

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

august 1968



1968 CONVENTION ISSUE

Pages 5 thru 9—Pictures pages 16-17

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THE COVER PHOTO

GEORGE WRIGHT, our cover subject for this issue, certainly needs no introduction to organ buffs nor, more surprisingly, even to most of the general music-loving public—such is his stature in the music world. In appreciation of his two concert appearances at the 1968 Convention, TOB salutes George Wright with this color cover portrait, taken at the Rialto Theatre console following his concert there. As the lady from the balcony put it that evening, "We love you, George."

—PHOTO: Bill Lamb



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theatre organ bombarde

'SWAN SONG' — SCHRUM

We have a new chief, and a good one, too. We are sure to expect a continued forward thrust under the leadership of President Al Mason, with the assistance of two outstanding officers: Vice President Richard F. Kline, Jr., as fine a right arm as could be desired; and Sec'y-Treas. Dorothy MacClain, the "Second Time Around" in this office, which speaks for itself. The excellent staff will remain the same with the exception of the new 1st Sgt., Betty Mason, National Secretary. (See masthead for new National Hq. Address.) Congrats, Kids!

The Board of Directors election was an extremely tough one for everyone. The slate of nominees was gratifyingly large, but each nominee was well qualified for the post of National Director. Our hearty congratulations to the new Board members: Fred Kruse, Ben Hall, Lee Erwin, and Dottie MacClain (re-elected). Our heartfelt thanks to all who demonstrated their interest and concern for ATOE by appearing on the ballot.

Congratulations also to the Honorary Member for 1968-69, Dick Simonton, whose name was the only one offered and consequently passed unanimously. Dick's contributions to ATOE have been, to put it mildly, many-fold.

Last, but not least, thanks from everyone to the Los Angeles Chapter, the 1968 Annual Convention host; Dick Simonton, Chapter Chairman, and Bob Carson (Ol' Weary), Convention Chairman. This was an outstanding festival of organ music.

This is the last time that my mug and prose will show up on this page. Marilyn and I wish to thank all of the staff, officers, and Directors, along with the many, many members who have assisted us throughout our two years as National President and Secretary. We have seen a spectacular growth in membership and chapters. Just as important is the surge of interest by the general public in our activities and goals.

It seems obvious to me that there is only one direction in which to move: forward. We must not bog down in an apathetic, introverted state. But moving forward costs money. Our finances have to keep pace with the national economy. Expenses fluctuate from year to year, depending largely upon convention-connected costs. With our present dues structure, the treasury remains at an average even zero. Some stop-gap cut could be made, but not enough to provide for adequate service to the membership and chapters and exploration of new avenues of promotion so vital to our aims. It would be tragic to compromise our excellent publication, **Theatre Organ Bombarde**, which is our only concrete representative. ATOE has gone through infancy and adolescence and, despite being in its teens, is now facing maturity. Let's all support our new officers and GO!

It has been a great two years. Thanks.



Dick Schrum

Dick Schrum, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson, Number 11 in a series
RIALTO THEATRE—JOLIET, ILLINOIS

Another fabulous theatre from the drawing boards of Rapp and Rapp of Chicago, with a capacity of nearly 3,000. Leo Terry was featured at the 4-manual, 21-rank Barton organ at the opening in late 1926.

One of the outstanding features of the Rialto is the beautiful lobby rotunda. The house is still operating, and the Barton organ has been used for many concerts.

CONVENTION DIARY 1968!

LOS ANGELES, 13-16 JULY

Selection of the Ambassador Hotel as headquarters for ATOE's National Convention in Los Angeles was a most appropriate location for an organization such as ours.

This sprawling edifice was built in the middle 1920's as a posh social center for the glamorous stars and satellites of the silent screen. At the time of construction, the area surrounding the hotel property was covered by homes of the movie colony (this was before the Beverly Hills section was built up) and the hotel, upon opening, became the "place to be seen." The bungalows on the hotel grounds were designed as residences, with hotel service, and housed many of the big names of the movie industry.

At one time a private zoo was located at the Ambassador. The zoo contained many trained animals which were used by the producers of pictures.

The swimming pool and diving boards have been used hundreds of times for sequences in movies. Other facilities, such as the lobby, arcade, and the Cocoanut Grove have also appeared extensively in movie sequences.

The Cocoanut Grove has been the scene of many of Hollywood's most glamorous parties which were highly publicized by the nation's press. The most auspicious occasions were the many Academy Award presentations held at the Grove. Of these, the awards of 1938-1939 in which *Gone With the Wind* won nearly all categories, no doubt marked the highlight in the history of this world-famous room.

The Ambassador at one time contained two theatre organs. One, a Wurlitzer 235, was installed in the Cocoanut



Grove and served there many years. (This organ was later moved to Radio WHEC, Rochester, N. Y., and then became the property of Dick Hull. (See Volume VII, No. 4 of *Theatre Organ* magazine, Winter 1965.) The other instrument was a 2-5 Morton, installed in the hotel's small theatre. The disposition of this instrument is somewhat clouded. The theatre itself was probably the first true "Art" house in the country.

Without a doubt many ATOE conventioners, especially the younger members, were unaware that practically all of Hollywood's silent stars were habitués of the Ambassador. While the famous people were making news at the hotel, their movies were being accompanied throughout the world by the instruments we, the ATOE, are now striving to preserve.

It was upon this scene of nostalgia and glamour that the ATOE descended on July 13, 1968.

Arriving at the Los Angeles Chapter's registration desk, it was soon evident that Bob Carson, Convention Chairman, had planned well and chosen his staff carefully. The entire meeting of four days was tightly scheduled and worked out smoothly. Twenty busses were chartered to shuttle registrants around the sprawling Southern California area. The bus routes were plotted out in such a manner that everyone would see the most possible studio and home installa-

tions without jamming any one at a time. On the whole it worked well, although one bus driver made a wrong turn and would have ended up in Bakersfield, a hundred miles away, except for an alert member who, knowing the area, pointed out the error. This group received a grand tour of the extensive Burbank-Van Nuys area, but heard very few theater organs on their initial "crawl."

The annual banquet, held at the Cocoanut Grove on Sunday evening, nearly filled the famous room.

Ben Hall was official M.C. of the program with his usual good humor and appropriate remarks. ATOE's President Dick Schrum conducted the business portion, announcing the newly elected National Directors, Lee Erwin, Fred Kruse, Ben Hall, and Dorothy MacClain.

President Schrum then named the honorary member of the year as being Richard Simonton. This statement literally brought down the house with applause. Simonton was one of the organizers of National ATOE (the initial charter meeting was held in his home). His assistance and advice was instrumental in placing ATOE on the road to success. The assemblage at the annual banquet, realizing Dick's devotion and efforts in behalf of the organization, showed its approval with a generous ovation. The National Board of Directors had chosen Mr. Simonton by unanimous vote.



CONVENTION (Continued)

The new National Officers were then introduced. These include Dottie MacClain, Secretary-Treasurer; Dick Kline, Vice President; and Al Mason, President, with his wife, Betty, acting as National Secretary.

The roll call of chapters indicated that the largest representation ever accomplished at a national meeting was present. Of the 36 chapters listed, 30 were polled as having members present. Introductions also disclosed that ATOE members from Japan, Hawaii, and Great Britain were present, as well as several from Canada. Most of the top names in Theatre Organ performing and recording were also seen at the banquet.

After concluding the formal business, retiring President Schrum turned the rostrum over to Ben Hall, who began by asking pipe organ owners to stand as the various "brands" were named. This proved to be very informative, as over 25 different makes of theatre organs were represented. Wurlitzer and Robert Morton led the field by a clear majority.

Ben made several of his inimitable announcements, some bona fide, others designed for laughs. In the humor department, he proved once again his ability to place the meeting in a gay mood.

The members were treated to a performance by the George Carl Duo, assisted by organist Don Lee Ellis, who also played background music during the banquet. The Duo opened with a pantomime routine that embodied elements of all the greats in this comedy form. It was enthusiastically received. The balance of the act consisted of typical night club jokes, although well done. The pantomime portion will be remembered as the best part.

This act was followed by a surprise appearance of Martha Lake, well-known organist from the Northwest. Miss Lake played several standard tunes, continually improvising, making key changes, and using deft registration changes to enhance the numbers. She then teamed with Ben Hall, who sang the famous "Orphan Annie" radio show theme. Ben has promised to learn another tune some day. The banquet, always an annual highlight, was enormously successful, mainly due to the hard work of convention chairman Bob Carson and his committees.

**MORE CONVENTION
PHOTOS and CONVEN-
TION VOX POPS**
pp. 15-19

august 1968

Action Awards

MEN OF THE YEAR—Old, New, Honorary



Schrum



Mason



Simonton

WAITING—for Buses, for People, for Action



BOARD—but not boring!



ANNUAL BOARD MEETING sessions kept hard-working members and attending chapter chairmen from some Convention events. An account of the lively proceedings will be carried in the October issue of TOB.

'MY WIFE SAID ...'



RON PIGGOTT of Toronto, Canada, producer of the organ film premiered at the Convention, poses with two of the film's bit players: organist Gaylord Carter and Ben Hall, and Burton Ford, Ontario.



WELCOME, ATOE!—The Wiltern marquee announces 1968 Convention's big finale, Harold Lloyd's 1923 classic "Safety Last" with Gaylord Carter's organ accompaniment. This last event, the only one open to the public, packed the 2,400-seat Wiltern.



KEYBOARD ENTERTAINMENT'S Bob Arndt (second from left) makes pitch at firm's exhibit in Ambassador lobby. A long-time TOB advertiser of its Howard seat reproduction, the company surprised many by the variety of other organ parts it also produces (see page 8).

Artists



Carter



Dunstedter



Leaf



Beaver



Hazelton



Dell



Baker



Beacham



Kibbee



Larsen



Duffy



Hazelton

Convention Artists and Organs

The 1968 National ATOE meeting was beyond a doubt the most comprehensive ever held, from the standpoint of the number of topflight organists and organs.

Space is too limited to describe each program and the details of the instruments used. Instead, we have listed the artists who entertained the ATOE members and the organs they used. Needless to say, every performance was first-rate, and the instruments were in the best possible condition.

DON BAKER

4-34 Robert Morton, Lorin Whitney Studio

DWIGHT BEACHAM

3-13 Wurlitzer, Haven of Rest Recording Studio

PAUL BEAVER

3-16 Robert Morton, Universal Pictures Studio

GAYLORD CARTER

4-37 Kimball, Wiltern Theatre

HELEN DELL

2-15 Wurlitzer, Tubes Inc. Warehouse (Chuck Baker)

JOHN DUFFY

3-26 Wurlitzer, Bob Carson Residence

EDDIE DUNSTEDTER

4-37 Kimball, Wiltern Theatre

BILL FIELD

3-19 Wurlitzer, Iceland Skating Rink

TOM HAZELTON

4-61 Robert Morton, Elks Lodge

GORDON KIBBEE

4-36 Wurlitzer, Dick Simonton Residence

LYN LARSEN

4-37 Kimball, Wiltern Theatre

ANN LEAF

4-37 Kimball, Wiltern Theatre

DEAN McNICHOLS

2-8 Wurlitzer, Friends Church, Bell, Calif.

JIM MELANDER

4-27 Wurlitzer, Harvey Heck Residence

ROSA RIO

4-61 Robert Morton, Elks Lodge

BILL THOMSON

2-10 Wurlitzer, Rialto Theatre, Pasadena

GEORGE WRIGHT

2-10 Wurlitzer, Rialto Theatre, Pasadena

Universal Movie Studio Tour

The Universal City Movie Studio Tour was a hoofbuster (despite the partial transportation by trams), but the studio Morton was worth the effort. It has the dearest surroundings of any organ heard on the tour, but the subtle artistry of Paul Beaver made it really sing. The tour through the studios and around the back lots was climaxed by a short stop at a hilltop restaurant where

real beer was served in plastic "glasses" (which all were stowing as souvenirs; Kay Chenoweth packed away the six glasses emptied by Stu Green). At one point the conventioners were confronted by an 8-foot tall Frankenstein, who was more interested in signing autographs than spreading terror. The conventioners were bussed back to the Ambassador late in the afternoon, many with tired (if not sore) feet.

"My Wife Said, 'That's Enough,'"

On the agenda of the ATOE annual meeting an "American Premiere of a Theatre Organ Movie" was listed as one of the events. This turned out to be a delightful color film, titled "My Wife Said, 'That's Enough!'" made by Ronzen Productions, Toronto, Canada. Ronald Piggott was the producer.

The picture featured Bernard Venus of Buttonville, Ontario, Canada, and his trials and tribulations of fitting a theatre pipe organ into his home. The movie touched on the history of ATOE via an interview with Dick Simonton. A brief review of theatre organ history was included, with Gaylord Carter shown at the Brooklyn Paramount Wurlitzer, cueing a cowboys and Indians silent movie sequence. Producer Piggott managed to further include a sequence showing a

volunteer crew rehabilitating an organ in a theatre. His production covered the theatre organ hobby very completely, and his unusual camera angles and bits of subtle humor enhanced the film. It is a well-done, smoothly edited picture, and while it may not be a sensation as a general release, it is a wonderful documentation of our hobby, and should certainly manage to get prime time booking on the non-commercial TV channels as well as playing time on the better commercial channels. The film has enjoyed wide distribution viewing in Canada with good notices.

Ronald Piggott, the producer, has promised to give THEATRE ORGAN BOMBARDE a complete story concerning the making of his film. This will be published in a future issue.

CONVENTION (continued)

Harold Lloyd Tops Convention At Final Event Movie—'Safety Last'

The 1923 Feature Comedy "Safety Last" starring Harold Lloyd, has been described by students of the silent screen as the finest of Mr. Lloyd's many excellent efforts.

It is fast-paced throughout with each situation allowed to build, creating the maximum of merriment and suspense. The timing of each gag is flawless. The film is ageless since the comedy seems as fresh as it was 45 years ago. And the famous scene in which Lloyd is on the face of a tall office building has the same nailbiting effect on the audience today as it did then.

"Safety Last" is an ideal film to exploit a theatre organ in its purest form. Gaylord Carter took full advantage of the film and the resources of the organ to involve the audience in an unforgettable experience.

At the conclusion of the picture, Harold Lloyd appeared onstage in person. He explained some of the techniques used in producing "Safety Last."

Many of the 1600 persons in the audience were surprised to find out that Mr. Lloyd used no "doubles" in the making of his pictures and that the office building sequence was actually photographed in downtown Los Angeles. Mr. Lloyd captivated the audience with his easy manner and friendly way of speaking. He was obviously delighted with the reception given "Safety Last."

At the conclusion of this presentation, the 1968 convention was adjourned. All participants left the Wiltern Theatre with memories never to be forgotten.

Special mention is due the following chapter committeemen—Chairman, Robert Carson; Registration, Louis Lynch; Program, Richard Simonton; Transportation, William Exner; Publicity, Stu Green; Finance, Jack Shemick; and Printing, Tom B'Hend. Under the guidance of these chairmen, over 100 chapter members were active in the preparation and conduct of the convention.

EXHIBITORS AT CONVENTION

Each year the electronic organ and recording concerns take interest in ATOE activities at convention time. This year, more than any other, this interest manifested itself in several highly interesting showings. We wish to acknowledge the following:

Hammond was represented at the banquet with a model X 66 ably played by Don Lee Ellis and Martha Lake.

Conn Organ Corporation—demonstrated by Buzz Olson, Pliny Allen, and Don Baker. Used a 641 from the factory with Pipe Speaker attachment.

Thomas Organ Company—demonstrated by Bill McCoy and Byron Melcher, assisted by Shin Tsukui of Tokyo. Three models were used.

Baldwin Organ Company—demonstrated by Michael McLaughlin and John Duffy.

Gulbransen Organ Company—demonstrated by Skip O'Donnell.

Rodgers Organ Company—demonstrated by Andy Crow and Jack Richardson, using a 33E model. Rosa Rio was also furnished a Rodgers 33E for the Music Workshop.

An interesting exhibit by **Keyboard Entertainment Products Manufacturing Co.**, of Des Moines, Iowa, was set up in the lobby to offer parts for theatre pipe organs, such as magnetic parts, gaskets, name plates, and pneumatics, among others.

