

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

december 1968



THREE HOME REPORTS . . .

Bauscher Wurlitzer — Martin Moller — Lechowicz Barton

Pages 5, 8 and 10

Wurlitzer Theatre Organ



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

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



Partial list of features

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

WURLITZER

means Music to millions

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

DeKalb, Illinois 60115

THE COVER PHOTO

LEE BAUSCHER'S 3-11 Wurlitzer was a virtual "basket case" when it was delivered to him by van in the summer of 1965. Three years of hard work and loving care have made it once again a thing of beauty to both see and hear. Worth all the effort, money and time? Check Lee's happy smile in the article which begins on page 5.

The Marion Martin family (page 8) are still going strong after their second year, and Stan and Vi Lechowicz's resounding YES (p. 10) after five years of work tell us forcibly that good home installations are the heart of ATOE.



—Photo: Eddie Zollman, Jr.

FELLOW ENTHUSIASTS . . .

The happiest of holidays to you in most of the world. I say it that way because I have never heard of a theatre organ in the Communist countries. Has anyone?

The last year has had lots of victories and several sad events such as the Paramount organ fire in Wichita but I think, as a whole, the cause of theatre organ has advanced a great deal. Even the October New York Times has now reviewed a theatre organ performance and will review theatre organ records. The Land O Lakes chapter will now maintain the Civic Auditorium organ. There will be several new installations which will be reviewed in our magazine as the news is made official. Be sure to send your progress reports also. Do give some thought to the growth of the A.T.O.E. and how you are to share in this musical interest. Meet your friends in Chicago at the convention in '69 and enjoy both the music and the "shop talk." Keep happy and let the tibias do the sobbing.



Al Mason

Al Mason, President

IN THIS ISSUE:

COVER: Lee Bauscher 3-11, Style 235 Special Wurlitzer

FEATURE ARTICLES:

From Pit to Epitome—Val Bauscher	5
Stan and Vi Love Their Barton— Vi Lechowicz	8
Taming of a Monster— Beulah McNeill Martin	10

REGULAR FEATURES:

Editorial: Fellow Enthusiasts	3
Acres of Seats—by Bill Peterson, #13	4
Uptown Theatre, Chicago, Ill.	10
Disc Squeals—Green	12
Nuggets from the Golden Days—Klos	14
Concert Circuit—Wright, Nalle, Miller	16
Index for 1968	19
Hollywood Cavalcade—Nash	21
Vox Pops—Green	22
For the Record—Green	25
Chapter News	27
Letters	34
Classified Ads	35

Theatre Organ Bombarde

Volume 10, No. 6

A. T. O. E. National Membership is \$7.00 per year, which includes a subscription to THEATRE ORGAN BOMBARDE, the official publication of the American Theatre Organ Enthusiasts. Single copies: \$1.25. Make check or money order payable to A. T. O. E., and mail to P. O. Box 2329, Livonia, Mich. 48150.

ALL MATERIAL FOR PUBLICATION EXCEPT ADVERTISING SHOULD BE SENT TO A. T. O. E. PUBLICATIONS NATIONAL HEADQUARTERS — P. O. BOX 2329 LIVONIA, MICHIGAN 48150.

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

• • •

A. T. O. E. National Officers

Albert T. Mason, President
Richard F. Kline, Jr., Vice President
Betty Mason, Secretary
Dorothy MacClain, Secretary-Treasurer

A. T. O. E. National Board of Directors

Lee Erwin
W. "Tiny" James
Richard F. Kline, Jr.
Frederick J. Kruse
Ben M. Hall
Dorothy J. MacClain
Allen W. Rossiter
Erwin A. Young, Jr.
Richard H. Schrum, Honorary

A. T. O. E. Honorary Members

1959 — Jesse Crawford
1960 — Fanny Wurlitzer
1961 — Mel Doner
1962 — Leonard MacClain
1963 — Eddie Dunstedter
1964 — Reginald Foort
1965 — Dan Barton
1966 — W. "Tiny" James
1967 — Erwin A. Young Jr.
1968 — Richard C. Simonton

EDITORIAL STAFF

Advertising Manager—Dewey Cagle
Circulation Manager—Vi Thompson

THEATRE ORGAN BOMBARDE

Editor — George Thompson
Associate Editors—Ray Brubacher
Lloyd Klos
Peg Nielsen
Editor-Emeritus—W. "Stu" Green

* * *

THEATRE ORGAN BOMBARDE (title registered U. S. Patent Office) is published bi-monthly by the American Theatre Organ Enthusiasts, Inc., a non-profit organization, Albert T. Mason, President. All rights reserved. Entire contents copyrighted 1968 by A. T. O. E., Inc. Office of publication is P. O. Box 7404, Bitter Lake Station, Seattle, Washington 98133. Printed by University Printing Co., Seattle.

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



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson—Number 13 in a series
THE UPTOWN THEATRE — CHICAGO, ILLINOIS

The Uptown is the largest movie palace designed by the prolific architectural firm of Rapp and Rapp. This truly gorgeous house opened in 1925, and seats nearly 4,000 persons amid palatial Spanish surroundings. Although not in the downtown "loop" district, the Uptown was designed with all of the opulence that the Rapp Brothers could muster, truly one of the most beautiful theatres ever built.

The stage opening originally had beautiful golden gates that closed at the end of each performance, but wide screen has made the gates impractical. The organ which is no longer in the house, was a Wurlitzer 4-27. The Uptown lobby and inner foyer are worth a trip to Chicago to see.

A First Report...

From PIT to EPITOME

... or 'You WILL Play Again, Opus 1709'!

STORY: Val Bauscher

• PHOTOS: Eddie Zollman, Jr., Lee Bauscher

When the Lee Bauschers, of ATOE's Puget Sound Chapter, first purchased their Wurlitzer, wife Val was neutral in her reaction, went along simply because hubby Lee wanted to do this "crazy" thing. Now after three years of supplying gallons of coffee and everything from dawn-to-midnight chamber snacks to full dinners and crash duty work-parties, she is one of the instrument's most active supporters, thinks nothing of inviting 50 non-ATOE friends to meet the organ. Here she answers some of the "typical" questions encountered.

Q. Do you really have a pipe organ in your basement?

A. Yes, we do.

Q. Where in the world did you find it and how did you happen to buy it in the first place?

A. Lee has always had this "thing about pipe organs" since he helped someone work on them in his home town, Reading, Pa., while he was still in school.

I can't really say how he found out about this one. . . . I came home from a meeting one night and was informed that he could secure this priceless object, if he acted fast. This was late April, 1965. In May he received some pix in the mail showing it in the theatre—boarded up, covered with plaster, abandoned and unloved. In June it was delivered by Allied Van Lines and it took six men five (5) hours to unload and stack in the basement, on the covered patio, the neighbor's garage and any other empty spot around the house.

Q. And what did you think of your prize package?

A. Not much and mostly negative, although I tried not to show it too much . . . but when I took a long, hard look at all that jumble of "junk"—assorted pipes, chests and other unknown, to me, parts—I was thoroughly disheartened.

There it was piled with no rhyme or reason, dirty, decaying in varying stages of dilapidated deterioration. I overheard one of the fellows remarking that this was surely a "basket case" and I privately wondered why we didn't just bury the whole thing in the "pit" along with the dead rat they found in the console.

Q. Have you since changed your mind?

A. Oh, sure. I knew from past experience that this was going to be another case of "love me—love my dog." My husband was sold on the idea and already in his mind's eye had it playing the "sweetest music this side of Guy Lombardo." Later on so many friends became so interested in the project that I was caught up in the excitement and made a 180° and now, 3½ years later, it's "our beautiful baby" and featured in THEATRE ORGAN BOMBARDE.

COLOR ORGAN, behind translucent panel between Main and Solo chambers, converts organist's audio into visual. Two ceiling-mounted mikes, lined up in front of each chamber, pick up the sound and convey it to 42 colored bulbs, mounted in pattern, 21 to each side of a crinkled foil reflector. Brilliance is controlled by force of the impulse and frequency of notes determines the color—base notes control blue bulbs; mid-range, red; and high frequency notes, green.



Q. You mentioned friends helping; is there any one person or persons who contributed more than others?

A. Not really. The whole restoration team was made up of avid ATOE members who took this on as their own project. They ranged from the business friend who was installing an organ in his own home when time permitted, to the busy housewives who recovered some 2,000 pneumatics at home, to our young friend, Scott, who removed the old membrane from the pneumatics in the first place. The busy businessman spent most of his vacation with us, boring thousands of holes in the new relay. He also did the final finish on the chamber floor, finishing at 3 a.m. Thanksgiving morning. They poured the cement over Visqueen.

Q. What would you say it has cost you to secure, ship, repair and install this instrument?

A. I wouldn't try to guess-timate. Firstly, neither one of us would believe it, and secondly, there is no price you can place on the work of friends, without whom this could never have happened. I can say that a local reputable firm advised our banker that it would take in excess of \$20,000 to replace it as it stands.

Q. What would you say the high spots have been in the installation process?

A. We mark the milestones by parties. Christmas, 1965, Lee had one (1) rank (bay) wired and played "Silent Night." The following December we had (3) parties. The sneak prevue and "thank you party" for 25 couples who had helped in various ways. My office party, where we had no organist but everyone was in a gay mood and a piano-playing secretary did a swinging job. The third party was a 25th wedding anniversary for two faithful workers. The organ was "Great!" Well, it was making sounds, wasn't it?

By 1967 all 11 ranks were playing, and the same friends were back to help us appreciate the improvement that had been made in refining the instrument. This is the year we started work on the color organ. Lee had wired up the circuit and I poured the plastic panel, neither one of us knowing what the other was striving for. It was a happy balance when finished... well, not really finished... but enjoyable. Our biggest thrill came when Eddie Dunstedter dropped by to try it after one of his concerts here.

This year... Who knows... Things are brewing and there are still a few more days.

Q. Do you intend to get down there and help physically on this?

A. NO! But I have installed a commercial coffeemaker and have a supply of moose-burgers in the freezer.

From PIT . . .

"Poor old '1709! She'll never play again!" "Cheez! Did you see all the plaster in those pipes? And that relay . . . !" These and other remarks, less printable, were among those heard coming from the sturdy group of ATOE Puget Sound Chapter members and friends as they filed out of Val and Lee Bauscher's basement, where they had just respectfully deposited the battered remains of a Wurlitzer Style 235 Special, that gloomy summer day in 1965. . . .

Soon after, however, Lee Bauscher's "Pennsylvania Dutch" determination took over, and the well-known long, hard haul began. And NOW—25 gallons of shellac, 7 gallons of Elmer's, 5 gallons of contact cement, 500 new magnets, some 60 sheets of zephyr skin, 1600 gallons of coffee and innumerable round-the-clock meals and snacks, and x-number of work-hours and moolah-skins later—Opus 1709 IS playing again.

The following word-and-picture story gives some of the highlights.



THE CONSOLE—shown here in the theatre before removal, yielded the usual crop of popcorn and chewing-gum balls—as well as the remains of a rat which had lunched his way through the stop-rail, wiping out all leather en route. Five layers of paint were removed: the final creme-with-gold-flecks; a late 30's bile-green; dark brown; white; silver and the original Wurlitzer mahogany. Wurlitzer apparently used 1/32" veneer in 1927, for it too came off with the paint remover, requiring a complete re-veneering of the entire console. In the process Lee discovered a possible way to obtain precise construction data: under the veneer on upper left-hand recessed veneer panel he found the construction date to be 1924, whereas Wurlitzer records show theatre installation in 1927. Because of the stoptist and apparent add-ons in the relay, Lee suspects his organ was first installed in a church, then repossessed and transferred to the World Theatre.



THE MAIN CHEST in the theatre, showing water and plaster damage. A note on the back of the picture reads: "... this looks like hell! We'll leave the plaster in Omaha." But they didn't! Generous deposits were dug from interior of chests and pipework in early stages of rehabilitation effort.

A one-piece mahogany air trunk, 18" square and 24' long, and with regulators mounted directly on top—serves both chambers: the Main with 8"—the Solo with 12"—pressure. The six ranks of the Main chest are run on two 4" polyethylene plastic "sewer pipe" lines directly from the regulator.

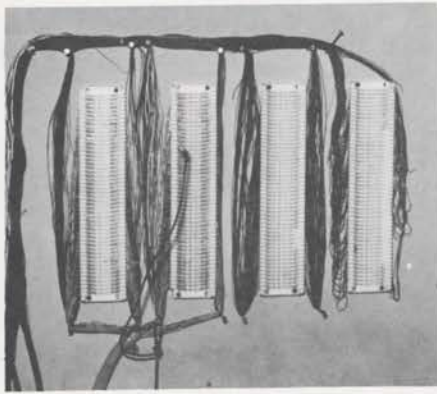


THE RELAY—Note extensive water damage, necessitating completely new relay. Bauscher's boyhood training in the family woodworking business paid off here: he built from scratch an exact duplicate, but in Philippine mahogany, of the damaged Wurlitzer relay—boring some 20,000 holes in the process. (Friend and fellow ATOEer Ray Whelpley, who helped build the relay, also required a new relay, so the dauntless pair dashed off another duplicate for Ray's organ!) Lee also built or rebuilt the 2nd-touch relay; 50% of the Bourdon chest; one Tibia and two Flute pipes; three bottom-boards on the Main side and four top-boards with plenums.

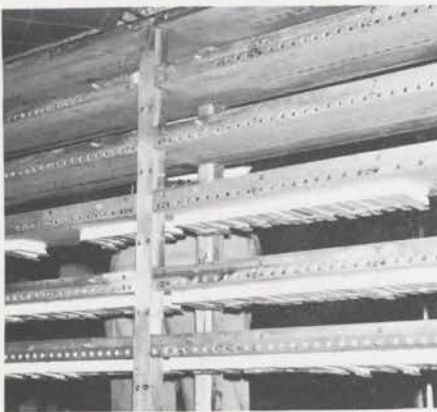


THE "FUN" BEGINS—Simultaneously with the digging and construction of the chambers, work on console reconditioning was begun. In addition to the new veneer job, console was completely re-leathered and rewired—indications of the meticulous work and loving care which went into the project.

To EPITOME . . .



TERMINAL BOARDS of the new punch-in variety, by Graybar Electric, were used to pick up the wires from the chests; they require no soldering, peeling or twisting—simply punch in and they're connected. At the relay-room end, the wires terminate in scrapped telephone company cable and 50-pin Blue Ribbon Amphenol connectors, used throughout for connection between main terminal boards and switch-board. Thanks to this innovation, a rank can be unplugged and another connected in about 20 seconds!



RELAY REBUILD—Friend and fellow ATOEer Ray Whelpley helped Bauscher with the formidable task of building a new relay to replace one damaged by water in the theatre. Some 20,000 holes were drilled in this process. Undaunted, the pair proceeded to dash off a duplicate relay for Ray's organ—also now nearing completion.



Photo by the Seattle Times

LEE BAUSCHER, usually found in shop or chamber, here relaxes at the console of his now completed 3-11 Wurlitzer.



BAUSCHER SOLO CHAMBER, minus deposits of plaster and water damage accumulated in the theatre, stands glistening and ready to wail. Seen, front to back, are portions of the Vox Tibia, Tuba, Kinura and Tuba Profunda ranks. Mounted on the ceiling to the rear of the chamber are the Chimes and the Toy Counter.

STOPLIST OF LEE BAUSCHER 3-11 WURLITZER

Style 235 Special—Opus 1709

Installed August 27, 1927, World Theatre, Omaha, Nebraska

PEDAL

- 16' Tuba Profunda
- Diaphone
- Bourdon
- 8' Harmonic Tuba
- Diaphonic Diapason
- Tibia Clausa
- Clarinet
- Cello
- Flute
- 4' Octave
- 16' Piano
- Bass Drum
- Kettle Drum
- Crash Cymbal
- Cymbal

ACCOMPANIMENT

- 16' Contra Viol (T.C.)
- Vox Humana (T.C.)
- 8' Harmonic Tuba
- Diaphonic Diapason
- Tibia Clausa
- Clarinet
- Kinura
- Orchestral Oboe
- Viol d'Orchestre
- Viol Celeste
- Concert Flute
- Vox Humana
- Viol
- 4' Octave Celeste
- Flute
- Vox Humana
- 2-2/3' Twelfth
- 2' Piccolo
- 16' Piano
- 8' Piano
- 4' Piano
- Chrysoglott
- Snare Drum
- Tambourine
- Castanets
- Chinese Block

GREAT

- 16' Tuba Profunda
- Bourdon
- Contra Viol (T.C.)
- 8' Harmonic Tuba
- Diaphonic Diapason
- Tibia Clausa
- Clarinet
- Kinura
- Orchestral Oboe
- Viol d'Orchestre
- Viol Celeste
- Concert Flute
- Vox Humana
- 4' Harmonic Clarion
- Octave
- Viol
- Octave Celeste
- Flute
- 2-2/3' Twelfth
- 2' Fifteenth
- Piccolo
- 1-3/5' Tierce
- 16' Piano
- 8' Piano
- 4' Piano
- Cathedral Chimes
- Sleigh Bells
- Xylophone
- Glockenspiel
- Orchestral Bells
- Chrysoglott

SOLO

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

ACCOMP. 2ND TOUCH

- 8' Harmonic Tuba
- Diaphonic Diapason
- Clarinet
- 8'-4' Piano
- Xylophone
- Sleigh Bells

GREAT 2ND TOUCH

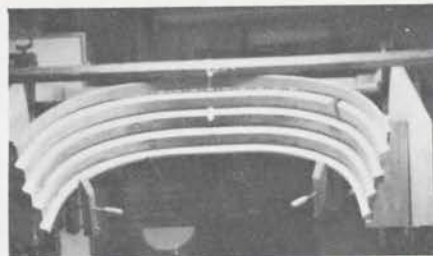
- 16' Tuba Profunda
- 8' Clarinet
- Tibia Clausa

ACCESSORIES

Mandolin

TREMULANTS

Main
Solo
Tibia
Tuba
Vox
Toy Counter



COMPLETED?—This hulking shape on a rack in a dark corner of the basement, plus arriving shipments from electrical product and organ manufacturers, lead wife Val Bauscher to suspect that the show is not yet over.

A 2nd Anniversary Report ...

The SLOW TAMING of a MONSTER!

STORY and PHOTOS:

Beulah McN. Martin

Exactly one year has gone by since the 32-rank Monster came to live with us — a fun year, but one beset with problems. Like proud parents awaiting the bringing home of a new baby from the hospital, we thought that everything was in readiness for our "baby Moller." But what a surprise we were in for. Having gone by the original factory installation blue prints, we still cannot understand how pipes could possibly have grown three feet longer while they rested, undisturbed for 40 years, high up in the chambers at Loew's 83rd St. Theatre. It must have something to do with all that New York dust.

Since our baby had outgrown its crib, it became necessary to take out the previously prepared chamber floors and lower them by four feet. Have you ever tried to remove a floor with several tons of organ parts sitting on top of it? This was the first problem that faced Marion. How could you possibly pour a concrete floor when you could not get a truck nearer than thirty feet to the house, and then still have to carry it through two rooms of the house and pour it under an existing floor filled with organ? Marion solved this by spending most of the next four months in the two feet of space under the existing floor, digging out dirt and laying four-inch solid concrete block. Our little seven-year-old nephew even began to call him "Uncle Mole."

When several feet of the new floor was ready, the organ parts on the old floor above were moved out, the old floor taken up, and the organ lowered to its final resting place at the new level. While doing this Marion decided to take out 12' of the 22' outside chamber wall, and extend it by 4'. This gave us enough width to this portion of the chamber so that we could run the main chests vertically to the shutters, rather than horizontally as we had originally planned. My mother, looking askance at this vast space (22' x 12'), wondered what we would ever fill it with.

March found this Solo chamber finished, full and overflowing with 12 ranks of pipes, 6 offset chests, 3 tuned percussions, a thunder sheet, 3 bird whistles, 2 tremulants and a hot water heater. Yes, I am sure that we have the only organ in the world with a hot water heater. The cost of removing this, changing the plumbing in this big old house, and relocating it somewhere else, was just too prohibitive. So there it sits, behind the Marimba, between the French Horns and the Diapasons. It never fails to bring the usual comment from visitors: "Oh! I didn't know that pipe organs used hot water!" But by now we are used to this, and the heater has become a dear part of our Moller. The trouble is, we have not yet decided if we will have gurgling French Horns or mumbly Marimbas as a result of the mating of our Moller and

this interloper. Time alone will tell.

In April, Marion began working on the Main chamber. This time he was able to take everything out into the carport and put in the new floor more easily. This is a two-story chamber with the toys and Xylophone on the second floor, and the large concert harp (61-

note) suspended beneath them over the main chest.

