatre orchestras may be facing a problem.

Feb. 1913 (D) ALBERT E. LLOYD, who was connected with the Wurlitzer Co. at North Tonawanda, N.Y., under Mr. Hope-Jones, and previously with his factory in Elmira, N.Y., is now superintendent of the Wicks Organ Co. of Highland, Ill.

March 1913 (D) In an effort to uplift the musical standards of moving picture theatres, RICHARD HENRY WARREN, church organist of New York, announced he will enter the field, replacing the piano-and-drum combination, with organ music of high class. His first appearance will be in Rochester, N.Y., playing a \$10,000 instrument, especially designed for theatrical purposes.

March 1913 (J) Five Chicago playhouses have operated without orchestras this winter, namely: The Cort, Princess, Powers, Blackstone and Vickers, the last named using as a substitute a large pipe organ which was installed years ago when the theatre housed the Peoples Church.

April 1913 (D) The William Schuelke Organ Co. of Milwaukee has signed contracts to build five organs for Chicago theatres.

April 1913 (D) A two-manual divided organ is being installed in Atlanta's Vaudette Theatre, making the third theatre organ in this city.

June 1913 (J) Denver's 2200-seat Paris Theatre has opened, supposedly the largest theatre in the U.S. and giving a high-grade program for 5c. ROBERT HOPE-JONES personally voiced the pipes of the Wurlitzer. Organist is FRANK R. WHITE of New York.

June 1913 (D) The 3-manual Austin organ in New York's Regent Theatre is something of a sensation. The organist, MR. DEPEW, formerly of Wanamaker's, never fails to give an encore after his

solo. Stops include grand piano, 3 solo strings, tympani, reeds, percussion and extra-heavy diapasons.

June 1913 (D) The Hilgreen-Lane Co. just installed an organ in the Queen Theatre, Dallas, Texas.

July 1913 (D) The Empress Theatre in Missoula, Montana, has a new 22-stop, 800-pipe Estey. ROY MEDCALFE is organist.

Aug. 1913 (D) The Gordon Theatre in Rochester, N.Y., is installing a 4-manual, 69-stop Moller. It includes many orchestral specialties and a solo self-player. RICHARD HENRY WARREN of New York is overseeing the installation.

Aug. 1913 (D) The Tremont Row Theatre in Boston is installing a 4-manual, 86-stop Moller.

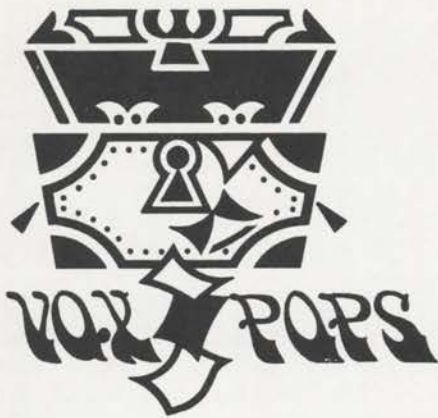
Sept. 1913 (D) ROBERT HOPE-JONES has left Salt Lake City for Denver after a visit in Utah. He gave a breakfast to a number of musicians, and was congratulated on his achievements in organ construction.

Oct. 1913 (D) A \$30,000 Hope-Jones unit orchestra is being installed in the new Pitt Theatre in Pittsburgh. It is larger than the ones in the Century Theatre in New York, the Paris in Denver, and the Auditorium in Ocean Grove, N. J. FRANK WHITE, formerly of the Century, will be organist.

GOLD DUST. Here are a few names associated with the early years: 1913—RALPH J. THOMAS at the Newsome Theatre, Birmingham, Alabama; J. J. BLOOD, Queen Theatre, Muscatine, Iowa; DR. USTAVE RONFORT, Fitzhugh Hall, Rochester, N.Y. 1914—W. RAY BURROUGHS opened the 3-manual H-J Wurlitzer in Rochester's Regent Theatre; HENRY B. MURTAGH opened the \$27,000 Wurlitzer in the Liberty Theatre, Seattle; CHARLES L. WUERTH at the new Alhambra Theatre Detroit, playing a Hilgreen-Lane.

And here's a question for all you older sourdoughs: How many of you, especially those in the New York area, remember a Brazilian theatre organist by the name of RAOUL DE TOLEDO GALAVO? He later became PAUL BRASS, solo organist for the R-K-O Center Theatre in New York. Where is he now?

That should do until Jason and I return from our next trip to the gold fields.
—Lloyd and Jason



SHORT SHOTS FROM EVERYWHERE

According to a UPI release, the Walcker Organ Co., of Ludwigsburg (West Germany) has exported 23 organs to Japan recently, "One for a major Buddhist Temple in Tokyo, and an 11-keyboard model to El Paso (Texas)." That would be a difficult assignment even for a musical octopus!

Theatregoers who are annoyed by sticky candy wrappers underfoot usually recall that theater floors were more tidy when they first started attending movies years ago, and they rue the day when refreshment bars appeared. Many think that the appearance of refreshment stands in theaters is comparatively recent. Not so. It all started in 1911, when a young man named Jack Beresin wanted to get married. His salary as an office assistant, at the old Metropolitan Opera House in Philadelphia, wouldn't support two. Refused a raise, he asked permission to sell snacks to theater-goers. The boss, figuring it wouldn't catch on, told him to go ahead. It did catch on, and Jack's refreshment bars and vending machines developed into a prosperous, life-long business. On his 75th birthday, Jack (now married to Helen for 52 years) was honored at a dinner staged by the Motion Picture Associates Foundation at the Philadelphia Bellevue Stratford Hotel. The millionaire popcorn vendor's story proves that the snack industry developed right along with the theaters, but he explains, "People were tidier in the early days. They wouldn't think of throwing trash on the floor of a theater."

The Empire State Theatre and Musical Instrument Museum (that's "long" for "Syracuse Theatre Organ Society") maintenance crew, piloted by Charles Schubert alone since Paul Fleming moved to Kansas

City, releathered the entire console and the stopkey relay pneumatics of their style 235 Wurlitzer, now safely installed in a permanent building on the New York State Fair Grounds near Syracuse. They were getting "the old girl" ready for a bash. It came off on March 23 with a well-attended concert played by the one man who will be forever linked to that instrument, Carleton James (who played it through the silent movie era when it was the pride and joy of now gone Keith's Theatre). Carleton presented a sing-along, then accompanied a silent comedy and some early film cartoons, close-cueing the slapstick as always, much to the amusement of his enthusiastic audience. With the organ in fine shape, the ESTMIM group hopes to present monthly programs from now on.

The Fort Lauderdale (Florida) News and Sun-Sentinel headed the story "An Old Treasured Idea—Organist Plays at Film," and it dealt with that too rare occurrence—organ music returning to charm theater audiences. But it was also a personal triumph for organist Merle Dewey in being chosen to play a prelude to the revival of "Gone With the Wind," as well as intermission music. For the event, an Allen theatre-style electronic was installed with plenty of extra amplification and the live music is reported to have hit the spot with both those who remembered and those too young to remember. Bailey?? settled in Fort Lauderdale after a 21-year hitch in the Air Force. He got the "bug" from listening to a theatre pipe organ in the town of his birth, Bridgeton, New Jersey, "quite a few years ago."

The Sequoia Theatre in Mill Valley, Calif. (North of San Francisco) took the same path, but on a more permanent basis. Owner Nate Blumenfeld has wanted an organ in the theatre practically ever since the style 165 (2-6) Wurlitzer was sold, removed and eventually installed 500 miles to the south in the swinging Friends Church in Bell, Calif. Baldwin dealer Al Gehl came to the rescue with a Baldwin theatre model, HT-2R. The amplifying equipment was set up in the empty chambers and tonal adjustments to the house acoustics were supervised by organist Larry Vannucci, who used to maintain the 2-6 Wurli in the same house many years ago. The "opening" was held after the last movie on Feb. 3 with a midnight party and music by many Bay Area organists. After one particularly loud passage, dealer Gehl observed, "It's like racing a Ferrari in a telephone booth to play an

organ like this in your home," reports "Tabs 'n Drawbars." Organ intermissions will be heard on Friday and Saturday evenings.

And San Francisco's Golden Gate Theatre now has a Conn model 645 (Deluxe theatre) to entertain patrons. It once had a 3-13 Wurlitzer on which Larry Vannucci cut a memorable record. Electronics replacing pipes lost long ago. Can this be a trend?

CLEVER BILLING: Pearl White and Hal Pearl, billed as "The Fabulous Pearls," for their March 13 and 14 one-night stands at the Chicago Patio CAT-OE'd affair. Silent movies, Singalongs, and Stan Dale of radio doing the MC chores. All for only \$1.75! What a deal!

George Orbits puts down rumors that the 4-34 ex-Fisher Wurlitzer, which he has leased to the Detroit Theatre Organ Club, has a "For Sale" sign hanging on it, calling such signs "gross terminology." The rumor resulted in Orbits receiving a number of offers for the organ in the DTOC's Senate Theatre. He states, "The DTOC, as well as other interested parties, have or may intend to present offers. The DTOC, of course, has the right to meet any offer I might receive, within the terms of the lease. The continuation of the Club would be my first choice."

What has been referred to as "the world's loudest organ" can be heard on Sunday afternoons at Roosevelt Memorial Park. It's the huge-scale 4-17 Wurlitzer which has survived earthquakes, vandals, water damage, windstorms and a dozen rehabilitation campaigns by both amateurs and experts, the famed "organ in a cemetery" in Gardena, Calif. (near L.A.). The latest plague is water damage suffered during the winter rains. It's an "outdoor" installation, with only a flimsy band shell-type structure to house the chambers. Its deeply entrenched console has sometimes been found floating, but somehow it survives. And it will overcome the latest water damage, too. The cemetery has earmarked funds for repairs. Meanwhile, a few ranks are silent, but with a range of two miles—who misses them?—except the organist.

Late last year, a television program was aired entitled "When Movies Were Made at Niles," and Eddie Dunstedter has been wondering what's going on ever since. The

(Continued on Page 22)

VOX POPS, contd.

show dealt with the early film studios located at Niles, Calif., (near San Francisco) and consisted mainly of film clips from the comedy films made at the pre-Hollywood studio where many stars-to-be (Charlie Chaplin included) made films before going to Hollywood. There was a "tin pan piano" musical accompaniment throughout which cued the quickly-moving shadows from a long-gone era of film production. The clincher is that the musical score was credited in the subtitles to "Eddie Dunstedter" When questioned about it, Eddie was puzzled. He hadn't scored a film recently (although his driving score to the science-fiction flick "Donovan's Brain" is well known to late show TV enthusiasts across the land). In fact Eddie was at a loss as the inquiries poured in. Then he remembered something he'd done along that line for a Red Skelton spoof on early movie making, a comedy called "Merton of the Movies," some years ago. Part of the film had been scored with a honky-tonk style piano, fingered by Eddie Dunstedter. That was the only possibility: music excerpted from "Merton." Then Eddie started thinking along another line: "If that's the case—why haven't I received my royalties?" Continued next issue!

A landmark in the village of Warsaw, N. Y., for over 50 years, the building which once housed the Marr & Colton organ factory has succumbed to the wreckers' axes, according to Mrs. Howard Reichert, daughter of the company's founder, David J. Marr. It was a sad time for Mrs. David Marr, who lives on nearby Maple Street. Mrs. Marr observed her 85th birthday in January.

Earl Long, manager of the St. Francis Theatre in San Francisco, announced the sale of the long-dormant 3-13 Morton in the house to Rod Burton, who will add the pipework to his 3-12 Morton home installation in the Bay City. The 3-12 came originally from the Fox Theatre in Burlingame, Calif.

The St. Francis Theatre will be remodeled in the new concept; the balcony will be sealed off to make a second theatre. Mr. Long's former association with the S.F. Paramount Theatre and its 4-34 Wurlitzer (now perking on the Vollum estate in Portland, Ore.) would indicate a weakness for organ music and the installation of a good plug-in wouldn't be too fantastic a prognostication, especially with a Conn entertaining customers dur-

ing intermissions at Sam Pearlman's Penthouse (balcony) Golden Gate Theatre nearby.

It looked like disaster in Denver. About the time Dick Hull's top-notch recording on the Wurlitzer in the "Three Coins" restaurant was released, Dick found himself without a job, parted from his Howard seat because of differences with management over the kind of music best for the beanery. The organ was silent and the future looked dark. Dick's chin was dragging. Then, the restaurant was put up for sale. A combination of patrons who appreciated the music Dick had played banded together to purchase the place and to put Dick back in the Howard seat, playing the kind of music people come to hear. Hope it comes off with a Happy Ending.

Doug Erdman, erstwhile "enfant terrible" of the organ hobby, is now ready to give it all up—and turn his attention to boats. Among the items he has put up for sale is the 4-20 Wurlitzer (from the Norsbore Theatre, Chicago), which is installed and playing in his Glendale, Calif., "castle." The eventual purchaser will someday discover six small holes in one Tibia pedal pipe.



ERDMAN'S AERIE—A lot of organ . . . and potshots at the parapets!

