

# Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

october 1968



BACK IN ACTION . . .

**THE SAN DIEGO FOX 4-31 MORTON**

. . . Story on page 5

# HERE IT IS!



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## THE COVER PHOTO

EDITH STEELE was the glamour gal of the San Diego Fox in 1932. Today she plays a 3-rank Morton in her San Diego home. And our nostalgic cover photo fittingly symbolizes the theatre-to-home transition of many of the fine theatre organs of yesteryear. (For the story of her career as organist and orchestra leader, see the Summer 1966 issue of THEATRE ORGAN BOMBARDE.



# Theatre Organ Bombarde

Volume 10, No. 5

## WHAT DO YOU WANT FROM THE NATIONAL?

First, what is the "National"? It consists of all of you—chapter members and individuals—including all the chapter chairmen, the elected Board of Directors, the Theatre Organ Editor, George Thompson, his busy wife, Vi, who is the circulation department, Stu Green of the Bombarde, publications director Tom Kaasa in Seattle, advertising director Dewey Cagle, the National Secretary who is my wife, Betty and lastly, the President.

When you request that things be done, it must be with this in mind—for if it isn't within the reach of the comparatively few operating people, the larger number must volunteer, respond to a request for help or supply the money for service.

At the time ATOE was formed, it was mainly a group of hobbyists who had or were interested in working on pipe organs. Since no one wished to make a career out of such a pastime, it was organized loosely with as much local control and as little national control as possible. The magazine was started to be the thread to tie us together and then the conventions that are the annual meetings and get-togethers. This is where we are now. Some of the Board feel that this is all we should be. Why don't you write me, your chapter chairman or any member of the Board and express your views?

Many times in the past as new plateaus of membership have been reached, the group at the time celebrated our success. We add about 800 new members a year and drop about 450. Do you know why? Let's find out. Where are we failing some of these now ex-members?

Many chapters are putting on shows and many write in for help in their various projects including organizing new chapters. We have evolved into more than a mere hobbyist group and we must continue to grow or we will splinter and lose a great deal of what we have worked for.

George and Vi Thompson say we can handle about 5,000 members without changing our circulation set-up. That would increase our income without materially increasing our costs. Past President Dick Schrum pointed out that it takes money to achieve anything much in further growth. To preserve our favorite instrument does not mean to squirrel it away from the public. Even the grandest homes won't hold more than 150 and I'm sure none of them are about to become commercial.

Some pipe organs are being transferred to schools and to various auditoriums. Does your area have such a possibility? Register your ideas with the National and let's see where we wish to go!

If you believe that the best is yet to come and that our organization should progress, elect the ones that will act and then help them by volunteering your services without waiting to be asked and do you know what? It's FUN!!!!!!



*Al Mason*

*Al Mason, President*

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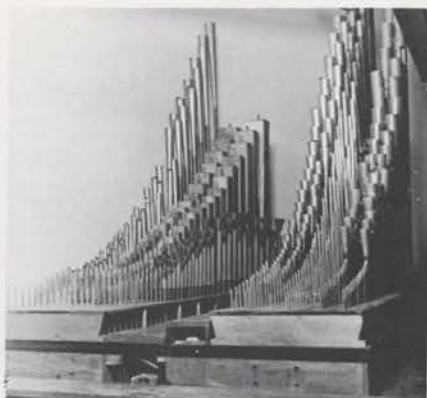
## AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — Number 12 in a series  
OLYMPIA THEATRE — MIAMI, FLORIDA

This "atmospheric" theatre was designed by John Ebersen and was opened in 1926. The seating capacity is 2100 with a true Andalusian courtyard effect with moving clouds and twinkling stars in the plain blue ceiling.

The Wurlitzer Company installed a 3-15 organ which both Jesse Crawford and Eddie Dunstedter played in guest appearances. Stanleigh Mallotte and Don Miller also appeared at the Olympia Wurlitzer. Several years ago work began to put the organ back into its present excellent condition, by organist/technician John Steele along with Gerry Conrad, George Gerhart and others.

Photo courtesy of George Gerhart



Back in Action . . .

## Devoted Buffs Restore San Diego Fox Morton

When a determined group gets together and sets its collective mind on restoring a long mute, damaged organ, things not only start to happen; they get done.

In this case the instrument is the 4-31 early model Robert Morton organ in the Fox theatre, San Diego, the only instrument left in a theatre in that seaport town. The organ has been the subject of several abortive restoration attempts over the years but each time the restorers gave up; there wasn't much point in restoring an organ whose console seemed permanently doomed to a spot backstage. The console had been moved in order to make room in the pit for a large orchestra during the period the house was used for the presentation of operas.

TOP (l to r): Lefthand "Main" Chamber, showing one mitered Violone at left. "Orchestra" Chamber pipework—Oboe Horn, Doppel Flute, Kinura, Saxophone, Solo String, Muted Trumpet. Chamber is in right wall of auditorium. At right, the console drawers at bottom of each jamb house switches to set combination pistons. LEFT: Lefthand "Solo" chamber has a Fern Flute, Viol Ethoria and Vox. BELOW: Left and Right "Main" chamber pipework.

What kind of people are so determined to repair a sleeping giant? They come largely from the great industries based in San Diego. One is a physics scientist—a Ph.D. Others are electrical and electronics engineers mostly from General Dynamics Convair. Three are employed by Bell Telephone as engineers. Two are from the staff of a well-known San Diego music store—from the organ department, naturally.

By name they are R. G. ("Bob") Wright, A. B. ("Archie") Ellsworth, W. L. ("Perky") Perkins, R. D. ("Bob") Riska, D. P. ("Don") Snowden, I. W. ("Pinky") Pinkerton, W. R. ("Wayne") Guthrie, Paul W. Cawthorne, and C. R. Lewis. We are indebted to Robert Lewis for the background information which makes this story possible. Another member of the crew, Jim Westwick, spent more than three months with the crew during the initial "dirty work" (e.g. cleaning the chambers of years of accumulation of dirt—and the console—well, we'll go into that later. Jim is now a civilian engineer with the U.S. Army Corp of Engineers in Florida. There are very few ATOEers in the group. Note that none of the restorers is pictured in these photos which were shot by Bob Lewis and Archie Ellsworth. We hope to introduce "the guys who fixed the organ" in a second article.

*(Continued on Page 6)*





ANOTHER VIEW of the left-hand "Echo" chamber, showing the medium-scale Vox Humana. All three ranks in this chamber are at 8' pitch; all Echo ranks are played from top manual, but may be coupled down. Both Echo chambers are controlled by one swell-shoe.

How did it all come about? It started when the present manager of the Fox, Bill Mauch, arrived last year to take over his duties after the death of the former manager. Exploring his new charge, Mauch noticed the console backstage and asked one of the janitors if that was all that was left of the organ.

The janitor replied that there were also five rooms full of pipes. With this encouragement, Mauch phoned his friend Bob Riska for advice on how to go about getting the organ going. Riska was aware of a ground swell of enthusiasm for pipes in the San Diego area, one which had periodically resulted in short-lived attempts to repair the Fox organ. Yes, there was a man who had "Phoenixed" pipe organs back to life, including the one from the La Jolla Granada—a Morton which blossomed forth into a four manual beauty in the hands of C. R. (Bob) Lewis. The result was a written agreement clearly stating all foreseeable conditions relative to the organ for the benefit of owners and restorers.

Then Bob Lewis called in "his boys"—all organ owners except for Bob Wright, a man who knows plenty about restoration, considering that he had done so much toward restoration of the ancient sailing vessel *Star of India*, now docked as a museum of the age of sailing ships in San Diego harbor. The town is mighty proud of its new landmark, the "Star." Wright also appears to have some Tarzan in him. He volunteered to work on the tremendous unenclosed 16-foot pedal Diapasons which are elevated some 65 feet in the air backstage. The route to and from them calls for considerable physical agility and some iron nerve.

The newly assembled restoration crew faced the usual "off hours" bugaboo endured by all who attempt to work in an operating theatre. They finally decided to confine their in-theatre hours to Saturday and Sunday mornings—about 8 hours a week. But that didn't include homework.

The most demanding task was the console. Left uncovered in an out-of-the-way corner of the stage, it was gouged, scratched, cracked, split and filthy. While it was still in the pit, years ago, someone had obviously taken a running jump to the stage and had used the console as a step. Result: several keys sheared off, others dislocated.

Uncounted generations of mice had found in the console an ideal storage for peanuts and popcorn pilfered from an enterprise that at one time functioned in rented space backstage to make and box popcorn for many local theatres. Bushels of popcorn and peanuts (once through the mice) were scraped from the woodwork. In fact, the entire console had to be stripped down to the bare shell. Paint, varnish and guano had to go. All keys were removed and repaired, or replaced. Two hundred and fifty-six stop-action pneumatics were removed, re-leathered and replaced. Some 300 feet of neoprene tubing replaced the rotting original rubber tubing used to conduct air to activate the stop keys through the pneumatics when a combination piston button is pressed.

As the console repair loomed ever larger, the crew despaired of ever getting it done at the rate of 8 hours a week. So they trucked the console to the home of Bob Lewis in Rancho Santa Fe, where the restorers could go at it night and day. As we said—"homework." And that also left the console restorers free to work in the Fox chambers on weekends. Between Dr. Don Snowden, who did the console re-leathering, and Lewis, who did the remainder of the console refurbishing, the big keydesk was ready to go back just after Thanksgiving.

Meanwhile, back at the Fox, a new concrete lower floor had been poured. With a minimum of ceremony the console was dollied in through the lobby, down the smooth new concrete aisle to the pit, lifted two feet over the pit rail by willing hands and deposited in its normal position.

Under a false floor in the pit were the "spreaders," the console cable terminations which had been unsoldered from their normal positions in the console at the time the console had been moved backstage. The console had been disconnected carefully, in contrast with the usual hacksaw job (directly through the cable) encountered by so many re-

storers—as though those who ordered the removal anticipated an eventual restoration of the console to its rightful place in the pit. Even so, the spreaders, once located, were found to be covered with the residue of years of moppings with "green soap" solutions, which had leaked through the improvised pit floor. But, as Bob Lewis says, "It all came out in the wash." The spreaders were reconnected to the console and the first sounds from the awakening giant were heard on the Saturday before Christmas, 1967. The first sounds were admittedly on the rusty side, but they became more mellifluous as time and tuning progressed.

A happy development was the co-operation of the owner of the Fox building and organ, Mr. Philip Gildred of San Diego. Mr. Gildred has been so overwhelmed by the progress made that he volunteered to pay the bill for the missing pipes which must be replaced before the restoration can be completed. That wasn't in the original agreement. Normally, each of the restorers contribute to a "kitty" to provide an operating fund. But the building's owner, shortly after the organ had been winded and played for the first time since the mid-'30s, stated, "...to hear the organ once again has taken twenty years off my life." Organ enthusiasts would be fortunate to encounter more owners of Mr. Gildred's mold.

To date, all chests have been opened to check the leather and for cleaning; then they were revarnished. All pipes have been cleaned and the wooden ones refinished. All damaged pipes have been repaired. The chambers look "like new."

(Continued on Page 28)



RIGHTHAND "ECHO" CHAMBER is "flutey." Pipe complement consists of a Lieblich Gedekt and a Klein Gedekt.

# Reginald Watson: An Appreciation

by Reginald Foort

*When we heard of the untimely death of ATOE member Reginald Watson we immediately thought of Reginald Foort; the two had been close friends for more than 35 years. We contacted Mr. Foort in Chicago and asked the famed organist for a few words for the obituary. A few days later the story which follows arrived in the mail—a revealing account which Mr. Foort wants to share with all of us, of the great influence Reg Watson exerted on the life of his friend.*

The first time I met Reg Watson was while I was practicing for a radio program at the Regal Theatre, Kingston-on-Thames, a suburb of London, in May, 1932. About 11 a.m., I heard an unmistakably American voice behind me, so I whipped around on the organ bench and there he was, the greatest organ fanatic in the world! Reg and I became buddies on the spot, a friendship which has lasted without a break until he passed away in his sleep on July 15 last.

Our first day together was, to say the least, unusual. My radio program was from 1:00 to 2:00, so Reg sat with me until I finished. Then we went out to lunch and came back to the theatre in time to play the first of my three 15-minute organ solos.

At that time, apart from playing audiences in and out, hundreds of theatre organists all over Britain used to play three properly presented organ shows each day between the movies, which thrilled Reg Watson to the core because nearly all the theatre organs in America had been closed down when the talkies came in.

After the second of my organ solos, we went out to dinner and returned to do my last show. Normally we should then have been able to go home but that particular night, I had agreed to do a kind of experimental broadcast for the B.B.C. from 1:30 to 2:00 a.m., the very first radio program they had ever given on short wave from an outside source. This was on the overseas transmission to U.S.A. and Canada. So naturally Reg stayed for that also. And while the broadcast was actually taking place, one of the B.B.C. engineers would periodically slip down to the organ console and whisper that the organ was coming through in Canada just as clearly as if it was from their own local station.

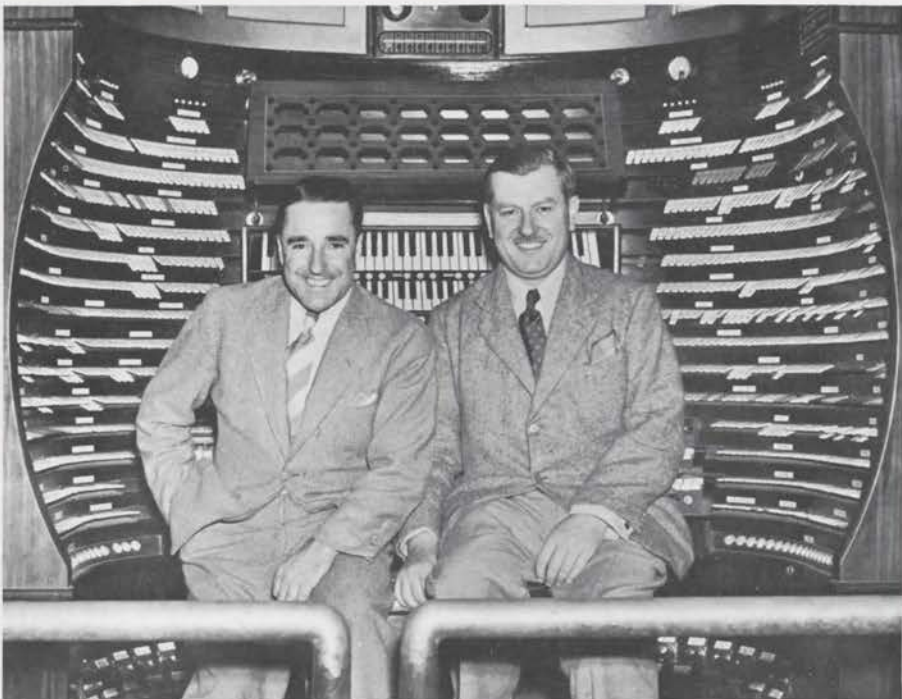


Finally I drove Reg back to his hotel in London in my Bentley racing car—with the top down—and nearly frightened him to death because he thought I drove much too fast and, as he had no hat and didn't then know me well enough to say so straight out, the chilly wind gave him the worst cold he ever had in his life.

Thus began our long and cordial friendship. Apart from my wife, there is no doubt that Reg Watson had a greater impact on my life than any other single person.

In his boyhood, he must have been quite a fair violinist and he never entirely got over the complex of wanting to play the melody with his left hand and the accompaniment with his right. Before I met him, he had already become an organ enthusiast but it was basically straight organ which he favored and he never lost his love for a fine big, four-manual church organ with a real diapason chorus and a thrilling Full Swell with lots of reeds and mixtures, and no tibias!

Later on, after he became accustomed to hearing all the hundreds of theater organs still going strong in Britain, he switched around and became an avid theater organ fan. He bought a style 235 Wurlitzer and had it installed in the basement of the home which he himself had specially designed and built to house a pipe organ. Over the years, he constantly acquired additional ranks and chests and relays and things to add to the instrument; but he never stopped kicking himself, so to speak, for not having bought one or other of the various big 4-manual Wurlitzers which came into his orbit. I feel pretty  
*(Continued on Page 8)*



A SEA OF STOPKEYS: Reg Watson (left) and Reg Foort pose at the console of the huge Midmer-Losh in the Atlantic City Auditorium in this 1938 photo.

sure he realized deep down that, if he did buy a big 4-manual, there would never be room to install it properly in the space available. However, he did build up his 3-manual into a magnificent instrument.

He put in a lot of serious organ practice and ultimately worked himself up to becoming quite a fine organist. He could get sounds out of an organ that I never heard anybody else get. On occasion, when he happened to get the right combination of sympathetic friends who provided the necessary inspiration, he could and did put up a magnificent performance. And he had the same kind of effect on me. I remember one day when I was playing a prelude before the show at the London Paramount and Reg was sitting with me, I improvised a completely different arrangement of the *Londonderry Air* which was so thrilling that it made both his hair and mine stand on end. But I never managed to do it just like that again.

Reg used to come over to England on vacation nearly every other year, so when I decided to resign from my job as B.B.C. Staff Organist and go around the vaudeville theatres with a traveling pipe organ, he happened to be in England, so you can imagine how we discussed every detail of the proposition from every possible angle.

My original idea was a four-manual 16-rank organ but Reg held out—and rightly so—for a much larger instrument. So between us we designed the five-manual, 27-rank job which ultimately turned out tops. It was the greatest theater organ ever built in the world. It was second only—and the closest possible second—to the New York Paramount. Then Reg returned to America and not only persuaded the Moller Company to build the organ for me, but parked himself down in Hagerstown, Md., the whole time it was being built. He insisted that every detail, every pipe, every tremulant, every regulator, every bit of voicing, was exactly the way he wanted it.

Several years before, it had been Reg Watson who had persuaded Bernard Lamberge to get me the engagement to travel all the way from London, England, to Toronto to give a recital for what, in those days, was a fantastic fee. On the way back to England, I stopped off in New York and played for ten weeks at the Paramount. And I always felt that it was the prestige of having played in that theater which had a lot to do with

my getting the B.B.C. job later on as Staff Theater Organist. All of which was due, directly or indirectly, to the good offices of Reginald T. Watson.

In 1938, my wife and I came over on a visit and stayed with Ethel and Reg in their beautiful Manhasset, L. I., home. After spending some time in Hagerstown seeing the traveling organ being built, we all went down to Atlantic City and spent a never-to-be-forgotten day on and in the huge organ in the Convention Hall, with its seven manuals and 455 ranks and five Tubas on 100-inch wind which literally hurt one's ears.

When our 30-ton Moller organ came to England, Reg Watson not only came over with it but brought all the blue prints and took charge of the entire operation. This involved unpacking 65 packing cases and, in four days, converting the contents into the assembled and connected-up and tuned and regulated 5-manual, 27-rank organ on the stage of Drury Lane Theatre for press cocktail-party and newsreel publicity purposes and then, without a moment's let-up, taking the gigantic instrument all apart again, getting it out into the five 30-ft. road trucks, traveling it 186 miles to Manchester and reinstalling it over the weekend on the stage of the Palace Theatre in time to open on the Monday at 6 p.m. Normally one of the most friendly and easy-to-get-on-with people, our friend, Reg Watson, became transformed into a raging, yelling, slave-driving monster. Neither he nor any member of my 15-man crew slept a single wink for five days and nights. They were all crawling around like dead people. But he got the job done. And, but for him, I am convinced the job never would have been done. Ted Moller, Jr., himself took the trouble to come all the way over to England expressly to be present at the opening show. This was in November, 1938. Reg stayed on with us in England for several months until he got everything running smoothly and then he returned home to America. On account of the war, I did not see him again until years later when I was over in this country on a visit.

In the days before I knew him, Reg Watson had been a marble merchant on a big scale. Indeed it was he who had supplied the whole of the huge quantity of marble used in the construction of the Radio City complex. When the use of marble died out, to be replaced by various artificial substitutes, Reg Watson entered the construction field, at first building houses on Long Island and,

later, big apartment buildings and shopping centers in Pennsylvania and other states.

During World War II, he joined the U. S. Corps of Engineers and had an interesting career, attaining the rank of Major. If the war had lasted a few more weeks, he would have been promoted to Colonel. I often tried to draw him out but he rarely talked about his activities, though he did let out one day that he had a leading part in organizing the colossal camouflage scheme which completely fooled Hitler for three precious weeks into believing that our attack across the English Channel into Normandy was only a feint and that our real business invasion was going to come across the Straits of Dover.