I had promised Marion that he could take three feet of the carport to enlarge the space of this chamber. This 20' high wall was more than Marion cared to attempt by himself, so professional carpenters were called in. Marion gave them their instructions and left for work. Several hours later, going out to the carport, I saw with horror that they had completely misunderstood and had left only three feet of the carport for me to park my car in. A hurried call to the college brought Marion on the run and down came the offending new wall. The perplexed carpenters still do not understand these organ nuts who tear down walls faster than they can build them.

The new wall was finally completed. Then came the real fun of getting two 16' Oboe Horns into the room. For awhile it looked as if the wall would have to come down again. All the chests and large pipework had been put in place before building the wall. These two

VIEW OF THE SOLO ORGAN CHAMBER—Pipes not visible in the foreground are Diapason and Orchestral Violin Celeste. Pipes from bottom of the picture to the top are: French Horn, Kinura, Tibia Clausa, Orchestral Violin, Tibia Plena, English Horn, French Trumet, Major Violin, Major Vox Humana, Tuba.



pipes were broken in half at the center seam in shipping from N. Y. and had to be soldered. The roof of the chamber slopes to an inverted "V" peak, and the offset chest had been most carefully placed, so there was exactly one inch of clearance at the top of these pipes. It took Marion three hours to get these pipes in place.

July finds the Main Chamber ready, with all pipe work except the bottom four 16' Strings (which have to be mitered) in place. Relays are in this room also. The 7½-hp. blower is in place in the blower room and the main wind pipe run. Next comes running wind pipe and miles and miles of wiring. Marion had to cut all cables in order to get the organ out of the theatre in the time allotted. He figures that he will have to solder 5,700 wires in the relay alone.

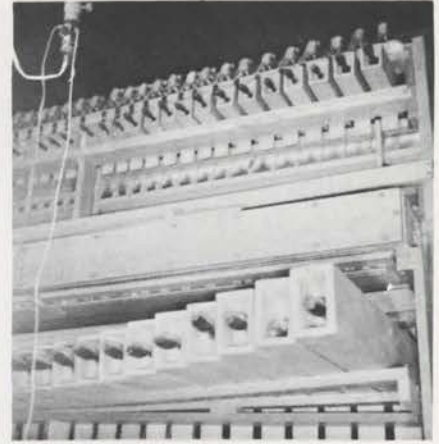
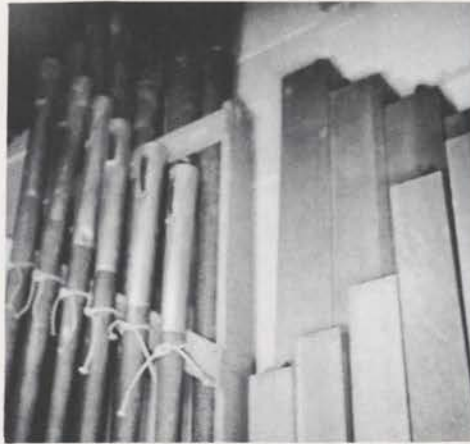


MARTIN SOLO CHAMBER — Orchestra chimes, thunder sheet, and marimba, with tibia plena offset in rear.

Construction problems on the chambers, causing less space, have necessitated many changes in our original plans. Instead of 21 ranks as we had planned, we have cut to 18 but we think we will have a nicely balanced organ. However, when we see all the beautiful pipe work we have and can't use, we think how nice so-and-so would be if we could only find space for it. Having originally set three years for completion of our project, one year later we feel that we are well on schedule.

We know that theatre organ lovers are the most wonderful people in the world, as evidenced by many helpful letters received containing valuable suggestions. Then there have been gifts of miles of new cable, reservoirs, Howard seat, and too many other things to mention. However, we would like to know if anyone knows of the whereabouts of any colored Moller theatre organ stop keys?

All of this gives us great comfort as we look forward to retirement in the years to come, for now we know that when the time comes for Marion to retire as a chemistry professor, because of our dear Mighty Mo, he can always get a job laying cement blocks.



MAIN CHAMBER OF MARTIN TAMED-MONSTER MOLLER, showing at the left the 16' Contra Fagetta (Oboe Horn), with tops of the 16' Bourdons to the right. (RIGHT) The Concert Harp and "friends."

Greetings of the Season to All...

And a Special Welcome to 1968's two new ATOE Chapters:

- SOONER STATE, Tulsa, Okla. — Ron Willfong, Chairman
- NORTH TEXAS, Dallas, Texas — John Beck, Chairman

... from the Officers and Staff of ATOE National and Theatre Organ Bombarde

Build this magnificent Schober Theatre Organ for only \$1550!*



*Includes finished walnut console. Amplifier, speaker system, optional accessories extra. Only \$1150.50 if you build your own console.

You couldn't touch an organ like this in a store for less than \$3500—and there hasn't been a musical instrument with this vast variety of genuine Theatre Organ voices since the days of the silent movies! Haunting tibias, biting strings, blaring reeds—the whole A to Z gamut of real pipe sounds that make the simplest playing a thrilling experience and give the professional organist everything he needs. If you've dreamed of the grandeur of authentic big-organ sound in your own home, you won't find a more satisfying instrument anywhere—kit or no kit.

The Schober Organ Corp., Dept. TO-6
43 West 61st Street, New York, N.Y. 10023

- Please send me Schober Organ Catalog and free 7-inch "sample" record.
- Enclosed please find \$1.00 for 12-inch L.P. record of Schober Organ music.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

You can learn to play it. And you can build it, from Schober Kits, world famous for ease of assembly without the slightest knowledge of electronics or music, for design and parts quality from the ground up, and—above all—for the highest praise from musicians everywhere.

Send right now for your copy of the full-color Schober catalog, containing specifications of the five Schober Organ models, beginning at \$599.50. No charge, no obligation—but lots of food for a healthy musical appetite!

A 5th Anniversary Report . . .

STAN AND VI LOVE THEIR BARTON

STORY: Mrs. Vi Lechowicz

PHOTOS: John McCarthy

Five years ago, "bringing home the Barton" was triumphantly accomplished! Outside the picture window (removed for the occasion) the last truckload contained the time-dulled "golden" 4-manual console. The ramp was set, the huge console glided down, through the window and into place; there to sit, in none of its onetime splendor, while preparations were made to provide a proper home.

Today, the 4-10 LaGrange, Illinois, Theatre Barton has "arrived" and, through long work-ridden weeks, months and years, stands restored at last, speaking in beautiful voices for all to hear.

The decision was to build, not a sunken garden in the living-room but rather, a "two-step down" horseshoe-shaped area to accommodate a theatre pipe organ console! A great decision indeed! Instead of overpowering the room (with its 32x20-foot dimensions) the Barton console today nestles in her custom quarters looking every bit as though she belongs and has every right to be there.

The tarnished gold coat has been shed, and instead she wears a cherry-wood and Australian lace-wood finish, provided through three painstaking months of veneering. A volume of "Veneering Made Easy," a constant companion, of course contained no chapter on how to veneer a theatre pipe organ console—easy or otherwise. But, through long patience and endurance, the Barton now wears a softly lustrous new coat, in keeping with the decor of a modern-day living room.

Stan and Vi have received many compliments about their instrument and the installation but John McCarthy (who shot the pictures for this article) tells of one kudo which left Stan speechless. It happened when a local club devoted to plug-ins, the "Electric Organ Lovers Association," held a surprise party for Chicago organist Pearl White at the Lechowicz home. After an afternoon and evening of exposure to music on pipes, the club members decided to honor the Barton by declaring it an "Honorary Electric Organ"!

The site for all this organ activity is the home of Stanley Lechowicz, Deerfield (Riverwoods), Illinois. All organ buffs have a good idea as to what goes on at home, once the owner decides he must have his own theatre organ, and ours was certainly no exception. Originally, the intention was to have a contractor do the addition to the house. But after many hours of explaining requirements and ideas (and adding the miles of figures estimated for the specialty-type construction), it all boiled down to this: Stan became a "do-it-yourselfer."



VI LECHOWICZ relaxes at the console of the 4-deck Barton. It's a lot of manuals for ten ranks, but the presence of additional stop keys indicates that additions were planned for the original theatre installation.

At this point a wife with a house bulging with stored organ parts might derive some comfort at the thought of having a nice, enlarged living-room—but to the avid organ enthusiast with a 4-10 Barton awaiting installation, house construction isn't the most thrilling prospect in the world—after all, there is an organ restoration job to get on with!

Some end-results follow. The rarely used dining-room became the Main chamber, 8'x12' and 12½' in height, with a shutter area of 5'x7½'. The added Solo chamber is 18'x12', 17' in height, with its shutter area of 5'x7½' feet. The shutters are to the right of the console, and face two 9' picture windows

to the left of the console. These bowed windows seem to do much toward "rounding out" the sound. All shutters are positioned horizontally, and open top to bottom.

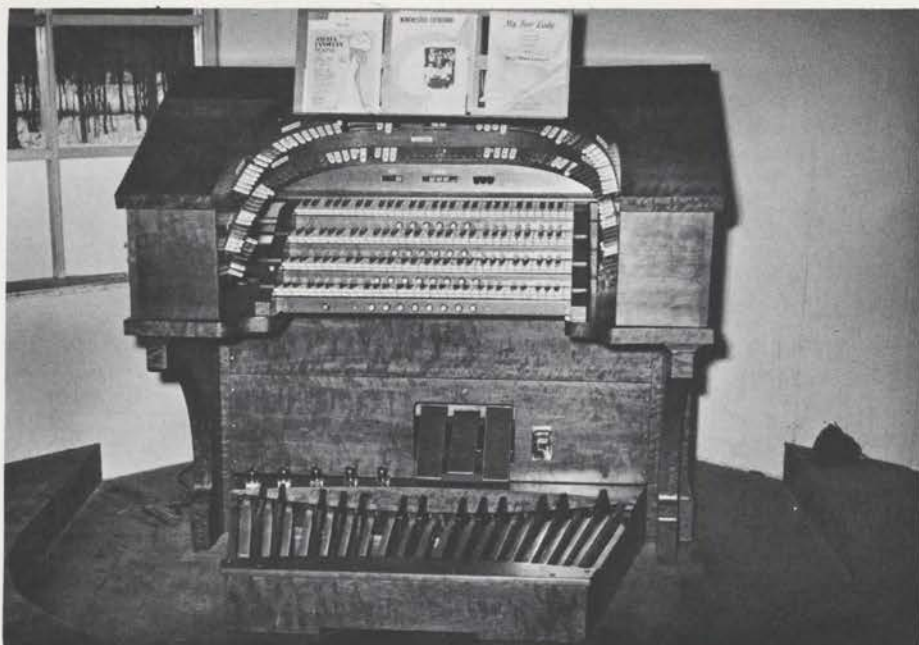
Within a year and eight months, construction was finally over and work on the organ could begin. Relays were set in place and rewiring began. Contacts were cleaned, pipes were cleaned and some re-leathering was required. An Add-a-Phase was installed to provide 3-phase current for the 7½-hp. Spencer blower to operate the organ at 7, 10 and 15 inches wind pressure. Stan had heard a lot about organs being slow so, remembering a lesson from puttering with cars in the old days—that if the ground connection on the battery wasn't just right the horn was slow in sounding—he decided that all the ground connections should be cleaned and soldered. It seems, from comments regarding the quick response, that it was the right thing to do.

The console has extra stops to accommodate Trumpet, Saxophone, Quintadena, Solo String and Piano. Some day we hope to add these to the organ.

This is a good opportunity to acknowledge and express our appreciation of the vast amount of help, both physical and technical, we received from many, many organ friends. They, too, are enjoying the end result!

At long last, some calm is returning to the household, following the five-year storm. Is it worth it? Ask anyone who has done it! The resounding "YES" is almost as vibrant as the Barton pipes. At home with a theatre organ? Ahhh! The ultimate!

When the console was refinished, the original Barton trademarks on the front could not be saved. Then one day, Stan met Dan Barton and told the venerable organ builder about his treasure. Dan thought for a moment, then said he knew where there might be a couple of decals stashed. Sure enough, Dan Barton produced the decals. They now provide just the right finishing touch to the veneered console.



THE REFINISHED CONSOLE looks like new in its "step-down" corner. And that's real snow outside!

STOPLIST OF THE LECHOWICZ 4-10 BARTON

IN LECHOWICZ HOME, DEERFIELD, ILLINOIS

PEDAL

Diaphone 16
Bourdon 16
Tibia Clausa 16
Cello 8
Violin 8
Tuba 8
Tibia Clausa 8
Flute 8
Diaphonic Diapason 8
Snare Drum
Bass Drum
Cymbal
Kettle Drum
Thunder

ACCOMPANIMENT

Contra Viole (TC) 16
Viol d'orchest. 8
Viole Celeste 8
Violin 4
Viole Celeste 4
Tibia Clausa 8
Tibia Clausa 4
Oboe Horn 8
Vox Humana 8
Clarinet 8
Kinura 8
Tuba 8
Claribel Flute 8
Orchest'l Flute 4
Twe'fth 2-2/3
Flautino 2
Diaphonic Diapason 8
Chrysoglott Harp 8
Marimba Harp 8
Tamborine
Castanets
Chinese Block
Tom Tom
Snare Drum
Solo to Accomp. 8

ACC. 2nd TOUCH

Tuba 8
Tibia Clausa 8
Cathedral Chimes 8
Glockenspiel 4
Triangle

GREAT

Diaphone 16
Bourdon 16
Tibia Clausa 16
Vox Humana (TC) 16
Tuba (TC) 16
Viol d'Orchest. (TC) 16
Viol d'Orchest. 8
Viole Celeste 8
Violin 4
Viole Celeste 4
Diaphonic Diapason 8
Principal 4
Concert Flute 8
Flute 4
Nazard 2-2/3
Piccolo 2
Tierce 1-3/5
Tibia Clausa 8
Tibia Clausa 4
Tibia Twelfth 2-2/3
Tibia Mutation
Oboe Horn 8
Vox Humana 8
Vox Humana 4
Clarinet 8
Kinura 8
Tuba 8
Clarion 4
Orchest. Bells 4
Glockenspiel 4
Cathedral Chimes 8
Xylophone 8
Marimba Harp 8
Chrysoglott Harp 8

TREMULANTS

General
Tibia
Vox

Note that stopkeys for all unifications of a voice (with the exception of the 16' unifications) are grouped together.

SOLO

Tibia Clausa 16
Tuba (TC) 16
Tuba 8
Coronet 4
Diaphonic Diapason 8
Flute 8
Flute 4
Tibia Clausa 8
Tibia Clausa 4
Oboe Horn 8
Vox Humana 8
Clarinet 8
Kinura 8
Violin 8
Xylophone 8
Cathedral Chimes 8
Glockenspiel 4
Orchest. Bells 4

ORCHESTRAL

Tibia Clausa 16
Tibia Clausa 8
Oboe Horn 8
Vox Humana 8
Kinura 8
Violin 8
Tibia Clausa 4
Glockenspiel 4

TOE STUDS

Klaxon Horn
Siren
Gong
Steamboat Whistle
Bird Song
Sforzando

ATOEers' New Year's Resolutions:

- Pay ATOE Dues Promptly!
- Think 'CIVIC CENTER'!
- Be Kind to Theatre Organs!

Around the ATOE Beat

DICK SIMONTON, current "man of the year" and one of the founders of ATOE, has been released from the hospital and is recovering from a nearly-fatal attack of peritonitis suffered in late October. He is home and doing nicely, but will be out of action for a long time. "Get well" cards may be sent to him, care of this magazine.

BOB KOONS of Puget Sound Chapter is readying Seattle's first pipe-organ-plus-pizza house for an early 1969 opening. The organ—a 2-5, large-scale Morton—is now in and making those terrible-but-beautiful, pre-tuning sounds.

CONNECTICUT VALLEY CHAPTER has contracted to install its chapter-owned 3-10 (ex-Danbury Palace) Marr & Colton in the Thomaston, Conn., Opera House-Civic Auditorium. Full story in February issue of TOB.

THE A.G.O. had Gaylord Carter play Theatre Organ at their Denver meeting and now will have John Muri at their Indianapolis session. This seems a trend toward regularity, and a welcome change from earlier days. Many ATOE functions, too, have featured AGO artists in classical concerts.



VOX AND STRINGS—An unusual view of pipe-work in the left chamber of the Lechowicz 4-10 Barton.

DISC SQUEALS

The Readers Digest magazine which put out such a delectable package of organ records at a reasonable price a couple of years back, is going to try it again. For this stanza (presumably a set of 4 platters), Dick Leibert will play the Radio City Music Hall 4-58 Wurlitzer and the 4-21 RTOS Wurlitzer in Rochester, N. Y., and Billy Nalle will play the Detroit Theatre Organ Club's 4-34 Senate Theatre Wurlitzer and Dick Weber's 3-25 Wurli in the Strand Theatre, Plattsburg. Also to be heard are the big Concert organs in Grace Cathedral (San Francisco), and in Wanamaker's store (Philadelphia). Early 1969 release is planned... *Busy Billy* is also set for a recording session at the Roberson Center in Binghamton, N. Y., about the time this issue reaches the membership. He'll do an album on the 3-deck Link for Concert Recording release... Sadly we note that the pop album played by Jim Orcutt on the Cathedral of the Christian Crusade 3-10 Robert Morton in Tulsa was being mailed to members of the Organ of the Month Club on the very day of his death, October 28th. It will make a fitting memorial to an exceptional talent which was just starting to be recognized... Look for an album played by Chicago's Pearl White to be released soon. Actually, such an album was completed

and a few advance copies distributed before it was decided that the technical side of the platter left something to be desired and it was withdrawn. However, a new session with improved techniques will soon bring us Pearl playing the 3-17 Barton in Chicago's Patio Theatre. We've heard the one withdrawn and Pearl is great on it... Remember Frank Olsen, whose Concert Recording release played on a theatre organ in Scotland (entitled "Paisley"), made such pleasant listening? Frank has since moved to Canada and plays in a church at Port Colborne, Ontario. In September he came across the border to play a concert on the 3-11 Wurlitzer in the Riviera Theatre, North Tonawanda, for the Niagara Frontier Chapter... Twenty years ago a 15-year-old lad named Chuck Davis was helping manage a skating rink near San Diego, Calif. One of his jobs was locating suitable recorded organ music for use at the rink. One day he bought a 78 rpm biscuit played by Ken Wright on the WKY studio Kilgen, "St. Louis Blues." Chuck fell immediately under the musical spell of the Oklahoma City organist. He never tired of that record, but by last year it was worn out. Chuck contacted Ken, still at station WKY in Oklahoma City, and asked where he could get a replacement. There were none—but Ken recalled a tape he had made on the WKY Kilgen organ back in 1947. It had that version of "St. Louis Blues" on it but had never been released as an LP. Chuck located the original tape in the dusty vault of defunct Tempo Records, the company which had released Chuck's favorite 78 long ago. Then Chuck arranged with Ken Wright to release the 21-year-old

tape as an LP. That's the story behind our review in the FOR THE RECORD department... SIGN OF THE TIME: Allen Hughes, music reviewer for the New York Times, is writing reviews for that sheet of theatre organ concerts and recordings. His favorable "Sound of the Silent" review of Lee Erwin's score for Valentino's "The Eagle" made interesting reading... Concert Recording is branching out with a line of classical organ recordings which will supplement the TO line. First release is played by Italian organist Sergio de Peri at the Sharp organ in the War Memorial Building in Sydney, Australia. The program consists of five Bach-Vivaldi concertos, three of them recorded for the first time... Malar label's Helen Dell recording is "in the can" but hadn't been titled as we went to press. Plans are to release it early in 1969. It is played on both Hammond and the 3-27 Bob Carson studio Wurlitzer in Hollywood. Helen uses the Hammond for such tunes as "Little White Lies" and "How High the Moon" but moves over to the Wurlitzer for tunes of the type she charmed 1968 ATOE conventioners with, for example: "One Morning in May," "Dainty Miss," "Love Locked Out" and "I'm Through With Love." Helen had some expert help; organist Paul Beaver was recording consultant (he used the Dolby system of noise suppression on the master tape) and organist Lyn Larsen directed the session. Nora Peters, Malar's sonsy secretary, provided a steady stream of beer and sandwiches. With all that talent, it ought to be good.

Yes, sonsy!

—Bert Brouillon

"Collectors Item"

An exciting New Album of Favorites including Malaguena . . . Autumn Leaves . . . Cumana . . . and others, as played by the master of the X-66 . . . and available for that special Christmas Gift . . . only \$5.00 ppd. Order directly from

DON LEE PRODUCTIONS

Box EH, Garden Grove, California 92642

YOU HEARD HIM AT 1968 A.T.O.E. CONVENTION
IN THE LOS ANGELES COCOANUT GROVE



Because theatre organs are your business, be sure to hear the Conn Deluxe Theatre Organ.

The modern, complete theatre organ for the nostalgic—and those who demand the finest.

