

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

Volume 11 Number 2

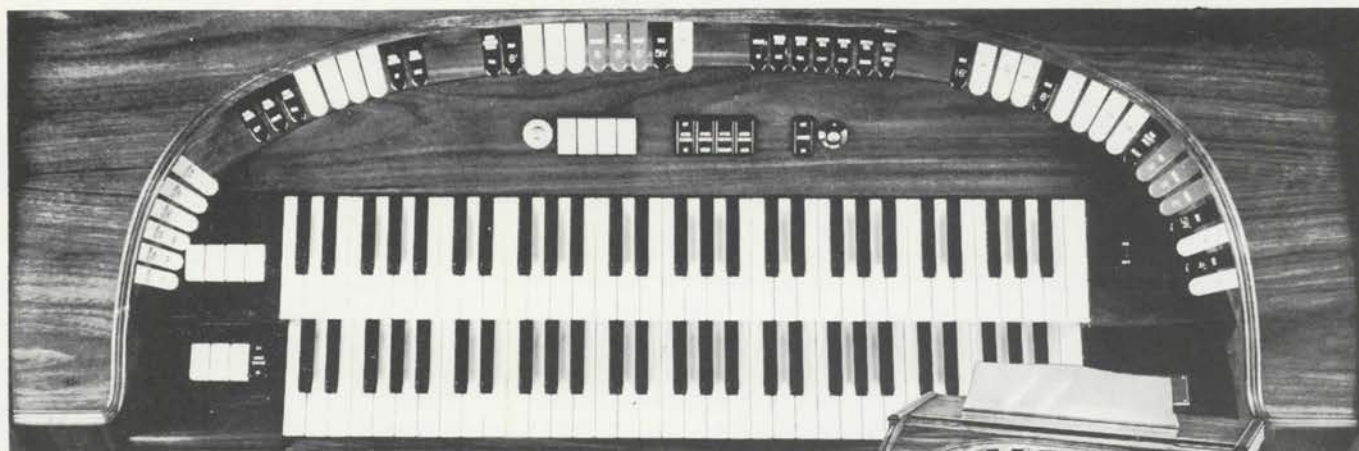
April 1969



FAREWELL TO THE ORIENTAL

CHICAGO CONVENTION PLANS

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

The famous 4-20 Oriental Wurlitzer console after redecoration by members of CATOE. This organ was recorded by Arsene Siegal and Helen Westbrook on the Replica Record label in the 1950's. The story on Farewell to the Oriental appears on page 5 of this issue.

Photo by Bill Lamb



Theatre Organ
Bombarde

Volume 11, Number 2

April, 1969

In This Issue

Editorial — Al Mason	3
An Acre of Seats	4
Farewell to the Oriental	5
Whatever Became of Mary Jean Miller	6
A Farewell to Loew's Ohio	9
Dennis James Thrills RTOS	8
New York Hosts 14th Anniversary	10
National Board of Directors Meeting	11
Helen Dell Warns Damp Audience	12
Au Revoir to Boyd Kimball	12
DTOC's Good Fortune — Don Miller	13
Larsen Visit Thrills Disabled Fan	14
Organ Literature Foundation Moves	15
ATOE Election — Special Editorial	15
Let's Communicate	16
Repairing and Rewinding Wurlitzer Magnets	17
The Organ Plays "Golden Favorites"	19
1969 Convention Schedule	22
Chicago Stadium's Barton	24
Dick Schrum Entertains RTOS	25
Hollywood Cavalcade	26
For the Records	26
Vox Pops	30
Disc Squeals	33
Nuggets from the Golden Days	34
Theatre Organ Magazine's 10th Birthday	35
Chapter Chairmen and Secretaries	38
Chapter News	39
Classified Ads	42

A.T.O.E. National Membership is \$7.00 per calendar 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, Michigan 48150.

OVERSEAS Membership: \$8.00.

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

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

* * *

A.T.O.E. National Officers

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

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

Lee Erwin
W. "Tiny" James
Frederick J. Kruse
Ben M. Hall
Dorothy J. MacClain
Phil Olson
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 Foot
1965 — Dan Barton
1966 — W. "Tiny" James
1967 — Erwin A. Young, Jr.
1968 — Richard C. Simonton

EDITORIAL STAFF

Editor — George Thompson
Associate Editors — Ray Brubacher
Lloyd Klos
Peg Nielsen
Editor-Emeritus — W. "Stu" Green
Publications Director — Don Lockwood
Advertising Manager — Dewey Cagle
Circulation Manager — Vi Thompson

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 1969 by A.T.O.E., Inc., Office of publication is P.O. Box 2329, Livonia, Michigan 48150. Printed by Detroit Master Craft, Livonia, Michigan 48150.

POSTMASTER: Second Class postage paid at Pontiac, Michigan. IF UNDELIVERABLE, send form 3579 to A.T.O.E. Circulation Department, Box 1314, Salinas, California 93901.

TO PRESERVE THE THEATRE ORGAN

When we started many years ago as a group of hobbyists, the idea of 'preserving' meant to remove and take home a theatre organ or sit around under a drop light in a dark auditorium with a large group of six or seven and moon over the death of the instruments. Times have changed. We now have new responsibilities.

The real sound is developed in large spaces. Even the largest home must have artificial reverb to give full dimension for the pipe's abilities. The development of young artists to carry on the use of the instruments we are preserving demands access to a public willing to pay for their entertainment and that means either theatres or other public auditoriums. This movement is developing.

Doesn't our success now mean that we should, as chapters at least, turn more of our attention to the restoration in place or use in schools of the organs remaining rather than just being a social group? If we give the owner or management some reason to see that there are people willing to pay for their fun then the king of instruments becomes an asset rather than a nuisance.

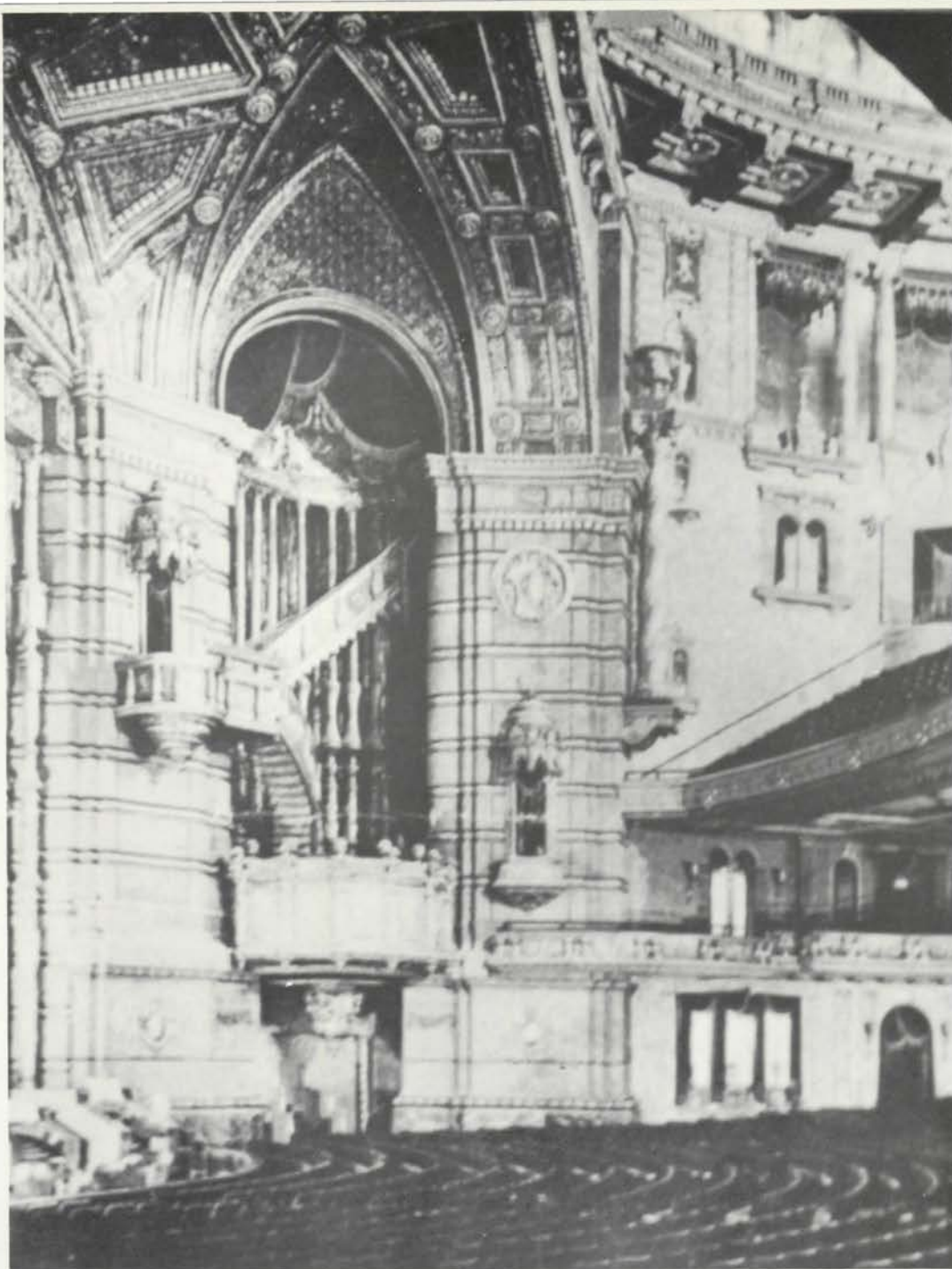
Social life with other interested people is fun and an integral part of our chapter life but it doesn't give our favorite music much future. Support your local chapter by joining it as well as the national. Maybe there are more members in your area who would enjoy having a chapter.

Come to the Chicago Convention, have fun and also learn the ropes on producing shows featuring the pipes and silent movies.



Al Mason

— Al Mason, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — number 14 in a series
ROXY THEATRE — NEW YORK CITY

This house, built on a magnificent scale, was conceived by Samuel L. "Roxy" Rothafel and designed by W. W. Ahlschlager. The auditorium seating 6214 persons was lavishly decorated in gold, and of awesome proportions. The public rooms were dominated by a spectacular rotunda which had its own organ, a duplex player. Kimball got the contract for the Roxy, and put a total of five consoles in the building. One was installed in the radio broadcast studio high up above the theatre proper, while no less than three consoles were located in the pit on elevators. The auditorium organ spoke out from under the stage. Very impressive to see, but not the best to hear. The Roxy was torn down in 1960.

FAREWELL to the ORIENTAL

Recently word came to the Chicago Area Chapter of ATOE that the Oriental Theatre was to be separated into two theatres. CATOE chairman, Bill Benedict and CATOE secretary Bill Rieger, persuaded the management to allow the organization to have one last concert before the conversion took place.

With the full cooperation of the management, the half ton console was removed from the 12 foot pit and placed on the main floor as the new screen was to cover the orchestra area. Some fifteen energetic CATOE members participated in the after midnight work. More than 1,000 man hours were spent in the restoration work of repairing and cleaning before any tuning could be done — always between midnight and 9 a.m.

It takes a truly dedicated T.O. lover to give up their night's rest and come down night after night to get such a monumental job accomplished in such a short span of time. The console of the 4-20 Wurlitzer presented quite a challenge for CATOE. The sides were badly marred and the top had been completely stripped and painted red. A restoration crew, headed by Joe Duci Bella, turned the ugly plain console top into the thing of beauty and wonder we all marveled at on the 20th. Michael Thornton, a professional artist and photographer, painted the firebirds on the top. Michael thought ahead to lighting effects and mixed white in on each part of the firebirds — thereby attaining the dazzling effect under the blue spotlights. The gold ornamentation

was actually vinyl art forms and are produced by the company that used to make the plaster ones formerly used on the original consoles.

The Oriental Theatre, built in 1925 by the famous theatre architects, Rapp & Rapp, is described as a work of art. The auditorium is beyond words with its intricacies of Eastern magnificence featuring grotesque dancers and Indian animal figures complete with illuminated stained glass around the shrine-like niches. This theatre was a showcase for Paul Ash and his Merry Mad Musical Gang and organist Henri A. Keates. Stage shows and the sound of the Wurlitzer had long departed in favor of bigger first run screen shows.

Publicity for this show under the capable hands of chairman, Bill Benedict, brought television crews from both ABC and NBC to interview both Bill and Hal Pearl, with accompanying live organ music from the Oriental on their news casts. Numerous radio stations carried the story as well as every major newspaper in Chicago.

The night of the show was marked by the large numbers of young people that couldn't possibly have remembered the Oriental in its hey-day. The chairman introduced the master of ceremonies, Ben Hall, who in turn introduced the organist, Hal Pearl, organist at the Aragon Ballroom for seventeen years. Hal opened the program by playing "Hail to the Mighty Wurlitzer" followed by a nostalgic "My Blue Heaven" and the firebirds almost came to life under the blue spotlight.

Ben Hall presented his Magic Lan-



Ben Hall addressing audience during Sept. 20th CATOE concert featuring Hal Pearl at the Oriental Theatre Wurlitzer (Chicago).

tern Slide program entitled "Best Remaining Seats, Chicago Scene." This really brought back memories to the Chicagoans that were around when the Uptown, Chicago, and other great movie palaces were new.

Hal then accompanied a newsreel "Gay Nineties Live Again," played a medley from the 20's, accompanied a serial, "Purple Dagger" and finally played for a vigorous sing-a-long.

After intermission Bill Benedict read a telegram from the Wurlitzer Company congratulating CATOE. Then he and Ben Hall led a rally requesting the management to retain the Wurlitzer and move the console to the upper theatre.

"A Salute to the Oriental" slide show was then presented by Ben Hall whose sharp wit and humor were much appreciated by the audience. Hal Pearl closed with a medley of tunes as his "Farewell Tribute."

It is only fitting to mention the names of at least some of the restoration crew led by Sam Holte, and Terry Kleven: Joe Spurr, Charles Peterson, Frank Pokorny, Jack Hadfield, Bill Rieger and a myriad of CATOE members that drove as far as 80 miles to lend a hand. We must also thank the helpers of Joe Duci Bella: Ruth Kapp, Yvonne Sinye Cheng, Bill Becker and Michael Sainsbury.

Theatre management has told CATOE the contractors are not planning on starting to work on the Oriental until fall. Therefore, we are expecting a program at this theatre during the convention this summer.



The Oriental 4-20 Wurlitzer in place on the original organ lift and before redecoration by Joe Duci Bella and his crew.

What Ever Became of

Mary Jean Miller

The girl blossomed briefly on pipes over NBC in the early '50s, and then was heard no more on the networks. Yet, her fans remembered . . .

Announcer Hugh Downs looked at his watch, then gazed around the somewhat cluttered studio. His eyes came to focus on the studio clock, which he noted was nearly a minute ahead of his watch, then moved to a shopworn pipe organ console on the far side of the studio. He caught the eye of the organist, a handsome woman in her early 40's, and gave the hand signal which indicates "one minute to air time."

The organist ceased shuffling through the music on the well-worn music rack and set up combinations on the three manuals of the venerable studio Wurlitzer for her program theme. As the big second hand on the studio clock moved up toward the hour, both artist and announcer automatically turned their eyes toward the control room where the producer butted out his cigarette, raised his right hand high and, when the second hand passed the hour, brought the hand down to point at the organist.

The strains of Edward MacDowell's "To a Waterlily" filled the studio. When the theme had been established, the producer gave the "fade-down, -and-continue-under-speech" hand signal. The music continued softly as Hugh Downs made the familiar announcement without referring to his script:

"Good morning. Welcome to the fifty-second Sunday presentation of 'Morning Serenade' with Mary Jean Miller at the console of the WMAQ studio organ in the Merchandise Mart, Chicago." Again the delicate strains of "Waterlily" filled the studio and the NBC network's Sunday listeners were treated to 15 minutes of music appropriate to the day and hour. The style was brisk and light. The standard selections were registered as such while the "pops" were given a theatrical twist. A solid classical foundation showed through even the popular selections. Obviously, the gal was at home in either idiom.

Neither organist nor announcer could know then that the program, which had been building in popularity during the year 1951, would never see a second anniversary. For reasons understood



The organist plugs her own arrangements of Stephen Foster tunes during a broadcast from Chicago Merchandise Mart studio.

only in the higher echelons of communications media the popular radio show was cancelled after 64 weeks, never to reappear. For that matter, the organ didn't survive either. It is long gone from the studio.

But the program and organist were not forgotten. From time to time this publication received inquiries, infrequent but persistent, which asked:

"What ever became of Mary Jean?"

After a couple of years of this, we felt moved to look into the matter. Queries to radio stations in Chicago all brought the same reply; she was remembered, but they didn't know where she was now. One suggested that Mary Jean was Irma Glen, doing a little moonlighting. But Irma Glen wasn't active in Chicago radio in the early '50s. The mystery deepened.

To further throw us off the track, a former employee of a Wausau, Wisconsin bank reported that long before the "Morning Serenade" broadcasts from Chicago, a gal organist named Miller had played Christmas holiday concerts in a Wausau bank lobby on a plug-in for several years. She had also broadcast a "Melody Hall" program from station WSAU. Yes, answered WSAU, it had been Mary Jean Miller. But they had no forwarding address.



THE GREAT DAYS OF RADIO — Mary Jean is flanked by screen personality Maggie McNamara and Joe Kelly, MC of the "Quiz Kids" broadcast, as they prepare for a broadcast from NBC Chicago. Mary Jean played the theme on a Hammond.

"What ever became of Mary Jean Miller?"

The next clue was a yellowed clipping from an Indianapolis newspaper, "The News." Date: November 12, 1953. The paper was part of some stuffing in a box of electronic parts we had ordered from an Indianapolis jobber. Curious as to what was going on in Indianapolis 15 years ago, we flattened the paper and a little box ad in the "Places to Go" page caught our eye, an ad for "The Bamboo Inn," inviting all to "come hear concert, radio and TV star Mary Jean Miller at the organ. 20th week." So, our subject wasn't above playing in a beanery! The plot thickened.

Thumbing through a stack of organ instruction books in a local music store, a set of Stephen Foster tunes caught our interest, more so after we noted the arranger's name was given as Mary Jean Miller of Bismarck — North Dakota? No — Illinois. And best of all, a photo gave us our first view of our subject. However, the copyright date was 1951. She had been many places since that year so we didn't follow up the clue. It turned out later that we should have.

In our considerable correspondence pertinent to the job of seeking high interest-value stories for this publication, we would occasionally slip in an inquiry about that Miller gal. We got some perplexing answers.

One writer told us he remembered the Miller broadcasts from Chicago clearly and the name of the show wasn't "Morning Serenade" but "Frontiers of Faith" and included a male quartet which sang hymns while Mary Jean accompanied on a Hammond. Besides, he recalled seeing the group, so it had to be on TV, not radio.

Another one wrote, "She was the musical director for the 'Quiz Kids' program when it originated from NBC Chicago — about 1952, I think."

Obviously, the quarry wore many hats, the better to confuse the pursuer.