While I was visiting with the Watsons after the war, Reg introduced me to George Wright and took us both out to dinner. We spent an unforgettable evening together. Around 11 p.m., while we were up in the roof garden of the Astor Hotel, George asked me if I'd like to go in and play the Paramount organ which he had vacated only a few weeks previously. So we waited until the end of the show, went into the theater and, between us, played the organ for nearly five hours. Dear old Reg Watson was on Cloud 9 in the Seventh Heaven, having two of his biggest pals in the world playing the greatest theater organ ever built for hours on end to a spell-bound audience of one.

The reason I moved over here permanently at the end of 1951 was primarily to be nearer Reg Watson, but it didn't work out that way. For the past 15 years, I have been more or less stuck in Chicago, while Reg was busy building all kinds of houses and apartments and developments in the East. Naturally, whenever I did manage to get to New York, we made a point of seeing each other. Reg was an enthusiastic member of the Builders' Association and never failed to attend their convention in Chicago each year in December, so we always enjoyed spending the best part of a week together; in fact, whenever he could, he came a few days early before the convention started. I generally managed to find one or two interesting organs for him to visit. Naturally, we both eagerly looked forward to these infrequent get-togethers. And now, alas! he is no longer with us. I and all his innumerable friends and admirers are sadly going to miss that dear, lovable, friendly, generous, smiling, argumentative, organ-crazy fellow far more than I know how to express.



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

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MICROPHONES are completely hidden behind gold front Diaphones—built to order by Lauhauff in Germany. All mike cables are in conduit which runs under the floor from the organ chambers to the back of the console.

Dean Herrick early declared his affections for his life-long love—the theatre pipe organ.

Born in Chicago, Ill., he moved with his family to DeKalb, Ill., after World War I. At the age of twelve he asked the committee of the Methodist Episcopal Church, which his family attended in DeKalb, if he could practice on the organ. They refused permission, saying that he would wear out the organ. The old janitor of the church proved to be a great friend, however, as young Dean helped him with his daily chores: dusting the pews, sweeping floors, washing the stained-glass windows and stoking the furnace. For many years the janitor had heard and watched the regular organists at the church, and it was this old man who defied the church committee and let Dean practice on the organ. In fact, it was he who taught Dean how to play his first hymns on the organ.

A couple of years later Dean started studying with a local church organist. When he could afford to buy records—which was seldom—he bought only organ records. When he got his first record of the famous Jesse Crawford playing the Wurlitzer, he knew that he must set his goal to meet and, if possible, study the organ with this man!

At the age of seventeen he went with a group of musicians from the University of Illinois to the Orient. They played as the ship's orchestra on the way over and back. While in the Orient they played in Tokyo, Shanghai, Hong Kong and Manila. But upon returning to DeKalb he decided to make way for Chicago. Playing the piano was not for him; he must learn to play the Wurlitzer.

He got himself a job as an usher in the Lido Theatre in Maywood, Ill. (a suburb of Chicago). This enabled him to hear the organ while it was being played for continuous performances of the silent movies. At a salary of fifteen dollars a week he managed to put himself through college and work in the movie theatre at night. Finally he managed to sum up enough courage to ask the organist, Walter Flandorf, if he would accept him as a pupil. Dean studied with him for a year, then joined the Chicago Musicians' Union and acted as relief organist to Walter Flandorf. When Flandorf left the Lido to open the new four-manual Kilgen at the Piccadilly Theatre on the South Side of Chicago, Dean became featured organist at the Lido. He then started studying with Jean Anthony Grief, who was organist in the 5,000-seat Marbro Theatre on the West Side of Chicago. Dean also became relief organist at the Marbro in a few months' time. However, he finally met Jesse Crawford and after studying with him for a few months, was introduced by Jesse to Balaban and Katz, who employed him on their Chicago circuit. Dean continued studying with Crawford until he left Chicago to play in New York.

However, Dean's career as a theatre organist came to a sudden end with the advent of sound pictures, and he met the fate of all theatre organists. He was fortunate in knowing Farny Wurlitzer, who gave him a job in the Wurlitzer store on Wabash Avenue where he worked as a salesman in the musical instrument department.

"Alas! Poor Herrick!

## The Saga of Dean Herrick

It was at the Earle Theatre in Washington, D. C., where Dean was "spotted" by an M-G-M talent scout and was asked to come to New York City to be interviewed at M-G-M headquarters there. To his surprise, it was an offer to play the Wurlitzer. The decision to break up his vaudeville act with the "Hammond" was difficult. In this act he knew he had something worthwhile so he decided to go over to the Roxy Theatre building where his friend, Jesse Crawford, had his organ studios. Crawford was adamant about Dean's not accepting the offer from M-G-M to go to South Africa. He told Dean that he (Jesse) had only recently returned from England where he had played at the Empire, Leicester Square. He said that the English people in South Africa were no different to those in London. They didn't want to hear the organ played . . . they only considered it something to sing to. Why should Dean give up a successful career in the States to go to South Africa to play "singies"? Dean's love for the pipe organ . . . the Wurlitzer organ, was too strong. He went back to M-G-M and signed a one-year contract to play at the Metro Theatre in Johannesburg. When Jesse and his wife, Helen, saw Dean off for South Africa, Jesse said: "Alas, poor Herrick, we knew him well!"



WIFE WYNNE turns pages for Herrick during one of his regular broadcasts on South African National hook-up. An Ampex 440 is used to record the organ via four Neuman mikes—one directly behind the front-pipes in front of shutters of each chamber; one inside accompaniment chamber to pick up Piano, Chrysoglott and added Vibraphone; the other mike is used for Glock and Xylophone in Solo chamber.

We Knew Him Well!" —Jesse Crawford.



DEAN HERRICK, in this recent photo, smiles from the console of the same ex-Metro Theatre Wurlitzer—now beautifully installed in his Johannesburg, South Africa, home—he has been playing since 1937.

Sometime later, in 1934, Dean met Laurens Hammond, who asked him to come to the Hammond Clock factory where the first electric organ was being assembled. Laurens Hammond kept his promise to Dean, and in 1935, at the Bismarck Hotel, Chicago, he introduced the "Hammond organ" to the public for the first time. This organ was installed in the lobby of the hotel and thousands of people came from far and wide to hear the first organ "without any pipes."

Of course, there were many pros and cons as to the merit of this new electrical wonder. He remembers his friend and tutor, Jesse Crawford, who came to listen to Dean at the Bismarck, telling him that this wasn't an organ at all and that he, personally, would never endorse or play it. Not quite a year later, when he was playing the Hammond in his vaudeville act at the Earle Theatre in Washington, D. C., he was surprised to find Jesse and his wife, Helen, playing at the opposition Paramount Theatre . . . and on two Hammonds.

Jesse's words rang in Dean's ears after his first performance at the Metro Theatre in Johannesburg in September, 1937! Dean played *Rhapsody in Blue* and the audience "sat on their hands." They wanted to sing! Musically, Johannesburg was just growing up then and Dean, although it made him very unhappy, found himself playing *I Do Like To Be Beside the Seaside* and *Land of Hope and Glory*. But not for long. He would gradually fit in a light classic as an encore. After two years he found that he no longer needed to put words on the screen for "singies." The audiences had grown accustomed to hearing the Wurlitzer played as an organ . . . and Dean was no longer unhappy in South Africa. As he says: "One of my salvations was the South African Broadcasting Corporation." He had several broadcasts every week on both the English and Afrikaans transmissions and was allowed to choose his own programs at all times. Radio audiences found that they



DEAN HERRICK at the console, Metro Theatre, Johannesburg, South Africa. Photo was taken on the first day Herrick worked the theatre in 1937.

liked to hear the same music played in the theatre that they heard on the air. Dean had regular Sunday evening broadcasts from the Metro Theatre. These were of a classical nature and featured operatic and oratorio singers of note. Often the harp and violin were combined with the organ.

In 1951, Dean decided to open a radio production house. It was the year that commercial radio (Springbok Radio) came into existence. It wasn't a far cry from the musical and theatrical world and he installed an electronic organ in his studios. He continued his regular broadcasts on the South African Broadcasting Corporation, playing an electronic organ. However, after sixteen years his love for the Wurlitzer hadn't lessened.

In May, 1967, he made the Metro Theatre a generous offer for the Wurlitzer he was originally hired to play. The offer was accepted and within the same week he had sold his house and bought another which was ideally suited to take the Metro Wurlitzer. Of course, organ chambers, relay room and blower room had to be built onto the house and the main entrance hall where the organ stands was acoustically treated. The room is perfectly suited to the magnitude of the organ. The organ pipes have in no way been "doctored," nor has any part of the original organ been discarded. In fact, it is a larger organ now than it was. Dean has added a piano and is in the process of adding 122 more pipes. It is really "a dream come true" for Dean and now radio audiences are once again hearing the "Mighty Wurlitzer" in his regular broadcasts, "Dean Herrick's At Home To You."

# Roberson Center Link Theatre Organ Dedicated

The music world celebrated another "first" recently when a Link C. Sharpe-Minor theatre organ was dedicated at a cultural center. On Saturday, September 21, 1968, Searle Wright played the dedication concert on the Link organ at Roberson Center for the Arts & Sciences.

Originally installed in the Capitol Theatre in Binghamton, in 1927, the organ was removed from the theatre in 1966 by Edwin A. Link. Mr. Link built a miniature organ factory on the grounds of his home and spent two years restoring, rebuilding and replacing the thousands of parts that had been lying dormant for almost 40 years.

A native of Binghamton, Mr. Wright is organist and choir director of St. Paul's Chapel, Columbia University. He was introduced to the organ when, at the age of 12, he played a much-acclaimed concert on the same Link organ at the Capitol Theatre.

The console of this 3-manual, 17-rank unit organ is now in place in Sears-Harkness Hall of Roberson. Mounted on an hydraulic lift, it can be lowered into a chamber below the theatre floor when not in use. The motors and generators required to blow the air through the many ranks of pipes, are housed backstage in a separate room so that noise is isolated from the organ. On the third story of the Center is a glass-enclosed loft for the 17 ranks of pipes. Thus, visitors to the Center may observe the intricacies of the organ in action.

the organ will be featured at the Center following the Searle Wright concert, in future concerts and silent film programs.

## A REMINDER!

Dues for 1969 will soon be due! After November 1st all dues paid will be automatically applied to 1969 membership unless otherwise specified.

# ORGAN NEWS

## CHICAGO IN 1969!

**ATOE National Headquarters in Livonia, Michigan, has announced the selection of the City of Chicago as the host site for the 1969 ATOE National Convention, with the date tentatively set for the 4th of July weekend. Start planning early!**

Casa Cielo, N.Y.

## Billy Nalle Records Weber, Orbits Wurlis For Reader's Digest-R.C.A.

Billy Nalle's over-long recording silence is soon to be broken by a new album, now in the mill, featuring 12 selections recorded on two of the country's finest working Wurlitzers—the DTOC-Orbits 4-34 instrument in Detroit's Senate Theatre Auditorium and Richard Weber's 3-24 Strand Theatre (Plattsburg, NY) installation. Details will be given in a future issue of TOB.

Bound Brook, N.J.

## Art Mosca Plays '3-a-Day' Flickers for N.Y. Chapter

On Wednesday, August 21, the Brook Theatre, Bound Brook, N.J., once again extended its hospitality to organ lovers. This time the occasion was the presentation of a silent film, Charlie Chaplin's *The Gold Rush*, accompanied on the Style B Wurlitzer.

The film was played by Art Mosca, a former theatre organist who has played at several theatres in the New York Metropolitan area, including the Stanley and Loew's Jersey, both in Jersey City. His playing was superb. He played the first performance (of three) cold, never having seen the picture before.

Projection was excellent, smooth with a good, clear picture, and the 2-4 organ functioned perfectly.

During intermission and at the close of the last show quite a number gathered around the console to hear an impromptu session by several organists. At the evening intermission Eric Zelif did a nice job at the console, giving Art Mosca a breather.

Total attendance was about 500, with some folks coming from New York, New England and Philadelphia.

New York Chapter, ATOE, sponsored the program with Dr. Herbert Cooley of Bound Brook doing a lot of the leg work in setting up the program.

—Edward F. Chapman



JUST FOUR RANKS OF PIPES!—Art Mosca carried the whole show on one of Wurlitzer's finest theatre organs.

Lansdowne, Pa.

## Teen-Ager Featured as Theater Organist

Forty years ago the above headline would not have been too unusual. However, in the year 1968 this caption is quite odd, albeit true, for several reasons.

First, there is a scarcity of theatres with organs still in place. Even more scarce are movie houses featuring live organ music. Then we add a talented young lady who is playing theatre organ regularly, in a theatre, and a rare item of more than passing interest appears.

Our subject is Miss Shirley Hannum, 18, of Lansdowne, Pa., who is featured organist at the Lansdowne Theatre. Miss Hannum started at the age of four, picking out nursery rhymes on a toy piano. At six she started formal piano lessons which continued until she was 13, when she discovered organ music and the versatility of the instrument.

Shirley started organ lessons with Mr. Dan Hodgson; then Leonard MacClain took over her musical education. With his capable tutoring Miss Hannum became a polished theatre organist. At 15 she was hired by Sears Department Store to play organ during the Christmas holiday season.

At 16 Shirley started playing the 3-8 Kimball organ on Friday and Saturday evenings during intermissions. A short while later, due to public acceptance, the organ was placed on schedule, being played every day before the show and at the intermissions. Miss Hannum has been at the console most evenings since the regular policy was inaugurated.

Now at 18 she is organist-choir director at the Bethany Temple Presbyterian Church in Philadelphia. Shirley taught an organ class in the Lansdowne-Aldan High School this summer; has played weddings, receptions, and concerts. She also teaches a few young students privately.

During the 1967 ATOE Detroit Convention, Miss Hannum was a chapter representative, playing the Orbits 4-34 Wurlitzer.

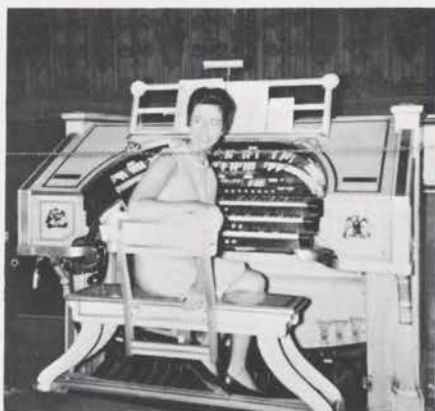
No doubt part of Shirley's ever mounting enthusiasm for theatre organ is due to her engagement at the Lansdowne Theatre Kimball. This 3-manual, 8-rank organ was installed in 1927 when the theatre opened, with Leonard MacClain as organist.

Richmond, Va.

## 'T.O. Capitol of World' Names June 2 'T.O. Day'

Once again, Richmond, Virginia, Theatre Organ Capital of the World, was the host for a gala concert featuring Eddie Weaver at the console of the Wurlitzer 3-17, 260 Special in the Mosque Auditorium. The Mosque and its fabulous organ and acoustics certainly need no elaboration in these pages, their fame by now being world-wide. However, many of the thousand-plus concert-goers were indeed impressed with the Mosque's new look; a completely redecorated auditorium, not ruined by modern trapping, but rather redone in the lush style of the Twenties when this beautiful auditorium first saw use.

Promptly at 3 p.m. the house lights dimmed and Potomac Valley Chapter Chairman Woody Wise came on stage to announce the guest artist. For the



SHIRLEY HANNUM, 18 years of age, gives smiling acknowledgement of applause at one of her regular intermission performances at the Lansdowne, Pa., 3-8 Kimball.

In 1963 it was renovated by Bill Greenwood and crew. After 36 years of silence it emerged a sparkling example of a well-voiced theatre organ.

Mrs. Eleanor O'Connor, manager of the theatre, believes the organ has a place in theatre programming; she is more than enthusiastic on the subject of Shirley Hannum's playing ability—and these two factors are the necessary ingredients for furthering a promising career and perpetuating the theatre organ.

It is gratifying to see young people of Miss Hannum's calibre taking an active interest in playing theatre organ, since it is they who will carry on the tradition of the instrument and will determine its future as an art form.

next two hours Eddie Weaver led the audience through some of the many beautiful excursions in theatre organ music for which he is so well known. The program ranged in scope from the classics, operatic arrangements and transcriptions, right down to the very latest tunes, all of which showed the versatility of the Mosque Wurlitzer. Soon Eddie's brother, Charlie Weaver, just had to get into the act, and with his help the audience was kept in a rollicking mood all during the program. After intermission, Eddie returned to play the violin which he does indeed quite well, along with the organ, with the ghost of the Mosque controlling the organ unseen, a feature when presented at Eddie's home base, the nearby Byrd Theatre, always has the audience begging to know how this is done. A bit later on, the motion picture screen was lowered and the audience was treated to some "good old corn," with all the greats of the silent comedy screen parading by in a seemingly endless display of slapstick humor which Eddie so skillfully makes so enjoyable. It was all too soon that the final medley was presented; a duet for two organs, Eddie at the Wurlitzer and his very talented daughter, Jody, at a Hammond spinet with two Leslies set up on stage.

Earlier that morning, ATOE members and friends were the guests of manager Robert Coulter at the Byrd Theatre for the morning concert which featured Ray Brubacher at the console of the de luxe 4-17 Wurlitzer. Ray's program ranged from selections from the new film, *Dr. Dolittle*, to several seldom-heard tunes such as *Butterflies in the Rain* and *When You're Counting the Stars Alone*, and closed with a grand finale combination of *Under the Double Eagle* and *The Stars and Stripes Forever* played as one composition.

Altogether, it was another most memorable Sunday for theatre organ lovers. Appreciation must be expressed to Bob Coulter and Cliff Schwartz at the Byrd, and to Tommy Landrum, Dick Barlow, and Paul White for their work on the organs, and to everyone who was involved in making the public appearance of organist par excellence Eddie Weaver the gala occasion that it was.

— Ray Brubacher

Santa Clara, Calif.

## RESTAURANT FEATURES UNUSUAL WURLI



MAIN CHAMBER of Cap'n's Galley Wurlitzer. Note windows for viewing pipework, with shutters located above window section.



SOLO CHAMBER, with Brass Trumpets in full view and console at far right. That's Bill Watts, professional organist since silent movie days, seated at the keydesk.

## CAP'N'S GALLEY PIZZA-PUB SPORTS 3-12 MODEL R-20

Six nights a week at the Cap'n's Galley Pizza and Pub in Santa Clara, California, you can hear a Wurlitzer 3-12 pipe organ of unusual design.

The organ is a model R20, of which four were built. It is identical to the R20 located in the Mitsukoshi Department Store, Tokyo, Japan. The only difference in the two instruments is in the console. The Cap'n's Galley console has no cover while the Tokyo organ has a roll-top cover, making the consoles appear slightly different. Both have identical stoplists (as originally built). Each has a double row of stop tabs on straight bolsters.

The Wurlitzer in the Cap'n's galley is a candidate for being one of the most traveled organs ever turned out of the North Tonawanda factory. It appears to be Opus #2044, which was installed in the New York Wurlitzer Store during May of 1929. It remained there for some time and was doubtless played by Jesse Crawford while in the store. It may have been recorded by Victor at that time although there is no definite information to confirm this conjecture.

The same instrument was reported to have been used at the Century of Progress Fair in Chicago in 1933-34, again played by Mr. Crawford. Records fail to show where the instrument was located during the 1933 edition of the Chicago Fair. However, Crawford did play at the Swift Pavilion during the 1934 season. (ED. NOTE: The Swift Pavilion organ was a Kilgen.)

According to the Wurlitzer Shipment List, Opus #2044 was installed at the New York World's Fair Winter Wonderland in April of 1939. On January 5, 1940, it was delivered to Mr. Paul Felson in Englewood, New Jersey. The organ was donated to the City of Long Beach, California, in 1942 and installed in the Municipal Auditorium. It was purchased by the present owner, Mr. William Breuer this year (1968) for installation in the Cap'n's Galley.

Surprisingly, with all the moves this instrument has endured, the stoplist has not been altered except that in its present location some tonal changes have been made to better suit the role it is now playing. The present stoplist appears at the end of this article.