THE CONN DELUXE THEATRE ORGAN FEATURES:

- Independent tone generation
- Two separate built-in speaker systems including 2-speed Leslie
- Deluxe Rhythm Section
- Two 61-note independent manuals
- 32-note AGO concave radiating pedalboard
- Four families of tone
- Solid state keyers
- Chorus Control
- Tibia to Flute control
- Sustain on manuals and pedalboard
- Pistons—six general presets, six reversible and two general cancel
- Piston indicator lights
- 37 theatrical speaking voices (including chimes)
- 64 vari-colored illuminated coupler and control tabs
- 60 watts total distributed power
- Walnut or antique white and gold finish

CONN ORGANS/CONN PIANOS

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





NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

This being the Christmas season, Jason and I have been fortunate in finding some 100% pure gold nuggets in the form of items concerning the big-name organists—a gift to our readers. Sources are American Organist (AO), Diapason (D), Jacobs (J) and Melody (M).

Apr. 1921 (J) A feature of the program of the newly opened Tivoli Theatre in Chicago, are the musical numbers by organist JESSE CRAWFORD. He hails from the Pacific Coast.

Nov. 1922 (AO) ALBERT HAY MALOTTE, organist at Shea's Hippodrome, Buffalo, N. Y., recently made this statement to the Buffalo press: "When people go to the theatre, it is for amusement. They don't want 'Parsifal', and they don't want jazz. What they do want is light music — syncopated or classic, pleasingly played."

Feb. 1923 (AO) ALEXANDER RICHARDSON has been named associate organist of the Rialto on Broadway, a post recently vacated by SIGMUND KRUMGOLD.

Apr. 1923 (D) Dr. MELCHIORRE MAURO-COTTONE, organist at New York's Capitol Theatre, played a special recital there April 5. It showed an organ, worked with an orchestra, can be a feature in a picture house where popular music and novelties have their place, which will still retain the full dignity and character of the organ.

March 1924 (D) HENRY B. MURTAGH, organist at Grauman's Metropolitan Theatre in Los Angeles, recently suffered injury playing handball, striking his head on the cement floor. A successful operation prevented what was feared might be a loss of hearing.

Oct. 1924 (AO) PAUL H. FORSTER was recently named associate organist at the Piccadilly Theatre in New York, playing a 4-28 Marr & Colton. He had been playing the Liberty Theatre in Carnegie, Pa.

Dec. 1924 (AO) LEONARD MAC CLAIN acted as Chairman of the November meeting of the Philadelphia Fraternity of Theatre Organists, both Messrs ROLLO F. MAITLAND, President and CARL BONAWITZ, vice president, being absent.

July 1925 (J) DICK LEIBERT, Washington, D. C., orchestra pianist and leader, took his Sangamo Band to the Powhatan Roof on June 1. Dick's tunes are sure to keep the feet moving.

Dec. 1925 (J) LLOYD G. Del CASTILLO is organist at Boston's State Theatre, writes for several publications, and teaches theatre organ playing. A busy fellow, indeed!

Dec. 1925 (M) HENRI KEATES resigned his position at Portland's Liberty Theatre to retire from theatre playing. He'll go East to make organ records.

Dec. 1925 (AO) HERBERT HENDERSON is chief organist in Warner's Theatre (formerly the Piccadilly) on Broadway. His assistant is JOHN HAMMOND.

April 1926 (M) HENRI C. LE BEL is at the new 3,000-seat Pantages in San Francisco on a Robert Morton, the make being installed in all Pantages houses after the first in Seattle. Console is on an elevator which rises to 3 feet above stage, and can revolve at the will of the organist. Pipe chambers are under the stage.

Sept. 1926 (M) There seems to be many opinions as to the success of broadcasting pipe organ music over the radio. There are many stations in Chicago which feature organ recitals daily, but in some cases, they do neither organ nor radio any good. However, some excellent organ solos are broadcast from the Uptown Theatre where ARSENE SIEGEL plays request programs on a 4-manual Wurlitzer. His offerings are always worthwhile and interesting.

Oct. 1926 (J) AMBROSE LARSEN is solo organist in Chicago's Terminal Theatre, staff organist of WGN and WLIB, and also official demonstrator for Wurlitzer's Chicago office. Another busy fellow!

Oct. 1926 (J) RALPH WALDO EMERSON is official organist at Chicago's WLS, and was formerly affiliated with the Barton Organ Co. He is well known as instructor in classes in motion picture organ playing.

Nov. 1926 (J) OLIVER WALLACE was transferred from the Liberty Theatre in Seattle to the new Broadway Theatre in Portland. Ollie is featured on a 4-manual Wurlitzer, elevator and all.

Oct. 1928 (AO) C. SHARP MINOR, noted picture organist, is back in his old home town where he became famous, playing the Los Angeles Shrine Auditorium 4-manual Moller.

GOLD DUST: Apr. 1915: ROY L. MEDCALFE at the Empress Theatre, Missoula, Montana . . . Dec. 1919: EDWARD BENEDICT at Tacoma's Rialto Theatre at \$225 a week . . . June 1922: C. SHARP MINOR opened the 3-15 Wurlitzer in Buffalo's Lafayette Theatre . . . Aug. 1922: DEZSO D'ANTALFY and JOHN HAMMOND are named to play the 8-division Austin in Rochester's new Eastman Theatre, also teach organ at the Eastman School . . . Dec. 1922: HARRY QUINN MILLS at the Blue Mouse Photoplay Theatre, Portland, Ore. . . . Jan. 1923: HENRY FRANCIS PARKS at the Rialto, Tacoma . . . Jan. 1923: Dr. C. A. J. PARMENTIER at the Capitol, N.Y. . . . Apr. 1923 ARTHUR MARTEL at the Lafayette Theatre, Buffalo . . . June 1923: MILTON CHARLES at the Tivoli, Chicago . . . July 1923: HELEN SEARLES at the Portage Park, Chicago.

Mar. 1924: D. KENNETH WIDENOR at the 69th Street, Philadelphia, playing a 3-manual Kimball with Ampico piano . . . Dec. 1924: WILLIAM KLAISS, ROLLO F. MAITLAND and LEW WHITE at the 3-manual Kimball in the Stanley Theatre, Philadelphia, doing broadcasts on WDAR daily . . . Nov. 1925: LOUIS WEIR broadcasting over WEEI, Boston, for the Chamber of Commerce, using a 2-manual Hope-Jones Wurlitzer . . . Nov. 1925: MILTON SLOSSER at the Missouri Theatre, St. Louis . . . Feb. 1926: ARTHUR GUTOW at the 3-manual Kimball, North Center Theatre, Chicago . . . May 1926: HAROLD RAMSAY at the 4-28 Wurlitzer in Shea's Buffalo . . . May 1926: EDDIE DUNSTEDTER is premier organist in the State Theatre, Minneapolis . . . Aug. 1926: ALBERT HAY MALOTTE at the Plaza Theatre, London, England . . . Aug. 1926: CHAUNCY HAINES at the 4-manual Wurlitzer in the Norshore, Chicago.

Jason and I wish all our readers a very Merry Christmas and a Happy, prosperous New Year! We will be back in February with a surprise column for all the ATOE ladies. So long, sourdoughs!

Lloyd & Jason

bill thomson's the impossible dream

For THE IMPOSSIBLE DREAM recording, Bill plays the Rodgers 36-E organ in a "new accoustical setting" which especially enhances the music from the Broadway Production MAN OF LA MANCHA. Side two features current hit tunes which include "Up, Up and Away," "Live for Life," "Can't Take My Eyes Off You" and others.



Bill's new release THE IMPOSSIBLE DREAM was featured in his concert for the 1968 A.T.O.E. National Convention held in Los Angeles. His concert at the Rialto Theatre in South Pasadena on July 15, 1968 was one of the highlights of the annual "organ-buff" conclave . . . Bill's performance on the Rialto Theatre's style 216 Wurlitzer crossed from his usual "excellent" to "great." (Theatre Organ-Bombarde) . . . The Bill Thomson program was of such high calibre it is impossible to describe it with words . . . Bill's tasteful treatment of current hits along with his exceptional handling of the complex rhythms of music from "Man of La-Mancha" brought the audience to their feet for a spontaneous standing ovation . . . (VOX-C A T O E, Chicago's Chapter Newsletter—August 1968).

This is surely an album you will want to include in your library of organ records.

FANTABULOSO!, with its sparkling Latin rhythms, is played in the vivacious Bill Thomson Style. It has been such a popular album a second pressing has just been released. Bill uses his Studio (Rodgers 36-E) Organ to the fullest. His interpretation of the composer's moods are exciting to hear each time you play this popular disc. FANTABULOSO! includes: Tijuana Taxi, Girl From Ipanema, Meditation and others.

Recordings may be ordered from:

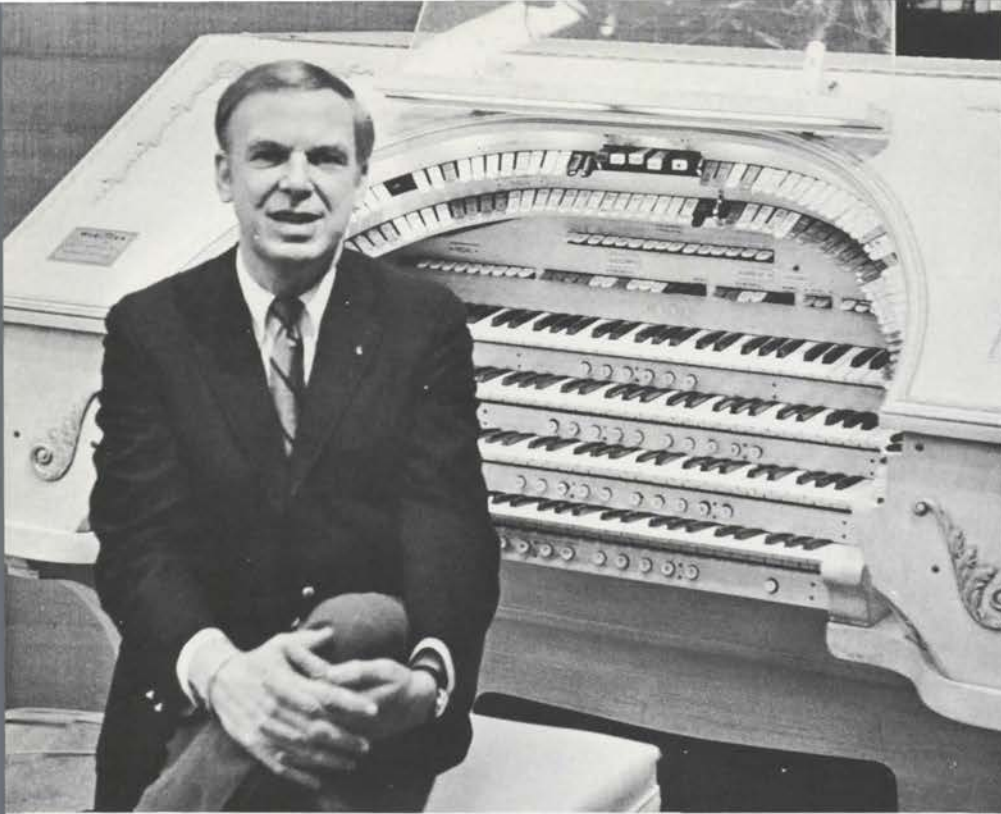
LIFT MUSIC COMPANY

P.O. Box 663 West Covina, California 91790

THE IMPOSSIBLE (BT-1005) Stereo Disc \$5.25 Stereo Tape \$7.25
DREAM

FANTABULOSO! (BT-1004) Stereo Disc \$5.25 Stereo Tape \$7.25

Prices include
tax, postage and
handling charges.



George in Portland

How does THIS grab you Mighty Wurlitzer lovers: a sunny, balmy October Indian Summer afternoon; a 4-manual, 49-rank Wurlitzer in mint condition and installed in ideal acoustical and esthetic setting; and—appearing in his third Portland concert in the past year and a half—Mr. George Wright himself playing a two-hour "at home" concert to wrap up the whole package! It grabbed the lucky 150 persons who just comfortably filled the Howard Vollums' studio on the outskirts of Portland and quite well, thank you!

George's lively opener, *Così cosa*, was a virtual trip through the organ and a fitting introduction to what followed. Informal and relaxed in what he termed his "second home," George Wright topped even his own previous performances in this city by (nearly) vaulting over the balcony rail, singing a brief vocal (the "... to your razzle-dazzle" line from *Old Devil Moon*); and playing three (count 'em!) encores, including a final, swinging "Portland version" of *Stars and Stripes Forever*.

Billy at Roberson

The renaissance of the theatre organ is growing by leaps and bounds. What could have been described ten or fifteen years ago as a "toy for the wealthy," because of so many instruments being rescued from doomed theatres and installed in homes, the theatre organ has literally come of age once more in the sixties because of some elaborate installations now open to the public.

This was dramatically proved on September 28 in Binghamton, N.Y. when a packed house of 400 in the new Roberson Memorial Center for the Arts and Sciences heard the sterling artistry of a true master of the instrument, Billy Nalle. The organ, a 3-12 Link, will have five more ranks added by the end of the year.

SPACE LIMITATIONS . . .

. . . made it impossible to include the complete text of Lloyd E. Klos' detailed concert reviews of the Billy Nalle, Ashley Miller and Kay McAbee concerts in this issue. In addition, Howard Vollum and Dennis Herberg have consented to release the revised stoplist of the ex-SF Paramount organ for publication in our next issue.

Ashley at RTOS

If ever there is a "Battle of Organists" at some future ATOE Convention, between the West and East Coasts, the two artists to represent the East might very well be Billy Nalle and Ashley Miller. That in the latter's case, became most convincing when Miller gave an audience of about 1500 at Rochester's Auditorium Theatre on October 25, a concert of great magnitude, depth and artistry. This was the Rochester Theatre Organ Society's second concert of the season, and open to the public.

Kay McAbee Opens Rochester Season

One of the stars of the 1967 ATOE National Convention in Detroit was selected to kick off the 1968-69 recital season of the Rochester Theatre Organ Society on September 18. Kay McAbee, veteran of theatre consoles in Illinois, was the artist for a members-only program at the Auditorium Theatre 4-21 Wurlitzer. And, a most creditable job it was.



BILLY NALLE at the 3-12 Link organ in the Roberson Memorial Center for the Arts in Binghamton, N.Y.

(Below) ASHLEY MILLER, pictured at his Radio City Music Hall console, played a concert for RTOS at their Auditorium Theatre.



A "LINK" WITH THE PAST



Billy plays the beautifully restored 11-ranker. Note the simple beauty of the Link console, the cut of the side jambs and the graceful lines of the supporting bolsters.

—Photos courtesy of Harvey N. Roehl

by Lloyd E. Klos

Thus, for the first time anywhere, an honest-to-goodness theatre organ with all its appurtenances has been installed in a cultural center. The organ was given to the center by Mr. Edwin A. Link, whose firm built many of the instruments in the golden days. Originally built in 1927 and installed in the Capitol Theatre in Binghamton, the organ has been completely rebuilt by Mr. Link to mint condition. According to Mr. Keith Martin, Director of the Center, it is hoped to recapture the golden era of the silent cinema and its movie palaces by the use of the organ in concerts and as accompaniment to silent films.

Beginning his memorable program, Billy Nalle brought up the console, playing the lively "Great Day", which served to show off the newly added Steinkampf-voiced Post Horn. The airy "Tip-toe Trough The Tulips" was a real swingy number, followed by "Do Re Mi" and "More". Gershwin's "Fascinating Rhythm" showed the artist's arranging prowess. An ascending syncopated triplet figure in the chorus, featuring the xylophone, really got the audience buzzing.

The entire organ is located on the third floor of the center. Chambers are arranged from left to right—Main, Percussion and Solo. Console is situated on a lift in front of the percussion, but the swell shades are

situated along the sides of the chambers. Among the percussions are piano, carillon, glockenspiel, xylophone, marimba (harp), chimes and traps. With Mr. Link's exacting hand guiding the restoration and adding ranks, this instrument promises to be a real showpiece, indeed a magnet for organists to exhibit their artistry. Much will be written about this installation in the future, make no mistake.

Bringing up the console for the second half, Billy did a rousing version of "There's No Business Like Show Business", followed by a classical arrangement of "On Wings Of Song."

A Nalle arrangement of "Hello Dolly" or "How Dolly Tangled With That Newfangled Music Box," was dedicated to Mr. Link and to Dolly Kelly, a member of the International Music Box Society which sponsored the concert as part of its convention. Billy asked the audience to picture a music box enthusiast's showing one of his collection to a guest, then forgetting to wind the machine. The portrayal was most realistic. The simulated box slowed down and went flat. Then came "sharping", caused by a sudden burst of speed, due to "overwinding." This number was indeed one of the comedy high points of the program, as the guffaws from the audience proved.

The final three numbers were "Falling In Love With Love," "As Long As He Needs Me," and a real brassy "That's Entertainment." Two encores brought

Billy back. The first was a John Philip Sousa arrangement of his opener, "Great Day." The second was a soft version of "Sleepy Time Down South."

The Roberson Center is looking forward to the day when Billy will return to record the organ. Distribution of a Nalle recording of the Link, this reviewer feels, will really put Binghamton on the map of leading theatre organ installations in this country.

Ashley Miller In Rochester

by Lloyd E. Klos

Heralded by the strident tones of the Brass Trumpet, Ashley brought up the 4-22 Wurlitzer console in the true tradition of the spotlight solo, playing Gershwin's "Strike Up the Band." "Put On a Happy Face" used Glock and Post Horn passages, and the Tuba, Kinura, and reeds climaxed "On a Wonderful Day Like Today."

Every good theatre organist from time to time will switch off the tremulants and give his audience a change of pace. This was done in a group of three classics "Allegro" (Trumpet Voluntary) by Boyce; the famous "Jesu, Joy of Man's Desiring" by Bach; and "Tocatta" from the Suite Gothique.

He stated after this group that "people enjoy a little bit of good music. So, now, should we go from the sublime to the ridiculous?"

The "ridiculous" turned out to be a smooth arrangement of "I Wish You Love", which started with a Vox solo, and used the sobbing Tibias and the Harp. One could detect combinations similar to those Ashley used on his earlier Radio City Music Hall discs.

The second half of the program opened with a medley of some lively ones—"Step to the Rear" in jazz tempo; "Tijuana Taxi," which featured the xylophone, auto horn, cymbals, etc, thereby gaining the inevitable snickers from the audience; and "It's Delovely" with glock tinkles.

A sing-along came next, and in true tradition, Ashley asked that "ladies sing", then "men sing", then "altogether" on third chorus. Either the audience forgot the words or they wanted only to hear the artist play, as the decibel level was not raised materially. Numbers were "For Me and My Gal", "Ramblin' Rose", "Daisy Bell", "Chiapanecas", "Put On Your Old Grey Bonnet", and "I Want a Girl."

The enthusiastic audience demanded and got three encores.

"Autumn in New York" showed the tibias, strings and vox. "Autumn Leaves" used the harp, trumpet and tibias. Finally, a number which was popular back around 1945, "I'm beginning to See the Light." This had a beat reminiscent of the big bands of the Thirties, and this reviewer had all to do to stay tied to his seat. A standing ovation ended the evening's festivities.

It was a pleasure to spend several hours with Ashley Miller the following day, reminiscing and collecting information for a forthcoming biography which will appear in Theatre Organ-Bombarde. This should be completed early next year, as soon as a history of the RTOS Wur-litzer is completed, a project for the society.

It is hoped that Ashley Miller will be back to Rochester soon. In fact, he is already looking forward to it, and in his fertile mind, believes he will feature the best number of his recordings. What a program that will be! Hurry back, soon, Ashley! Your fans are waiting!

Kay McAbee Opens RTOS

by Lloyd E. Klos

The next three paragraphs were written by George Murphy, a colleague, who covered the event for the *Rochester Democrat & Chronicle*.

"Last night's concert was a spiritual retreat—in atmosphere as well as in music. The velvet curtain across the stage glowed with the dismal light of a bruised radish. A small bulb perched on the music rack of the console as if it were directing attention to an historical relic from the national archives.

"The house lights dimmed, as they say, and a bold spotlight focused on the orchestra pit. Then, chords as solid as pyramids, pushed against the walls, the melody was splashed with arpeggios, and the foot pedals, in the commanding voice of a Grenadier Guard, kept the tempo inexorable.

"The tune, 'Who', was as immediately recognizable as a movie star. Then, slowly, like foam rising in a glass of beer, artist and console rose from the pit until both were above the audience's eyelevel."

Thus described in dramatic fashion, Kay McAbee opened his program. The opener was a real rouser, and the artist literally "poured the coal" to the Wur-litzer.

If anyone had desired proof of sobbing tibias, Kay's rendition of "Indian Love Call" would have been the clincher. The harp was used to dramatic effect in

this one, which was one of the highlights of the whole program.