The next adventure in quest of La Miller was straight out of a Fibber McGee broadcast, with a touch of "Allen's Alley." He was a visitor from Florida, in his late sixties.

"Howdy, bub. Yup, I know what I'm talkin' 'bout, I do. This female organ player played a concert on some kind of new-fangled organ without no pipes. She did it right there in Fort Lauderdale — oh, say — 'bout '56 or '57, give or take a year. Naw, she warn't no visitor. Lived there reg'lar with her husband. I usta stop playin' shuffleboard an' ogle her when she walked by the park. A mighty fair lookin' woman. I'll tell you. Well worth the oglin'. Yup, that right — Mary Jean Miller. Played up a storm on that thing with all the black 'n white keys — 'n footpedals."

There just had to be more than one organist with that very distinctive name. Perhaps more than two. Utter confusion!

During the next few months, "Miller watchers" reports were reminiscent of "flying saucer" sighters' claims. She was, or had been, just about everywhere — except where we could corner her for an interview. The sightings continued.

"I remember hearing a Mary Jean Miller playing hymns on a theatre organ over station WRHM in Minneapolis around 1933. She was very young."

"While I was studying in England there was a Mary Jean Miller studying harmony and composition at the Guildhall School of Music in London. I was enrolled there during 1936."

"I was playing Hammond in this chapel in Chicago and a good looking gal with that name married an Army Captain there just a few days after Pearl Harbor in 1941. I was expecting to be drafted any day. I was, too."

"I heard her on a Hammond in Miami, Florida, in 1950. All she talked about was fishing when she wasn't playing. Couldn't get enough of it. Well, her music was right fine, but I don't like fish."

"Try the union."

"Check with the AGO!"

That last advice should have been followed, in retrospect.

It was during the 1968 ATOE convention that a nearby conversation implanted itself on our consciousness. During intermission, between "halves" of the Eddie Dunstedter concert, a couple of voices in the next row back were discussing offbeat concerts they had attended. One had a topper, which he told with enthusiasm.



THE COLLEGE WURLITZER — Mary Jean found the Wurlitzer in the Russell Stover Auditorium unusual. Nine rankers with three manuals and a French style console aren't common.

"This here college in Kansas City — a place called 'Russell Stover Hall' — they got this old the-ayter organ going an' it's part of the music department of the University of Missouri . . . at Kansas City, that is. Huh?"

"I said that it's rare to find an hones' to goodness theatre organ in a college. Are you sure it was a —?"

"A Wurlitzer — with horseshoe console, nine sets of unified pipes and a load of harps and bells and whackers. That would be a Holtkamp chiffer, maybe?"

"No, but you gotta admit it's more likely. But go on."

"Well, the time comes around to dedicate the Wurlitzer and the powers scheduled three organists that could play the classical stuff okay and told them to choose their own programs."

"When did all this happen — last year?"

"Naw — back about '60 — no — '61. The year my son Harry busted his nose playing football. We went to Kansas City to get him a 'nose job' — you know, a rebuild."

"Okay — it was in 1961. What happened at the concert?"

"Well, they had these two guys playin' psalms, preludes, fugattos — you know, that counterpoint stuff, like 'Three Blind Mice' repeated over and over. A mess of classics by Mendelsomebody and Bach — busy music with no chords, just slithering melodies all over the place. This — played on a Wurlitzer the-ayter organ with the vibrators turned off. You can imagine!"

"No good?"

"The guys knocked off the heavy stuff like experts — but pity the poor the-ayter organ having to put up with that kinda music!"

"You mentioned another organist. What kind of music did he play?"

"It wasn't no 'he' — it was a 'she' and what she did at that console made the trip out to the campus worth it. Even Harry — with the big plaster on his nose — admitted it."

"No more partitas and gigues?"

"Hell no! This little babe busts right into 'I Love a Parade' with the drums a-whamin' and the bells tinklin'. Boy, she had those square toes tappin' before you could say 'Mrs. Robinson.'

"A square audience? How did they react?"

"Next, the dame beat out 'Seventy-Six Trombones' and made us believe it. Then, 'Hey, Look Me Over.'" It was a gas!

"Didn't she play anything — er — classical?"

"Not unless you consider 'Cumana' a classic Latin tune. All she played was upbeat, lively tunes like 'I Got Rhythm' and 'That's a-Plenty' — except for one."

"What was that?"

"'Granada' — you know, that flamenco stomper's delight."

"What was the audience reaction to this unexpected change of mode?"

"They loved it. Brightened up the whole evening."

"Do you recall the organist's name?"

"Yeah — it was Miller — Mary Jean Miller."

We were about to turn around and pursue the matter further but just then Eddie Dunstedter and console started to climb up into the spotlight. The pair were gone before they could be button-holed at the end of the concert.

The question kept coming back wonder why Mary Jean played pops at the serious concert? Maybe she can't play the classics.

That theory was torpedoed within a week, when someone mailed in a copy of a program Mary Jean had played for a Hammond organ club (but it didn't say where!). Among the selections were such finger twisters as "Triumphal March" from the opera "Aida" (Verdi), "Bacchanale" from "Samson and Delilah" (Saint-Saens), "Toreador March", "Habanera" and "Farandole" (a wicked mess of counterpoint!) from Bizet's "Carmen", "One Fine Day" from "Madame Butterfly" (Puccini) and the "Pilgrim's Chorus" by Wagner — not to mention "Ein Feste Burg" (Martin Luther) and "Everything's Coming Up Roses."

The date on the program was January 28, 1968. Were we getting any closer?

We decided to carry the investigation to the University of Missouri in Kansas City. Even though Mary Jean's swingy portion of the dedication concert was seven years in the past, they might know something as to where she might be located.

The reply was terse, "For her current address try ATOE."

We did. The reply from the "Heart of America Chapter" was "Mary Jean Miller is our program chairman." The information was right in our own backyard — all the time.

Now we could ask all the questions and check the many leads which had been piling up. The last piece of info that came in prior to an exchange of correspondence with the long-sought lady was a newspaper clipping from the Kansas City "Star" dated May 24, 1959:

Mary Jean Miller, who will present a concert today at the Kansas City Art Institute for the Soroptimists Club, has played organ in 44 of the 50 states as well as in seven foreign countries. She graduated with honors from the University of Kansas and is a member of Mu Phi Epsilon sorority and the American Guild of Organists.

No wonder we could never locate her; she never stayed put long enough for us to catch up with her!

Finally, the great moment came; a telephone connection to "the heart of America," at last, Mary Jean Miller — in person! She now lives in Kansas City, Mo., with her husband, a retired Army Colonel by the name of Sam Ader, she told us.

Quickly — the sheaf of notes on her many engagements. We went down the whole list, one by one. Yes, she was the same Miller who played all those engagements, and she filled in some we hadn't unearthed in two years of trying to fit the pieces of her career together.

"Miss Miller, we would like to prepare a story about your career to run in THEATRE ORGAN BOMBARDE. Would you send us some notes regarding your philosophy toward music and theatre organ?"

"How about a few thoughts at random — right now?"

"Shoot."

"I have always loved and had rapport with the theatre organ. I have written many musical arrangements and the great majority are in theatre organ style — both electronic and pipe. The instrument fascinates me, draws me to it. Melodies must first be heard in the mind, the birthplace of all great music, and I have been able to apply my classical training and technique toward executing and expressing musical ideas beautifully on the theatre organ."

"How about the 9-ranker at the University? Been back there lately?"

"Oh yes — played a concert for the Heart of America ATOE chapter on it not too long ago. It's a little beauty — and the chapter technicians keep it in excellent shape."

"Now about the material for a story —"

"Story? It seems to me that all those items you read me — they are the story."

"Nothing more?"

"You might add that my home town is Bismarck — Illinois."

"But the story . . ."

"Just tell your readers that you finally found out 'what became of Mary Jean Miller' — that she's alive and well in Kansas City."

Thus ended our quest for the elusive Mary Jean — but we sure wish we could have gotten her story. — Hal Steiner

The 3-9 Wurlitzer organ referred to in the above story was originally installed in the Plaza theatre in Kansas City, Mo. It was removed from the theatre and installed in Russell Stover Memorial Auditorium, the performing hall of the University of Missouri's Conservatory of Music (at Kansas City), as the "Cliff C. Jones Memorial Organ" in 1961. It was dedicated in November of that year. In recent years the Heart of America Chapter of ATOE has maintained the instrument and sponsored chapter concerts in the Auditorium. Thus, the acceptance of a theatre organ as a cultural asset by yet another institution of higher education marks one more milestone in the theatre instrument's long and often rough path toward recognition.

Photo copying: Bill Lamb

DENNIS JAMES THRILLS RTOS

If there is ever an award to a young theatre organist who shows the greatest potential, that accolade should go to Dennis James. That fact was demonstrated most profusely on January 25 as the 18-year-old New Jerseyian performed at the Rochester Theatre Organ Society's 4-22 Wurlitzer in the Auditorium Theatre. In spite of the cold weather, the place was about half full. Dennis deserved a full house, however.

His program was heavily on music of the modern era. But, when he performed the tunes which were composed in the Twenties, the audience came to life. Though all his renditions were done in professional style, we shall dwell on the highlights.

"If My Friends Could See Me Now," a rouser, led off the program. He discovered the honky-tonk piano in "Love Is Blue." A big highlight was his rendition of "Colonel Bogey March," and if one couldn't visualize scenes from the "Bridge on the River Kwai," he didn't have it. Although we knew that there were many sound effects in the organ, hitherto ignored by previous organists, it remained for Dennis to use them in "Makin' Whoopee" which brought chuckles from the responsive audience.

"Cumana" was an excellent South American number, and "Praeludium de Festivum" showed the artist's competence in baroque. "Cabaret" was done in fluid style, and the biggest number of the evening was his reading of "American in Paris", complete with taxi horns, Folies Bergere theme and other Paris sounds. The regular program closed with three George M. Cohan rousers, topped with "You're a Grand Old Flag" which brought the audience to its feet as the console was lowered. Two encores followed with some of the best music of the evening. Final medley was from the Roaring Twenties, using honky-tonk piano as solo in a couple; "Five Foot Two", "Ragtime Cowboy Joe", "Baby Face" and "Sweet Georgia Brown."

Advice to all touring organists: If you find your audience uninspired, switch to numbers the like of Dennis James' last medley. It does wonders, especially when the bulk of your audience is composed of those people who remember those numbers.

—Lloyd E. Klos

A FAREWELL TO LOEW'S OHIO

by Frank Babbitt and Denny Richards

As you read this, Loew's Ohio Theatre in Columbus may be only a memory. As it is being written, however, valiant efforts are being made by Central Ohio Chapter ATOE'ers and many other civic minded citizens to save this beautiful structure.

Within its walls is a 3100 seat auditorium of Spanish-Moorish design that still retains its pristine splendor, thanks to stage manager Joe Worman and Loew's city manager, Sam Shubouf. This fabulous theatre boasts such accoutrements as two stage elevators, equipment to fly 44 sets simultaneously, orchestra, grand piano and organ lifts, a perfectly maintained 4-20 Robert Morton theatre organ, stereophonic three dimensional projection equipment, a preview screening room on a lower level and many other features reminiscent of the golden era of the movie palace.

Plans have been submitted to the realty company that purchased the site for a new office building, to erect their structure around and over the theatre with the auditorium itself becoming a community play-house. Whether or not this will be successful is highly doubtful. As a final tribute to Loew's Ohio,



— Photo by Tom Hamilton

ROGER GARRETT at the Console of the 4-20 Robert Morton at Loew's Ohio.



— Photo by Tom Hamilton

Finis

HBG Enterprises (composed of Central Ohio ATOE'ers Tom Hamilton, Frank Babbitt and Neil Grover), presented a farewell program there on February 16.

Roger Garrett, a long time favorite at the Ohio, now manager of a television station in Clarksburg, West Virginia, returned to Columbus to play the farewell concert. His popularity and the public's general interest in the theatre were attested to by the complete sell-out a week before the concert. Last minute arrangements were made for 45 seats on the orchestra lift and accommodations for some 100 standees elsewhere in the theatre. When the additional tickets were placed on sale the day of the concert, devoted fans stood in 15 degree cold as long as 3 hours in order to obtain them and when they were gone, people were turned away.

The interest generated was further demonstrated by the large volume of record sales at three booths set up in the lobby. These recordings were of Roger Garrett and the Ohio's first organist, Bill Dalton, made at Loew's Ohio during previous concerts. Numerous copies of the pictorial souvenir

booklet about the theatre have been sold to those unable to attend. Copies of the records (\$5.00 each) and the booklet (75c) all postpaid may be obtained from Neil Grover, 5567 Crawford Drive, Columbus, Ohio 43229.

Prior to Roger's Concert, the many features of the theatre's stage and pit lifts were demonstrated to the audience which included many radio, television and press personalities. To the strains of "Romance," Roger's theme song, the gleaming white console of the Mighty Robert Morton rose into view for the last time. A standing ovation followed a varied program of classical and old time popular favorites. As part of his encore, Roger played several Ohio State University songs, reminiscent of his football rally days at the theatre.

All of this was only a prelude to the grand finale. As the curtains slowly parted revealing the 2 stage elevators at different levels, a step ladder, music stand, chair and spot light came into view — a silent reminder of the theatre's past. A dimmed spotlight illuminated a basket of red carnations, Ohio's official state flower.

The hour arrived that everyone had so long been dreading. The button was pushed and the console slowly started to descend into the pit and from both organ chambers rolled the notes of the song that is used at both glad as well as sad affairs — "Auld Lang Syne." As the console descended, the spotlight grew dimmer, the house lights gradually faded and by the time the last notes sounded, and the console touched bottom, the theatre was completely dark and the huge crowd was so silent you could have heard a pin drop. For several seconds not a soul stirred, nor a light flickered. When the house lights finally came up, several tear-filled eyes were seen and even a few wet cheeks. Slowly and reverently, the huge crowd melted through the exits and the theatre emptied.

Thus came to an end, a concert, a theatre and an era in Columbus leaving behind only memories of Loew's Ohio, "THE THEATRE BEAUTIFUL."

ATOE's 14th ANNIVERSARY

by Grant Whitcomb

A gala two-day birthday celebration took place during the weekend of Feb. 8th and 9th. Both ATOE and Robert Hope-Jones had their birthdays remembered. Through the efforts of the New York chapter and some cooperation from the National Board of Directors, a series of concerts were arranged. The magic word was Wurlitzer and three were on display including the largest.

The opening concert was held at the Beacon Theatre, an upper Broadway house which boasts a 4-19 Wurlitzer. Genial Ben Hall promptly introduced Allen Mills as the console came up with the strains of "Give My Regards to Broadway" followed by a medley of the roaring twenties tunes accentuated by Allen's spectacular footwork. Some 'schmaltz' then a funereal "King William March" followed by a choral "Waters Ripple and Flow" with the closing "Lady of Spain" for the first half.

The Beacon presents a challenge to the artist as it is a high, two balcony house with the organ chambers across the proscenium speaking directly to the second balcony. The sound is simply tremendous in the balcony while the orchestra doesn't receive the 'highs' or the full bass effect available higher up. This makes a real trial for the artist with such a time delay factor. It is a compliment to Allen Mill's ability that he was able to control this organ with the minimal time available for practice in this busy first-run palace.

A stentorian Bach type fugue as Allen's opening for his fast-paced "Tico-Tico" brought the audience back for more of the musical varieties and when he closed for the morning with his version of "Twinkle, Twinkle Little Star," the applause would have warranted more than one encore had time permitted.

While the Stanley in Newark, New Jersey is technically no longer a theatre, it is the home of the Italian-American Cultural Society under the auspices of Seton Hall University. The 3-11 Wurlitzer has been restored by Walter Froelich. The house has a ceiling of twinkling stars.

Bob Balfour, the chairman, welcomed us to an open console party starting with Bill Gage. This is an important part of ATOE as many fine artists have been found for future con-

certs in this fashion. As the formal part of the program began, Fr. Monello of the Society praised Walter Froelich presenting him with a scroll from the Society for his work in restoring and maintaining the organ.



— Photo by Richard Neidich

Lowell Ayars at Stanley 3-11 Wurlitzer

The artist for the afternoon was Lowell Ayars. Having played for ATOE conventions and other meetings for years, Lowell is well known in ATOE. A trained musician, church organist and a fine theatre organist, his impeccable phrasing and registration came through crystal clear whether he was using a rhythmical cymbal or a sobbing tibia. The combining of "Jesu, Joy of Man's Desiring" with "When the Organ Played at Twilight" was done in excellent taste. Lowell pointed out that in the early days there were singing organists and then demonstrated by singing two songs. This is a challenge few organists of today can meet so well. The organ was turned over to more enthusiasts who did not have to return to New York.

After a dutch treat dinner at the Statler Hilton, the National Board met for the semi-annual meeting. A resume of the meeting appears elsewhere in this issue.

We awoke Sunday morning to what was to be one of New York's biggest snow storms in years. Undaunted by the weather, over 300 enthusiasts made tracks to the Radio City Music Hall for a special program. Ben Hall, master of ceremonies, introduced Mr. John Henry Jackson, director of stage operations at the Music Hall. Mr. Jackson demonstrated the controls for the mammoth curtain, told several anecdotes and for a finale, knocked a newspaper out of brave Ben Hall's hand with a whip from 10 paces.

Ex-President Dick Schrum opened the musical program with a swinging full-organ rendition of "How About You" followed by a musical demonstration of the glorious voices of the newly restored King of Wurlitzers. The applause that followed showed the ATOEers' appreciation.

Next came Dr. C. A. J. Parmentier, one of the original organists at Radio City Music Hall. He was previously organist at the famed Roxy and proved to be the King of Theatre Organ improvisation. He closed with his 'disarrangement' (to quote the Dr.) of the Liszt "Hungarian Rhapsody #2." Any deviations were compensated by sound and harmony.

Finally arriving at the theatre by dog-sled, Ashley Miller took the anchor-man position in this triple concert, opening with the moving "S Wonderful" going on with the difficult "Take Five" then thru several other numbers. Ashley then took the mike to recall a day when the organ developed a cipher and he had to play around it for 20 minutes. The cipher dutifully and promptly started again so Ashley began "It Had to Be You," successfully camouflaging it. The curtains parted on the opposite side of the theatre and the second console rolled forward with the cipher turning out to have the name of Dick Schrum. They closed the show with a wave of dual harmony. The only flaw seemed to be that each deserved a full concert by themselves.

Following the concert, many old friends met and chatted while waiting for the regular program to begin with staff organist, Jack Ward, playing the organ interlude.

The closing concert at Calvary Episcopal Church is reviewed elsewhere but the rapidly deepening snow was the major concern by this time. Many were isolated on the island of Manhattan with the worst snow storm for many years.

ATOE owes a vote of thanks to the New York Chapter, its chairman, Bob Balfour, the hard working secretary, Allen Rossiter, the moving spirit of Claude Beckham plus all the grimy enthusiasts who keep the glorious instruments playable. However, a vote to celebrate any anniversaries in warmer weather would carry unanimously.