Bill Breuer deserves much credit for making a beautiful sounding installation at the restaurant. He placed the organ in two side by side chambers, glass enclosed, so the clientele can observe the operation of the organ. The shutters are placed high. The sound emanating is smooth and well-balanced. Percussions have been added which are placed outside the chambers. These units have been carefully cleaned, polished, and appear as new, showing the attention given in making this remarkable and noteworthy enterprise.

Since May of 1968, the organ has been heard six nights a week featuring veteran organist Bill Watts and the versatile, young Tom Hazelton at the console.



LOOKING UP at the "tall ones" at the Cap'n's Galley Pizza and Pub, Santa Clara, California.

(STOPLIST OF THE CAP'N'S GALLEY ORGAN WILL BE FOUND ON PAGE 35.)

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## PLAYING PIPES

Veteran organist Bill Watts, 59, of San Jose, California, is nearing his 50th year as a professional organist.

Watts was born in Los Angeles and as a child would go to the downtown theatres to listen to the best organists there, he relates.

At the age of nine, he got a job in a theatre passing out handbills.

"The organist (at the theatre) let me play a little and I just kept on going," he says.

As a teen-ager, Watts was a regular organist at the theatre, playing during newsreels and silent flicks.

Watts played in "big theatres, little theatres, and everything else," he says, until the advent of the talkies and the Depression knocked him out of a job. He played the last silent film in Los Angeles at the old California Theatre, then "went around playing for nothing and everything you could think of" to make a living, he says.

In 1935, the first Hammond organs came on the market, and Watts found there was a demand for organ salesmen and teachers. The organ became a household item for many.

Watts and his wife, Dee, moved to San Jose, California, in 1956 and he began playing at clubs in the area. He also spent considerable time teaching, demonstrating, and playing for organ clubs.

Upon installation of the organ at the Cap'n's Galley, Santa Clara, Calif., Watts was engaged to put a half-century's accumulation of music to work, although he admits, "A lot of it I've forgotten because I haven't used it for so long."

He's more than a little critical of the way movie theatres are operated these

Silver Springs, Md.

## T.O. Enthusiast Hosts 200 At Theatre Organ Bash.

On June 30th, George Merriken's Wurlitzer Music Hall, Silver Springs, Md., held its ninth annual June concert, with Dick Smith of Baltimore doing the honors as guest organist. (This installation was featured in the Winter, 1961, issue of THEATRE ORGAN.)

It was one of those hot summer afternoons, but in spite of the uncomfortable weather, over 200 friends and guests of George and Mickey Merriken were on hand to hear Dick play the 3-18 Wurlitzer Special.

As an added attraction Ben Hall gave his own inimitable talk with colored slides and movies, based on his book, "The Last Remaining Seats." The Merriken installation is an ideal setting for Ben's lecture, since it is equipped and furnished with items removed from

days. "Theatres have gone backwards in presentation and quality," says Watts.

"They don't put on shows like we did — there's no mystery in theatres now. You go in and look at a blank screen before the show starts, but we tried to put on a real presentation in the old days," the gray-haired organist says.

"To me, show business isn't the same any more. You walk out of theatres without music, while we played a chaser until everyone was out.

"Theatres have done themselves a big injustice," Watts says, "by not going on with the presentation policy. Now, if you don't like the movie, the show is over. There's nothing else. It just ends there," he explains.

Bill plays organ in the nostalgic style so dear to the avid theatre organ enthusiast. His manner of using the theatre organ brings immediate memories of how it was in the golden era of silent films. Mr. Watts recently acquired a 2-manual Geneva-Smith organ which he is preparing for installation so we can be assured that his happiness with pipes will continue for a long time to come.



doomed movie palaces such as theatre drapes, candelabra, gold murals, foyer furniture, jeweled dream cloth in front of the swell shades, and multi-colored spotlights playing on the gold "Public Modern" style console and drapes.

The Wurlitzer Music Hall is a former stable on the Merriken farm. The floor of the hayloft was removed to accommodate the 16' pedal pipes. A grand piano in front of the swell shutters is connected to the organ console and a 5' Chinese gong imported from Hong Kong is in view beside the console. The gong is operated with a toe stud.

The June concert was Dick Smith's second appearance at the Music Hall and as on his previous concert, he was given a standing ovation for his bright, unique style of playing.

DICK SMITH playing the George T. Merriken 3-18 Wurlitzer Special during Host Merriken's spectacular summer bash.



Newport News, Va.

## Virginia Theatre Barton Work In Progress

Installation of the 3-manual, 10-rank Barton organ formerly in the Paramount Theatre, Newport News, Virginia, is progressing at a very rapid pace in the spacious confines of the Virginia Theatre, the Alexandria Amusement Corporation's flagship theatre. The company is sparing absolutely no expense to insure an installation of topnotch professional calibre. The chambers have been completed, including a spacious bass and percussion chamber as well as separate main and solo pipe rooms. Two ranks, a 16' Tuba Mirabilis and 16' Open Grossflute, formerly in the Loew's Palace Theatre, Washington, D. C., are to be unenclosed at the rear of the theatre to be used for special effects. The console has been placed on a moving platform behind an ornamental grillwork at the left of stage. When in use, the grillwork will raise and the console platform will roll out onto a platform similar to the installation of the Music Hall organs.

The console is currently undergoing complete rebuilding under the capable and meticulous supervision of Paul G. White, already well known in this area for his work with many area theatre organs. The blower is being installed in a soundproof room at the rear of stage in order to insure quiet operation. It is hoped that the organ will be playable for the Christmas holiday season, and the way progress is going, this hope is fast becoming a reality. Watch THEATRE ORGAN BOMBARDE for progress reports on what promises to be one of the most talked about organ installations in theatre organ history.

—Ray Brubacher

Seattle, Washington

### Balcom-Vaughan to Rebuild Wichita-Paramount Console

William Bunch, President of Balcom and Vaughan, leading Seattle pipe organ builders, last week confirmed the signing of contracts under which his firm will build a replica of the fire-destroyed Wichita Theatre Organ, Inc., former New York Paramount console. Terms of the contract call for exact duplication of original Wurlitzer standards in nearly all phases of the work, with a few slight changes in stop-list unification projected. In future issues, TOB will feature running word-picture reports on progress.

Jolly Old, England

## ORGAN NEWS from Cheshire

Theatre Organ Activity in this area reached its peak on the 21st of January, when the Theatre Organ Club met at the Odeon Ex-Paramount in Manchester to hear the Publix No. 1 Wurlitzer (4-20) Job 2120, which is now the largest remaining pipe installation in Europe in a theatre. The organists were Doreen Chadwick, Charles Sutton, and Gerald Shaw. One thousand people attended and not only did we cover our expenses, but made a small profit besides, which will be devoted to having some magnets rewound, as this organ is prone to suffer "dead" magnets. The meeting was featured on radio and television, and the theatre management was pleasantly surprised to find that they too had made a modest profit from their sales of refreshments.

This organ is broadcast regularly and is also played in public every Saturday night and Sunday mid-day, and has never been out of use since it was installed. It was rebuilt in 1947, when the solo Vox was replaced by an English-made English Horn (if any American reader wants to donate a Wurlitzer Post Horn we'd love it!) and the console specification was revised. When the orchestra was sacked about this time, legend has it that the console was tarred and feathered, so that the stop keys all had to be re-engraved, so they are not standard Wurlitzer.

Last year I devoted all my lunch hours to the redecoration of the console in white and gold and it looks lovely; this year I have been in the chambers replacing magnets, resoldering wires in the relays, and cleaning all the switch stacks. We have one problem: there are some console faults, but to get at them we cannot! The Publix No. 1 "horse-shoe" does not appear to swing back like other Wurlitzers I have met, and all the piston action appears fixed, so that repairs are impossible unless one actually dismantles the console. *Have you any readers with experience of the Publix console?* By the end of this year I hope to have restored the organ to almost 100% condition. It is under a tuning contract, but this does not allow for many repairs, so this is the reason why I am tackling it with, I am glad to say, the cooperation of the management.

I feel responsible for the new lease of life given to the Metro, Johannesburg, South Africa organ. I was there on business, and of course, as a good enthusiast made some inquiries about the organs there (see my article published in *Theatre Organ Review*).

Having traced Dean Herrick, I persuaded him to come to the Metro, which was his first visit there for 14 years. The organ could not be played because of a cipher, but after I had left I received a letter from Dean which told me that he had become interested in the organ again, had bought the Metro job and a new house to go with it! Since then work has proceeded steadily and last year I had the tremendous pleasure of hearing the Metro organ playing better than ever in Dean's house. In addition, he has just started broadcasting the organ again on a twice weekly basis for fifteen minutes a time. Although the organ was not supplied with a piano, it now has two! Dean has fitted an upright in the chamber and has a Steinway grand alongside. I am hoping that before long an L. P. will be available.

We were honored before Christmas to have a visit from Dick Simonton to whom we showed the Paramount organ, and we were very glad his operation was a success.

I was pleased to see that my letter on Jardine organs was published in the October issue. What I should have mentioned about this company and failed to do, was that in their files they have written contracts from Hope-Jones himself, as in his pioneering days he sub-contracted a lot of his work. Jardines are a very old established company and did quite a bit for him. Any enthusiasts visiting Manchester from the States (not many do, I regret to say, as it is an industrial town although it has some beautiful country round about) can visit the Jardine factory if they contact me—indeed, if I am not abroad travelling I am quite willing to act as an unpaid guide to the organs of all sorts round about, not to mention the "Queen Elizabeth slept here" type of house!!

Talking of Hope-Jones, I forgot to mention in my last letter that at our meeting at the Odeon, Manchester, we had with us Mr. Gerald Hope-Jones, a grandson of Robert and still living in the Liverpool area. He is a keen follower of the theatre organ.

In conclusion I would like to say how much I enjoy reading THEATRE ORGAN/BOMBARDE. With every good wish to all readers from this side of the pond.

—John Potter  
Altrincham, near Manchester  
Cheshire, England



ROLAND POMERAT TODAY—He went "baroque" for a bit of rice.

# A NEW ENGLAND ORGANIST REMINISCES

## ACT III

*Time:*

End of November, 1929.

*Scene:*

Opening of new Paramount Theatre—Mayor and dignitaries and "by invitation only" guest list. Opening scheduled for 8:30 p.m. At 7:00 p.m. carpets still being nailed down. Wild disorder. Console of "Giant W Wurlitzer Organ" on elevator platform, not yet placed in correct position. Manager Herb Chatkin bites finger nails to the quick while Art Cudy, Paramount Eastern Division manager, gives an imitation of a caged lion, pacing back and forth in Lobby. Hy Fine, musical director, Metropolitan Theatre, Boston (now Music Hall), paces backstage. Music is heard at 8:20 p.m. through background noise of hammering in the distance. The music trembles softly, possibly due to the Wurlitzer tremolos, but also the trembling fingers of the organist. The music swells as the console of the Wurlitzer rises in a pale blue spotlight. The slide announces "JOE ALEXANDER at the console of the new PARAMOUNT THEATRE ORGAN, here after an extended stay at the Paramount Theatre, Birmingham, Alabama."

I had won the audition and was the new House Organist. Joe Alexander, a wonderfully sensitive and gifted player, was the first of a series of Solo Organists. Joe was a product of Chicago, reared in the tradition of Jesse Crawford and the name organists of that city. I will remember sessions with him listening to recordings of the Paul Whiteman orchestra and then hearing him, at the piano in the organists' dressing room, repeat what we had just heard, note for note, strange harmony and all. His stay in Springfield was rather short and he went to Portland, Maine. I was asked to play the solos until another guest organist arrived. This was a very frightening experience. A few months later Brad Braley came to us, a charming

person who played ballads beautifully, almost always in the key of D-flat major, as I remember it. Others included Marsh McCurdy, an extremely gifted player who was a New York Loew's feature artist. At this time the theatre featured the serving of tea in the Mezzanine lobby, complete with maid in black silk uniform with white mini-apron. As the trailer on the screen announced this, McCurdy asked the booth to fade the sound track and he played "Tea for Two" on the Wurlitzer instead. He never played it twice the same way and I was so fascinated by this that I never failed to listen to him playing "tea" from some part of the house. Eddie Weaver then came to us from the Paramount New Haven. He was a dynamic, energetic and forceful player who was well liked. Word came that the Metropolitan Theatre, Boston, was replacing its Skinner organ with a four-manual Wurlitzer. While this was being done, Arthur Martel would be with us in Springfield. Arthur's specialty was that he could make any audience sing!!! He proved that, amply. Although he was beset with various and sundry trials and tribulations and family problems, he was invariably cheerful and was very well liked. Because he had to be in Boston on business for two days one time during his stay with us I had to fill in for him. Rather than write a new solo I continued to play his, ending with one of his specialties, "Tiger Rag" complete with that flat-of-the-hand slap on both sides of the console top (above the stop-rail). All stops were down and chromatic runs were played likety-split for a "flash finish!" Unfortunately Arthur came back in time to hear me do it the last night and he was a bit annoyed. I thought it had been good fun.

Martel was followed some time later by C. Sharpe Minor, who was a showman first and an organist somewhat later. People enjoyed him. Meanwhile I was doing five broadcasts a week for West-

By 1928, Roland Pomerat still hadn't decided whether or not to go the full theatre organ route. True, he had been playing in Massachusetts theatres for several years. For example, Col. Harry J. Jenkins, who carved quite a career as a theatre organist in New England during the "golden days," recalls Roland as the young man who played "relief" at the Strand Theatre in Holyoke, Mass. But young Pomerat, while fully capable at the console, wasn't fully "sold" on theatre organ, not as much as he was involved in church organ work. There was that "Vitaphone" horror that was silencing organs in many areas, and the future in that direction didn't look at all promising.

Then, something happened that was to change Roland Pomerat's life, something which would draw him to the theatre organ and provide him with a career which lasted six years into the bleak '30s at theatre consoles in his home area of New England. The "happening" was no more than a view of a brand-new theatre organ console being exhibited in a music store window.

The BOMBARDE finally located Roland Pomerat, still making music, but at a "straight" organ at a Texas university. We asked him to tell his story "first person" style. The result was not only an account of his theatre career but his story is intertwined with vignettes of some of the "greats" who played in New England theatres back in the '30s.

## ACT I

*Time:*

Early November, 1929.

*Place:*

Springfield, Massachusetts.

*Set:*

Music store display window: Saxophones, drums, guitars and a Giant Wurlitzer Unit Orchestra Theatre Organ Console "soon to be installed in the new Paramount Theatre."

*Cast:*

Pedestrians, jaywalkers, small boys, dogs—and Roland Pomerat, who stares in wonder and amazement at Giant Wurlitzer.

## ACT II

*Time:*

Soon after Act I.

*Scene:*

Boston, Massachusetts, Lloyd del Castillo's Theatre Organ School. Roland Pomerat practicing elementary glissandos in the dead of night.



## POMERAT (Continued)

inghouse WBZ and WBZA, using so much music per week that I allowed my memory to atrophy somewhat. Well, the point is to this day I can't play even the Star Spangled Banner without notes! It was all fun and I enjoyed every minute of it for six full years. Finally there were only about two of us playing along the East Coast. Diminishing theatre attendance and the depression ended my era at the 3-11 Wurlitzer and I went back to church organs. I was fortunate to have a new five-division Austin organ at Christ Church Cathedral where I remained for the next fifteen years. During this time I studied the carillon with Dr. Kamiel Lefevere at Riverside Church, New York, and played two large and beautiful carillons until I moved to Houston, Texas. I am now organist (Baroque organ built by Charles Fisk of Gloucester, Mass.) and carillonneur at Rice University in Houston. I am happy in my work but happiest of all when I receive my copy of THEATRE ORGAN BOMBARDE and read every word. I enjoy listening to my recordings of "organ charmers" Ann Leaf, George Wright, Eddie Dunstetter and all the others—including the new ones like Lyn Larsen who have been inspired to play instruments and music which were meant to unashamedly appeal to the heart as well as the mind and to remind us of a world that was happy, even though we didn't really know it at the time—did we?

## LOST & FOUND

### NUGGETS from the GOLDEN DAYS

"These stray NUGGETS list some New England organists active in 1928. Lloyd and Jason do their regular thing on page 34 of this issue."

Here are some New England organists in May, 1928: ALFRED ANZALONE, National Theatre, Boston; BESSIE BEASLEY, Bijou, Boston; LOUIS J. ALLARD, Colonial, Nashua, N. H.; CHARLES W. COTTRELL, Strand, Lowell, Mass.; NANCY LOCKLIN, Bradley, Putnam, Conn.; LEO WEBER, Le Roy, Pawtucket, Rhode Island; EVELYN AUCLAIRE, Rialto, Maynard, Mass.; MANUEL DE HAAN, Massachusetts Theatre, Boston; VELMA GOODWIN, Strand, Quincy, Mass.; MURIEL HARRIS, North Shore, Gloucester, Mass.; MARY HEALY, Majestic, Worcester, Mass.; JACK LEWIS, Scenic, Rochester, New Hampshire.

—Lloyd and Jason

## THE BROOKLYN

A STOP ANALYSIS

## FOX THEATRE

4-37 CRAWFORD  
SPECIAL

There has been a revival of interest in stop-lists of exceptional organs recently. There was a time when organ magazines carried little else. Page after page of stop-lists, from 3-rankers to 62, and more. Finally readers yelled "uncle." But the "suggestion" lines on new applications for ATOE membership—those spaces which encourage the new member to subscribe what he would like to read in his magazine—these have reflected a renewed interest in stop-lists. Or perhaps it's just because the applicants are new to the hobby and haven't yet seen an imposing stop-list.

What we have here isn't actually a stop-list. The stop-list records every stop-key and pushbutton on the instrument, one by one. To do that with such a giant as the Brooklyn Fox Wurlitzer would require a lot of space. Instead, we contacted the Brooklyn Fox Theatre and received a reply from Danny Bernstein. He would be glad to send us a stop analysis of the instrument. The stop analysis simply lists the ranks of pipes, chamber

by chamber, and the number of pipes in each rank. Danny felt that publication of such an analysis would help to clear up misconceptions about the organ; it is being rebuilt professionally and is not for sale at any price. It is the largest of five organs in the "Crawford Special" class, having a 37th rank consisting of a Flute Celeste in the Main Chamber. It has Main and Slave consoles, located at both ends of the pit. The Main console is at the pit's left end. The pipework is in seven chambers. On the left side is the Main, with the String chamber stacked directly above it. On the right side are two stacked Foundation Chambers. Spread across the proscenium top are (left to right) the Solo, Orchestral and Percussion chambers. The 32-foot Diaphones are divided, with some located, unenclosed, above the String chamber and the remainder above the upper Foundation chamber.

The Brooklyn Fox organ will be the subject of an in-depth report in a future issue. Meanwhile, here's a list of the goodies we'll be reading about.

### STOP ANALYSIS:

Fox Theatre, Brooklyn, New York  
Wurlitzer 4-37 "Crawford Special"

#### MAIN DIVISION

7 ranks, 3rd floor left  
Krumet, 61 pipes  
Tuba Horn, 85 pipes  
Open Diapason, 85 pipes  
Horn Diapason, 73 pipes  
Concert Flute, 97 pipes  
Lieblich Gedeckt, 73 pipes  
Flute Celeste, 61 pipes

#### STRING DIVISION

5 ranks, 4th floor left side (above Main)  
Viole d'Orchestre, 85 pipes  
Viole Celeste, 73 pipes  
Salicional, 61 pipes  
Dulciana, 61 pipes  
Vox Humana, 73 pipes

#### SOLO DIVISION

11 ranks, proscenium left (9th floor)  
Tibia Clausa, 97 pipes  
Quintadena, 61 pipes  
String Ensemble 2 ranks, 146 pipes  
Trumpet (Bass), 61 pipes  
Saxophone (Brass), 61 pipes  
Kinura, 61 pipes  
Orchestral Oboe, 61 pipes  
Oboe Horn, 61 pipes  
French Horn, 61 pipes  
Vox Humana, 73 pipes

#### ORCHESTRAL DIVISION

5 ranks, proscenium center  
Vox Humana, 73 pipes  
Solo Strings (25"), 73 pipes  
Tibia Clausa (25"), 97 pipes  
English Horn, 85 pipes  
Tuba Mirabilis, 85 pipes

#### FOUNDATION DIVISION

9 ranks, right  
Solo Trumpet, 61 pipes  
Clarinet, 73 pipes  
Musette, 61 pipes  
Vox Humana, 73 pipes  
Tibia Clausa, 85 pipes  
Harmonic Flute, 73 pipes  
Gamba, 73 pipes  
Gamba Celeste, 73 pipes  
Diaphonic Diapason, 97 pipes (32' to 4')

#### PERCUSSIONS

(All over the theatre)  
Cathedral Chimes, enclosed, Percussion chamber  
Tower Chimes, unenclosed, Percussion chamber  
Xylophone, enclosed, String Div.  
Xylophone, unenclosed, Proscenium Div.  
Xylophone, unenclosed, right side  
Marimba, enclosed, String Div.  
Marimba, unenclosed, Proscenium Div.  
Sleigh Bells, enclosed, Percussion chamber  
Glockenspiel, enclosed, Percussion chamber  
Chrysoglott, unenclosed, right side  
Chrysoglott, enclosed, Percussion chamber  
Piano, unenclosed, left Box  
Tuned Tympani, enclosed, Percussion chamber  
32' Diaphone: "C" side unenclosed on left  
"C#" side unenclosed on right  
Toy counter is divided between String and  
Percussion Chambers  
2—50-hp blowers, 2-4 manual consoles

Portland, Ore.