Concert Recordings, specializing in Theatre Organ music, Lynwood, California.

Malar Recordings, Glenwood, Calif.

Relay Records, Seattle, Washington.

CONVENTIONEERS!

Have you an anecdote or a photo of an artist or an incident at this year's Convention which is not covered in this issue? Follow-up coverage is planned for the October issue, so send us such contributions to:

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Blower Failure Forces Program Cancellation

A highlight of the recent National Convention was to have been a presentation of George Wright at his studio 3-30 Wurlitzer organ. Unfortunately, the blower motor burned out shortly before the convention date, forcing cancellation of this eagerly awaited event.

From time to time Wright had noted that the voltage supply from the power company had been below normal. He had brought this to their attention.

However, in preparing the instrument for ATOE presentation the organ was on for long hours to permit regulation, tuning, and other adjustments. Since the voltage supply was abnormally low, the blower motor was subject to continual overload causing the windings to burn out.

Valiant efforts were made by George and a crew of volunteers to repair or replace the burnt motor, but time ran out before this could be accomplished. As all owners of Spencer blowers know, the motor shaft is a single shaft from the rear motor bearing clear through the blower fan blades. In the case of the Wright studio blower, it was found that this shaft was not of standard size and to replace the motor would have required alteration of either the rotor section of the motor or modification of the blades and all support bearings. In other words, a complete custom-made arrangement. Time did not permit the accomplishment of this task.

Another method was considered; that of rewinding the existing motor, which would have required the dismantling of the blower, removing the motor to a shop suitably equipped and then reinstalling it. Again time was against the crew, since the blower had been installed and walls built around it afterward. The matter of knocking out walls and then proceeding with the mechanical work proved to be too time-consuming to have the organ ready.

The last-minute blower failure was a bitter disappointment and a personal embarrassment for George Wright as he had done considerable work on his studio and the organ for the presentation and was looking forward to showing off the magnificent instrument to the ATOE membership.



—Stufoto

George Wright Tells Off 'Bad Apples' at Rialto Concert

During his Rialto Theatre concert, George Wright said a few things to conventioners which he felt should be clarified regarding his former "non-appearances" during ATOE functions. It has long been known that tactless approaches and brusque demands by those planning concerts have tended to alienate him from participation in organ hobby activities. But just before the closing selection of his first national ATOE convention concert he turned to his audience in a serious demeanor and chose his words very carefully. He said that within the last few days he had heard rumors that: (1) he was broke, (2) his studio was padlocked because of unpaid taxes, and (3) he had been ordered not to leave the state on account of these "difficulties."

Then George listed some of his assets, which were considerable, and stated that he was "loaded." As for the order not to leave the state, he said that he must have played those concerts in the Northwest, Detroit, and Rochester, New York, by "osmosis."

The unkindest cut of all came when

rumormongers spread the word among conventioners that the accidental burn-out of George's studio organ blower motor was "just another cop-out in a long series." This reporter has seen the blackened insulation and inhaled the pungent odor of overheated and fused windings in the blower room and can testify that the damage is real enough. Would anyone in his right mind ruin a valuable motor just for an "out?"

The "cop-out" lie was what caused George to announce the reasons why he had been unavailable for ATOE concerts on so many occasions. He did this in a straight-forward manner in language that was to the point and occasionally a bit salty. He appealed to the conventioners to resist the propagation of unfounded and oftentimes harmful rumors about artists. George made it clear that it wasn't just for himself that he was protesting, but for all artists who suffer at the hands of rumor-mongers and malicious detractors. He added that he forgave his detractors, in accordance with the tenets of his religion (George is a

devout church member). There was a moment of silence, then a female voice from high in the balcony shrieked, "We love you, George!"

The roar of agreement which followed was loud and long. It was obvious that many in the packed house had heard the false rumors and were glad to hear them exploded. There also must have been a number of red faces in the crowd—the "bad apples," as George described the willful minority in the otherwise good "barrel." When the tumult died down, George turned to the waiting Wurlitzer and played his final selection.

Undoubtedly, some of the assembled conventioners were puzzled by George's "sermon." What he said was a long time coming and it consisted of things which were long overdue for an airing. It is anticipated that a new and better understanding between George Wright and his many admirers, especially those represented by hobby organizations, can now be realized.

—Stu Green
Hollywood

Presenting GEORGE WRIGHT and COMPANY!



GEORGE ON CAMERA—At the Annual Banquet, our photographer followed George Wright around for a few minutes and recorded a variety of expressions. Here he's seen (top left) with long-time friend and colleague, Gordon Kibbee—and an adoring onlooker. Top-right: A more serious George (his Burpsi-Booma glass is empty!) poses with ATOE's new National Secretary, Betty Mason. Bottom-left: George accepts the handshake of two of the many well-wishers who button-holed him during and after the banquet. Bottom-right: George congratulates retiring National President Dick Schrum on Martha Lake's performance at the annual banquet (Schrum is Martha's exclusive agent), while Lyn Larsen looks on.



Effie

!MARTHA! LAKE rides again

I was so thrilled when I heard she would play at the ATOE convention that I downed an extra cream puff for lunch! Oh, my goodness, it was wonderful to learn that the inimitable Martha Lake—the idol of all of us "pointer system"-type girl—well, lady organists (I'm just a little mature for the "girl" bit)—Martha would make a rare personal appearance during the annual banquet. I ran right down to Loy Lynch and purchased a ticket to the banquet in the Cocoanut Grove instead of my usual procedure of attending by getting a job as a busboy for that night.

Finally, the big night rolled around and I didn't do so well in the seating department because I didn't know anyone at the table the waiter put me at. There I was, stuck between some guy who said his name was "George Wright" and a young squirt who introduced himself as "Lyn Larsen." Both seem to be organists of sorts but I had hoped to land at a table with some notables, someone who runs interference for us gals, like lovable Martha. But there was no sign of Martha until nearly everything was over. I had spent most of the time contemplating how it was possible for the Ambassador chefs to roll up a thin slice of chicken breast and puff it so full of air that it "blew out" like a punctured tire when a fork was stuck in it. That got rather dull but there was music by a nice young man at the Hammond and later a very funny clown who did a terrific pantomime act and baggy clothes routine. But where was vivacious Martha Lake? Oh, I had visions of her sitting in her dressing room putting the finishing touches on her makeup, a dressing room that just had to be filled with flowers! And I needn't have worried because, considering the weight she throws around in the organ world, she just had to have the featured spot—"next to closing" as they say in show biz!

Finally, that delicious moment arrived! It must have been a little awkward for the master of ceremonies, Ben Hall, to announce Martha—considering the rumors that he has toyed with her dear affections in the "on - again - off - again" situation which has existed ever since vivacious Martha declared her undying love for this big city Lothario. But he managed to blurt out an introduction which pictured Martha as the greatest musical development

"since a man named Hammond conspired with the Devil—back in 1935." Hmph!

Suddenly there she was in the spotlight! She just slipped out from behind an enormous Hammond speaker and smiled, ear to ear, at her applauding audience. There she stood, dressed in a green shift which was very short and slightly baggy, looking taller than her somewhat—well, "filled-out" form normally allows. Then I noticed that she was

wearing pumps with very long spiked heels. Oh, that darling—about to do exactly as teacher Millie Alexander insists—play pedals with spiked heels!

As always, just the sight of Martha Lake does something to people. Some get so restless they just have to get up and walk around—usually out the door, as happened in this case. She's just too rich a mixture!

Soon Martha was seated at the Hammond X-66, so recently fondled by Don Lee Ellis, and she started to play. But there were difficulties; those long spiked heels kept sticking between the pedals and poor Martha had to reach down and extricate her rather outsize pumps by hand. This she did time after time, without missing a note on the manuals. She's so resourceful!



OH YEAH?—A look of doubt crosses Ben Hall's noble visage as the photo of Dick Schrum is unfurled and Martha exclaims, "I owe everything I am or hope to be to that lovely Dick Schrum." Dick, of course, is Martha's manager, and we suspect Ben is suffering pangs of jealousy.

... In which TOB Staffer Effie Klotz reviews the convention effort of a most extraordinary organist!

There's one especially interesting characteristic common to all Martha Lake concerts; it is never quite clear as to the tune she's playing. That's my Martha! She doesn't trouble her audiences with details. As for the spiked heels, Millie Alexander's advice notwithstanding, Martha kicked them off (one huge brogan just missed a man seated near the stage) and played in her stocking feet. Of course, her feet are quite large and this gives her a distinct advantage, in that she can spread one sole over three pedals at a time. I'm certain that all will agree that this makes for a very interesting bass line, and one bound to keep listeners guessing. She's so clever!

Being a feminist, I see in Martha Lake an embodiment of a long line of outstanding women in history—Joan of Arc, Florence Nightingale, Carrie Nation and Margaret Sanger—all of whom carried the torch for women down through the ages. In terms of female organists there are Ethel Smith, the aforementioned Mildred Alexander, Rosa Rio. Ann



"ARF!" GOES SANDY—An expression of pure ecstasy on Martha's face reflects the moment of passion as Ben, turned vocalist, reaches the climactic cadenza of "Little Orphan Annie." That off-balance stance of Hall's was caused by the immense shoe (lower left) kicked off by Miss Lake in a moment of euphoric frenzy at the console; he had just stumbled over it!



Leaf and Helen Dell. The last three listed were among the artists who played for the 1968 ATOE convention, a good female representation, considering that big, hairy men planned the whole shindig! But I'm digressing.

Martha played several selections of great beauty, although it wasn't clear whether they were pops or classics—just—tone clusters. She performed some wonderful two-footed cadenzas, even though the progressions invariably ended on the wrong note. (I'm certain she missed her "Abyssinian Stringed Oboe." Martha backed her Finbucket Sportler over the delicate pipe strings so repairs are being made. The mechanism is in the custody of a plumber at the moment.)

But that audience! They were terrible! They were laughing at Martha and her divine music! That fellow Wright sitting next to me was practically having convulsions and that big, fat BOMBARDE editor, a few tables away, resembled a hogshead of palpitating Jello. Some guy whose badge read "Eddie Dunstedter" kept shouting "Give her the hook!"—which is possibly some show-biz term of acclaim. And a personage named "Bartlett" kept shouting "Hear! Hear!" like he was a member of Parliament, or something. I was disgusted with the whole crowd because they were so impolite to that wonderful girl.

The highlight of Martha's concert on the beautiful Hammond X-66 was when Ben Hall came on-stage and there they were—together—the immortal lovers who make Romeo

and Juliet seem like a couple of pikers. I figured they would sing a famous love duet—perhaps the "Liebestodt" from "Tristan"—but that great moment is yet to come. Instead, the two ogled one another for a moment, an electric moment! One could see the love sparkle in their souls as they stood nose to nose, peering into one another's eyes. There was dapper Ben Hall, man of the world—debonair—commanding masculine. And the object of his affection—lovely Martha Lake—coy—cute—huge—and masculine. Finally, the magic silence was broken as Ben said, "Martha—play the intro."

Martha broke away from her dreamy love look and started the introduction to some fine aria whose title escaped me until the first words (sung by Ben in a rakish baritone) clobbered the PA microphone. Sure enough, it was the great love theme from "The Saga of Daddy Warbucks," entitled "Little Orphan Annie." It was so romantic, especially where Ben encouraged the audience to supply the "Arf!" where Annie's dog, Sandy, has a word. The air was heavy with a chorus of "Arf's"—right on the beat!

Naturally, there was a great ovation for Martha and Ben. There they stood, hand in hand, acknowledging the applause of some 800 ATOE conventioners in the world-famous Cocoonut Grove—a truly great moment in a deathless (I hope!) romance.

—Effie Klotz, Hollywood

Dick Ertel at RTOS

by Lloyd E. Klos

After the superb George Wright concert, sponsored by the Rochester Theatre Organ Society on May 11, one might be led to believe that any recitalist following George might come out woe-fully second best. Such was not the case, when on June 8, personable and talented Dick Ertel from Vincennes, Indiana presided over the 4-22 WurliTzer in the Auditorium in the final membership concert of the season.

Immediately preceding the regular program, the audience arose in silent tribute to the late Senator Robert F. Kennedy, whose body at that moment was enroute to Washington for interment. The organist performed the National Anthem with tremors off, giving proof that the instrument is capable of serving as a church instrument with good effect.

Rising from the pit, the artist performed the bouncy "Everything's Coming Up Roses," in which the xylophone was featured throughout. Dick seemed to like the "woodpile" and it was used considerably during the program. He announced his program as he went along. Next was Von Suppe's "Galathea Overture", highlighted by a haunting clarinet solo. Gershwin's "Somebody Loves Me" was a sprightly tune with xylophone again.

A medley of two Irish numbers then included "Minstrel Boy" and "The Irish Washerwoman" in which strings and the pit piano played a prominent part. Both were fast-stepping.

The familiar "And Then We'd Row, Row, Row" was cleverly interwoven with snatches of other songs of a nautical bent—"Sailor's Hornpipe" etc. "That's All," which is the theme of airline-sponsored programs on TV and radio began quietly with tibias prominent, and closed with big, loud chords.

One of the highlights was Dick's rendition of "Holiday For Strings." Going to the xylophone, he showed that this can really be a knuckle-cracker, and he commented that it could easily be named "Holiday For Organ." "Sunset" from the "Grand Canyon Suite" by Grofe, was a slow, quiet piece.

Another highlight was in deference to those who enjoy the "Saturday night" brand of entertainment of Lawrence Welk. Though he confessed to not having a bubble machine, Dick showed how a theatre organ can be made a one-man imitator of an orchestra by rendering the famous "Bubbles in the Wine." He must

have had the original arrangement because it was practically letter perfect. "Ah, wonaful! Wonafulahm!"

Next came a medley from Richard Rodgers' "Victory At Sea." "No Other Love" was the prominent selection, but also included was the sprightly 6/8 "Guadalcanal March." Much of the hardware department was used in this group.

Closing out the first half of the program, Dick Ertel, the "Happy Hoosier," did a medley he called "An Indiana Hoedown," and this included "Little Brown Jug", "Chicken Reel" and "Old Zip Coon."

This reviewer had never heard of Mr. Ertel, so following the lowering of the console, managed to meet him. He was perspiring profusely, as the evening was quite warm, and the auditorium is not equipped with air-conditioning. We learned that he has a B. M. and M. M. from the Chicago Conservatory of Music, was in the Army for three years where he served as arranger for the Fifth Army Band, and also served as organist for WGN-TV and the Mutual Radio Network. After military service, he was accompanist for the Svithoid Chorus, giving several piano and organ concerts in the process. In 1961, he became Chairman of the Music Department of Vincennes University. Recently, with aid of students, he installed a 3-10 WurliTzer in the school's auditorium, the institution becoming the only Junior College with a theatre organ, it is believed. On May 5, before a sell-out audience, Dick gave the dedication concert.

He told this reporter that he is "just starting out" in the field of the theatre organ. If this "starting-out" phase is any indication, enthusiasts are in for some treats in the future.

Dick came back after intermission, playing the spirited "Jalousie." For the next selection, the console was bathed in an eerie "Kelly green" light, as "Ghost Riders in the Sky" was escorted through the air with palm glissandos accomplishing a weird effect. "Baubles, Bangles and Beads" came next.

From Grofe's "Mardi Gras" came the beautiful "Daybreak," a number we recall being in the top five on the Hit Parade in late 1942, sung by Barry Wood, and played by the Mark Warnow Lucky Strike Orchestra. Dick really brought this off with a stirring climax.

The theatre organ came in strong in the roaring twenties, so Dick did not disappoint the music devotees of that period, playing "Charleston," "Million Dollar Baby in a Five & Ten-Cent Store,"

Larri Ferrari at DTOC

by Esther Higgins
Delaware Valley Chapter

Larry Ferrari, East Coast concert, TV and radio organist, made his second appearance before the Detroit Theatre Organ Club on Saturday evening, June 22nd. Once again Larry was very much at home at the magnificent Senate Theatre-Orbits organ, and this instrument was, as always, in superb condition. The program opened with a rousing medley consisting of Broadway hit tunes, starting with "This Could Be The Start of Something Big", and indeed it was. Included was, "I Could Have Danced All Night"; here Mr. Ferrari made fine use of the brass and bells, with interesting pedal work. Berlin's "The Girl That I Marry" had delicate tibia passages to enhance the melody.