Anniversary Finale

Calvin Hampton at Calvary Episcopal Church

by Raymond A. Brubacher

By early Sunday afternoon the severe snowstorm which struck the city the evening before had deposited over 14 inches of glacial beauty, and all but halted surface vehicular traffic. However, those members who braved the intensity of the storm and got to Calvary Episcopal Church were treated to a recital of music both written and not written for the organ by Calvin Hampton. Mr. Hampton is indeed a genius, gifted with a sense of feeling and expression second to none; one of the rare organists who have the nerve to perform orchestral music on the organ.

Mr. Hampton said that it is his aim to keep this magnificent organ largely a product of its time while making well thought out modifications in order that all forms of music may be played upon it.

Mr. Hampton began his program with a transcription for organ of Edward Grieg's Peer Gynt Suite. By the time Mr. Hampton had reached "In the Hall of the Mountain King" he had demonstrated his superior musicianship in both registration and technique so well that this reviewer feels impelled to ask why our breed of church musicians of today tend to look down on this type of craftsmanship in organ playing. Next came the only legitimate work for the organ by the French organist and composer, Maurice Durufle, the famous Suite in three movements. The most electrifying moments came in the toccata when the capabilities for contemporary music on this instrument were fully demonstrated.

After a five minute intermission to allow piston changes to be made, Mr. Hampton returned to the console to bring us what I have always considered impossible to perform on the organ — Chopin. The finale proved to be the masterpiece of the program, his own transcription of the complete Pictures at an Exhibition by Modeste Moussorgsky. The dazzling display of tonal color and contrast that was achieved during the performance of this work left listeners with a lasting impression of how really fortunate we are to have in our midst such a musician, a term which so few players of musical instruments really deserved to be called, as Calvin Hampton.



Brian Ingoldsby, Jr., of Friday Harbor, Washington, who performed with a concert for the ATOE Puget Sound Chapter June 4, 1967 at the Lincoln Theatre, Mount Vernon, Washington (where he restored, on his own initiative, the two-manual seven-rank Wurlitzer) is now stationed in the Far East on a tour of Naval duty resulting from the present Asian conflict. This young artist is a member of the Naval Reserve, and became well known to movie goers in Mount Vernon and Bellingham, Washington, resulting from his performance there, as well as his popularity playing for roller skating devotees in Washington and Oregon, when he received his call to active duty in February, 1968.

While in service of his country he will be taking advantage of every opportunity to examine and play pipe organs wherever his ports of call take him — so look in future issues for some interesting reports on his experiences in far-off places.

RESUME OF NATIONAL BOARD OF DIRECTORS MEETING February 8, 1969 — Statler Hilton Hotel — New York City

The meeting was called to order by the President at 9:40 p.m. The minutes of the meetings of July 13 and July 15, 1968 were read and approved. A statement of income and disbursements was read and it was noted that the deficit of 1968 will decrease but slightly for 1969. ATOE finances will be on the agenda for the July, 1969 meeting.

The subject of the Los Angeles chapter's relation with the Console magazine was discussed at great length. It was pointed out the ATOE had no interest in curtailing the editor of the Console in his rights to publish the magazine but to have the chapter officially separated from it. A motion was made and carried with but two dissenting votes to suspend the Los Angeles Chapter Charter until the July meeting. (Since then, the Los Angeles Chapter has found it possible to comply with the Chapter Charter Agreement and has been fully reinstated. They also register the resolution that they were not transgressing the agreement with their previous methods.)

Stillman Rice, chairman of the Connecticut Valley Chapter, explained how their chapter was able to incorporate as a charitable organization. An ATOE first. Other chapters could make a study of the procedure and then the National could also apply if desired.

Motion made and carried to charge

an additional dollar membership dues for foreign overseas members due to additional postage.

Motion made and carried that subject to acceptance by the New York Chapter Board of Directors, this Board accept their bid for the 1970 convention. Ben Hall suggested and the recommendation was accepted that 4th of July week-end be avoided.

President Mason requested that chapters wishing to make changes in updating the By-Laws submit their ideas by April 1 for possible printing in the June issue and at the July meeting.

Suggestions have been made to add electronic information to our magazine. A motion was made and carried to keep the official magazine centered on pipe organ as there is enough copy to occupy the available time and talent in our field.

There was a discussion about a possible theatre organ museum but the lack of space and personnel would forbid at this time. It was preferred that each chapter maintain its own records for the present.

Since hotel and other facilities are booked far in advance, it was tentatively planned to try to hold 1971 convention in Seattle and 1972 in Richmond, Virginia.

Meeting adjourned at 12:05 a.m.

HELEN DELL WARMS DAMP AUDIENCE AT "TUBES, INC."

It was raining on February 24th. In fact it had been raining, on and off, all over southern California for three days prior to the date set for Helen Dell's initial concert on pipes. Even without



DAINTY MISS—Helen and friend at 'Tubes Inc.' The 2-9 Wurlt served her well.

the rain, the location was a hard-to-find warehouse, miles southeast of Los Angeles. To complete the difficult conditions under which Miss Dell performed, the weather turned cold late in the afternoon and the

rain perked up. An hour before concert time it was coming down in blinding sheets and it continued that way half way through the concert.

With all those negative factors, did anyone show up for the petite lady's debut? They sure did, over 250 strong. Some were attired in "sou'westers" and oilskins. Some came equipped with rubber boots (they were the dry ones), but they came. The concert was held in the "Tubes Inc" warehouse, located inconveniently in the badly-lighted industrial area of beautiful downtown Commerce, Calif., mainly because the building houses Chuck Baker's 2-9 Wurlitzer (yes, 2-9; we checked). Inside the building it was a few degrees colder than outside, so when foot-stomping accompanied applause, it was for a dual purpose. Irving Cosgrove was seen lurching around the seating area cursing himself for failing to apply for the hot water bottle concession.

In the tooth-chattering atmosphere, organist Lyn Larsen stepped to the microphone and gave Helen a warm introduction, welcoming her to the Malar label for which they both record. Helen appeared immediately, stepped to the immaculate white and gold horse-shoe through a blast of applause and opened with a fast "I Know That You Know."

After the handclapping died down she greeted the enthusiasts who had so valiantly braved the elements. She was wearing a knee-length white sleeveless dress with a gold belt and golden "Cinderella" slippers with glass heels. She spoke in a confident, lowpitched (almost husky) voice and it was soon evident that she was quite at ease doing her own MCing. After a voxy version of "I'll Remember April," with solos on the excellent Clarinet on the Baker organ, she greeted her parents who had come from Arizona to take in daughter's debut.

Among the tunes which highlighted the first half of the program were a simple but pleasant "Do You Know What It Means to Miss New Orleans?", an emotional "Dancing in the Dark", "I'm Through With Love" (as done in her album) and a timely "Button Up Your Overcoat", which was a comment on the TV commercial that spoofs musical films of the '30s. Helen programmed her concert carefully, avoiding overripe cliché tunes and including some novelties. One was "Les Myrtles" which, she explained, she had heard Harry Mills play on the Welte which once graced the Barker Bros. department store in LA. Another was a swing-band arrangement of "Shiny Stockings" a minor masterwork in jazz which had toes tapping. It smacked of "Artistry in Rhythm" in its pattern and drive, ending on a dirty, lowdown chord.

Then, Helen asked musically, "How Are Things in Glocca Morra?" "Hopefully, warmer than here" stagewhispered Bill Exner. She closed the section with that fine old depressionistic morale builder from a long ago Dick Powell movie, "Marching Along Together."

During intermission we looked at the organ in closeup. The pipework is installed in two ample-size, floor-level chambers in a corner of the warehouse. The console is located on a dolly about 25 feet from the chambers. Drapes have been hung in the corner of the warehouse to provide a proper setting for the console and, perhaps, to take the edge off any excessive reverb in the huge, high-roofed building.

The organ has a bright sound, with considerable treble emphasis on reeds and strings. The Tibia is adjusted for Stopped Flute quality. The ensemble sound is excellent and even at full organ the sound was never overpowering due to the immense interior of the steel tube warehouse. The corner occupied by the organ and about 300 folding chairs doesn't make a dent on the over-all capacity.

After intermission, Miss Dell played a medley from "Oliver", a '20s group ("Lilac Time" and "Baby Face"), "The Song is You", Anderson's "Jazz Pizzicato" and the tune most closely associated with her, "One Morning in May". Her encore was "Step to the Rear" and those who did, following a whopping round of applause, found themselves out in the reality of a cold, damp night. Somehow, the musical enchantment had caused listeners to forget that getting there wasn't half the fun.

— Peg Nielsen

Au Revoir to the Boyd Kimball

For once, thankfully, a final concert did not mean the end of a Theatre Organ, or a theatre, or both! The Boyd Theatre at 19th and Chestnut Sts., became for a brief period the only operating theatre in downtown Philadelphia, Pa. with a playable instrument. This neatly groomed theatre boasts a 3-19 Kimball first heard on Christmas Day in 1928 and which had become as silent as the "silents" it once accompanied. Used for intermissions from 1931 until 1939, it had remained silent for 30 years. With its dark and dusty pipes hidden behind red velvet curtains radiating from the edge of the cinerama screen, and its gray-blue handsome console lurking like some archaeological specimen beneath a covered orchestra pit on an inoperative lift, the presence of this instrument was known only to the theatre management and a handful of enthusiasts until recent weeks.

Then, along came Robert E. Dilworth, an energetic and imaginative teacher and organ enthusiast on the faculty of John Dickinson High School in Wilmington, Delaware. Bob Dilworth had become aware that RKO-Stanley Warner Co. was willing to donate Theatre Organs to qualified non-profit or tax-supported institutions. Having secured the cooperation of faculty and students at his high school to install a Theatre Organ at the school, Mr. Dilworth arranged through agent Walter Froelich to obtain the Boyd Kimball to be removed to nearby Wilmington by student volunteers. A preliminary examination of the instrument revealed that while a considerable amount of restoration work was necessary involving extensive re-leathering and repairing about 100 squashed pipes, the organ was immediately playable to some extent. Mr. Dilworth saw an opportunity here to arrange for a final concert on this instrument in its original setting for the sake of nostalgia as well as the practical idea of raising funds to defray the costs of relocation. Enlisting the help of organ expert Brantley Duddy of the Austin Organ Co. plus volunteer workers from the Delaware Valley Chapter (TOSDV, Inc.) and John Dickinson High School student and faculty volunteers, serious restoration work commenced at the beginning of 1969.

Finally, while restoration efforts were in progress, TV and Concert Organist Larry Ferrari, who has become an irreplaceable pipe organ enthusiast, tried out the Boyd Kimball. Arrangements were made for a midnight concert featuring Larry Ferrari tentatively scheduled for Saturday, February 22.

To the everlasting credit of everyone connected with the project, the organ was sufficiently restored by the morning of the concert — even the lift, which defied all kinds of electrical teasing, finally became co-operative, but only after Don Stott and Dick Croft spent the entire night nursing this erratic elevator back to reasonable health.

There is one thing all “final” concerts have in common — problems. In this case the weather and the late hour were not on our side. Nevertheless, nearly 500 of the faithful were at the Boyd at midnight. After a brief greeting by Mr. Dilworth, the console rose to the spotlight with Larry Ferrari at a gleaming console opening with “This Could be the Start of Something Big.” For those of us who had heard the first feeble pipe-like sounds from this Kimball a few weeks ago, the effect was electrifying. Even though the combination action was not operating and other malfunctions were evident, the magnificence of this instrument — in perfect tune — spoke through the temporarily tied-back curtains with full authority. Here was the “big sound” — crowned with a very powerful trumpet stop.

At the finish of his opening number, Larry paid a brief tribute to Bob Dilworth’s group and the ATOE and then launched into the uninterrupted first portion of his concert — music of Broadway and the Movies. Our artist illustrated the operative percussions with appropriate use of glock and chimes. The straight organ passages exhibited the beauty and power of the Kimball which Mr. Duddy had tuned so perfectly. Mr. Ferrari continued with a varied program moving rapidly from song to song in an uninterrupted string of harmony with considerable use of the full organ effect.

The second half of the Larry Ferrari concert involved a considerable range in repertoire making full use of the Kimball Tibias. In addition to all the various rhythms presented, even a polka was included. In accordance with his telecast tradition, Larry concluded with sacred music consisting of hymns. Since the time allotted to us by the theatre was depleted, Mr. Dilworth announced that we would have to close the program, and our organist concluded with the traditional “Auld Lang Syne.” In this case it was not “goodbye”

to the mighty Kimball sound but only a brief farewell until we meet again in a new location and with the organ in even better condition than this crash program in restoration.

Our thanks go to the friendly and cooperative Boyd Theatre staff under the management of Mr. Ray Meyer, to the tireless workers who made this evening possible, to the leadership of Robert E. Dilworth, and finally to Larry Ferrari for providing over two hours of pipe organ entertainment.

—Grant Whitcomb

DTOC’s Good Fortune: Don Miller

Two good friends, Billy Nalle and Don Miller, were reunited when Billy visited the Detroit Theater Organ Club to present his January program. The extent of their friendship was amply revealed when, during Billy’s playing of “The Happiest Orchestration” the mighty “orchestration” began to run down! Just when it seemed that the music was about to grind to a dispirited halt, the resourceful Don came to the rescue by dashing onto the stage and winding the instrument back up again, restoring all its jangling vitality in time for a brilliant climax. The gag was enhanced by highly audible sound effects created by a gigantic ratchet (dubbed “Ratchet Mirabilis, not to be confused with the English Post Ratchet” by its creator, Dave Brewer) temporarily affixed to the console’s posterior.

Not to be outdone by his friend, Don Miller himself appeared in concert before the DTOC the following month. Appearances by Don Miller, one of the authentic masters of the console in the days of the silent screen, are infrequent since his retirement, and each one is a memorable event. ATOE members who attended the 1967 National Convention in Detroit will recall Don’s brilliance that stifling July afternoon as he opened the convention with a performance that to many was the high point of the entire convention.

On this occasion, however, Don announced that the program would be informal “Just as if you were guests in my home and I played the organ for you.” True to his word, the evening was relaxed, light, and varied. However, it was the familiar Don Miller playing, with his bright and surprisingly modern-style arrangements and harmonies, and his brilliant, varied and effective registration.

His opener was a brisk “You,” followed by a suite from Gershwin’s “American in Paris” music that deserves to be heard more often. (One of the things that will be sorely missed when those organists whose memory spans the golden era of popular music are no longer with us is their ability to dig into their memories — and music collections — and come up with gems. Not that the music is necessarily obscure or forgotten; but to some of the younger artists, perhaps, it is not as viable in their experience and as easy to come by as are some other tunes. Hence much deserving music is neglected, and other music is over-played.)

The remainder of the first half of his program included a sensitive “People”; a selection of three ballet excerpts noteworthy for their orchestral registration; a slow, sentimental blues featuring Tibias; “Brazilian Sleighbells”; the old chestnut “Mighty Lak’ a Rose” played sentimentally on Dulciana and Unda Maris; and as a windup “Slaughter on Tenth Avenue.”

After intermission, Don announced (with a fanfare of brass) his co-star, Maureen Lyon, a very talented and charming young lady well known for her intermission performances at the Redford Theatre and elsewhere. She gave Don a further breather and the audience a glimpse of the coming generation of organists with assured performances of “Everything is Coming Up Roses”, “It’s Wonderful” and “Granada.”



— Photo by Phil Gorden

Don, Maureen and John

Don then returned and a surprise brought out a young sailor friend of his, John Tyner, who sang “Moon River” and “My Favorite Things”, with Don accompanying at the console.

The evening concluded with an excellent “Misty” and a spectacular and climactic “Battle Hymn of the Republic” in honor of Washington’s birthday, featuring a shattering entrance of the Post Horn which almost blew the audience out of the theater. —Ben Levy

LARSEN VISIT THRILLS DISABLED "NO. 1 FAN" IN TEXAS

FOREWORD: Much has been said and written about the recent concert tour of Lyn Larsen, the cities, the music, the organs, and the triumphs. But instead of recounting the concert adventures in the big towns, we offer the following vignette which, we feel, reveals a side of the Larsen character as important as his musicianship. In so doing we also come face to face with the raw courage of another man . . .

NEWS ITEM

May 11, 1964 - Seriously injured in an auto accident north of Plano last night was Rodney Yarbrough, 25, of Celinas, Texas. Yarbrough suffered multiple injuries, including a broken neck. He was returning from Dallas where he had visited his ailing father.

The life Rodney Yarbrough had known ended on that fateful night. All the effort he had put into building up a pipe organ installation and service business in his corner of Texas — gone — along with a backlog of orders totalling \$100,000. How he had struggled to make his lifelong love of the wind-blown instrument into a trade which would support him and his dreams for the future. And he was very near his goal. He had the confidence of pipe organ owners who needed service and he was in good standing with the theatre organ fans because of his many deeds in behalf of the old giants in Dallas, Houston and San Antonio.

But as of May 11, 1964, Rodney Yarbrough could forget the active life. His injuries paralyzed him from the neck down. Rodney faced the facts bravely but it was a heartbreaker.

In the depth of his despair, a miracle named Charlie Evans appeared on the scene. Charlie had acquired an historic Wurlitzer and he needed Rod's help in making it sound the way it used to in

SEND ALL MATERIAL AND
INQUIRIES FOR ADVERTISING
TO:

Dewey Cagle
Advertising Manager
3291 Guido Street
Oakland, California 94602



CHARLES EVANS, *Rodney's miracle*

the old WLW (Cincinnati) radio studio. So Rod's vast store of technical knowledge was put at Charlie's disposal and while Rod provided the instructions, the hands of Charlie and his volunteer helpers carried them out. It was a great morale builder for Rodney Yarbrough because it proved to him that he could still be useful in his chosen field, although confined to his cot.

The finished organ sounded very much as it had when Lee Erwin played WLW's memorable "Moon River" late night soporific on it, back in the days when radio had programs.

More important than the organ in Rodney's scheme of things was the fact that Charlie Evans became his champion, urging people planning organ installations to take advantage of the young man's skills, telling the Yarbrough story to all who would listen and urging organ enthusiasts to visit Rodney and write letters to him.

Charlie even managed to latch onto a four-rank Robert Morton organ which he and a group of North Texas ATOE chapter members installed in the Yarbrough home. A roll player was included so Rod could hear organ music even without an organist being present.

As convenient as that was, Rodney still longed to hear a fine organist play a dedication concert, perhaps even Lyn Larsen.

Larsen had become one of Rodney's favorites through the medium of recordings, a much-favored Yarbrough pastime. When Rod mentioned Larsen he was just dreaming aloud. He knew of no plans which would bring the West Coast organist to Dallas.

Charlie Evans made a mental note. Later that night he shot off a letter to a friend in Hollywood, someone who knew Lyn Larsen. If Larsen was ever near Dallas, would he consider visiting Rodney? No harm in asking.