## JONAS NORDWALL PLAYS 'LANDMARK CONCERT' FOR OREGON CHAPTER

Jonas Nordwall's October concert for Oregon Chapter members and friends at the Howard Vollums' 4-49, former San Francisco Paramount Wurlitzer served public notice that this young artist, at age 20, is fully ready to enter the arena of major practitioners of the Fine Art of Modern Theatre Pipe Organ Playing. This comes as no surprise to those in the Pacific Northwest who have followed his steady growth and development over the past five years. This particular Sunday concert, however, was a model of selective programming and virtuoso performance—heralding the arrival of a new phase in the promising career of Jonas Nordwall.

The bombastic opener was the *Prelude to Act III* of Wagner's opera *Lohengrin*—a tribute to Oliver Wallace's 1921 opening of the same, then

33-rank organ playing the same composition. Scored with full orchestral ensemble, the interpretation stopped not only the just-beginning show, but literally the entire organ as well by over-taxing the rectifier fuse. Soon restored to action by Dennis Hedberg, who has installed, maintained and designed changes in the Vollum instrument in its Portland installation, the artist-instrument team proceeded to sweep through a varied and well-paced two-hour program of popular and classical numbers.

Altogether, Jonas' program was a rewarding listening experience, but it was also more than that: it left his listeners with the clear conviction of having shared a landmark performance in the evolving career of this talented young organist.



JONAS AND CO-STAR—Jonas Nordwall, pictured after his concert in Portland on Howard Vollum's ex-San Francisco Paramount. The organ had 33 ranks when installed in 1921, now boasts 49!

### JONAS—A brief biographical sketch

This exceptionally talented young musician is now 20 years old. He started taking accordion lessons at the age of 4, he became interested in organ, and upon turning 12 years of age he began classical organ studies with Goldie Poz, a prominent Portland teacher.

Like many another young organist, Jonas became very interested in popular organ music through the recorded work of George Wright. He has rapidly gained a great deal of stature in playing popular music, having a great sense of rhythm and phrasing. His style is orchestral, and he has a great natural ability to interpret jazz on the organ.

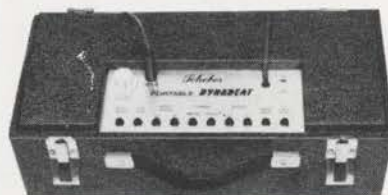
Jonas is now studying classical organ at the University of Portland, and for "kicks" he greatly enjoys his job as assistant staff organist at the Wurlitzer pipe organ at the Oaks Park Skating Rink, and his occasional dance dates at school where he plays both piano and electronic organ. He played his first concert outside the Pacific Northwest on October 20th for the Los Angeles Chapter ATOE at the Kimball organ in the Wiltern Theatre. We feel Jonas is a real "comer," a young musician to watch.

—Bill Peterson, Portland

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# JESSE CRAWFORD AT THE CHICAGO THEATRE



PHOTO: Courtesy of the NATIONAL BROADCASTING COMPANY

The following critique was found in the November, 1923, issue of the "American Organist," by Lloyd E. Klos. Mr. Widenor was a much-traveled theatre organist.

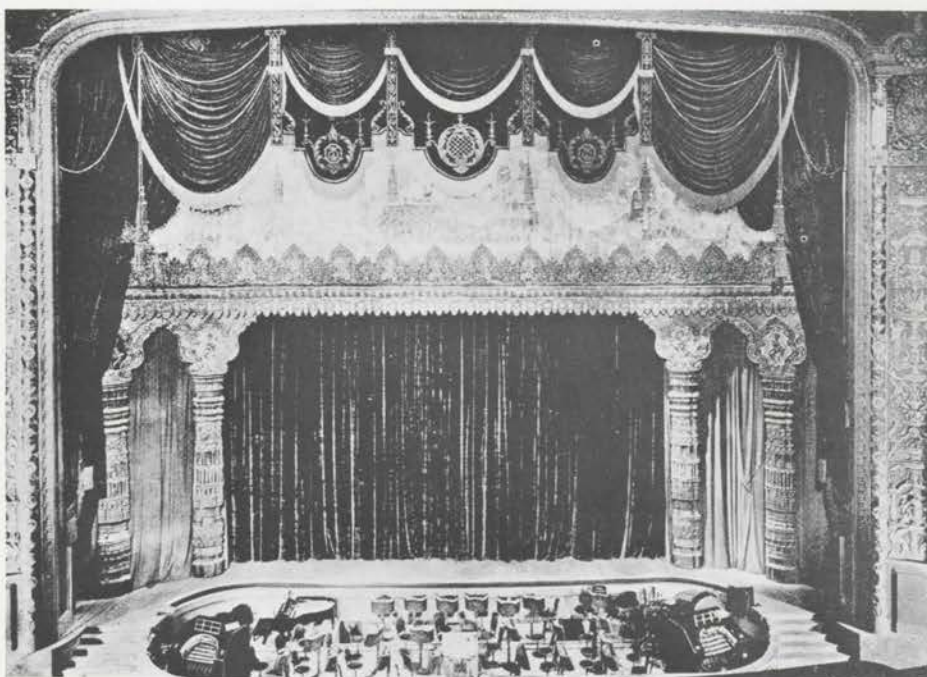
by D. Kenneth Widenor

The Chicago Theatre, the largest and finest in the Windy City, is advertised as the Wonder Theatre of the World, and in size and seating capacity is second only to the Capitol Theatre in New York. Naturally, one expects much from such an institution — and usually gets it, too. However, the writer feels that the program, which is the subject of this critique, was not up to the usual high standard of Balaban & Katz entertainment, but as it was the last one seen before leaving Chicago, and the only one for which we have taken notes, it must stand.

The overture was Adam's *If I Were King*, a dull and uninteresting number, musically mediocre. The orchestra, under the baton of Mr. Rudolph Kopp, seemed to feel that this was the case and played the number accordingly, which was greatly at variance with their usual splendid finesse, brilliance, and musicianship.

This being 4th of July week, there followed a short-reel subject, *The Star-Spangled Banner*, showing a history of our flag. This was nicely handled by the orchestra, musically interpreted by bits of various patriotic and national melodies, and brought to a successful climax by playing just a few bars of the national anthem — just enough to make it unnecessary for the audience to rise, as the customary mark of respect.

The first act was the Dennis Sisters — three girls singing several popular numbers in harmony. Their voices blended well, and their work had an air of refinement which is usually lacking in acts of this character.



The news weekly followed. It is usually very brief at the Chicago and, although usually well played by the orchestra, is not accorded a place of primary importance on the program, and is never sufficiently interesting to excite enthusiastic comment.

**Mr. Jesse Crawford was next with his organ solo. As the main purpose of this critique is to review Mr. Crawford's work, I will hastily deal with the balance of the program and then return to the work of the organ and Mr. Crawford.**

After the organ solo, the audience was treated to an act, entitled "Fun Aboard a Dreadnaught." The set was the typical battleship set, only constructed on the colossal scale which is characteristic of all the Balaban & Katz productions. There

was no apparent reason for this act and, as a whole, it was very cheap and unworthy of the Chicago Theatre. A male quartette, in white sailor costumes sang a couple of popular numbers, followed by six girls also in sailor costume, who did a dance. Then there appeared a couple of male dancers, who went through the usual sailor's hornpipe and various other sailor dances. All the performers in the act were dressed in identical costumes — they were all just "gobs." Then there was the big finale, during which the whole set (*i.e.*, the "Dreadnaught") moved forward to the extreme front of the stage apron, with bells ringing, whistles blowing, guns moving, etc., the big "thrill" coming when searchlights of enormous candlepower, placed in the mouths of the cannons, were trained on the audience.



JESSE CRAWFORD AND CHICAGO—Top-left: NBC's "Poet of the Organ" is shown here at the console of the new pipe organ, Studio G—one of the three new studios built in 1936 in the penthouse of the Merchandise Mart, which housed the National Network's Central Division Headquarters. Lower-left: Stage and orchestra pit of the Balaban and Katz Chicago Theatre, built in 1922. Above: Exterior of the Chicago Theatre.

PHOTO: Courtesy of Bill Peterson

After the uproar had quieted down, the feature picture was flashed on the screen. It was *A Man of Action*, with Douglas McLean. The less said about it, the better. Immediately following, was the comedy—Ben Turpin in *Home-made Movies*. The orchestra usually opens the feature picture at the Chicago, the organ plays the majority of it, then the orchestra closes the picture and opens the comedy, which the organ plays through.

The organ at the Chicago Theatre is a large four-manual unit. The console is at the extreme right foreground of the orchestra enclosure, and is mounted on an electric elevator. During the organ solo, the console is raised so that the performer is in full view of the audience, then, during the balance of the show, is lowered until it is nearly out of sight of the audience.

Jesse Crawford's solo was—*Question: When Will the Sun Shine for Me? Answer: Morning Will Come*. It was the usual popular song, with the words of the song thrown on the screen. Only, in this case, Mr. Crawford had taken two popular songs and cleverly combined them to make one number out of the two. Mr. Crawford's work in playing popular songs and ballads, with the screen slide accompaniment, is admirable and in this particular field of organ solo work he is doubtless without a peer. The words of the song are flashed upon the screen, two lines at a time, with the syllables all carefully divided, wherever there is a different musical note for each syllable. The signal for the change of slides is given by somebody in the orchestra who has a con-

nection with the operating booth. Thus, Mr. Crawford is able to devote his entire attention to the interpretation of the song, and rarely, if ever, looks at the screen. In addition, he always memorizes the song he is playing. With the wealth of resources available for such kind of work, on the Chicago Theatre organ, Mr. Crawford never fails to make his number interesting, as his effects are always varied. He uses his combination pistons throughout his number, usually changing the combinations of his registers every four or eight bars of the music. This requires the setting up of new combinations every week, to avoid monotony.

The outstanding feature of Mr. Crawford's numbers is that the melody of the song is always plainly discernible—even to the most musically ignorant. This is as it should be, for if in playing solos of this character, the melody is obscured, there remains nothing of any interest to the audience. Perhaps the next most noticeable feature of his song interpretations (as he styles them), is his sense of rhythm. It is accurate, unerring, and pronounced—yet never distorted or exaggerated. Mr. Crawford usually keeps his work within the confines of good taste, and there is an unmistakable atmosphere of musicianship about everything he does. It is the woeful lack of these characteristics which makes the playing of such ballads and popular songs (as solos) so lamentable among the great majority who attempt to do this kind of work. There is also a certain repose in his playing, a feeling of poise and assurance, which is subconsciously conveyed to the audience, which makes his playing all the more enjoyable to his listeners.

Mr. Crawford's solos may be said roughly to consist of melody and accompaniment. The melody has been spoken of already. The accompaniment, however, is always a distinct entity. It is never the kind of accompaniment which is written in the published copies of the songs. The accompaniment consists of elaborate figurations and counter-melodies, all of which are carefully worked out in advance and exactly adhered to—nothing is left to chance, or the inspiration of the moment. At the same time, the original harmonizations of the printed copy are always carefully retained.

In the matter of registration, Mr. Crawford excels. If he is playing a light, fast one-step, the registration fits the mood of the number. There are flutes, piccolos, xylophones, piano (incorporated in the organ proper), and a combination of which Mr. Crawford is very fond—which

(Continued on Page 38)

**Arthur Estgate says . . .**

# Let's Get Things

**NAMES, RANKS and NUMBERS on**



by Arthur W. Estgate  
Sydney, N. S. W., Australia

After reading so many articles in the world Theatre Organ press which purport to give a true picture of the Australian Theatre Organ scene, I do feel it more than high time that the correct facts were put on record, both in relation to existence or non-existence of instruments, and perhaps some personalities hitherto unknown outside of Australia—but despite their reticence for publicity—have done very much to advance the cause of the Theatre Organ in this country.

For instance, it was reported in the December THEATRE ORGAN that there

are still two Wurlitzers left in theatres in the State of Queensland. The true facts are, the only two Wurlitzers ever in that state have long since been removed. The small two-manual "ex"-Winter Gardens Theatre, Brisbane, went to the Plaza Theatre, Sydney, and has now been split up. The relays and switches of this organ form part of my own home installation, and the console is owned by Cecil Taylor, who is using it for the rebuilding of his home installation. The second "ex"-Queensland organ is the 3-15 Wurlitzer (Regent Theatre, Brisbane), which was removed nearly two years back by my good friend, Doctor Keith King, and is at present installed in his home at Lawson. In fact, during his recent stay in Australia Lyn Larsen gave a concert on this organ at the home of Doctor King.

So much for Queensland, and coming now to New South Wales, we read that the city of Sydney—including the suburbs—has no less than 18 Wurlitzers still in theatres!! This is extremely interesting as, both according to my own counting plus that of many theatre organists who were active during the heyday, plus the official Wurlitzer lists, there were not even half this number installed in Sydney initially.

The true facts as regard organs still in theatres in Sydney—including the suburbs are: the State Theatre, Sydney, still has its 4-21 Wurlitzer, which is in a pretty poor state (pardon the pun); the Capitol, Sydney, still has its 3-15 Wurlitzer which is in fair condition; the Victory Theatre, Kogarah (a Sydney sub-



ARTHUR ESTGATE—with one of the Compton metal Tibias. Note wide-open toe! This rank was purchased from the Gaumont Theatre, Lewisham, London. This is a very large-scale Solo Tibia.

CHRISTIE 2-8 (lower left), ex-King's Theatre, Gordon, Sydney. Now in St. Columbus Church, Hyde, Sydney.

ESTGATE COMPTON CONSOLE—A close-up of Arthur Estgate's Compton residence organ.



# STRAIGHT Aussie Organs Down Under

urb) has a 2-7 Christie, and there is a Lowry Electronic in the Campsie Odeon. These four are the whole sum total as far as organs in Sydney theatres are concerned.

Coming now to organs which have been taken out of theatres, I am indebted to my good friend, Penn Hughes, as he has been the actual purchaser of by far the largest number. Incidentally, Lyn Larsen also gave two public concerts in the private studio of Penn Hughes, on his Wurlitzer-Christie 4-15 — of which more later. The information given to me from Penn's ledgers is as follows —

*Regent, Sydney.* 3-15, purchased by organ builder Ron Sharp three or four years ago, and since sold to another organ buff for a home installation.

*Plaza, Sydney.* 2—"something" Wurlitzer (this organ being the ex-Winter Gardens, Brisbane, and the subject of much changing during its life) purchased by Penn Hughes. Most of the pipework in his own 4-15, console owned by Cecil Taylor, and relays and switches by myself.



PENN HUGHES WURLI-CHRISTIE—(top right) Hughes' pipe chamber showing, front-to-back, Con-nacher Post Horn, Christie Clarinet, Wurlitzer String, Christie Melodia, Wurlitzer String Celeste, Christis Diapason Bass offset. (Above) Penn Hughes at the console of his 4-15 Wurlitzer-Christie.

*Arcadia, Chatswood.* 2-man. Wurlitzer, donated by theatre owners to the new local municipal Town Hall.

*Savoy Theatre, Hurstville.* Purchased by Penn Hughes, and reinstalled in the Burwood Congregational Church. This is a two-manual Wurlitzer.

*Civic Theatre, Auburn.* Two-manual Wurlitzer, purchased by John Clancy.

*Prince Edward Theatre, Sydney.* Purchased by T.O.S.A. and being installed in Marrickville Town Hall.

*Palatial Theatre, Burwood.* 3-manual Christie, purchased by Penn Hughes, and reinstalled in the Seventh Day Adventist Church, Wahroonga.

*Kings Theatre, Gordon.* 2-manual Christie, purchased by St. Columbus Church of England, and reinstalled in church. Xylophone of this organ now in my own home installation.

*Roxy Theatre, Paramatta.* 3-manual Christie, purchased by Penn Hughes, and sold to Mr. S. Baldwin of Castle Hill. Only very little of this playing.

*Savoy Theatre, Enfield.* 2-manual Christie, purchased by Penn Hughes, and sold to Mr. S. Baldwin and installed in his Castle Hill residence. At present not playing.

(Continued on Page 37)

## Silent Movie Accompaniment - I

# Hurry! 'Dirty Work' at The Crossroads!

## A New BOMBARDE Feature



COLONEL HARRY JENKINS: A lot of "hurries" have passed through his fingers!

On numerous occasions interest in old movie music of the "agitato" type has been expressed to the editor of the BOMBARDE. This is the almost forgotten music with which organists made action seem wilder, villains more dastardly, stealth more sneaky and impending chaos more heart-thumping. A lot of it was written in folio form and could be purchased by organists who lacked the ability to improvise sufficiently threatening themes and their variations. But a lot more of it was improvised and, therefore, now exists only in the memories of surviving silent movie cuers.

The BOMBARDE has arranged with former theatre organist Harry J. Jenkins to search out a series of these "hurries" (as they were called in the trade), and arrange them in simplified versions which still have all the "old moxie" required for picture work.

These "agitatos" are fascinating music. They help conjure pictures in the mind as they unfold — impending disaster, stealth, a trap about to be sprung. They are also a comment on their times; honest "danger music" which speaks musically and openly of the mood it conveys, in contrast with what modern film scorers do to obtain similar emotional reactions; bongo drum rolls, electronic bleeps, shingle-down-a-clapboard-house and similar distractions. On the contrary, despite its "corniness" by present standards, the old "hurry" built emotional wallop by blending with the scene on the screen rather than by calling attention to itself.

Our initial offering is a tune known and used by a whole generation of theatre organists to accompany such scenes as: Sgt. Quirt walking along the trench lined with waiting "doughboys", encouraging his troops just before the whistle blows to send them "over the top" ("... and don't stop unless you meet a bullet!"); John Wilkes Booth "casing" empty Ford's theatre on the afternoon of April 14, 1865; Ranjit Singh and his bearded Sikhs looking down their rifles at the thin column of

British troops (yes, including Gunga Din!) filtering through the Khyber Pass; Tim McCoy, evading the searching "redcoats," to get that vital message to General Washington; Simon Legree fetching his bloodhounds to take off after Eliza who is headed for the river; the villain's henchmen throwing the switch which will send the Westbound Limited (with Ralph Lewis at the throttle) hurtling over a precipice. The possibilities are endless.

Performing this type of music re-

## 'Dirty Work' at the Crossroads

Traditional, Arranged by  
Harry J. Jenkins

quires an ability to "do things backwards." In reverse of the usual order, much "agitato" music is written for a lefthand melody and righthand accompaniment. On organs with 61-note manuals the only basic change is to reverse the hands on the manuals—lower manual, right hand; upper manual (with a presumably heavier combination), left hand. However, the shortened upper manual of spinet plug-ins limits this procedure. In the case of the 44-note (or less) manual, better leave the hands on their accustomed manuals and juggle the stop keys to obtain a good, solid "horn" voice on the lower (lefthand melody) manual and a somewhat lighter (perhaps reed-string) combination for the righthand accompaniment. The pedal should be light. It's used mainly as an accent in this case.

Of course, we have indicated only the basic theme. The idea is to improvise on it. After mastering it as written, play it with the "f" omitted from the accompaniment (first 6 measures), then an octave higher. Then transpose it to G minor, A minor and C minor, or any favorite key, for variety.

No one seems to know the origin of this theme, although it was widely used. It probably appeared on movie cue sheets, and it most likely once had a name. But the only name recalled is "Dirty Work at the Crossroads" and for want of an originator's name we have credited it to that fine composer, "Traditional."