They are bullet holes, fired from a repeating gun, from down in the parapets. Asked if the shots were a protest against lousy organ playing, Doug quickly replies that the blower wasn't even on at the time. He was standing by an open window, and was called away. A split second later—"ping, ping, ping, ping, ping—pong!"—and there are six holes in the wooden pipe. So it was Erdman who was the target, not the organ. Sometime later a "mad sniper" was interrupted in his hobby and deposited in the "silly farm." It all happened five years ago and there have been no similar incidents. Doug "wants out" anyway.

Veteran silent movie organist Alice Blue is currently playing what she describes as "rinky-tink piano" at Shakey's pizzeria in Vallejo, Calif., on weekends and occasional plug-in organ stints during the week, even some with silent movies. Those who have heard Alice play a comedy say she gets in all the effects, from dogs barking to the "swish" of a facebound custard pie, without interrupting the flow of music.

In Hollywood, another ex-silent film organist was enjoying the glow of her first movie role. Those who saw *The Graduate* will recall the wedding scene near the end which included a closeup of a gal organist. That's Rose Diamond's big scene, and a gem!

Organ maintenanceman Walter Froelich took the news stoically, then got on the phone to summon all who would be interested in a final session with the 3-11 Wurlitzer in the Stanley Theatre in Newark. The amalgamation of the Stanley Warner and RKO theatres in the East apparently made the Stanley superfluous. Froelich had kept the organ in good repair for years and he wanted all interested parties to give it a farewell pat. On Sunday morning, Feb. 25, a little knot of the faithful showed up to do just that; among the devotees were house organist Bill Gage, Eric Zelfiff and his dad, Walter, and Wilma Dippe. They took turns putting the precious sounds on tape for future reference. The house shuttered two days later. The future of the organ has not been determined.

Speaking of Eric Zelfiff, he's so hip on organ that he won't go along on family trips in the 16-foot(!) house trailer unless he has a keyboard to fiddle with. Dad rigged up an inverter which plugs into the cigarette lighter to power a little Magnus chord organ; a sort of "double plug-in." En route to the ATOE Detroit convention last year, Eric said that the Ohio Turnpike never sounded so good.

He had such a fine turnout last year that he decided to do it again. On April 12th Dean McNichols accompanied the old DeMille epic, *King of Kings*, on the 2-7 theatre Wurlitzer in the Friends Church at Bell, Calif., a fitting show for Good Friday. He played all the music and effects except for the big gong. They turned on the sound track just long enough for the "pooiiiinnng!" The Wurli hasn't got a gong.

In Devault, Pa., lovely Dottie Mac-Clain is slowly picking up the pieces, getting adjusted to life without Leonard.

One thing on her mind is the disposition of what turned out to be something of a memorial fund for the late, great organist. At Laura Thomas' suggestion, people started sending money in lieu of flowers at the time of his death. The fund now totals \$400 and Dottie is wondering what to do with it, figuring that it might supply prizes for various organ-oriented contests and events. She's open to suggestion.

Reginald Foort has chalked up some impressive records. The mild-mannered organist has opened 43 new theatres,



FOORT

played over 2,000 radio and TV shows and cut over 200 recordings, most of this accomplished before coming to the U.S.A. in 1951. And then there's his 25-ton, 5-27 Moller which he carted around pre-war Great Britain in five huge trucks, in order to bring organ music to halls which had smaller organs or none at all. He maintained a staff of 14 technicians to assemble the organ for each concert. What a career! It continued to grow when he came to the U.S.A.; he recorded four LP platters on the Richmond Mosque 17-rank Wurlitzer in the early '50s which started a pipe organ recording spree that is still going on.

A word of reassurance regarding the Buddy Cole organ came in a letter from Mr. Richard Pike from the East, where the instrument is stored. The current owner of the famed 3-26 "WurliMorton" states, "Be sure that no 'organ broker' will ever get his hands on the Buddy Cole Organ." Mr. Pike is as intent as Buddy's widow, Clare, on finding a reasonably secure home for the famed instrument. Fears had been expressed that it might be sold piecemeal before Mr. Pike decided to spike the possibility.

From all the mileage we've gotten from the Baton Rouge Paramount Morton, one might come to the conclusion that it's the only windjammer blowing free in the area. Not so, writes Dolton McAlpin (who plays up a storm on that same Morton). In addition to seven organs in theatres within a 200-mile radius of Baton Rouge, there are several home installations worth noting. Among the latter is Jeff Seale's 2-10 Morton, installed in his Laurel, Miss., home. Also Tom Walton's 2-8 Wurlitzer from a Biloxi, Miss., theatre, now perking in his Mobile, Ala., home.

Organist Al Bollington has dreams—musical dreams. He gets musical ideas in his sleep and if he remem-

bers them in the morning, jots them down. But recently he had a beaut, at 3:00 a.m. one so forceful that it awakened him—and just as well. He wrote down the melody and resumed his slumber. Next morning he tried it out and says he didn't have to alter one note of what he had drowsily scribbled. In fact, record fans will be treated to a hearing of Al's "dream melody" on his Concert release, out about now and played on a Wurlitzer plug-in. Al says in all modesty, "I feel that this is a most unusual way to compose." Amen!

Veteran organist Clark Fiers braved the Eastern winter, coming all the way from his home in Florida to play a concert for the Rochester Theatre Organ Society on their 4-21 Auditorium Theatre Wurlitzer on January 16th. Clark included a Gershwin medley, selections from *Finian's Rainbow*, tunes he helped popularize in the '20s, *Echoes from Brazil*, *Slaughter on 10th Avenue*, *One Fine Day* from Puccini's *Madame Butterfly* and many others. His long theatre organ career started when he was billed as "the boy organist" at 16, in 1924.



GET THE GUYS TO VOCALIZE
 WITH NATIONAL'S DANDY "SING-ALONG SONG SLIDES"!!
 Send for free catalog of all-time hit songs available in slide form for as low as 50c a tune! Need a projector? Let us know... we'll save you real dough!
NATIONAL SONG SLIDE SERVICE INC.
 42 W. 48th St. New York, N.Y. 10036

Michael Candy, now the owner of the former Picture House (Leicester) Wur-



RAWLES

litzer (more famous as the "organ in the cowshed" in later years), sent in this photo of Leonard Rawle waiting bug-eyed for the flash bulb to pop while seated at his home installation console, the former Empire, Leicester Square Theatre (London) 4-20 Wurlitzer. It is installed in Leonard's especially built home (with the organ in mind, of course) in Chorleywood, Hertfordshire, "where it makes a very nice noise, indeed," Michael assures us. This is a reply to the box in the October 1967 issue of this magazine which asked in big type, "Have you saved a mighty Wurlitzer lately?" Obviously, our friends across the pond can answer affirmatively.

Also across the pond, John Hoeben writes from his home in Liege, Belgium, asking about T.O. publications. He says, "In my capacity as a concert organist, I am still very interested in all theatre organ news—all I can gather about theatre organists and organs." John's attitude is a comment on the historical closeness of classical and theatre organists on the Continent. There never existed there the artificial barrier imposed on American organists, a wall only recently breached by common sense, fair play and a refusal to allow snobbery to prevail for all time.

That lively Sierra Chapter staged another silent movie show at Grant Union High School in Sacramento, Calif., on April 19th. With George Seaver at the Wurlitzer 4-21, attendees saw the epic Doug Fairbanks film, *The Thief of Bagdad*, plus a Laurel and Hardy comedy—all for only \$1.50! With prices for open concerts now averaging \$3 in the larger cities (except Chicago!), an exodus of the faithful to Sacramento could be blamed on thrift. Siera's presentations are in all ways first class, too.

WONDERFUL! WONDERFUL!

A BOOK OF THIRTY-THREE
 TUNES / FROM THE GREAT
 YEARS / 1920-1940 / BY EDDIE LAYTON
 ARRANGED FOR ALL ORGANS BY EDDIE LAYTON



At your dealer or direct

The exciting sounds and styles of
EDDIE LAYTON
 abound in this new organ collection!
"WONDERFUL! WONDERFUL!"
 for all organs

Layton's very special arrangements of television, radio, film and show themes, old and new, including hits like MORE, MANHATTAN, MISS AMERICA, WONDERFUL! WONDERFUL! GET SMART... 1.75

E. B. MARKS MUSIC CORPORATION 136 West 52nd Street
 New York, N.Y. 10019



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.

Here With the Wind, Bob Van Camp at the great Moller organ, Fox Theatre, Atlanta, Ga., "Organ of the Month" release No. CR 0023 (stereo); available for \$4.50 (check or money order) postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available in 4-track 7 1/2-ips stereo tape at \$7.50.

At Long Last, here's the "Mighty Mo" and its champion of the past five years, Bob Van Camp, fabled—storied—legendary, captured faithfully in microgrooves by engineer Joe Patten. And the total recording lives up to all heralded expectations. The 4-43 sounds just plain grand in the 5,000-seat house. The recording is also a personal triumph for the man who rescued the beast and has seen to its maintenance since 1963—Joe Patten—16 tunes total.

Gone With the Wind. Principally the majestic "Tara" theme from the great movie, played with sensitivity to a climactic, full ending.

Summer Samba. Bright Glockenspiel plinks punctuate the samba tempo.

Summertime is played with tenderness and with good contrast between the moving accompaniment figure and the melody combination. Faithful to the composer's intent.

Winchester Cathedral, worn out by too many recordings, is made interesting here by a novel tongue-in-cheek treatment. Bob's brief use of what jacket note Writer Ben Hall refers to as "liturgical effects" (all right—"straight organ") add color.

Georgie Girl. "Bright 'n Brassy" with piano frippery.

On the Trail. A shortened version of the Grofé description of a donkey ride through the Grand Canyon, complete

with braying but no "call for Phillip Morris!" Fast paced and sure-footed.

Strangers in the Night. Bob Weaves a spell of beauty through sensitive phrasing and exquisite registration. The mixture-studded combinations are breath-taking.

Only in one area of the registration can we be critical, and that is in the use of a piano during *Rhapsody in Blue* which obviously has only one "touch intensity" (like the usual player piano), rather than a range of attacks (we've heard up to seven gradations of touch in some installations). The resulting lack of piano expression detracts from the *Blue* excerpt to some extent, but it's still rousing music, well performed.

Spanish Flea. The formidable brass section gets a workout with drums to supply the accents.

Alley Cat was obviously included because it was the first tune Bob played as a console riser in 1963. One minute and nine seconds of it is plenty.

Michelle demonstrates Bob's way with a ballad and that's his specialty. Perfect phrasing plus compelling registration. Skilled use of colorful mutations.

"Baubles, Bangles, etc." gives the big solo Tibia a chance to shine briefly (different but beautiful), but most of this ballad is carried by Vox-dominated combinations sprinkled with mutations.

Lady Be Good is more generous with the Mo's Tibia, with reed combinations providing contrast and variety.

Don't Sleep in the Subway. Who could with all that brass?

Chapel in the Moonlight goes mildly "liturgical" (Hi, Ben!) but proceeds mainly at a "slow fox" tempo on very theatrical combinations. Gorgeous ballad treatment when Bob isn't figuratively

passing the collection plate.

That hard-hitting piano dominates portions of Bob's "feature selection," 6 minutes and 4 seconds of *Deep Purple*. It's a wonderful chance to exploit the low reeds and the majesty as well as the intimate powers of the Mo'. Bob makes it come alive with gusto.

The Mighty Morton, Roger Garrett at the console, Loew's Theatre, Columbus, Ohio, Concert Recording CR 0024 (stereo); same purchasing information as for the above record.

Loew's Ohio reflects all the nostalgic qualities of the term "movie palace" and thanks to ATOE's Carlos Parker, Tom Hamilton and their team of organ fixers, the 4-22 Morton in the 3100-seat house has been restored to "like new" condition. Roger Garrett has long been associated with Ohio's largest T.O., and his professional approach is evident from the first notes of *Westward Ho*, march from the *Covered Wagon*, last recorded by Gaylord Carter. This selection sets the mode for the type of sound throughout the recording—big, lush and with emphasis on middle and low frequencies rather than highs, providing a certain mellowness at the expense of brilliance.

South Pacific Medley (seven tunes). Note the Morton Tibia during *Younger Than Springtime* with the Chrysoglott providing subtle "temple bell" accompaniment, a combination also heard throughout "Bali H'ai."

On the Trail. Two records in a row with Ferde Grofé's famous "hee haw" music! Quite different from Bob Van Camp's, but equally absorbing. Roger plays more of the original with a fine dramatic flair, and the "bray" effect is thunderous.

(Continued on Next Page)

Don't Miss

The Style and Stereo Sound

of

"DICK HULL AT THE MIGHTY WURLITZER THEATRE ORGAN"

Order: \$4.75 postpaid

ADELIC RECORDS
677 Main
Glen Ellyn, Illinois

Recorded in bright,
natural stereo at the

"Three Coins Restaurant"
Louisville, Colorado

The Morton Piccolo and Posthorn are heard doing their separate chores near the start of *Donkey Serenade*, and this donkey is in a much greater hurry than Grofé's. It sparkles! Roger's *Valencia* has been obviously influenced by a study of the old Crawford 78 record and he makes it come off with mucho Latin zest. *Jalousie*, an always welcome standard, has its tango rhythm twirped by effective Tambourine punctuation. Later, with a solo reed holding down the melody, there are interesting Tibia'd right-hand rhythmic effects, but there's also a weak ending.