Chatting with the artist backstage, we facetiously asked him if he "felt better tonight than he did that Sunday morning in the Fox in Detroit in 1967?" He told why he was feeling lowly that morning. The previous evening, after the concert in the Senate, a group asked him to go along to Roger Mumbrue's home to play his 3-19 Marr & Colton. "It isn't far," they said. "But, we rode and rode and rode!" Royal Oak is a bit farther than anticipated. By the time the session at Roger's was over, it was in the wee hours of the morning. So, with little sleep, Kay made it to the Fox. And, to make matters worse, he couldn't remember what combinations to use, even though John Muri had briefed him.

Following the intermission, Kay brought up the console, playing the most jazzy version of "Tea For Two" we ever heard—in cha-cha beat. Then, playing it straight, he used the Xylophone, Bells and just about everything to effect a stirring climax with shutters open. Two ballads followed—"Ebb Tide" with Tibias and Tuba Horn solo, and "Over the Rainbow" with Harp and Oboe.

A very stirring "Second Hungarian Rhapsody" by Liszt was in answer to a request for a classical number. Big, sonorous chords and two-foot pedaling were featured in this excellent rendition.

The "Theme From Prince Igor," which is the derivation of the famous "Stranger in Paradise" from "Kismet," was in answer to a request by Fred Hermes for the latter version. The kinaura and oboe were used to great effect.

A medley from "Sound of Music" was next, and the strident number of this group was "Do-Re-Mi" with shutters open and Bells and Xylophone most prominent. The organ maintenance crew has effected a few changes on the instrument this summer. Both the Xylophone and Marimba have been placed on a platform between the swell shades and grills, thereby making them really sound off. A plexiglass window has been installed on the pit piano, so when that stop is flicked, a small light will show the hammers at work. Very effective!

One of the writer's longtime favorites, Zez Confrey's "Dizzy Fingers" wound up the program. This is a real finger dexterity exercise, and old timers will recall its constant use on accordions in the Thirties. Kay really set the organ on its ear with this one, and the Xylophone and Post Horn were used to great advantage.

The standing ovation by the approximate crowd of 500 was rewarded with

an encore. Kay told his loyal subjects "I don't often get to play such a fine instrument. You should hear some of the things I have to play around Joliet and Chicago. You wouldn't believe it!" The encore was Leucona's "Malaguena," and Kay again proved his artistry with two-foot pedaling, and clever use of reeds and rhythm.

Getting The Facts

As time passes and theatre organs and organ-players become legends, there is something that everyone who writes for publications in our field needs to become ever more careful about—truthful reporting.

We are now in the stage where a number of the organ "greats" are no longer around and able to speak the truth as they saw it. Much of our information is now second-hand. Original sources are increasingly hard to contact and mistakes creep easily into historical writing. For example, one of the important 8- and 16-mm movie distributors is advertising chapter 63 of the old Kalem serial "The Hazards of Helen" (titled "The Open Track") as featuring Helen Holmes, when in fact the actress is Helen Gibson, who took over the role of "Helen" when Miss Holmes left Kalem to go to work for Universal Films in 1915. In our own field of the theatre organ, there is some question today as to who specified the console-layout of the Detroit Fisher—Orbits organ: Arsene Siegel or Arthur Gutow. Both men have their advocates.

Rumors and half-truths of the past have a way of cropping up many years later. A story made the rounds during the Twenties in Chicago that a top-rank organist could read music only with difficulty and that he had a hard time playing overtures with the orchestra. That story was the fabrication of a jealous rival-player, but it gained considerable currency among the Chicago organ fraternity. A check with musicians who were most closely associated with the organist elicited nothing but contempt for the tale.

The necessity for honest and judicious reviewing becomes clear in this connection. Obviously, the readers of the future (and for that matter, most of those of the current day) will want to be sure that they are reading reports that have some basis in fact. Our histories will mean very little if they consist merely of uniform songs of praise to the great, the mediocre, and the downright lousy. On the other hand, we will be

(Continued on Page 20)

INDEX FOR VOLUME 10, 1968

(See page 3 for this issue's Index)

FEBRUARY 1968

COVER: Los Angeles Elks Morton

FEATURE ARTICLES:

The Guys Who Fixed the Organ 5
 L. A. Elks Morton and Purvis Concert
 These Bones Shall, by Thomas Ford 10
 Jackson State Prison Wurlitzer
 Quitting, Quissing & Quing,
 by Lloyd G. Del Castillo 11
 Pilot of the Mighty Mo, by Ray Brubacher 13
 Bob Van Camp and Atlanta Fox Moller
 Days of Wine & Roses, by Charles Balogh
 and Harry Schroeder 14
 Bolton Holmes and Trenton, New Jersey,
 Lincoln Moller
 Theatre Organ Returns to Columbus,
 by Roman Walek 15
 Roger Garrett and Loewe's Ohio Morton
 Edwin Link Goes A Whole Cycle,
 by Bert Brouillon 16
 Roberson Memorial Center
 Pipes and Pedals 17
 Marshall Oven and L. A. Restaurant
 Where the Bartons Were, by Dan Barton 18
 Part 1, Barton Organ Installation List
 Where To Hear Them Played,
 by Ray Brubacher 22
 Some Notes on Releathering,
 by Chris Feiereisen 23
 Wehmeier Organ Now Sports Piano-Organ
 Player, by Ronald Wehmeier 24

REGULAR FEATURES:

Editorial: The Future: Let's Take A Good Look 3
 Acre of Seats: Peterson, #8,
 Paramount Theatre, Toledo, Ohio 4
 Concert Circuit:
 Foort, Larsen, Hazleton, Foster 20
 For the Records, Green 25
 Disc Squeals, Green 26
 Hollywood Cavalcade, Nash 27
 Vox Pops, Green 28
 Nuggets from the Golden Days, Klos 33
 Chapter News, Thompson 34
 Letters 38
 Classified Ads 38

APRIL 1968

COVER: Jesse Crawford at the
 New York Paramount Wurlitzer

FEATURE ARTICLES:

Famed N.Y. Paramount Wurlitzer Damaged 5
 Wichita Civic Center Fire
 George Wright Interview 6
 Showman of the Year 7
 Harold Wright Feature
 Photo Nostalgia 7
 George Wright and Carroll Deignan,
 Oakland 1938
 Seattle Civic Center Wurlitzer 7
 Star Studded Month for Greer Inn 8
 1968 ATOE National Convention Preview 9
 Reiteration Made Easy, by Ernie Manly 10
 Solid State Reiteration
 What's New on the Avenue?
 by Dewey Cagle 11
 Avenue Theatre, San Francisco
 The Fabulous Pearls, by Bill Benedict 15
 Pearl White and Hal Pearl
 The Small Organ, by Ray Brubacher 17
 A Challenge for Space
 Where the Bartons Were, by Dan Barton 19
 Part 2, Barton Organ Installation List
 Quitting, Quissing & Quing,
 by Lloyd G. del Castillo 20
 Dick Leibert, by Lloyd E. Klos 30
 Radio City Music Hall
 Land O'Lakes Chapter Installations,
 by Don Peterson 35

REGULAR FEATURES:

Editorial: Convention—Board—Youth! 3

Acre of Seats: Peterson, #9,
 Loewe's Ohio, Columbus, Ohio 4
 Concert Circuit: Nalle, Roseveare 14
 Hollywood Cavalcade, Nash 21
 Nuggets from the Golden Days, Klos 24
 Vox Pops, Green 25
 For the Records, Green 28
 Disc Squeals, Green 31
 Chapter Officer Directory 32
 Chapter News, Thompson 33
 Closing Chord 40
 Marvin C. Korinke, John R. Thomas,
 Truman Welch, Mrs. Fanny Wurlitzer
 Letters 41
 Classified Ads 43

JUNE 1968

COVER: Don Miller at the
 Detroit State Theatre Wurlitzer

FEATURE ARTICLES:

Don Miller: Theatre Organist! 5
 Part 1, taped by Claude Sheridan
 Dave Quinlan and Former '615 Club'
 2-6 Wurlitzer, by Dewey Cagle 7
 The Hershey's Community Theatre,
 by Lloyd E. Klos 9
 4-80 Aeolian Skinner
 Alexandria, Virginia, to Install 3-10 Barton 9
 "Midnight Slapstick," by Walter Beaupre 10
 Bill McCoy and Leatrice Joy at
 Omaha, Nebraska, Orpheum
 "My Australian Adventure," by Lyn Larsen 17
 The Renaissance of the Theatre Organ,
 by Billy Nalle 26
 Eddie Dunstedter Gets Around,
 by Peg Nielsen 27
 The Jekyll/Hyde Existence of
 Dolton McAlpin, by Peg Nielsen 28
 Convention Vignettes 6, 12, 18, 24, 27, 28, 39

REGULAR FEATURES:

Editorial: View from the Mixing Chamber 3
 Acre of Seats: Peterson, #10,
 Portland, Oregon, Paramount 4
 Concert Circuit 13
 George Wright, Dwight Beacham,
 Rosa Rio, Dick Smith, Richard Elsasser
 1968 Convention Calendar 19
 Vox Pops, Green 23
 Hollywood Cavalcade, Nash 28
 For the Records, Green 29
 Disc Squeals, Green 31
 Nuggets from the Golden Days, Klos 32
 Chapter News, Thompson 33
 1967 Financial Report 38
 Classified Ads 39
 Back Issues Available 39

AUGUST 1968

COVER: George Wright at the
 So. Pasadena, California, Rialto
 Wurlitzer

FEATURE ARTICLES:

Convention Diary 1968! Staff 5
 !Martha! Lake Rides Again, by Effie Klotz 10
 Dick Ertel at RTOS, by Lloyd E. Klos 12
 Larry Ferrari at DTOC, by Esther Higgins 12
 Your Project—What Are the Odds?
 by Fred Hermes 13
 9th Home Organ Festival
 "World's Most-Used Organ"
 by Paul Fleming 14
 New York State Fair
 Lee Bauscher Cleans Switch-stack Points
 by Blinker, by Tom Kaasa 14
 Convention 1968 Photo Coverage,
 by Bill Lamb 16
 Don Miller Theatre Organist 23
 Part 2, taped by Claude Sheridan

REGULAR FEATURES:

Editorial: Swan Song 3
 Acre of Seats: Peterson, #11,
 Rialto Theatre, Joliet, Illinois 4

Vox Pops (Green), Convention Coverage 15
 For the Records, Green 20
 Nuggets from the Golden Days, Klos 22
 Hollywood Cavalcade, Nash 25
 Chapter News 26
 Closing Chord: Allen Arthur Strauss 29
 Letters 30
 Classified Ads 31

OCTOBER 1968

COVER: Edith Steele and San Diego Fox
 4-31 Morton

FEATURE ARTICLES:

Devoted Buffs Restore San Diego Fox
 Morton, by Bert Brouillon 5
 Stop List—Page 29
 Reginald Watson: An Appreciation,
 by Reginald Foort 7
 The Saga of Dean Herrick, by Dean Herrick 11
 Roberson Center Link Theatre Organ
 Dedicated 12
 Art Mosca Plays 3-1-Day Flickers,
 by Edward Chapman 12
 Brook Theatre, Bound Brook, New Jersey,
 2-4 Wurlitzer
 Teen-Ager Featured as Theatre Organist 13
 Shirley Hannum
 Richmond, Virginia, Names June 2 as
 "T. O. Day," by Brubacher 13
 Cap'n's Galley Pizza-Pub
 3-12 Model 20 Wurlitzer 14
 Merriken's Organ Bash 15
 June Concert with Dick Smith
 Virginia Theatre Barton Work in Progress,
 by Brubacher 16
 OrgaNews from Cheshire,
 by John Patter, England 16
 A New England Organist Reminisces,
 by Roland Pomerat 17
 Brooklyn Fox Theatre Stop Analysis 18
 4-37 Crawford Special
 Landmark Concert for Oregon Chapter,
 by Bill Peterson 19
 Jonas Nordwall at Howard Vollum's
 ex-San Francisco Paramount
 Jesse Crawford at the Chicago Theatre,
 by D. Kenneth Widenor 20
 Let's Get Things Straight,
 by Arthur W. Estgate 22
 Names, ranks and numbers on
 Aussie Organs
 Hurry! "Dirty Work" at the Crossroads!
 by Jenkins and Green 24
 Silent Movie Accompaniment, Part 1
 Where the Bartons Were, by Dan Barton 37
 Part 3, Barton Organ Installation List

REGULAR FEATURES:

Editorial: What Do You Want
 From the National? 3
 Acre of Seats: Peterson, #12,
 Olympia Theatre, Miami, Florida 4
 Hollywood Cavalcade, Nash 25
 Vox Pops, Green 26
 Chapter News, Thompson 30
 Closing Chord: Ron Freeman, Bob Mueller,
 Georgia Templeton 33
 Nuggets from the Golden Days, Klos 34
 Disc Squeals, Green 36
 Classified Ads 39

An index will be printed in every December issue covering all issues printed in that year. A comprehensive index of all issues preceding Volume X (1968) is being considered.

Getting The Facts

(Continued from Page 18)

equally suspect, now and forevermore, if our reviewing consists of unjustifiable nit-picking and belittling. There is no place for jealousy in a reviewer, just as there is no room in any intelligent person to indulge the vanity of wisecracks at the expense of a performer. It is the obligation of the reviewer to report things as they were. He will not conceal the facts of disintegrated and slipshod playing, no matter who the artists may be. If organists play no end of wrong notes, if they mush up difficult passages because of lack of technique or of practice, or if they fake or improvise without skill, let it all go on the record.

Let us do it, however, combining justice with generosity. John Henry Newman said that a gentleman is, among other things, one who never willingly or uselessly gives pain to another. When the truth about a performance can not result in whole-hearted endorsement, the bad news can at least be spoken with gentility and without rancor. I recall reading two reviews in the past summer that included needlessly caustic and irrelevant remarks about a theatre-organ concert performance. Since we need to write bad reviews once in a while, let us make sure that they are as good as we can make them, that they carry as little sting as possible, that they do not discourage a player who may improve with the years, and that they tell the whole truth without a veneer of emotionalism or unwarranted subjectivity. Two hundred years ago Alexander Pope said that for every struggling performance there were ten fools who pretended to be critics. He was calling to our attention the fact that critical reviewing is an art; so all of us who write about other performers are meeting a challenge that determines the measure of the men and women we are ourselves.

We ask for this for the sake of truth. Is it worth the extra effort? Workers in library research have to be on guard constantly against references to literary frauds and to "ghost books", books that never existed but which have been listed down the years because one generation after another has put faith in the mistakes or lies of a writer long dead. We have listings of books that so far as we know have never been seen by a human being, living or dead. It is still relatively early in the field of theatre-organ history-writing. Let us make sure that no errors creep into the records.

A Report on the Indiana Theatre And It's Organ . . .

This report is written to inform the membership of the progress being made on the restoration project at the Indiana Theatre in East Chicago, Indiana. As most of you are familiar with the project up to the point of the John Muri show (TOB, December 1967, pp 10-11), I will continue from that point.

Immediately after the Muri show last fall, we began thinking about what must be done to put the Indiana Wurlitzer in top shape. General plans were set down, details to be worked out as we went along. The crew consists of Fred Kruse, Paul Lewis, Sam Holte, Terry Kleven, and myself; the latter doing the work on the theatre, more so than the organ.

The first order of business was to refurbish the solo chamber. It was literally taken out, cleaned, checked, and replaced. A 16' Tuba was added to the solo chamber. The offset chests for the 16' Tuba, 8' Tibia, and 8' Trumpet were rewinded off tremulant; the 8' Trumpet chests were added to accomplish this. The chamber was washed and painted "sunshine yellow." Everything which would need rebuilding in the near future was repaired to insure long life. All pipes were washed and polished.

Meanwhile, the 6-rank chest on the Main side was dissembled and checked out, with many of the pouches needing replacement. Work progressed. It seemed rather slow, I'm afraid, but when you consider the amount of work required, the venture really sped right along. Just then our faltering generator failed and had to be replaced. The new one cured many of our organ's undiagnosable problems. The 'Arcada' show interrupted our work—a five-week delay was incurred at this time. Just a month ago, we decided to repair the console for the upcoming fall activities. All combination pouches were removed, during which operation Terry and I proved that a 30-pouch-per-hour pace is easy to maintain, using teamwork. The combination action was done for the August 8 social, except for the tab ties which will prevent its working.

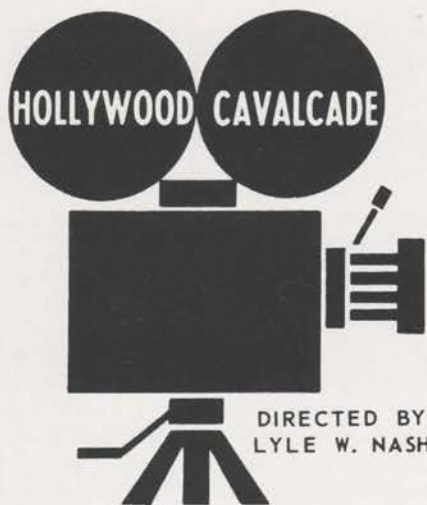
All leather will be replaced. Meanwhile, I've been fighting an accumulation of dirt and other problems in the theatre. Some of the more or less apparent improvements to the theatre, noticeable to patrons and club members, include the following: Complete, correct, three color (as original) relamping of the ceiling dome, organ grills and wall pockets; extensive lighting panel repair, relamping, cleaning first and second border lights and foot lights; relamping of balcony and main floor aisle lights; refurbishing underside of marquee canopy; Lobby relamping; removal of celotex on the house-side of foyer windows; repair of organ spotlight; repair of heating and cooling equipment, etc., repainting of the outer lobby plus repair of last winter's damage in the lobby were contracted by the owner, Mr. Stevens.

Tentative plans for the immediate future, also to be undertaken by the organ repair crew, include: new lighting fixtures for the lobby; a new coat of paint for the ceiling and walls in the lobby; reglazing the separating windows between foyer and house (now painted); reglazing of house doors (now covered); hanging of more stage drapes; complete refurbishing of the marquee; decorating of the women's restroom and decorating the area under the organ chambers.

For those who have not heard the Indiana organ recently, or not at all, I would like to say a word in its behalf. This 3-10 Wurlitzer has as one great asset: a 'balanced house'; that is, the organ sounds equally well in nearly every seat. The organ 'gets out' of the chamber very well, the audience feels an 'in the chamber' nearness to the organ's pipework. The organ itself is not the overly blasty type, but does have the mighty sound when desired. It is certainly worth going a little out of the way to hear an instrument as magnificent as this, and to see it in its revitalized original setting.

—Gary Rickert

A special program celebrating ATOE's birthday has been planned by the New York Chapter for Saturday and Sunday, Feb. 8 and 9. The famed Radio City Music Hall Wurlitzer will be featured on Sunday morning, Feb. 9. A National Board of Directors' meeting has also been planned for that weekend. ATOE was born on the birthday of Robert Hope Jones, Feb. 5.



SPEC O'Donnell had a face that was freckled and framed with red hair. Who can forget his haunting appearance in "Little Annie Rooney," the Mary Pickford hit of 1925? Since 1948 Spec has devoted himself to the real estate business in Los Angeles. Last year he decided to take time out to read, fish and relax without those 20th Century tyrants (calendar and clock) hounding him. He loved film making—especially the silent era productions. Bill Beaudine was his favorite director.

"YES, I'd take a good character part," Spec wrote in a recent letter, "as I always liked movie making. I think such stars as Brandon, Burton and Newman of today would have been big hits in the silent days. TV is not too much of a pleasure. There is too much sameness and bad story influences."

SPEC (his real first name was Walter) would be happy to hear from TOB readers. Write Spec O'Donnell, c/o River Bend Lodge, Box 2400, Parker Star Route, Blythe, California 92225.

WHO'S WHERE . . . Joseph Henabery, 81, lives in Tarzana, Calif. He's the man who played Lincoln in "Birth of a Nation" and then went on to become a great director. . . . Child star Tommy Kelly (now 43) of the '20s lives in the Santa Ana, Calif., area. . . . Carol Dempster was last reported living in La Jolla, Calif. . . . Director Frank Capra says that Dolores Costello lives in the same area as his ranch at Fallbrook, Calif.

EDWINA BOOTH is not dead. The ill-fated "Trader Horn" actress, reported deceased by responsible writers, lives in Southern California. Three people have talked to her in recent months. To one reporter she said she prefers to ". . . remain dead and forgotten." She's married and interested in church work. [Edwina

was reported dead of some exotic malady contracted during the filming of "Trader Horn" in Africa about the time the film was released in the early '30s. The movie mags had a field day—Ed.]

CHOICE reading is Kevin Brownlow's "The Parade's Gone By (Alfred A. Knopf). It is a vivid 600 pages of photographs and interviews of the atmosphere and achievements of the silent film era. Such film greats as Zukor, Selznick, Vidor, Chaplin, Swanson, Keaton and Lloyd recall how early films were made. Most comprehensive book ever written about the whole range of film production.