That is certain to raise some hackles among silent movie vets and we welcome all the names and information about it they can provide, not to mention notation of their favorite "hurries." Contributions are solicited and welcome.

We've told you about it. Now, play it!

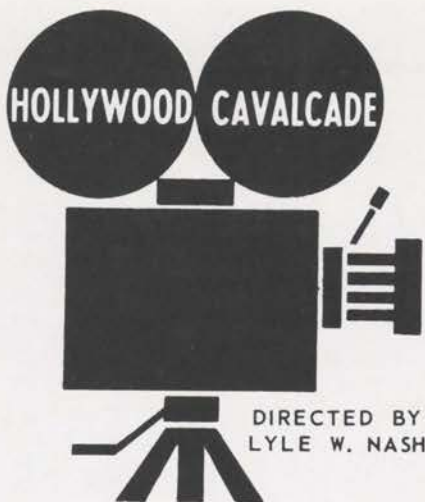


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What do film stars of yesteryear talk about at Hollywood parties? Mostly their health, where they live and what they are doing. We attended the Robert Aldrich studio party (he bought a 1913 studio for his producing) and spent a few happy hours with the magic names of the Golden Twenties. Gertrude Astor, the woman who was two inches too tall to be a great star, looked as slim and charming (all in a white outfit) as she did in 1926... Claire Windsor, now in good health after a hospital siesta this summer, looked elegant and had a happy time talking about pictures with Neil Hamilton, Jack Mulhall and Conrad Nagel.

*"Any time... I'm always happy to say 'hello' to visitors." That's your invitation from Raymond Hatton. He lives in Palmdale (70 miles northeast of Los Angeles, Calif.). Hatton looked the picture of health and was busy reliving the days when he and Wallace Beery were a top Paramount comedy team.*

Betty Blythe, Jackie Coogan, Betty Bronson, Lita Grey Chaplin, and Minta Durfee Arbuckle were among other magic names who delighted the hordes of radio, TV and press people at the party.

ATOE organ clubs across the nation have good news coming their way. Harold Lloyd's classics such as "Safety Last," "Grandma's Boy," and "The Kid Brother," rarely viewed under ideal conditions, may be available in 1969. Lloyd was so moved by the huge, warm ovation the 1968 conventioners gave him that he has consented to having his films shown to ATOE groups. One of the conditions is that ATOE star Gaylord Carter must play the pipe organ music for them. Another is

that the films not be shown with idiotic film trash of today. Lloyd has admired Carter's keyboard artistry for 45 years.

It is likely that other responsible groups can arrange such showings through the "Flickerfingers" promoters, Box 405, Arcadia, Calif. It means great organ music and great films—a winning combination any time.

REEL STUFF... *Bessie Love appears in Isidora, the Duncan sisters' life-story. . . . A national columnist says Charlie Chaplin did not attend his son's funeral because the State Department denied him a visa. . . . Kalton C. Labue and Sam Gill will co-author a 1969 book on silent film comedians. . . . Hollywood is silent about the Fatty Arbuckle Story being filmed, although the film rights were sold in 1963. . . . Eighty-two new names are ready to be added to the Hollywood "Walk of Fame." Not one was ever a silent personality. One name has yet to be seen on the screen, although her first film is due by the time you read this.*

Noel Coward will be in the new list of "Walk" names, as will Lynn Fontanne and Alfred Lunt.

SILENT films, the basic reason for the mighty theatre pipe organs, are nearing a 40-year high in new popularity. The renaissance for the non-talkers is now 25 years old. The Society of Cinephiles is a group of film collectors (250) who hold annual conventions and publish their tabloid newspaper four times a year.

They met in Hollywood last month and awarded their 1968 Cinephile award to John and Dorothy Hampton for "preserving and showing" silent films. The Los Angeles couple has operated the Silent Movie Theatre for the last 26 years. The 1969 Cinecon V convention will be held over Labor Day in Rochester, N. Y. Many ATOE members are avid film collectors.

UCLA's great school of cinematography (one of the best in the world) has sought out an ATOE member to lecture to the students who aspire to be the directors and producers of tomorrow. Gaylord Carter will lecture and demonstrate to the future movie makers the art of organ music. For Carter it will be a great honor as he was a member of the UCLA class of 1928.

Mary MacLaren lives at 126 North Manhattan Place, Los Angeles, and told us she would be most happy to hear from any of her old fans.





## SHORT SHOTS FROM EVERYWHERE

Michael Candy, a Briton with a fine sense of humor, is building a home for his "organ in the cowshed" (as it was known when the property of the late E. A. J. Johnson in Cambridgeshire). It's a weekend and holiday project but progress is rapid, according to Michael, who enclosed a photo of the 2-8 console in its former "cowshed" location. But there's a "stinger" in the photo which our sense of the ridiculous can't pass up; note the small bellows hanging on the wall (left side). Doesn't that suggest some interesting questions concerning the instrument's air supply? Could it be that the British know something we don't about "winding" pipes? Michael, please drop the other shoe!



THERE'S A 'STINGER' in this 'candied' photo.

ATOE'er Amos Highlands was somewhat amazed when he sat down at the Baldwin plug-in. The response and control were fast and easy, respectively. It happened in Muncie (Indiana) after Mr. Highlands had read an item in these columns about Sylvan Ketterman's Hood Music Co. in Muncie having copies of Ben Hall's "The Best Remaining Seats" available. He drove over from Middletown (Ohio), where he has installed in his home a one-time tracker church organ of 13 ranks which has been electrified—to some extent. Highlands had to admit

the plug-in was easier to handle. Apparently the confrontation with the Baldwin increased the Highlands interest in theatre instruments because he purchased a recording of Bill McMains' "Vintage Theatre Organ" recording (played on the Whitney studio Morton, in Glendale, Calif.), a platter which teaches playing in the TO idiom. That church organ should sound somewhat different by now.

Best wishes to the New York Chapter's new local publication venture, *New York Theatre Organ*, a bi-monthly four-sheeter which it is hoped will help weld the 350 far-flung chapter members "from the wilds of eastern New Jersey to the tip of Long Island" into a more closely knit unit. Co-editors are Bon R. Smith and John Bittner. Welcome to the association, fellow slaves!

In Detroit, veteran organist Don Miller's favorite pastime (when he isn't making wonderful music) is playing the tape made during his stint on the 4-34 Senate-Orbits Wurlitzer for 1967 ATOE conventioners. He writes, ". . . playing the tape is just like being there. The atmosphere was charged that afternoon. Such an appreciative audience and so many "greats" out front! Each time I play it—sometimes there are tears, sometimes goose pimples. I keep saying "was that ME?" Yes, it was you, Don, and those of us fortunate enough to have been there will never forget the beauty of your music on that memorable afternoon.

Niagara Frontier's "Silent Newsreel" reports via Bob Gebhardt that work on the 3-15 Wurlitzer in the 4,000-seat New York Academy of Music Theatre is well along the road to completion. Sparked by a group of four dedicated New York Chapter ATOE's headed by Mel Robinson, restoration work started in February, 1966, and has continued quietly ever since. The style 260 will be a welcome addition to Gotham's growing list of working theatre organs, reports the NF sheet.

Speaking of Niagara Frontier, the chapter staged a concert by that master of the theatre console, John Muri, on July 31 at the Riviera Theatre in North Tonawanda. John's program during the first half was heavy with nostalgia—old movie music and a singalong. After intermission it was a tribute to Jesse Crawford, a silent movie comedy and tunes from Jerome Kern's little known show, *Very Good Eddie*. "Judging from the long round of applause, it's safe to say that 'oldies are goodies,'" reported reviewer Shirley Cole.



THE OLD MAESTRO: John Muri at the Riviera's 3-21 Wurlitzer. He knows how to please his audiences with top quality selections and compelling performances.

The *New York Times* in July carried a small piece from the Associated Press wires about the theatre organ installation of Dr. Roland Matson, ATOE member of Spring Valley, Minnesota. "Besides a theatre pipe organ, the hayloft of Dr. Matson's barn houses a piano, church pews and stained-glass windows rescued from a wrecked church. More than 1,600 hours of work went into converting the barn and organ into an effective place for Dr. Matson to escape from his office and hospital work. The studio includes special sound insulation to provide for comfortable, year-around practice sessions.

"The organ's special effects—Hawaiian surf, automobile horn, steamboat whistle and cymbals—have replaced the traditional barnyard sounds of the farm."

*Dolton McAlpin, whose recording, Thoroughly Modern Morton, is such a pleasant excursion through a skillfully used six ranks of exquisite pipework, is cutting a second disc on the Baton Rouge Paramount's restored Morton (thanks, Don May) before moving on to Oxford, Mississippi, to attend law school at the U. of M. Memphis isn't so far away and there's a 3-14 Wurlitzer there that McAlpin hopes to practice on. While attending the 1968 convention, the student-organist became a solid Dunstedter fan, describing Eddie's concert as one of the big "highlights of the convention."*

Before entering the teaching profession, Bill Blanchard was both theatre organist and theatre projectionist. He's now associate professor of music and organist at Claremont College in Claremont, California. Now that he's "William G. Blanchard, professor," does he forget his former vocations? Not at all. One of the most-anticipated events of the Claremont summer session is Bill's program, "Fun Night at the Silent Movies," which brings old flickers and organ

scores to a new generation. It's been going on for 15 years. In 1967 he was invited to the third annual Chicago International Film Festival to create organ scores for the old movies shown there, an event which had him rubbing shoulders with such memorable names as one-time glamour star Ruby Keeler, dance director Busby Berkeley and director George Cukor of *My Fair Lady* fame.

To paraphrase an old song title, "The draft board is breaking up that old gang of mine," but it can't seem very humorous to members of the Chicago "Theatre Organ Presentations" group, a small band of young men with a number of interesting musical events to their credit and some great plans (including restoration of an organ). With Pat Chambers in the Air Force for four years and Mark Noller in the Navy for four years, Richard Sklenar, last of the big three, left for Fort Leonard Wood on August 27 and an Army career of at least two years. Before leaving, Dick padlocked "our beloved little Kimball" until restoration can continue "in a few years."

Before leaving, Dick Sklenar advised us to "watch out for lots of action under CATOE (chapter) chairman Bill Benedict — Tony Tablman at the Indiana, Carter (?) at the Pickwick, Hal Pearl at the Montclare — all public concerts — and Hal Pearl back at the Aragon ballroom 3-10 Wurlt."

From Syracuse, N. Y., C. T. Anderson reports that the 3-11 Wurlitzer installed by the Syracuse Theatre Organ Society in the Empire State Theatre and Musical Instrument Museum (whew!) at the nearby State Fair site, is now in top-notch shape, a complete re-leathering of the combination action closing a restoration job which has been going on for several years. It was in almost constant use during the 1968 fair, with Carleton James at the console to accompany silent movies and fashion shows, and to play concerts. It was still in top shape when Allen Mills played a concert for the Syracusans on September 28th.

The Cinema Organ Society Newsletter reveals that British pipe fans didn't take kindly to the removal of the Compton organ from its home in the Odeon Cheltenham theatre for shipment to Melbourne, Australia, for installation in a second "Dendy" theatre. Describing the action as "poaching on our territory," the complaint was that it was a working organ removed from an operating theatre that was not in any way threatened. Editor Sutherland closes with the hope "that little Union Jacks were stuck all over the console when it was shipped."

The New York Chapter is still getting enthusiastic comments about a concert it staged at the Rahway Theatre last March, an organ show which starred Lowell Ayars, writes Eric Zeliff from New Jersey. And youthful Eric adds his praise to the Ayars musical acumen. It has been our experience that when an organist can "get through" to the young, he has it made. And Lowell does it with solid theatre organ music, not "rock."

*Mr. Zeliff is no slouch at the ivories, either. During the recent Art Mosca concert at the Brook Theatre, Boundbrook, N. J., Eric was engrossed in the silent movie when he was approached by New York Chapter Chairman Al Rossiter, who asked Eric if he'd like to "spell" Mosca at intermission time. Although such a turn of events was far from his thoughts, the youth accepted the challenge and did a creditable 15-minute stint during the popcorn break. The point is the degree of confidence the chairman had in the lad to ask him to perform "cold."*

Another youthful organist in the East broke a leg early this year and spent the time his "gamba" was in a cast writing music. Eddie Zimmerman, who is remembered as the winner of the Hammond X-66 for his prize-winning name for the model, had to drop out of Juilliard (where he has a scholarship) while the bone knit, nor could he play his prize Hammond. A trip to Europe in the summer helped while away time until next semester, but Eddie returned to learn that the Hammond Company still hasn't released the prize-winning name for the now superseded model X-66.

When Ben Hall mentioned the Coconut Grove Wurlitzer during the 1968 ATOE convention banquet, it set the wheels whirring in Dewey Cagle's memory. He informs us that it was originally in the Palace Theatre, Dallas, Texas, and was replaced by the present larger Wurlitzer. From there it went to the Coconut Grove and remained for many years. In the '30s it went to the studios of radio station WHEC in Rochester, N.Y. Then it was purchased by Dick Hull of Denver who installed it in a Colorado church (not to be confused with the style 240, also from Rochester, which Dick installed in the Three Coins restaurant at Louisville, near Denver). Three years ago it was purchased by Andy Crow (Wash.) and sold last year to Dennis Hedberg (Portland)—for parts. Texas, Cali-

fornia, New York, Colorado, Washington, Oregon; quite a trip to oblivion!

When Henry Pope went to New York earlier this year to complete work started three years ago on the Radio City Music Hall 4-58 Wurlitzer, he apparently failed to consult his ulcer—which had been in a quiescent state for some time. He'd been in Gotham only a short time when the ulcer started expressing its displeasure with the Eastern climate. In fact it acted up so badly that Henry had to be hospitalized. Alone and ill in the big town, Henry sent out an "SOS" to his friend (and colleague on the RSMH project), Dick Simonton. Dick dropped what he was doing and hurried across half a continent to look after Henry, and his first sight of the veteran organ builder in his hospital room was encouraging. Henry, looking a little peaked, was sitting up in bed, working on one of the 32-foot Bombarde boots which had been smuggled into the hospital from the RCMH.

"Organ playing keeps you young and on your toes," stated veteran silent film organist Luella Wickham to an interviewer from a Syracuse, N.Y., newspaper recently. The reporter had been lured into the showroom of the Goss Piano and Organ Shop by the sound of organ music and found Luella hard at work demonstrating a Baldwin plug-in, the brand she sells. "I've been playing organs for 68 years," admitted Luella to the surprised newsman, who blurted out, "But you don't look 68 years old—when did you start?" Luella explained that she developed a serious interest in music when she was about 4½ years old and the quest has continued ever since. There are five members from a senior citizens' home among her students who agree that playing organ is "much more fun than playing bridge."

Robert G. Miner, Publishing Director of the American Guild of Organists' fledgling publication, *Music*, had good news; the Royal Canadian College of Organists (RCCO) had adopted AGO's *Music* as their official magazine. This move was instrumental in jacking the new mag's circulation up to 18,000 (the former advertising rate was based on 15,000).

Chester E. Klee, "Mr. Music of Olean" (N. Y.) celebrated 25 years as organist and choirmaster of St. Mary of the Angels Church in Olean. Educated at Rochester's Eastman School of Music, both as theatre and church organist, Mr. Klee "moonlighted" at several Rochester  
(Continued on Next Page)

## VOX POPS, contd.

movie houses—Eastman, Madison, Monroe, Picadilly and Regent—to help cover his music school expenses. He has lived in Olean since 1934, taught piano and theory, been president of the Olean Civic Music Assn., and still teaches. Practically every facet of Olean's musical scene has felt the guiding hand of Chet Klee.

Dick Simonton and E. J. Quinby were seen on a half-hour TV program relative to a voyage of the last remaining Mississippi stern-wheeler, the Delta Queen, in August. A part of the Jack Douglas series of USA travelogues, the program traced a typical voyage of the ship from its home port of Cincinnati to New Orleans, complete with calliope, mint juleps, electric organ, etc.

*Oldtime theatre patrons in Chicago and New York may recall organist Raymond Lopatka. He is now enjoying a successful law practice on South La Salle Street in the windy city, and attending theatre organ concerts of the two Chicago area organizations.*

George Lufkin from Shelton, Washington, sends the news that Sterling Theatres recently announced that the Granada Organ Loft in Seattle would become a second-run theatre. The theatre will be used most of the time for recent second-run films, but Sterling has promised the non-profit Granada Organ Loft organization several weekends a year to show silent films and present organ recitals. In addition, short organ recitals will be included in programs of recent films. Lou DuMoulin, organist, says that the silents will appear almost monthly, limiting the kinds of silents to be shown to the more popular classics such as "The Gold Rush," "Phantom of the Opera" and "The Thief of Bagdad."

### Utterly Useless Information Dept.:

During the summer of 1968, organists Vic Hammett and George Wright had something besides music in common, rather, lack of something—big toenails. While George was hobbling about his studio wearing a left shoe from which the top had been cut away, Vic was practicing for his concert at the LA Wiltern Theatre with a fully shod but tender right foot. Both nails had been lost as the result of injuries. By the time this reaches print, nature should have had plenty of time to make amends.

## SAN DIEGO (Continued from P. 6)

Holes in the plaster walls have been filled and all surfaces painted. The refinished chests are complemented by refinished floor frame and walkways. It is beautiful in appearance throughout, in addition to being technically good.

Paul Cawthorne gives the reason for the thoroughness: "Our desire was to refurbish it completely so it would require a minimum of maintenance in the future."

Wayne Guthrie adds: "We wanted to make certain that fine artists will find it worthy of their musicianship."

The Fox organ specification is indeed a strange one for a theatre organ. Most of it was originally installed in the San Diego Balboa Theatre in 1923 where the instrument supplied the scores for numerous silent movies. It was moved to the brand new Fox for that theatre's grand opening in 1929, during which it underwent considerable revision. For a theatre organ it has a dearth of unification, so little, in fact, that all 31 ranks are served by a single row of stopkeys around the horseshoe, with a few located on the backboard above the Echo (top) manual. The arrangement of manuals is unique. The bottom manual is identified as the "Orchestra" and has only six 8' speaking voices, plus couplers. It's more of a solo manual. The next manual up is the "Great" with mainly accompaniment voices and some unification. The third manual, the "Swell," has the most theatrical unification. The top manual controls a two-chamber Echo organ in the back of the house. Then there is one chamber called an "Ancillary" which has no manual at all, although it has a separate swell pedal to control its volume. It's a five-rank string section and it can be switched to three of the four manuals. The Pedal division has six 16' voices, a 32' Diapason "resultant," but only four 8' stops.

Although the layout and unification leave something to be desired, the actual ranks are most theatrical in their nomenclature, as a look at the accompanying stop list will prove. The pipework is installed in five chambers, two on the left side of the theatre, one on the right side, and in two Echo organ chambers.

Most of the group agree that the high point of the restoration work was hearing the organ speak for the first time in many years. Next to that comes the whirlwind visit of Dave Schutt, a pipe aficionado of many years and one with oodles of know-how. As work progressed it became apparent that the pipes would soon have to be tuned. Up in San Jose (near San Francisco), Dave Schutt got wind of the situation, loaded 200 pounds of organ tuning

gear onto a commercial plane and landed at San Diego. The crew was overjoyed to meet Dave but he had no time for amenities.

Dave headed straight for the theatre, set up his equipment and with the help of Pinky Pinkerton, proceeded to tune every undamaged pipe in the organ between Friday night at 12:30 and Sunday noon (with a hiatus during show time Saturday). Then he played a few tunes, packed his gear, said "Thanks—it was fun. When I can, I'll come back and tune 'er up again," and took off for the airport and San Jose several hundred miles to the North.

Archie Ellsworth, one of the Con-vair men, expressed the gratitude of the group with, "One doesn't forget wonderful men like Dave Schutt."

Although plans haven't yet been evolved for the eventual use of the organ in the theatre, already some additions are in the wind. W. L. Perkins of the Finders Music store says: "Mr. Gildred seems enchanted with the idea of a Brass Trumpet, so we are on the lookout for one. This addition, plus some others we have in mind, should result in a versatile theatre instrument worthy of great artists."

The "other" additions planned consist, so far, of a Chrysoglott Harp (the organ has only a wooden harp) and a second Xylophone for the Main Chamber, plus some additional intermanual couplers.