Next an 8:41 minute pop-standard medley which takes on the aspects of one of those long-gone late night broadcasts. Tunes played end-to-end are *Whispering*, *Red Sails in the Sunset*, *Oh Johnny, I'm an Old Cowhand*, *Paper Doll*, *Pennies from Heaven*, *Cecelia*, a bit of *The Whistler and His Dog* and *Elmer's Tune*—all played with the high intricate value of a Tiny James-Everett Nourse *Farewell to the Fox* medley.

Roger's one classical effort is a stirring *March Slav* by Tchaikowsky, a well-performed item which makes one wish he had included more classical selections.

A second "oldie" medley concludes the record: *Smiles*, *When You Wore a Tulip* and *Sleepy Time Gal*.

Groovy—in the musical mores of the '20s. Informative jacket notes are by Roman Walek.

Viennese Knights, Don Knights at the 3-9 Compton organ in Abbey Hall, Abbingdon (England). Concert Recording No. CR-0022 (stereo). Same purchasing information as for previous records.

In search of something to record far removed from the current short-lived hits and over-recorded standards, Don Knights hit upon the idea of a platter devoted entirely to Viennese pop music, some familiar (e.g. Strauss), some off-beat, but all enchanting. Long enthusiastic toward the music of Vienna, Don Knights is well equipped to present the music in a style attractive to theatre organ enthusiasts. His instrument is a 3-9 Compton, the pride of the forward-looking town of Abbingdon which gave the instrument a home in the Town Hall. The Theatre Organ Preservation Society provided the organ (from the Birmingham Gaumont Theatre) and did the restoration and installation work. The result—pure delight!

This reviewer admits a prejudice in favor of the music, having lived several years in Vienna, and having even played organ broadcasts consisting of these same tunes. Vienna never was much of a theatre organ town even in the silent film

era, and at last count there were only two theatres equipped with organs, a circa 9-rank Kilgen and an 8-rank Christie, plus a 3-12 Welte on the Wien-Film scoring stage. Thus a concentration of theatre organists never developed there, a pity considering how well the music adapts to the instrument. All of which makes Don Knights' recording the more significant. He gets right into the Viennese "swim" with *You Will Remember Vienna*, and his selections include such international favorites as *Gold and Silver Waltz*, *Merry Widow Overture*, *Vienna City of My Dreams* and *In Grinzling*.

But there are also some strictly local tunes of great charm such as *Bad'ner Madeln*, *Leitantes Blut* and the *Schatz-Waltzer*—all well worth the hearing. Don Knights' performance is tops. The TOPS lads and Abbingdon citizens rate a bow, too.

And just wait until they hear this record in Vienna! It's right in the Austrian groove.

George Wright at the Wonderful Wurlitzer Organ, Pickwick label PC-3102 (mono), SPC-3102 (stereo), \$1.49 to \$1.98 on supermarket record racks.

This is a collection of tunes assembled from George's DOT tapings and previous releases. The surface is exceptionally smooth and it's a package well worth the low price. Tunes are: *Oh What a Beautiful Morning*, *That's My Desire*, *Caravan*, *Where or When*, *It's All Right With Me*, *The Touch of Your Hand*, *Alley Cat*, *So Beats My Heart for You*, *No Other Love* and *Aloha Oe*.

Also of Interest

PUT ANOTHER NICKEL IN THE WURLITZER, (no number), \$4.95 postpaid, available by mail from Hathaway & Bowers, 11854 Florence Ave., Santa Fe Springs, Calif. Stereo only.

Many organ enthusiasts are also fascinated by coin-operated orchestrations, many of which preceded the theatre organ and were also its contemporaries. Hathaway & Bowers have a collection which includes many types of coin-operated machines, all with considerable nostalgic pull. This record provides a sample of what one might expect to hear during a visit to the H&B showrooms (they're in the business!), instruments with such fascinating names as "Pianorchestra", "Mandolin Quartette", "Regina Music Box", "Military Band Organ", "CX Orchestrion" and "Automatic Harp."

The music smacks of the first quarter of this century, and outside of the vibrant bell tones of the Regina Music Box, it's played mainly in the rinky-tink style of the day, and it is irresistible.

Tunes include: *Most Anything Rag* (an exasperating assembly of unrelated but well-fitted snatches from many tunes), *Curse of an Aching Heart*, *Tuck Me to Sleep in My Old Kentucky Home*, *The Merry-Go-Round, Broke Down*, *Whistling Rufus March*, *Bye Bye Blackbird*, *Oh You Beautiful Doll*, *Who's Sorry Now?* and 12 others.

There are lots of jacket notes by David Bowers, the author of "Put Another Nickel In," an authoritative book on the "Golden Age of Mechanical Music," also available from H&B.

ALLEN MILLS

Featured organist at '64 and '67
A.T.O.E. National Conventions

plays the 4-21
Wurlitzer
Theatre Pipe Organ
AUDITORIUM
THEATRE
Rochester, N.Y.



Thrill to those "throbbing tibia" and toy counter sounds plus Allen's refreshing and varied registration. Listen to his skillful display of the organ's orchestral voices and his judicious use of percussion. Hear an outstanding instrument in perfect condition under the most favorable acoustics.

\$4.95

plus 25c for postage and handling

SEND check or money order to:
ROCHESTER THEATRE ORGAN
SOCIETY, INC., P.O. Box 53
Fishers, New York 14453

A STEREO RECORD MASTERED AND PRESSED BY CUSTOM SERVICES, CAPITOL RECORDS

RADIO CITY

by Lloyd E. Klos

Richard W. Leibert was born in Bethlehem, Pennsylvania, and was a student in the Moravian schools. He studied under a cousin, Dr. Fred Wolle, founder and director of the Bethlehem Bach Choir. His first public appearance as an organist was at the age of seven when he played hymns for morning chapel services on an old pipe organ. He became so interested in this instrument that he'd bribe or cajole his classmates to pump the bellows of the organ after school so that he could become more familiar with it.

Finally convincing the headmaster that he could play the organ, he proposed to play a recital for his classmates. So persistent was he to get organ pumpers, that they contrived to play a trick on him. Banding together they stuffed the large bass pipes with goose feathers, borrowed from their mothers' pillows. The opening chord resulted in a shower of feathers in the auditorium, which caused a mild commotion among those present.

One of Dick's earliest recollections of his experience as organist, occurred during a Sunday morning church service. A new organ had been installed, and it was powered by a water motor which pumped the bellows with water from a nearby stream. Midway through the dedicatory service, the organ went flat, all the sound gone. After much confusion between minister and choirmaster, the Reverend announced that the remainder of the service would be sung a capella. A trout was stuck in the organ's mechanism!

Later, Dick studied piano under Hans Roemer. At the age of 15, the Leibert family moved to Washington. Dick entered the business world by selling newspaper advertising, and as a result, made friends with the organist at the Palace Theater. He became relief organist during the dinner hours, and upon his friend's sudden death, became regular organist.

Hearing of a scholarship award to be given by the Peabody Conservatory in Baltimore, Leibert journeyed there and won a three year scholarship under the tutelage of Dr. Knight. Since then, he has been a self-taught organist and composer.

DICK



LEIBERT

Following his studies at Peabody, he was employed by the Loew's Circuit, and went on tour, playing in the movie palaces in Pittsburgh, Cleveland, and Chicago, winding up with two years at the famed Brooklyn Paramount.

A most tragic experience occurred while Leibert was organist in the beautiful Penn Theater in Pittsburgh. As was the custom in most big theaters such as this, the organ console rose majestically from the pit and emerged into a sea of multi-colored spotlights. One morning, the spring rains caused the swelling of the Monongahela and Allegheny Rivers, and this action inundated downtown Pittsburgh. On hearing the news, Leibert rushed to the theater, hoping to save the console, deep in the pit. But, alas! The water, though pouring down the stairways and aisles had not reached the console. However, the electricity had already been cut off, and for the next ten hours, the organist watched as the water steadily rose to a height of 30 feet. Thus, a beautiful 4-manual Robert Morton was completely ruined; according to Dick, one of the finest theater organs he has ever played.

In late 1932, the Radio City Music Hall was fast approaching its opening date, and auditions were held for the post of Chief Organist. Leibert was among 13 applicants. Noting the wide range of selections, from Bach to Gershwin, played by the other organists, Leibert, last on the list, played a medley of all the music of the other contestants.

The judges, Samuel (Roxy) Rothafel, Erno Rapee, and Bill Stern, unanimously selected Dick Leibert for the Chief Or-

MUSIC HALL

ganist position, which he has held ever since.

The opening night of the Radio City Music Hall, December 27, 1932, was one which will never be forgotten by those present. The show opened at 8:30. On the bill were De Wolf Hopper, the Tuskegee Choir, the Music Hall Ballet and Chorus, the Roxyettes, Weber and Fields, Vera Schwartz, the Berry Brothers, The Wallendas, the Kikutas, Eddie and Ralph, Harold Kreutzberg and Margaret Sande, Ray Bolger, Doctor Rockwell, Josie and Jules Walton, Dorothy Fields and Jimmy McHugh, Gertrude Niessen, a tab version of "Carmen", Banto and Mann, Erno Rapee and the Music Hall Symphony and Richard Leibert and Dr. C. A. J. Parmentier at the Wurlitzer consoles.

The mammoth affair lasted until nearly 2:30 a.m. when the finale "September 13, 1814" and the Star Spangled Banner wound up the show. There was no movie. The reviews of the grandiose beginning were bad. One critic wrote: "The mountain labored and brought forth a mouse."

At the Music Hall, Dick Leibert plays four evenings; the 6:00 and 9:00 shows, usually Monday, Tuesday, Thursday and Friday. The openings and the first and second shows are played by Ray Bohr. Jack Ward fills in on the off days, vacations etc., and closes the final show at midnight.

A member of the American Society of Composers, Authors and Publishers, Dick is an accomplished composer. Among his creations are "Radio City Hall March", "Come Dance With Me", "In a Little Clock Shop", "You Were a Dream", "Virginia Hoedown", "Where the Pussy Willows Grow", "You Look Like Someone", "Valse Rhythmic" and "Pray for Me".

It is customary for Dick to keep a pad and pencil on his night stand. In an enchanted dream, he scribbled a lovely melody which he was sure would be a hit. Next morning, returned to reality, he discovered that he had written down, note for note, one of the famous Strauss waltzes!

Dick Leibert is equally at home playing Bach or Rodgers. He has conducted his own orchestra as did several other great theater organists. More than 40 recordings are credited to him on Westminster, RCA Victor or Camden

(Continued on Next Page)

DICK LEIBERT (continued)

labels. During World War II, he cut a number of unbreakable "V-Discs" for the armed forces, and which the author fondly remembers playing while stationed in the Aleutians. On one disc, he opened with the salutation: "Hi, fellows. This is Dick Leibert, speaking to you from the Radio City Music Hall. I'm going to fool around on the Wurlitzer at this point."

When Dick was guest artist with the Rochester Philharmonic in 1954, playing both the Eastman Theater's Austin organ and an electronic, the author mentioned these V-Discs to the artist backstage following the concert, and Dick averred that he made several of them.

During a tiring recording session, it is not unusual for Leibert to leave the console for a few minutes and stand on his head. "It's good for the brain", he explains, "and my family loves to have me do it at home, because all the change falls out of my pockets!"

Dick's ancestors had arrived in America in the early 1600's and settled in Bethlehem, Pa., which was to become the scene of the annual Bach Festival. Music was always an integral part of the Leibert family home life, and since the inception of the festival, there has rarely been a performance without one of the family's participating with this famed chorale.

In the spring of 1966, Mayor Schaefer of Bethlehem, Pa., issued a proclamation, proclaiming the day of his recital in his home town as "Richard Leibert Day", an honor which included the keys to the city and a street parade prior to his concert.

An important part of his musical schedule is the late fall concert tour on which he embarks yearly. He has played over a thousand concerts in "Community Concerts" series, appearing in 200 cities in over 40 states. Some cities have been honored by his presence two, three or even four times.

The 1966 fall tour took him to Macon, Warner Robins and Carrollton, Georgia; Lewisburg and Knoxville, Tennessee; The Fisher Theater in Detroit; Salt Lake City and Montplier, Utah; and Cortez, Colorado. In the spring of 1967 there followed a stint at the Wilton Theater Kimball in Los Angeles.

Leibert has done concerts for the YMCA, Lions, Kiwanis and Junior Chambers of Commerce. Under auspices of the Baldwin Organ Co. and its dealers, Dick has appeared at more than 100 colleges, from Lubbock, Texas to Boston, Mass. The Baldwin dealer in each locality installs an organ with adequate number of speakers for any auditorium not fortunate to have a pipe organ installed.