"THE Lost World," 1925 monster film, still playing collector theatres, was the first movie ever shown on an airplane. The English tried movies in planes in 1925 but films-in-flight was declared a poor idea.

CLIP & SAVE: Lillian Gish, all-time film great, is making personal appearances at special motion picture events. Miss Gish appeared recently in Los Angeles and San Francisco in an informal film lecture which included the showing of a 90-minute film clip of her memorable screen performances. If she comes

to your area, don't miss her fascinating film memories.

NEARLY 2,000 people attended Ramon Novarro's last rites. Film notables Neil Hamilton, Gilbert Roland and Ida Lupino mingled with the faithful-through-the-years fans. Novarro, very wealthy from land investments, shared his worldly goods with his brothers and sisters, the church and many worthy charities. Future generations of film lovers will enjoy his work through the preserved prints of his cinema appearances.

QUESTION: "Name three brothers who were leading men in silent films other than Matt, Owen and Tom Moore." I can't at the moment. Two Hollywood historians cannot recall any such other trio. The Watson family of Hollywood once had about six sons in films at various times. Most of them are in the photographic business today.

THE American Film Institute reports that 188 out of the 250 lost prints of great American films have been found and are being preserved.

MARY Pickford's wisdom and evaluation of sound pictures was once summed up like this: "It would have been more logical if silent pictures had grown out of the talkie instead of the other way around."

AN IDEAL SPECIAL GIFT

FRONT AND CENTER
ALLEN MILLS

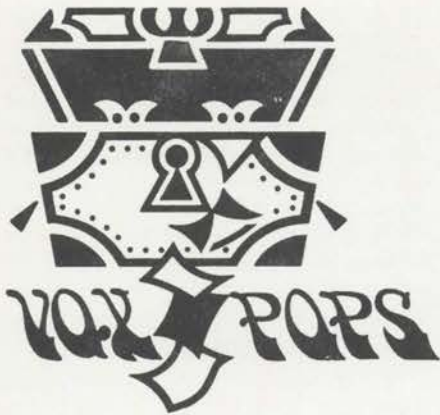
Reviewers' Comments:

BOMBARDE—"There's Variety Galore."

CONSOLE—"Wonderful Imagination," "Recommended to all listeners without a single reservation."

THE DIAPASON—"Will serve very well under Christmas trees equipped with horseshoe consoles."





SHORT SHOTS FROM EVERYWHERE

New Yorker Dick Loderhose, owner of both Jesse Crawford's Paramount studio 4-21 Wurlitzer and the NY Roxy 5-deck Kimball, hasn't been prominent in the organ hobby area of late. A recent New York to Los Angeles phone call explained why; Dick reports that for the past three years he has been redoing his entire Jamaica Estates installation. For most of that time the organ has been silent. The chambers now boast 42 ranks of pipes and the console stop rails have been reworked to accommodate the additional stop keys at the expected places on the horse shoe (instead of on the front board). Dick played a chorus of "The Lady Is a Tramp" over the phone and even within "Ma Bell's" narrow transcontinental frequency range, it sounded great. Now he's looking forward to a resumption of recording, as soon as some topflight artists can be signed.

The new job in Fall River Massachusetts, looked good but it was with considerable reluctance that Walt Hanlon (one of the group which revitalized the El Paso Plaza 3-15 Wurlitzer) moved his family across the land, East from El Paso, Texas. He left many memories—among them Jim Connor and John R. Thomas, two who gave large chunks of their final years on Earth to bringing theatre organ back to the Texas border town. But there was treasure at Walt's destination. He attended a United Fund show in a Fall River theatre and lo, between the acts, the sound of a theatre organ was heard and a console came up out of the pit (played by a local school teacher, it was determined later). The organ (a 3-12 Marr & Colton) was obviously in need of help so Walt made an offer to management and found "the powers" downright cooperative. "At that

moment," writes Walt, "the Theatre Organ Club of Fall River was formed!" A full rehabilitation program is planned and we can expect periodic reports.

After the big opening of the Roberson Culture Center in Binghamton, NY, silent films were scheduled with Link organ accompaniment—one program a month for the remainder of the year, including such classics as "Birth of a Nation," "Intolerance" and "Way Down East." Organ accompanist scheduled was Paul Loomis. Forty years ago, Paul was one of the finest theatre organists in the Triple Cities area, his fame extending as far north as Utica and Rome. According to ATOE member, Chet Rataski, Mr. Loomis retains his touch.

Minneapolis with long memories who recall Eddie Dunstedter's "salad days" in the twin cities may also remember another name which appeared concurrently on theatre marquees—Bob ("Bobo") Ryan. Eddie was Bob's idol when the latter played at the St. Paul Orpheum and Palace. Those who remember Bob will be glad to learn that he's well and living in Calistoga, Calif., where he operates a swank motel and restaurant. The latter, no surprise, is equipped with a Conn theatre model plug-in which Bob sometimes plays for diners.

It's nice to have friends, including the kind who perform unexpected kindnesses. In Lancaster, New York, Joe and Laura Thomas were tickled when they received a priceless gift in the mail, a pair of Wurlitzer nameplates to replace those missing from their home installation console. The plates were a gift from Dave Voydanoff who, during a visit, noticed the original plates were missing. Some time before that, Bill Hatzenbuehler had presented the Thomases with a unique 25th wedding anniversary gift, an addition to the little Wurlitzer's toy counter in the form of a raspy "Bronx cheer" which Bill installed in time for use during the anniversary party. Hm!...

Dolton McAlpin, the young law student who turned out such a creditable Concert Recording album (Thoroughly Modern Morton," played on the Baton Rouge, Louisiana, Paramount 6-ranker), now admits that he "turned on" members of the New Orleans Hammond Organ Society, who motorcaded to Baton Rouge at the behest of the Paramount's manager, Tom Mitchell, to hear the sound of real pipes on a Sunday morning. A witness stated that Dolton had the "joint jumpin'" during his one and one-half hour concert, much to the sur-

prise and amazement of an audience which half expected to hear hymns on Sunday morning pipes. Dolton admits he was a little shook, too: "I received my 'baptism of fire' in front of that audience—but it was lots of fun." Afterwards some club members admitted that Hammondry would never again be the same after hearing pop pipes.

The same Morton got a workout by none other than Don Baker while he was in Baton Rouge for a Concert. A little group of fans listened intently and one was heard to exclaim, "Who would ever have thought that, of all people, the great Don Baker would one day play at our Paramount!" Why not? Don played for 13 years at another Paramount, and even the gap between 36 and 6 ranks made little difference to Don, who expressed admiration for the fine tone and good condition of the Morton.

Theatre Organ Enthusiasts visiting the New York area should make the Radio City Music Hall a must in their itinerary, if the words of ex-RCMH organist Doc Bebko are any criterion. Visiting this great stronghold of the theatre organ recently, Eddie reported: "I sat in the orchestra in mid-house and the organ was absolutely at its finest. Henry Pope's restoration work was superbly evident; not only is the organ in perfect tune, but the highs, harmonics and overtones were evident where previously they were either absent or muffled. And the PEDALS—oh, those gorgeous subtones are absolutely awe-inspiring! Jack Ward's playing was really excellent, no doubt enhanced by the ease of playing a well-maintained instrument. It made me wish I could be at that console again." His friend, Paul Lavalle, the Music Hall conductor, got a great ovation, reports Doc. "He is an electrifying personality."

After 35 years, the former 3-manual Kobl organ which was in Rochester, the organ was apparently installed in a Massachusetts church where it has remained until a Mr. Sudre of Miami, Florida, purchased it recently. Mr. Sudre already has a 12-rank, 2-chamber Robert Morton in his home, and will install the Kobl, making it into a 4-manual organ in the process.

The organ was used by several players in its heyday. Among them were J. Gordon Baldwin, George Bacon, Westfield S. Brown, Gladys Clark, Margaret Culp, Rose Harloff, Chester E. Klee and Lou Perricola. Theatre is still open, adapted for Cinerama and other wide-screen productions.

The Theatre Organ Society of Australia's Honorable Secretary, John Clancy, takes us to task for stating that Sydney has 18 theatre organs in theatres (December 1967 TO-B). While that statement would have been correct 40 years ago, at present, John advises, Sydney has only two left, both Wurlitzers, a 4-21 in the State Theatre and a 3-15 in the Capitol. He adds that Melbourne theatres have three Wurlitzers, a 4-19 in the Regent, a 3-15 in the Dendy and a 2-12 in the Plaza. In addition, there's a 2-12 Wurlitzer in the Metro Theatre in Perth and a Christie in the Victory Theatre at Kogarah. So much for theatres, but it doesn't end there. There are Wurlitzers in the Moorabin Town Hall (4-21), the Marrickville Town Hall (2-10), St. Peters College at Adelaide (3-15), a 2-10 awaiting installation in the Willoughby Civic Centre, not to mention John Clancy's residence (2-15). Many of these organs have been the objects of TOSA's affection and preservation efforts. Are we forgiven now, John?

Before we leave Australia, it would be proper to note that Vic Hammett there continued his string of concert successes across the face of the planet, starting in his native England, through the USA and ending at Melbourne's Dendy theatre. In addition to his six weeks of nightly "down under" spotlight concerts he also found time to cut three LP recordings, two on the Dendy 3-15 Wurlitzer and one on the Clancy 2-15 home installation. Vic got around to the Town Hall installations, too. He told a newspaper interviewer, "... the theatre organ is booming back into fashion again."

In Youngstown, Ohio, it was the familiar story. This time it was the 38-year-old Warner Theatre which would be sacrificed to the wrecking ball. Californian Elbert Dawson, living temporarily in Warren, Ohio, panicked when he recalled that the now dark theatre originally had an organ and he wondered whether it, too, would be pulverized by the wrecking ball. A fast exchange of letters assured Mr. Dawson that the organ had already been sold and removed before the furnishings were auctioned in late September, although we couldn't name the rescuers.

In the same somber mood, Eric Zelif reports that the Fabian Theatre in Hoboken also kept a date with the steel ball. The 2,000-seat Fabian was where Leroy Lewis obtained the Wurlitzer which he and Ted Cambell installed in

the Surf City Hotel some years ago. The 3-14 is still a strong attraction.

Leroy Lewis? After the big blast of national publicity he experienced when he masterminded the installation of the former Atlantic City Warner's theatre 3-27 Wurlitzer in the Panama Hilton's "Bombarde" Room, plus his playing stint and recording session there, we lost track of him. But not for long. One of the most inventive and imaginative musicians in the entertainment business, Leroy has been busy designing "pipes plus electronics" combinations. Lately he's been playing club dates in the Pittsburgh, Pa., area and those who heard his Hammond X66 plus pipes (Vox and Tibia), describe it as a tonal marvel.

A note all the way from Middlesex, England, from Don Knights, British recording organist for the Concert Recording label, says he tried to get in touch with the BOMBARDE during his recent Los Angeles visit, but learned that the entire staff (two) had gone North to the Ninth Annual Home Organ Festival. That's the second time we missed him; last time (two years ago) he was right on the grounds of the Festival and we let him get away. Here's hoping next time he's around that Don and the editor will have a chance to go over that book of Viennese tunes Don carries with him; we have a mutual interest in Viennese music. Of his trip across the USA, Don states that it was "the best vacation Belle and I have ever had. We enjoyed every minute we were there."

In Detroit to record an RCA album for Readers Digest release, Billy Nalle noted that westcoaster Tom Hazleton was set for a concert that mid-October weekend for the Detroit Theatre Organ Club. Billy decided to stick around for the Senate Theatre bash and admits he's glad he did. "... I found both the man and his playing delightful... His best rhythm number was "San Jose" and his best ballad was one whose title I can't recall except it had the word 'heart' in it. Afterward, we had a grand visit and I enjoyed getting to know him. I'm very glad I stayed for his concert." If Tom Hazleton so completely captivated the seasoned pro with his style and music, what must he have done to the rank and file DTOCers when he fondled that 4-34 Wurlit?

Billy Nalle becomes ecstatic when he talks about the fine cooperation he had from the DTOCers while recording: "... You just can't imagine how interested and hospitable

and helpful to us all were those DTOC folks. What a wonderful spirit they have!" The DTOCers must have "taken" to Billy in return. At least they signed him for a return concert at the Senate on January 18th.

Our now-and-then overseas correspondent, Michael Candy, reports from Germany that he managed to get in to inspect and play the 4-16 Wurlitzer in the Siemens mansion in Berlin. He reports that it is still there, intact, unused and apparently unmaintained since U.S. GI Marvin Merchant returned to the USA sometime after 1964. Merchant did a lot of work on the neglected giant while he was stationed in Berlin and, says Mr. Candy, the organ needs another interested GI with organ-fixing skills; it's loaded with ciphers. This 4-16 may be one of the last two Wurlitzers left on the European mainland, the other being a 2-7 in the Paris Paramount. Michael said the 4-16 console still bears a pair of "ATOE" automobile-type windshield transfers, relics of its Merchantising days.

Recently we noted that Reginald Foort, who believes "15 years in the same place is enough," was about to leave Chicago. Since then we received a very formal card asking us to "please note change of address." Betty and Reginald Foort are now residents of Pompano Beach, Florida.

In Minot, North Dakota, Eric Reeve, a very meticulous researcher in matters theatre organ, is still trying to unravel the radio studio organs of Chicago. The list of Barton installations we've been running has proved helpful. Eric estimates, for example, that station WBBM must have had three organs over the years. In later years the station is said to have had a 3-7 Wurlitzer. Before that, it had a 2-7 Barton and after that a 3-10 Barton, and Eric wonders which one Milton Charles played on the memorable "Three Consoles" program. WLS studios were equipped with a 3-manual Barton which is probably the one Ralph Waldo Emerson recorded for the Silvertone label. The NBC organ situation was a greater puzzler, but Eric thinks he has it unraveled. First there was Al Carney's (now Johnny Seng's) studio organ (a custom 4-15), then the Wurlitzer in the WENR Opera House studio, and later the 3-13 Wurlitzer in the WMAQ Merchandise Mart studio, on which Irma Glen used to play the "Quiz Kids" radio theme. "Chicago organ lore is kinda mixed up," states Eric.

The "Quiz Kids?" Wonder if anyone recalls the title of their radio theme? We

are certain Dave Junchen remembers that it was "School Days"—because he was one of radio's Quiz Kids. Which leads us into a brief commercial for Dave. After years of helping others with their organ projects, Dave has put out his own shingle and now runs the Junchen Pipe Organ Service, 401 First St., Sherrard, Illinois. The reason we include his address is because we have just received a list of pipe organ goodies which Dave has for sale—Pipework galore—Wurlitzer, Barton, Kimball, Mar & Colton, Robert Morton. Also parts for all those brands—chests, percussions, blowers, swell shutters, reservoirs, consoles, stop keys, pedalboards, toy counter effects and actions—the works (even a rare 4-poster Barton console lift with turntable!) Send for his list if any of these items are needed.

A few Vox Pops back, we mentioned the Wurlitzer in the Surf City hotel. It did well by members of the New York Chapter during a September meeting held there. Among those players who were especially pleased were Lowell Ayars, Violet Egger and Esther Higgins, reports Eric Zeltiff.

Remember that full-page cigarette ad which showed the interior of an attractive theatre pictured from the balcony? A cleaning lady, broom in hand (in the foreground) was presumably asking "If we rented a hall to tell the Lark charcoal filter story, would you come?" Reader Lew Williams advises that it was the interior of the Brooklyn Paradise Theatre. In reply to the question posed, unless there was an organ involved, the answer is probably "no." Lew doesn't smoke.

Ben Levy, the Detroit who wrote our up-coming series about the care and repair of Wurlitzer magnets, is at his most colorful when reviewing a concert. He aimed this remonstrance at absent Detroit Theatre Organ Clubbers in the "DTC News" following last summer's Ann Leaf concert at the 4-34 Wurli in the Senate theatre: "Any club member who missed the Ann Leaf program and who didn't have a legitimate excuse, such as a broken leg or having to take his mother-in-law to the airport, is hereby authorized to bang his head against the wall. Better yet, walk into a neighbor's backyard and get his dog to bite you!" Oh, the power that Ann Leaf has over men, especially writers!

Echoes of that opening pop concert on the Link organ in the Roberson Cultural Center continue to filter in. It at-

tracted fans from far and wide. Martin Thal and Rick Shindell came from Toledo, Jess Littlefield from Rochester, Laura Thomas from Buffalo, and even the Syracuse University organ whiz, Will Headley. They came to marvel at the tasteful decor of the little auditorium, the solid glass walls from ceiling to floor, the handsome console which rises out of the floor as smooth as silk, and the young man who rode it up, Billy Nalle, who later declared in broad "suthin" accents, "... they had to add 150 extra seats which cut the reverb but sure didn't cut the enthusiasm. That audience was a sizzler."

Lost somewhere in the shuffle of international theatre organ matters was a shocking tale of piracy on the low seas—perpetrated by ATOErs! It involved a "shanghaiing" in reverse, carried out by a band of ATOE-led hearties. The plot evolved when a ship carrying a famed Australian organist, Noreen Hennessy, hove to and dropped anchor in Port Everglades (Florida) waters. Little did the ship's officers know there was a band of organ-thirsty natives with a dastardly scheme hiding among the palms ashore. In the dead of night the "natives" (led by ATOE's South Florida Chapsec, George Gearhart) boarded the ship and "kidnapped" Miss Hennessy. They took her ashore, hustled her 30 miles to Miami and sat her down at ATOEer Calvin Jureit's 3-11 Wurlikimball. Miss Hennessy was at first surprised and overwhelmed by the confrontation but offered no resistance. With the help of Chapter Chairman John Steele, who stood by to assist Miss Hennessy with registration on an organ strange to her, she played for the assembled multitude. Plot ringleader Gearhart later wrote in the "down under TOSA "Diaphone" that the "shanghaiing" guest played some "lovely compositions . . . perfectly. She endeared herself to all." After soothing some 80 Floridian conspirators, the lady was whisked back to her ship, no worse for her encounter with the "natives." But before leaving she remembered her history and sold the natives a slew of her records. Fair enough!

In a couple of years, Concert Recording, through its Organ of the Month Club, has become the major producer of organ recordings and tapes. To those who wonder what makes such an enterprise perk, the power behind the platter is a soft-spoken young man named Bill Johnson. As though the recording, production, packaging and mailing of thousands of organ discs each month wasn't enough to keep him busy,

electronics engineer Bill Johnson also designs, builds and markets logic control systems. And girls, he's handsome and single! Why still single? "The electronics work plus the record business keep me a bachelor," admits Bill, a little wistfully. A profile on Bill Johnson and his burgeoning Concert Recording Co. is coming in a future issue of TOB.

"To coin a saying, the report of my passing has been greatly exaggerated," cried BOMBARDE editor Stu Green when questioned about a rumor that he was quitting the staff of THEATRE ORGAN BOMBARDE. After years of sitting at his typewriter, sometimes to 11:00 p.m. or later on weeknights, while writing editing or answering reams of correspondence, Stu decided that his social life was in a somewhat soggy condition. What added fuel to the conflagration was the fact that Stu has acquired a personal interest in one of the magazine's associate editors—one who is a girl, we hasten to add. With little spare time in which to press his suit "it got kinda wrinkled," adds Stu. So he hollered for help and Pres. Al Mason is providing it with two welcome additions to the TOB staff, both excellent and experienced writers. Al will release the names. So what it amounts to is that the work of producing the magazine has been spread out a little to accommodate a middle-aged Romeo. George Thompson remains editor-in-chief, as always.

—Hal Steiner

NOW

AVAILABLE

an exact
duplicate
of the

FAMOUS
HOWARD

"WONDER" SEAT



\$16000

F.O.B.
DES MOINES, IOWA

Also Howard seat replacement castings
and Wurlitzer Black Cap magnet coils.

KEYBOARD ENTERTAINMENT
PRODUCTS MANUFACTURING CO.

2117 40th St., DES MOINES, IOWA 50310



The BOMBARDE reviews recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the BOMBARDE, Box 5013, Bendix Station, No. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

KEN WRIGHT AT THE 4-MANUAL KILGEN PIPE ORGAN. CDS-2371, recorded in WKY-TV studios, Oklahoma City in 1947; monaural, rechanneled for stereo effect. Available by mail for \$3.49 postpaid from Chuck Davis, 12886 Crowley Street, Arleta, Calif. 91331.

How this record came about is a story in itself (see Disc Squeals). Recorded in May 1947, a few days before the organ was removed from the Oklahoma TV station and "retired" to the civic auditorium, the tape laid "in the can" for 21 years, almost forgotten. Ken Wright is a well-known musician in the Oklahoma City area and his performance on a typical Kilgen organ is exemplary. In 1947, the era of the big bands was coming to a close and Ken is obviously a devotee of that style. His adaptations for organ of the Dorsey-Goodman-Shaw-James stylings leave little to be desired, and the Kilgen—its reed-heavy "brass" section very prominent—provides a proper facility for the big swingband beat with its characteristic brassy punctuation.