Bob Lewis, who makes his bread as an electronics engineer, gives much credit to the concrete building and the smog-free San Diego atmosphere for the state of preservation of the instrument. He says, "We never found one air leak or even an 'open' or 'shorted' electrical circuit once the console was repaired and reconnected. Despite some missing and damaged pipework, it's encouraging to find so much on an instrument in excellent condition after so many dormant years." This also says much for the original Robert Morton quality and craftsmanship.

As for the missing pipes, they are mostly a few here and there, stolen over the years as souvenirs. One rank of strings looks as though someone, perhaps one of the air conditioner installers, had fallen bodily into the pipes. Some can be salvaged, others must be replaced, and the group has a weather eye out for broken sets containing the missing pipes. The pipework must be complete before big events can be scheduled. But with the lion's share of the project behind them and a friendly, enthusiastic owner egging the group on, there's no doubt that the mighty San Diego Fox organ will once again sing out in all its former glory. —Bert Brouillon

**STOP LIST**  
**ROBERT MORGAN ORGAN**  
in the Fox Theatre, San Diego, California

**PEDAL**

- 32' Diapson Resultant
- 16' Ophecleide
- \*Open Diapson—32 unenclosed wooden pipes located over Proscenium Arch
- Tibia
- Bourdon
- Lieblich Gedeckt (in Echo)
- Violone
- 8' Open Diapson (Metal)
- Tibia
- Concert Flute
- Bass Viol
- 4' Tuba
- Pedal Couplers:
- 8' Pedal to Pedal
- 8' Great to Pedal
- 8' Swell to Pedal
- 8' Orch. to Pedal
- Pedal 2nd Touch:
- Bass Drum
- Snare Drum
- Tympani
- Cymbal
- Crash Cymbal

**ECHO ORGAN (Top Manual)**

- Righthand rear Chamber:
- 16' Lieblich Gedeckt\*
- 8' Klein Gedeckt\*
- Couplers:
- 16' Echo to Echo
- 4' Echo to Echo
- Lefthand rear Chamber:
- 8' Fern Flute (tapered)\*
- Viol Ethoria\*
- Vox Humana\*

**ORCHESTRA MANUAL**

**(Bottom manual)**

- 8' Muted Trumpet\*
- Oboe Horn\*
- Saxophone\*
- Kinura\*
- Doppel Flute\*
- Solo String\*
- Couplers:
- 16' Orch to Orch
- 4' Orch to Orch
- 16' Swell to Orch
- 8' Orch to Orch
- 4' Orch to Orch

**GREAT MANUAL**

**(2nd from Bottom)**

- 6' Viol Cello
- 8' Tuba
- Baritone (Diapson)
- Violin Diapson
- Tibia
- Concert Flute
- Violin I
- Violin II
- Clarinet
- Vox Humana
- Quintadena
- 4' Orch. Flute
- Violina
- 2' Piccolo
- Wood Harp
- Xylophone
- Orch. Bells
- Snare Drum
- Tambourine
- Castanets
- Wood Drum
- Tom-Tom

- Couplers:
- 16' Great to Great
- 4' Great to Great
- 16' Orch to Great
- 8' Orch to Great
- 4' Orch to Great
- 16' Swell to Great
- 8' Swell to Great
- 4' Swell to Great

**GREAT 2nd Touch:**

- 8' Tuba
- 4' Baritone
- Tibia
- Violin
- Chimes
- Triangle
- Bird

- GREAT 2nd Touch Couplers:**
- 8' Orch to Great

**SWELL MANUAL**

**(3rd from Bottom)**

- 16' Tuba
- Tibia
- Bass Flute
- Contra Viol
- 8' Tuba\*
- Principal\*
- Violin Diapason\*
- Tibia\*
- Concert Flute\*
- Violin I\*
- Violin II\*
- 8' Clarinet\*
- Vox Humana\*
- Quintadena\*
- 4' Clarion
- Octave
- Orch. Flute
- Violina\*
- 3 Rank Mixture\*—183 pipes
- 2 2/3' Nazard
- 2' Piccolo
- 1 3/5' Tierce
- Wood Harp
- Xylophone
- Orch. Bells

- Couplers:
- 16' Swell to Swell
- 4' Swell to Swell
- 16' Orch to Swell
- 8' Orch to Swell
- 4' Orch to Swell

**SWELL 2nd Touch:**

- 8' Tuba
- Tibia
- 4' Piccolo

**ANCILLARY ORGAN—**

No manual; separate unit playable from SWELL, ORCH., or GREAT manuals. Chamber in left-front side of theatre with separate swell shoe on the console.

- 8' Violin\*
- Viol Celeste\*
- Viol Vibrata\*
- Viol Sordo\*
- 4' Violetta

**COMBINATION PISTONS**

**(Adjustable)**

- 8' Ancillary on Swell
- Ancillary on Orch.
- Ancillary on Great

**ANCILLARY Couplers:**

- 4 for Echo manual
- 8 for Swell manual
- 8 for Great manual
- 8 for Orchestra manual
- 4 for Ancillary

Wind supplied by 440-volt, 3-phase, 25 horsepower Spencer Orgoblo with separate 75-ampere, 12-volt direct current generator for low voltage power.

The total of 31 ranks is arrived at by including the 32-note wooden pedal Diapson and each rank of the 3 rank Mixture as separate voices. By the more usual method of counting voices the total would be 28 ranks.

\*Indicates basic rank.

**TREMOLOS**

- Echo
- Ancillary
- Orchestra
- Wood
- Brass
- Main Vox
- Echo Vox

**SPECIAL EFFECT**

- 2 Birds
- 5 Birds
- 8 Birds

# CHAPSNAPS



CHICAGO'S OWN HAL PEARL was selected organist for the National Democratic Convention. He chose and played Hammond Organ Company's largest entertainment organ—The Hammond Model X-66

Hal shared the bandstand with the huge 50-piece Lou Breeze Orchestra. While the organ played with the orchestra, Hal's chance for solo came at intermissions and after midnight—after the orchestra went home—sometimes playing as late as 3:00 a.m.

Hal said it was a lively experience riding to and from the Convention Hall with delegates and convention officials and always with a police escort. He also said he was most delighted when some of the musicians complimented him on the unusual percussion effects of the organ and how he used them.



RON WARD plays the 3-16 Mostly-Wurlitzer at John Demiller's in West Palm Beach during recent South Florida Chapter meeting.



DON MYERS of Puget Sound Chapter claims he 'found' the 5-manual, very-Wurlitzer-like console at which he is pictured in the basement of the former Meridian Theatre in Seattle. More, Don!

## WURLITZER HOPE-JONES Residence Style Two-Manual, Four-Rank Pipe Organ

Manual chest includes diapason, string, flute and vox. Offsets include two 6-note chests for 16-foot bourdon, diapason, string, flute and chimes. Restoration not quite complete, but installed and operating. Console and all ivories excellent condition. Blower, two generators, battery and all controls included.

**Best offer over ONE THOUSAND DOLLARS.**

I'll help you dismantle, you pay transportation. Phone: (607) 562-8733 or write: **LYMAN H. HOWE**, RD 1, Big Flats, New York 14814.



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Seattle, Wn. 98133

## DELAWARE VALLEY

The search for a proper location for the Sedgwick Moller continues. We thought we were all set last month but complications arose to make installation impossible. It is hoped that our membership understands the complications involved in finding a spot that will suit us completely. This is a very complicated problem involving details ranging from the field of engineering through to legal considerations. We have laid down certain ground rules relating to our retention of ownership, availability of the instrument, proper size of location, the expense involved, and numerous other important factors. All this is taking time and a tremendous amount of hard work and research on the part of just a few individuals. Please support these dedicated members by your continued patience.

Recent events were quite successful in spite of limited attendance. At the Tower Theatre in July, a morning of organ music provided by many of our local talents was climaxed by Don Kinrier, who did a magnificent job accompanying a silent comedy (cold, too!). Great credit is due to house organist Bob Lent and his hard-working associates, who have brought this instrument back to full and glorious voice.

To those of you who did not get up to the bash at the Cinema Club in Duryea, Pa.—our regrets. We had a ball! In addition to good food and drink, we were royally entertained by host-organist Henry Lee at the 4-manual Kimball. A similar function was planned for Sept. 15 at Surf City Hotel, Surf City, N. J., with a 3-15 Wurlitzer available.

On Aug. 25th, in spite of a heat wave, the meeting at the Broadway Theatre in Pitman, N. J., was a great success. This spotless little theatre sports a 3-8 Kimball in fine condition which was first

heard in this excellent acoustical setting just forty years ago. Talent was plentiful, the session starting off with Esther Higgins, well known DV teacher and author who has frequently played this instrument. Following Esther were Al Hermanns, Shirley Hannum and Milton Satchell, a former theatre organist from the Atlantic City area. Biff Clafin, Leo Bolbecker and Andy Casperi took their turns at the bench, followed by Dennis James, who had performed at the ATOE convention in Detroit in 1967. Also heard were Garret Paul, Dottie MacClain, Grant Whitcomb and Marshall Ladd. Anchor man for the affair was Lowell Ayars, who graciously waited until the end to play since he had played many times before, having been house organist in this very theatre.

—Grant Whitcomb

## LAND O'LAKES

Our annual picnic July 21, again hosted by Ethel and Don Taft, seems to be the one event of the year dedicated to the Little Organ Orphans—our children. Horseback riding, tractor rides, pony rides—this year also a pony cart—plus the Taft hospitality make for quite a day.

A first for our chapter—a work meeting was held August 10th at Doris and Ed Borowiec's new home. About ten members showed up to help with the installation of Ed's 2-M Special B Wurlitzer. Currently four ranks are being installed in two chambers. At a later date another four or five ranks will be added. Ed reports much was accomplished and the work meeting highly successful.

Our meeting at the Harold Peterson home in August found the customary informal friendliness of the Petersons adding much to the success of the meeting. It was hosted by the Petersons as a welcome home party for Dodds Peterson, on Navy leave from Vietnam. With Dodds as master of the organ we had the special effects of a 36" Chinese gong he brought home from Hong Kong, masterfully struck on cue by Harold Peterson—about which Dodds said they finally found an instrument his Dad could play. Another first at the Peterson home is closed-circuit television—permitting the overflow crowd to be upstairs and still see and hear the organ.

We had two featured organists. Kathy Kaye, a local organist, is new to the pipe organ but dedicated to it. With only three practice sessions, she certainly gave an outstanding concert. Mike Kline, who also plays locally, is adept at variation. His concert included something for everyone and was excellent.

An unexpected bonus was the arrival of Gordon Krist, formerly from the Detroit, Mich., area, now playing in Min-

neapolis. With only a short time to spend with us, he was put on the spot to play immediately. Talk about going on *cold*, Gordon neither knew our members nor the organ, but both members and organ showed instant response to him. We hope he comes to future meetings and promise him a chance to use a folding chair before the Howard Seat.

Dodds gave an accounting of the organs he has seen and played during his Navy travels, such as the 3-M Wurlitzer in a department store in Tokyo, where the ivories are not glued down but fastened with four brass screws. Dodds' performance at the Wurlitzer made it hard to believe he has been away from it for a year.

—Irene Blegen  
Secretary

## LOS ANGELES

The fall season of theatre organ activity began on Sunday, Sept. 15, with a concert by John Ledwon on the 4-manual, 61-rank Robert Morton in the Elks Building auditorium. This was preceded in the morning by a jam session on the 4-M, 37-R Kimball in the Wiltern Theatre. It is planned to schedule jam sessions the same day as the club's concerts, at the alternate location. A member may then hear two different organs during a single day, and may play one of them himself.

In order to develop interest in theatre organ music among young people, arrangements are being made to invite school music classes, Boy and Girl Scout groups, etc., to each of the chapter's concerts. It is hoped that a number of younger generation theatre organ fans will develop.

The LA Chapter has been assisting a local community in the acquisition and installation of a theatre pipe organ in their civic auditorium. Effort is in progress to establish an arrangement whereby chapter members will be able to practice on the Elks building Morton when the auditorium is not in use. Details of the plan have been sent to the membership for their consideration.

Members are looking forward to a number of coming events. These include the October general membership meeting, a concert during October, the November public concert featuring Dick Leibert of the Radio City Music Hall, and a joint AGO-ATOE Christmas Party Dec. 12. This latter event will feature Gaylord Carter, cueing a Harold Lloyd silent movie. Are AGO members becoming theatre organ fans?

The LA Chapter of ATOE has a new official mailing address. It is P.O. Box 482, West Covina, Calif. 91790.

—Ray Bonner

## MID AMERICA

The chapter has acquired a club-owned pipe organ. The organ was originally installed in Plymouth Congregational Church, Wichita, by the Reuter Pipe Organ Co., Lawrence, Kas., in the early 1930's and was replaced with a larger Reuter by the church early in 1959. When the 2-manual, 16-rank organ was removed from the church, it was placed in storage until our chapter purchased it in August of this year. Upon first inspection everything looks to be in good shape and can probably be reinstalled without having any major work done to it when we find a new home to put it in.

The first meeting of the 1968-69 season was held at Chairman Tom Cusick's home on Aug. 9th, to make plans for the fall projects. The project receiving the most attention is that of the completion work on home installations. Seven members have pipe organs planned, in process of installation, or completed. Along with the club organ, we now have eight instruments, with nine consoles and a total of 88 ranks of pipes.

Plans are being made for the completion of the chapter project in Miami, Okla., at the Coleman Theatre where a Wurlitzer, style 160 special (3-m, 7-r) now speaks again, thanks to the efforts of Mrs. Oneta Puckette, who has led a "one-woman crusade" for the restoration of this fine installation in a 1,300-seat theatre. The organ was installed in June of 1929 and was played regularly until about 1950 when a new manager was appointed there. After the organ fell into disuse, the solo side was badly damaged by a leaking roof. Not enough of to be of any use to the organist. Mrs. the Tibia, Vox or Trumpet ranks played Puckette discovered the organ when they moved to the nearby town of Jay, Okla., 1962, and has since carried out her dream of having the organ restored. She contacted Bob Foley in the summer of 1966 to ask his help. He and David Dillon have spent a number of weekends in Miami after driving 200 miles from Wichita, doing everything that needed to be done to put it in first class condition. The chapter adopted this as a project in 1967 and helped with the expense of needed new items. On the last trip Tom Cusick and Victor Rork went along to help and spent three days finishing up the needed work.

One more trip will be necessary to put the organ in topnotch shape, but the results of the work are quite evident when the organist finds that all pipes play instead of a few. Mrs. Puckette spent her own money, earned by giving piano lessons, to have the console refinished and now it both looks and sounds like new. April of 1969 will be the 40th anniversary of the Coleman Theatre and our

chapter is planning to present Bob Foley in concert, along with a silent movie and a special film presentation.

After the business meeting, the 2-m, 7-r Hinners pipe organ was enjoyed by the members with several playing. This instrument was formerly in the Mt. Carmel Academy here in Wichita and was removed by Tom when the school moved to new quarters. The organ was originally a tracker, but was electrified a number of years ago. A Vox Humana was added, along with chimes, to the original six ranks of pipes. The next meeting will be held at the home of Bob Foley and David Dillon, where work is in process on the installation of the 4-24 pipe organ, a combination of Barton and Wurlitzer.

## NEW YORK

The New York Chapter began the fall season with a nice looking four page newsletter known as "New York Theatre Organ." Plans are to publish bi-monthly. It is edited by Bon Smith and John Bitner.

Plans for the season include a program by Don Baker at the Rahway Theatre, Rahway, New Jersey on October 23rd. The Organ is a Wurlitzer Style E 2-m/7-r. It has been restored by ATOE members.

A seven-rank Kimball in the Lynbrook, New Jersey Theatre is now in the process of restoration with ATOE members, headed by John Bitner doing the laborious chore of bringing another Theatre organ back to life.

## NIAGARA FRONTIER

On July 31st, John Muri played to a full house at the Riviera Theatre, North Tonawanda, New York. John presented a varied program from "March Militaire" to "Born Free". He included some Jesse Crawford numbers of which Jesse's radio theme song "Blue Twilight" was especially noteworthy. It was a superb concert and the appreciative audience gave Mr. Muri a standing ovation.

The Riviera Wurlitzer was recently recorded by organist-composer, Carlton Finch. The recording includes an original composition, "Niagara Falls Symphonette". The Niagara Falls Gazette Reviewer described the composition as similar to Grofe's "Grand Canyon Suite"—a musical picture of nature.

The Niagara Frontier newsletter, "Silent Newsreel" also reports that Colin Corbett is currently playing the Hilgreen-Lane organ at the Odeon-Carlton Theatre in Toronto on Saturday evenings at the nine p.m. intermission. This 3-manual, 19-rank organ is probably the most recent new theatre pipe organ installation. The theatre was built in 1948

and the organ was built and placed at that time.

## NORTH TEXAS

This chapter, recently established in the Dallas area, has several projects going. For example, member R. A. Freeman is building a home surrounding a pipe organ. In this new home he will have a circular room 40 feet in diameter. It will have a 32-foot ceiling. In fact, in his new domicile, some 2000 feet of floor space will be set aside for the installation of the pipe organ.

"Actually," he says, "we are building the house around the organ. I have been working on the plans for about a year." Freeman, a Ling-Timco-Vought executive, is one of 35 members of the North Texas Chapter of A.T.O.E. Many of them already have organs installed in their homes. Others, like Freeman, are drawing elaborate plans.



NOR-TEX CHAPTER'S E. M. Johnson (foreground) and R. A. Freeman look over some of the pipe-work in Johnson's home theatre organ installation.—Photo: Courtesy of THE DALLAS TIMES-HERALD.

Charlie Evans is a professional organist who was once employed by KRLD radio and TV. He resigned to teach the organ full time, and has an organ in his home. John Beck, an airline pilot, has a T.O. stored which came from the Kirby Theatre in Houston. He is going to add on to his house to accommodate it. Among members of the local club are Gordon Wright, president of the Republic Savings and Loan; E. M. Johnson, group leader for electrical design at Bell Helicopter; Allen White, representative for Twentieth Century Fox and Bill Green, director of mechanical engineering of LTV.

The club is planning to sponsor the appearance of Gaylord Carter at the Palace Theatre in Dallas, along with a silent film. It may be recalled that the Palace houses a late Publix #1, 4-manual, 20-rank Wurlitzer.

## OREGON

The Oregon Chapter has had two good summer meetings this year. The first was held at the home of Bob and Nadine Rickett in northeast Portland which houses a three-manual double bolster Wurlitzer with all the goodies in the book—gleaming Brass Trumpets and Sax, spicy English Horn, grating Krummett, pungent strings, sobbing tibias, etc.

Andy Crow—artist with the Rogers Organ Company—played a delightful concert on this organ. Andy knows this organ intimately and really brought out its best.

The business end of the meeting involved adopting our constitution and by-laws. The incorporation of our chapter is now officially completed.

Our August meeting was a Sunday potluck at the home of Ted and Cathy Marks. The event was to have been a picnic on their spacious grounds—with swimming pool. However, a cool rainy week drove us indoors. Thank goodness, Ted has only partially filled up his basement with his 3-manual 20-rank Kimball. So the food was terrific and the organ never sounded better.

The artist for the day was our good friend from the Puget Sound Chapter—Don French. Don played a variety of songs—from very old to very new with that theatre organ style that makes him such a favorite around here.

Our business meeting involved plans for several fall concerts.

—Gordon Potter  
Sec'y.-Treas.

## PIEDMONT

The trustees of Southeastern Community College have informed Piedmont Chairman Marion Martin with deepest regrets, that they will be unable to take RKO's offered organ, as the College Architect says the space needed for the installation of the instrument in the auditorium will be utilized in the immediate expansion plans of the college. At this time the chapter is looking for a home for the instrument. If you know of a high school, college, or civic center that can meet the agreements discussed at the last meeting, let Marion know at once. We would hate to lose this instrument.

A small but dedicated audience of Piedmonters gathered in Greensboro's beautiful Carolina Theatre, August 11th for a most delightful program of organ music, made even more enjoyable by the comfort and beauty of the recently refurbished palace.

The mighty Morton, while badly in need of tuning, never sounded better than it did as organists Frank B. Nether-

land, Paul Abernathy, Jane Sparks, Douglas Spivey, and Marion Martin guided it through a variety of musical stylings.