DISC SQUEALS

Last issue we listed a source of certain early George Wright HI-FI label mono and stereo discs at \$1.00 each, a deal we checked out and found satisfactory. Allied Radio, 100 North Western Avenue, Chicago, Illinois, 60680, is now offering a package of ten GW HI-FI stereo discs for \$17.88 plus postage. It's called *Organ Spectacular in Stereo*, and includes many which were unavailable from Publishers Central Bureau. We have not checked this one out so can't give it our blessing but those interested can send to Allied for free Catalog No. 273. The records are listed on page 25.

Demands from non-DTOCers for the "For Members Only" record of Ashley Miller playing the Detroit Senate Theatre 4-34 Wurlitzer have been so overwhelming that DTOC Secretary Ben Levy has issued a statement on behalf of the club which reads, in part:

Away from his musical chores, Dick Leibert has a most interesting private life. He is happiest when sailing his 36-foot cutter "Bahaman" off the New England Coast. He and his family, consisting of wife, two daughters, and two sons, make a yearly pilgrimage to tiny Block Island, 20 miles out to sea from Rhode Island. There he engages in surf-casting for striped bass, or a two-day sail into the Atlantic for Block Island swordfish.

He is a sports car enthusiast, having entered his Jaguar in a number of competitive events, and winning an event known as the Rip Van Winkle Regularity Race. His wife acts as navigator, and the usual arguments which ensue in these events led Dick to suggest that all cars carry a complete set of divorce papers in the glove compartment, together with a fountain pen. The pen would carry disappearing ink, which fades within 12 hours!

Leibert is a rose fancier also, and succeeded in winning a blue ribbon in his wife's garden club in Wilton, Connecticut, where they reside in a rambling stone house, high above Long Island Sound.

Dick Leibert, the organist's organist, appears to be happy, well-established and at peace with the world.

"At the time this recording was made the Board of Directors of the DTOC hoped to be able to make copies available to non-members. However, after a careful review of the Federal regulations which apply to non-profit private clubs such as the DTOC, the Board has most reluctantly come to the conclusion that any such distribution, even to recover costs, would be in violation of these regulations and would seriously jeopardize the Club's legal status.

Therefore, it is with the most sincere regret that we must inform you that copies of this recording cannot be made available to non-members."

Mr. Levy's complete letter of explanation of this action will appear in our next issue.

A concert played on the now-removed Moller organ in the Sedgewick Theatre in Philadelphia by Don Kinnier is available on a stereo recording at \$5.35 post-paid. The Final Performance disc includes Caravan, March Medley, The Stripper, Gershwin Medley and an interesting item labeled The Stripper's Sister—plus many others. Proceeds will go toward relocating the organ. Order from Delaware Valley Theatre Organ Society, Box 195, Abington, Penna. 19001. The Album is entitled Should Auld Acquaintance Be Forgone.

Concert Recording has undertaken a most risky assignment. A disc will be prepared which will compare the sounds of the major plug-ins with the authentic sounds of pipe originals they seek to imitate. The object is "to provide an unbiased sample of the manufacturers' ability to reproduce the sound inherent in the King of Instruments." So far, samples of Rodgers, Hammond, Wurlitzer and Baldwin have been lined up. Concert is also re-releasing many of the George Wright HI-FI label series for the benefit of those who want to fill in their collections.

In fact, Concert Recording has grown so much, it has acquired a "flack" to push its wares. The first blast from the new Public Relations office is solid "Hollywood"—an announcement that Concert has acquired a "million-selling LP record" of theatre pipe organ music for later release. It is stated with some fanfare that "The significant factors which make this recording so successful are being withheld until further notice." A cliffhanger!

The Noreen Hennessy recording listed but not reviewed in the last issue (For the Record) was issued by the Theatre Organ Society of Australia and all profits from its sale (by Concert Recording in the USA) will go toward support of the New South Wales TOSA's theatre organ relocation project. A worthy cause.

ATOE CHAPTER CHAIRMEN AND SECRETARIES

BEEHIVE (31)

Chairman

Darlene V. Walker
2479 Beverly St.
Salt Lake City, Utah 84106

Secretary

Maxine V. Russell
2579 Commonwealth Ave.
Salt Lake City, Utah 84109

CENTRAL INDIANA (26)

Chairman

David Roch
R.R. 16, Box 172
New Augusta, Ind. 46278

Secretary

Vera Mortenbeck
(Mrs. James E.)
3460 Hillcrest Dr.
Indianapolis, Ind. 46227

CENTRAL OHIO (30)

Chairman

Robert E. Ridgeway
P. O. Box 4826
Columbus, Ohio 43202

Secretary

Mrs. Frank Babbitt
1178 Mathias Dr.
Columbus, Ohio 43224

CHICAGO AREA (13)

Chairman

Bob Mueller
4826 Parker
Chicago, Ill. 60639

Secretary

Bill Rieger
6224 Eddy
Chicago, Ill. 60634

CONN. VALLEY (11)

Chairman

Stillman H. Rice
18 Ridgewood Terrace
North Haven, Conn. 06473

Secretary

Carmen F. Charette
258 Henry Street
Manchester, Conn. 06040

DELAWARE VALLEY (2)

April elections held; results
not known as yet.

EASTERN MASS. (1)

Chairman

James E. Rockett
Hugh Cargill Rd.
Concord, Mass. 01742

Secretary

William L. Burke, Jr.
21 Bertram St.
Beverly, Mass. 01915

HEART OF AMERICA (25)

Chairman

Dr. Robert B. Fray, Jr.
3917 West 68th St.
Prairie Village, Kas. 66208

Secretary

J. Randall Charles
10106 Bennington
Kansas City, Mo. 64134

KAW VALLEY (33)

Chairman

Luther A. Cortelyou
P. O. Box 503
Lawrence, Kas. 66044

Secretary

Mrs. Alvin T. Jones (Ida R.)
Route #1
Lawrence, Kas. 66044

LAND O' LAKES (9)

Chairman

Don Peterson
3308 Zarthan Ave.
Minneapolis, Minn. 55416

Secretary

Irene M. Blegen (Mrs. Jas. R.)
16925 Linden Dr.
Minnetonka, Minn. 55343

LOS ANGELES (3)

Chairman

R. C. Simonton
10100 Toluca Lake Ave.
No. Hollywood, Calif. 91602

Secretary

Ruth Skovmand
224 N. Conlon Ave.
West Covina, Calif. 91790

MID-AMERICA (28)

Chairman

Tom Cusick
2601 Mason Terrace
Wichita, Kas. 67216

Secretary

David E. Dillon
1938 Marion Rd.
Wichita, Kas. 67216

MOTOR CITY (24)

Chairman

Albert T. Mason
15743 Edgewood Dr.
Livonia, Mich. 48154

Secretary

Donald G. Lockwood
706 Hazelwood Ave.
Detroit, Mich. 48202

NEW YORK (17)

Chairman

Raymond L. Zelif, Jr.
3 Page St.
Madison, N. J. 07940

Secretary

Allen W. Rossiter
P. O. Box 1331
Passaic, N. J. 07055

NIAGARA FRONTIER (8)

Chairman

M. Robert Flierl
124 Tillinghast Pa.
Buffalo, N. Y. 14216

Secretary

Miss Ruth Gebhardt
48 Knox Ave.
Buffalo, N. Y. 14216

NO. CALIF. (4)

Chairman

Raymond A. Taylor
821 Columbuia Dr.
San Mateo, Calif. 94402

Secretary

Raphael F. Ehar
851 Larchmont Dr.
Daly City, Calif. 94015

OHIO VALLEY (10)

Chairman

Edmund Wuest
P. O. Box 222
Cincinnati, Ohio 45202

Secretary

Glenn E. Merriam
P. O. Box 222
Cincinnati, Ohio 45202

OREGON (20)

Chairman

Robert J. Burke
3215 N.E. U. S. Grant Pl.
Portland, Ore. 97212

Secretary

Dr. Gordon R. Potter
3424 N.E. 35th Ave.
Portland, Ore. 97212

PIEDMONT (18)

Chairman

J. Marion Martin
206 S. Madison St.
Whiteville, N. C. 28472

Secretary

Frank B. Netherland
Campbell Farms, Rt. 1
Stuart, Va. 24171

PINETREE (21)

Chairman

Maurice B. Pope
39 Highland Ave.
Gorham, Maine 04038

Secretary

Robert C. Melcher
16 Monroe Court
Westbrook, Maine 04092

POTOMAC VALLEY (7)

Chairman

Woodrow Wise
4600 Eaton Pl.
Alexandria, Va. 22310

Secretary

Mr. Francis Early
3010 Wisconsin Ave. N.W.
Washington, D. C. 20016

PUGET SOUND (12)

Chairman

Russell A. Evans
15855 36th Ave. N.E.
Seattle, Wash. 98155

Secretary

Genevieve Whitting
1223 N.E. 108th St.
Seattle, Wash. 98125

RED RIVER (27)

Chairman

Ralph Kratzer
915 S. 18½ St.
Moorhead, Minn. 56560

Secretary

Philip E. Felde
1408 14th St. S.
Moorhead, Minn. 56560

ROCKY MOUNTAIN (23)

Chairman

R. C. "Beck" Maddy
1819 S. Sheridan
Denver, Colo. 80226

Secretary

Duane Searle
472 Quentin
Aurora, Colo. 80010

SIERRA (29)

Chairman

Lawrence E. Weid
7368 Willow Lake Way
Sacramento, Calif. 95831

Secretary

Cathy Zeller
5223 Glancy Dr.
Carmichael, Calif. 95608

SOUTHEASTERN (14)

Chairman

C. E. Holbrook, Jr.
312 Fayetteville Rd.
Fairburn, Ga. 30213

Secretary

Henry B. Aldridge
1932 Lebanon Dr. N.E.
Atlanta, Ga. 30324

SOUTH FLORIDA (32)

Chairman

John W. Steele
198 E. 4th Ave.
Hialeah, Fla. 33010

Secretary

George W. Gerhart
Box 38-245
Miami, Fla. 33138

ST. LOUIS (15)

Chairman

Donald P. Ullrich
631 Shepley Dr.
St. Louis, Mo. 63137

Secretary

Edgar J. Kline
12090 Fleetwood Pl.
Bridgeton, Mo. 63042



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

BEEHIVE

The November 1967 meeting was called to order by Chairman Darlene Walker, at the home of Jack and Barbara Reynolds. Emma Street was introduced to the group as the Chapter's first Honorary Member. Lyn Larsen, who participated in the "Birth" of the Beehive Chapter, has also been made an Honorary Member. The article published in the local newspaper regarding this meeting was mentioned and Maurine Poll was thanked for her efforts. After the business meeting, the program was turned over to Jack Reynolds. He gave a brief history of the organ, a Robert Morton, which was installed in 1924 in a theatre at Idaho Falls. Jack brought it to Salt Lake in 1963. It has 6¾ ranks, a toy counter, harp, orchestra bells, glock, plus triangle, xylophone and others. He hopes to add further ranks in the near future. He played several numbers showing the voicing of the different ranks. Jack has a unique style, and the members and guests enjoyed his selections tremendously.

The remainder of the time was turned over to any one among the 42 in attendance who wished to try his talents.

—Maxine Russell

CHICAGO AREA

December 15, 1967, CATOE members and guests numbering over 200 gathered in the Mont Clare Theatre at midnight. Wally Rathman, CATOE member and assistant manager of the theatre, welcomed the organ buffs and introduced Mr. Tom Sheen. Substituting at the last minute for Lou Frechette (who became ill just before the social), Tom presented an excellent program even with the short notice given him. Intermission followed with the refreshment table, manned by the Rieger crew, surrounded by holiday well-wishers. Members and guests signed up for playing the 3/10 Barton Theatre Organ after the intermission. The meeting concluded just after 4 a.m., and a tired but happy crowd left the Mont Clare.

While some people would walk a mile for a Camel, others don't seem to mind traveling about 170 miles to a very special theatre organ concert. And why not?!?! The Embassy Theatre in Fort Wayne, Indiana, sports a 4/15 Page Theatre Organ complete with piano. At midnight, Saturday, December 16, 1967, Mr. Buddy Nolan, the master of the Page keyboards, did his Christmas presentation of "Theatre Organ at Midnight." More than one thousand people gathered in the magnificent Embassy Theatre once again to see the ornate white console rise again from its familiar place in the left side of the orchestra pit.

On February 14, John Muri presented a program on the console of the Kimball in the Hoosier Theatre, Whiting, Ind. The program opened with John playing for silent short subjects, a charming Christmas vignette, and "Valentine greetings" song slides. (Just as in the good old days, there was trouble cueing the slides.) As this portion was finished, John rose from the bench for intermission and was greeted with enthusiastic applause from the mixed (adults and teens) audience.

After the intermission, the *Phantom of the Opera*, starring Mr. Muri at the console of the Kimball, was presented. It was a most entertaining performance.