(Continued on Page 13)



Larry Ferrari

"Makin' Whoopee", "When I Take My Sugar to Tea", and winding up with a rousing "Won't You Come Home, Bill Bailey." The hardware department of bird calls, gongs, etc., was widely used.

The slow, ominous "Foggy Day in London Town" simulated the atmosphere in that European capital, highlighted with chimes a la Big Ben. A rollicking "Casey Jones" showed off the sound effects again, interspersed with "Workin' On the Railroad." The simulation of a steam locomotive was perfect, this being done with palm work on the top manual. The artist was most grateful for ex-GI's in the audience not singing the famous World War II lyrics of the first number. Amen to that!

In view of the critical times in which the country finds itself, Dick changed the ending of his program with two numbers of a patriotic vein: "This Is My Country" with which Fred Waring quite often ends his shows, and the ponderous "Battle Hymn of the Republic."

The audience gave the usual standing ovation, hopeful of an encore or two, but by that time, the artist was really drowned in perspiration, and so were a few of the 300 patrons, some of whom waved their programs throughout.

Next, a Latin-American medley, using kinura and tambourine during "Jealousy." Mr. Ferrari's arrangement of "Granada" had pedal passages that added force to the melody played left handed, plus treble embellishment by the right hand. The medley closer was a fast "Beer Barrel Polka."

Next, a medley of "Songs of Love," including well-known standards; "Love Is A Many Splendored Thing," and a "baroque" style "Love Is Blue," using the piano to a fine advantage. For a few measures the pedals carried the melody.

"You'll Never Walk Alone" closed the Medley and for an encore Mr. Ferrari gave his exceptionally jazzy arrangement of "St. Louis Blues." That completed the first half of the program and Mr. Ferrari received a fine ovation.

It was a warm evening and after Mr. Ferrari returned for part 2 of the concert he removed his jacket and placed it on the organ bench beside him. This met with the approval of the men in the audience who had done likewise. He thanked his audience for their applause and introduced Don Miller who was in the audience, saying he regretted not having lived during those wonderful days when the movies featured the fine golden-voiced theatre organs and artists.

The second half opened with "Slaughter on Tenth Avenue," wherein the various movements of this rhythmic classic were set off by use of the reed solo stops. Then a medley from "Around the World;" "Do-Re-Me" played with lightning speed, hands jumping from manual to manual; "I Will Wait For You" in a lilting tempo for contrast; "Chinatown," a fine choice for oriental effects and bells. Then, "I Left my Heart in San Francisco."

Another medley followed, including "Fascination," "Girl of My Dreams," "Desert Song," "Deep in My Heart," "Vaya Con Dios," a favorite of Mr. Ferrari's mother, who was in the audience. He also played "Moon River," and "Serenade," from "The Student Prince." Following was "España Cani" in a fast, brilliant style with sharp, biting brass enhancing the dramatic sections. Mr. Ferrari was at his best when presenting the closing medley of hymns and spiritual selections (Mr. Ferrari always closes his programs with sacred melodies and they sounded lovely on the Senate Theatre Wurlitzer.)

The final number, the always thrilling "America the Beautiful," was played "full organ." This was a fine choice to close the concert. Mr. Ferrari received a standing ovation from the approximately 750 persons present.

—Esther S. Higgins,
Delaware Valley Chapter

Your Project—What Are the Odds?

by Fred Hermes

Flames and heat sear unbelieving eyes. Graphic blendings of a synthetic inferno painted on a drape by a Master Brenograph? (See "Best Remaining Seats," Hall — p. 201.) Ab, no! Smoky clouds boil against an authentic sky as the pungent odor of charring leather, well shellacked lumber, and celluloid tabs penetrate the air. Accompaniment: "Hearts and Flowers" on fast melting Solo Strings.

Scratch Opus 1926!

And riding the "lift which never returns," the soul of our beloved is united forever with its creator, Hope-Jones, in the star-studded atmospheric palace of heavenly harmony where thieves do not break in and steal, and popcorn and vermin doth not corrupt.

Yet we who are left behind, though saddened, can provide some measure of consolation through financial protection against losses. Damage caused by fire, drownings from broken water pipes, leaky roofs, backed-up sewers, rape by Midnight Organ Supply, iron filings tossed into blowers, and an endless ensemble of other devilish delights peculiar to Pan's pipes can be covered.

In Our Next Issue . . .

"Alas, Poor Herrick!

We Knew Him Well!" — J. C.

—A biographical story on Dean Herrick and his South African Wurlitzer installation.

"Crawford at the Chicago Theatre"

—A critique from the past, dug up by ace prospector, Lloyd E. Klos.

"A New England Organist Reminiscences"

—The good old days come back once more.

"Let's Get Things Straight Down Under!"

—Arthur W. Estgate gives names, ranks and-so-on concerning the Australian scene.

PLUS—Two Organ Features:

—San Diego Fox Morton back in action; Blood, sweat and Elmer's glue do it again!

—The Brooklyn Fox Crawford Special: A Stop Analysis.

Or-go-nuts restore, rebuild, redesign, revoice, re-everything about their glorious gadgets except reinsure. Trusting in the "home owners policy" with its insufficient and limited coverage is riskier than a concert in the dead of winter on a high-pressure theatre organ with a freezing water motor. Claim settlement can be as nearly disastrous as the loss itself.

Maximum protection for a pipe organ is achieved only through an "all risk" policy. The special insuring agreement covers "all risk" of physical loss. Rates are usually low because the class is ". . . organs of an immobile nature. . ."

Valuation of the theatre organ presents special problems inherent solely to this colorful breed of pipes. Shuttered theatres no longer conceal in cloistered lofts a prize had for little or nothing. Prices are up, up, UP — well worth the paperwork required to snare a pretty package of pipes. Tibias, fancy reeds, percussions, and other goodies are fast soaring to PoSt Horn and Bra\$\$ Trumpet plateaus. The scarcity of remaining material plus endless hours spent in restoration more aptly designate our projects, "The Mighty Investment." Furthermore, no two whistle boxes are alike; they vary from two-manual jobbies in mint condition to the five-manual fire-crackers of more noise than purity with peculiarities between them greater than that of their masters. Obviously, insurable value is difficult to determine.

Our insurance agency augments a factor of \$2,000 per rank as follows: number and type of rank, percussions, console size, state of restoration, 16' pedal extensions, and replacement parts available. This factor is constantly revised upwards, and values on some of the organs insured with us range from \$700 (un-restored) to \$70,000 (operating).

Properly insure those organs whether in homes, churches or theatres. It's just good business!

— COMING SOON —

Another article on what insurance chapters should carry — by one who knows: Fred Hermes, owner of the former Michigan Theatre (Detroit) Wurlitzer.

9th Home Organ Festival Plugs Organists

The emphasis this year will be on artists, rather than on brands of organs, at the annual Home Organ Festival set for September 17 through 22 at Hoberg's resort in Lake County in northern California. The switch was made to provide more variety in that organists, in former years "tied" to the instrument of their sponsors, will be free to appear on other instruments as well. Thus, the ninth stanza of the "Festival in the Pines" will take off in a new direction, one which will allow the stars more latitude in their presentations.

Already signed up for the six-day extravaganza are Bud Iverson, Mildred Alexander, Norman Nelson, Lyn Larsen, Tiny James, June Melendy, Lee Lees, Larry Wickersham, Van Welch, and Dorothy Coletti—all Festival veterans—plus Donna Jean Walker and Dick Sederman. Veteran theatre organist Gaylord Carter will make his initial appearance at this year's Festival, and Festival regular Don Baker, who skipped last year's Festival in order to give his colleague, Don Kingston, a shot at the top Conn spot, is billed for a "triumphant return."

The annual event is sponsored by the Pacific Council for Organ Clubs, an outgrowth and amalgamation of plug-in dealers' clubs in the Bay area.

Hoberg's becomes a crowded place during the Festival, and those planning to attend should make reservations well in advance. Registration fee is \$7.50 per person and may be mailed to Ida James, Registrar, Box 248, Alameda, California.

T. O. Stars Set For Florida Concert Series

Terry Charles, who has relocated his former Ritz Theatre (Clearwater, Florida) 3-15 Wurlitzer in Kirk of Dunedin Church in nearby Dunedin, has announced a most ambitious winter concert schedule to be held in the church between Sept. 12 and June, 1969. An "organ series" and "artist series" of two-a-month concerts are neatly intermixed to provide at least one organ event each month.

Mr. Charles will play five of the organ concerts himself (one with the aid of a Scottish bagpiper, another with silent movies). The remainder will be played, according to present plans, by such luminaries as Ashley Miller, Richard Liebert, Billy Nalle, Eddie Weaver and Larry Ferrari.

Empire State Museum Wurlli Claimed 'World's Most-Used Organ' During Fair

The mighty Wurlitzer Theatre Organ (Style 235) of the Empire State Theatre and Musical Instrument Museum will again this year be a star performer at the New York State Fair, August 27 through September 2. During Fair Week the organ has the claim of being the most-used pipe organ in the world, with approximately 12 to 14 hours daily of continuous use. Several organists will do the honors, accompanying silent films, playing concerts, fashion shows, etc. Last year over 50,000 people heard the Wurlli and many were turned away because of lack of room. The auditorium which houses the Wurlitzer has had its seating capacity increased this year so that more Fair-goers will be accommodated.

The instrument was the former R-K-O Keith Wurlitzer from Syracuse, the theatre being razed last year for a new de-

partment store. However, since the organ's reopening last fall at the New York State Fair Grounds, it has become a prime attraction not only during the Fair week but throughout the rest of the year, with many scheduled programs for the museum members and other programs being presented for various groups. The organ was 100 per cent rebuilt and its sound is truly breathtaking as the auditorium in which it is housed has excellent acoustics.

This year a display of automatic musical instruments, including Link, North Tonawanda and Seebury nickelodeons, will be exhibited and demonstrated. You are all cordially invited to attend the New York State Fair in Syracuse, New York (Aug. 27-Sept. 2) and hear the mighty Wurlitzer in action!

—Paul Fleming

A BOMBARDE Technical Tidbit . . .

Puget Sound Chapter Lee Bauscher Cleans Switch-stack Points by Blinker

Ever wait impatiently for enough people to drop by the newly reactivated Wurlli to help play the curse off some new switch-stack points? Puget Sound Chapter's Lee Bauscher did, while in the final stages of resurrecting the former Omaha (Neb.) World Theatre 3-11 Wurlitzer (Opus 1709, 1927). But he couldn't wait *that* long, for not too many drop by to visit a still-ailing recovery-room patient.

An electrical engineer by calling—and ever impatient to evoke a louder, clearer signal from "Old 1709"—Mr. Bauscher soon came up with an idea which may be of interest to others faced with the same problem, to-wit:

He first located the wire which comes up from the hot buss to the common on the tab switch—usually found at the right-hand front of the console—and broke the connection to the power buss. His next step was to raid the family automobile of its automatic turn-signal blinker, which he then cut into the circuit.

"If you have a two-terminal blinker," Lee says, "simply wire it into the circuit between hot wire and buss and push down enough tabs to activate the blinker—the number required being governed by the rated load of the blinker. In the case of the three-terminal blinker," he

added, "the first two are wired as before, while the third goes back and picks up the other side of the power buss. Either way, at this point you're in business!"

Advantages of the operation are many. First and most obvious, the points and contacts are cleaned perfectly in a minimum of time and on a one-shot basis, rather than by x-hours of playing time distributed over several weeks. The cleaning is especially thorough, incidentally, if the commercial preparation "Contactine" is sprayed on the contact points from time to time while the flasher is in operation.


Particularly if working alone at this point in your clean-up operations, use of this method is quite helpful, for it leaves you free to roam the stacks to adjust magnets and other operating parts, and to take note of other malfunctions, actual or potential, while every note in the organ speaks simultaneously with the rhythmic cadence of an electronic computer punching output. Bauscher left his lash-up running for about two and a half hours, at the end of which time both switch-stack points and neighborhood houses were completely cleared.

Oh, yeah! One final caution: be sure to tell the wife to stay off the freeway until the blinker is returned to the family car!

—Tom Kaasa

A feature on the Bauscher organ, detailing many of Lee's electrical and mechanical innovations, will appear in the December issue.

CONVENTION



VOY POPS

Admirer, to George Wright: "I have more of your records than any others." Eddie Dunstedter (kibitzing): "You ought to have more of mine!"

One of the pleasantest experiences of the convention was the performance of Bill Thomson and the audience's reaction to even his first selection. The crowd was with him from the start and evidently the contagion of the moment inspired Bill, in return. Whatever the reason, Bill's performance on the Rialto Theatre's style 216 Wurlitzer crossed over from his usual "excellent" to "great." Truly, a new image of the Thomson charisma was born on that night of July 15th.

How young comedian Harold Lloyd appeared when he stepped to the stage of the Wiltern Theatre following the showing of his 1923 comedy classic, *Safety Last!* Of course, he now requires glasses (his 1923 hornrims were empty frames) but his resemblance to the "human fly" of the movie is still a strong one. Of nearly 60 films he made, Lloyd did his climbing bit in only five, and he can't understand how it came about that he is identified only with the "climbers."

BOMBARDE Editor *Stu Green* was in ecstasy throughout the convention as one happy incident after another befell him. He would have been satisfied just with all the contacts made with THEATRE ORGAN-BOMBARDE readers who buttonholed him during the four days, but during the annual business meeting he was nearly floored when he was nominated for the presidency of ATOE. "And it was actually seconded," cried *Stu* (he declined because of his bachelor status; the Prez needs a wife to be secretary). Then, Eddie Dunstedter included his special arrangement of *Stu's* favorite, *Chloe*,

among his concert selections, a reading *Stu* recalls from Eddie's Fast Freight days. Then, George Wright dedicated a tune to *Stu* during his stanza. He was going to dedicate *Lush Life*, explained George, in view of one of *Stu's* avocations but instead had decided to change it to *Passion Flower*, to cue a more recent development in the Green-tinted scheme of things. Both Billy Strayhorn tunes are favorites of *Stu's*, and by the end of the convention he was walking nearly a foot off the ground. And it requires quite a "lift" to elevate his 220 pounds that high.

Crawl enthusiasts who selected the Carson residence 3-26 Wurlitzer, were greeted at the door by a bearded hippie who some believed to be Bob Carson. Well, it wasn't Bob Carson (as they learned when he appeared during the banquet) but it was a real hippie, one of Bob's neighbors who volunteered for the "greeter" job to add a little Hollywood color to the crawl and also to guard the studio while Bob lived at the Ambassador during the bash.

Speaking of the Carson Wurlitzer, the choice of Johnny Duffy to play it for "crawlers" was pure poetic justice. It is the instrument with which Johnny is identified in the minds of pipe enthusiasts because of the several recordings he cut on the instrument more than ten years ago. "I'm still getting royalties from them," beams Johnny.

While Johnny was doing the honors at Carson's, over at Dick Simon-ton's 2-organ home Gordon Kibbee was presiding at the instrument which has so much of the sound of Jesse Crawford in it (a number of his combinations are still on the pistons). Gordon's stylings have an elusive beauty yet to be captured on recordings but which was quite apparent to the lucky people who voted the Simon-ton ticket at the registration desk. A visit to Dick's Bijou Theatre with its 36-rank special Wurlitzer (kept in perfect condition) is an experience not soon forgotten.

Out at Harvey Heck's Tarzana home a third group was sampling the subtle artistry of Jim Melander, a quiet man with a staggering musical imagination. Although the crawl was intended to be a "stand up" affair, the Hecks rented folding chairs for the comfort of conventioners. The 27-rank Wurlitzer seemed to be built for the weaving harmony which characterizes Jim Melander's arrangements. A moment ago, we used the word "subtle," which applies except when Jim demonstrated Harvey's "Toy Counter Positive," the unenclosed (ba-

roque-style!) conglomeration of moose call, slide whistle, crows, tiny temple bells and a thrusting "party favor" which reached for the ceiling with a hoarse squawk. That sequence was purely for laughs.