Evans had his answer by phone the next day. The message had caught Lyn

as he was packing his dress suit for a concert tour — and the first stop would be Tulsa, just a short air hop from Dallas. And as luck would have it, Lyn had an extra day on his hands between concerts. Sure, he'd be glad to come and play for Rodney. Lyn had wanted to meet Rod ever since first hearing about the courageous young man.

When the plane carrying Lyn set down at Dallas, there was a reception committee waiting for him. Besides Charlie Evans (who is a well-known organist in the Dallas area), there was American Airlines pilot John Beck and Les Burford, Vice-President of the Dallas Power & Light Co., all theatre organ enthusiasts.

The group lost little time in amenities; this was to be Rodney's day. They hustled him right over to Celina.

It's got to be quite a thrill to see one's idol walk in the door. Photos, letters and recordings are one thing, but here was Lyn Larsen — in person! And our BOMBARDE reporter on the scene notes that the admiration was mutual; the two organ enthusiasts established immediate rapport. They were soon deep in discussion of organ stops, installations they admire, recordings, music, maintenance problems — the gamut of pipe-oriented experiences which form a cohesive atmosphere among the most disparate persons. In fact, the two became so engrossed in their discussion that the organ Lyn had come to play for Rod was neglected for a time.

Finally, Rod's mother, Jessie, asked if Lyn would play. She and Rod's dad, Ted, had been hovering in the background, leaving Lyn all to Rodney on this noteworthy day. But as the hours ticked by, they began to wonder if the Morton would even be turned on.



Rodney's mother, Jessie, tells Lyn about the little Morton which Charles Evans and his crew installed for Rodney. Rod supervised installation.

Lyn was willing and added that they could continue the conversation even while he played. The little Morton, rescued from a dark Weatherford, Oklahoma, theatre was located in 1965 by a group which has since become the North Texas ATOE chapter. It has a Tibia, Vox, String and Diapason, with Chimes and Xylophone added. Just right for a home where organs are appreciated. Rod isn't alone in that respect. The elder Yarbroughs share his enthusiasm.



Rodney listens closely as Lyn plays some of the selections used during his concert tour. The shelf of rolls and the audio equipment pictured help Rod while away the hours when there is no one there to play for him.

So, Lyn sat down at the small console and applied the kind of magic which has put his music in great demand, skyrocketing the young man to international prominence in four short years. After a couple of tunes, Lyn closed the swell shutters some and said, "Rod, I've got a problem with my player piano back in Hollywood and perhaps you can help . . ." The music continued under the dialogue.

"Call me on the phone when you get ready to work on it, and I'll describe the steps," replied Rodney. But Rodney had so much to talk about that Lyn finally quit playing so he could give full attention to Rodney's questions. Rod wanted to know all about Lyn's adventure last year in Australia and his plans for this year "down under". He wanted to hear about Lyn's concert tours and the organs Lyn had played.

Lyn described his adventures in the manner of a seasoned storyteller, full of boyish enthusiasm but with an authority which bespeaks a maturity far beyond his years. It is a pleasant experience to have one's idol live up to all the preconceptions our imaginations can weave around a mortal. To be a fine musician is one thing, but to be also a well-rounded, sensitive human being — well, Rod found those qualities in Lyn.

Conversely, Lyn found a kindred soul in Rodney, who is a philosopher in his own right. His inability to engage in physical motion has turned his interest to the riches of the mind, and there seems to be no limit to quests in that direction. Thus, discussion between these very different personalities continued, love of pipes being the common ground and catalyst.

The clock ticked off the minutes relentlessly and as the afternoon sun slanted its rays through the windows, Lyn played another set on the little Morton. Rod is very proud of the organ. He had his friends busy for days tuning and making adjustments so it would be "just right" for Lyn. After all, doing just that is Rod's bag.

Too soon the hands of the mantle clock edged toward 4:30 when Lyn would emplane for his next concert on the following night in Wichita. The two said their goodbyes reluctantly and Lyn was spirited back to Love Field by his "honor guard."

He left a radiant Rod Yarbrough behind. Somehow, the four years of confinement, at least for the moment, didn't seem so intolerable.

— Hal Steiner, Dallas



Rod's eye-view of Lyn Larsen (holding a bottle of his favorite beverage — Burpsi-Booma). The organist was happy to relax between concerts with a most knowledgeable fellow enthusiast.

ORGAN LITERATURE FOUNDATION MOVES

The Organ Literature Foundation, which has been a source of books on organ history, lore and construction since 1950, is expanding. In an effort to improve service to its customers, the Foundation has moved from its long familiar address (Nashua, New Hampshire) to larger quarters in Braintree, Massachusetts. Proprietor Henry Karl Baker states, ". . . the move has enabled us to increase storage space and stock facilities, so we can give 'return mail' service from now on."

Baker added that the Foundation has released an Addenda List (No. 61) which is available to readers who send a self-addressed, stamped (6c) envelope to: The Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass. 02184.

Special Editorial

IT IS IMPORTANT

It is once again time for our annual election of Directors. Every paid-up member will be receiving a ballot by mail. There are four vacancies to fill and we still need a few more candidates. Please submit at once the name of a member who you think would be willing to serve well in this capacity. These people, together with the four remaining board members, will elect our officers (according to corporation law) for the next fiscal year. If you are really interested in this work, please vote and return your ballot as soon as possible. Last year's election had the greatest response so far. Many more people are now showing more interest in ATOE as a national organization as they realize the national is what holds this entire country together. The only way we can get the work done is by volunteers and the only pay they receive is appreciation.

While there is no music without theatre organists, the best organist can't play a note without an organ. While

some decry 'organ politics,' any organization must have rules to function and without them we cannot get together to restore organs to playing condition. The whole country's interest in theatre organ has been through our united actions as ATOE even though there are many worthy organ clubs scattered around the country. There are those of us who can't play a note but serve and support the pipes and without us there would be very few organs to be played. Keep our ATOE great and responsible and we will have theatres asking us to come in.

With your ballot, send any ideas, suggestions or gripes. Maybe you will come up with some vital thought that has been unknown up to this time. So many in our group are new. Our growth in the last few years has been remarkable and I firmly believe we have only begun.

Return your ballot as soon as possible. Let's cast a record number of votes in 1969.

— Al Mason

LET'S COMMUNICATE

by John Muri

“ . . . there is something wrong when the standing ovation is given for nothing in particular.”

One of the most gratifying signs of the times in the field of contemporary theatre organ is the success of several of our member-artists as they give performances that are open to the general public. Numerous performers have been willing to appear for a minimum reward, and in many cases for no reward at all other than the joy and satisfaction one brings to one's self and one's listeners. Most of us are aware that the American Federation of Musicians does not look upon such service with a favorable eye; yet the members of that Union would be taking a very short-run view of the state of music in our country if they did not realize that a nucleus of people are going to have to keep the tradition of “live music” going until the day when the public demands and gets living performances again. That day may not come in our lifetime, but we cannot afford to give way to despair. Strange things happen in the entertainment world. The current rage for cacophony and kicks will surely make way for something else; whatever it is, that something will very likely be better than the present offerings, which, technically speaking, could not get much worse.

The spirit of the times determines public taste and acceptance; it is quite probable that a more serene time will arrive, bomb or no bomb. The need for group communication, so sadly apparent in today's society, has been caused in part by unimaginative and unresourceful theatre operators who don't care what happens to their audiences as long as they pay to get into the theatre.

The theatre as a community center was a tremendous social force in the early years of this century. When the entrepreneurs turned picture houses into popcorn palaces showing sexy movies, they abdicated a high social function. When television came in, the general public, not understanding or caring about the necessity for cohesiveness in our enormous society, decided to go on its own trip, using the picture tube for hypnotic stimuli. Who cared or gave much thought to what could happen to the cities and towns of the United States when the only place we could gather together was the bowling alley, the roller rink, or the tavern?

The lack of communication is real and ominous. Sometimes we under-communicate and sometimes we over-communicate. Speaking of under-communication, isn't it time we started talking about an equitable means of paying the artists who perform for us before an inflationary trend puts us out of business? It seems to me that a formula can be worked out based on seating, potential audience and costs that will be applicable and acceptable in the great majority of cases. The “name” organist may bring in a few extra dollars, although organists are not in the public eye the way they used to be. Fees that are considerably out of line with ordinary operating costs and revenue require selling techniques that go beyond our function as a group of enthusiasts; it turns us into business men. Furthermore, the higher the fees go, the more difficult and worrisome it becomes to keep the books balanced.

Organists need to be cautious about their fees; none of us should look upon ATOE service as a sole means of making a living.

For an example of over-communication, one needs only to look upon one of my pet peeves: the standing ovation. This new custom got completely out of hand some years ago when some exhibitionistic person (and there is one in every crowd) decided to jump up and over-compensate. What happened is that we complacent people all went along with the idea, and now we jump up for almost everybody, be he a visiting organist of very modest attainments or The Visiting Celebrity. Now there is nothing wrong with one's being kind and showing one's appreciation. But there is something wrong when the standing ovation is given for nothing in particular. In my youth, the standing ovation was reserved for the highest dignitaries: the President of the United States, judges, and the like. Today we get up for comedians. If we give our highest acclaim to the mediocrities in our field, what are the top performers to think when they get the same treatment? Basic to good communication is honesty, exercised with good judgment. It is not fair to applaud everyone alike, for the very good reason that such practice destroys communication between artist and audience. When the best get the same treatment as the worst, the best have no way of knowing how well they have done, and the worst have been given a reception they did not merit. If we insist on treating everybody as if they were “Somebody,” then we will soon have the situation in which nobody will be anybody. Uniformity will have flattened out all of us, and the boring results of every concert will be predictable. Sincerity must be a part of intelligent audience reaction. The result will be greater efforts and finer work by performers and enhanced listening for audiences.

“Collectors Item”

An exciting New Album of Favorites including Malaguena . . . Autumn Leaves . . . Cumana . . . and others, as played by the master of the X-66 . . . 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



Repairing and Rewinding Wurlitzer Magnets

by Ben Levy

Part 1. Preparatory Steps

Dead action magnets are a common occurrence in elderly theatre organs. Usually they are tossed into a cigar box and replaced by spares. When the supply of spares runs out, one is faced with the problem of finding replacements, adapting some other kind of magnet to do the job, or else repairing the dead ones.

Repairing magnets is a practical and relatively painless procedure. This article applies to Wurlitzer magnets, and especially to the variety known as "black cap." However, the process should be adaptable to other types as well. It seems that the "black cap" is a common offender and thus is an appropriate subject for a discussion of repair techniques.

The techniques to be described are those the author developed by trial and error and have been applied successfully in the repair of a sizeable number of magnets over a period of approximately six years. They are offered as suggestions, not dicta; it is hoped the ingenious reader will regard them as such and modify or improve them as suits his inclination, skill and facilities. Suggestions by readers on improvements are welcome!

First of all, remove the magnets from the chest carefully to avoid damaging them further. If you grip the magnet with a pair of pliers and yank it out of the chest, you stand an excellent chance of scraping the coils on the sharp edge of the hole in the chest and abrading the windings. Such damage will almost always be difficult to repair, and may necessitate a rewinding job. While this isn't hard to do, it is to be avoided if possible. Dave Brewer of the Detroit Theater Organ Club uses the head of a common nail as a lever to pry the magnet gently loose from the chest, then uses long-nose pliers to remove the two brads which hold it in, finally using his fingers to remove the magnet from the chest. It pays to be careful in this process! After the magnet is out of the chest clip off the wires close to the magnet. File or grind the head of the

nail to make it easier to get it under the magnet base.

It isn't any use to try to repair magnets if you can't see what you're doing. Magnifying spectacles (binocular magnifiers with a headband or spectacle bows), or a magnifier lamp consisting of a circular fluorescent lamp surrounding a magnifying lens and mounted on a flexible stand, are essential. I prefer the magnifying spectacles to a separately mounted magnifying glass because they are always in front of your eyes when you want them, do not distort the image or get in the way, and provide stereoscopic vision. Watchmaking, medical, and electronics supply houses list them at about \$5 and up. The more expensive varieties will permit you to have your own eyeglass prescription installed in addition to the magnifying lenses if you wish, and are adjustable in various ways that the cheaper ones are not. Since you're on your last pair of eyes, you should treat them to the best. The added comfort and lack of eyestrain will pay off. Install a good light too.

Wurlitzer magnets were made by casting two iron pole pieces into a base of Bakelite (zinc in earlier models); then the coils were slipped over the pole pieces, the coils connected together and the feed wires attached; after which an iron bridge was crimped over the ends of the poles. The completed magnet was then dipped in varnish or shellac. The two coils are connected in series so that when current flows in them one of the two pole ends at the Bakelite base becomes a north magnetic pole and the other a south pole; in other words, they are "horseshoe" magnets. This means that the current must flow in opposite directions in the two coils. The two coils are wound identically, and are connected as shown in the sketch (Fig. 1) in order to achieve this.

The coils are wound on paper tubes which have paper collars slipped over their ends. The winding begins and ends at the top. The beginning of each coil (the bottom layer) extends underneath the paper collar and is soldered

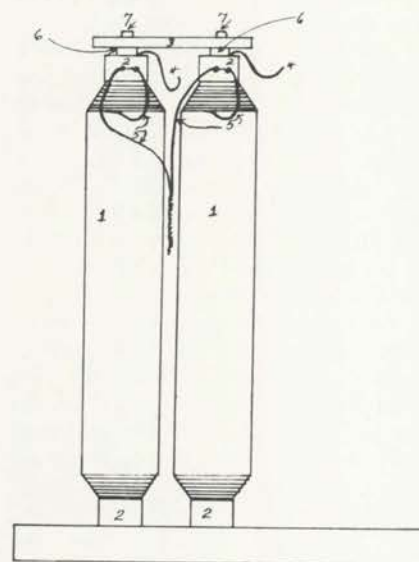


Fig. 1. Schematic of Wurlitzer Magnet (Lead-in wires removed for clarity).

LEGEND

1. Coils
2. Paper collars
3. Iron magnetic bridge
4. Leads from inner layers of coils (normally attached to heavy lead-in wires)
5. Leads from outer layers of coils
6. Ends of paper coil forms
7. Iron pole pieces

to the heavier feed wire. The other end of the winding (the top layer) is threaded through the paper collar—in and out, as your wife would insert a pin in a hem. This end of the coil is soldered to the similar end of the other coil, the soldered joint being tucked between the two coils for protection.

Lean your defunct magnet (and by the way, make sure it is defunct before you fix it: do your own testing) upside down against the side of a tray containing about ¼" or less of denatured alcohol (shellac thinner) for several hours or overnight. This will soften the varnish but will not affect the insulation on the coil wire, which is enamel. The alcohol should cover only the very tip of the magnet, not touching the coils or they will tend to unravel into a gooey mess. After this treatment it will be easy to work the iron bridge up and off, as well as to perform the other operations.

To get the bridge off, hold the magnet near the base, use diagonal cutters or long nose pliers to work the bridge around until it loosens, then pull it off. Use persuasion rather than violence, and don't cut it in two.

Underneath the bridge are several turns of relatively heavy cotton-covered feed wires. These are soldered to the No. 37 wire of the bottom layer of the coil. Carefully unwind these lead-in wires (they are interlaced in such a way that they don't always go where you think they do). If you find out after this that they are still attached to the coil windings, cut the fine wires so as to leave their ends sticking out from under the paper collar. If the fine wire breaks or has corroded in two, don't fret; you'll probably be able to find the beginning of the coil later.

With a needle or toothpick carefully pry the ends of the outside (top layer) of the coils up from their position between the coils. These are (or should be) soldered together. Cut the wire so as to separate the two coil windings. Never mind if they break off at the paper collars. The object is just to find out where the ends of the coil enter the paper collars. Take the needle and pry one of the coil ends where it enters the hole in the collar (see Fig. 1). If it comes out of the collar easily grasp the end and carefully unwind a turn or two from the coil itself so that you won't lose it. Do this with both coils. If it doesn't come out easily, it isn't broken in the collar, and you should go on to the next step, which is to remove the collars. Do this in any case.

Carefully insert the needle under the collar and pry upward until you break

the collar (see Fig. 2). Do this in several places around the circumference until you loosen and can remove the collar, usually in several pieces. Caution! Do not insert the needle too far under the collar or you'll get into the windings and break wires! One of the pieces of collar you'll remove will have the coil end threaded through it if you couldn't pull it out before. Use this as a handle to unwind a turn or two of the fine wire from the coil and cut it off.

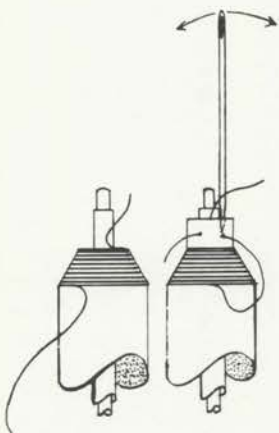


Fig. 2. Using a Needle to remove paper collars.

Underneath the collar and pointing straight toward the top of the magnet pole will be the inner coil end. Pry this up and pull it out carefully, unwinding perhaps half a turn from the inner layer, until you have enough wire to work with—say half an inch. Use your

fingers. If it won't unwind with a gentle pull, leave it alone; you can solder to it as it is. If it breaks off underneath the coil, you will have to rewind the entire coil. Do the same with the other coil and you'll end up with the four ends of the two coils out in the open.

Somewhere in the above process you will probably have found the reason for the magnet's being dead, if it is of the black-cap variety. In this particular variety the problem almost invariably is that the fine wire has corroded in two in one or more places where it has been in contact with the paper collar. You will note a small green spot where this has happened. Generally you can locate the trouble by looking for these green spots after the alcohol dip, which tends to make them prominent. It's probably caused by sulfur content in the paper.

In the next installment, Mr. Levy explains how to test the existing coil windings, how to repair open circuits and "shorts," how to remove a badly damaged coil and save the magnet frame which can be rewound, how to connect the repaired coils for the correct polarity. A later installment will explain the actual rewinding of coils on existing frames.

A BOMBARDE Sequel

In the October 1966 issue of this magazine we featured a technical report on the restructuring of a Wurlitzer 3-11 console to accommodate 26 ranks of pipes. The project was undertaken by John Ledwon when he and his father, Ray, made a master plan for the construction of a reasonably large instrument, properly installed in the best possible acoustical setup. John already had a 3-11 Wurlitzer in his Canoga Park, Calif. home but he was unhappy with the limitations of the single stop-rail console and the cramped acoustics of his inadequate music room. With the new 3-11 console, which he had shipped across the country from Plattsburgh, New York, John envisioned an ideal setup—a secluded "aerie" where he could play anytime of day or night, without neighbors close by to complain if he played after 10 P.M.

Gradually the plan took shape and one day John saw a hilltop while driving through Agoura (near Los Angeles), and it seemed to beckon to him. He went home and told his parents that he had found his "eagle's nest." They

accompanied John to the solitary, deserted hilltop—and agreed. If the site was available, this would be the place.