Over 150 CATOE members and guests gathered at the Kelvyn Park fieldhouse for the February 20th CATOE social. Guest artist was Jack Hatfield who demonstrated some new songs as well as some old ones with modern harmony on the Conn Theaterette organ. Intermission brought Bob Mueller, chapter chairman, to the stage to talk about the "Fabulous Pearls" shows CATOE is sponsoring in March at the Patio Theatre with Pearl White and Hal Pearl as the "Pearls."

On February 29, 1968, the Rialto Theatre, Joliet, Ill., hosted a big crowd with a fine show. The beautiful "atmospheric" Rialto and its large 4/22 Barton Organ were featured in a well-done live entertainment show on this date.

The program began with Mr. James Slattery welcoming the audience, then introducing Dick Martin, emcee for the evening. Kay McAbee's sister, Rosemarie, sang three numbers with organ accompaniment, followed by the Joliet Barbershoppers with some close harmony. After this portion, Martin announced Jay Himes at the Barton. He rose from the pit playing 76 Trombones, followed by several numbers in the "pop" vein interspersed with classics. This organ interlude was followed by the Chowhounds, a barbershop quartet, and a swing band from the Joliet Junior College, an outstanding group.

Following a brief intermission, emcee Martin introduced a new organist, Larry Roo, making his first appearance at the Rialto. He played a group of well-done selections. Larry exhibited an unusual keyboard talent and enthralled his listeners.

Kay McAbee polished off the well rounded program by playing requests from the audience, finishing up the show about midnight. An outstanding evening!

There was an excellent turnout, with about 40 members from CATOE making the journey to Joliet for the festivities. A grande theatre organ in a grande theatre! The Rialto will celebrate its 42nd birthday in May of this year and it still retains the fabulous Rapp & Rapp decor. It is an opulent house and is a wonderful setting for programs such as that witnessed on this occasion.

Will Leonard's column in the Sunday, February 11, 1968 Chicago Tribune carried a nice writeup complete with picture of Hal Pearl. The story plugged the Charlie Chaplin film series which Pearl accompanied (on Piano) recently for the Chicago Historical Society. Good publicity for Theatre Organs and CATOE when it mentioned the Patio shows.

ATOE CHAPTER CHAIRMEN AND SECRETARIES (Cont'd)

VALLEY OF THE SUN (19)

Chairman

Howard Rowe
1650 E. Dana
Mesa, Ariz. 85201

Secretary

Nadine Benton
2803 W. Keim Dr.
Phoenix, Ariz. 85017

WESTERN RESERVE (16)

Chairman

Richard Johnson
241 Brandt Ave.
Amherst, Ohio 44001

Secretary

Esther L. Johnson (Mrs.)

WOLVERINE (22)

Chairman

Ed Beckman
613 W. Lincoln
Royal Oak, Mich. 47033

Secretary

Mrs. Loma Howe
3350 Osler St.
Saginaw, Mich. 48602

CONNECTICUT VALLEY

Sharing in the proceeds from the Eddie Weaver concert at the New Haven (Conn.) Paramount on October 20 is The New Haven Register Fresh Air Fund, a fund sponsored by the New Haven newspaper to send underprivileged children from the urban area to summer camp. The contribution of the Connecticut Valley Chapter was in recognition of the very fine publicity given by The New Haven Register to the concert, and to the complete rebuilding of the 2/10 Wurlitzer by members of the Connecticut Valley Chapter.



CONNECTICUT VALLEY CHAPTER'S DONATION to the New Haven Register from proceeds of the Eddie Weaver concert is here being accepted by Mr. Charles McQueeney (seated), Day Managing Editor of the newspaper, from Chapter Chairman Stillman H. Rice. Publicity Chairman Jack Heavens and Ticket Chairman Gene Hubbard were at the Paramount Wurlitzer for the presentation. From left: Messrs. Rice, Heavens, Hubbard and McQueeney.

Although the 130 members of the Connecticut Valley Chapter had done a yeoman service in selling tickets throughout the state, the publicity campaign conducted by the Register in the weeks immediately preceding the concert was credited by Concert Chairman Mike Foley and Ticket Chairman Gene Hubbard with reaching a number of area residents who had not heard of the concert via other channels. Many contacted chapter members they knew for tickets, while others purchased them directly from the Paramount box office.

"The Connecticut Valley Chapter is proud," says Chairman Stillman H. Rice, "to have an opportunity to help such a worthy cause as the Register Fresh Air Fund, and we are mindful that such fine cooperation as was shown us in the Register's publicity for the Eddie Weaver Concert speaks well for the interest of the community in the job that we of the Connecticut Valley Chapter are doing to preserve the remaining organs in this state and make it possible for our own members and for the general public to enjoy the incomparable music produced on these instruments. We feel that we will have the whole-hearted support of The New Haven Register and the people of this area in future concerts, and we are glad to take our place as a part of the community scene by benefitting such a fine community project as the Register Fresh Air Fund." —Eleanor D. Weaver

EASTERN MASSACHUSETTS

The December meeting was held at the home of Mr. and Mrs. Raymond Hart of Pepperell, Massachusetts, owner of a 2/8 Wurlitzer. Chairman, Al Winslow, opened the meeting at the console with several selections including Christmas carols. A short business meeting was held; progress on the obtaining of a club organ was discussed, and an organ committee was appointed. Incorporation is being studied.

The newly elected officers were duly installed in a ceremony in which each was loaned a musical instrument (plastic slide flute, two flute pipes from an unmentioned organ, and a mouth harp) with which the group played Silent Night accompanied by Al.

The incoming chairman took over the meeting, announced the next Executive Board meeting, and introduced two changes in the bylaws.

The meeting being adjourned, the Wurlitzer was turned over to the club and 15 minute concerts were provided by the professional and non-professional members of the club.

The Wurlitzer is a Model F, installed in 1927 in the Rockland Theatre in Nyack, N.Y. This is the organ on which Ray Bohr began his career. The organ was removed and installed in Ray Hart's home in 1964 by Warren Westervelt of Westervelt Organ Company, Pompton Lakes, N. J. To accommodate the organ,

the garage and breezeway were converted into a music room 22' x 28' with a cathedral ceiling. The pipes are installed in an extension of the garage and speak through two shutters, one on each side of the console and each beautified with floor to ceiling drapes.

The organ is complete with toy counter, traps, chrysoglott, glockenspiel, zylophone, tuned sleighbells and chimes. A player piano has been converted to play from the console, and a grand piano is available for duets.

The club owes many thanks to the Harts for a wonderful evening.

—William L. Burke

LAND O'LAKES

Anticipation for our January 21st meeting at the home of Elaine and Gary Franklin ran high because, for the first time, we would see a 3M-11R Wurlitzer completely *disassembled*. Stored in the basement of their Bloomington home and described by Elaine as "Stuff all over the place and a mess", we agreed to "stuff all over the place" but a neater mess, as organs go, you'll never find. We had the opportunity of identifying parts and seeing first-hand why, whenever the installation of a pipe organ is discussed, the subject of re-leathering comes up. It must have jolted our technical members to hear such comments as "This must be a chest"—"no, that's a relay." Certainly an informative meeting for many of us.

Upstairs, until the King of Instruments is ready, resides a Rodgers electronic. Completely revoiced by Elaine and Gary, it was knowingly demonstrated by Elaine, who is Rodgers' Minneapolis Manager. Equally at ease in playing all styles of music, Elaine showed how adaptable it is for her classical music practicing. The organ was turned over to members to play. Several commented about it being an easy organ to play.

A brief meeting was held by Chairman Don Peterson. It promises to be a real go-go year for pipe organs.

We celebrated Ray Steffens 75th birthday with a surprise party on February 18th. Ray's preparations to host a regular Chapter meeting were rapidly transformed into a birthday party theme. Festivities began with Don Taft playing a Wurlitzer fanfare, followed by the singing of "Happy Birthday" accompanied by Ray's 2M-5R Wurlitzer Special B. The Chapter, at the suggestion of Chairman Don Peterson, presented Ray with a homemade cake designed as a three manual organ—complete with candlelabra.

Ray's career has centered on theatre organs. For many years an organ technician, more recently he has built organ parts. He played one theatre for nine years for Pantages—to our knowledge the longest run of any organist. He also maintained nine organs from Chicago to Los Angeles. He has carried a musicians card since 1914, and was Business Agent for the Sign Painters Union from about 1935 to 1959. While it was our day to honor him, Ray honored us by playing his Wurlitzer. His 75 years rest lightly on Ray.

A highly successful meeting was held on March 10th at the home of Mark Dalquist which contains a nice Wurlitzer 3-7. There was a good turn out of more than 60 members, entertained by the console artistry of Robert Arndt and Harvey Gustafson. A wide range of music was included in the program, and the Wurlitzer which was originally in the McPhale School of Music, sang sweetly for the performers.

LOS ANGELES

The year 1968 is expected to be a very active one for the L. A. Chapter, with a number of fine concerts planned, and the 1968 National Convention to be held in Los Angeles in the offing. The Elks Lodge 4-61 Robert Morton theatre/concert organ has been rehabilitated by the chapter and is in top condition. The 2-manual console in the lobby has also been refurbished and has been used to play the Echo organ portion of the 4-61 Morton for the entertainment of arriving members and guests. The Wiltern Theatre 4-37 Kimball Theatre organ is also being maintained. It is planned to hold concerts at both the Elks Lodge and the Wiltern Theatre. The year actually began on December 10th last with the annual meeting and election of officers/installation at the Elks Lodge. The meeting featured a concert by organist George Wright on the 4-61 Morton.

Following this meeting were two very successful concerts at the Elks: Lloyd G. Castillo on January 28, and Jack Loren on February 25. It would appear that Sunday afternoon concerts, possible at the Elks, appeal to many members and guests. On March 24, Jim Roseveare, from the San Francisco Bay area, and with a style reminiscent of Jesse Crawford, rode the Wiltern Kimball console up out of the pit for a fine concert. Members' jam sessions have been started on the 4-61 Morton at the Elks. The first in the new series took place on March 17. A new format provides a

(Continued on Page 36)

Special Report . . .

LAND O LAKES CHAPTER INSTALLATIONS

Land O'Lakes Chapter Chairman, Don Peterson, has been checking on how many organs are owned by their chapter members, and the status of each. He has come up with 28 organs. No kidding—TWENTY-EIGHT! If any have been missed in the following list, he apologizes.

PIPE ORGANS AND STATUS

ED BOROWIEC

Ed has a 2/10 combination Marr & Colton, Barton, Wurlitzer. The console is Marr & Colton, the pipes and chests are Barton/Wurlitzer. Ed hopes to have eight or nine ranks playing by Easter 1968. He would welcome help.

BYRON CARLSON

By has a 5/21 Wurlitzer. This is one of the three 5 manual organs that Wurlitzer built. The chambers are completed and the shutters are installed. Next are the floor boards, regulators and wind duct. By would welcome some help from the Chapter at a special meeting.

MARK DALQUIST

Mark has a 3/7 Wurlitzer. The instrument was in the MacPhale School of Music. It is installed in Mark's home and is playing.

RINY DELZER

Riny has the 4/21 Wurlitzer from the Minnesota Theatre installed in his home. He is installing a 2/4 Wurlitzer in his son's home. Riny still has plans of installing the area organ in the auditorium in Bismarck. He has built six portable chambers and has one Wurlitzer ready to be installed. Visitors are very welcome.

RED DENENNY

Red has a 3/9 Robert Morton. The building for the organ is almost complete. Red hopes to start installation some time this year.

GARY FRANKLIN

Gary has a 3/17 Wurlitzer that is now being releathered. They have picked the location for the chambers and hope to start chamber construction this fall.

GEORGE HARDENBERGH

George has a 4/11 Robert Morton. It is currently in storage. George has no definite plans as yet.

HARRY JORGENSEN

Harry has a 3/7 Kimball. The instrument is installed, but is not currently in playing condition.

MIKE KUSCHILL

Mike has parts for a 3/15 organ. The console and eight ranks are Barton. The rest is of mixed breeds. Mike plans to start construction on a special building to house the organ in the spring. For now, he is releathering.

DR. ROLAND MATSON

Dr. Matson's organ is a 2/8 Wurlitzer with piano. It is currently being installed in a rebuilt barn and he expected it to be ready by Feb. 1, 1968. Guests are welcome.

CLYDE OLSON

Clyde has a 2/4 Smith organ. It is currently in storage. He hopes to install the organ in his home in about two years. He has to move the house first.

BOB PAIGE

Bob has a 3/9 Wurlitzer. He got the organ out of a church. Needless to say, the percussions were missing. Bob says the chambers are about ready and he hopes to start installation of the organ soon. Bob would also enjoy having a work meeting when he is ready for installation.

HAROLD and DONALD PETERSON

We have a 2/5 Wurlitzer. The organ is installed and playing. We have just finished remodeling the basement and moving the console. Guests are always welcome.

PAUL QUARINO

Paul has four organs. He has a 2/7 Kimball organ installed in Milwaukee. Here in storage he has: A 2/16 Wagnren, a 2/10 Kimball and a 2/15 Moller. These are all classic style of organs. Paul's plans are indefinite at this time.