The Simon-ton, Heck and Carson residences house the big home installations (with the Lanterman home soon to join them). But whether one heard Duffy, Kibbee or Melander, he heard playing with style, imagination and much warmth. These men bring out the poetry locked in the music and instrument as beautifully as it can be done. We are beholden to them and to the hosts who invited us to their homes.

One studio location on the Saturday schedule was the Haven of Rest recording studio. The almost funereal name probably scared away some of those who worry about being confronted with a church organ, but the Haven Wurlitzer is anything but "churchy" in sound, surroundings or stop complement. Organist Dwight Beacham, playing his second public concert (his first was recently held at the Wiltern under LA Chapter auspices) explained that the 3-decker is a 12½-ranker, the half-rank being a 49-note string celeste. Dwight did a nice job of such non-church liturgy as *Cabin in the Sky*, *Speak Low* and "the taxpayer's song," *Everything I have Is Yours*. Those who came mainly because it was the one excursion scheduled on an air-conditioned bus, were happy with their choice after hearing the compact but smooth-sounding installation and Dwight's attractive playing.

Everybody looks up to Tony Tablman, although those who can match Don Baker's elevation can look him straight in the eye. Ever since the ATOE convention in Chicago (1965), where Tony plays rink pipes, the riddle as to how Tony's name came to fit him so well has plagued the curious. Did possession of a name like "Tablman" cause a subconscious effort on Tony's part to grow up to be a "tall man" in his formative years? We found Tony ducking to avoid bumping his head on door frames at the Ambassador during the convention. He looked at least seven feet tall, but perhaps his beanpole construction amplified the vertical dimension. Even so, he is well over six feet. We finally blurted out the question. Tony smiled, and replied, "Tablman is a professional name I picked out to describe me; my real name is Czechoslovakian, and not easy to pronounce nor remember." End of mystery.

(Continued on Page 18)

The Convention That WAS!

LOS ANGELES • 1968

Photo Coverage by Bill Lamb

July 13-16



BLACK BART AND THE WHITE KNIGHT—Bill Thomson (top left), draped to the nines in black tux and tie, smiles slyly, as if thinking, "Let's see Lyn-baby top THIS tomorrow morning!" Meanwhile, Larsen—never one to be bested in the sartorial arena—abandoned his traditional black tux trademark at his concert Tuesday a.m. and appeared in ice-cream whites with ruffled lace shirt-front. Just incidentally, it might be mentioned that both artists also played superb concerts!



"JUST WAIT till all the complaints start coming in!" Marilyn Schrum, retiring National Secretary, is probably telling new President, Al Mason.



DICK SCHRUM—WHAT is he looking at?



GAYLORD CARTER, DICK SIMONTON AND HAROLD LLOYD show three smiles to top off Convention's final event. The shadow of Convention Chairman Bob Carson's end-of-convention smile is partially visible behind Carter's right shoulder.



SMILE, AL AND BETTY! YOU'RE ON!—The Masons, pictured just after the banquet announcement of their selection as new National President and Secretary, respectively. They appear stunned here, but soon were all smiles and action as they prepared for the coming year's activities.



"I'LL BET YOU DON'T weigh a gallon over 210!" exclaims Dottie MacLain to owl-faced BOMBARDE Editor Stu Green.



ORGAN NUTS PACK COCOANUT GROVE to capacity at Annual Banquet in LA's famed Ambassador Hotel.



SHUN TSUKUI, Thomas Organ demonstrator in Japan, plays while (left to right) Byron Melcher, Bill McCoy and Dewey Cagle smile approval.



MC BEN HALL models one of a variety of ushers' uniforms (this one from the Wiltern) in which he appeared throughout the Convention events.



FRIENDLY DON BAKER—Above, the organist's "solo arm" encircles TOB Associate Editor Peg Nielson—to the tune of mutual smiles. At left, however, Don looks startled to be caught on camera in a similar pose with his "accompaniment arm" around Convention Artist Rosa Rio.



Asked why he failed to include his famous arrangement of "Nola" in his convention concert, Eddie Dunstedter explained that he had intended to play the memorable Felix Arndt fingerbuster, but that the Kimball just wouldn't respond fast enough. He said, "My 71-year-old fingers are still faster than this 45-year-old organ."

Rosa Rio sure made a striking appearance at her Elks Temple concert. She sparkled from head to toe as she came on stage after MC Ben Hall announced, "The lovely, talented Rosa Rio"! Even the frames of her glasses glittered. At the four manuals of the 61-rank Morton, she produced some surprises. Her *Blue Skies* was graced with some well-conceived jazz variations. In registration she seemed to favor the fat brass, with which the instrument is loaded. And she obtained the most theatrical sound yet in her registration for *Edelweiss*, ending on soft Voxes alone. The Eastern charmer made her point and the full house made known its approval. Her encore was a dirty, lowdown *St. Louis Blues*.

We caught only the tail end of the Jam Session late Saturday afternoon at the Elks Temple. We entered while Frieda Benz Oakley was coaxing a wildly impassioned "Cumana" from a normally dignified beast, followed by Van Welch, who stated musically that he'd left his heart in San Francisco. Then, a "mystery guest" was announced, to follow a brief intermission. Immediately a pair of the "guys who fixed the organ" (remember?) dove for the console and started resetting combination pistons. What mystery guest was so all-important that he rated special piston settings? The answer wasn't long in coming. Soon Bob Carson stepped to the microphone and announced "Mr. George Wright." George then made his first of several appearances during the convention. Stung by the forced cancellation of his studio "crawl," George was determined to fulfill his commitment to Bob Carson in other ways. Thus the Jam Session appearance. He didn't play long, but his *Heat Wave*, *Over the Rainbow*, *Misty* and *Jalousie* brought to many their first sample of George Wright "live."

Organist Lyn Larsen was observed coming out of the stage door of the Rialto Theatre just before the Monday evening festivities were scheduled to start and our man in Pasadena buttonholed him. His presence proved to be something of an "errand of mercy." He was

there in answer to an urgent "SOS" from Bill Thomson, who was having trouble getting into his tuxedo. Lyn is the recognized local authority on tuxes, white ties, tails and patent leather shoes, because they comprise his usual concert "uniform." So he hurried over and shoe-borned Bill into the "monkey suit" and tied his tie. On the way out Lyn also made a decision; no black formal clothes for his concert—too common. So, when Lyn appeared next morning at the Wiltern for his concert, he was outfitted in a cream-white suite. But he retained the black patent leathers, just for contrast.

One of the best-kept secrets was the name of the "theatre organ movie" scheduled for presentation during the convention. Its title appeared at no time in the pre-convention advertising, mainly because the convention planners didn't know the title; it had never appeared in any of the correspondence from its Canadian (Toronto) producer. In fact, the title was known only after the film started to roll at the Elks Building on Saturday night. First, Doc Lawson appeared on the screen and gave a diagnosis title: MY WIFE SAID, 'THAT'S ENOUGH!' And we all understood. Basically its the three-year struggle of one man to install a 3-10 Wurlitzer in his home. The man is Bernie Venus and his "laugh of triumph" when he finally completes the chore is something to remember. Bernie just "erupts." Also appearing are Gaylord Carter, Dick Simonton and Ben Hall—all in pancake make-up. The film, produced by Ronald Piggott of Toronto, will be the subject of a story to appear later in this publication. Prints of the film will be available soon on a rental basis to interested chapters.

Tom Hazleton introduced a happy novelty into his concert—a beautiful, short-skirted page turner who stood by and anticipated all page turnings with stunning charm. No, Tom didn't go out and hire a model. When asked "Who was that Hollywood starlet turning pages for you?", Tom picked up the cue and replied, "That was no Hollywood starlet; that was my wife!" Zoe had no trouble anticipating the page turnings because she's also an organist. Tom opened with a dazzler, Wagner's Introduction to the Third Act of *Lohengrin*, during which he played the big massed trombone melody on the pedals—yes, with his feet! Likewise, *London Bridge Is Falling Down* during the *Elmore Fantasy on Nursery Rhymes* while his hands made a two-part invention of *Three Blind Mice*. But he is just as effective with

quieter material, such as Deems Taylor's *Dedication*.

Organists Lloyd del Castillo and Harry J. Jenkins had their own private record counter at the foot of the grand stairway in the Elks building, and both offered records played on the 4-61 Robert Morton up in the ceremonial room. There was quite a reunion when Roland Pomerat (Houston, Texas) walked in. All three knew one another when they played for silent movies in New England theatres more than 35 years ago.

Speaking of record merchandising, no one could argue that the "Organ of the Month Club" (Concert Recording) was not the most well-stocked record seller at the convention. Prexy Bill Johnson set up shop in a little cottage in the garden of the Ambassador Hotel and soon had the place crammed with records and record hunters. He had dozens of pipe organ releases to please the fans and the cuties who rang up sales had a salutary effect, too.

Next to the registration desk was the Convention's "official record sales" table. Here one could buy records by the artists playing for the convention, a cost-free service extended the convention artists by the LA chapter which allowed the artist a larger slice of the "take."

Despite the well-publicized ban on shooting flash photos in the concert artists' faces (especially while they were playing), the rule was too often disregarded. For example, George Wright, who objects to flashbulbs because they disturb his audiences, was greeted by a blinding series of flashes nearly every time he turned to his audience. This being his first convention concert, he was a special prize for the shutterbugs, as was Eddie Dunstedter, who dismissed the barrage with a wave of his arm and "They're my fans out there." And Gaylord Carter, who has built up an immunity to sudden flashes of white light, says, "I'll start to worry when they stop shooting me."

Next to Chairman Carson, photographer Bill Lamb was the "moviest" guy at the convention. Bill, who drove from his home in Princeton, Ill., spent the four days chasing around with nearly 50 pounds of photo equipment hanging from his shoulders. He shot just under 300 negatives and the choice ones illustrate this issue—cover photo included. Bill has been ATOE's official convention photographer since the Portland convention (1966) and

these pages have been the richer for his careful craftsmanship and cooperative spirit.



PHOTOSNAPPER BILL LAMB, atop ladder, and subject.

—Stufoto

Stevens Irwin is always working, even when he's apparently just sitting and enjoying organ music. Steve is a compiler of organ tonality descriptions, and translating sounds into words isn't easy. So, Steve listens and weighs words, all the time he's supposed to be simply "enjoying"—but he's doing that, too. It sounds as though Steve Irwin "has it made," and that's true, too. A retired educator with an overpowering interest in all kinds of organs (he's preparing a dictionary of electronic organ stops), he travels from gathering to gathering, wherever there's an organ to be heard where he can absorb information for the latest revision of his best-selling "Dictionary of Pipe Organ Stops," published by Schirmer. That's how Steve Irwin spent the four convention days—mainlining sound-word juxtapositions for later publication.

It's a pleasant discovery to learn that one's hero is the wonderful guy in person we knew he would be long before meeting him. That's the way it was with youthful (15) Lew Williams, who lives in Louisiana. Lew's hero is George Wright, an attachment nurtured by listening to his collection of Wright recordings and reading about the organist in organ magazines, ever since he was 11. The lad came to the convention just hoping to catch a glimpse of George and hear him play. Lew got more than he bargained for. Before he left on his return trip to his home in Lafayette, Lew had (1) shot photos of George (posed with Eddie Dunstedter and Stu Green), (2) had a private interview with George concerning music instruction (George recommended piano lessons), (3) heard George play a tune on a pipe organ just for him (after the Rialto concert), and (4) had the opportunity to play a tune on pipes for George (a Crawford-style

"When Day Is Done"). Lew and George parted in front of the Rialto Theatre long after the rest of the ATOE's had departed, and as Lew stepped into the car waiting to take him back to the hotel, George waved to him, then turned to newsben Peg Nielsen with a faraway look in his eyes and said, "I was fifteen once."

"Crawlers" who thought they were seeing twins when the gal who announced the Johnny Duffy stanza at the Carson residence looked just like the gal who introduced Paul Beaver at the Universal sound scoring stage Morton may be interested to learn it was the same gal both times—Ruth Carson, wife of Chairman Bob. Things happened so fast she doesn't remember too much detail about the two shows, but recalls that her favorites were Duffy's own tune, "Cross Country" and "Pigalle" and Beaver's "Swingin' on a Star" (with the J. S. Bach intro) and "Tara's Theme" from the Max Steiner score to "Gone With the Wind."

The "coolest spot in town" on "convention Sunday" just had to be the Iceland Rink in Paramount. It was a very warm day but the large expanse of ice covering the skating area provided a very welcome atmosphere as Bill Field played the 3-19 Wurlitzer assembled over the years by the late Truman Welch. The "crawlers" visited during regular skating sessions so they heard the organ and Bill performing a "duty routine," a stint which proved most encouraging to the Wichita delegation, one of whom expressed the hope that their New York Paramount 4-36 "dowager empress" installation will be as pleasing. Only two ATOE's braved the ice, a couple from Canada, reports Ross Farmer. He hosted the show.

The MC at the swingin' Bell Friends Church, Bill Exner, reports that the stop enjoyed a brisk business—five performances, in all. Dean McNichols started his program with Bach's *Air for a G String* (described as "schmalzy Bach") and revealed that the 2-deck Wurli has "seven and a half ranks." He explained the "half rank" as a full set of Dulciana pipes that are inaudible except when played alone "during quiet moments in church services." The general reaction was one of amazement that a small organ could sound so impressive. That "Welcome ATOE" banner put up by church members was impressive, too.

Speaking of Bill Exner (bus transportation schedule and logistics man), our preconvention prediction

that Bill's hair would be white by the time the convention was over came to pass. Of course, there were some who said it was that color long before the convention. No comment. Outside of one bus which took off for San Francisco enroute to Harvey Heck's home installation, all went smoothly. And there's absolutely no truth to the rumor that one busload of conventioners is still missing.

The place with the most natural reverb was easily "Tubes, Inc.," a huge steel warehouse where Chuck Baker has installed his 2-15 Wurlitzer. Andy Rimmer was there to greet the "crawlers" and to introduce petite Helen Dell. Helen, a looker, sounded great on such novel tunes as *One Morning in May*, *Step to the Rear*, *Love Locked Out*, *Jimmie* and a specialty tune, entitled *Dainty Miss* (which one wag described as "Dizzyfingers played sideways!") Helen is a doll!

As we went to press, Chairman Bob Carson was slowly recovering his senses after two gruelling months of preparation plus the impossible-to-anticipate emergencies which never fail to come up during a meeting of 850 people from all over (including England, Hawaii and Japan). The only big disaster was the burn-out of the blower motor in the George Wright studio, and that upset the bus schedules for two days. But there were plenty of minor catastrophes (like "whatever happened to the technical symposium?") to lighten Bob's hair a shade or two. He expects to recover fully in about a month. Bob and his staff did a fine job in organizing the organ bash. There wasn't a dull moment.



"MR. CARSON, YOU'RE WONDERFUL!" says the admiring look of a conventioneer, obviously amazed at the energy of the Convention Chairman. But Carson's mind is miles away—obviously dwelling on some unfinished Convention business.

—PHOTO: Bill Lamb

(Continued on Page 31)



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.

JUST PLAIN BILL, Bill Blunk at his 5-manual Marr & Colton Theatre Organ, Sound City label No. 1801, stereo, available by mail, \$5.25 postpaid, Sound City, 4136 N.E. 28th Avenue, Portland, Oregon.

The story of Bill Blunk's quest after the 5-24 Marr & Colton which once graced Rochester's (N.Y.) Loew's and how he rescued it from a Schenectady (N.Y.) music store is well documented. Now safely installed in a Portland building and the object of affection to both local ATOEers and the Portland Theatre Organ Club, it's a monument to Bill's love of the theatre instrument. But what of Bill? Is he really one of those players who play trap-happy "thump-boom" style so often associated with rink stylings (because skating rinks have often been Bill's bread and butter—and he originally bought the M&C for his rink)? He has often played it for skaters. Does this mean we are to be confronted with a Ken Griffin on pipes?