The Posthorn (more likely a French Trumpet on a Kilgen) riffs that brighten "Dont Be That Way," the sullen Clarinet featured briefly during "We Just Couldn't Say Goodbye," and the swaying tempo of "Begin the Beguine" provide an exciting rhythmic introduction to this compelling journey back through time. The first ballad (also with a beat) is "September in the Rain." The treatment is reminiscent of vintage Dunstedter, possibly because of the Kilgen sound heard on Eddie's '30s broadcasts.

Side 1 closes with two pop classics, "Lazy River" and "St. Louis Blues." "River" uses the Chrysoglott Harp and that grumbly Clarinet to good effect while "Blues" features a dirty Horn.

It must be stated that the "Kilgen sound" heard here isn't exactly "theatre organ" as generally understood. It lacks a real Tibia sound and the dominant voices are those of reeds (very good ones) plus lots of foundation. Yet, as played by Ken Wright it's "entertainment organ" and not the least bit "churchie."

An oldie, "The Moon Is Low," opens side 2 and then comes an inventive treatment of "Aint Misbehavin'," with piano effects played on the Chrysoglott. "Garden in the Rain" is given a non-rhythmic first chorus for one of the few spots in which tempo is abandoned. Anderson's "Jazz Pizzicato," "Basin Street Blues" and "At Last" round out a thoroughly enjoyable sampling of the styles of 1947 which still sound good today.

The jacket has 1947 photos of Ken at the console. The size isn't stated, but it appears to be (and sounds) somewhere between 12 and 15 ranks. The only adverse comment we can offer is that modulation on the disc is a bit too high, causing some distortion on better quality playback systems.

How does Ken sound today? As good as ever, as proven by a current performance recorded on a good plug-in. It includes "Music to Watch Girls By," "Call Me," "Winchester Cathedral," "Temptation," "Mine," "Brazil" and eight other tunes, mostly standards. It may be ordered from the same dealer and the price is the same as for the pipe disc. It's entitled "Ken Wright at the Deluxe Conn Theatre Organ."

ESPECIALLY FOR YOU — Denis Palmistra at the 2-14 residence Wurlitzer of John Clancy, Wentworthville, New South Wales, Australia, CR-0032 (stereo), available at \$4.50 (check or money order) postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262. It is also available on 7½ ips 4-track stereo tape at \$5.95 postpaid.

Organ enthusiasts owe quite a debt of gratitude to Concert Recording, not only for keeping a constant stream of organ recordings in the mail, but also for widening the horizons of many an enthusiast through the variety of instruments heard on the label. This is one of a handful of Wurlitzers cared for by the Theatre Organ Society of Australia, the "down under" ATOE. It is installed in the specially-built home of TOSA's Hon. Secretary, Mr. John Clancy.

The organist, Denis Palmistra, was a student of fondly remembered Fred Burr Scholl, the master organist who played opening performances for so many of Sid Grauman's Hollywood theatres. Fred played the Sydney Capitol 3-15 Wurlitzer during the late '20s and did some teaching on the side.

The sound of the Clancy instrument has a fullness which indicates much more spaciousness than one expects to hear in a residence organ. It's a fine-sounding installation. The performance is pleasing but not marked by a display of imagination for arranging or registration. However, it adds up to easy listening, partly because the tunes selected are not the usual list of repeatedly recorded "chestnuts." Heard are "Arrividerci, Roma," "I Wish You Love," "Serenata" by Anderson, "La Golondrina," "This Is My Song," "My Heart Reminds Me," "Blue Hawaii," "C'est Magnifique," "Pagan Love Song" and "I'm in Love With a Wonderful Guy." These provide an enjoyable introduction to an instrument previously unheard in the U.S.A. Recording is good jacket notes and photos informative.

BILL DALTON AT THE CONSOLE, Loew's Ohio theatre (Columbus), 4-22 Robert Morton organ, Amherst SLP-1202 (stereo), available by mail from Central Ohio Chapter ATOE, 5567 Crawford, Columbus 24, Ohio. \$5.00 postpaid.

Sometimes all the elements that can assure a great organ recording manage to come to a balance and the result is pure ecstasy. Such is the case with this recording. Instrument, artist and recording all come off with brilliance. That doesn't mean it's perfect, but the sheer excellence engulfs minor flaws.

The technical setup is just right to capture the sound intimately and yet never allow the listener to forget he is in a theatre.

And Bill Dalton is the answer to theatre organ enthusiasts' dreams. A veteran of the late silent era, Bill was persuaded to return to the console of the Morton he had played perhaps 30 years ago. The wonder here is that he plays on this recording as though he had never left pipes, with hardly a trace of the electronic organ tricks he must have acquired in the interim (we caught one well-integrated "smear" in "Oklahoma").

The record opens with the Dalton theme, "Bill," and modulates (in true T.O. style) to "The Song Is Ended." The separation between solo (Tibias) and accompaniment ((strings) is very distinct, even when the record is played monaurally.

Next a Richard Rodgers set, with

"June Is Bustin' Out" in up tempo and with good shading. "Climb Every Mountain" gives an exceptionally lush set of Tibias an opportunity to shine, and "Oklahoma" is handled with enthusiasm and the taste which prevails throughout the record. "Love Is Blue" gets a purely T.O. treatment and it turns out to be an attractive ballad when shorn of amplified guitars and "rumpy-tum."

"In the Mood" is something of an enigma. The treatment is "big band" style and Bill's skill with the Posthorn riffs and solo rides is exceptional. It seems inconceivable that Bill Dalton would not have the melody down pat so we must conclude he's pulling our musical "gambi" when he plays only a variation, never the tune the way Glenn Miller established it. "Scratch My Back" is one of those lilting novelty tunes just right for showing off the "woodpile" and Bill uses the percussors throughout. Side 1 closes with the most beautiful "When Day Is Done" since the late "poet of the organ" set the style. It's often reminiscent of the Crawford original but there's plenty of Dalton there, too.

Side 2 presents four fine old warhorses from the "standards" category. The side starts with Liszt's "Hungarian Rhapsody" done to a turn in sparkling "spotlight solo" style. "Clair de Lune" provides a musical impression of Tibia'd moonlight (missing only the liquid voice of David Ross reading poems), and "Battle Hymn of the Republic" has all the drive (and much of the arrangement) of the Mormon Tabernacle choir's rendition. For a topper Bill superimposes a Sousa-style Piccolo counter-melody over a goodly number of "Glory Hallelujahs."

The closer is an excerpt from Offenbach's "Orpheus Overture" which has those imaginary Can-Can dancers stepping really high.

It's a fine performance on an instrument restored by a group headed by ATOE's Carlos Parker and Tom Hamilton. All who participated in the production of this recording are to be congratulated.

GRANADA, Robinson Cleaver at the 4-14 Wurlitzer in the Granada Theatre, Tooting, London. Concert Recording CR-0036. Same purchasing information as for the previous record.

It has been a long time since Mr. Cleaver's music was available on those 10-inch Deccas near the dawn of the long-playing record era. They were records of impeccable musicianship and taste. Listening to them, one can understand how this veteran organist became the inspiration which started one of Britain's prominent theatre organ clubs.

Generally, the same kind of attractiveness can be claimed for this welcome new release. Yet, in the interim, the electronic organ has apparently left its mark on "Robbie"; on this recording he has applied the "palm schmear"—that giveaway trademark of the bread and butter "Hammond honker"—much too liberally to the manuals of this fine pipe organ. All of which is rather disappointing because we know he is quite capable of performing a proper fingered roll.



ROBBIE

Disregarding this seeming flaw, Mr. Cleaver's performance is bright, spectacular and captivating throughout a program of 15 well-chosen selections. Outside of "Exodus," Mr. Cleaver avoids the too-often recorded tune syndrome (his "Exodus" still remains one of the best we've heard on pipes). One of the most exciting tunes is the glowering "March" from that long-ago H. G. Wells science-fiction fantasy, "Things to Come," an epic film which described the post-1984 world. It's a thriller. Other unusual selections are "Manhattan Spiritual," "Alligator Crawl" (good use of piano), the dramatic "Legend of the Glass Mountain," a wild Gypsy "Black Canary Hora," and the march, "Blaze Away." Also heard are "Granada," "Moonlight Serenade" (the Glenn Miller theme), a Spanish "Gypsy Dance," "A Walk in the Black Forest," "Canadian Capers" and the Cleaver broadcast theme, "An Earful of Music."

The well-maintained Wurlitzer sounds marvelous. It's great to hear this fine organist once more on records (the "Things to Come" march alone is worth the price of the platter). William Walker's recording is tops, as are Ralph Bartlett's jacket notes and D. J. Sharp's color photos of the auditorium, artist and console.

ACADEMY AWARD SONGS, Tony Felon on the Mighty Wurlitzer Theatre Pipe Organ in Hoyts Regent Theatre, Melbourne, Australia. Crest CRT-12-SLP-017. Available at \$5.95 postpaid from Australia Theatre Organ Productions, GPO Box 2639X, Melbourne, Victoria, Australia. An international money order is suggested for payment.

Physicist and electronics engineer Tony Felon plays a mean Wurlitzer, to state it briefly. Known better in Melbourne as an exceptionally fine classical and pop pianist, youthful Tony's venture into the theatre organ world started in 1964. This, his first recording to reach these shores, puts fresh pizzazz into a collection of over-familiar tunes from hit movies long ago relegated to TV late shows. All have been recorded many times over, but they benefit from the straightforward Felon approach. Tony uses no offbeat harmony, abrupt key changes, overdubbing, weird registration or similar surefire shock effects to hold his listeners. His preference in registration is toward full combinations with only occasional use of a solo voice. Yet, the 4-19 Wurlitzer seems to thrive on this treatment and the over-all presentation comes off well.

The sound is "big theatre" as Tony projects his brand of music which is full, lush, peppy and rhythmic, in the tradition of the theatre organ as heard during intermissions in the '30s and '40s in the USA. The instrument sounds exceptionally good, with lush Tibias, tremors set for a languorous slow, deep beat—in contrast to the fast "chop" sometimes encountered in overseas recordings.

Tony's phrasing is good, and he knows how to get the most from percussions. Yet it would seem that there must be lots of subtle registration possibilities among those 19 unified ranks, color which the almost continual use of heavy registration covers up. That's something to consider for next time. Meanwhile, this is a good staffer for a young artist with much promise. In passing we might add that music is something of a second career for Tony. His calling is in the field of science.

Miking of the organ is good. Our review pressing had some pops and clicks but not in numbers great enough to become irksome. The cover photo is a good color shot of the Regent Theatre interior and there are photos of the pipework and Tony. Jacket notes are aimed at the uninitiated. Among the selections are: "Love Is a Many-Splendored Thing," "Gigi," "Mona Lisa," "Moon River," "Secret Love," "Over the Rainbow," "Never on Sunday," "When You Wish Upon a Star," "Days of Wine and Roses" plus four more movie themes.



Be sure you mail all Chapter News to: A.T.O.E.-P.O. Box 2329, Livonia, Mich. 48150.

BEEHIVE

Leland Lay, active member and Board Director of the Beehive Chapter, presented a wonderful treat for the organ patrons of Salt Lake City, Utah. He played a concert on the L. C. Bray Organ Loft Wurlitzer pipe organ on Sunday evening, September 22.

Leland began his concert by playing songs from the "Sound of Music," then he went back to the early 1930's for familiar beautiful tunes. From there he covered the musical scene with numbers of the 1940's and 1950's.

After the intermission the audience was delighted with the presentation of silent movies. Leland thrilled and tickled the audience with sound effects and emotional music, making the old movies seemingly come back to life. Especially did the older fans enjoy the movies; they no doubt relived earlier days. Many segments of old films from the silent era were shown. Member Wayne Russell was



LELAND LAY, pictured at the console of the Larry Bray Organ Loft Wurl.

projectionist for the film presentation. Leland concluded his concert with patriotic music and the beautiful "God Bless America."

The ATOE Chapter held its meeting the next evening at the Organ Loft. They were surprised by the presentation of the silent movies — Mr. Lay again at the console, Mr. Russell at the projector. After the business meeting and movies, members were invited and encouraged to play for a few minutes on the giant Wurlitzer through the generosity of the owner, Mr. L. C. Bray.

—Maxine V. Russell

CENTRAL OHIO

For those of you who were fortunate enough to be in Loew's Ohio Theatre Saturday night, September 28, the intermission music was supplied by our own chapter "guest artist" Jack Dommer. The response from the audience was quite favorable and perhaps we will be able to notify the chapter ahead of time so they can catch his exciting act on the Morton organ.

For the first time since the Easter Sunrise Services earlier this year, the organ in the RKO Palace Theatre was heard by the public this past Saturday. The Mighty Style 260 Wurlitzer was played by chapter member Mike Williams for the State Republican Convention held there September 28. Although the organ isn't totally restored, it proved to be a drawing factor in the convention and was even shown on national television on NBC on its coverage on Saturday night. Bill Hunt and his able helpers could be somewhat proud of their efforts in restoring this organ so that it could be heard again.

—Robert E. Ridgeway

CHICAGO AREA

A capacity audience greeted Hal Pearl at the Mont Clare Theatre on Thursday evening, September 26, for a CATOE-sponsored pipe organ-silent film show. CATOE Chairman Bill Benedict greeted the audience and explained details of the 3-10 Barton's restoration.

Hal's recent stint at the 1968 Democratic Convention provided the basis for the opening selections. These included the most popular tunes played by Hal during the convention — "Happy Days Are Here Again," "Minnesota" and "Step to the Rear" — all featuring a liberal use of the percussions. The organ quieted down to the soft strings and tibia as Hal proceeded directly into a Jesse Crawford medley. Other selections included a Vienna waltz group and Shades of the Great Marches. Three silent films — William S. Hart's "The Ruse," Laurel and

Hardy's "Bacon Grabbers," and "Stage Struck Suzy" — were expertly guided by Hal Pearl at the console of the golden voiced Barton.

Probably the most "fun" part of the evening's entertainment was Mr. Pearl's inimitable sing-a-long, during which the audience sang lustily. Hal's knack of conducting a sing-a-long is unique.

The exciting sound of the Mont Clare Barton gave evidence of the thorough work done by CATOE Board members in preparing the organ for the event. The Board was assisted by members Tad Doose, Frank Pokorny, Jack Hatfield and Jim Rieger.

Guests at the Mont Clare show included Al Melgard (Chicago Stadium), Robert Seipp of WTTW, Will Leonard of *The Chicago Tribune*, and Norman Mack of *The Chicago Daily News*.

Mr. Irving Davis, Mont Clare owner, was very pleased with the CATOE Show and showed interest in having the CATOE produce another show in the near future.

—Bill Benedict



MONT CLARE THEATRE 3-10 Barton console close-up.

CONNECTICUT VALLEY

On Saturday, August 10, 1968, the Connecticut Valley Chapter was the guest of Mr. and Mrs. Garo Ray at their home in Orange. The console opened to the membership at 2 p.m. and everyone tried his hand at the unusual instrument built by Garo Ray.

Garo's interest in the organ (classic) began at age 16 at the American University of Istanbul. It was there that he heard his first pipe organ (the only one in Turkey) and decided that he would some day have one in his own home.

Eventually Garo came to this country and met with Harry Hall of the Hall Organ Company in 1939. Through this acquaintance, Garo and Mr. Hall began designing an organ for Garo's home, and Garo began building bits and pieces in the Hall factory. His first real break was when he was able to swap a record player for some pipes. Garo designed and

built the organ as he progressed, consulting with Harry Hall and the organist at the American University of Istanbul, until the organ filled his home.

It was evident that if the organ was to grow any more, a new house was necessary, so he designed the present home around 8' C of the Great Spitzflute which stands prominently in the organ facade. The organ, now three manuals with 42 ranks, is built on the classic organ which makes it possible to play popular music. Such ranks as the Tibia, two Vox Humanas, many ranks of strings and colorful reeds, a Xylophone and Cloches (Glockenspiel) built entirely by Mr. Ray, were most interesting, and we had



OVERALL VIEW of Swell chest, showing Tuba, Rohr Flute, Gedeckt and strings.

fun with a nasty Kinura which was unenclosed and playable on the pedal. Other unusual innovations by Garo are a Hammond which plays remotely from the console, and a unique tuning device which holds keys by remote control.

After a short business meeting, the group adjourned to local restaurants, then returned for the evening concert. Following a short description of the organ and Moller player attachment, Garo demonstrated his remote tuning device. Then Al Miller was called to the console and played a short medley of "Ain't She Sweet" and "When I Take My Sugar to Tea" which utilized the Kinura and Cloches.

Joy Zublena followed with her arrangement of "Fantasie Impromptu," which included both the finger-busting section and the well-known "I'm Always Chasing Rainbows" theme.

Al Miller then presented an automated slide show which featured pictures and recordings of organs and events of the 1968 National Convention, with running commentary. It was well done, and it made us all wish we had gone.

Program Chairman Harold Weaver then introduced the guest artist, Dr. Ells-

worth Peterson, of Texas. Dr. Peterson (Pete) holds a Master of Music degree from Union Theological Seminary, where he majored in organ, studying with Dr. Robert Baker.

Pete began with the Karg-Elert "Now Thank We All Our God," which has some difficult Pedal passages and could double for storm and chase music. Next was "Prelude," by Vierne. A Bach transcription of the Vivaldi "Concerto in A Minor" made the organ sound like a chamber orchestra at times and made use of the top octave of pedals. Another Bach piece was the "Symphonia Toccata No. 156," followed by the "E-flat Major Fugue," sometimes called the "St. Anne's Fugue" because the theme sounds a bit like "O God Our Help in Ages Past," the tune of which is called "St. Anne."

Any question as to whether an ATOE group would enjoy Bach were dispelled when the 70 members present gave Pete an immediate standing ovation with calls of "Bravo" and "More." The Virgil Thomspon "Variations on a Sunday School Theme" which followed, pokes fun at children trying to sing the well-known song, and the Sunday-School pianist playing the wrong harmony—on the Kinura, no less. One off-key section was on the two Voxes, and another section was played entirely on the pedals. Dr. Peterson concluded his recital with the "Finale" of the Reubke "Sonata on the 94th Psalm."

There was no doubt that everyone enjoyed the event and that we had heard a great organist playing great music on an excellent classic instrument, and that the group listened to Bach as intently as they would have listened to Gershwin.



RAY LIVING ROOM shows musical interests of its owners. Organ is 3-m, 42-r, built by Mr. Ray.

We would certainly recommend a program of this type to other ATOE chapters.

—Modine Gunch

October Meeting

On Saturday, Oct. 12, 1968, the Connecticut Valley Chapter gathered at the Hotel Weldon in Greenfield, Mass., for a social hour and dinner. Most of the 40 members present had spent the afternoon enjoying the New England foliage which was at its height that weekend.

After dinner, Chairman Stillman Rice conducted the business meeting, announcing the signing of the contract with the Thomaston Opera House Commission for installing the chapter's 3-10 Marr & Colton.

Following the business meeting, Gene Bowers presented an original film of three great organists . . . Jesse Crawford, Ann Leaf, and Don Baker. Jesse Crawford's arrangements of "Nocturne," "Rustle of Spring" and "Moonlight Reminds Me of You" were enhanced by appropriate views of nature, as were Ann Leaf's "Liebestraum" and Don Baker's "Largo" and "Londonderry Air." Good closeups of Don Baker's hands and feet were shown during Mendelssohn's "Spinning Song" and "Tiger Rag."

Gene also showed a movie he had made for a television program on the Garden Theatre 3-8 Marr & Colton showing all the parts in action from blower to percussions and shades. The movie was very well done, with excellent chamber photography and a few touches of humor.

The members then went to the Garden Theatre where they found Joe Nickerson, staff organist of WWLP-TV warming up the 3-8 Marr & Colton. Joe had been to the

movie as a regular customer, and had stayed on when he saw the console being uncovered at the end of the movie.

Eleanor Weaver and Stillman Rice started the program with a reading of the verse of "Song of Peace" and the playing of this piece as a tribute to the late Allen Strauss' efforts in restoring this excellent instrument which is somewhat unusual for its size in that it contains a Post Horn.

Chapter members Frank Manion, Roger Whitehead, Stanley Wonsek, Bert Clough (who once installed for Wurlitzer in the New England area) and Al Miller. Joe Nickerson was called back to the console to play a few more of his arrangements.

As a grand finale, Everett Bassett accompanied that Laurel and Hardy classic, "Two Tars," in which several automobiles are reduced to piles of rubble, piece by piece.
—Al Miller



BERT CLOUGH, ConnVal Chapter member who once installed theatre organs for Wurlitzer, here holds down the console at the Garden Theatre, Greenfield, Mass.