AL SCHMITZ

Al has a 2/7 Marr & Colton with a Kimball console. He currently has three ranks playing. He hopes to get more playing soon. Guests are welcome, but please call first.

RAY STEFFENS

Ray has a 2/5 Wurlitzer. It is installed and playing. The organ is for sale. Ray welcomes guests.

DAVID SHERYAK

David has a 2/6 Smith organ. The organ has been completely rebuilt. David has found a building in which he can install the organ and hoped to start in February. When installation is complete, guests will be welcome.

CHARLES WELCH

Chuck has a 2/9 Marr & Colton. It is installed and playing. He is in the process of adding regulators for better control. Guests are welcome.

(Continued from Page 35)

period when beginners on the pipe organ are enabled to try out various stop combinations during their allotted console time. A period of instruction is now included.

In preparation for the National Convention in Los Angeles, July 13-16, a special Convention Committee, entirely separate from the Chapter Board, has been formed and staffed. The special committee is deeply occupied in arrangements for a bang-up convention.

—Ray Bonner,
Vice Chairman

MOTOR CITY

While our organization is devoted to the restoration of pipe organs we must also use the instruments or they will fall apart again so we want to cultivate and encourage the organists. To do this, Motor City Chapter has a program for members, doing a 20-minute solo at the Redford Theatre on Friday nights. The reception from the audience seems to get better each week, and the theatre management has made a trailer announcing this weekly event by the chapter. This is a showcase for new talent as well as a place to exercise already developed organists.

Floyd Bunt did the first Sing-a-long. In spite of the projector getting stuck twice, most of the audience really sang out. On a recent Friday, Rod Gates did a bang up performance and for the first time a spot light was used, which made a big difference. It has been a lot of fun for the chapter, and very interesting to introduce a "new medium" in music—the theatre pipe organ—to lots of people who were too young to have ever heard it before.

Another project the chapter has undertaken is a school for organ restoration and rebuilding. The first sessions were very successful—so successful that the group will have to split into smaller sections. It is necessary for more people to learn about the workings of a pipe organ if the chapter is to accomplish its purposes. There are several pipe organs waiting to be refurbished. The classes are being reorganized and rescheduled into smaller groups.

As a small token of appreciation for what Don Miller has done for them, the Chapter presented him with his 1968 membership in ATOE and Motor City, and a television set.

Former movie star, Colleen Moore, one of the nation's leading box office attractions during the '20s, appeared at Hudson's Book Shop on the Mezzanine to autograph copies of her

book "Silent Star" on Feb. 22. Miss Moore's movie career, which began in 1917 and continued to 1936, gave her the opportunity to personally know many movie greats during that era. "Silent Star" is a partial autobiography woven with the lives of Hollywood contemporaries of the '20s and '30s.

For the first program of the year, about 100 members and guests met at the Redford Theatre on Sunday, Feb. 11. Holly Prim started the program, followed by Floyd Bunt. John Muri, in his usual excellent form, played the remainder of the program. He did some "travel music" such as "Subways are for Sleeping" and explained their use in accompanying the comedy. Then the Our Gang Comedy—the first gang! One of the funniest of their films and John's music more than doubled the punch.

On March 10, 1968, the chapter held a premiere at the Punch and Judy in Grosse Pointe Farms. Bill Buswell did the honors at the console of the restored 2-5 Wurlitzer, a Style B with Tibia and full percussion.

The original *Covered Wagon* (filmed in 1923) was shown with appropriate organ accompaniment. Besides this feature, a Laurel and Hardy comedy and a sing-a-long were presented.

The event turned out to be a fantastic success, far beyond the most optimistic hopes. The theatre, seating approximately 700, was sold out and many had to be turned away. The capacity audience reacted as though something "new" had been added to entertainment and was more than enthusiastic at what they saw and heard.

NEW YORK

The New York Chapter celebrated the 13th anniversary of the A. T. O. E. at the Brooklyn Paramount, now the Long Island University school auditorium and basketball court. Reminders of the glamorous architecture remain in many places. The truly MIGHTY 4/28 Wurlitzer comes up through a section of the court—its recent gold-leaf treatment glowing beautifully—and the immense acoustics provide a truly big and exciting sound. Bon Smith, chapter vice president, headed a crew who got the instrument in shape. Featured artist, Frank Cimino, well-known organist in the New York City area, performed an interesting medley of old-time and recent hits.

Former chairman, 1967, Claud Beckham introduced the new slate of officers and 1968 chairman Ray Zeliff, who pre-

dicted 1968 would be an active and interesting year with many plans for future activities.

Allan Rossiter, chapter secretary-treasurer and national director, officiated in the magnificent lobby while Wes Miller graciously MC'd the console activities.

Larry Smith, house organist, opened the proceedings with a short program. Well-known organists who took turns were Jack Ward, Lee Irwin and Cliff Goodman.

"Assistant organist" Bill Gage helped the open-console players to find suitable registration on the huge instrument. Chapter members who played were Walter Dippé, Eric Zeliff, Ed Martyn, Roy Sharp, Bill Gage and several others.

A chapter meeting in this former palace is always considered a wonderful look-backward to the former glory of the super-movie cathedrals. A little of the glamour remains, enough to stir the memories of that fabulous era.

—Bill Gage

NIAGARA FRONTIER

On December 17, 1967, Carlo Annibale played to an audience of over 350 persons at the Riviera Theatre in Tonawanda. The audience was moved to a standing ovation when he had completed a program that included everything from the seasonal lilt of the "Little Drummer Boy" to the classical swing of "Slaughter on Tenth Avenue." Mr. Annibale, with his genuine sense of humor, offered apologies to Chopin when he introduced his rendition of the "Minute Waltz."

There was hearty participation when all joined in singing some Christmas carols. Mr. Annibale obliged with a request encore that included Ave Maria, Deep Purple, and Tico Tico. He also dedicated several selections to his mother, who was in the audience. All would agree that the holiday season was a little brighter for having heard the artistry of the talented Mr. Carlo Annibale.

The front page of a recent issue of the *Riverside Review* featured a family photo and article on one of our past chairmen, Herbert Schmit, Jr. Mr. Schmit bought the instrument from the former Capitol Theatre on South Park Avenue two years ago. After one full year of work, it is in as good condition as when it entertained audiences in the theatre. There is a player mechanism that is yet to be restored. However, Mr. Schmit is in contact with the Link Organ Company in Binghampton who promise to compile the necessary information so that this final task can be accomplished.

Nevertheless, the 2½-ton instrument is complete with traps and drum, xylophone, orchestra bells, harp and chimes, and can entertain the ears of listeners up to five houses away.

Memory and remembering were a part of the January 28th Concert by Art Melgier at the Mighty Wurlitzer in the Riviera Theatre in North Tonawanda, New York.

Some 242 persons reminisced with Art as he played such oldies as "3 O'clock in the Morning." They shared with him in the ever popular Sing-along. Art responded generously with a series of requests from the audience.

Of course, no program would be complete without showing off the talents of both artist and instrument. Mr. Melgier's talents are obvious as he commands the mighty Wurlitzer to respond to his touch. However, the instrument showed that it too, could control the situation. One of the pipes acted up, but artists and audience took all in stride as Bill (Chairman of Restoration) Hatzenbuhler tightened the reigns and gave control of the concert back to Art.

Sounds of bagpipes, trains, airplanes and an oriental bazaar led Art into a tango and then the marches which stir any listening audience. All in all, a fine program by Art Melgier—one to rejuvenate the meaning of ATOE.

On Sunday, February 25th, Louella Wickham charmed the audience at the Riviera Theatre in North Tonawanda, New York, with musical remembrances of a bygone era. Mrs. Wickham presented a standard program of classical and popular organ favorites, which was exceedingly touching in many places. Outstanding renditions, were "Home" and "Once in Love With Amy," not to mention an original composition, a beautiful waltz named "To Laura" in honor of Mrs. Joseph (Laura) Thomas, her hostess for the weekend.

Mrs. Wickham brought to the Riviera an accomplished background in the organ field. She started at the early age of ten with recitals, and at twelve was working with the Director of Music for the Syracuse Schools as an accompanist. In the late 20's she contracted with the Fitzer Amusement Company who owned several houses in the east, one of them being the Kenmore Theatre, in Kenmore, New York, with a Marr and Colton Organ. At the time when talkies were taking over, her contract had another three years to go, so she was still playing when most other organists were being let go.

She has been guest organist at many theaters in the east including the Lafayette in Buffalo, Shea's Downtown and the Brooklyn Strand. Keeping up with the times, Mrs. Wickham has been demonstrating several different makes of electronic organs and is with Baldwin at present. She was chosen one of five organists to present and teach organ to Senior Citizens. New York State is one of the five where this is being done. She has also played organ for St. John's Episcopal Church in Syracuse, and has also been seen and heard as organist for the fashion shows at the New York State Fairs.

—Mildred Glass

NORTHERN CALIFORNIA

The members of this chapter were treated to a Triple Feature Program at their first 1968 meeting.

The meeting was held at the Ye Olde Pizza Joint, Hayward, Calif. The program featured Don Baker, Tiny James, and Bill Langford, at the 3-13 Wurlitzer (plus a couple of percussions).

(Special Note: 2 percussions were listed as part of Pizza Joynt Wurli. Actually, Henningsen has added nearly all percussive devices ever designed for organ use and some others have been worked out, including an accordion operated from the console.)

"Tiny" opened the program, then the one and only Don Baker took over the console and enthralled the gathering for an hour and a half. At the end of his program, Don introduced Bill Langford, resident organist, who closed the musical meeting with a well chosen ballad.

The Chapter sincerely thanks Carsten Henningsen, owner of the Pizza Joynt, Bill Langford, organist, and a special bow to Don Baker, Pliny Allen and the Conn Organ Corp., for making Don available for the capacity crowd to hear. Tiny James and John Gallagher are to be congratulated for their part in making the necessary arrangements.

Other news from Northern California includes the happy report that pipes speak again for the public. Rudy's Supper Club in Vallejo has installed a Wurlitzer style 165 with perennial favorite Dave Quinlan presiding at the console.

Dave played this little gem for years at the 615 Club in Benicia. The organ was stored after the building, housing the Club, was condemned. It was originally in the El Campanile Theatre, Antioch, Calif.

The Sequoia Theatre, Mill Valley, Calif., proudly boasts that live organ music returns to their theatre via the installation of a Baldwin Electronic Theatre Model. The irony of this information is that until a very few years ago a late model Style 165 Wurlitzer pipe organ with a factory-installed Post Horn in place of the usual Style D Trumpet reposed in this beautiful theatre. The instrument was in excellent condition but was sold to a San Francisco recording studio. The Baldwin tone cabinets are using the vacated organ chambers!!! "MR. PIPE ORGAN" PACKS THE HOUSE IN SACRAMENTO

Eddie Dunstedter presided at the 4-16 Morton, Carl Greer Inn, Sacramento on a memorable Sunday in February. Dunstedter, one of the all time "greats" of the theatre organ, proved that he is still the master of the console and could give instructions to most professionals now playing.

Eddie has always been a crowd pleaser. In this respect he proved his pulling power by giving the Carl Greer Inn the biggest Sunday Night business they have enjoyed to date.

Sixty ATOE members from San Francisco made the trip to Sacramento for the bash. Six, including National Prexy Dick Schrum came down from Seattle, and most members of the Sierra Chapter (Sacramento) were on hand.

There would have been two more from the Bay area but John Gallagher's Model A broke down enroute; his party arrived late so was not counted.

PIEDMONT

On October 1, the Piedmont Chapter met at the Carolina Theatre, Greensboro, N.C., to hear and play the Mighty (little) Morton organ there. This instrument only boasts six ranks, but it has one of the fullest theatre organ sounds around, even though it suffers from a bad case of heavy, dirty drapery-itis in its outer larynx. The acoustics, as well as the plush decor, of the Carolina are particularly good and this helps "Little Morton" a great deal. We heard a delightful program which featured Chapter celebrities Janie Sparks (our little "Organ Annie"), Marion Martin, and one of our new members, Ed Welsh. These artists put the diminutive Morton through its paces while the more nostalgic among us settled happily in our balcony seats and absorbed the magic atmosphere of a real-live movie palace and its real, live Mighty (little) Morton organ.

After the formal program the really badly-bitten movie-palace-and-organ-bugs (we have several) descended the
(Continued on Page 38)

(Continued from Page 37)

two Grand Staircases (one Left, one Right) and disappeared into the many fascinating corners such a building offers. Various members kept "Little Mort" busy while others examined his innards (slick as a *whistle* in there) and received a guided tour of the fully-rigged stage with its 50 sets of fly lines. Among the goodies found here was a genuine "Palace" backdrop, hanging just as it has since its last exhibition in the days of tabloid. Theatre personnel brought it to our attention that the Carolina would celebrate its fortieth birthday Hallowe'en Day. This house is truly one of the great showplaces of the great era of the movie palaces.