Not at all; Bill Blunk's approach is a pleasing one, based mainly on traditional theatre organ stylings, but with plenty of surprises. There's lots of variety; Bill's selections range from South Sea island magic ("Adventures in Paradise") to Herb Alpert ("Music to Watch Girls By") to military marches ("Our Director"). And he has a great time demonstrating the many distinctive voices of the M&C, which is especially rich in reeds.

The only time the "rink player" in Bill shows is when he's playing a rhythm tune; that very even, slightly heavy pedal. And he's at his best playing tunes with a beat, such as "Chicago." He takes a fresh rhythmic tack for "Charade" (which is marred by a "palm schmear"), captures the spirit of the '20s with "Glad Rag Doll" and brings out the lush M&C Tibias for a fine ballad treatment of "Once in a While." Bill reaches "way back" for his ricky-tick treatment of "Me and the Boy Friend," complete with 1926 jazzband (Posthorn) riffs, but supplies a sweet treatment of "Please Don't Talk About Me" throughout the verse. Then it changes to bright rhythm chorus in old-fashioned "spotlight solo" style. Also heard are a soulful "Non Dimenticar (mellow reeds), "Petticoats of Portugal" (a variety of reeds take turns with the melody), a typical "intermission-style" rendering of "So What's New?" right down to the tinpan piano, a rumpty-tum "Something Stupid," and a soporific "Moonlight in Vermont." Incidentally, "Our Director" gets the most effective brass band treatment we've heard captured in grooves to date.

If there's any critical comment to be made, it's on the technical side, probably in dubbing; the cuts are at different volume levels. Most are even, but a few are much louder. Surface tends to have a few pops, but that could be just on our review copy.

* * *

LYN LARSEN — COAST TO COAST — MAS 1004, stereo, available by mail for \$5.00 postpaid from Malar Productions, Box 3304, Glendale, Calif. 91201.

During 1967 Lyn Larsen was heard across the land wherever he could locate a suitable theatre organ. One byproduct is this record which showcases the sounds of three excellent instruments. On the Carson studio 3-26 Wurli, he offers "Doin' the New Lowdown" (one of his concert staples), "Londonderry Air," "Minute Waltz," "When You're Away" and a devastating "If He Walked Into My Life."

Larry Bray's "Organ Loft" 5-33 Wurlitzer in Salt Lake City is the vehicle for "I'll Take an Option on You" (Richard Purvis' radio theme when he played theatre organ as "Don Irvine"). The same instrument supplies the pipes for a somewhat maestoso "My Hopeful Heart" and a sophisticated "Washington Post March" which only now and then descends to the slambang of a real brass band.

The instrument which comes off best on this record (a purely subjective reaction, of course) is the smallest, the 3-13 Wurlitzer in San Francisco's Avenue

Theatre where Lyn was staff organist for several months. The instrument has a mellowness and big theatre sound hard to beat. On it, Lyn plays "Spin a Little Web of Dreams" (with just a touch of Jesse,) a most sophisticated "Foggy Day," a happy "Me Too" in a style which reflects Lyn's favorite period in history, the 1920's, and another of his concert "regulars," "Song of the Wanderer."

The performances are all top-flight, as we have come to expect of this remarkable young man. Recording techniques, instruments and acoustics may vary with the location, yet the artistry of Lyn Larsen has a "homogenizing" effect; he makes each instrument reflect the subtle artistry that is his. Malar is apparently economizing on jackets; neither the design or liner notes approach the quality of previous Lyn Larsen releases (both of which are still available), but that is of little import. The music is better than ever.

* * *

THE PARAMOUNT SOUND, Bill Floyd playing the 4-17 Wurlitzer in the Byrd Theatre, Richmond, Va. CR-0034, stereo, available by mail at \$4.50, postpaid from Concert Recording, Box 531, Lynwood, Calif. 90266.

Bill Floyd's most recent previous appearance on Records was on a Cook label disc released nearly ten years ago ("The King of Organs," Cook, #1150). He played it on the 4-36 NY Paramount Wurlitzer and it was a good one—standards in sleek theatrical arrangements.

But on this current release we meet a far different Bill Floyd. The "Paramount Sound" title is a misnomer so far as side one is concerned. In the interim, Bill has obviously become very interested in arranging music for the organ. Arrangements are often just this side of "way out" and occasionally "out there." There is no such thing as an "ordinary arrangement" on this record. Bill uses dissonant harmony, altered melody lines, thumping percussions, metallic arpeggios and a lot of imagination—occasionally in the style of Paul Beaver's "Round Midnight" disc.

Dear old "Tangerine" shows up newly garbed in a beguine tempo with a veritable "woodpile" accompaniment. "Blue Skies" starts sweetly enough, but by second chorus the brass is punctuating in syncopation, sometimes brutally. "Time Was" is done in drag tempo on a reed mix, then comes the grand piano variation—weird but beautiful in a "Beaver" sort of way while the pedal marks the steady tempo. "Bees Knees" is 1:05 minutes of fast paced, jazzy novelty music, too soon over. "Stars in My Eyes" suffers from some melodic myopia and rather too "close" harmony. The "clackers" are

back to keep "The Lamp Is Low" (Ravel's "Pavane") well oiled with some insistent rhythms which suddenly become boldly reminiscent of another Ravel tune, "Bolero." A colossal closer for side one.

"You Walk By" enjoys a more "normal" ballad treatment and along with "Beautiful Love" captures the most enchanting music on the record. These tunes could be classed as "Paramount Sound," and also "The Song Is You." All three have an intensity about them which catches and holds the listener's attention. "When Day Is Done" takes the prize as the most off-beat treatment of a familiar oldie. Parts of it are exquisite, but not the parts which take liberties with the melody. The massed string intro is gorgeous and much of the Tibia "ooh-hooing" is pleasing—but that fractured melody line!

The closer is a rhythmic "Satin Doll." This is the most unusual record we've reviewed in ages. Lots of surprises, no dull moments, and some gorgeous organ sounds.

* * *

RECEIVED TOO LATE TO REVIEW IN THIS ISSUE

BILL DALTON AT THE CONSOLE, Loew's Ohio Theatre, Columbus, Ohio; stereo, Amherst SLP-1202.

On May 5th, veteran organist Bill Dalton paid a return concert visit to an old friend, the 4-22 Robert Morton in Loew's (Columbus) Theatre, recently restored by a team of ATOEs headed by Carlos Parker and Tom Hamilton. One result of that well-received concert reunion was this privately produced recording, which we'll review in the next issue. For those who can't wait, write for purchasing information to Central Ohio Chapter, ATOE, 5567 Crawford, Columbus 24, Ohio.

! MARTHA !

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ALSO OF INTEREST . . .

"1927," RCA Victor LPV-545, available on dealers' racks, \$3.88 to \$4.95.

This is a reissue of "sounds of the times" relative to the year 1927, the early days of radio network broadcasting which often featured the dance bands of George Olsen, Fred Waring, Paul Whiteman, Jean Goldkette and Roger Wolf Kahn (all represented). But sandwiched in among tunes sung by such memory teasers as "The Revelers" (male quartet) and Gene Austin, is one priceless organ gem, the incomparable Jesse Crawford rendition of "At Sundown." This top-drawer example of the Crawford art has been ignored by nearly all the latter day Crawford recreators. Listening to the excellent dubbing (from 78 rpm, naturally) of this imaginative treatment of the Walter Donaldson "smash hit" of 1927, one can't but wonder why it has remained in limbo for so long. It's a high price for one organ piece, but the quality of the Crawford treatment makes it a good investment. The other material on the record is, of course, dated, but has lots of nostalgia value—especially the Paul Whiteman concert treatment of "When Day Is Done," with the choked trumpet sound of Henry Busse.

* * *

THE FANTASTIC JAZZ ORCHESTRA, CR-M030, available by mail at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

In the last issue we promised a review of this particular orchestration disc be-

cause of the efforts of its promoters, Hathaway and Bowers, to sell a stock of automatic "Jazz Orchestras" through ads in such unlikely papers as the Wall Street Journal. The ad said they were suitable for any public place—restaurants, laundromats, supermarkets and similar gathering places. The roll-playing instrument differs from most orchestrons in that it has an accordion as well as some organ ranks (plus an off-speech set of hooting whistles), and traps, traps, traps!

The perfected roll presents the correct alignment of tracker holes to bring about hurdy-gurdy stylings of such tunes as "Never on Sundays," "Winchester Cathedral," "Merry Widow Waltz," "Valencia," "Mona Lisa"—about 25 tunes in all. While the accordion adds a certain air of sophistication, the rest is largely merry-go-round music, with much emphasis on over-prominent traps (volume adjustable to suit the location when installed, of course). The instruments sell for around \$5,000 and would certainly attract attention at any location. However, as a recording instrument the heavy-handed drums, blocks and similar noisemakers dominate the scene to the disadvantage of the accordion and pipe-produced music. As recorded here, the novelty wears off before the grooves have been fully traveled by the stylus. Mainly for collectors of automatic instrument sounds and a gem for its kind in that category.

Around the ATOE Beat

Those organ addicts who tuned in ABC TV's "General Hospital" to hear George Wright play the incidental music on a piano, Hammond, celeste and Chamberlain, were surprised to see another name credited for the music during the shows seen late in August—Lyn Larsen. Lyn took over during George's vacation. Lyn soon learned that the room with the musical instruments is tucked away from the "Hospital" sets; he saw those pretty "nurses" and received his cues via a TV monitor. Foiled!

* * *

In Seattle, ex-Pres Dick Schrum's 4½-year-old daughter, Gini, saw a load of sewer pipes being unloaded across the street and asked mama Marilyn what they were. When told that they were pipes, Gini exclaimed loudly, "They don't look like organ pipes. Mama—you mean there are other kinds of pipes?" Dick's only comment was, "Brainwashed—at 4½!"

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NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

This month, Jason and I have found some humorous and some offbeat gold nuggets which we hope will ease the reader through the hot weather. They're from American Organist (AO), Diapason (D), Jacobs (J) and Melody (M).

June 1918 (M): San Francisco is paying about \$17,000 a year for recitals on its exposition organ, but the receipts are about \$50. Organist EDWIN LEMARE's salary is \$10,000. Some newspapers are protesting, saying a better drawing card be put in his place.

(Served him right; Lemare was openly contemptuous of theatre organs.—Ed.)

Oct. 1918 (M): ARTHUR GEIS, almost 7 feet tall, is organist at a leading picture theatre in Canada. His very long fingers are well adapted to playing the Hope-Jones Unit Orchestra.

Aug. 1919 (J): LLOYD G. DEL CASTILLO, well-known Boston organist, has composed a march in 2/4 time, *Near Beer*, in observance of the new prohibition law.

Feb. 1920 (M): Singer Nora Bayes does not care for pipe organ accompaniment to a musical show, so to earn his salary, WALTER STEELEY, organist at Chicago's Cort Theatre, where Miss Bayes is appearing, plays a 3-minute number while the orchestra rests between acts.

October 1923 (AO): FORREST GREGORY of Rochester, NY, is on the Pacific Coast this summer "to escape from the prison life of a theatre organist." Up to this time, he has kept clear of organs with high hopes of maintaining the record.

Feb. 1924 (D): From an ad in the Oakland, Calif., Tribune — "Wanted: Pipe organist who can also fill the position of auto mechanic, or stenographer and typist, or building custodian or handy mechanic or undertaker. A good, steady position."

Oct. 1924 (AO): SIGMUND D. ROSEN, organist, while playing in a Detroit theatre, was shot and killed by his wife from whom he'd been separated.

Dec. 1924 (D): In connection with publication of the plans for a 6-manual organ for the Kindt Theatre in Davenport, Iowa, perhaps it is more than a coincidence that the organ is being purchased by the son of the founder of chiropractic treatment. It will take a chiropractor-organist to play the instrument—one who is expert in the laying-on of hands.

April 1926 (AO): Mr. and Mrs. JESSE CRAWFORD are proud parents of a baby girl. A novelty in the Chicago Theatre was devoted to this, via a parody to the song, *I Wonder Where My Baby Is Tonight*, entitled *I Wonder Why My Baby Cries All Night*.

Oct. 1927 (J): Richmond, Va.—The local here attempted to call a strike because the theatres were using organs instead of four-piece orchestras. All organists were supposed to give up organ playing and, perhaps, start digging ditches or slinging hash, while fiddles, drums, pianos and other instruments played away to the utter distraction of all present. Happily, someone saw the light, and the organists were notified to stay on the job.

Nov. 1935 (D): The Philadelphia Inquirer says: "A pipe organ, one would imagine, would not be the easiest thing for a thief to walk away with. Few objects, other than an elephant or a suspension bridge, would be more difficult to conceal. Nevertheless, according to police, a gang of thieves has sprung up, specializing in organ pipes. Smaller valuables don't interest these pilferers, but if you have a pipe organ in your home, look out! This apparent vogue for carting away big things may have startling consequences. We may yet see second-story men taking moving vans with them... to concentrate on hauling out grand pianos and coal furnaces."

Nov. 1935 (D): Sign of the times: The Center Theatre of New York has installed a Hammond Electric.

GOLD DUST 1908—Adolph Zukor hired a church organist to play for the three-reel "Passion Play" in a Newark, N. J., theatre; 1910—The Hope-Jones Organ Co., Elmira, N. Y., was closed in April because of financial difficulties. In May, a receiver was appointed; 1911—The Rudolph Wurlitzer Co., purchased more than 20 acres adjoining the factory in North Tonawanda, N. Y., for erecting additions. In February 1912, a \$150,000 addition was completed; 1914 New York's 3,500-seat Strand Theatre became the first big theatre devoted to feature pictures, an orchestra and huge pipe organ being featured; 1915—GEORGE L. HAMRICK playing the organ and directing the orchestra in the new Grand Theatre, Columbus, Ga.; WILHELMINA WOOLWORTH at the Beman Symphonic Organ in the Allendale Theatre, Buffalo, N. Y.; T. S. JOHNSON at the new Piedmont Theatre, Greensboro, N. C.; EDWARD A. HANCHETT opened the Hilgreen-Lane at the Grand, in Ennis, Texas; HERMAN F. SIEWERT at the Empress Theatre's finely voiced Kimball, Grand Rapids, Mich.; CLARENCE EDDY, billed as the "World's Greatest Organist," opened the 2,000-seat Empire Theatre in San Antonio, Texas, by playing Handel's *Messiah* on the Wurlitzer.

A reader whose home town is Spokane, Wash., wonders who played in that city's theatres in the good old days. Well, at the big Kimball in the Clemmer, were ESTHER STAYNER in August 1923, FRANCES TIPTON in March 1926, and ESTHER BODE in May 1926. In 1927, FRANCES TIPTON was broadcasting, having played 500 numbers in seven months and getting mail from all over the U. S. and Alaska, Canada and Mexico. At the Liberty, DON ISHAM was there in August 1926, and at the end of the year, FRANCIS SPECHT. WINIFRED RHODES played the three-manual Robert Morton in December 1927.

In October 1937, MAURICE COOK, the "Jovial Console Master," returned to Rochester's Loew's Theatre 5-24 Marr & Colton for an extended engagement. Maurice later had a memorable stint in Loew's State in Syracuse, New York.

We'll be back with another load of nostalgic treasure in October, partners!

—Lloyd & Jason

CONTINUATION — PART II



In Part One of this taped interview with Claude Sheridan of Detroit, Don Miller recounted his early years as a theatre performer—from theatre pianist in Perry, Iowa, at age 12; through the formative years and the golden days of the theatre organ; up to the doldrums of the early 30's. It is from the mid-30's that his story continues...

"About this time the Hammond organ had come into being and a competitor, the Orgatron, also made its appearance. The Orgatron was being sold by Hudson's in Detroit. They engaged me to demonstrate this new electronic 'marvel'. I demonstrated from 1:00 to 5:00 each afternoon and became involved in their selling. I was not there too long, as I proved to be rather poor as a salesman. I was more concerned selling my music. As you can see, I had been very active and after the electronic plug-in came, I played everything. I had to take two, three, or four jobs to make money. I was playing five jobs all during the week. I was on call from the funeral home in Detroit. I was playing a twenty-minute spot solo at the Fisher on Friday nights and I did that for five years in the early 50's. I was staff organist on WJR. I played the dinner shift at the Dearborn Inn, and I played all the wedding receptions I could find."