The 2-8 Robert Morton organ of the now demolished Center Theatre in Durham, presented to a private college by the theatre and removed for the college by our chapter, has been obtained by Dr. Paul Abernathy. We are happy to learn that this fine instrument, loved by all Piedmonters, is back in our midst and will soon be playing again. This puts Paul in that rare group of ATOE members that own two theatre organs. Congratulations, Paul, and thanks for rescuing our baby!

## PUGET SOUND

That magic carpet got loose again around Puget Sound and headed straight north to Vancouver, B.C. for our second



ists were invited on the spot to play a duet. How they determined who would play which organ is still a mystery, but I think they must have drawn straws—Woody Presho played the pit Wurlitzer and fearless Dick "he'll play anything" Schrum played the Kabinet. From then on it was every man for himself—all unrehearsed and hilarious. (Martha, you better watch that Schrum guy—you have competition!)

It was about 30 minutes later that Korla Pandit was introduced and could get his magic carpet back off "tilt" with his musical around the world tour with the exotic Pandit sound.

A short walk took us to the St. Andrews-Wesley Church to hear the tremendous 4-96 Grand Organ played and described by its builder, Herald Keefer. Enthralled describes the audience when Mr. Keefer finished playing. A jam ses-



VANCOUVER DAY FOR PUGET SOUNDERS included a concert by Korla Pandit, shown at left at the console of the Vancouver Orpheum 3-11 Wurlitzer, and a stunt duet at TWO organs by Woody Presho at the Orpheum Wurlitzer, and ex-National Prez Dick Schrum on the Hallman 2-3 Kabinet Orgel.

annual visitation day, this time to again hear Korla Pandit's concert, but what happened? After sitting through and enjoying a delightful concert by Vancouver's Frank Menkin, we expected to have Korla appear; but instead it was announced by the master of ceremonies, Ted Holmes, that they had two complete organs—the big Wurlitzer in the pit and a second organ on the stage. The curtains opened and what appeared deserved another look. Here was what looked like a kitchen cabinet topped with small glass shutters. From behind the shutters stood the cutest set of pipes! Where you would expect to find the knives and forks were the two manuals and on each side were the famous pull stops. It was a 2-3 Judiciously Unified draw knob Kabinet Organ, manufactured by Hallman Organ Co. in Kitchener, Ontario.

Two of our most famous local organ-

sion (yes, really) on this great organ brought some very beautiful music by Dan Adamson, Tom Kaasa, Dick Schrum, Korla Pandit and Bill Hale.

The luncheon at the Chez Paree in nearby Burnaby, B.C. brought more music on a well known plug-in from Dick, Woody, Tom Kaasa, Wally Stephenson and Bill Hale. Visitors were welcome and invited to play a Seeburg-Smith 2-7 Unit Orchestra housed in a seminary in nearby Burnaby. Also, opened for visitors was the beautiful home of Charles & Blanche MacKenzie for a rousing jam session on their snappy 2-15 Robert Morton—a real collector's item from the original Vancouver Pantages Theatre by way of St. Phillips Church.

Thus ended another fun day—a very musical one—in Vancouver, with everyone well satisfied and looking forward to many more yearly visits.

—Mildred Lawrence

## ST. LOUIS

May 29th, St. Louis Chapter was honored by an invitation from the Scottish Rite to hold our meeting at the Scottish Rite Cathedral. About 150 people, members of ATOE and the Scottish Rite, attended. After a short business meeting, George Swett showed movies of the removal of the St. Louis Theatre Kimball; then Emil Corte, assistant organist of the Scottish Rite, explained some of the history and interesting facts about the building. We next went on a tour of the building, including the organ chambers. Stan Kann and Dale Zieger were among those who played the Kimball concert organ.

The June meeting was held at the home of Paul and Billie Coates. The Coates home has several musical instruments, including a pipe organ under construction, player grand piano, harpsichord, and player reed organ.

St. Louis Chapter does not have meetings in the summer but work on the organ project continues. With the relay overhaul finished, we are now working on the console. With two magnets, two primaries and two secondary pneumatics for every stop tablet, the job will take quite awhile but good progress is being made; all secondaries being already finished. We have also started on releathering percussion actions and some chests.

Labor Day found our "organ moving club" at work again. We moved the Wurlitzer console and relay from one storage place to another. This console and relay (originally model 235) is for sale. We expect to move parts of our lift and the blower to the Kirkwood auditorium soon.

Visitors are always welcomed by St. Louis Chapter, even though we haven't many theatre organs going. Paul Fleming, formerly of Syracuse, N. Y., and the Empire State Museum project, who now lives in Kansas City, dropped in for a visit one evening in June while we were working on the console. We had a good time talking over various problems and experiences of organ rebuilding.

Mr. and Mrs. Hugh Smith of Los Angeles were out St. Louis way after attending a Theatre Projectionist Convention in Kansas City. Mr. Smith is a projectionist at the Pantages Theatre on Hollywood Boulevard. Dale and Barbara Zieger, our newlyweds, gave the Smiths the after-hours "Cook's Tour" of the Fox Theatre and organ. Dale is assistant organist at the Fox.

August 18th was the chapter picnic at the Ziegers' home. A sudden rainstorm kept everyone inside for an hour or so but the time was spent listening to records and playing Dale's highly customized Conn organ. Lt. Mark Scaramella, a member of Northern California Chap-

ter but temporarily on duty at Chanute AFB at Rantoul, Ill., drove the 170 miles to St. Louis after making a long-distance phone call to us just to talk about theatre organs. Although he claimed he was rusty from being away from an organ so long, we really thought his playing was great.

Detroit Chapter Chairman (now National President) Al Mason and wife, Betty, stopped off in St. Louis on the way to the Convention to visit with Stan Kann and the Fox, and with Fred Pillsbury and his home Wurlitzer which is nearing completion.

Dr. Bob Hines, from Cedar Rapids, Iowa (I hope that's right), called up while he was in town and inquired about our Kirkwood installation. Sorry, but we have about two more years' work on it to go. He reports a lot of TO activity in his area, with two organs going in theatres and soon a new ATOE chapter. We wish them good luck, and keep up the good work.

Future plans here include another silent movie and concert in October. Stan Kann will be the artist. We expect an overflow crowd. Everyone in St. Louis has heard Stan at the Fox, but doing a silent film will show another facet of his talent. The next chapter meetings are scheduled for the third Sunday evenings in September, October and November at the Kirkwood, Mo., Community Center at 7:30 p.m.

## SOUTH FLORIDA

Sunday evening, August 4th, fifty members and guests descended upon the Coral Gables home of Bob and Vivian André for an official unveiling of their 2-12 theatre organ. By ranks it's like



SOUTH FLORIDA veteran theatre organist Harry Begrelow at the console of Robert André's 2-12 Morton-Wurlitzer-Moller during the chapter's August 4th meeting.

this: 6 Morton, 4 Wurlitzer, and 2 Moller. Originally the basic organ was a 2-7 Morton which came from Willoughby, Ohio (Dick Hull started on this one). Since then Bob has enlarged it accordingly, making the installation in two very divided chambers. In the course of the evening the organ was played by chairman John Steele, Harry Gabrelow and Dr. Robert Edwards. Only those

who have ever been involved with installing an organ know the extent of money, time and sweat to accomplish the feat, and then it's never really finished. Hats are off to Bob and Vivian for providing a successful chapter meeting and allowing us at long last to see and hear what they've been doing.

Indication was made as to progress of the Calvin Jureit organ currently undergoing modification and addition of three ranks. Contact has also been made with the Olympia Theatre manager in downtown Miami relative to resuming work on that Wurlitzer style 260. Reception was very gratifying as Mr. James Barnett, resident manager, indicated they would welcome a conscientious resumption of organ restoration.

— G. W. Gerhart

## Closing Chord

THEATRE ORGAN BOMBARDE learns with regret of the passing of two ATOE Chapter Chairmen. Ron Freeman, chairman of the recently organized South Texas Chapter, and Chicago Chapter chairman Bob Mueller were both taken suddenly and within a few days of each other. Sympathy of the National and the membership is extended to the families and many friends of the two men.

Georgia Templeton, organist who toured the major vaudeville circuits, died in Roseburg, Ore., April 28. She also toured as part of a mentalist act with her brother, George Lovett. Survived by a sister, Elsa Lovett, who is a violinist.

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## NUGGETS from the GOLDEN DAYS

### Prospected by Lloyd E. Klos

Though the weather has been hot up in the draw, Jason and I have come up with a few items taken from American Organist (AO), Diapason (D), Jacobs (J) and Melody (M).

March 1912 (D) The Union Pacific and Burlington Railroads agreed, as part consideration for the right to lay tracks on Market Street in Denver, to give the city \$50,000 for a large organ for the Municipal Auditorium. (This organ was later built by Wurlitzer and voiced by ROBERT HOPE-JONES.)

Sept. 1912 (D) The theatre situation in the country is growing more favorable to organ builders and organists. In Chicago, orchestras have been eliminated in the theatres. At the McVickers Theatre, DR. LOUIS FALK has been engaged to play the fine old organ which had stood in the house unused for years.

Oct. 1914 (D) ROBERT HOPE-JONES, 55, ended his life in a Rochester, N.Y., rooming house on September 14. He was held by a coroner's jury to have been temporarily insane. He had come to the U.S. from England in 1903.

Dec. 1914 (D) The Beman Symphony Organ Co. of Binghamton, N.Y., will install a large organ in the Hippodrome Theatre, Youngstown, Ohio.

Feb. 1923 (J): MARY VOGT, organist at the Philadelphia Wanamaker Store, deserves the credit for giving Philadelphians great musical events, such as the organ concert in December, honoring the birth of composer Cesar Franck. An excellent organist herself, Miss Vogt has charge of all musical activities in both Wanamaker stores in Philadelphia and New York.

July 1923 (D) At the fifth annual convention of organ builders, DAVID MARR of the Marr & Colton Co. was elected vice-president. M. P. MOLLER, CHARLES C. KILGEN, ERNEST M. SKINNER and FARNEY R. WURLITZER were elected directors.

Aug. 1925 (M) Midmer-Losh, organ builders of Merrick, Long Island, have installed the first 7-octave organ in Christian Church, Miami. It was so successful, the firm is putting out a special 3-manual theatre organ with two 5-octave manuals, the lowest a 7-octave. Keith's Hippodrome in New York has a 3-manual M-L special and is interested in the new organ. FREDERICK KINSLEY is the organist.

Sept. 1925 (M) Pedal bourdon pipes of 32-foot length have been received at the new Keith-Albee Theatre in Boston from the Wurlitzer plant. Other features of the 3-manual organ are double-touch, thunder peal, Swiss bells and fog siren.

June 1930 (D) Six boys, ranging in age from 14 to 17 years, were arrested after having broken into the Garden Theatre, Richmond Hill, N.Y., where they wrecked the organ, carrying off the pipes, which they were plotting to sell for junk.

### Sour Grapes Department

July 1933 (AO) "The innovations include a color organ with 900 controls, and a musical organ which can imitate anything from a squawk of a mouse to the roar of thunder," says one of the N.Y. newspapers of the Music Hall in Rockefeller Center. Musically, therefore, Radio City's boasted Music Hall offers no encouragement for true organ literature, organ composers, organ recitalists or the brand of organ building we all respect.

Dec. 1938 (D) DEZSO VON D'ANTALLFY has been engaged by the Philharmonic Symphony Society of N.Y. to succeed the late DR. MELCHIORRE MAURO-COTTONE as organist. Mr. D'Antallfy is at present an organist at Radio City Music Hall.

Jan. 1939 (D) HERBERT KOCH dedicated the new 4-manual Kilgen in the studios of WLAC, Nashville, on Dec. 5. Koch, who is regular organist at WHAS, Louisville, gave four recitals. At the evening broadcast, 1,000 persons came to the studio to see the instrument which they'd heard on the air.

**GOLD DUST:** Here are the Loews Theatre organists of the New York area, as listed in the July 1927 American Organist: EDNA GUTTRIDGE and BETTY COHEN, Aldine; MRS. F. S. ADAMS, American; ROSE GRUNBOCK and FLORENCE FITZGERALD, Astoria; HENRY HUMPHRIES, Avenue B; SASA BARBARIA, Bay Ridge; N. EPSTEIN, Bedford; MR. PARKER and MR. BEEBE, Bijou; VICTORIA POWNALL and PAUL ALDAG, Borough Park; LAURETTA G. FALLON, Boulevard; GRACE MADDEN and MRS. ELLIOTT, Brevoort; MARY HUNTER and BETTY JENKINS, Broadway; F. K. THIELE, and ESTELLE SCHODR, Burland; MR. WILLIAMSON and MISS M. A. MEDER, Burnside; JULIA WOHLSTADTER and MILDRED LANTZ, Circle; WILLARD BETTS and MILDRED LIEGE, Coney Island; JOHN LANG, Delancy; CHARLES CHAPLAIN and BEATRICE BERNSTEIN, Elsmere; E.L. GANNON and JOHN MULLER, 83rd St.; GEORGE STEVENSON and MRS. STEINER, 42nd St.; ADELE BLAIR, Gates; JOHN WARD, Grand; PEGGY GRIFFIN and NETTIE CHASIN, Greely Square; ZEB HAMILTON, Hillside; MERLE VEACH and MRS. W. SCHAEFFER, Inwood; MISS DE POYSTER and MISS O'NEILL, Kameo; MARSH MCCURDY and THEODORA BROOKS, Lexington; KAI BROVALL, Lincoln Square; GRANT COPELAND, Livingston; JOHN GART and VERA KITCHEN, Metropolitan; ALBERT WEIL and EDITH WIMMER, Mt. Vernon; LOUISE SORENSEN, National; MRS. FROSA and MR. HOLDEN, New Rochelle; MISS ALLEN and MRS. PATOFF, New York; HELEN MOYER, New York Roof; WILLIAM EDWARDS and MISS MARCHAL, 116th St.; GLADYS GOODING, Orpheum (the same Gladys Gooding who played the pipe organ for the Dodgers at Ebbetts Field years later); HARRY ROSEELE, Palace; HAROLD BECKETT, Premier; HENRIETTA KAMERN, and MRS. EVANS, Rio; MARIE LEWIS and MISS LIEBERMAN, 7th Ave.; JOHN PROSSER and MR. SCHULZE, Sheridan Square; KATHERINE KADERLY and EMMA HELLER, Spooner in Newark, New Jersey; HENRY V. ARANDS, State; CARL STEIZELL and ELEANOR HALEY, State; MARION BERGMAN, Victoria; EDYTHE BROOKS and VIOLET REISER, Victory; R. S. WILLEVER, Willard; MR. GIDDINGS and IDA BRANDT, Woodside. The organs in the New York Loews Theatres were built mostly by Moller, the largest being in the State on Broadway.

Jason and I now take to the trails for some "bonus" nuggets for our holiday column. See you sourdoughs in December!

Lloyd & Jason

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## STOPLIST OF CAP'N'S GALLEY 3-12 MODEL R-20

### PEDAL

Tuba 16  
Bass 16  
Bourdon 16  
Tuba 8  
Diapason 8  
Tibia Clausa 8  
Clarinet 8  
Cello 8  
Flute 8  
Kinura 8  
(was Dulciana)  
Couplers  
Accompaniment to Pedal  
Great to Pedal  
Solo to Pedal

### ACCOMPANIMENT

Contra Viol (tc) 16  
Tuba 8  
Open Diapason 8  
Tibia Clausa 8  
Clarinet 8  
English Post Horn 8  
(was Oboe Horn)

Salicional 8  
Voix Celeste 8  
Flute 8  
Vox Humana 8  
Kinura 8  
(was Dulciana)  
Octave 4  
Piccolo (Tibia) 4  
Salicet 4  
Octave Celeste 4  
Flute 4  
Vox Humana 4  
Kinura 4  
Chrysoglott  
Couplers  
Solo to Accompaniment  
Sub 16  
Solo to Accompaniment  
Unison 8  
Solo to Accompaniment  
Octave 4  
**GREAT**  
Tuba 16  
Bass 16  
Tibia Clausa (tc) 16

Clarinet (tc) 16  
English Post Horn (tc) 16  
(was Oboe Horn)  
Contra Viol (tc) 16  
Bourdon 16  
Trumpet (Brass) 8  
Tuba 8  
Diapason 8  
Tibia Clausa 8  
Orchestral Oboe 8  
Clarinet 8  
English Post Horn 8  
(was Oboe Horn)  
Salicional 8  
Voix Celeste 8  
Flute 8  
Vox Humana 8  
Kinura (was Dulciana) 8  
Octave 4  
Piccolo (Tibia) 4  
Salicet 4  
Octave Celeste 4  
Flute 4  
Twelfth (Flute) 2-2/3  
Piccolo (Flute) 2

(Story on Page 14)

Kinura 4  
Chimes  
Chrysoglott  
Couplers: Solo to  
Great Sub 16  
Solo to Great Unison 8  
Solo to Great Octave 4

### SOLO

Tuba 16  
Trumpet (Brass) 8  
Open Diapason 8  
Tibia Clausa 8  
Orchestral Oboe 8  
Clarinet 8  
English Post Horn 8  
(was Oboe Horn)  
Salicional 8  
Flute 8  
Vox Humana 8  
Octave 4  
Piccolo (Tibia) 4  
Salicet 4  
Flute 4  
Twelfth (Flute) 2-2/3

Piccolo (Flute) 2  
Chimes  
NOTE: Original stoplist  
did not have percus-  
sions listed below;  
added at present  
installation.  
Marimba Harp  
Bass Drum  
Kettle Drum  
Snare Drum  
Crash Cymbal  
Glockenspiel  
Tambourine  
Castanets  
Triangle  
Brush Cymbal  
and standard  
sound effects.  
Tremulants:  
Solo-Main-Vox-Tuba  
No Second Touch  
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# DISC SQUEALS

Publishers Central Bureau, 33-20 Hunters Point Avenue, Long Island City, New York 11101 (an outfit we've checked out), can supply some collectors' items at only \$1.00 each. For example, "Al Melgard at the Chicago Stadium," 6-62 Barton (MPC 1630 mono, SPC-1631 stereo); Leon Berry's "Giant Wurlitzer Pipe Organ with Bells, Chimes and Percussions" (MPC-1431 mono, SPC-1482 stereo); also Berry's "Best of Theatre Organ" (MPC-1668 mono, SPC-1669 stereo) and "Giant Wurlitzer Organ" Vol. 3 (MPC-1616 mono, SPC-1617 stereo). Add 25 cents handling charge. These are long-discontinued items and the Melgard record is the only one of that unique behemoth. . . .

Al Bollington's "Organ Magic" platter (for Concert Recording) has one tune that really qualifies as a "dream melody" because Al actually gave birth to it during a dream. He awakened at 3 a.m. to write it down and listeners to Al's Wurlitzer plug-in disc may sample his dream by playing the cut, labeled "Hoe Down." And it's a lively dream sequence. In his dry British style of humor, Al underplays his part with, "Don't you feel that this is an unusual way to compose?" . . . Don't be fooled by the tempting silhouette of a five-manual console on the cover of "Jerry Burke," Ranwood R8011 (stereo), a reissue of tunes by the late Lawrence Welk organist. Burke left a slew of Hammond sides but nothing played on pipes, although he started on pipes long before he became the first Welk sideman in the late '30s. . . .

Organist Lloyd del Castillo is not only an author (a horrendous volume, entitled "Alphabetical Primer of Organ Stops") but also has a Concert Recording label platter out which features two mighty organs, the LA Wiltern Theatre 4-37 Kimball and the 4-61 Morton in the L. A. Elks Building. It demonstrates much of the brand of pizzazz which has forced straight organ fans to respect this

veteran theatre organist for nearly a half-century. And Del's sidekick, "Dinny Timmins," is enjoying his "comeback" (after 40 years) in the pages of the L. A. Organists' Breakfast Club publication, *Off the Keyboards*. Dinny's brand of sub-English has caught on and his column, appropriately called "The Elevator Shaft" (after Dinny's former profession), seems destined for a long revival. But Dinny couldn't have done it without Del Castillo.

Now it can be told. The "30-rank Morton" recorded a few years ago by Col. Harry J. Jenkins for his *Consoling the Console* disc release was actually the first recording to be made on the 4-61 Robert Morton in the Los Angeles Elks Temple. Contract arrangements precluded identification of the instrument at the time the record was first released. Now re-released in a new jacket, it is available in compatible stereo for \$4.00 postpaid. Order from Grand Staff Records, Box 343, Pacoima, Calif. 91331. Included among the selections is the only known recording of Jesse Crawford's radio theme, *Forgotten Melody*. . . . Concert Recording is experimenting with 45 rpm as an alternate speed for more detailed and higher fidelity recording of organ music and has already issued a bellwether disc at that speed to help determine preferences. We can hardly wait for the day 78 rpm is rediscovered. In the light of today's audio developments 78 rpm should equal 30 ips tape, which is standard in many areas of European recording.