December 3, the Piedmont Chapter met at the home of Dr. and Mrs. Paul Abernethy in Burlington, N. C. Again we were entertained by our petite Miss Jane Sparks—this time at the console of the Abernethy's Wurlitzer Special B. As guests we welcomed Erwin Young and Tommy Landrum from the Potomac Valley Chapter.

Our December meeting is our annual business meeting at which we elect officers for the coming year. Marion Martin and Frank Netherland were returned to their respective offices of Chairman and Secretary - Treasurer. The Chapter established the new office of Vice-Chairman, and to this post was elected Jim Sparks.

We received with great surprise and distress the announcement of the imminent departure of our greatly valued, hard-working charter member and former officer, Don Hall. Don has accepted the post of Educational Director with the Strassenburgh Planetarium in Rochester, N.Y. He, his cute spouse, Judy, his Wurlitzer "plug-in", and their Volksbug made the treacherous overland trek from the sunny, snow-covered Southland to sunny (?) snow-covered Yankeeland January 23. We wonder in dark moments if the activities and particularly the proliferation of sizeable theatre organs in the Niagara Frontier area had any influence upon the move. Piedmont's loss is most emphatically Rochester Theatre Organ Society's gain. We all wish Don and Judy the best of everything, but we feel obliged to caution them about the dangers of big Wurlitzers—particularly those in Yankeeland!

Marion Martin, our Chairman, reports that his large Moller is coming along. Beulah Martin reports that the family home is coming along too, but in just which direction we don't think she is too sure!

As we last heard it, there is extensive remodeling underway to accommodate the accoutrements of the really gigantic Martin Moller, lately of Lowe's 83rd Street Manhattan showcase. We understand the town of Whiteville, N.C., is observing the developments on South Madison Street with considerable interest and possibly with some trepidation.

Several of Piedmont's new members are busily engaged in the chores of restoring and installing Wurlitzers, Mortons, and Mollers. Ed Welsh is hard at work on his 17-rank hybrid instrument. Bill Glisson is polishing away on his 5-rank mostly-Wurlitzer, and Doug Spivey recently brought home a 4-rank Morton which he and Marion rescued from an about-to-be-demolished Durham, N.C., church. Hal McEachin bought a 6-rank Wurlitzer from a church way up in the mountains at Asheville. That organ was originally in an Asheville movie house. George Anthony reports that he is furtively laying plans for the installation of his 10-rank Barton. Our own three-deck Kimball sings out in the night every now and then too when we get time to tickle the ivories and pat the pedals.

— Frank B. Netherland
Secretary-Treasurer

POTOMAC VALLEY

The November Chapter meeting was held at the home of Mr. and Mrs. Erwin Young in Alexandria, Virginia. Guest artists at the 2-7 Wurlitzer was former theatre organist Bill Floyd who now resides in Richmond, Virginia. Bill performed at ease on the Model E Wurlitzer with a concert of some old favorites, climaxed with accompaniment of the classic Laurel and Hardy film "*Two Tars*". Over 100 members were in attendance and the chapter thanks the host and hostess, Erwin and Joyce Young for a wonderful afternoon in their home.

A special year-end meeting was held on December 30 at the Church of Saints Paul and Augustine R.C. Church in Washington, D.C. Guest artists at the 3-manual, 35-rank Moller organ was Ray Brubacher, organist of the Church. He gave a tremendous concert which included music of the holiday season and familiar organ classics. The organ was built in 1928, right in the theatre organ era, is large scale, and speaks into a large edifice having a reverberation time of better than three seconds.

On Sunday, January 21, Woody Wise, Chapter Chairman, along with Bob Wise, Ray Brubacher, and Paul White

were guests at the home of Mr. and Mrs. William Petty of Fort Defiance, Virginia. Mr. Petty has installed in his residence a 3-manual, 23-rank Estey organ with an Austin roll playing mechanism. This unique player takes rolls made only for this type, the rolls being 21 inches in width. His collection includes hundreds of rolls recorded in the 20's by many famous organists. Besides playing the notes on all three manuals and pedals, all registration and changes are recorded, and all changes of expression made by the organist during the time of recording are faithfully reproduced.

Mr. Petty has purchased from Austin the original roll perforating machine, and after some 2000 hours, restored it to perfect operating condition, utilizing solid state circuitry combined with his mechanical virtuosity. Therefore, sitting at the console in his living room, one can record faithfully his interpretation. The perforator takes a special type of paper for which Mr. Petty searched three years, and is capable of cutting three rolls at a time. Ray Brubacher recorded the Widor "Toccat" from the Fifth Symphony, his arrangement of music from the film "Gone With the Wind," and other selections. Upon playing them back, there was absolutely no difference in the original and roll—all registration changes, expression and even the most subtle phrasings were present on the roll. A detailed motion picture was made of the installation and of the roll cutter in action and will be shown at a future meeting of the chapter.

ST. LOUIS

St. Louis Chapter began the new year with some new officers and board members and a new resolution to make the Chapter more interesting and active. The first meeting was held January 21st. Program chairman Bern Nordmann and Dale Zieger prepared a program with a taped demonstration of basic Theatre organ voices. Programs for meetings are now prepared several months in advance.

On February 16th, St. Louis Chapter inaugurated a series of organ concerts with silent movies by presenting Dale Zieger in a program, entitled "Thoroughly Modern Organ." Dale provided a completely professional accompaniment to the Charlie Chaplin movie, *The Gold Rush*. A full house thoroughly enjoyed the evening.

At the February meeting two nights later three new members joined as a result of the above program. John Crowley, another recent new member, provided a sound movie from the early thirties showing Jesse Crawford, Don Baker and Ann Leaf.

The March meeting was a special event. We met at midnight Friday, March 22nd, at the Fox Theatre. Leading off the program was Stan Kann, staff organist at the Fox and TV personality, playing some light classic and popular music in the best TO tradition. Then Dale Zieger, Stan's associate organist, played. Following this "formal" program, other members and guests took turns at the Crawford Special while others went on a tour of the chambers. Several new members joined the chapter on the spot.

Another movie and concert with Dale Zieger will be held April 22 in cooperation with the Kirkwood (Mo.) Arts Council. The May meeting will be at the Scottish Rite Temple to hear their Kimball.

— Don Ullrich, chairman

SOUTH FLORIDA

After much eager anticipation Don Baker made a very brief appearance at our December 10th, 1967 meeting held in the Calvin Jureit home, Coral Gables. Don was on a very tight schedule and couldn't stay as long as he and all of us would have liked, but the Baker magic was ever present. We were thrilled and honored to have him pay our very new chapter this visit.

South Florida is quite proud of its member Clark Fiers, a professional organist of long standing, who journeyed to Rochester for a scheduled concert January 16th at the Auditorium Theatre with the R.T.O.S.

On January 21st, New York Chapter members Peter Schaeble and Jeff Barker visited the area. An impromptu meeting was hastily set up with Cal Jureit opening his doors to us once again. Jeff was the guest organist giving many of us our first chance to hear his unique style. And as if this wasn't enough, chapter members Clark Fiers and Betty Lee Taylor were each persuaded to do a turn on the bench. Anyone who has any knowledge of theatre organists down through the years will recognize these names immediately.

With short prior notice eighty members and guests turned out to receive a visiting Australian organist Noreen Hennessy on Sunday, January 28th. Miss Hennessy, who played a 2-10 Wurlitzer at the Prince Edward Theatre in Sydney for twenty years, was making a round-the-world cruise with the only U.S. stopover being Port Everglades in Fort Lauderdale. Arrangements were made to bring her to the Jureit home that evening where she ren-

ATOE Promotional Letter ... Try One, They Work!

ST. LOUIS CHAPTER, INC.

American Theatre Organ Enthusiasts

March 15, 1968

Have you heard about the St. Louis area group that is interested in the preservation and restoration of pipe organs? St. Louis Chapter, American Theatre Organ Enthusiasts, is an active and growing group dedicated principally to the traditions of the theatre organ. Our members have a wide variety of occupations and interests, including church organists and other professional musicians.

Perhaps the reason that interest in the theatre organ is growing throughout the country is that so many folks remember the days when the organist was the most important man in the theatre. He not only played solos but supplied the entire background for the silent movies.

If you have ever seen and heard the dramatic moment when the console rose from the pit in the spotlight, you understand why St. Louis Chapter, ATOE, had a full house for a silent movie and organ concert last February 16th. Dale Zieger played this concert and accompanied the Charlie Chaplin movie.

Presentation of movies and concerts is only one activity of St. Louis Chapter. We are currently in the process of building an organ for installation in the new Kirkwood Community Center Auditorium, utilizing parts from the former St. Louis Theatre Kimball and Loew's State Wurlitzer. Regular maintenance and repair work on the Fox Theatre's four-manual, 36-rank Wurlitzer "Crawford Special" is also an ATOE project.

The monthly meetings of St. Louis Chapter are usually held at the Kirkwood Community Center on the third Sunday evening of the month. This month a special meeting has been arranged to be held in the Fox Theatre Friday, March 22, 1968.

You are cordially invited to attend this meeting. It will be held at a rather unconventional hour, however. The only time available is following the last show about 11:45 p.m. Stan Kann, the featured organist at the Fox, will start the program with about 45 minutes of theatre organ music, including both light classics and pop tunes. The organ will be available for members and guests to play. A tour through part of the organ will also be held.

Parking should be available in the Fox lots on Washington, west of Grand. Please bring any other interested people along. Members and guests are requested to sign the register in the lobby.

— DONALD P. ULLRICH,
Chairman.

dered a delightful performance on the 3-11 organ. Copies of Miss Hennessy's Prince Edward recording were made available at this time the proceeds of which went towards re-installation of that Wurlitzer since removed. Also present at this meeting were George and Emma Basch, New York chapter members.

Scene of our next gathering, Sunday, February 18th, was at the residence of member John DeMiller in West Palm Beach. John has a 3-16 (mostly) Wurlitzer installed in a building on the property, is best heard when the doors are wide open and listeners sit on the lawn, a delightfully unique situation to say the least. Fifty-five members and guests enjoyed this session while basking in the warm Florida winter sun.

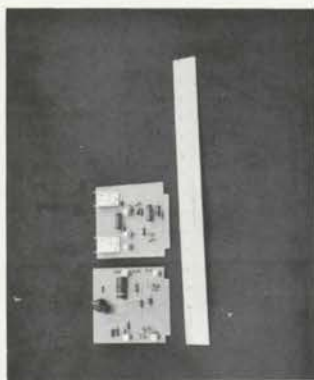
— George W. Gerhart

KAW VALLEY

The Kaw Valley Chapter of ATOE, Lawrence, Kans., met Sunday afternoon, March 17, in Lucille Underwood's home.

Since this chapter has just recently become affiliated with ATOE National, Chairman Luther Cortelyon thought members should become acquainted with the charter and bylaws of the national association. These were read and discussed during the business meeting.

After being entertained superbly by guest organist Bob Jones of Kansas City at the February meeting, the program on this St. Patrick's Day featured chapter members at the organ. Lovely Irish tunes were included on the program, and everyone enjoyed the artistry of the performers as they played on Lucille's Baldwin electronic organ.



The keyer unit was designed to be used with the existing organ 12-volt DC power source where the positive side is the "hot line" and the negative is grounded. The DC power source should be well-regulated. The keyer unit will perform satisfactorily on between 10 to 15 volts. The timing card requires approximately 70 milliamperes and the amplifier card requires approximately 260 milliamperes.

Let us examine some of the various combinations as to how the keyer unit could be hooked up. One timing card can drive all DC amplifier cards, or there could be a timing card for each DC amplifier card. To reiterate one instrument, only one of the DC amplifier switches is used on a card. Both amplifier switches are used for the marimba effect or two instruments could be alternately reiterated from one card. To stop reiterating, a stop key, or switch, is needed to furnish 12 volts at 25 milliamperes to the amplifier card and then the instrument will play "single stroke." The DC amplifier card could be wired so that the two DC switches are not alternating but switching "in phase" with independent stop key control for each DC switch. This whole thing may seem complicated but really it isn't, and think what it will add to the organ!

Complete circuit diagram of the keyer unit, parts list, organ hook-up and notes grouping for the marimba effect are available free to the first fifty persons who send large self-addressed 12-cent envelopes. If there is sufficient demand for etched circuit boards, the boards and instruction could be made available.

Write to Flip-Flop, 429 10th Ave. West, Kirkland, Wash. 98033.

Closing Chord

JOHN R. THOMAS

1911 - 1968

EL PASO, Texas, Jan. 2 — Veteran theater organist John R. Thomas died in a local hospital tonight, after suffering a heart attack plus complications caused by pneumonia. He was 56. He played his regular stint — intermissions at the Plaza 3-15 Wurlitzer — up until a few days before his hospitalization.

"John R." as he was affectionately known by his Plaza audiences, was born in Ladd, Illinois in 1911. As might be expected, he showed musical inclinations very early in life. His early experience included a stint at Redman's Majestic Theatre in St. Louis, where he was nicknamed "the boy organist" because of his youth. It was some time later that he studied with Jesse



"JOHN R."