Claude: *I remember you returned to Des Moines during the 40's, didn't you?*

Don: "Yes, I went out there to get out of Detroit. It was pretty crowded during the war. My wife owned a home in Des Moines, so we lived there seven years. I did radio work on KRNT and had a fine church position. I had been organist at our church in Perry, Iowa, when I was a young man. That is very valuable experience for a theatre organist. For instance, Ashley Miller made a recording recently for the Detroit Theatre Organ Club and his closing number was 'You'll Never Walk Alone' and he gave it a 'religioso' treatment which was simply out of this world. He studied in New York. Some of the theatre organists have not been able to have that experience, but to me it was the highlight of his record. I have talked with several others and they feel the same way."

DON MILLER

Theatre Organist

"Anyway I had played—before I retired in 1962—at the Dearborn Inn for eleven years on Hammond (concert). Then I retired and I said to myself, 'I've got my home, and I've got a nice plug-in set up here, and I've got a nice stereo for my tapes.' I thought I would just sit here and listen to others play, but it turned out that wasn't to be. Some people just insisted that I make an occasional appearance which I have done, and my last one was the 1967 National ATOE Convention at the Senate Theatre on the 4m-34r Fisher Orbits Wurlitzer. I didn't want to play the opening concert. George Orbits, who is the owner of the organ and a real organ buff, pressured me to open it and he kept at me. He wanted me to play in the afternoon, and I hate to play afternoon concerts. I'm a nighthawk—I don't get awake until the electric lights come on. So that was one strike against me. It was 88° that day, of all days, and the theatre is not air-conditioned yet. That and coupled with, shall we say, 'advancing' years (you'll notice I'm not saying the word 'old'), but for the good of the cause I finally consented. I can honestly say that I received the greatest appreciation, recognition and acknowledgment of my career."

Claude: *You were an outstanding bit of the entire convention and the applause was appreciatively sincere and well-deserved.*

Don: "I am one of those musicians that feels very strongly and I wouldn't give you a nickel for a player that can't make me feel as well as see and listen. I want to feel what they are doing and I felt the air was charged that afternoon. It was just snapping and the sweat was rolling down the aisle; I was wringing wet. But it's one of those things and, now that it's all over, I am very grateful for the whole experience. It's wonderful that we have the Detroit Theatre Organ Club and it is very successful. The members have pitched in wherever needed and they are bringing the finest artists here. The Motor City ATOE Chapter are for the most part members of DTOC and they are an up-and-coming bunch. It's amazing what they're doing there. Al Mason is a go-getter and a wonderful fellow. He and his wife, Betty, are real organ lovers. Between that couple and George and Muriel Orbits they've got quite a combo of material to keep

things going and progressing. Then, they've got you, Claude, on publicity and experienced as a theatre manager. When they suggested someone interview me I suggested you because you know show business and you feel it. You also know of my background in Detroit."

Claude: *Tell about some of your radio programs you did?*

Don: "I'll start with the sidelights first. While I was in the Hollywood Beach Hotel (Florida), one day a lady came up to the organ and handed me a typewritten piece of paper. She said, 'This is a poem that I have written about your playing. I have been a guest here for some time and it's called *Rivers of Sound*. I have it in my scrapbook and I cherish it very much. You can just sort of imagine how it moved my soul when she had finished it."

"Then in Detroit there was the famous restaurant where all the musicians and theatrical people used to go—the Bungalow Restaurant. They had a menu there with the different local artists' names on it. They had me down as dessert—'a la Don Miller.' Probably double-dipped. Then here is really about the tops. Once in my life I was featured over the picture which was a silent movie. The movie featured Richard Barthelmess in *New Toys* in August, 1925, at the Franklin Theatre in Saginaw, Michigan. I have the newspaper clipping to prove it."

Claude: *That was where the picture accompanied the organist?*

Don: "I played that time the *Light Cavalry Overture*. That was my solo. I used to do a lot of overtures."

Claude: *Overtures were very popular during that time?*

Don: "Oh yes—*Poet and Peasant, Orpheus*—and it took technique to play them. The theatre organ brought them out. In fact, John Muri played a lot of them down at the DTOC and so does Mark Koldys, who is a young genius. It has been gratifying to see the mail that has come in regarding the ATOE Convention concert. One letter said that it was one of the few times that she cried through sheer emotion at hearing organ music. That I prize because she got what I was trying to do. The number that probably moved her was Debussy's *The*

Girl With the Flaxen Hair... very ethereal, you know. The number before that was *Ritual Fire Dance*—everything but the plaster fell off on that one. Those are wonderful experiences and it sort of leaves me speechless but, since this is an interview, I feel that the publishers want to know. In fact, I have had letters from publishers of the magazine and they want to know these little personal things because it is just something that a good many of the organists have dropped out of the picture because there just wasn't the work and they ended up in some funeral home. That was about it, or teaching."

Claude: *Regarding your theme, WATERS OF THE PERKIOMEN, I certainly remember it, and I am certain other people in the Detroit area remember the broadcast 20's. It was customary for the circuit to have the different organists on different nights of the week at midnight after show, and I especially remember during the depression years—'32 and '33—when so many of the theatres were closed that you were playing on WXYZ from both the Capitol and State Theatres at one time or another. One of my fondest memories is of going over to the State to hear you playing personally on some of those programs. You had a little fishing shanty built over the console in the dead of the winter and had an electric heater in the corner.*

Don: "In those days we played about three hours. There were two organists. The other organist, Margaret Werner, played about three half-hour shows a day sustaining, and I did about three."

Claude: *I can remember your playing fifteen minutes, then off for half an hour, and then play for another fifteen, and so on.*

Don: "That's right. There was no rehearsal time and commercials hadn't taken over radio yet."

Claude: *Also I remember that you played the Fox over WWJ for a year.*

Don: "I broadcast the Fox organ over WXYZ at 7:00 o'clock in the morning when there was no one in there. There was a big reverberation in there. It is a big barn of a theatre, but a beautiful house. I was recently down there after the convention at the invitation of Motor City Chapter President Henry Przybylski. He had been after me to play so I went down and played for about three hours. There were about twelve other professionals and we all got up and did our bit. I've got my tape of that Fox and I'm glad I did—it is magnificent! It's funny. When I sat down at the console they expected me to tear off some snappy number to open with, but I happened to remember a number that I had broadcast in the early 30's. It was

on Thanksgiving morning and I played the Doxology, *Old Hundred Hymn*. There are four Voxes on that organ so I started off the first stanza with chimes for four bars and an answer with the Vox Humana for four bars and more chimes and more Vox until the first stanza was finished. Then I went into the second stanza—the cathedral part of it. No tremolos and all diapacons with some reeds. Then I changed keys from G to C which naturally built up and I started with the crescendo pedal clear off but I kept building up to the most gorgeous, thrilling, majestic climax I have ever heard completing the third stanza. It is a crime the way theatre organs are being treated."

Claude: *I am glad there are groups like the DTOC and ATOE restoring these organs to playing condition.*

Don: "They try to tell you they are not in the nostalgia business in the theatre organ world. But I am afraid they are, because it is the organ of the early picture days that is the inspiration for the players of today and don't ever think they are not getting ideas from the players of the older days. Of course, the new players are real wonderful. There is Billy Nalle, and George Wright has had lots of theatre experience, and Lyn Larsen played wonderfully here recently. Then speaking of this nostalgia business, the August issue of the *Review of the Organizer*, a magazine from California, said that there were two silent movie veteran organists that literally 'stole the show' and if anyone wants to know who they are they can get the August issue of the *Organizer*. One of them was Don Baker. You see, there is nostalgia yet in the theatre business."

Claude: *You have had a marvelous career and certainly an interesting one. There is no question about that. You have brought a great deal of pleasure to a great many people throughout the years. I think it is most interesting and most appropriate that even now you are able to thrill and entertain audiences in a way that many of them never knew before because they were not around in the days when the theatre organ was so popular.*

Don: "I am a devotee of the style of organ playing where on ballads you make the organ sing. Leonard MacClain was a great artist at that. When you put those words on the screen that organ had to talk those words—sing it—flow it through. It was just wonderful on ballads. The tendency of today's new players is that they play awfully loud all the time and too fast. Now I remember when I played a soft number for the July concert at the convention that at the end I received quite a wonderful

applause. I said, 'I'm like you. I like soft music and I like loud music, but I don't like it loud all of the time.' That is not a criticism. I am just saying these things because it might mean something to somebody and it might not. But there is no ego in any of these remarks that I am a very humble and grateful person for all of this. Of course, I will admit when I was a dashing juvenile and my picture and name were all over this town of Detroit that I was tempted to think that I was pretty good, but I soon got that knocked out of me. It all came so quick that I can understand why these people who are made overnight can't help it going to their heads. They're in a whirl and they simply go from 50 bucks a week into the hundreds."

Claude: *Success never spoiled you even back in the late 20's during the peak of your career. You were one of the nicest fellows a person could know and certainly were very nice to me when I would come down and sit on the rail at night when you were practicing. When I was courting my wife in those days, it was really a cheap but pleasant day to come down and hear you broadcast. We really enjoyed it.*

Don: "I would like to say a word for the California theatre publications. They are doing a lot of good. It's amazing, but I counted one day nearly forty places that are really organ-conscious out there."

Claude: *That is true and I hope the whole country will become that way.*

Don: "Maybe if they do, some smart theatre operator will get an organ, get a wonderful artist and feature him. He'll make some money. Now I know what I'm talking about because when I was at the Fisher in 1956, the stage hands and the operators struck for a raise. We were putting on productions there complete with effects, changing lights, and curtains that had to be snapped opened and closed just so, and all this and all that. The General Manager of the Publix Circuit disliked unions. So he said, 'I'll fix them.' He cut out the organ solo and out I went! The theatre manager, Jack Sage (a real organ buff), personally told me that he showed the figures to the General Manager concerning the drop in business. I had played there on a Friday night for about a twenty-minute spot. He showed the figures of the drop of intake for two months on Friday nights trying to get him to put it back, but the circuit wouldn't do it. Jack moved to California and has since passed on. There was a neat little difference between when they had the organ and when they didn't have the organ. They could hire a good name organist, pay him a good salary, feature him, and they could really go to town."

Claude: *Well certainly in those years since you were the only organist playing in the theatre in Detroit you, yourself, did a great deal to keep the interest alive because many of the people who are members of ATOE and DTOC made it a habit of going down to the Fisher on Friday nights just to hear you play. Many folks who weren't around in the heyday of the organ in the 20's and 30's and weren't familiar with it were able to go down to the Fisher and hear Don Miller at the Mighty Wurlitzer. It created a lot of interest in a lot of people.*

Don: "The Detroit Theatre Organ Club has made me an Honorary Member and I think there is just one other—Don Baker. There may be three. I am also Honorary Member of the Motor City Chapter of ATOE. It's a nice gesture and very much appreciated."

"I did want to mention how these publications are digging up all this material on organs. It started out about twelve years ago in St. Paul and now they have over 3,000 members of ATOE. Then there is a new magazine of the A.G.O.—Music/The A.G.O. Magazine, published in New York. Billy Nalle has a column in that called "Leave It to Billy." The renaissance of the theatre organ needs souping up. I hope the DTOC will get him very quickly here. I think they're negotiating for him now. He's been at Rochester and he pulled in 1,500 people at \$3 a seat. I claim that's a good drawing power."

(Ed. note: Billy Nalle has since played a smash concert for DTOC. See April issue.)

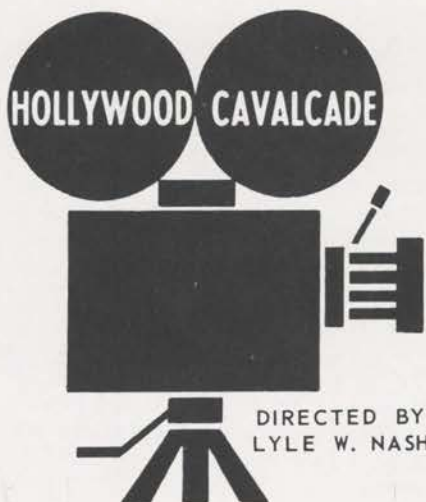
Claude: *Don, it has been pleasing talking to you and reminiscing about the wonderful career you have had, and anyone reading what you have to say will share with me the feeling that there will be for many, many years a Don Miller at the console to entertain all theatre organ buffs.*

Don: "God Bless all my listeners and readers."

DON MILLER turns as neat a verbal phrase as he does a musical one, viz the following:

"Two standing ovations in one program, I've never had in my life before. Sometimes the good things come late in life. I don't know if you read the paper or not, but I'll be 71 in September. You know—there are three things I'm sure all of us want, we long for . . . we need it. That's Appreciation, Recognition and Acknowledgement. You have given me all three this afternoon, and I thank you. And God bless you."

—1967 National Convention, Senate Theatre, Detroit



A READER asks "What famous film personalities of long ago are still missing from the Hollywood Walk of Fame?"

A. Many. There are now over 1,600 names implanted on sidewalks along Hollywood Boulevard and Vine Street. New names are added at infrequent intervals. There is room for about 1,400 more names. Some notables have stars at several locations. Gene Autry and Tony Martin have four stars each. Charlie Chaplin is sadly missing. His son, Charles, Jr., once failed in a court action to force placement of his father's name in one of the 36-inch squares of charcoal terrazzo.

MISSING names include May Allison, Betty Bronson, Billy Bevan, James Kirkwood, Dorothy Mackaill, Frances Marion, Shirley Mason, Patsy Ruth Miller, Ned Sparks and Florence Vidor.

FICKLE fate laughed when the stars of W. C. Fields, John Barrymore and Errol Flynn were all placed almost together in front of a cocktail lounge entrance.

IN 1921-22 Douglas Fairbanks was making Robin Hood. Hundreds of visitors filled the United Artists studio grandstands daily. One morning Fairbanks staged a rare treat. As the entire crew and visitors watched, the drawbridge of the castle slowly lowered, then a slight figure dressed as a tramp walked nonchalantly out carrying a cat. He crossed the drawbridge, put the cat down, picked up a bottle of milk, the morning newspaper, looked around and then calmly strolled back into the castle as the giant drawbridge closed.

FAIRBANKS always regretted he did not have a cameraman film this action, for the actor in the humorous little tableau was Charlie Chaplin.

RICHARD Barthelmess, Richard Dix, Adolph Menjou, Lon Chaney, Rudolph Valentino, John Gilbert and Douglas Fairbanks were beloved by millions of film fans and generated gigantic box office business. Yet they were never honored with an Oscar.

WHO Is That? by Warren B. Meyers, is a book of 613 photographs of the best actors and actresses ever in films. It is a perfect guide to the late-late show on TV when you ask: "Who . . . is that old geezer? . . . I know him but . . ." These players were the flesh and blood who carried the paper-thin story lines on "B stinkers," many of which starred a sex-bomb who could not act her way out of a negligee. Faces you will recall fondly include Patsy Kelly, Charles Lane, Reginald Owen and Fritz Feld.

ELEVEN Valentino films will be featured at the 1969 Berlin film festival. Pictures to be shown include such rare ones as: *The Cobra, Four Horsemen of the Apocalypse, Monsieur Beaucaire, Camille* and *The Sheik*.

FORTY-FIVE years have slipped by since *The Covered Wagon* plodded across the nation's silver screens in 1923. Ernest Torrence and Tully Marshall proved in this classic that great acting is timeless. Recently a young critic saw the Paramount vintage hit and declared: "Torrence and Marshall would outclass most of today's crop of unwashed, unclad characters. They were noble actors." I agree. I saw the film recently and think Torrence was one of the great film character actors of all time.

TOM MIX has been dead for 28 years but his fans recently dedicated a museum of Mix memorabilia in Oklahoma. Bob Birchard, Mix research expert, says it is an excellent collection, well worth viewing.

ROY D'ARCY, whom fans will recall as the dashing Count of the 1925 *Merry Widow*, with Mae Murray, lives in quiet retirement in Redlands, Calif.

POSITIVE information about Cinecon III to be held in Hollywood Sept. 1 and 2 is not available. This gathering of movie fans of the silent era (collectors, too) is scheduled but a program of events was not available when deadline time came.