Nonesuch Records will release the seldom-heard complete Fifth Symphony of Charles Marie Widor, played by our own Dick Ellsasser, about September 1. Like his initial disc for the Nonesuch label,

*Yankee Organ Music*, Dick recorded the music on the instrument with which he is so closely associated, the concert behemoth in the John Hay Hammond Museum in Gloucester, Mass. . . . The *Toccata* from the Widor Fifth has long been a concert favorite in the "fireworks" classification. . . .

"Stereo" has finally nosed out "monaural" recording. From now on all new recording will be in stereo, whether justified or not (including one-chamber and single-speaker organs, piano solos, vocalists, harmonica soloists — areas where two-point pickup adds nothing to the illusion). The result: higher prices for all records (up to now buyers had a choice). Madison Avenue long ago decided to "push" stereo, mainly because there was more money to be made in selling equipment in duplicate (two channels) and the buying public is the loser.

The announcement to discontinue production of monaural recordings by the majors came in a chorus which should be of interest to the Anti-Trust Division of the Justice Department. Meanwhile there are some wonderful buys to be had in monaural "closeout" sales.

Why do organists so often record the same tunes? It used to be *Laura, Tenderly, Diane* and *Charmaine* which showed up on practically every LP released. Now it's *Winchester Cathedral, Georgie Girl, Thoroughly Modern Millie, Alley Cat* and *Born Free*. Organists planning recordings should be wise to avoid those tunes. They've been "done to death."

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## Where The BARTONS Were—Pt. 3

In which organ builder Dan Barton continues his list of Barton installation. It should be kept in mind that this list is not complete. Readers are encouraged to send in data on any Barton organs not listed or those listed "theatre unknown."

Dan Barton's first pit organs were designated "3½", "5" and "De Luxe" Bartolas. The "3½" (named for its wind pressure) consisted of two and one-half octaves of (4') treble Flute, Violin, Clarinet, Vox Humana, Bartolina (2' capped metal Flute), Xylophone, Marimba, Chimes, Drums and Traps, all operated from a short manual attached to the pit piano, which supplied accompaniment and bass. The "Style 5" had the same stop complement, but pipework was larger in scale and operated on five-inch pressure. The "De Luxe" Bartola (1916) consisted of a "Style 5" with a left-hand manual added to total 61 notes (including the "Style 5" keys). The left-hand manual pipework consisted of a Stopped Flute and a Tuba. All pipework and percussors were contained in low-slung boxes intended for orchestra pit installation.

### INSTALLATION LIST OF BARTON ORGANS & BARTOLA PIT ORGANS (Continued from April issue)

#### BARTOLA PIT ORGANS

LOCATION	BUILDING	SIZE OR STYLE	BLOWER NO.	INSTALLED
Detroit, Mich.	Vendome Th.	5	BI 8492	1917
Detroit, Mich.	Vendome Th.	5	BI 7433	1917
	2 Vendome Theatres in Detroit			
Detroit, Mich.	Russell Th.	5	BI 8653	1917
Detroit, Mich.	Frontenac Th.	5	BI 10358	1919
Dixon, Ill.	Family Th.	3-½	BI 6403	1914
Delavan, Wis.	Theatre Unknown	3-½		1915
Davenport, Ia.	Theatre Unknown	3-½		1915
Duluth, Minn. (W)	Star Th.	3-½	BI 6847	1916
Dubuque, Ia.	Doric Th.	5	BI 11159	1920
Devils Lake, N.D.	Grand Th.	Deluxe	BI 11581	1920
Dodge City, Kan.	Crown Th.	Deluxe	BI 11028	1920

#### BARTON ORGANS

East Palestine, O.	Liberty Th.	2-3	BI 10967	1920
Elgin, Ill.	Grover Th.	2-3	BI 12482	1921
Evanston, Ill.	Park Th.	2-3	BI 16078	1924
Evanston, Ill.	Strand Th.	5	BI 7541	1916
Eau Claire, Wis.	Theatre Unknown	2-3		1925
Eldorado, Ark.	Mission Th.	2-3	BI 19833	1927
Elkhorn, Wis.	Sprague Th.	2-4	BI 21773	1928

#### BARTOLA PIT ORGANS

Erie, Pa.	Victoria Th.	3-½	BI 5909	1914
Elyria, O.	Peoples Th.	5	BI 6804	1916
East Liverpool, O.	Ceramac Th.	5	BI 7104	1916
Ewing, Mo.	St. Mary's R. C. Church Recreational Bldg.	3-½	BI 7102	1917
Euclid, O.	Theatre Unknown	Deluxe		1920

#### BARTON ORGANS

Ft. Worth, Tex.	Ritz Th.	2-7	BI 16077	1924
Fargo, N.D.	Radio Station WDAY, (From Station WDAY to Fargo Th., then Lance Johnson residence, Fergus Falls, Minn. Then Bud's Roller Rink, Moorehead, Minn. Now rebuilt to 3-7)	2-3	BI 17488	1925
Flint, Mich.	Ritz Th.	2-7	BI 17762	1925
Flint, Mich.	Capitol Th.	3-11	BI 19801	1927
Flint, Mich.	Michigan Th.	3-10		1926
Fond du Lac, Wis.	Retlaw Th.	3-11	BI 17910	1925
Fond du Lac, Wis.	Fond du Lac Th.	4-11	BI 17908	1925
Fayetteville, Ark.	Victory Th.	2-7	BI 19061	1926
Ft. Dodge, Ia.	Strand Th.	2-7	BI 20665	1927
Forest Park, Ill.	Forest Th.	3-8	BI 21801	1928

#### BARTOLA PIT ORGANS

Fremont, Nebr.	Theatre Unknown	3-½		1915
Fairbault, Minn.	Theatre Unknown	5		1916
Fairmont, Minn.	Theatre Unknown	5		1919
Fond du Lac, Wis.	Orpheum Th.	Deluxe	BI 10439	1919
Ferndale, Mich.	Ferndale Th.	3-½	BI 11371	1920
Fostoria, O.	Theatre Unknown	Deluxe		1921

(To be continued in a Future Issue)

### ARTHUR ESTGATE (Continued from Page 23)

*Regent, Wentworthville.* 2-manual of unknown origin, partly Wurlitzer, purchased by Penn Hughes and sold to Mr. M. Baldwin, also of Castle Hill. At present in storage and available for purchase.

*Regent, Hobart.* 2-manual Wurlitzer. Purchased by Penn Hughes and broken up for spares. Console now in Seventh Day Adventist Church, Concord, Sydney.

*Melba, Strathfield.* 2-8 Christie. Purchased by Penn Hughes, and sold to the Christian Broadcasting Association for installation in their studios. Since re-

placed by a Hammond, and organ now owned by myself and being installed in my home as an echo division to my 3-12 Compton-Wurlitzer-Christie.

*St. James Theatre, Dunedin, New Zealand.* 2-10 Christie, purchased by Penn Hughes and forming part of the basis of his existing 4-15. Console since sold, and replaced in Hughes Studio by the 4-manual console from State Theatre, Melbourne.

Having said so much, and perhaps introduced three names onto the THEA-

### ESTGATE (Continued)

TRE ORGAN BOMBARDE front for the first time, it may be an idea to say a little more on the activities and instruments of these three. Starting with our friend, Penn Hughes, who was a featured organist in Australia, New Zealand, and England, having worked for Greater Union Theatres, Hoyts, and coincidentally was the last organist to play for a guest week at the Paramount Astoria Theatre, Brixton, London, after the writer left that theatre as its last resident organist. This would be about twenty years ago. Penn also entered the organ ownership brigade by the purchase of the Christie 2-10 from the St. James Theatre, New Zealand, and apart from the residence organ owned during the early days by Crowle, the Australian Wurlitzer agent, Penn's was the first residence theatre organ as such, in New South Wales. From then on, it was not unnatural that Penn should develop into the biggest, and probably the only pipe organ dealer of any consequence in Australia. From the details given above, it will be seen that, with the exception of the Hobart organ which was broken up for spares, all organs which passed through Penn's hands went to a good home, and were put to use. Naturally—as these organs passed through his hands, various ranks were swapped and changed around to the overall benefit of his own residence organ—and frankly, who could blame him? Later, in an effort to still further improve his installation, he added almost the whole of the Plaza Sydney Wurlitzer pipework, and still later imported from England the first Post Horn to be heard on any Australian theatre organ. This particular rank was a Connacher, and from the Forum Theatre, Southampton. Later still when the organ outgrew its original 2-manual Christie console, he purchased the second console from the State Theatre, Melbourne (a Wurlitzer 4-21), and as can be seen from the photograph, the instrument is now very impressive. Tonally, the Penn Hughes organ would be easily the best that has ever been heard in Australia—both in or out of a theatre, and has now become the standard by which all others are judged.

Coming now to Doctor King. He is another of the true organ enthusiasts who has not got onto the publicity bandwagon. He purchased the very beautiful 3-15 Wurlitzer (ex-Regency Theatre, Brisbane)—which, incidentally, was again arranged through the good offices of Penn Hughes.

I suppose I had better introduce myself. I became a Theatre Organist by accident during the time I was going through my engineering apprenticeship and found that, apart from the necessity

of learning how to design railway locomotives, it was also equally necessary to eat. Engineering apprentices in the U.K. in prewar years were notoriously poorly paid. As such, I played for Paramount Theatres, Gaumont British, and Granada, and also broadcast the 4-14 Wurlitzer from the Gaumont Theatre, Manchester, for the BBC. I left the business when it began to conflict too heavily with my work, and did not touch an organ again for many years, until we opened a factory in Johannesburg, South Africa, when I became the official organist for the South African Broadcasting Corporation—on a Hammond, of all things. This was a very refreshing spare-time occupation from running a locomotive manufacturing works. During my time in Africa, I made many commercial recordings for Decca and RCA in both 78's (yes, they still use 78's in South Africa) and L.P.'s. Came to Australia in 1957, and got roped-in for doing a series of broadcasts for Australian Broadcasting Corporation from the State Theatre, Sydney, but the organ was not up to it, and terribly unreliable for any serious work.

After then deciding to install an organ in my own home, I found that anything worth having had long since been sold—or was grossly overpriced—so, I imported the 3-manual Compton Console from the Paramount Astoria, Brixton, London; purchased some Wurlitzer chests, relays and switches. To go into the story as to how this Heinz "Comptowurlichristizer" came into being would need a whole article to itself, but in brief, the ranks are, as now installed:

Tibia (Compton—Gaumont Theatre, Lewisham, London—very large scale on 18" pressure)  
 Diapason—Wurlitzer Phonon Type  
 Stopped Flute—Wurlitzer  
 Gamba—which is more like a solo string (Compton—original source unknown)  
 Celeste—Wurlitzer  
 Vox Humana—Aeolian Skinner (ex-Australian Broadcasting Corporation Theatre, Sydney)  
 Brass Trumpet—Wurlitzer  
 Harmonic Tuba—Wurlitzer  
 Clarinet—Christie  
 Saxophone—Of all things—a much-bewitched, battered and bewildered Kimball!

The organ is of interest inasmuch that all 16-foot tone except that of the Tuba is electronic. Reason!—the usual complaint of lack of space, but it's very, very successful indeed. To this lot, I am adding much of the organ from the Melba Theatre, Strathfield, which will include the Christie Tibia, Vox, String and Celeste, and a thumping great, fat Quintadena, Open Diapason. Synthetic elec-

## Jesse Crawford at the Chicago Theatre

(Continued from Page 21)

**he often overworks—that of using the kinura, with its rasping, harsh, nasal tone quality, in combination with other stops. Of course, the kinura will not blend with other stops—its voice is unmistakable whenever it is heard. Yet, there is no denying but that it adds a punch or zip or tang to a registration, which nothing else will give. Mr. Crawford is also very much inclined towards the use (one might say over-use) of sub-octave couplers, or 16' tone, which at times predominates to such an extent as to become quite noticeable and to overbalance the fundamental tone, making it heavy. But these occasions are fortunately rare. If the number is a waltz or ballad (in 6/8 or 4/4 tempo) there are the vox humanae—which of course, are of primary importance in such numbers, the flutes, occasionally the keen, shimmering strings—the latter usually used in combination with other tone colors rather than individually or separately, and such percussion stops as the harp, chimes, and glockenspiel or chryso-glott.**

Mr. Crawford makes very effective use of the swell shades for his expression, although the effectiveness of his numbers does not depend entirely upon this one device for their success. In other words, he is not a slave to his expression pedals. His nuances and shadings are just as much a result of careful rhythmi-

tronic reverb is being added and I also picked up a Haines Ampico electric piano, which will be connected in as an Organ Piano. I fully realize that this horrible sounding mishmash looks awful in cold print, and the specifications look worse, giving the appearance of a classical "baroque" which somehow had mated with a Wurlitzer!—as most ranks except the Tuba, Clarinet, Vox, Trumpet, etc., go right up to the top of the 2-ft.; but the actual tonal result is extremely good—or at least I should say that it suits me, and is what I have been looking for in a residence organ, but I freely admit that it would not be everyone's idea.

Finally and just to be sure that no one picks me up on any inaccuracies, it will be noted that earlier I referred to my organ, as now existing, as a 3-12, whereas in the specification of ranks it appears to be a 3-10—how come? That's easy: I have two voxes paralleled and working on a vent chest, and the same with the Celeste.

cal and technical considerations, as they are of the proper use of the swell shades. In one respect, though, Mr. Crawford errs. From close observation, on many occasions, the writer has noticed that he almost invariably uses his swell shades all hooked up together, by means of the crescendo coupler. There is little or no attempt made to use the individual expression available in any one organ, or organs. The crescendos and diminuendos always seem to be "en masse."

One of Crawford's pet devices or tricks is the deplorable vice of a glissando, portamento, or slide between successive notes of a melody. In vocal music, or on the violin, cello or trombone, there may be a legitimate use for such, but assuredly there is none whatever upon a keyed instrument, especially when overworked, or used to an excess. I say, assuredly none, when presenting a musical number apparently in a dignified musical way, as a solo for the approval of an audience. For the purpose of burlesque or mimicry, such as playing a comedy (on the screen), or certain situations in a picture, this device can be used effectively, but there is no excuse for such an assault on musical taste in a legitimate solo number. Fortunately, Mr. Crawford is to be congratulated on his good judgment in doing less and less of this from week to week.

His work in playing pictures is of another kind entirely. His playing for pictures consists solely and almost exclusively of improvisation. It has been only on rare occasions that the writer has ever heard him play a written composition during the course of a picture—either features or comedy. Usually when he does play something, it is because of a direct cue in the picture. I may bring upon my head the wrath of many theatre organists by this statement, but I firmly believe that improvising by theatre organists, except in rare cases, should be conspicuous by its absence. There are, of course, places in certain pictures which can be best musically interpreted by improvisation on the organ, but they generally consist of short bits, connecting situations, and situations for which no written composition can be found to exactly fit. These places, however, are the exception rather than the rule. With the wealth of all music literature at the disposal of the theatre organist—music composed for the orchestra, piano, organ, violin, and voice, and written by all the great masters of composition who have ever lived—what possible excuse is there

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(except that of laziness) for an organist's forcing his audiences to listen from week to week to the same, monotonous improvising of "Smith" or "Jones," et al? And there have been, and are, so few Guilnants, Dupres, and Swinnens among theatre organists!

Regardless of personal opinion in this respect, however, it must be admitted that Mr. Crawford's improvising is far above that of the great majority of organists. He has developed a certain style of his own—he has an accurate knowledge of harmony and attempts to improvise in correct musical form. He makes frequent use of modern harmonies—whole tone chords, chromatic dissonances, etc. One very commendable point in Mr. Crawford's feature playing is that he has found out what so few theatre organists have: that it is possible at times to play without using the tremulants, and to play for a certain length of time without using even the pedal keyboard! Truly a daring innovation in a motion picture theatre. Mr. Crawford has also developed a strikingly fluent technic in the use of the double touch.

He uses great variety in his registration, let it be said greatly to his credit, and obtains some striking and interesting effects with his various combinations of registers. His registration, however, is inclined to be heavy, both as to the pitch of his registers (as before mentioned, an overuse of 16' tones) and as to the volume of tone. Then there is one fault which is noticeable, even to non-musicians. When finishing a certain situation on the screen, just before the next title is flashed upon the screen, Mr. Crawford will stop playing entirely—ostensibly to change his registration—he will be busily engaged in changing stop keys until well into the next scene when, after a noticeable silence, the organ will start again. When used to heighten certain situations, the dramatic pause or complete silence is effective. When, however, for no discernible reason at all (combinations can be easily changed while playing) there is an abrupt cessation of music accompanying a film, the effect is annoying—especially when this same thing happens a number of times throughout a picture.

In playing a comedy, Mr. Crawford's work is characterized by the points before mentioned. He very seldom uses a written piece of popular music, preferring rather to improvise in fox-trot or one-step style. His registration in com-

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FOR SALE—WURLITZER 2 manual 9 rank console, complete with 3 keyboards and common action. \$250. BRUCE JACOBSON, 2279 Chuckanut Drive, Bellingham, Washington 98225. Phone: (206) 734-2027.

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edy playing is nearly the same from beginning to end—the superabundant use of 16' tone, and the use of the kinura in combinations practically all the way through the comedy, with very little noticeable use of the expression shutters. Although the Chicago organ is equipped with every conceivable kind of traps and effects, Mr. Crawford uses them sparingly—a most commendable virtue. He uses them only when there is a particular or legitimate need for them, and never just to be using them, or just to show that they are there. Mr. Crawford seldom indulges in "trick stuff" in comedy playing, *i.e.*—glissandos for comedy falls, attempted imitations of the various noises made by barnyard animals, etc.,

FOR SALE Books: Whitworth's *Cinema and Theatre Organs* \$15.00 *Wurlitzer Hope-Jones Unit Orchestra* \$3.95. *Wurlitzer Unit Organs* \$4.50. *Wurlitzer Theatre Organ Fact Book*, \$2.00. *Audsley's Art of Organ Building*, two volumes, \$15. Postpaid. ORGAN LITERATURE FOUNDATION, Nashua, N. H. 03060.

FOR SALE — DEL CASTILLO's "ALPHABETIC PRIMER OF ORGAN STOPS", originally priced at \$2. on sale at the Convention, has now been reduced. Get your personally autographed copy by sending \$1.50 to DEL CASTILLO, 223 No. Kenter Avenue, Los Angeles, Cal. 90049. This entertaining booklet is a MUST for organists to know what to avoid. (See Vox Pop in the June issue, page 24). GAYLORD CARTER's foreword is pretty enlightening, too.

WANTED — Eight foot rank of Wurlitzer Tibias. Single Kinura pipe #3 (D). ROBERT E. ARNDT, 2117 40th Street, Des Moines, Iowa 50310.

FOR SALE — "CONSOLING THE CONSOLE", compatible stereo, with HARRY JENKINS at the Console of the Los Angeles Elks 4/61 Robert-Morton. \$4.00. H. J. Jenkins, Box 343, Pacoima, Calif. 91331.

FOR SALE—Wurlitzer 2/7 Theatre Organ. Walnut finished horseshoe console. Tibia, Flute, Violin, Violin Celeste, Diapason, Clarinet and Oboe Horn. Main chest and relay re-leathered, 3 HP single-phase motor on blower. F. G. SHANKLIN, Hemlock Park Drive, Groton, Massachusetts, 01432.

FOR SALE — Morton console, 2 manual, bench, 30 note pedals—without stop tablets, switches. S. G. SPARROWHAWK, 7206 Olive, Kansas City, Missouri 64132.

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which seem to be the principal stock in trade of a number of theatre organists. He realizes that it is as improper to abruptly stop his musical accompaniment to a comedy, to secure a doubtful effect, or to pull a laugh out of the audience, as it would be if an orchestra which was accompanying a comedy, would stop completely every time the drummer wanted to get an effect.

Mr. Crawford's playing, as a whole, is as nearly note-perfect and absolutely accurate as any theatre organist the writer has ever heard. In hearing his work, a number of times during the season, I have never yet heard him play a wrong or blue note.



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