Three years have passed since we ran the console rebuild article. In the meantime, the building has been erected on the hilltop and the rooms furnished tastefully. The Ledwons have moved in and John has become a schoolteacher for gifted children. The floor plan is almost exactly as it appeared on page 20 of the October 1966 TOB, with one exception. We showed the console facing the chambers. It has now been placed with its back to the corner.

To refresh the memories of those who don't keep their old TOB's on file, the addition of 8 ranks was accomplished by the "ancillary" method. Stopkeys for the original 11 ranks remain very much as they were, and seven ranks were added in the usual "unit" manner, available on more than one manual and at more than one pitch. However, eight ranks were added in one group which is switchable to any manual from one stopkey. This system avoids multiple additions to a stoprail

because the "ancillary" ranks are controlled by one set of stopkeys for all manuals rather than separate stopkeys for each manual. This space-saving device appears especially on larger Robert Morton models. For example the Morton in the San Diego Fox has an independent string chamber controlled by the ancillary system. These may be switched to the desired manual by the flip of one stopkey.

The installation is only partly complete. John and Ray are doing it slowly but carefully. When completed, it will be a showpiece which will equal many of the finest in southern California and surpass many. Its large listening area, non-parallel walls, silenced wind conditioners and carefully selected and installed pipework—these alone make it a formidable contender in the "excellence" department. But there is still much to do before it sounds out in the full glory of 26 unified ranks. Meanwhile, John says that it's thrilling just to anticipate that great day when it will finally be ready to play.

—Carole Angle

The Organ Plays "GOLDEN FAVORITES"

HOW THE READERS DIGEST RECORD SET EVOLVED

When you buy a theatre organ recording, do you ever wonder how it came about? There it is in its slick jacket sealed in sparkling cellophane, a track of modulated grooves, good, bad or indifferent, which had to have a start somewhere.

There are many steps and processes involved in making a recording and we can't possibly cover them all in a single article.

Therefore, let us assume that the Readers Digest, encouraged by the response to previous organ record offerings, decides on another 4-disc package. The initial jobs are lining up talent and instruments. Usually, the organists selected can suggest suitable instruments.

The Digest chose four well-known and highly skilled organists: Richard Purvis, Paul Michelson, Richard Leibert and Billy Nalle. These artists were willing and able to suggest suitable instruments: The San Francisco Grace Cathedral 100 + ranks of Aeolian-Skinner and the Boston Symphony Hall Aeolian-Skinner (Purvis); the Wanamaker Store organ in Philadelphia and the huge instrument in St. John the Divine's Cathedral in New York (Michelson). These would make up the concert on "straight" organ portions of the release.

On the theatre organ side, Dick Leibert has long been associated with the Radio City Music Hall 4-58 Wurlitzer and he also likes the Auditorium theatre 4-22 Wurlitzer of the RTOS in Rochester, N. Y. Billy Nalle once recorded the Richard Weber organ for the Mirrosonic label and would like to record it again in its new home, the Strand theatre in Plattsburgh, N. Y. And he fell in love with the Detroit Theatre Organ Club's 4-34 Wurlitzer when he played a concert there. So we have four organists and eight organs.

Moving ahead through many preliminary arrangements, let's examine the work of producing one of the four recordings which will comprise the set, "The Organ Plays Golden Favorites," from three viewpoints, the organist's, the organ owner's and a newspaper reporter's.

Billy Nalle is responsible for 12 selections on one disc. They are light classics and what are generally called "standards" — "Through the Years", "Only a Rose", "The Old Refrain", "Jalousie", "Parade of the Wooden Soldiers", "Blue Tango", "My Hero", "Always", "Kammenoi - Ostrow" — all solid musical values. How did his re-

sponsibility for the "golden 12" evolve? Let's let the organist tell us.



NOW WHERE DID I PUT IT?—During his Detroit session, Billy looked into this mass of symmetrical pipework and remarked that "the lost chord has got to be in here, someplace." It's the Orbits 4-34 Wurlitzer on lease to the Detroit Theater Organ Club.

THE BIRTH OF A VINYL 'CHILD'

by Billy Nalle

How do you start planning an album? What really happens when you're recording? Attempting to answer these questions calls for a person to leave mother, doctor, lawyer and his guardian angel far behind while he whistles the old hymn "Just As I Am Without One Plea." Warning: No two people conceive, gestate and give birth to a vinyl child by the same formula, much less a foolproof one! What works for one player is too kooky to be believed by another. Ready for one man's rundown — or rather, countdown? Well, unhitch your old gray mare, put on your outer space suit and we'll do some underseas research.

My recipe is similar to that for hatching a concert program. Until shortly before recording time, no playing is done at the keyboard. Pieces are played mentally and every possible factor is drained and weighed for story value. A piece which has too little story to tell or, worse, is pretentious, is rejected. This period takes as much courage as imagination. One of the keys to good programming is saying "no" early enough. Otherwise, you later will have on your hands a "mule in horse harness." (Example: "You'll Never Walk Alone" is a thoroughbred; "The Impossible Dream" is a mule.)

Then comes a juggling of pieces to strike a balance not only from piece to piece but between this or that grouping. In turn, groups, and then both sides of the album must have balance in everything from "weight" to moods. Ultimately, I'll gauge the opening piece of the first side with the final piece of the second side. Not for an instant can you "take a nap" on listener psychology any more than on the psychology of the

musical story. A piece which a listener won't enjoy to the full early in the recording he will find delightful later. The piece won't be different later, the listener will. The challenge is not only to get his interest at the beginning; it's to keep it through the biggest and longest story of all, the entire album.

You have your total menu planned. Now comes that nebulous time called "arranging." For many musicians this means pencil, score sheets and a big eraser. For me, years of playing by ear make hearing and arranging at a "mental keyboard" far easier and faster. This "peace-and-quiet" system works equally well in planning registration so that only minor changes for clarity and balance need be made at the organ. The piece will tell you how it wants to go, if permitted. The more you get yourself out of the way the more the message comes through "loud and clear." If showing off various ranks of pipes or playing loudly or playing fast or cutting a handsome hindsight at the console is more important than music, per se, then you're in trouble. You may not know it until it's too late, but, console kid, you're in trouble.

Finally the "Moment of Truth" and you wade through cables, Ampex tape monsters and microphones to join the audio, tape and organ engineers and the producer. It's like the patient arriving in the operating room and giving a cheery "hi!" to the doctors and nurses. There is brief discussion on what section of the program to take in what order. You approach the console; everything about it looks as it did the previous day. Yet, somehow, it isn't quite the same and you can't put your finger on why. Perhaps it's the intensity of recording demands which barely are equalled at any other playing time. At this point I always think of the opening line from that marvelous article entitled "How To Dismount From An Elephant: The first thing you must do . . . is to collect yourself."

Several attempts may be made to record the desired performance of a piece. Each such is called a "take,"



Billy spent plenty of time at the DTOC's setter board, selecting combinations for use during his Senate Theater session in Detroit.

regardless of duration, and is given a different number for identification. Thereby the producer in later editing can locate quickly the desired "take" of every piece. The number of "takes" can go as high as the protein of the player and the patience of the producer can endure. If my feeling for a piece isn't completely in focus, I'll put it aside and go to another, possibly not returning to the earlier one until as late as the next day. To me, getting a full-blooded performance is the chief thing. Occasionally I'll accept some minor misdemeanor if the particular "take" really sings the story. Of course, music and the other six lively arts do not canonize sloppiness. However, neither do they take kindly to the "Lysol Treatment." If the player's pride takes precedence, then there will be times when he is more fastidious than God.

Some pieces fall naturally into a set arrangement and vary little during recording; others may prove elusive. In these latter, no more than the basic framework (called form) and general character are in my mind when recording begins. Perhaps the piece will unwind its truth gradually, perhaps all in one moment's inspiration. Listening intently not only to the organ but also to the personality of the piece is crucial. Creating "in transit" makes a producer extremely nervous. He views with dread and foreboding, being certain it will lead to overtime and gasping budget. Consequently, you do not advertise your inspirations from DHQ (Divine Headquarters) during recording. After "the strife is o'er, the battle done," you can add to his storehouse of useless information.



IT WAS RIGHT HERE LAST NIGHT — Billy Nalle looks for a stop key during his first taping session at the Strand. The tension which accompanies recording explains why it seems that Gremlins take over after the last rehearsal and rearrange the stops to befuddle the artist about to record.

Your last piece is on tape, the whole album done and "in the can." You remember no more the anguish for joy that an album child has been born.

When a child of flesh is born, the bearer and the borne have immediate rendezvous. However, with a vinyl child there's no such luck! The performer is kept in limbo from a few weeks to a year. My experience when hearing the whole album again after its release is to think it better or worse but never the same as when recorded. Duke Ellington has the wise answer: "My best album is my next one."

The personal and musical disciplines I face in recording are inconvenient, difficult and sometimes embarrassing. They also are one thing more — necessary. You learn that you can deal with the music only to the extent that you can deal with yourself. In this connection, the use of a tape recorder is of highest value. You can't argue with it!

Giving honest answers to questions about a recording, making music in any medium, must include the source of music. A score filled with notes or a reel of recorded tape is not music. Music does not exist until its sounds begin. Music enables minds and hearts to communicate and share in ways no other kind of language can equal. I don't know of any way of getting a performance of music unless physical and material realities are put to use. Neither do I know of any way of breathing life into music without the spiritual reality which gives the performer himself his breath of life. The only real music I ever played came from acknowledging and cooperating with all three realities. I'm a Catholic, specifically a member of the Anglican family (called Episcopalian in the U. S.), probably the only family which can put up with me. Therefore, I'm convinced that all three realities ultimately are gifts. If the gifts are wonderful, then how much more so is the Giver. One man's experience would answer those questions at the beginning by saying it's essential to talk it over at every stage with DHQ. The Law, the Prophets and the Apostles agree when our Lord says (as does the title of an Ellington piece) "Do Nothin' 'Til You Hear From Me."

Next, let's get the viewpoint of the organ's owner. His instrument has been selected for recording. Naturally he wants his pride and joy to sound its very best when captured in microgrooves. For some unexplained reason, the owner is too often the last to learn about a planned recording of his instrument. But recording companies don't mind waiting; they'll give any organ owner a couple of days to re-leather that leaky chest or voice a couple of ranks of honky reeds. Dick Weber was more fortunate than most; they allowed him a whole week.



TUNING CAN BE TEDIOUS — Audrey Weber reads while holding down keys as Dick Weber tunes pipes in a chamber. If Dick takes too long, she props a pencil between keys to spell weary digit.

GETTING THE INSTRUMENT READY

by Dick Weber

This recording project really stirred up the dust. Joe Habig, RCA's producer, called for permission to use the organ with only a week's notice for the play date and confirmation by letter.

The wife and I rolled out of bed about 4 a.m. every morning to completely dive headlong into all innards of the instrument. Even after Billy arrived and started working over his program at the console on Saturday a.m., we continued to re-leather, regulate and voice. Even an extension of the exposed 8' Tibia was added to give Billy all he required to meet his exacting performance. And don't I know what a perfectionist this great guy is!

So our day throughout the recording session averaged around 14 hours. Went home with a full growth of whiskers and crusted from sweat and dust! But we would do it all over again. The result of all our efforts left everyone — Billy, RCA and the Weber family — in great spirits at the fantastic sound recorded! The RCA Engineers remarked that it was the quietest and yet most brilliant theatre organ they had ever recorded. Ernie mentioned that that opinion went back to and included the era of Jesse Crawford at the Paramount! So we're anxiously awaiting the Reader's Digest album.

Now let's attend a recording session as experienced by a newspaper reporter. Journalist Lois Bassett was given a routine assignment by her editor; something unusual was going on at the Strand Theatre. Look in and see if there's a story for the Plattsburgh "Press Republican."

Lois dropped in and saw the possibilities. Her story, reproduced in part, provides the impressions of a reporter who isn't necessarily organ oriented. Yet, it's an enthusiastic one. Being a woman, she dreamed up a romantic lead-in for the piece, starting with the headline —

'OLD FLAMES' REKINDLE ROMANCE

PLATTSBURGH — "The Wooing of Winifred" was taking place and I was there.

Suitor was Billy Nalle, New York City theatre organ impressario.

Object of his ardent ministrations was a massive bit of femininity whose every whim had to be catered to before she would respond favorably.

Scene: The darkened Strand Theatre. Time: 10 a.m.

Silhouetted against lights from the console, Nalle appeared to be sacrificing himself before a towering "altar" of banked lights, pipes and electronic paraphernalia.



PRECARIOUS PERCH — Dick breathes easier tuning the 16' Bourdon is finished. It's a speaking display set mounted high on the back wall of the stage and dramatized by "black light."

As he evoked pure liquid notes from Winifred's soul, her response was at first subdued. But as his mastery continued, Winifred succumbed.

The "tryst" culminated in a trilling crescendo of notes pouring from her enraptured soul.

"Winifred" is the affectionate tag given the huge Wurlitzer organ by Nalle, who refers to the instrument as "she" since he feels it is necessary to handle "her" with kid gloves to overcome her female temperament.

He had recorded the organ once before in 1964 when it was housed at the home of Richard (Dick) Weber, present operator of the Strand, while he resided in Schenectady.

Thursday was the actual recording day and Nalle's performance was being fed into a battery of recording equipment housed — oddly enough — in the theatre's ladies room!

Recording followed three days of preparatory work by the crew, assisted by Dick Weber, his brother Bob and Dick's wife, Audrey, technicians all.

Talking with Nalle prior to the cutting, we learned that he began playing the piano by ear at the age of four in his native Fort Myers, Florida.

His theatre organ training began in the Tampa Theatre when he was 18, and he went from there to Julliard School of Music in New York City.

His native State's drawl creeping

through, Nalle spoke enthusiastically of the renaissance of interest in the theatre organ which is going on throughout the country.

He is delighted that the theatre organ which he feels in the '20's was "so far ahead of its time" is coming back in many places besides the theatre.

Of music, Nalle says, "The best of pop music of today is as demanding as its classical counterpart."

He has no favorites, per se, but enjoys "a lot of music in almost every category."

What does he dislike?

"I dislike pretentious, busy music, which substitutes noise for telling a story.

"I prefer to play music in the popular and jazz categories, but I do play semi-classical and occasionally classical things plus improvising in different classical styles.

He has just such an "improvisation" concert coming up next April.

Unmarried "as yet," Nalle like to travel; has been in the Far East, is a photography buff, and enjoys "listening to music" most of all.

He's impressed with the North Country; finds Plattsburgh "quaint," and compares the Adirondack Mountains from the air to his skyscraper home in New York, which he's dubbed "Casa Cielo" (Spanish for "home in the heavens").

The album will contain 12 numbers chosen by a Readers Digest research team, six recorded here, and the other six at the Senate Theatre in Detroit.

Time for a "take."

A voice from the ladies room announced "Only a Rose, take one," and Nalle began test runs.

Between takes, he and Producer Joe Habig listened, picked out the rough spots and he returned to the console for "takes" two, three and so on . . .

Between takes, Nalle remarked that he'd known the Weber brothers long before they were in the theatre field.

"These two together have the ability,



SOUNDS FROM THE LADIES ROOM — Ernie Oelrich (foreground) checks the balance while recording engineer Dave Philhower looks over Producer Joe Habig's shoulder at notations made during a "take."

the electrical and mechanical knowledge, along with musical perspective, that puts them among the few who can be called true geniuses."

Dick Weber, who has been a host to Nalle and company, commented, "You can't imagine the frustration we go through in going over this entire organ.

"I've lost 10 pounds in the last two weeks just preparing for this recording!"

As he spoke, "Only a Rose, take four" was in progress.

The "golden favorite" was about to become part of a record album.

* * *

There is the "Golden Favorites" story from three separate viewpoints. Yet, we have heard only part of the story. Also of interest would be the producer's views, the recording engineer's, the guy who does the mastering (on that one and only Scully lathe, no doubt), the writer who prepares the jacket notes, the artist who conceives and creates the cover design for the jacket, and the creator of the promotion campaign. They all contribute to the success or failure of a record album or set.

However, the slice of the complex pie we have presented dealt with areas close to the heart of our hobby. We trust that it instructed as well as entertained. Our thanks to Mr. Nalle, Mr. Weber and Miss Bassett for the special degree of understanding we'll have while listening to "The Organ Plays Golden Favorites."

In our next issue we hope to relate some of the experiences of organist Richard Leibert during the taping of his portion of "Golden Favorites."

For more about the Wurlitzer organ in the Strand Theatre, Plattsburgh, New York, see the August 1967 issue of THEATRE ORGAN BOMBARDE for "A Family Affair."



IT'S ALL OVER! I CAN RELAX! — After the final take, Billy relaxes with the knowledge that he did his best to make the forthcoming grooves stylus-worthy. It's the console of the DTOC 4-34 Wurlitzer.



Pickwick 3-11 Wurlitzer as it appeared in 1928 when the theatre opened. Organ now completely restored by CATOE.

CHICAGO AREA CHAPTER HOSTS THE ELEVENTH ANNUAL MEETING AND CONVENTION



Ben Hall — Author of "The Best Remaining Seats" will again be master of ceremonies for the 1969 convention. Ben will also present an "All New" Slide Show of Famous Theatres.

Convention Artists . . .

- LEON BERRY JOHN GRUNE JOHN MURI
 JACK HATFIELD KAY McABEE
 AL MELGARD JOHN SENG TOM SHEEN
 TONY TAHLMAN HAL PEARL
 PEARL WHITE
 BUDDY NOLAN AND DIAN PFEFFENBERGER

"SHOW TIME IN CHICAGO"

Convention headquarters will be the new 500 room multi-million dollar Chicago Marriott Motor Hotel near Chicago's O'Hare International Airport. The annual banquet will be held in the Grand Ballroom. Chartered bus transportation will originate from the Marriott for all convention events.



Frankie Masters and His Orchestra — famous from coast to coast — will provide dance music for the Gigantic Aragon Ballroom Party on July 4th.



- REGISTRATION FEE \$17.00 Each Person
 (Includes Bus Transportation and Program Booklet)
 BANQUET \$8.00 Each Person
 MARRIOTT MOTOR HOTEL All Rooms — \$25.00 (Two to a Room)
MAIL CONVENTION REGISTRATION CARD EARLY

CONVENTION SCHEDULE

- THURSDAY, JULY 3**
 Evening — NATIONAL BOARD MEETING MARRIOTT HOTEL
 REGISTRATION MARRIOTT HOTEL
 HOME INSTALLATIONS
- FRIDAY, JULY 4**
 Morning — REGISTRATION — All Day MARRIOTT HOTEL
 NATIONAL BOARD MEETING
 (If Necessary) MARRIOTT HOTEL
 HOME INSTALLATIONS
 Afternoon — ALL SKATE PARTY
 3-12 Wurlitzer HUB SKATING RINK
 CATOE SEMINAR
 "Producing Shows" MARRIOTT HOTEL
 Evening — GET ACQUAINTED DANCE AND COCKTAIL PARTY
 FRANKIE MASTERS ORCHESTRA
 3-10 Wurlitzer ARAGON BALLROOM
- SATURDAY, JULY 5**
 Morning — 3-10 Barton MONT CLARE THEATRE
 Afternoon — 6-62 Barton CHICAGO STADIUM
 Evening — 3-10 Wurlitzer INDIANA THEATRE
- SUNDAY, JULY 6**
 Morning — 4-20 Wurlitzer ORIENTAL THEATRE
 Afternoon — BEN HALL: ALL NEW SLIDE SHOW
 OF FAMOUS THEATRES MARRIOTT HOTEL
 Evening — COCKTAIL PARTY AND
 ANNUAL BANQUET MARRIOTT HOTEL
- MONDAY, JULY 7**
 Morning — 3-11 Wurlitzer PICKWICK THEATRE
 Afternoon — 3-17 Barton PATIO THEATRE
 Evening — 4-23 Wurlitzer MUNDELEIN

★ Theatre Shows ★ Chartered Buses ★

★ Producing Shows Seminar ★ Annual Banquet ★

CONVENTION PREVIEW

THE CHICAGO STADIUM'S BARTON

by Lloyd E. Klos

(The author realized much valuable information for this feature from 1929 issues of "The Diapason.")