PERSONAL NOTE — It was heartwarming to meet scores of ATOE delegates at the big meeting, July 13-16, in Los Angeles. I've always felt ATOE people were great — now I know.



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

CONNECTICUT VALLEY

The Connecticut Valley Chapter A.T.O.E., Connecticut Valley Theatre Organ Society, Inc., celebrated its 7th birthday on April 20, 1968.

The business meeting was held in Clinton's Music Store in Hartford. Chairman Stillman Rice conducted the meeting. After a discussion about the forthcoming Gaylord Carter Concert at the New Haven Paramount, and a pep talk by Concert Chairman Mike Foley, the meeting adjourned and our birthday was celebrated with "goodies" and a short jam session on the Wurlitzer plug-in donated by Clinton's.

At about 11:30, the group departed to the Allyn Theatre where Al Miller gave a short concert. Noting that very few organists were still in a position to make a living playing theatre organs he played "Nice Work If You Can Get It." Al's arrangement of "Whispering" featured the Oboe, Harp, and Jazz Cymbal, followed by Gaylord Carter's arrangement of "Charmaine." Again borrowing an arrangement, Al played the George Wright "Quiet Village" which demonstrated the various colors of the organ with and without tremolo.

Remarking that even in this era of "pop" music, song writers usually come up with beautiful music when they write about love, Al played his own arrangement of "Love Is Blue" which had bits of "Greensleeves" wound about the melody. Cole Porter's "At Long Last Love" was a beautiful arrangement lifted from the grooves of George Wright's latest platter, and was followed by the Bush-DeLugg "Roller Coaster."

Both the 3-12 Austin and Al were at their best, and fears that the theatre was about to come down were alleviated somewhat when it was announced that

the block was being torn down but that the theatre would remain for the time being.

The console was opened to the members and guests, and all who graced the bench seemed unusually inspired.

June Busts Out in Bethany

The June meeting of the Connecticut Valley Chapter, A.T.O.E. at the home of Harold and Eleanor Weaver has become a tradition. The Weavers must really live right, as they always manage perfect weather, and June 8 was no exception. June was busting out all over the hills of Bethany.

The afternoon was spent with a jam session, and a chance to renew old acquaintances and make new ones. After a short business meeting the members and guests departed to area restaurants for dinner.

Shortly after 8:00, guest Master of Ceremonies, Ben Hall welcomed the 60 enthusiasts present to the "Weaver's Wonder Marr & Colton Palace." The organ, he explained, was a three manual, nine ranker which was removed from the Princess Theatre in South Norwalk in 1963 and was playing in its new home in 1964.

Ev Bassett was introduced as one who had worked hard on the installation, and was invited to the console. Everett began with "You Do Something to Me," then played a tune several members have been trying to identify for two years; it was identified as "Try to Forget." Another stumper was "Who's Making You Forget Me?" Ben had a chance to sing his favorite song about the seventy-five-year-old girl with the tiddly-wink eyes, and it isn't Martha Lake either. We just know his favorite line is "ARF! says Sandy."

Everett concluded with a tribute to the memory of the Marr & Colton Factory in Warsaw, N. Y., "After You've Gone."



STARS OF THE SHOW—(Left) Harold and Eleanor Weaver's "Wonder Marr & Colton Palace" 3-9 M & C. (Right) ROSA RIO accepts roses as MC BEN HALL looks on during swinging ConnValChap meeting. —PHOTOS: Al Miller

Ben then introduced Air Force Captain Jack Moellmann who was leaving for a tour of duty in Germany the next day. Jack is an unusual individual who had a 4-36 Wurlitzer in his home for years before he discovered A.T.O.E. After playing "Everything's Coming Up Roses," Jack explained that he had gotten permission to take his 1800-lb. plug-in with him, but he was trying to get enough extra weight to take the Wurlitzer instead.

After playing a group of numbers to show off the hardware department to Secretary Carmen Charette, he played a tribute to the late Senator Robert F. Kennedy with the Lord's Prayer.

Ben Hall then recalled reading "Tom Swift and His Electric Grandmother," and introduced Al Miller. Al introduced "Roller Coaster" and began to play. Just as he finished the "Over the Waves" introduction, Ben and Harold Weaver began to remove the bench. Al moved away from the console and wait . . . "Roller Coaster" continued on without him.

Al then unveiled the Austin Quadruplex Player situated in a cabinet just to the left of the console. The player had been installed for the meeting, and the roll of the "Roller Coaster" he explained, was one he had made at the home of Bill Petty in Fort Defiance, Virginia, where the Quadruplex Perforater is located.

Al played a roll recorded by Ray Brubacher in January, which consisted of "A Second Time Around" and a "Medley from Gone With the Wind."

As an encore, Al played a roll recorded by Bill Fearnley in 1931 which featured five popular songs of the time. It was noted that the rolls were actual performances of the artists, accurate in every detail.

A short intermission followed, after which Ben Hall introduced the featured artist, our own Rosa Rio, who began the program with a light, romantic version



of "With a Song in My Heart." Rosa introduced "Love Is Blue," a baroque-like contemporary tune based on the Dorian Scale. This was followed by a group of popular tunes in which her musicianship was flawless.

The arrangement of "Moonlight Serenade" was Rosa's own, based on Beethoven's four-part Sonata construction. This arrangement published by Robbins, is well worth a trip to the music store.

Commenting on the importance of lyrics to good music, Rosa Rio then read the verse of "It's a Lazy Afternoon" from the Golden Apple and then played the beautiful tune.

Rosa, who makes her programs most enjoyable and educational by explaining the music she plays, talked about Edvard Grieg, why his songs were about love, and polytonality . . . "that's playing in two keys at the same time." Grieg's "A Dream" was an appropriate example.

Following a group of songs which Rosa said she played on a four manual Morton in New Orleans "when I was six years old" she played "The Battle Hymn of the Republic" as a tribute to Robert F. Kennedy.

During the applause acknowledging the approval of those present, Eleanor Weaver presented Rosa with a lovely bouquet of roses.

KAW VALLEY

Members of the Kaw Valley Chapter, Lawrence, Kansas, decided in January to continue meeting through the summer months, except in August.

The June 23rd meeting was in the home of Dr. and Mrs. Lawrence Bee.

Chairman Luther Cortelyou announced that three members of the chapter, Frank R. Green and Mr. and Mrs. Howard L. Reedy, plan to attend the ATOE National Convention in Los Angeles in July. Mr. Green, sales representative of Reuter Organ Co. of Lawrence, and vice-chairman of the chapter, will be the delegate.

Featured on this Sunday's program were Mrs. Bee at the piano and Jerry Jennings, a high school student and the youngest member of the chapter, at the organ playing piano-organ duets. The combination was delightful to hear.

Marvin Smith, a very talented guest organist from Kansas City, demonstrated his unique style as he played old-time and recent hits on the Bee's Baldwin electronic organ.

Other chapter members also played, rounding out a most enjoyable afternoon of music.

LAND O'LAKES

Another in a series of "can you top this" meetings was held on June 9 in Spring Valley, Minn. Hosting the meeting were Dr. and Mrs. Roland Watson and offering two main attractions: their 2-8 Special E Wurlitzer and the home they have designed for it. The organ was originally purchased for \$15,000 and installed in 1926 in the Garrick Theatre, Minneapolis, since renamed the Century. In 1952 it was installed by Ray Steffens in St. Paul's Lutheran Church of Preston, Minn. When this congregation merged with another, the organ was for sale. To the astonishment of his wife, Marilyn (who soon became a die-hard enthusiast), Dr. Matson purchased it. For some time it remained in the church and was used for concerts for select audiences (including chapter meetings). Eventually word came that the organ must be removed. During the time it was stored, mice and crickets went to work—destroying the leather bellows.



ANSWERED S. O. S.—Bob Arndt of Des Moines, Iowa, guest soloist for Land o' Lakes June meeting, is shown here at the Smith organ, Palace Theatre, Laverne, Minnesota.

After arranging for a location for the organ, an SOS was answered by Elmer and Bob Arndt of Keyboard Entertainment Products Company, Des Moines, Iowa. They rented a mobile home, moved into Spring Valley and proceeded to produce an installation worthy of envy.

The organ is housed in two chambers—Solo with 195 pipes and Main with 389. There is a 37-note Glock, 18-note Chimes, 49-note Metal Harp, 84-note Piano with expression and Mandolin, sustain. It has a 3-hp. blower, 30-amp. rectifier to supply 10V DC. The piano is a Steinway Pianola, diode-keyed for piano action which leaves room for future expansion on regular relay. The piano has two stages of expression and sustain.

For the unique housing, the Matsons purchased an 80-acre farm, put their thinking processes to work and came up with a gem. Using the hayloft of the barn for the console and seating area, the construction necessary was for the organ. They opened the north wall of the barn and added on the chambers, using concrete construction. The south wall (what were the hayloft doors) boasts stained glass windows, artistically arranged by Marilyn Matson. Seating is church pews. A candelabra is from a now-raised church and a massive gas street light alongside the organ is from Scotland.

Introduced by Dr. Matson, an accomplished organist himself, his six-year-old son, Alan, demonstrated the organ sound effects—wailing siren, surf, auto horn, steamboat whistle, cymbals, snare drum, bird call. Eight-year-old Andrea Matson gave a concert best described when her mother said she is up at 5:30 a.m. to start practicing.

Featured organist was Bob Arndt, who opened his concert with *Hello, Dolly*—later, *Beyond the Sea* with the surf really rolling; selections in the Jesse Crowford style—some reminiscent of Don Simmons—all great but equally so, the Bob Arndt style. Exceptionally adept in the use of the organ sound effects, there is never a dull moment in Bob's concerts. Summing up—everything's up-to-date in rural Minnesota!

—Irene M. Blegen,
Secretary

LOS ANGELES

Now that the National Convention is over, members are getting their affairs back to normal and catching up on sleep. A large number of chapter members served on committees to assist in assuring the success of the convention. The results of their efforts are described elsewhere in this issue. The convention committee, separate from the chapter board, is wrapping up affairs and closing the books. A summary final report will be made to the chapter board.

It is planned to provide convention planning data to the National President for the use of other chapters considering sponsorship of an ATOE National Convention.

Just prior to the convention, on June 30, over 500 chapter members and guests enjoyed a fine concert on the 4-37 Wiltern Kimball by British organist Vic Hammett. No August concerts are

A. W. O. L. CHAPTERS!—Maybe it was the summer vacation doldrums, but if YOUR Chapter didn't swing in the August issue, make us know it loud and clear for October by sending full reports to the Editor, co/ P.O. Box 7404, Bitter Lake Station, Seattle, Washington 98133.

planned. The fall season will commence in September. Both the Elks Building 4-61 Morton and the Wiltern Kimball continue to be maintained, with apparent success, as evidenced by the absence of failures despite the heavy usage during the convention.

A new ATOE/LA chapter information brochure has been printed for presentation to prospective members. It describes ATOE, the LA Chapter activities, benefits of membership, and explains how to become a member. Other chapters who may be interested can obtain a copy by writing to the LA chapter secretary.

—Philip Ray Bonner,
Vice Chairman

MOTOR CITY

Formula for a Perfect Spring Tonic

- 1 Sunday afternoon (May 5)
- 1 3-10 Barton in Redford Theatre
- 1 Crowd of people (756)
- 2 Short Comedies, W. C. Fields and Laurel and Hardy
- 1 Sing-a-long
- 1 Medley of Spring tunes and Gershwin songs
- 1 Charlie Chaplain "The Gold Rush" silent movie
- 1 Gaylord Carter
- 1 Motor City Chapter of A.T.O.E.

To the Sunday afternoon, gradually add a crowd of people and the 3-10 Barton in the Redford Theatre. Sit in a dimmed auditorium and listen to the strains of the "Perfect Song," watch a W. C. Fields chase movie, hear a medley of spring tunes, join in the fun and sing the old songs and laugh with Laurel and Hardy. Relax and listen to several Gershwin favorites. Take time out for refreshments and visting with friends. Settle back in your seats and enjoy a silent movie "The Gold Rush" starring Charlie Chaplin with its famous "Dance of the Rolls," "Dinner of the Boiled Shoes" and "The Teetering Mountain Cabin." Add to this the one and only Gaylord Carter at the Barton Console, brought to Detroit by the Motor City Chapter of A.T.O.E.

YIELD: One deliciously tremendous 2½ hours of organ entertainment!

DOSAGE: Given at least twice a year.

In other words, Gaylord took command of Detroit, as he always does wherever he appears.

NEW YORK

New York Chapter members met on June 1 at two New Jersey shore communities for a day of theatre organ music on two unique installations.

In the morning the members attended a jam session at the Asbury Park Convention Hall's 3-7 Kilgen. For a small organ, the sound from this instrument is

quite amazing. The console is located to the right of the stage directly under the main chamber, which contains the Concert Flute, Viol d'Orchestre, Tuba, and Diapason. The solo chamber on the left contains the Kinura (a wild one!), Vox Humana, and a gorgeous Tibia. The percussions are located in both chambers. Add to this a tremendous amount of reverberation in the 5,000-seat Hall and quite a sound is the result. The Kilgen, which was installed in 1929, is played three times weekly for events by Jim Ryan. At the meeting over one dozen members played the organ, while others strolled the boardwalk, enjoying the beautiful day, after a week of frightful weather.

After lunch the group transferred to the Ocean Grove Auditorium to hear the very famous 4-22 Hope-Jones. Our thanks go to Mr. Ferd Rassmann, for his diligent work during the week tuning the high pressure instrument under very cold, uncomfortable conditions. Dennis James, noted young organist, opened the afternoon program with several lively popular selections and a sampling of Bach. Many others took their turn at the console, which is a bit tricky to operate because the organist must control the volume of the four chambers separately, as the master expression pedal is inoperative. During the meeting, Mr. Rassmann took several members down into the concrete chambers for a closeup view of the pipework, which turned out to be a most interesting visit. The session closed with a very talented artist, Jeff Barker, who was the high point of the afternoon. He presented a spectacular medley of patriotic songs, because of Memorial Day, ending with "The Star Spangled Banner," with the electric flag waving overhead. His parents were present in the Auditorium. Also attending the meeting was a former New York Chapter Chairman and his wife, Mr. and Mrs. Howard Day, now of Lisle, Illinois.

—Eric Zeliff

NORTHERN CALIFORNIA

British organist Vic Hammett showed NorCal members a few new tricks at the famed Avenue Theatre Wurlitzer in San Francisco on July 6. Some 600 persons appeared and were intrigued with his different treatments of a great variety of music.

The artist showed himself to be not merely a musician, but a showman as well. His many humorous stories and asides during the program kept the audience in a lighthearted mood and made him a man one would like to know as well as listen to.

Mr. Hammett's style was very reminiscent of his long-time friend, Sidney Torch, well known to theatre organ buffs by his many recordings in the '30s. Immediately recognizable were the long and complex modulations, considerable use of short, attention-getting passages of full organ without tremulants, and a tendency to group numbers in medleys. He exhibited great agility in several numbers, playing left-hand melodies combined with complex figures and "hot licks" on the brass by the right hand alternating between the two upper manuals.

The artist's technique was demonstrated to the full in *Song of the Flutes*, featuring almost continuous arpeggios with both hands using (what else?) Flutes against Tibias; this was very enjoyable. Musical humor reached a peak in a "busted Bach" number composed by his pseudonymous alter-ego of BBC days, "freddie f-fruger." Dramatic pauses and inept registration changes kept the audience in stitches right down to the last bird whistle.

Several encores were demanded by the appreciative audience, including innumerable choruses of a swing thing reminiscent of Glenn Miller, each chorus in a different key and continuous chromatic progressions in the left hand all the while.

The Avenue Wurlitzer never sounded better, being in excellent tune as required by the untrem'd passages used frequently by the artist. The formerly rough pedal stops appeared to have been smoothed out considerably, and the jazzy Posthorn recently installed really imparts needed power to the reed section, as required for this type of program. Bay Area fans are very fortunate to have this organ available and in such excellent shape.