Crawford. His actual "big-time" theater career started in Chicago, where he played at the Oriental, Marbro and Chicago Theatres, plus many others on the Balaban and Katz circuit. Other engagements included the Fox Midwest and West Coast theater chains; WDAF radio and Loew's Midland Theatre in Kansas City; WJR radio, Detroit, and WLW radio in Cincinnati. Over the years, he played theater organ in 30 cities. In later years he turned to radio and TV, playing daily radio shows in Albuquerque and El Paso, plus appearances on three Dallas TV stations.

It was the big Wurlitzer in the Plaza Theatre which drew him back to El Paso. Restored by members of the Theatre Organ Club of El Paso several years ago, the instrument provided the perfect medium for John R.'s vast repertoire of music — over 9,000 selections, all played from memory. For several years, El Pasoans got up early on Labor Day to throng into the Plaza to hear Thomas play his annual concert. He always left them wanting more, but no one was more enthusiastic than the organist, who stated, after one concert:

"It was really a blast; the organ sang at its best and the crowd was right with me all the way. I tell you, when the console started down as I played 'When Day is Done', and that tremendous burst

of applause rang out and continued for several minutes — I had a lump as big as a Wurlitzer console in my throat!"

Seeing the drawing power of Thomas at the pipes, the Plaza Theatre management hired him to play prologues and intermissions on a regular basis, a happy arrangement which continued to the end of his life.

Since its beginning, John R. Thomas was an informal correspondent for the BOMBARDE, contributing background material and history. When the Plaza Theatre beckoned, Thomas moved his family to El Paso and bought an electronic "theaterette" on which to play club dates between shows at the Plaza. He had to be busy all the time.

Services were held on January 5 at an El Paso funeral home. Surviving are his wife, Lela; daughters Becky, "Kelly," son-in-law Walt Hanlon and another married daughter. A silent console at the Plaza misses him, too.

TRUMAN WELCH

1912 - 1968

Truman Welch, prominent in Southern California musical circles since boyhood, succumbed to a heart attack in his Downey, California home on March 9. He was 56 years old. Born in Ronan, Montana in 1912, Mr. Welch came to Los Angeles with his family in 1922 and grew up under the spell of the lustrous "golden era" of the theatre organ, an instrument which dominated much of his life. The organ teacher who shaped his style was Irene Robertson with whom he studied while attending USC, playing his lessons on the big concert



TRUMAN WELCH

Morton there. He graduated in 1935. Truman always sought employment which would bring him near a theatre organ. For a long time he was manager of the L.A. Fox-Carlton Theatre, a house equipped with a fine organ (now integrated into Loren Whitney's studio organ, according to Dr. Phil Olson with whom Truman attended high school in L.A.) In the Southern California organ community he was most often associated with the skating rink in Paramount (near L.A.) where, through his efforts, a 10-rank Wurlitzer pipe organ (partly from the California Theatre in San Jose) was installed. From time to time the instrument has been relocated in the rink building and enlarged. It is now a 3-19, mostly Wurlitzer. Truman Welch was both manager and organist, keeping the ice skaters in line from a microphone in his glass-enclosed console booth. And for many years he has had a 2-12 Wurlitzer-Smith in his Downey home, part of which was originally in the Arlington Theatre, Arlington, Calif.

The more than 300 friends who attended services at the Rose Hill Cemetery Memorial Chapel in Whittier heard Rev. Charles Handy pay tribute to the organist, "A well-liked and gentle person whose kindness will be missed."

Truman Welch leaves a widow (Marion), a son (Truman Gary, 25), a daughter (Laurie Lynn, 15) and his mother, Winnie. Since his death the rink organ has been silent while skaters circle to recorded music. But those who knew Truman predict that the organ will be back in use soon.

MRS. FARNY WURLITZER 1882 — 1968

Mrs. Fanny Wurlitzer, 86, wife of the chairman-emeritus of the Wurlitzer Co., died at her home in the Town of Tonawanda on January 21. She had been an invalid for more than eight years. Born in Cincinnati, Ohio, the former Grace Keene married Fanny Wurlitzer a year after he assumed directorship of the Rudolph Wurlitzer Manufacturing Co. in North Tonawanda on August 27, 1910.

MARVIN C. KORINKE 1910 — 1968

Marvin C. Korinke, organist for Wurlitzer, died at the age of 58 in North Tonawanda, N.Y., on January 21. He joined Wurlitzer in 1958 as a special representative and engineering consultant. His duties took him to Europe for demonstration concerts played on the Wurlitzer electronic, and he was planning a tour of Australia this spring. He died of cancer.



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 "Ed.":

Along with renewing my membership I thought I might get in 2c worth of advice or gripes . . .

I feel, over all, that we have a very fine journal—I look forward to each new issue. There are, however, a couple of points which disturb me—and could be corrected by the following suggestions:

LOCAL CHAPTER NEWS should not take over the whole magazine.

Please show *less* of those happy smiling faces and show more and larger pictures of the instruments . . . the chambers, tabs, consoles, relays, wind supply, etc. . . any and everything theatre pipe organ.

How about more constructive articles on building, repairing, maintaining, and how things work (like tremulants, wind supply, relay, etc.).

In short—more on THEATRE ORGAN!

Best Regards
—Ralph R. Figg
327 - 51st St.

Des Moines, Iowa 50312

From the Editor:

O.K., some of you experts on repairs, maintenance, etc! How about some articles on the technical aspect of Theatre Organ enthusiasm? We have many letters similar to the above, requesting such articles, and information. Let's give them some help on their projects!

From the Publications Director:

Concerning renewing memberships, getting in your two cents' worth, more and larger pictures, construction articles and — wonderful phrases!—any and everything theatre pipe organ, I am with you all the way. BUT, when it comes to LOCAL CHAPTER NEWS, I must point out that this is where we get ideas for our local chapter activities and development—installation plans, concert promotion, class presentation, contacting new members. Not the whole magazine, to be sure, but kept to essentials, I say "Hooray for LOCAL CHAPTER NEWS!!!"

The Editors
THEATRE ORGAN/BOMBARDE Magazine
Box 7404, Bitter Lake Station
Seattle, Washington 98133

Dear Sirs:

In the February issue of THEATRE ORGAN/BOMBARDE is the most important single editorial which has been presented us since the inception of the magazine when it was entitled THE TIBIA. For anyone who seriously, genuinely wants the theatre pipe organ to have a future and who values work over daydreaming and facts over fiction, this editorial states the case which inevitably every person concerned for the instrument will have to face. Point by point it tells the truth, however painfully inconvenient such may be, of what has happened in past years from lack of cooperation and resulting default. For all the progress of the last five years or so, it tells us the ominous news that the organs are disappearing faster than they are being preserved. It underscores the fact that no individual or factory anywhere in the world is building new theatre organs and the economic facts of life which give us no reason to think their manufacture *ever* will be resumed. Does anyone with a mind in the habit of thinking find it possible to ignore the *implications* of those last two facts of life alone? This reader is bound to respect a person in Dick Schrum's shoes who will write an editorial which is as necessary as it is unpleasant. Those of us who make our entire living from playing in the field know the truth of all he has said. Far too often in too many situations everything one can name seems to matter *more* than the theatre organ and the music which gives it reason for existing. The national story goes far beyond just those few brilliant "tremulated oases" where the future has been faced realistically. The rest of the story runs from the indifferent to the ugly and the sound of the pendulum grows louder. Each of us in his own conscience knows well enough exactly in what measure "the shoe fits" for himself. The bare minimum each of us can do is *tell the theatre organ story* to the "outside world" and not merely "jaw" about it to ourselves. There are plenty of people who want something truly solid and worthwhile and contributing, even heroic, to do with their time, their energy and the extra money they *do* have to invest. They won't and can't act until they have a *reason*. With all respect to my West Coast "cousin," we have reached the point where we CAN'T "let George do it" any longer. Each of us who cares, no matter what his place on the scene, must start telling others the story, each doing so where he is now and with as much or

(Continued on Next Page)

LETTERS, contd.

as little means as he has. Great things can (and have) grown from little means. It's time for each of us to take his little means and HIT THE SAWDUST TRAIL!!

Congratulations on the article concerning the restoration crew which worked on the Los Angeles Elks Club Morton. Its total is more than the sum of its parts; it's a wonderful tribute to all those magicians of the organ lofts. Here's my champagne-in-spirit toast to each and all of these great "Knights of the Chamber!" But for them, we Keyboard Kids could make no music and there would be no organs going about which to argue!

Sassy good wishes to all on the magazine staff.

—Billy Nalle,
New York City

b b b

Mr. Stu Green
Editor, BOMBARDE
Dear Stu,

In the record reviews department (*For the Record*) of the last issue, it seems to me you made a slight boo-boo in your review of "The Sounds of Love," George Wright's new recording, when you wrote of the "Pedal Diaphone interludes" in the recording.

The Carson Studio Wurlitzer contains a rare offset, 16-foot Double Solo String, which I think you probably mistook for the more common metal Diaphone found in many organs. No?

—Eddie Zollman, Jr.
Seattle, Washington

P.S.: Incidentally, Stu, I enjoy the platter reviews tremendously!

b b b

"DINNY" UNMASKED!

Dear Stu:

I opened up my copy of the Bombarde today with the usual sense of anticipation. I turned to page 7 and my jaw dropped down on my new tie. There before my astonished eyes was a reprint of a whole article by Dinny Timmins, from a 1927 copy of Jacob's *Orchestral Monthly*.

My past had caught up to me! Stu, I was "Dinny Timmins!" I invented him, I wrote his column for him, I was his "Other Self" from his birth in November, 1924, and I was with him when he died in July, 1927. We surveyed the entire musical scene as best we could for 33 long months, and expired quietly without obsequies. And besides, I was leaving Boston to open Shea's Buffalo Theatre.

I don't think the column was very funny, anyway.

—Lloyd G. Del Castillo,
Hollywood

(Perhaps not but it sure reflected the "feel of the time." And how Del Castillo's spelling has improved in only 41 years!—Ed.)



Dear Sir: (To the "finally happened" dept.)

As of the above date, Chicago's Patio Theatre is featuring Hal Pearl at the Barton for two shows tonight. Could this be the start of something wonderful for all of us organ buffs as well as the general public?

I, for one, would like to congratulate Bill Rieger and Bill Benedict and anyone else instrumental in the development of this booking and, even though it's part of a regular movie house performance, you can bet that I will certainly be part of that lucky audience and I'd better find plenty of my fellow CATOE boys and girls there, too. This has GOT to bring the theatre pipe organ back; not only for us "old fogeys", but also to introduce the world's greatest instrument to the younger generation as well. (Do they realize what they are missing?)

It was also a thrill for me to receive Dick Schrum's letter concerning Virgil Fox and Sandy McPherson's concerts.

(To the "delighted and embarrassed" dept.)

The other day I was delighted to be able to pick up Buddy Cole's album on "Modern Pipe Organ" but was embarrassed to only pay 88c for it at Kresge's in Chicago. Of course it is on Monaural, but it is so well recorded you can hardly tell it from stereo. That's all for now. Hoping the show will "hit" tonight, I remain

Sincerely
—Harry C. Miller
Palatine, Ill.

Dear Editor:

Perhaps I'm somewhat perverse in my interests, but I would like to know more about some of the theatre organs built by companies other than Wurlitzer, Morton, Barton, Kimball, Marr-Colton.

I discovered a Hillgreen-Lane theatre organ in a small church here in Baton Rouge, and that excited my interest about TO's built by companies without THE BIG NAME. I've also played a Wicks Direct Electric Theatre Organ near here. What about some of the other companies, and how did they rank in sales? Perhaps some of your readers could elucidate.

Since we have a Morton here in the Paramount, naturally I'm interested in the Robert Morton division of American Fotoplayer Co., Inc. Someone told me that a book was out about the Morton Company, but I have not been able to find it.

I must get back to my regular key pushing duties; Yours for a bigger and better ATOE.

Sincerely
—Dolton McAlpin
Organist, Paramount Theatre
215 Third Street
Baton Rouge, Louisiana 70801

b b b

CHEER FROM MILWAUKEE

Dear Staff:

Just a short note from the Beer Capital of the world!

Starting with the week of December 24th, 1967, the Riverside Theatre here in Milwaukee has been featuring its Mighty Wurlitzer Pipe Organ once each Friday, Saturday and Sunday evening.

The manager, Mr. John McKay, who has been at the Riverside since it opened in '29, has always welcomed organ enthusiasts and had often wished he could feature the organ. It was only recently that the Musicians Union came to terms with him on an acceptable rate. The organist is Emil Cords.

The organ was completely reworked in the fall of 1965 by my company after a small fire in the theater which caused some water damage to the console. The ceiling in the left chamber had fallen in, due to a water leak some years before, damaging the chests and some pipe-work. We replaced the damaged chests with rebuilt units from an organ I had in storage (a Wurlitzer) and repaired all other damaged portions. We also replaced about 75 dead magnets with units from the stored organ. We have since taken care of this fine Wurlitzer without charge in exchange for the privilege of being permitted to play it whenever the theatre is not in use.