For many months prior to its dedication, the Chicago Stadium's 6-51 Barton organ was under construction in the factory of the Bartola Musical Instrument Co. in Oshkosh, Wisconsin. The instrument was designed by Dan Barton, and its building was under the supervision of Alfred Stoll, superintendent at the plant.

At the time of its installation, it was the largest unit ever constructed, and the voicing and range were on par with demands of a building of this size.

The organ's big hour came on August 1, 1929, when Ralph Waldo Emerson, organist titulaire, assisted by his wife Elsie May Look Emerson, played the dedicatory program. The audience ranged from 6-month-old babies to 85-year-old men. Twenty-five thousand program invitations had been sent out, and there was no admission fee.

The program opened with "The Pilgrims' Chorus" from "Tannhauser", and according to one reviewer, "The Industrial Workers of the World had staged a disturbance a few blocks from the stadium the same evening, and hundreds of police were kept busy dispersing the crowd and beating up stubborn heads with banana stalks, to the accompaniment of patrol wagon gongs, etc., but those of us who got through the noisy crowd to hear the pilgrims, were impressed with the fact that these must have been much more numerous than the Chicago I.W.W. The tremolo, or rather the batch of 16 tremolos of which the announcer boasted through the amplifier, was at work throughout the number, somewhat to our regret, as it made the crusaders sound as if their teeth chattered as they sang. Perhaps they had been out in a cold rain. The Bach-Gounod 'Ave Maria', played by Mr. Emerson, and the 'Adeste Fideles' sounding out over the fight ring, seemed somewhat incongruous — about the same as Dvorak's 'Humoresque' at a recital in church, and no more so.

"Mr. Emerson distinguished himself with his clever imitations of a newspaperman's dream, beginning with the snoring; of the old-fashioned reed organ, etc., and by a splendid storm imitation. It was the best thunder we ever heard on any organ and was worth going a distance to hear. The organ was used effectively also in accompaniments

to excellent solos by Herman Felber, Jr., violinist; Theodore DeMoulin, cellist; William O'Connor, a splendid tenor; as well as a male trio and an ensemble selection. Mrs. Emerson, assisting her husband, also gave a pleasing interpretation of Kreisler's 'Caprice Viennois.'

"Toward the close, came the imitations of 300 calliopes, 500 bagpipes, 150 German bands, 200 fifes, 300 trumpets, 100 drums and 25 100-piece bands — which was, it was needless to say, a sufficiency.

"The announcer had told us at least 40 times in the course of the evening through the amplifier, that this was the 'world's greatest organ,' and we never argue with an amplifier — certainly not

with the one installed in the Chicago Stadium."

The Chicago Stadium, occupying an entire block, is situated on West Madison Street between Wood and Lincoln Streets, a mile and a half west of the Loop. It seats 20,000, and when opened, was the largest amphitheatre devoted to sports in the United States.

Paddy Harmon, well-known Chicago sports promoter, was president of the company, and originator of the organ idea. He had been in the amusement business, operating dance halls, theatres, bicycle races and other sporting events for years, and owing to inadequate music at these affairs, conceived the idea of an organ for the new stadium.



Al Melgard at the 7½-ton Chicago Stadium Console. It is situated on a platform high above the floor and painted a bright red. Notice NBC carbon microphone at left. L. Klos Collection

STOPLIST OF CHICAGO STADIUM 6-51 BARTON ORGAN:

Tuba Profunda	Viole Celeste IV	Harp (Metal);
Tuba Mirabilis	Viole Celeste V	Tibia Pizzicato
Solo Tuba	Viola Celeste VI	Chimes (Tower Bells)
English Post Horn I	Solo String I	Bass Drum I
English Post Horn II	Solo String II	Bass Drum II
English Horn	Gamba	Bass Drum III
Tuba Celeste I	Gamba Celeste I	Bass Drum IV
Tuba Celeste II	Gamba Celeste II	Bass Drum V
Tuba Celeste III	Vox Humana I	Bass Drum VI
Oboe Horn I	Vox Humana II	Cymbal I
Oboe Horn II	Vox Humana III	Cymbal II
Trumpet	Major Flute	Cymbal III
French Horn	Gross Flute	Cymbal IV
Saxophone	Double Flute	Cymbal V
Diaphone I	Tibia Plena	Cymbal VI
Diaphone II	Tibia Molis	Snare Drum I
Stentophone I	Clarinet I	Snare Drum II
Stentophone II	Clarinet II	Snare Drum III
Solo Diapason I	Kinura I	Snare Drum IV
Solo Diapason II	Kinura II	Snare Drum V
Tibia Clausa I	Kinura III	Snare Drum VI
Tibia Clausa II	Xylophone I	Snare Drum VII
Tibia Clausa III	Xylophone II	Snare Drum VIII
Tibia Clausa IV	Xylophone III	Snare Drum IX
Viole d'Orchestre I	Xylophone IV	Snare Drum X
Viole d'Orchestre II	Orchestra Bells I	Snare Drum XI
Viole d'Orchestre III	Orchestra Bells II	Snare Drum XII
Viole Celeste I	Orchestra Bells III	Crash I
Viole Celeste II	Orchestra Bells IV	Crash II
Viole Celeste III		Crash III

Ed. Note: Complete specifications will be published in a future issue.

An original thought of Mr. Harmon's was the possibility of playing for the action of sporting events in the same manner in which action was accompanied in motion pictures, and this was the intended purpose of the organ.

Cost of the instrument was \$250,000. It is of the unit type and has 51 sets of pipes, 17 percussions and a drum section which consists of 6 bass drums, 6 cymbals and 12 snare drums. The wind pressures vary from 15 to 50 inches, there being 6 ranks of pipes on 50 inches pressure. The cathedral chimes have been adapted from Deagan church tower bells and are struck with 9-pound hammers, operating on 50 inches of wind pressure.

The console, painted a bright crimson, has 828 stopkeys, and weighs 7½ tons. All the combination pistons are duplicated by stopkeys. The blower is a 100 HP Orgoblo, and was the largest blower in the world at the time of installation, according to the Spencer Turbine Company.

The installation was made in the roof of the building in five specially built concrete organ lofts, the sound being distributed throughout the building by special deflectors.

When asked what organists have played it, Al Melgard, the house organist, says, "I had the contract in advance, but had to finish my WBBM contract, so Ralph Waldo Emerson opened at the Stadium until I took over. Both of us were with Barton Co. at the time. I have had several organ assistants and guests, but now, Ron Bogda is my regular assistant and is very fine. I have been there for almost 40 years. It could turn out to be steady, eh?"

The organ has been heard throughout the country via radio and television when National Presidential Nominating Conventions were held in the building. The instrument can easily be heard above the bedlam of 20,000 or more voices of those present.

If this writer's efforts to describe this behemoth of an instrument have been inadequate, we can only say that this organ cannot be described — it must be heard. It simply staggers the imagination! ATOE Conventioneers will have the opportunity to say "Amen" to that statement after they've heard the organ in July.

**SHOW TIME IN
CHICAGO
1969 National Convention
July 3-7**

As Chicago Stadium organist Al Melgard will be featured at the 1969 ATOE Convention, the following article by organist Henry Francis Parks in the February 1927 issue of *Jacobs Orchestral Magazine*, found by Lloyd E. Klos, is of interest:

There are mighty few organists in Chicago who enjoy quite the popularity which Al Melgard of the Barton Organ School in the Mallers Building, does. There isn't a better liked organist in the city of Chicago than Al, and it is not only because he lends a helping hand to every deserving organist who comes along, but because Al has yet to be heard passing an unkind remark about any other organist or criticizing even his own pupils. He is no "Yes" man either! Just one of those rare specimens of the *genus homo* who thinks of the other fellow's feelings before he opens his mouth.

DICK SCHRUM ENTERTAINS RTOS

Dick "M. L." Schrum, ATOE past president, wound up his mid-winter concert tour by presiding at the Rochester Theatre Organ Society's Wurlitzer on February 15. He had already done a most creditable job at the Radio City Music Hall on February 9, both as soloist and in duet with Ashley Miller. The big New York snowstorm caused Mr. and Mrs. Schrum to journey via Washington in order to appear in the Flower City.

The 2-hour program had several highlights. It is common knowledge that the baseball magnates are trying to change the structure of the national pastime. Dick changed the structure of "Take Me Out to the Ball Game" by doing several versions: by imitating a calliope; by cha-cha beat; a la church organ; and finally as a marching jazz band with snarling posthorn. He performed, as he put it, "a deathless de-arrangement" of a popular tune, "The One I Love Belongs to Somebody Else Cha-Cha Rock," with the xylophone carrying the melody in solo throughout.

Dick performed several medleys, but the one which had nostalgia written all over it, was entitled "Those Were the Days — Memory Tweakers." It included "Destiny Waltz" which was the signature tune of the radio show "One Man's Family" and performed by organist Paul Carson for so many years; "Little Orphan Annie" which was done nightly by organist Larry Larson in the early Thirties; "The Perfect Song" which Gaylord Carter made famous on the "Amos n' Andy" show; and themes

That is one of the reasons why Al has opened many a Barton organ in new theatres throughout the country; why he broadcasts from WLS, the Sears Roebuck Company station operated from the Sherman Hotel; why the aces of the profession come in from all parts of the country to learn his tricks on the Barton instrument; why he really needs an 8-day week to teach all those who apply for instruction. There are other reasons. For instance, he has studied theory, harmony, counterpoint, composition and what have you? He has been a legitimate church organist. He has held some of the best movie positions in this section of the country. What more, I ask you, would *you* ask?

Above all, I have yet to see Al ruffled or rattled. Despite the many responsibilities he has, he keeps an evener keel than anyone I know of. Al Melgard is a mighty high-class fellow, a gentleman, and a real organist!

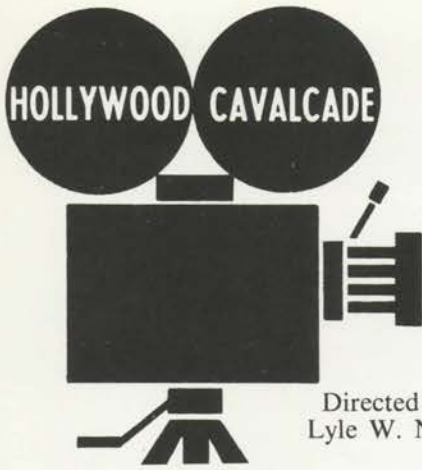
from the radio shows "Take It or Leave It," "Burns and Allen" and the "Bob Hope Show." A rendition of "Hard-Hearted Hannah" turned out to be a Xerox copy of the way a George Wright would perform it.

Having visited the local Strassenburgh Planetarium, the artist played an appropriate number, the beautiful "Stars Are the Windows of Heaven," remembered as a best-selling disc of the Mills Brothers and, much earlier, of Jesse Crawford. Following "Keep Your Sunny Side Up," there was a pause as Dick left the Howard Seat (first performer to use it) and the announcement of forthcoming artists (Lee Erwin, George Wright and Ann Leaf) was made.

And, here she came, Martha Lake in all her glory(?) With flying high-heeled shoes, crazy hat, bright green dress, love beads, and a vase of flowers on the console, "she" did her thing. "The Sabre Dance," "Spring Song" and "Paramount on Parade" were picked out of the wild montage.

Though Dick loved playing the 4-22, time was fleeting, and it was necessary to cut some numbers in the second half. A salute to the great British organist, Sidney Torch, was included, as were "Melancholy Serenade," "Satin Doll," and a dedication to wife Marilyn, to whom he became engaged nine years previously, "My Funny Valentine." An encore was "Lazy River," and the program ended with the console's lowering to "I'll Be Seeing You."

—Lloyd E. Klos



Directed by
Lyle W. Nash

"TALL (6'2"), handsome and debonaire" described New York stage actor Earle Foxe when he made his film debut at the New York Kalem studios in 1912. For the next 10 years he combined stage roles with a growing screen career. He came to Hollywood in 1922 and by 1947 he had appeared in 150 film features, comedies and serials for Selznick, Lasky, Goldwyn, Fox, First National, RKO and Paramount. Foxe's favorite films include: "Lady of Quality," "Vanity Fair," "Mary of Scotland" and "My Darling Clementine." John Ford is his favorite director.

IN 1929 Foxe added educational achievement to his accomplishments in the founding of Hollywood's famed Black Foxe Military Academy. He's as trim and tall and ready for action today as when he was playing with Mae Murray, Norma Talmadge, Grace Cunard or Eleanor Boardman. Fans may write Foxe at 408 Norwich Drive, Los Angeles 90048. He's always happy to visit and recall the golden age of films.

ALTHOUGH she has not made a film in 36 years, Mary Pickford's name is still popular. The famed Sheraton Hotel chain on Monday, Feb. 17, 1969 listed on its luncheon menu "Hot creamed chicken sandwich, Mary Pickford." And it sold very well.

D. W. Griffith, legendary director-producer of such spectacles as "Birth of a Nation" and "Judith of Bethulia," was far ahead of his time. One of DWG's 50-year-old ideas comes to life in "The Boston Strangler." Many times Griffith wanted to use the multiple-image system of presenting several scenes in panels on the screen simultaneously. It's an exciting way to tell a complex story. Camera technicians said that the masking idea was impractical and the lab men were not versed in the magic they have learned since 1919. Perhaps DWG was waiting for the ideal subject to use the intricate technique on. For the technical minded

fan "Strangler" is a rare treat in advanced screen technology.

TOB reader Harry Jenkins, one of the illustrious silent screen organists, reports: "Regarding your question about the three Moore brothers in films, I recall another famous brothers trio. They were Dustin, William and Franklyn Farnum. I recall Franklyn's 1926 vaudeville presentation as I played on the same bill. He died in 1961 at the age of 85. Enjoy Hollywood Cavalcade very much." Thank you, Harry.

EXCELLENT reading is Bob Thomas' new "Thalberg" (Doubleday). The life and legend of an authentic genius is a fascinating biography illustrated with choice pictures. Must reading for the devout fan and historian.

MADGE Kennedy, who made her first movie appearance more than 50 years ago, may accept a role in a forthcoming Jane Fonda film.

WHO IS WHERE . . . Edna May Cooper lives at 10241 Camarillo St., North Hollywood and is still interested in good motion picture performances. She thinks that Elizabeth Taylor and Marlon Brando are outstanding picture players . . . Fans may write Joe E. Brown at Las Encinas Hospital, Pasadena 91107 . . . Director Frank Capra is writing his Hollywood experiences for publication . . . Alice Terry may be reached at 11566 Kelsey St., North Hollywood, Calif.

QUESTION: "Who was Daphne Wayne? No reference book shows anything about her," asks a reader. Blame the British. They gave Blanche Sweet that name for no great reason but it was not long-lived.

CLIP & SAVE: The address of some former screen personalities is The Motion Picture Country House, 23388 Mulholland Drive, Woodland Hills, Calif. 91364.

Screen Actors Guild, 7750 Sunset Blvd., Hollywood, Calif. 90046 is where current acting talent may be registered and sometimes contacted.

INTEREST in motion picture films and the people in them continues greater than ever. Some 42 publishing houses will offer 210 books about films in 1969 and some 15 will pertain to the cinema productions of long, long ago.

CONTRIBUTIONS, comments or criticisms about this department may be sent to Box 113, Pasadena, Calif. 91102.



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.

EXTASONIC VOL. I, Concert Recording CR-SO33 (stereo), a 12-inch 45 rpm disc, available by mail from Concert Recording, Box 531, Lynwood, Calif. 90262. \$5.98.

Bill Johnson, prexy of Concert Recording, is deeply interested in presenting quality sound on discs, which accounts for this more or less experimental release in 45 rpm instead of the usual 33 1/3 rpm. Why 45 rpm? Put simply the "stretched out" grooves permits greater faithfulness in sound quality and a greater level of modulation (enough to kill surface noise completely). The result is the next best thing to tape, so far as organ recordings are concerned.

The program is made up of cuts from previously issued "Organ of the Month" releases, most of which are top rate e.g. "A Stitch in Time" (George Blackmore), "Dance of the Hours" (Eddie Weaver), "Spanish Flea" (Bob Van Camp), "Winchester Cathedral" (Jimmy Boyce), "Life is a Beautiful Thing" (Dick Schrum), "Horse Box" (Vic Hammett), "Hallelujah" (Don French), "Jalousie" (Roger Garrett), and others.

It is worth the effort to dig out the 33 1/3 rpm cuts for comparison. One quickly becomes a "45 rpm" convert; the improvement is vast — even in stereo.

One might think that the faster speed would automatically shorten the total amount of music. Apparently not; there are 6 selections on each side which is about the same as for the 33 1/3 rpm content. At 45 rpm it's permissible to "groove" closer to the center.

Even if you already have all the selections listed, you haven't heard them with the fidelity provided by 45 rpm — unless you have them on tape.

* * *

VIC HAMMETT at the BALDWIN THEATRE ORGAN, CR-E037 (stereo), available by mail at \$4.50 postpaid (7½ ips 4-track tape, \$5.95) from Concert Recording, Box 531, Lynwood, Calif. 90262.

Vic Hammett is an artist of unquestioned excellence, as his "Buckingham Special" Concert Recording proves. His playing here is on the same high plane. Whether his efforts come through on the Baldwin plug-in with as much interest value as they did on the TOPS 3-10 Wurlitzer pipe organ is a matter of personal taste. Vic's playing is imaginative. Tunes are mainly standards.

* * *

THE BIGGEST SOUND AROUND— Chic Herr at the Mighty Theatre Pipe Organ, Drake No. 1001, (stereo), available from Drake Records, 26939 Elizabeth Lane, Olmsted Falls, Ohio, \$5.25 Postpaid.