—Fred Clapp

PUGET SOUND

Sunday, June 9, about fifty members of the Puget Sound Chapter crossed the Cascades to Apple-capital Wenatchee for a visit to the Liberty Theatre and its 2-11 Wurlitzer. It is a 2-chamber installation including four straight sets in the left chamber. This theatre is unique in that the owners provide in the lease that the organ be maintained, and it has therefore never been allowed to deteriorate. Chapter member Dave Gellatly has had much to do with its maintenance.

Playing chores were divided among chapter members, with resident and host Dave Gellatly leading off at 10:30 a.m., followed by Don French, Dan Adamson accompanying a Keystone Kops comedy; then Tom Kaasa (who practiced on this organ as a boy), Don Meyers, and

Woody Presho. Dick Schrum squeezed in one number before we had to evacuate the theatre in favor of the scheduled movie.

Members then adjourned to dinner at the Cascadian Hotel, followed by a business meeting; this being climaxed by the appearance on his own Hammond of new Wenatchee resident Barney Gugel, who delighted all with his get-up-and-go style.

Coming up—another International Holiday hosted by our Canadian contingent in Vancouver, B.C. over Labor Day.

—Genny Whitting
Secretary

WESTERN RESERVE

May Meeting . . . We can only say the Bill Dalton concert Sunday, May 5, in Columbus at the Loew's Ohio was a super show done by a terrific organist. Bill, who has been playing professionally since the young age of 12, opened the organ at Loew's Ohio on May 5, 1928. He was only 18 then. Forty years later to the day, month and time, he performed again and made you feel he was reopening the organ.

His selection included such tunes as "Along Came Bill," Richard Rogers selections, "The Song Is Ended," "Fantasy on Carmen," "Broadway After Dark," Bits of Hits, Popular Medley, "Anna," Jazz a la Nero, "Caravan," "Battle Hymn of the Republic," "Overture to Orpheus in Hades," as well as Hungarian Rhapsody No. 2 which Bill played for a recital when he was only 12 years old.

Henry Cincioe, who was a member of the original theatre pit orchestra at Loew's Ohio, played a trumpet solo with Bill accompanying on the organ. It provided a delightful duet and was really something out of the ordinary. And, of course, the sing-a-long was enjoyed by everyone.

We understand a record of the concert will be available soon and if you'd like one, send a check for \$5.00 to Neil Grover, 5567 Crawford Drive, Columbus, Ohio 43224. If you would like to receive announcements of future concerts at Loew's Ohio, please drop a note to Neil Grover at the above address. At present no tapes are available for the Bill Dalton concert; however, if you would like one drop a note to Neil Grover and perhaps if there are enough requests, tapes can be produced.

We wish to thank Scott McKeon for being such a gracious host also that afternoon. That Moeller sounds better every time we hear it. Scott had quite a gang in and everyone thoroughly enjoyed themselves.

Closing Chord

Resolution in Memory of
ALLEN ARTHUR STRAUSS
(1945-1968)

WHEREAS, be it resolved that we the members of the Connecticut Valley Theatre Organ Society, Incorporated; American Theatre Organ Enthusiasts (A.T.O.E.), were saddened by the receipt of the news that on May sixth, in the year of our Lord Nineteen Hundred and Sixty-Eight, our beloved friend and fellow member, ALLEN ARTHUR STRAUSS, was killed in action while fighting for the preservation of freedom as a member of the Armed Forces of these United States in the Republic of Vietnam.

Allen was a splendid example of the true, young American. He was born in Memphis, Tennessee, on May 5th, 1945. His advanced education was when he graduated from Ward Technical Institute of Hartford, Connecticut, with honors. He was gifted with the innate ability for working with his hands and he will be particularly remembered for his contribution of time and ability in the restoration of the Organ in the Garden Theatre in Greenfield, Massachusetts, along with the tireless efforts in helping to restore the Wurlitzer Organ at the Paramount Theatre in New Haven, Connecticut.

Allen was a quiet, courteous and clean-cut young American gentleman who believed that all men are born to be free and for that cause he was willing to lay down his life to preserve that enviable right for the oppressed peoples of this far-off country. No man could have contributed more than Allen in this respect.

WHEREAS, our Connecticut Valley Chapter has not only lost an outstanding member but each of us has lost a dear friend and no finer epitaph can be written in Allen's behalf than to say that—

"He was one who left this world a little better place in which to live, by having been with us."

The Resolution Committee hereby requests that the Resolution be entered into the official minutes of the Connecticut Valley Chapter Records and that the original draft be forwarded to Allen's parents, copies thereof to be forwarded to his fiancée, Joan Bedford, and the National Headquarters Editor of Closing Chord.

Respectfully submitted,
Conn. Valley Chapter

Allen Miller
Everett Bassett

John Angevine
John Heavens, Jr.

Stillman H. Rice
Conn. Valley Chapter
Chairman, ATOE



BILL DALTON, featured artist at a recent Western Reserve program at Loew's Ohio Theatre on May 5, opened this theatre the first time around on May 5, 1928, at age 18.

WOLVERINE

Seventy-five members of the Wolverine Chapter assembled at the Michigan Theatre, Lansing, Michigan on Sunday morning, March 31, to play and enjoy the organ music. The Butterfield theatres throughout Michigan make their theatres and organs available to the chapter for its periodic concerts.

Eight organists, including Bryan Grinnell, who plays regularly at the Michigan Theatre, were featured in Sunday's program. The concert was a blend of such oldies as "I'll See You in My Dreams" and "Let Me Call You Sweetheart" and current favorites like "Cabaret," "Born Free," and "Impossible Dream."

One of the benefits to the theatre for playing host to these organ buffs is that their technicians give its pipe organ a thorough overhauling before the concert.

Warren O. Wardwell, city manager for the Butterfield Theatres, reports that several experts worked all night Friday on the Michigan Theatre's Barton organ and most of Saturday night. He says Grinnell was amazed at what an improvement their labors had made on the organ's tone.



LETTERS

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.

To the Editors, Staff, and All ATOE's,
THEATRE ORGAN BOMBARDE

Dear Friends:

Please accept my sincere gratitude for your Appreciation, Recognition, and Acknowledgment as expressed by you in the June 1968 issue of THEATRE ORGAN BOMBARDE. I never dreamed I would ever receive such national recognition. It is a gift of God and I am most grateful.

It is nice to receive one's flowers while he is still here to smell them.

Very sincerely,
Don Miller
3 Christine Court
Dearborn, Michigan 48124

b b b

The Editors
THEATRE ORGAN BOMBARDE
Dear Sirs:

What a whopping pleasure it is seeing a player like Don Miller receive story coverage in a presentation worthy of his top-drawer career! This is richly deserved and I want to add my appreciation to all I'm sure you're receiving from all points of the compass. His concert at Detroit's Senate Theatre at the ATOE 1967 convention not only was a show-stopper, it would seem since that it also was a people-stopper and with great good reason. In large measure it revealed the musical greatness of the man to those who had not known him and followed his career. I had known of him for several years but had not been acquainted directly, either with the man or his playing. Hearing the official convention tape of his concert really brought me up short. The essential message was that here truly is one of the very few all-time greats whose proper and rightly earned place

is at the top with Crawford and the other Well-Tremulated Saints. I would say what an honest singer would say following either Frank or Ella, "That's a *bard* act to follow!" Undoubtedly this is what the other players felt at the 1967 convention for his performance was remarkable.

Most likely the account of his career will no more than hint at the other side of the man, his personal greatness. I wasn't to know this until this past February in Detroit when my first chance came actually to meet the man and to be around him at length. Since you are paying tribute to him on the professional side, this Wurlitzer Waif would like to pay equal tribute to his personal greatness. It is the biggest single secret of all that's fine and alive and communicating in his musicmaking. It may be that I never have known, either in the theatre organ world or the "outside world," one human frame who is so *open*, completely *open* to music and people and all else in daily living around him. He carries no barnacles in his attitude, he has no fear of or prejudice against music or people just because they are not totally familiar and his good will towards all kinds of music language and people is shown in his taking each on its *own terms*. This man doesn't take the new and different in life as things which will give him indigestion; he takes each sight and sound as a new adventure. While most of us are hesitating and "standing afar off," he is busy enjoying what plainly is made to be enjoyed. Be he listener or player, there is not even one single person in the theatre organ area who will do less than profit greatly if he has the wisdom and gumption to take inventory of this man's example and whole approach to living, much less music within it! If I wore hats, I'd doff them all and touch my pointed head to the ground for the total of his contribution. He has made me and many others happier and prouder to be a part of the great musical tradition made possible by the theatre organ.

—Billy Nalle

b b b

Dear Sirs:

I have a gripe! Why do our present recording artists favor a toned-down vibrato? I have some gorgeous original records of the Paramount organ (Crawford) and you really *hear* that vibrato! In 1932 I sat at a little Morton, pushed the vibrato tab and was sent to heaven with the throb of it. After all, the tremulant is the heart of theatre tone—why not adjust it to sound as it was meant to in the '20s?

Thanks,
James O'Connell

Dear Sirs:

It was with deepest sympathy to the many people involved with the NY Paramount Wurlitzer, that such was to be an end (almost) to the most beautiful sounding Theatre Organ, I have ever heard.

I may be prejudiced, even though the first time I was ever exposed to the sound of this magnificent instrument, I was hooked, and as far as I am concerned (since 1935) there is NO comparable sound. However, I am speaking with the overall help of the acoustics of the original Paramount Theatre auditorium.

I must point out for the benefit of anyone, IF there was arson involved . . . you may destroy this monument to the theatre organ world, but you can NEVER destroy the memory of the pleasure this mother of theatre organs has left in the hearts of everyone who has heard her. I would like to know just what did these people accomplish? If ever there was a step beyond a sacrilege, this, to me, is it.

I hope in the future, that this incident is a warning to us, that a little more security is essential to avoid any such repetition to this case.

Once again, may I congratulate you on your tremendous work in bringing to all of us, the pleasure we have known since the inception of *Tibia*, *Theatre Organ*, and *Bombarde*, etc., etc.

Best of health, and success, I remain

Sincerely yours,
George Toth

b b b

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

Gentlemen:

I felt that I just had to write, to say "Thanks" to all people concerned that have worked on the theatre organ in Ironwood, Michigan.

While vacationing in Upper Michigan I stopped in to play the organ, and all that I can really say about it is that it's just great. It's wonderful to know that there are so many people that are as dedicated to the preservation of these fine instruments as I am.

I also wish to thank publicly Mr. Al Wright, the manager of this fine theatre, for extending such a gracious invitation to me, by phone call, and to all others that would like to play the organ.

I spoke to him, and found that he is a truly dedicated and interested person.

Again a personal thanks from me to all who have kept this organ from being a broken part of the past.

Sincerely yours,
—Glenn Peiffer,
Port Washington, Wisconsin

ATOE Publications
Gentlemen:

Recently various items have appeared in Theatre Organ Bombarde and The Console concerning the disc recording produced by the Detroit Theater Organ Club, entitled "For Members Only," featuring Ashley Miller at the console of the Fisher-Orbits Wurlitzer installed at the DTOC.

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. Furthermore, individual members may purchase only a reasonable number of copies for their own use or disposal as they see fit.

We would like to emphasize that these actions are being taken only for the reason stated; nothing would please us *not-so*-"well-heeled" Detroiters more than to have this recording receive the wide distribution among theatre organ lovers we feel it deserves.

We regret any inconvenience our action may have caused ATOE members or readers of your excellent periodical. To avoid misunderstanding, a ruling has been made stating that all communications with news media in the future must be made with the approval of the Board of Directors.

For the Board of Directors,

Ben Levy
Secretary

(Announcement of DTOC's decision was made in an earlier issue, but the complete text of Mr. Levy's letter is included here so that the many persons who wanted to purchase copies of the Ashley Miller record may understand the reasons behind the decision.—Ed.)

b b b
Mr. Dick Schrum
Seattle, Washington
Hi, Dick!

"BRAVO" for your editorial on p. 3 of the June issue of T.O.B.! I'm not as affluent as many in A.T.O.E.... but I'd gladly scrape up the \$10 annual National dues to promote A.T.O.E. Imagine a big T.O., well-miked, on national TV!!! Beautiful!

Paul Callahan
8 Fletcher Ave.
Lexington, Mass. 02173

— CLASSIFIED ADS —

FOR SALE: ALL WURLITZER!!! Chryso-glott, completely re-leathered, \$250; 25 note chime set, completely re-leathered, \$150; four 6-blade sets of shutters (measure 5' x 8' each), \$25 per set; large toy counter, includes bass drum in need of new heads (crash cymbal missing), \$150; one 6-note and one 7-note 8' off-set diapason chests, neither has magnets, \$20 each; 12-note 8' off-set flute chest with pipes, completely re-leathered, \$50; 24" x 30" reservoir, modified for use in main air line as wind stabilizer, \$25; seven 8' diapasons, CC-FF (15" pressure) with chest, \$30; 16' ophcleide, 12 notes with chest (some pipes badly dented but playable), \$100; assorted orchestral oboe, clarinet and tuba pipes, \$5 per pipe. Crating and shipping extra. Cannot guarantee that all magnets work. PHILIP STOCK, A.I.A., 1224 Farmington Avenue, West Hartford, Connecticut.

FOR SALE: White, 3-manual Wurlitzer Console with combination action. Phone: (206) ME 2-9235.

WANTED: Wurlitzer tremulants—send details to DEWEY CAGLE, 3291 Guido St., Oakland, Calif. 94602.

FOR SALE: Five Wicks direct electric relays. Immaculate condition. \$500, cash or trade. BOB NYE, 330 No. 9th Street, Reading, Pa. 19601. (Phone: 375-5649.)

FOR FUN—The "GREATEST ORGAN SHOW ON (or off) THE EARTH" takes a "Trek To The Stars" September 17th through 22nd. For brochure, write: H. O. F., Box 313, Berkeley, Calif. 94602.

FOR SALE: "Consoling the Console" in compatible stereo, with HARRY J. JENKINS at the console of the Los Angeles Elks 4/61 Robert-Morton. \$4.00 postpaid. H. J. JENKINS, Box 343, Pacoima, California 91331.

FOR SALE: Aeolian Ampico Chickering electric REPRODUCING Grand Piano, perfect playing condition, 5'5", \$1475. Reasonable offer may be considered. J. PICCARI, 363 Warren Boulevard, Broomall, Pennsylvania.

CONVENTION VOX POPS *(Continued from Page 19)*

Eagle-eyed "tape police" were most efficient. Organized to prevent illicit tape pickups during convention concerts, ATOE's "secret agents" were aided greatly by the "no recording" warnings which appeared in all convention literature. They report only one "arrest" during the entire convention, and if the guy who ran headlong out of the Wiltern when he was accosted will come back, he can pick up his \$9.95 tape recorder.

"Nuggets" columnist Lloyd Klos takes us to task for referring to the 1968 con-fab as the 13th annual national convention when there have been only 10 conventions. To avoid confusion we counted from the beginning of ATOE and we

probably should have called the 1968 bash "the 10th annual convention in the 13th year of ATOE." But that sounds so clumsy, Lloyd.

Another guy who was deeply honored by being nominated and seconded for the presidency of ATOE was Easterner Grant Whitcomb (Delaware Valley chapter). But Grant begged off for the same reason which stymied Stu Green; no wife to be secretary. We understand that at least one of these guys is taking steps toward improving his eligibility.

Organist Dave Barrett (who participated in a short-lived attempt to bring back silent movies with organ accompaniment to a commercial LA theatre in the mid-'50s) and "fuzz" Eric Reeve (the law in Minot, N. D.) got together to talk over old times when they lived closer together (Dave is playing the cocktail circuit in Northern California). No doubt, the topic was often Eric's recalcitrant Wurlitzer 2-5 home installation, which he works on when he isn't out rounding up hoodlums, depositing drunks in the "tank" and generally upholding law and order in Minot.

Dottie MacClain looked lovely, as always. She has been very active in ATOE work and other activities to help erase memories of the loss of Leonard. She has been instrumental in the reorganization of the Delaware Valley Chapter and hopes to find a home soon for the Sedgewick Moller, now in storage.

In the next issue, VOX POPS will return to its "Short Shots from Everywhere" policy.



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