DELAWARE VALLEY

On September 15, 1968, a joint meeting sponsored by the Delaware Valley Chapter (TOSDV, Inc.) and the New York Chapter of ATOE was held at the hospitable Surf City Hotel in Surf City, New Jersey. This famed hotel holds a unique position in this seashore resort area in one respect that makes it particularly attractive to Theatre Organ Enthusiasts. In the center of the hotel's attractive oblong bar all eyes focus on a beautiful three-manual Wurlitzer console with Howard seat, while along the entire wall on one side of this large room are chambers containing 15 ranks of gleaming polished pipes and complete percussions. The entire contents of these chambers featuring day-glo lighting can be observed in operation by bar patrons, since the entire "works" are enclosed in glass with swell shutters across the tops of the chambers.

House organist Eddie Buck is the fortunate fellow who gets to exercise this

gorgeous instrument evenings during the summer season, but once a year he is joined by a group that has come to participate as well as listen. For several years past, this two-chapter cooperative bash has been growing in terms of available talent, and this year—the tenth anniversary of the installation of this organ—brought forth nearly forty organists to supplant Mr. Buck's efforts. Although one resident of the hotel informed this reporter that the organ was playing as early as 8:00 a.m., the console was officially opened at noon and remained so for the next ten hours! Although this may have taxed the blower and overworked the bartenders, it was to ATOE's and their guests a tour-de-force of talent ranging from the finest professionals to talented kids whose parents were children when this organ was first built.

Time and space will certainly not permit mentioning all those who played, but names known to enthusiasts everywhere should be included. Principal among these was internationally famous Leroy Lewis and his long-time associate Ted Campbell, who had originally installed this very instrument which continues as a monument to their labors some ten years prior to this day. Leroy, who plays regularly in a nearby resort area, took time out from his fabulous Hammondry to treat us to a few samples of his showmanship.

Jeff Barker, a young organist who arrived from England just a few years ago, has become a summertime performer in this resort area and gave us some outstanding examples of his highly rhythmic and fantastically accurate style typical of his talented countrymen. Larry Ferrari, television and concert artist from the Philadelphia area, exhibited his keyboard artistry which has charmed organ fans from his homebase all the way to the Detroit Theatre Organ Club.

Among others who have been heard at conventions and special concerts were many names familiar to all of us. Lowell Ayers once again demonstrated the impeccable phrasing and registration which have made him a welcome addition to so many conventions. To show that they have practiced what they teach, Al Hermanns and Esther Higgins gave ample evidence of the talents which back up their organ publications. Ed Weimers and Garrett Paul displayed the benefits to be derived from having organs at home, while Vi Egger, Barbara Fesmire and Dottie MacClain gave solid evidence that there was an abundance of talent as well as charm among the ladies present.

Scheduling all these talents and managing occupancy of the Howard seat

diplomatically was no easy task. While Eddie Buck assisted with registration where needed, our leather-lunged Program Chairman Marshall Ladd scheduled and announced the artists without benefit of a PA system. A vote of thanks is due both of these gentlemen for their unstinting efforts in controlling both the situation and the instrument.

Tower Theatre Meeting

Bob Lent and his loyal crew worked all night to get the Tower Theatre's Wurlitzer in top condition for the concert, but perhaps they should have been laying the keel for the Ark instead! Saturday, October 19th, will be remembered by residents of greater Philadelphia as the day we had over an inch of rain in the morning. In spite of this heavy dew, we had a good representative turnout which included no less than nine organists in addition to house organist Bob Lent who brought up the console.

The organ was in beautiful condition with the combination action once again in operation. In addition to the many people who had played this organ since its recent restoration, some new names were added to our talent list. Jan Carroll, Woody Flowers and Bill Schaber took their turns at the console followed by Jim Brenemen who was taking time out from his new military duties to try out the Tower Wurlitzer. Shirley Hannum and Larry Roman enjoyed their first opportunity to play a console which he had not played for several years. The audience was most appreciative as evidenced by their applause.

The Tower Theatre manager, Mr. Fred Jones, arrived only in time for the final chords, but has already proved himself a loyal enthusiast by his gracious hospitality to our club. Many thanks to him and to all those who prepared the organ and attended this session to create a most enjoyable Saturday morning. We may consult the Farmer's Almanac before scheduling our next theatre meeting to try and avoid such uncooperative weather. Three cheers for those who braved the storm!

KAW VALLEY

The September meeting of Kaw Valley Chapter, Lawrence, Kansas, was a pleasant reunion of the members, as the group had not met since June.

Chairman Luther Cortelyou's home was the meeting place with 17 members and eight guests present.

After the minutes were read, the host introduced the guests.

Mary Jane Miller, a professional organist from Kansas City, was guest artist. She presented a delightful and varied concert of organ music which began

with a medley of Gershwin tunes, continued with Spanish numbers, marches, religious compositions, classical and popular tunes. Some renditions were her own lovely, published arrangements. She displayed superb skill as she took advantage of all the various voices and sounds which can come from Luther's three-manual Rodgers electronic organ. The concert was most entertaining and inspirational.

A lively open forum discussion period followed this hour of music. The whole afternoon was thoroughly enjoyed by all who attended.

—Ida R. Jones
Secretary-Treasurer

LAND O'LAKES

Imagine being poised over the organ keyboard, ready to play, when the pipes sing out—only you aren't causing it! This was Don Taft's experience on Sunday, September 29th when our meeting was held in the newly remodeled Minneapolis Auditorium. With Don at the Console of the 4-m, 21-or-23-r Theatre Kimball, Clyde Olson beat him to the first notes at the Console of the 5-m 136-r Classic, on the other side of the large stage. Part of the afternoon the organ was turned off for some repair work, but several members had a chance to play.

Chairman Don Peterson held a short business meeting. Auditorium Manager Atwood Olson would like our Chapter to assume the repair and maintenance of the organ in exchange for the use of it. Subjects such as cost of repairs and the need for insurance were discussed. The Chapter agreed we would like to assume the project if details can be worked out to mutual agreement. The subject will again be brought before the City Council for approval. Eng Hoyme agreed to be our official photographer.

An Interim Meeting—Ladies' Night at the Pipe Organ

From Chairman Peterson (a man): *During the evening of October 15th the ladies of the Chapter held their first Ladies Nite meeting at the home of Lucy Peterson. The purpose of the meeting was to allow the ladies to play a pipe organ (2-5 Wurlitzer) without the help or comments usually experienced with the men present. About a dozen ladies took part—for some reason they did quite well without us. Do you suppose there is a message here somewhere? From Secretary Blegan (a lady): Thunderous applause, bravos and standing ovations were the rule of order at our Ladies Nite at the Pipe Organ! It was*

ladies only—men were not invited. The mysteries of the pipes unfolded as unbelievable talent commanded the Console! For democratic organization we took 10-minute stints at the Console—an action which required a studied attempt to conquer the frivolous nature of the Howard Seat! MARTHA LAKE, we need tips on how to gracefully mount that seat in a skirt!

At 11 a.m. Saturday, October 26 the 2-m, 5-r Special B Wurlitzer at the Peterson residence was turned off, and we boarded our chartered bus for Bismarck, N.D. With Don Taft and his accordion aboard there was never a dull moment. After a banquet in Bismarck we went to Ruby and Reiny Delzer's to turn on the 4-21 Publix #1 Wurlitzer. Since an advance task force consisting of George Hardenbergh, Harry Jorgenson and Clyde Olson had preceded us, the organ purred throughout our stay. The same was true of Fran and Chuck Welch's 2-9 Marr and Colton across the street.

Reiny Delzer told us he had received a telegram from EDDIE DUNSTEDTER wishing us a good time! With that, what could it be but perfection? Our list of performing organists is lengthy—eliminating the opportunity of describing each talent appropriately with a few exceptions. To enhance the fame of our Chapter we would like it to be known that Bob Arndt of Keyboard Entertainment Products Co., is a member of our Chapter. His concerts on both organs were outstanding. Clyde Olson more than did justice to these two wonderful instruments. Don Taft gave us

both beautiful and hilarious organ—at one point describing a new stop—an 8' paper bag. Lovable, laughable Don, after giving a comedy routine: "It's lonesome in the saddle since my horse died" or "I sat tall in the saddle till I broke my blister" etc., turned back to the Console for some serious playing. Unknown to him, as he began to play, Reiny activated the mechanized curtain, closing Don and the Console from view. Ever ready for an emergency, when he realized what the laughter was all about, Don stretched as no one has ever stretched before, we were treated to one head (the top at that) in the middle of a curtain and Don becomes the first headless organist.

Elaine Franklin earned our admiration and special praise from Reiny Delzer. Byron Carlson was excellent. Others playing and deserving of complimentary adjectives were Don Peterson, Ed Borowiec, Claude Newman, John Zetterstrom, Dr. Roland Matson, Al Schmitz and Burton Frank.

Sunday morning we were at Fran and Chuck Welch's Marr and Colton. Don Peterson and Dr. Matson competed for title of the Chapter's Worst Organist but having the last word, by virtue of this office, the distinction is claimed by Yours Truly. Taking turns at the organ in order of seating, and by eliminating men, we heard Audrey Hoyme, Harriet Bateman and Alice Tubbesing who, although she played the organ later, at this point vocalized, singing "Climb Every Mountain" accompanied by Audrey Hoyme. What a beautiful voice! Then the men took over.



LAND O' LAKES Chapter members smile happily on their return from trip to Bismarck, N.D., October 26-27, 1968. Reiny Delzer's 4-21 Publix and Chuck Welch's 2-9 Marr and Colton were features of the two-day bash.

During the afternoon we kept both the Wurlitzer and Marr & Colton busy with members wandering back and forth between the Delzer & Welch residences (across the street from each other). Lance Johnson and Ernie Larson of the Red River Valley Chapter were with us. We had hoped more of their members could join us. Lance played a most enjoyable concert for us on the Wurlitzer. Meanwhile, across the street, Alice Tubbesing sang several selections accompanied by Byron Carlson. Both Alice and Byron were absolutely magnificent.

It was with much reluctance that we left these organs and the wonderful warm hospitality of Fran & Chuck Welch and Ruby & Reiny Delzer, but we had one more pipe organ to hear. On the way home we stopped for dinner at the Sweden House in Moorhead, Minnesota where we heard the Johnson Pipe Organ. This organ, built by Lance Johnson of the Johnson Pipe Organ Company, is portable (with much effort) and is a 2-m, 5-r organ with a beautiful console, also built by Lance. It has 5-inch wind pressure. The traps are solenoid operated. Playing for us was Ralph Kratzer, who is also Lance's Chief Engineer.

Some very tired, but very happy people arrived back in Minneapolis at 12:30 a.m.

—Irene Blegen
Secretary

LOS ANGELES

The L.A. Chapter of ATOE was well represented at the 9th annual Home Organ Festival this past September at Hoberg's Resort in Northern California. Many friendships were established with members of the Northern California electronic organ clubs participating, and with members of other ATOE chapters.

On Sunday morning, October 20, in Los Angeles members and guests enjoyed a concert by young Jonas Nordwall of Portland on the 4-manual, 37-rank Kimball in the Wiltern Theatre. This concert was part of a Sunday double-header of organ club activity. In the afternoon members moved down Wilshire Boulevard to the Elks Building for a jam session on the 4-manual, 61-rank Robert Morton. In addition to a number of participating chapter members, the jam session attendees enjoyed hearing Mr. Nordwall again, plus the very young (12 years old) Ben Morris, and the well-known English organist, Jeff Barker, visiting locally.

The practice time arrangements for members on the 4-61 Morton have been completed, and the program is in progress. Member participation in jam ses-

sions is expected to increase as familiarity with the monster increases.

Promotional activity for the Nov. 19 Richard Leibert evening concert at the Wiltern is now under way.

An agreement has been reached between L.A. ATOE and the City of San Gabriel, California, whereby the city will accept the donation of the Style 260 Wurlitzer from the RKO Albee Theatre in Brooklyn, N. Y. The L.A. Chapter will accomplish the removal, transport, rehabilitation, installation, and maintenance of the instrument in the Civic Auditorium, adjacent to historic San Gabriel Mission. This will be the third theatre pipe organ to be maintained under the cognizance of the chapter. See details elsewhere in this issue.

—Philip Ray Bonner

MOTOR CITY

The September 29th program proved to be an enjoyable eye-opener for the members of ATOE and their guests who weathered the temptation of turning off their alarm clocks and rolling over for 40 more winks.

"Doc" John Grune, 22 years old— young in age, but certainly not in musical ability— was the guest artist of the morning. "Doc," as he is called by his friends back home in Maywood, Illinois, has studied music since the age of eight and all those years of practice really showed on Sunday morning. He played a very unique and interesting performance of both "pop" and semi-classics. His program ranged from the "Stars and Stripes Forever" (his opening selection), "The Second Time Around" (dedicated to our National Chairman Al Mason), the "Sixth Ballet" from the opera "Faust," "Alfie" and many others.

Those of you who were able to reach that alarm clock and not ward off the temptation, you missed an excellent concert. "Doc" kept us so absorbed that we didn't even think to give a yawn.

Two of our members of the Motor City Chapter have recently purchased pipe organs, Ed Lyon and Don Jenks. Welcome to the cluttered basement group, gentlemen.

Restoration on the Royal Oak Theatre Barton pipe organ has started with the help of David Voydanoff, Blen Rank, Raul and Robin Kline, Merton Harris, Steve Stephani, Al and Betty Mason, along with Chairman Jim Brown and wife. The chambers are a mess and there is much cleaning up that has to be done before any real work can be started. One chamber has considerable water damage and most of the pipes are beyond repair. Replacement pipes and chests are being rounded up. If anyone has a lead on any

Barton clarinet pipes and chests, please contact Jim Brown or David Voydanoff.

Our Friday night Organ Interludes are going on at the Redford Theatre, and they have been started at the Punch and Judy Theatre also, with a very warm response.

Restoration at the Martha Mary Chapel at Greenfield Village will be started sometime this winter under the direction of Dave Brewer.

NIAGARA FRONTIER

On August 3, 1968, our ATOE club held its annual picnic at the home of Harold Hontz, Williamsville, N. Y. We had a very good turnout of about sixty people. We enjoyed slides of the convention later, also organ music by some of our members, so a very nice time was had by all.

Our chapter has been fortunate in being able to feature two of the British Isles' "Favorite Sons" organists—Frank Olsen and Don Knights—at the past two concerts, both held at the Riviera Theatre in North Tonawanda, N.Y. The exceptionally fine 3-11 Wurlitzer is housed and maintained by Bill Hatzenbuhler and crew. This instrument in the near future will be augmented to 13 ranks, plus piano and other percussive instruments. One of the ranks will be a Post Horn!!!

Many artists are featured on pipe organs restored in theatres across the United States and other countries, but few are privileged to see their names in lights again on the marquee *but* when they are featured at the Riviera this happens, because of the complete cooperation between Mr. Frank Guzzetta, manager of the well-kept house, and the N.F. Chapter.

These concerts are open to the public, which increases attendance, giving the artists an extra "lift" by playing to a packed house. This wonderful attendance does not just happen; it is due to the generosity of many—the theatre management in allowing special posters in the lobby and outside facilities, advance ticket sales; advertising concerts in the theatre's regular daily advertising in the *Buffalo Evening News*, *Buffalo Courier Express* and *Tonawanda News*; PLUS the generosity of the above mentioned and many other suburban newspapers in the special events and music columns, PLUS the many radio stations too numerous to list in the Buffalo area, as well as in Ontario, Canada; PLUS the many concert posters distributed throughout the area in supermarkets, music stores, etc., by Publicity Chairman Randy Piazza and his helpers; PLUS, last but not

least, the handful of dedicated workers along with Editor Mildred Glass, who each month get together to put the *Silent Newsreel* together.

Wednesday, September 11, the day of Frank Olsen's concert, was anything but promising—heavy rains poured from early morning till early evening, with flooding in many areas and many underpasses impassable. But by 7 p.m. a line had already formed at the Riviera Theatre and became longer and longer as concert time approached. It was unbelievable that so many would brave the elements to hear an artist they did not know. Weather like this normally kills attendance at anything. The only answer must be that theatre organ music, silent movies, and the old sing-a-longs must offer what the public wants today, if they will put up with the discomfort and inconvenience of such weather to attend.

After a short introduction by Chapter Chairman Bob Flierl, the spotlighted console rose from the pit with Frank Olsen at the controls, swinging a light-hearted arrangement of "Just a Wee Doch-an-dorris," and then on into his first number—"Neopolitan Serenade." (Also the opening number on his recent recording album, "Paisley," on the Concert Recording label.) The program continued with selections to please everyone—from Bach to ragtime—many of our own favorites, but the selection which stands out in our memory was the "shut your eyes and almost see him at the console" original arrangement in the Crawford style of "Memories of You"—beautiful!

Space does not permit listing all selections played—there were many; the audience loved him and gave a standing ovation. For the benefit of all the Olsen fans in the "Old Country"—he apparently is kept quite as busy in the "New World"—continuing with teaching, concerts and as Minister of Music at the Central United Church in Port Colborne, Ontario, Canada.

Saturday, September 21, Olsen was heard again—this time at the Thomas Studio, where a large group had gathered to celebrate four birthdays—Bill Hatzenbuhler, Wally Cole, Terry Peronne, and Fritzie—the latter the Thomas' Dachshund, now nine years old. Again the 3-7 Wurlitzer-Marr & Colton received a real workout.

Don and Belle Knights arrived at the Buffalo International Airport early the evening of October 8, from San Francisco, and because their schedule was so very tight, very



NIAGARA FRONTIER VISIT to the Wurlitzer Factory in North Tonawanda, N.Y., produced this happy surprise for visiting English organist Don Knights. Left-to-right: Don Knights, Laura Thomas, Irene Cole, Farny Wurlitzer, Belle Knights, and N. F. Chapter Chairman Wallace Cole.

little time was allowed for "unnecessaries" such as either sleep or rest. That evening and the wee hours, were taken up with "Meet the Knights" at the Thomas Studio, where Don graciously performed on the gold and white console for the many chapter members and friends. This is where it was found that Don was also a "swinger on the keys," although he prefers the more conservative type of music.

Early Wednesday morning (the 9th) the Knights, Chapter Director Wally Cole, wife Irene and your reporter took off for Niagara Falls, taking in both American and Canadian sides. Previous arrangements had been made for a visit to the Wurlitzer plant to meet with Mr. Farny Wurlitzer, a longtime dream of Don's. As always, Mr. Wurlitzer was a most gracious host, and he and Don reminisced of the glory days of theatre organ and organists in England. A complete surprise to all was Mr. Wurlitzer's arrangement for the company's photographer to take photos of the group with himself—this indeed was a great honor for the visitors, and a day they will long remember.

That evening Don's program at the Riviera Theatre was a pleasure to all musical tastes. They were more than pleased, they gave him a standing ovation and applauded for more. Again space does not permit listing all selections played. He finished his program with a most thrilling rendition of "Bless This House." During the intermission and after the concert Don was kept busy autographing his "Viennese Knights" album (Concert Recording label), made available in the lobby.

POTOMAC VALLEY

The September meeting was held at the residence of Ruth and Wendell Hill in Silver Spring, Maryland. At the console of the 2-5 Marr & Colton was our own Doug Bailey who thrilled the members with tunes from the past when he used to play this organ when it was installed in the Hiser Theatre.

PUGET SOUND

All signals were "Go" when Chairman Russ Evans introduced Dick Schrum on Sunday, Oct. 13, at 10 a.m., beginning Dick's wonderfully planned day of fun and musical surprises.

After an hour of concertizing on the big ivory and gold Wurlitzer Publix (with added Post Horn—courtesy of Bill Bunch), Dick introduced the chorus from the Seattle Chapter of "Sweet Adelines, Inc.," a local award-winning singing group under the direction of Opal Hicks. Their five numbers proved why they win awards!



Dick Schrum and Paul Killion

Dick was back at the console after the gals finished, and we heard more of his

well-arranged, magnificently presented organ sound—with an added bear: Paul Killion, drummer with the Blue Banjo Dixieland Band. One needs only to consider the distance between musicians, about 30 feet, and the distance from chambers to musicians, to realize what a difficult accomplishment this was. But the result was spectacular, a joy to listen to, and masterfully done. All too soon it was movietime!

A luncheon meeting was held in the Camlin Hotel's Cloud Room where the nominating committee announced candidates for 1969. Chairman Evans led a hashing and rehashing of our current problems—finding a home for our own 3-7 Wurlitzer. Things are shaping up nicely.