For many years we have been hearing and reading enthusiastic reports about Chic Herr and his Kimball (3-10 last we heard) in the Lamplighter Inn at Olmsted Falls, Ohio where diners can hear the sound of theatre pipes as they down their steaks. It must indeed be a pleasure if this is a sample. Chic Herr, former dance band leader and network broadcast music arranger, has been at the Lamplighter console since it was installed in 1958. His selections here are played just as the diners might hear them; Chic avoids the hyped, spectacular arrangement in favor of mainly ballad stylings of the type which promote a spirit of well being during gastronomic exercises. It's very much like listening to one of the after-movie radiocasts which once sparked US airways, very listenable. The organ sounds good and some added reverb gives it a big hall perspective. The tunes heard are apparently Chicks most oft-requested ones, all old favorites such as Memories of You, Body and Soul, All Alone, Remember, Moritat, Lady of Spain, Song from 'Moulin Rouge', a Strauss Waltz medley, Sentimental Journey, Little White Lies, and eight more, including (the Disc Squeals "index expurgatorius musica" notwithstanding) Tenderly and Laura.

Because there is small emphasis on arrangements, there is no need to discuss the selections individually. As a whole they create a nostalgic mood and a fervent wish from this reviewer that the Lamplighter Inn wasn't 2000 miles distant.

Engineering is adequate, although the occasional introduction of a louder combination catches the engineer (or compressor) with his anticipation inert. The jacket has a good color shot of Chic and the console and the back has some chamber pictures. Jacket notes provide information about Chic and the instrument.

* * *

PRESENTING PEARL WHITE in Nostalgia and Flame, PW-8691, stereo, available from Pearl White Recording Co., 3924 No. Francisco Ave., Chicago, Illinois 60618, \$5.00 including tax. (West Coast fans please include an extra 25c for postage.)



Pearl White

Pearl White, a solid smash at two ATOE conventions, is at last available on records. The instrument is the 3-17 Barton in Chicago's Patio theatre, an instrument brought back to life by the Chicago ATOE chapter's know-how and elbow grease. This recording demonstrates how beautifully CATOE has restored the Barton. The recording is in "big auditorium" perspective and it brings out some of the magnificence we have come to expect from a Barton organ. But this is Pearl's show all the way. She is a strong personality and a master (we didn't dare say "mistress") of the type of music presented here — tunes of the '20s played as they were heard then (Pearl has played theatre organ professionally since she was 13). She is right at home among the schmaltz and jazz of that fabulous age, tossing it off with seemingly little effort. She covers no less than 19 gems (mostly in medleys), with much variety in style and tempo. She makes good use of the electronic supplements, especially the "piano" which is heard in the accompaniment of "Cuddle Up a Little Closer," and carries the melody during part of "Memories of You."

We can make no generalities regarding the Pearl White style; it changes with the titles. "At Sundown," "Louise" and "Should I" fairly bounce along on full combinations, punctuated by the tinkling of the electronic piano. "Roses

of Picardy" features sugar-coated Tibias. Pearl recreates the "I Want to Be Happy" which earned her a standing ovation at an ATOE convention, then throws in "Five Foot Two" and a fast "Moonlight on the Ganges" in the same rhythmic group. She kids the over-soupy '20s organist who specialized in bathos during the first chorus of "The One I Love", does a high kick routine with the ladies of the chorus during "Love Me or Leave Me," then goes unashamedly sentimental for "Wonderful One", and "There Goes My Heart."

But she comes back to her specialty, organ jazz, for "Ain't Misbehavin'," "Stumbling" and "Varsity Drag" (really the "bees knees"—vo-do-de-o-do!).

Yet there is none of the hoked-up "honky tonk" razamatazz in Pearl's performance. She plays the tunes honestly, as they were heard "back when" and she succeeds in capturing the spirit of those long-gone days with such nostalgia as "Memory Lane."

If we have any reservations about this record it isn't with regard to Pearl's performance, but rather with technical aspects. As good as the overall result is, the Barton's more subtle voices and effects could have been brought out with greater clarity, perhaps with closer miking. The heavy combinations come through well but there's some loss of detail in the quieter voices. For all that it's one helluva platter. Geannie Nachtwey's jacket design and Dick Bereth's program notes add to the record's unique charm.

* * *

SEA SIDE WALK, George Blackmore at the Dendy 3-15 Wurlitzer, CR-0331, stereo, available by mail only from Concert Recording, Box 531, Lynwood, Calif. 90262. \$4.50 postpaid. Also available on 7½ ips 4-track stereo tape at \$5.95 postpaid.

In April 1967, George Blackmore was invited to Melbourne to play the opening concert on the Theatre Organ Society of Australia's 3-15 Wurlitzer, just installed in the Dendy theatre in Brighton, a suburb of Melbourne. It was moved by TOSA's Victorian Division members from the Melbourne Capitol Theatre where it had been for 40 years.

This assignment was a signal honor for the British organist. This souvenir album provides a sampling of what the Aussies heard with George at the console.

"Dendy March" is an original George composed for the occasion. It's a fast one played on full registration, except when a Clarion solos briefly. A novel treatment of "Waltzing Matilda" first "whistles," then floats on some



George Blackmore

rather subdued Tibias, rides the Clarinet briefly, and even goes "baroque." Much variety. Next, "Malaguena" with its changing rhythms and tempos in a very orchestral treatment. "Rampart Street Parade" provides a vehicle in a style at which George excels — Dixieland jazz. That grumbling Clarinet solo is really something midst the perambulating instrumentation.

"Piccolino" doesn't quite come off as a quickstep march but it's saved by well-executed non-march portions. "Kangaroo Samba" is a lively piece of fluff and "Southern Star" is prettily reminiscent of "A Summer Place" and "Charade," with lots of bells in the accompaniment. "Sleepy Grasshopper" is a fast-moving novelty tune, a type of thing George Blackmore has a special talent for. It has a fast moving reed-and-bells beginning and end, with a slow, pretty melody in the middle. George plays "Sabre Dance" like a silent movie hurry — fast and furious. "Seashore" (Robert Farnon) has a beautiful melody and George's reading of it is one of the highlights of this record. "Around the World" is a tune that wears well. George does it slow $\frac{3}{4}$ and beautifully on mainly Tibias. Tunes that wear less well are "Exodus" and "Somewhere My Love" and our only comment on them is "What — again?!"

The organ sounds very good although too-fast tremulants (especially on the Tibia) put a little "bleat" into some combinations. George Blackmore demonstrates his flawless technique and talent for orchestral playing in fine style. If he seems to be playing too fast too often it's probably because he chose many fast tunes for these sides.

Informative jacket notes tell about artist, theatre and instrument. There are photos of George and the console.

* * *

MEET HELEN DELL — Helen Dell at the Carson Studio 3-26 Wurlitzer and the Hammond. Malar MAS-1005, stereo, available by mail only from Malar Productions, Box 3304, Glendale, Calif. 91201. \$5.00 postpaid.

Malar has a sparse output (only 5 recordings in three years) but it presents only the work of top artists (e.i. George Wright, Lyn Larsen). In Helen Dell it very likely has another winner to join that distinguished duo. We have

a few reservations to begin with. To get a reasonable impression of Miss Dell's appearance, don't look at the front of the jacket; turn the record jacket over quickly and examine the photo on the back. Much of Miss Dell's charm comes through in monochrome there, while the color photo on the front does the lady a grave injustice. She's really a doll. And the fawning jacket notes add up to an unnecessary commercial. However, the big beef is the 4 tracks played on a Hammond. \$5.00 is enough to pay for an all-pipe record. In the case of the Allen organ on the Nalle recording (in the following review) that instrument is at least an attempt to simulate pipes. Not so with the model B Hammond, and except for "How High the Moon" the plug-in tunes, as played, couldn't help sounding better on the wide range of facilities of the Wurlitzer. Perhaps if Miss Dell hadn't made the wind-originated music sound so lush, the plug-in tunes wouldn't stick out so noticeably. Those are the points with which we take issue. Now to the music.



'Dainty Miss' (Helen Dell)

"Hard Hearted Hannah" gets a dirty, lowdown rhythmic rendition in even drag tempo, plus plenty of registration changes.

"Love Locked Out" is given lush registration and sensitive shading in the style which distinguished the lady's playing at the 1968 Home Organ Festival. It is an exercise in musical expertise, right to the Chrysoglott coloring against full, and often sexy, Tibia-reed combinations.

"Gitanerias," a fast-paced Lecuona tune played on the plug-in.

"How High the Moon," is a bouncy bit of froth with interesting variations also played on the tone generators. Good jazz style.

"I'm Through With Love" gets tender, loving care with moving counter melodies, mordants, Tibia rolls, and a coda. One of Helen's best arrangements.

"Dainty Miss" is a tune Helen charmed ATOErs with during their 1968 convention. She thinks of it as

"something like the 'Doll Dance' played sideways." And that just about describes it.

"Little White Lies," well-played — on the plug-in! Ditto "Sunny," although this tune is better adapted to the instrument.

"Try Latin," played in beguine rhythm, is a composition of the organist and one of the best tunes on the record. It has an appealing melody (with the "Latin" element being only the tamborine in the accompaniment) and a brightness hard to beat.

"Angel Eyes" has Helen again giving out with a "low down" mood, and "Personality" is good organ jazz, proving Miss Dell can cut swiny paths on pipes as well as on plug-ins.

"One Morning in May" exhudes a beautiful atmosphere. While the half-remembered lyric wails of a lost love, Miss Dell's approach is more like a walk in green meadows in the cool of a striking dawn. There's a note of triumph in it, as though she knows the music presented here will succeed in touching many a heart. The selection of tunes avoids overworked pops and tired standards. If she'll just fire her jacket note author and leave the plug-in at an appropriate saloo — er — "posh supper club," her next disc should confirm the effective bid she has made here for recognition as a skilled and appealing instrumentalist. For the tunes played on pipes, "A" minus for a first bid.

* * *

THE WIZARD OF ORGAN, Billy Nalle playing on three organs, CR-0043 (stereo), available by mail only from Concert Recording, Box 531, Lynwood, Calif. 90262, at \$4.50. Also available on $7\frac{1}{2}$ ips 4-track stereo tape at \$5.95 (all postpaid).

It has been a long time between Billy Nalle recordings, but this one makes it worth the wait. Here are choice tunes cut during three concerts, all different in mood, registration and tempo. Billy is one of that small band of organists who rarely state anything twice in the same musical terms. The music is played on the Rochester Theatre Organ Society's 4-22 Wurlitzer, The Detroit Theatre Organ Club's 4-34 Wurlitzer and on a prototype plug-in built by Allen. The selection of tunes provides much variety and no overdone "chestnuts."

CHICAGO

CHI-ca-go, CHI-ca-go.

**"GET ME TO THE
BUS ON TIME"**
July 3rd thru July 7th

The first six tunes are played on the RTOS Auditorium theatre Wurlitzer.

"Of Thee I Sing" (Gershwin) is an appropriate curtain raiser, played first in chorus line kick tempo then with intricate noodling. A verse, a Glock chorus and a rousing finale, set the scene for goodies to come.

A couple of half-forgotten oldies comprise an "intermission" medley in "easy-does-it tempo." Played rather simply, with a few glock pecks and rhythmic excursions, "You're the Cream in My Coffee" and "If I Had a Talking Picture of You" hark back to the dawn of talkies to please those who remember when they were new.

Another one in "curtain raiser" style is "Put on a Happy Face." It's marked by interesting variations in melody and registration, all taken at a fast clip, followed by a burst of applause, as are all the wind-generated tunes. The organ sounds magnificent throughout the side and meets Billy's considerable demands with ease.

"Love and Marriage" gets intricate noodling treatment in the melody region to give it a lighthearted cast, even when the Posthorn snarls briefly.

"More" is the only recent tune on the record, although the unique orchestrations make all of the selections seem fresh. This one is played semi-ballad style, with rhythmic sequences and subtle registration. The use of "suspense" (delayed resolution) harmony lends excitement. Otherwise, a bit subdued.

"A Bushel and a Peck" exhibits plenty of good jazz effects (including pedal cymbal punctuation) and a driving beat which arouses the audience to premature applause through part of the final bouncing chorus.

The first 3 tunes on side 2 are played on a long-gone plug-in, a prototype Allen which the company used as an experimental model until it was dismantled, shortly after this recording was made. We don't usually approve of mixing electronics and wind, but this is a fantastic instrument for an electronic. It produces an electronic glockenspiel, a good reed chorus, chuffy flues and, typical of Allen, a vestigial Tibia. The only bad feature is the dearth of tremis; just one shakes the entire organ and it limits Billy's versatility of registration. But that bright Trumpet (also typical of Allen), pedal cymbal, and celesteds strings, and Marimba effect, make for interesting listening and the comparisons bound to occur (from being sandwiched among brilliant pipe selections) shouldn't be even partly negative. The plug-in tunes are "I've Got the World on a String,"

Billy's own "Tom, Tom the Piper's Son" and "Shenandoah."

Back to pipes and its the wonderful DTOC Senate theatre 4-34 Wurl; first Youman's "(March for a) Great Day," as it might be played by a brass band on the march, an original and spirited conception of a fine oldie. It has all the fanfares, drums and ornamentation of a majestic coronation march — a thriller.

When Billy played the concert from which these tunes were excerpted, DTOC's concert reviewer, Ben Levy, reported that "On Wings of Song" didn't seem to get off the ground, too slow. It's all in the viewpoint. The composer, Felix Mendelssohn, would probably agree with Ben; a close examination of the tune reveals it to be as much Nalle as Mendelssohn with a touch of Crawford. Played in a slow, sensuous ballad style, with some attractive tampering with Mendelssohn's harmony, it is in pleasant contrast with the spirited tunes which surround it.

"Wonderful Copenhagen," remembered as a tune from a Danny Kaye movie, gets a big lavish treatment, loaded with epic moments thanks to the enthusiasm which Billy Nalle is able to translate into musical values. Starting in $\frac{3}{4}$ tempo, it next gets a "hurry-up" treatment and ends in a big symphonic burst of musical splendor.

Some years ago RCA Victor released a record of Billy playing classic big bandera favorites on the N.Y. Paramount Wurlitzer. Although it was a technically poor recording, Billy's feeling for organ jazz came through loud and clear. With "I'm Beginning to See the Light" he does it again — and it's well recorded. Building slowly to a powerful, driving beat that is nothing less than sensational, Billy simulates classic dance band instrumentation, tempo and the rocking swingboard way with solo improvisations. This one should raise a crop of goose pimples on the most musically jaded epidermis. It's a tune that can be played over and over, with the variations sounding different each time. Groovy!

* * *

ALSO OF INTEREST

Concert Recording has been in cahoots with Hathaway & Bowers again (H&B being two gentlemen who are making a career of mechanical instruments at Santa Fe Springs, Calif.) This time the result is three records played on a variety of Orchestrons, Mills "Violano Virtuosos," Band Organs and Calliopes. Titles are "Fairground Favorites" (CR-M052), "Wurlitzer-Weber Orchestrons" (CR-M050), and "Roadhouse Rhythms—Wonderful Nickelo-

deons from the Roaring '20s" (CR-M051). These are recommended to all who are interested in mechanically reproduced music. They hold a lot of nostalgia for all who recall, with fondness, fairground midway sounds, aunt Mehitabel's player piano and the roll playing piano-organ in the long gone corner Bijou. Ordering procedure is the same as for the preceding Concert Recording discs reviewed.

* * *

THE LOOK OF LOVE, John Duffy playing the Allen Theatre Organ, Sunset label No. SUS-5223 (stereo), available from record dealers or by mail (\$3.00 postpaid) from Musicgift, Box 35, Tarzana, Calif. 91356.

John Duffy here presents material very similar in origin to that recorded by Jeff Barker (a few reviews back). John, playing an Allen organ with guitar, string bass and drums, gives an old pro's smooth approach to such youthful pop tunes as "It Must Be Him," "The Look of Love," "Love Is Blue," "Thoroughly Modern Millie," "The Eyes of Love," "Valley of the Dolls," "There's a Kind of Hush," "Love in Every Room," "This Is My Song" and "A Man and a Woman." Recording is good and jacket notes — well, they're by a staffer of this mag who shall remain nameless. Duffy is aided and abetted by his sidemen but his organ and piano dominate throughout. The Allen presents a different electronic organ sound, as recorded here.



GET THE GUYS TO VOCALIZE

WITH NATIONAL'S DANDY "SING-ALONG SONG SLIDES"!

Send for free catalog of all-time hit songs available in slide form for as low as 50¢ a tune! Need a projector? Let us know... we'll save you real dough!

NATIONAL SONG SLIDE SERVICE INC.
42 W. 48th St. New York, N. Y. 10036



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

Theatre organ buffs in the Rochester, N. Y., area were treated to a rare film sequence on a recent Jack Douglas TV travelogue. As part of a "pot luck" tour of the United States, a sequence filmed in the Leon Berry residence in Chicago concentrated on what was appropriately described as "The Beast in the Basement." The film showed Berry as he demonstrated the various effects of his Wurlitzer, some original, others of his own ingenuity. The three-manual console, toy counter and pipe chambers were adequately shown as organ music played in the background.

An ATOE member who thinks young is Dan Barton. Dan is currently recovering from a combination of ills. The famed organ builder will be 85 years young on May 30th (also Memorial Day). No one in the trade has devoted more loving care to the theatre organ than Dan. It has been his life. So, let's all send him birthday cards timed to reach him on May 30th. His address is 736 Scott Avenue, Oshkosh, Wisconsin 54901.

Remember Milton Charles who once played the big Wurlitzer in the Philly Mastbaum theatre, and also taught at a school for theatre organists and broadcast from Chicago? (We still have a Columbia "78" of Milton playing on a practice organ in the Gunn School of Organ, Chicago). In Hollywood he's now playing a Rodgers plug-in on a syndicated TV game show called "Beat the Odds." The show is taped on Fridays (several stanzas at a time) and

often runs over the scheduled time. Sitting in for Milton at his posh beanery job at the Toluca Lake (Calif.) "Kings Arms" is his regular "night off" relief organist, Harry Jenkins. Harry opens and plays the Hammond spinet, conducts sing-alongs, and acknowledges requests until Milton shows up.



BOB GARRETSON, PIZZA SALESMAN—He found the 2-7 quite different from the Gulbrandsen plug-ins he has been playing. Note percussions mounted high on the wall beyond the console.

Speaking of relief organists (the name given the guy who played the 5:00 to 7:00 p.m. "supper show" to give the guy who had been playing since noon a chance to recover for the long night shift), the recently opened "Monk's Musical Pizza" in Covina, Calif. is currently enjoying the music of Bob Garretson at the 2-7 Wurlitzer. Bob is sitting in for regular organist Bud Taylor, while Bud is recovering from a siege of illness. Bob pointed out that we goofed slightly in listing the stops of the Wurlitzer "style 170." In the theatre, it was equipped with a Trumpet, Diapason, Vox, Flute and Dulciana. It still has all of those plus an added Tibia Clausa. When we described it we slipped in a non-existent string and omitted the Diapason. Actually it needs such a string because the Dulciana, while "stringy," is very soft and easily lost under more powerful stops. Incidentally, the Brass Trumpet has replaced the original Trumpet and gives a bright reed sound for solos and riffs. A Clarinet is still to be added. It was a Saturday night and Bob was playing such requests as "William Tell Overture" and selections from "Carmen" for a delighted, mostly juvenile audience which finds the windblown box "groovy."