After the business meeting everyone adjourned to the Food Circus in the Seattle Center. The huge building, closed for the season, was opened by Dick for our group to hear and play the 3-8 Wurlitzer installed there. The pipes, played from a red-and-gold console, are installed high on the top balcony, using the shutters for a platform! The combination of no expression, the huge auditorium, and a jam session by such buffs as Bob Jones, Eddie Zollman, Sr., Ted Holmes, Bill Hale, Bob Burke, Don Meyers, Don French, Dan Adamson, and Dick, the group was presented with a tremendous, big theatre organ sound which brought to a close our memorable day of music.

ROCKY MOUNTAIN

There was a flurry of preparation when our local chapter was requested by the Denver Public Library to put on a program about Theatre Pipe Organs. R. C. Maddy, chairman, met with the very helpful librarian to discuss electrical connections for tape recorders, microphones, etc. Then a program was set up and a meeting called at which there was a discussion about the program and a call for volunteers who would take the various assignments. The response was excellent and soon typewriters were humming. Persons familiar with the different subjects were called upon for information and were very helpful. Some of our professional organists, such as Dick Hull and Bob Castle, were either on vacation or unable to be at the program. But they were most cooperative in taking time to give material or pictures for those preparing papers.

Then, several nights before the program, a "dress rehearsal" was called to coordinate the showing of slides and of playing explanatory tapes with the papers to be given. All this was timed to exact minutes—if your paper ran two or

three minutes over the allotted time—you were gently asked to "cut it down!"

The big night came on a pleasantly warm October evening. A tone cabinet had been set up, there were long lengths of electrical cords attached to tape recorders (one recorded the entire program). Then the auditorium began to fill up to the strains of good organ music. Maddy introduced the seven, who presented the program, with more or less truthful statements about each!

Even though the program did run over the allotted time—noon—no one left the auditorium until the last hard fact about theatre organs had been thoroughly presented.

The following was the well-received program:

HISTORICAL HIGHLIGHTS OF THE PIPE ORGAN—by Mrs. Milt Armstrong, teacher and owner of one reed and two electronic organs.

DISTINCTION OF CHURCH OR STRAIGHT ORGAN VERSUS THEATRE ORGAN—prepared by Bob Castle and Howard Hoffman and read by Howard Hoffman, instructor at the new United Airlines school for pilots, and very well illustrated by pictures and sketches.

WHAT'S A THEATRE PIPE ORGAN? by Dick Lewis, owner of a local business as well as a Thomas organ. He is at present installing a Marr-Colton in his new home.

CHARACTERISTIC UNIQUENESS OF THEATRE ORGAN-STYLE PLAYING—by Joel Kremer, who owns his own business and has played the twin-console Wurlitzer for many years. He is now installing a pipe organ in his home in the Black Forest near Denver.

OLD ORGANS OF THE DENVER AREA—by Edith Maddy, wife of R. C. Maddy. Hopefully a writer; loves travel; stood around while husband installed Wurlitzer 2-8 in their home.

GREAT ORGANS OF OUR NATION—by Kenneth Tillotson, meteorologist at Stapleton International Airport, who loves organs and has enough technical knowledge to appreciate them.

LOCAL HOME INSTALLATIONS—by Mrs. Dick Lewis, who is also standing by for an organ installation in her beautiful new home. Her paper was read by Mrs. Clayton Brinkmeyer.

There were many enthusiastic comments after the program with suggestions that the program be repeated elsewhere. Our group felt they had given the public a good picture of the important features and innovations of the pipe organ from the very beginning to the present, and an understanding of what

ATOE stands for—the preservation of the wonderful organs of the past.

—Edith W. Maddy

SIERRA

For its first meeting of the Fall season, Sierra Chapter "discovered" another theatre organ in its area. Forty-four members and guests—the Raymond Taylor family drove all the way from San Mateo—met in the main lodge room of the Elks Club in Sacramento's downtown. Though it had been known an organ was located there, only a couple of members had seen it.

Upon entering the large, ornate club-room we found a beautiful 218 Wurlitzer-Hope Jones Unit Orchestra. The console, finished in mahogany, was located on a slightly raised dias just to the left as one entered the main door. A look at the steps revealed the following ranks:

Bourdon 16, Diapason 8, Flute, Dulcet., Salicet, Octave 4, Vox, Oboe and Chimes.

A large gold filigree-plaster screen covered the chamber opening located high in one wall. The organ, installed in June of 1926, is kept in excellent condition and the shallow chambers and large hall into which it speaks are tonally ideal.

October Meeting

It was a beautiful Fall day as Sierra Chapter members trekked the hundred miles from Sacramento to Hayward for their October meeting, which was called to order shortly after noon by chairman Larry Weid. There were approximately 50 people present including some Nor-Cal members and a few "outsiders." Our regular organist, George Seaver, had been unable to make the trip at the last minute so Larry called for volunteers. Warren White "volunteered" and did such a beautiful job at this most unusual organ that he was asked to return to the console later in the program. Clyde Derby, master of the big Morton at the Carl Greer Inn, then showed us that a "little" organ in the hands of real talent can sound just as impressive as a big one. Randy Warwick, a new member and a student of organ at Sacramento State College, took third spot, followed by Bill Taylor, Stu Boyer, and Barby Pharmed, the group's youngest member. Barby played a composition by Earl Pharmed, her great uncle.

To those who had been Pizza Joynt guests on other occasions, the shadowy figure back in a corner looked very familiar, and Larry's announcement that Bill Langford would play for us brought a loud round of applause as Bill climbed aboard "his" gold and white "locomotive," sounded the whistle, and was off

down the track. I don't believe there's anything Bill Langford can't do on a pipe organ — ballads, schmaltz, jazz — you name it and Bill will play it. I never again want to hear anyone say a pipe organ can't play as fast as an electronic. Bill's fingers were literally just a blur, they moved so fast. For an encore, Bill played his famous circus number. This is something you have to see to appreciate — percussions pounding, toy counter banging, calliope wailing, piano tinkling and colored lights flashing. This is really a masterpiece of showmanship, and left us all breathless.

Our sincerest thanks to Bill and to Carsten Henningsen, proud owner of this unusual Wurlitzer, for a grand afternoon. By the way, I wonder if any theatre organ anywhere has as many "attachments" as this one? The latest addition is a beautiful red and gold calliope.

—Bob Longfield

WESTERN RESERVE

Member George Downes, Jr., reports that there is a living, breathing, playing theatre organ in the Palace Theatre, 605 Market, North Canton, Ohio. It is a Kilgen and was installed in 1926 when the theatre was built. Other details are lacking, but George advises that he will get them shortly and let us know. The organ was used recently for 10-minute concerts before the movie *Camelot*, and George reports that it sounded good from his balcony seat.

George further reports that the Stan Hywet Mansion in Akron has an organ installed in it that is used whenever there are tours through the house. George has pictures of the console and also of one of the four pipe chambers.

The Lorain Pallace Theatre manager, Bob Tilton, needs organists in order to keep the organ playing on weekends. Art Miller has moved out of this area and can no longer play the organ for the theatre. **ANY VOLUNTEERS?** Any would-be theatre organists in the groups that would like to give this a whirl please contact Bob or me, Dick Johnson. Possibly we could work out a plan where three or four people could alternate. In any event, Bob wants to keep the organ playing and he needs help.

We would also like to get this installation in playing shape for a concert-silent movie or what-have-you. This is our only theatre installation left in this area and it would be great to get it in first class condition for the Chapter's and the theatre's use. We will welcome volunteers or suggestions for getting a group started on a regular maintenance and restoration program.

—Dick Johnson

WOLVERINE

Our best wishes for a complete speedy recovery go to our chairman, Ed Beckman. Ed suffered a mild heart attack recently. We surely hope he's up and around by this writing.

Deepest sympathy and condolence goes to Helen Beckman, whose father passed away at the same time Ed was in the hospital, and at the same hospital. The Beckmans have certainly had their share of sorrow this past year. We're all behind you, Ed and Helen.

Know of any two-manual consoles looking for a home? Barry Rindhage is looking for one for his 5-rank-plus-harp unit organ. Incidentally, the organ is being built by Barry himself. He's interested in either horseshoe or non-horseshoe style. If you know of any, Barry can be contacted at 4194 Janes Road, Saginaw, Michigan 48601.

We have a new member, Mary Ellen Pensien of Bay City. Not only is she a very pert, attractive lass, but you should hear her do "Spanish Harlem" on the Big Barton at the Temple Theatre. Glad you're with us, Mary Ellen.

Member Barry Rindhage relates to us that before returning home for the summer from Kendall School of Design in Grand Rapids, he managed to put a couple days work into a large residence pipe organ there. The organ is a 2-27 Aeolian, built in 1913, specifically for the home and installed in two basement chambers that play into the entrance hall. Then in 1924, four more ranks were added for an echo division in the library in the back of the house. The organ has remained at 31 ranks since then. Besides being large for a home installation, it has a few unusual items in it. Among these are two roll players—one in the console and a Duo-Art player in a separate cabinet—a free-reed clarinet, a five-rank string mixture and three Vox Humanas... one Vox in the echo, and the other two in another chamber. One of these two is in a closed box, within the chamber.

The string mixture is a cornet, 1-8-12-15-17. The organ also has two celeste ranks of different strength, a full 61-note harp, and 25 notes of chimes. The harp, chimes and echo division are all playable from either keyboard, but the rest of the organ is straight with a full array of couplers.

The pipework isn't of the wide-scale as was typical around the time of its building. A variety of types of pipe construction exists in this instrument including stopped and open wood, stopped and open metal, free reed, capped and half-capped reeds, open reeds, a tapered string, and a conical diapason.



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P.O. Box 2329

Livonia, Michigan 48150

American Theatre Organ Enthusiasts
National Headquarters

Mr. Al Mason, President

Dear Al:

CORRECTION PLEASE! The caption under Bill Daulton's picture in the current THEATRE ORGAN BOMBARDE (August 1968) credited Western Reserve Chapter with the Bill Daulton Concert.

I sincerely wish that this was the case because this organ, artist, and concert was something that any Theatre Organ chapter would be honored to claim.

Please inform your readers that this concert was organized and promoted by the Central Ohio Chapter of ATOE Robert Ridgeway, chairman.

Carlos Parker and Tom Hamilton of the Central Ohio Chapter were responsible for organizing and heading up the team that restored the Robert Morton in Loew's Ohio (Columbus), and also in arranging the Roger Garrett and Bill Daulton concerts in this theatre.

I would appreciate it if you would publish this letter in the next THEATRE ORGAN publication so that proper credit be given where it is due—to the CENTRAL OHIO CHAPTER, American Theatre Organ Enthusiasts.

Thank you,

Richard E. Johnson, Chairman
Western Reserve Chapter ATOE
241 Brandt Avenue
Amhurst, Ohio 44001

Editor's Note: We apologize to the Central Ohio Chapter.

Attention: The Editors

Gentlemen:

As one who has saved all ATOE publications from the first issue of *The Tibia* onward, I am pleased to note the many improvements in both quality and quantity of published material.

There is one area where we have slipped backwards, however, and that is in the present lack of index or table of contents. When searching for an article or subject in back issues, it is frustrating and time-consuming to have to go through several dozen magazines page by page. Features such as shipment lists, technical articles, and even record reviews are of lasting interest and are not being adequately headlined by the occasional blurbs on the cover. Surely a couple inches of space could be spared in some consistent location for a table of contents.

Keep up the good work, and here's for a bigger and better *indexed* magazine!

Very truly yours,
John C. Scott

See page 3 of this issue for the December 1968 Table of Contents (IN THIS ISSUE); this will be a regular feature in the future. A general INDEX to THEATRE ORGAN BOMBARDE, vol. 10, 1968 — compiled by Marilyn Schrum—appears on page 19.

b b b

American Theatre Organ Enthusiasts
c/o The Editor

An item in "Nuggets from the Golden Days," August '68 issue of THEATRE ORGAN BOMBARDE, regarding a 1924 *Diapason* article about plans for a six-manual organ for the Kindt Theatre in Davenport, Iowa, prompted me to investigate further. The organ was being purchased by the son of the founder of chiropractic treatment, namely Dr. B. J. Palmer.

Dr. David D. Palmer, president of the Palmer College of Chiropractic in Davenport, Iowa, was kind enough to inform me the outcome of these plans. The new auditorium his father planned to build in 1925 to serve the college and the city was to occupy a space 180 feet by 300 feet and have a seating capacity of 8,000, at a cost of about \$750,000.

It was to contain (at that time) the largest pipe organ in the world, which was the six-manual instrument being built by the Aeolian Co. at a cost of \$200,000. Because of a number of circumstances that occurred following this publicity and decision, the auditorium

plans were put aside, as well as the organ which had been contemplated.

To quote Dr. Palmer, "As I recall, the deposit on the organ was forfeited. More's the pity. Too bad his plans didn't materialize!" I would say that B. J. Palmer was an organ enthusiast who thought big. He also was a pioneer in broadcasting, having the first radio station west of the Mississippi, WOC ("Wonders Of Chiropractic"). WOC remains the second-oldest licensed station in the country, having been granted its call letters only three months after KDKA, Pittsburgh, received its assignment. Governor Ronald Reagan got his first job after graduation in 1932 as a radio sportscaster for WOC.

Looking back, we can conclude that they *chiro-practically* had an organ. . . .

—Dr. Edward J. Mullins
CATOE, Chicago Chapter

b b b

Editor Theatre Organ

Dear George:

At last I have located a source that will reproduce the brass Wurlitzer name plates. These are engraved and have the black, red, and green paint in the engraved areas. They so closely match the originals as to be exact duplicates.

While in Kansas City, Missouri, lately, I saw a couple of the reproductions and was amazed. Interested members can secure the brass name plates for \$6 apiece from Dave Weaver and Bob Wilson, 5111 Tracy, Kansas City, Missouri 64110. These are two of our members who have a beautiful style F in their living room which has been remodeled to look like a theater lobby. FANTASTIC!

Sincerely yours

JUDD WALTON

— NOTICE —

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION		Publication title (fill in the box with year, month, day, volume, issue, page, etc.)	
1. Name of publication		2. Issue date for circulation data below	
3. Issue date for circulation data below		4. Issue date for circulation data below	
5. Issue date for circulation data below		6. Issue date for circulation data below	
7. Issue date for circulation data below		8. Issue date for circulation data below	
9. Issue date for circulation data below		10. Issue date for circulation data below	
11. Issue date for circulation data below		12. Issue date for circulation data below	
13. Issue date for circulation data below		14. Issue date for circulation data below	
15. Issue date for circulation data below		16. Issue date for circulation data below	
17. Issue date for circulation data below		18. Issue date for circulation data below	
19. Issue date for circulation data below		20. Issue date for circulation data below	
21. Issue date for circulation data below		22. Issue date for circulation data below	
23. Issue date for circulation data below		24. Issue date for circulation data below	
25. Issue date for circulation data below		26. Issue date for circulation data below	
27. Issue date for circulation data below		28. Issue date for circulation data below	
29. Issue date for circulation data below		30. Issue date for circulation data below	
31. Issue date for circulation data below		32. Issue date for circulation data below	
33. Issue date for circulation data below		34. Issue date for circulation data below	
35. Issue date for circulation data below		36. Issue date for circulation data below	
37. Issue date for circulation data below		38. Issue date for circulation data below	
39. Issue date for circulation data below		40. Issue date for circulation data below	
41. Issue date for circulation data below		42. Issue date for circulation data below	
43. Issue date for circulation data below		44. Issue date for circulation data below	
45. Issue date for circulation data below		46. Issue date for circulation data below	
47. Issue date for circulation data below		48. Issue date for circulation data below	
49. Issue date for circulation data below		50. Issue date for circulation data below	
51. Issue date for circulation data below		52. Issue date for circulation data below	
53. Issue date for circulation data below		54. Issue date for circulation data below	
55. Issue date for circulation data below		56. Issue date for circulation data below	
57. Issue date for circulation data below		58. Issue date for circulation data below	
59. Issue date for circulation data below		60. Issue date for circulation data below	
61. Issue date for circulation data below		62. Issue date for circulation data below	
63. Issue date for circulation data below		64. Issue date for circulation data below	
65. Issue date for circulation data below		66. Issue date for circulation data below	
67. Issue date for circulation data below		68. Issue date for circulation data below	
69. Issue date for circulation data below		70. Issue date for circulation data below	
71. Issue date for circulation data below		72. Issue date for circulation data below	
73. Issue date for circulation data below		74. Issue date for circulation data below	
75. Issue date for circulation data below		76. Issue date for circulation data below	
77. Issue date for circulation data below		78. Issue date for circulation data below	
79. Issue date for circulation data below		80. Issue date for circulation data below	
81. Issue date for circulation data below		82. Issue date for circulation data below	
83. Issue date for circulation data below		84. Issue date for circulation data below	
85. Issue date for circulation data below		86. Issue date for circulation data below	
87. Issue date for circulation data below		88. Issue date for circulation data below	
89. Issue date for circulation data below		90. Issue date for circulation data below	
91. Issue date for circulation data below		92. Issue date for circulation data below	
93. Issue date for circulation data below		94. Issue date for circulation data below	
95. Issue date for circulation data below		96. Issue date for circulation data below	
97. Issue date for circulation data below		98. Issue date for circulation data below	
99. Issue date for circulation data below		100. Issue date for circulation data below	

Classified Ads

FOR SALE—WURLITZER 3-9 plus harp, walnut horseshoe. Currently used. Available February 1969. CENTRAL BAPTIST CHURCH, Box 2024, Decatur, Alabama 35601.

FOR SALE—Two harp stops—Marimba (wood), Regular (tubes), each \$100; Tibia set \$150; 1 HP blower less motor \$60; Wurlitzer bass drum \$50; Unit Bourdon (97 pipes) \$225. Crating and shipping extra. REC, 3055-16th N.W., Apt. 102, Washington, D.C. 20009.

FOR SALE—New REGINALD FOORT Theatre Organ Arrangements: Light Cavalry Overture (15 pages, advanced) \$1.50; Flight of the Bumblebee (8 pages, advanced) \$1.00. Also, Trisch-Trasch Polka by Johann Strauss (10 page concert arrangement by A. Cappelli, advanced) \$1.00. Include 25c for handling and postage. CAPPELLI PRODUCTIONS, P.O. Box 186, River Forest, Illinois 60305.

WANTED—Any make 3-manual horseshoe console for 10 or 11 rank theatre organ being installed in civic auditorium. CONNECTICUT THEATRE ORGAN SOCIETY, INC. Old Litchfield Turnpike, Bethany, Connecticut 06525.

FOR SALE—ROBERT-MORTON—2-8—VERY GOOD CONDITION. Recently dismantled for an operating home installation (220 volt single-phase, 5 HP) and professionally crated for shipment anywhere. Separate parts NOT for sale. Serious party call 805-964-3078, Santa Barbara, Calif.

FOR SALE—Allen-Detroit has the last available copies of the famous Edwin Evans Organ Transcriptions of Orchestral Overtures. Tchaikowsky's "1812," "Zampa," "Poet and Peasant," "Light Cavalry" and many others. Send self-addressed stamped envelope for complete listing and prices. Very limited supply. ALLEN ORGANS, 1509 Broadway, Detroit, Michigan 48226.

FOR SALE—WURLITZER 3-14 Style 260 with piano, Pizzicato touch, Sleigh Bells, Wood Harp, Brass Trumpet. GOOD CONDITION but needs re-leathering and cut wiring redone. Make offer. BILL KALTRIDER, 121 So. Washington, Owosso, Michigan 48867.

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: 1½ hp. Spencer Blower, 3-phase, 220-volt; pressure: 11 inches static, 9 inches for 7 ranks. \$50.00. BILL HAYS, 783 Charlesina, Rochester, Michigan 48063.

FOR SALE: 4-20 Publix #1 Wurlitzer, featured in the 1967 Detroit Convention. Voxes replaced by Post Horns! Write: BILL HOLLEMAN, c/o ATOE, Box 2329 Livonia, Michigan 48150.

FOR SALE, Wurlitzer 8' Harmonic Tuba, 15" wind, 73 pipes. Good condition. \$150.00. R. E. DOWNER, 1274 36th Ave., San Francisco, Calif. 94122.



BEHOLD!
THE EXCITING ALL NEW
Rodgers Trio

Slide onto the bench and get acquainted with that big beautiful sound that wraps itself all around you.

- Three 61-note keyboards
- 32-note concave and radiating pedalboard
- Double Touch Combination Action
- Organ Mute ■ Sforzando
- Reverberation
- Magnetic Pedal Keying
- Home Entertainment Center:
Stereo Headphones/Instant Tape
Replay
- Sweet singing *tibias*; decorous *diapasons*; delicate *strings*; sonorous *reeds*; biting *brass*
- Piano ■ Harpsichord
- Harp ■ Carillon
- Tambourine ■ Cymbal
- Bass Drum ■ Chinese Block
- Metal Bar Glockenspiel

For the name of your nearest Rodgers Trio dealer, write:
RODGERS ORGAN COMPANY, 1300 N.E. 25th Ave.
1300 N.E. 25th Ave. / Hillsboro, Oregon 97123