The San Diego Fox theatre was scheduled to hold its first public concert on the restored 4-31 Robert Morton on March 25 with a concert, sing-along and silent feature ("The Mark of Zorro" starring Douglas Fairbanks) with veteran console entertainer-star Gaylord Carter doing the initial honors. In preparation for the event, the Morton's manuals were rearranged so



Dick Lewis — a "digger"

accompaniment could be played on the bottom manual (it was originally an orchestral manual with solo stops) and the console was moved from the left side to the center of the pit. The "magnificent seven" organ restorers were digging a pit furiously as we went to press in a valiant attempt to get the console elevator (moved from another theatre) installed in time to hoist Gaylord and console up into the spotlight. According to C. R. Lewis, spokesman for the group, the theatre handled all promotion for the concert. The Carter performance is the first in a series of concerts by top artists which the Fox plans to spotlight during the year. The possibility of concerts by George Wright and Eddie Dunstetter loomed brightly as we neared our April issue deadline.

* * *

The working crew charged with the task of installing the LA chapter's 3-14 Wurlitzer in the San Gabriel civic auditorium, enjoyed a rare treat just before the existing Aeolian classic organ was turned off prior to removal. The group's technical advisor dropped by to see how restoration work is going on the Wurli, and Irving Cosgrove invited him to try out the Aeolian before they turned off the power. Later, foreman Neal Kissel said that it was quite something to hear George Wright going to town on about 20 ranks of straight organ. Although it had to go to make room for the Wurli, the future doesn't look dark for the 2-deck Aeolian; it has been purchased by the originator of weird audio effects ("Mood Synthesizer,") for films, organist Paul Beaver.

* * *

There is quite a difference in space requirements between a low pressure instrument and a theatre organ; although the Aeolian has about 25 percent more pipework than the Wurlitzer, it required far less space. Therefore the chambers are small and getting the Wurli in may be a tight squeeze. Irving Cosgrove has already volunteered to serve as "shoehorn dispenser." Our Irving Cosgrove (we last saw him dozing beneath the console at the Elks Temple Morton on page 6 of the Feb. '68 issue) — the "Gunga Din" of the shoe horn!

From Britain we learn that the ex-Trocadero theatre organ, owned by the Cinema Organ Society and being installed in a town hall for safe keeping, had a close call when the building caught fire in the area where the chambers had been built to house the Wurlitzer's pipework. Luckily, no organ parts had been moved into the new chambers but the damage to the building has set the installation project back months, while the structure damage is repaired.

* * *

Also from England (via Ian Sutherland, Editor of the Cinema Organ Society Newsletter) comes the news that British organ fans are hopping sore about the dearth of T.O. music and BBC airwaves. Ian writes, "We are going through the worst period we have ever had for organ broadcasts on the BBC. Therefore, one of our members has decided to organize a massive nationwide petition to the BBC for the reinstatement of organ broadcasts — whole programmes devoted to theatre organ. He aims to collect at least 100,000 signatures." This was the result of the BBC cutting down to two organ selections in each broadcast day. They still have it better than USAers with few exceptions, US radio station policy is "no theatre pipe organ" — although they allow plug-ins when used in combos. Wonder what effect a petition with 100,000 signatures would have on, say, one of the "top 40" type of "rock" stations? Even two theatre organ tunes a day would be a luxury on this side of the pond.

* * *

We note that at last the music of Chic Herr at the Lamplighter Inn Kimball, Olmsted Falls, Ohio, has been grooved and is available by mail. We would like to make one small correction in our reviewers observations: it's a 3-11, not a 3-10. It was originally installed in the Variety theatre in nearby Cleveland and has been entertaining Lamplighter guests since 1958.

* * *

A "floater" giving the "coming events" scheduled for San Francisco's Avenue theatre for March was loaded with goodies, including Gaylord Carter doing his thing (March 16) at the 3-14 Wurlitzer while his venerable prop, "The Gold Rush," cavorted about the screen, all for ATOE's NorCalChaps. Later, the house showed some rarely seen silent films, some dating from 1903. Among full-length features shown were "The Cat and the Canary" (mystery melodrama) and D. W. Griffith's "Orphans of the Storm" (historical drama). Console chores were divided among proprietor Vern Gregory, Bob Vaughn and a newcomer

named Gee Robinson who, stated the floater, is a former chief organist at radio station WMCA, New York, and a former staffer at the New York "Roxie" (sic), San Franciscans are indeed fortunate to have this facility in their midst. There's nothing quite like it West of the New York Beacon theatre.

* * *

The Beacon was doing fine in the nostalgia department, too. They made contact with former film star Buddy Rogers and a raft of Mary Pickford films (she's Mrs. Rogers). Their 2-night stand was on Feb. 24 and 25. It included Buddy's commentaries on the Pickford films shown, some musical reminiscences (Buddy was a top dance band leader at one point in his career), Lee Erwin at the 3-19 Wurlitzer, a Pickford documentary film and a remembered Pickford-Rogers feature, "My Best Girl" with a musical score composed and played by Lee Erwin. It was a production of the New York Theatre Organ Society which is like saying "New York Chapter, ATOE."

* * *

Bill Wright, organist-manager at the New Eastland theatre in West Covina, Calif., must hold some kind of a record for "stick-at-it-iveness." Except for vacations and a month in a sling with a broken hip, Bill has been playing organ in theatres without pause since 1921! When silent movies went down the drain, Bill went into the management end of the theatre business, being careful to be assigned to houses with organs. After a fruitful career with the Midland and Loew's circuits in Missouri and Kansas, Bill came to California and spent the next 20 years (1943 to 1963) managing the Raymond (now Crown) theatre in Pasadena and playing its 3-11 Wurlitzer. Now he's playing a Conn theatre plug-in during intermissions at the Eastland. In fact, Bill just released his first recording. It is played on the Conn theatre model.

* * *

Bay area organists Bud Iverson & Pliny Allen almost opened up their new Conn store in Oakland—right next door to the Allen Organ Co. showroom. What a chance they missed! They coulda put up a sign "Allen Organ Co. —Main Entrance."

* * *

Dave Junchen's pipe organ service in Sherrard, Illinois, is a going concern, thanks partly to many theatre organ installations which the young organ expert has undertaken. Besides the 4-25 Wurlitzer he's set up in Stan Todd's Shady Nook restaurant (near Cincinnati), he has agreed to install a Wurlitzer church organ (opus 2100) in the Caneva home at Lockport, Illinois,

a 4-28 Wurlli on the west coast and a 3-17 Wurlli in the midwest. Then there's Kay McAbee's studio organ which he works on in his "spare time" (it's about 80 percent complete) and he hopes to assemble a church organ for himself. As Dan Barton once described the heavy demands of several simultaneous organ contracts, "I was desperate with success!" Hi, Dave!

* * *

A prominent Syracuse, N.Y. architectural firm has been asked to investigate the possibility of developing a year-round museum at the nearby N.Y. State Fair grounds.

The study is directed toward the future of the Empire State Theatre and Musical Instruments Museum organization, the group formed around the ex-Keith's 3-11 Wurlitzer now installed in a building on the fair grounds. Fair Director Bernard W. Potter believes expanded museum facilities would bring more people to the Fair and help make it a true showcase of New York State.

* * *

The Syracuse ESTMIM group enjoyed a rare treat on March 8th when Don Baker sat his tall frame down at the 3-11 Wurlitzer-on-the-Fairgrounds and gave one of those performances he's been thrilling generations of organ fans with since silent movie days. A Baker program is a series of moods quite unlike anything else in the annals of organ music. Don wasn't disappointed that he didn't receive any birthday cards this year. He isn't expecting a birthday until Feb. 29, 1972.

* * *

Nov. 21, 1968, was a "red letter" day for New South Wales division of the theatre Organ Society of Australia. The club held its opening concert on its very own 3-10 Wurlitzer, which was relocated from Sydney's Prince Edward theatre (the steel ball was hovering) to a more secure berth in the nearby Marrickville Town Hall. It was a gala occasion and a number of Australia's fine organists played during the first set of concerts. Among them were Ian Davies and Charles Tuckwell. But it was a time of deep emotion and good spirits for Noreen Hennessy when she stepped to that very familiar console after the official opening by the mayor of Marrickville. It was quite fitting that Noreen should be chosen to play the first selections on the rescued organ; she had played it daily for 20 years (1944 to 1964) at the Prince Edward. Now the beloved instrument was safe and Noreen opened with a triumphant "El Relicario."

* * *

TOSA's opener at Marrickville had a purpose beyond saving theatre or-

gans. The proceeds went to the Children's Medical Research Foundation which investigates unsolved medical problems of childhood. We haven't said it for some time, but we repeat a long-standing observation: one meets the most wonderful people in the theatre organ hobby!

* * *

While visiting England Dick Simon-ton was able to tape record an interview with some of the knowledgeable residents who live at Birkenhead where Robert Hope-Jones constructed the organ which has since become known as "H-J No. 1," the initial electro-pneumatic organ with some of the then new Hope Jones developments in organ voices. Dick loaned it for playback at the LA chapter's recent "ATOE 14th Anniversary" celebration.

* * *

There's a wonderful spirit abroad among Detroit Theater Organ Clubbers. The Senate Theater, which houses their 4-34 Wurlitzer, recently suffered some water damage. The only way we knew about it was because of the brief letters accompanying voluntary "repair" contributions of \$25 and \$40 published in the DTOC Newsletter. The damage didn't silence the Wurlitzer and during late February the members enjoyed concerts by youthful Maureen Lyon, wonderful Don Miller and handsome Lee Erwin, with Ray Bohr set for April 26 and Ann Leaf for May 24. A livewire organization.

* * *

George Wright was set to return to the 4-22 Wurlitzer in the Auditorium Theatre for the Rochester Theatre Organ Society on April 19 and in May Ann Leaf would play for RTOS. They had a good session with Lee Erwin in March. Something of a concert circuit seems to be developing among many in-demand organists.

* * *

Bill Field and Bill Coffman, the Los Angeles lads who maintained a mighty Wurlitzer in an ex-woodcarving shop for many years, have found a home for their slumbering giant in a dormant El Segundo theatre. When the racial unrest of 1965 threatened their 4-20-plus mostly Wurlitzer in the woodcarving shop, they regretfully removed it and put it in storage. Thus their continuing program of making pipe addicts of those whose exposure to organ had been through loudspeakers came to a temporary halt. They had conducted regular Sunday afternoon demo-concert sessions, aimed especially at members of plug-in dealers' clubs, ever since they completed the woodcarver installation in the early '60s.

Now they'll be able to do it again, when the organ is installed in the former Star Theatre in El Segundo,

Calif., a short distance from Los Angeles. They've taken a 10-year lease on the dark theatre and work is well underway.

* * *

In Van Nuys, Calif., organist Randy Sauls was dourly celebrating his second year with a broken neck. Actually, it had to be "rebroken" when the first knit didn't take properly. It all started when Randy was involved in an auto mishap back in 1966. He says, "Some part of me — mostly my neck — has been in some sort of sling ever since." But that doesn't stop the stream of "Golden Era" remembrances of Randy's vast repertoire. This time he recalled his 1930 sojourn at the Capitol Theatre in Miami, Florida. The style D Wurlitzer console was so beat and bruised that the manager hired some decorators to make it presentable under the spotlight. When Randy saw the results, he couldn't believe his eyes. The workmen had built a fiberboard cover around the console and given it a wild green, blue and gold treatment. To top it off, they had added a novel trim, green neon tubing framing the entire visible side of the little console. Randy marched up to the manager's office to sound off, but the obvious enthusiasm of the boss silenced his planned outburst. "Just think on the marquee — 'RANDY SAULS AT THE NEON ORGAN!'" And now they use that same neon to key plug-ins. Prophetic? No — just coincidence.

* * *

Pearl White reports that her December concert in Chicago's Patio Theatre "went smoothly — no upside-down slides and nary a cipher from the 3-17 Barton." Pearl ran the gamut for her enthusiastic audience with silent movies, a sing-along and a wealth of musical memories. One other thing; Pearl wants it known that she never starred in that classic serial cliff hanger, "The Perils of Pauline." Must have been another Pearl.

* * *

Former ATOE national "Prez," Dick Schrum is set to play a stanza on the 4-22 Wurlitzer for that lively bunch of Rochesterians on February 15th. Besides his RTOS concert in the East, there's a Hammond X-66 disc for Concert Recording in the mill and also plans being made for a platter played on the big Seattle Paramount Wurlitzer. Between times there's that "gin mill" X-66. Looks as though the ex-Pres is moving right along.

* * *

A group of amateur filmmakers shot a movie of the interior of the Oriental Theatre in Portland, Oregon, when there was some doubt as to the future of the house. They named it "Before the Dark," anticipating that the steel

ball might be around the corner. But the house was saved by becoming a commercial movie house. In the film, the camera wanders about the bizarre interior of the super-gaudy house while a voice on the soundtrack interviews, among others, Glenn Shelley, the organist who opened the theatre in the '20s. They even restaged the "opening" of the theatre and the only giveaway is the different types of glasses people wear now. Seen are the strange "oriental" statues, the many-hued curtain design, and the console of the 3-13 Wurlitzer which was restored by ATOEer Dennis Hedberg.

* * *

Up in Yakima, Wash., ATOEer Bob Wilson did some travelling during his vacation. In Salt Lake City, he visited Larry Bray's Organ Loft. Bob reports that the console has been repainted in purple, lined with gold and "is quite a sight." Larry was most co-operative in demonstrating the various traps and percussions and he played a piece for his guest. In Bozeman, Montana, Bob dropped in at the Ellen Theatre where there is a 2-7 Wurlitzer. The manager was out of town, so didn't get to hear the instrument, but did see the console during intermission. In Eugene, Oregon, Bob visited ATOE member, Ed Maas, a true theatre organ enthusiast as well as a steam railroad lover. In Ed's basement, the 3-9 Wurlitzer is the center of attraction. The entire end of the chamber is hinged and swings open, allowing easy access to the pipework and percussions. A new addition to the organ is a roll player, mounted in a recess in the wall near the console. It uses regular piano rolls or the rolls now made by Kimball for their player organs, writes Bob.

* * *

In Riverside, Calif., organ fan Ron Mitchell was moving his 6-rank theatre organ (mostly Wurlitzer) from his parents' home in Arlington to his own pad in Riverside, after setting up two chambers to receive more of the ranks he has accumulated, with a probable top of 12 sets. Ron is remembered as the lad who did so much to get the 2-8 Wicks in the Orange Theatre, Orange, Calif., going after the years and vandals had taken their toll.

* * *

We have learned that the "H-B-G Enterprises" which staged the highly successful John Muri and earlier Bill Dalton concerts at Loew's Ohio Theatre in Columbus (4-22 Morton) consists of ATOEers Tom Hamilton, Frank Babbitt and Neil Grover. The shows were held under the H-B-G banner and were not Central Ohio Chapter-sponsored, as a number of correspondents assumed. Hope that clears up the sponsorship question.

Need a brand new bass drum action, surf or wind machine, shuffle effect — or even a complete toy counter, ready to wire in? Then ATOEr Bruce E. LeBarron is your man. His shop is in Lakeville P. O. (Lime Rock RFD), Connecticut (06039), and he has a goodly supply of used organ parts to browse through in his little shop behind the Rectory. Yes, Rev. Bruce is an organ enthusiast in his spare time, his first duty being to the Boss. But being a working pastor only seems to whet his interest in pipes — no, not THAT kind — theatre pipes. His specialty is building exact replicas of theatre organ effects and percussion actions. He even has a brochure which a business envelope, stamped (6c) and addressed, will fetch.

* * *

While we're on the subject of stamped (6c), self-addressed envelopes, here's another goody which such an object will secure. Send a standard business-size envelope to Carsten Henningsen, Ye Olde Pizza Joynt, 19510 Hesperian Blvd., San Lorenzo, Calif. 94541. Henningsen, masterminder of the famous "dough and Wurlitzer" establishment, is handing out beautiful color brochures to customers covering the story of the 3-12 theatre organ, from movie house to Joynt. He's willing to mail one to anyone who sends him an envelope with "I read about the brochure in the BOMBARDE" written on the back.

* * *

In Cinnaminson, New Jersey, Jim Carter reveals that he has completed installation of seven of a proposed 17-rank T.O. installation in his home. He says that the organ has no "home ground." It's built from Wurlitzer parts from all over the U. S. A.

* * *

Each year Christmas cards continue to pour in "from the four corners" all through January. We can't possibly acknowledge them all but we TO-B staffers are most grateful for the remembrances. Easily the most novel card this year came from Britisher Michael Candy. On his card was mounted a 3x4" set of 8 postage stamp-size photos showing progress made in his Opus 1199 2-8 Wurlitzer home installation. There's Mike pouring foundation, Mike laying bricks, and Mike hoisting roofing timber. A man of many talents. And the specially designed building is well along.

* * *

Remember who played B. F. Keith's theatre Wurlitzer in Grand Rapids, in the old days? One of the most prominent was Russell Thrall. We have located him and a story is in the mill.

DISC SQUEALS



WOW, WHAT A SOUND! Eddie Dunstedter and TOB Associate Editor Peg Nielsen react to a particularly bright passage heard during the mastering of Eddie's forthcoming "your request" platter. Location is the Sunset Recording Studio in Hollywood.

Eddie Dunstedter's forthcoming recording for an independent label will present the "Fast Freight" Eddie, the organist whose radio programs gave the theatre organ a nation-wide status over coast-to-coast radio links in the '20s and '30s. It's solo organ, with no assists from additional instrumentalists or rhythm sections. About two years ago we published an invitation to readers to send in requests for the numbers they would most like to hear Eddie play. This recording — "Eddie Dunstedter Plays Requests" — is the result. It is played on the 4-15 Robert Morton in the Carl Greer Inn, Sacramento, Calif., an instrument on which Eddie is able to recreate the characteristic "Dunstedter sound" of his broadcasts on Wurlitzers and Kilgens. Fans selected some old favorites associated with Eddie's illustrious musical past, some more recent ones and some show tunes. Included also are medleys from "Porgy and Bess" and "Kismet" and such singles as "Girl from Ipanema," "Holiday for Strings" and "Bali Hai." Of special interest is Eddie's first recorded grand opera selection, Wagner's "Pilgrim's Chorus." For the old timers Eddie has included his radio theme, "Open Your Eyes" and for the "now generation," a rocking "Can't Take My Eyes Off You." Watch for the release date in this column . . .



Chuck Davis — his organ records are something else.

Record producer Chuck Davis, who released the current 21-year-old Ken Wright 4-14 Kilgen record, operates in an area of the organ recording field which makes

his output immune to the fickle fingers of temporary popularity, distribution problems and retail sales.

He contracts with the manufacturers of hi-fi equipment to provide records to demonstrate and help sell phonos and components. He has developed a talent for picking tunes and musical arrangements which tend to cause a potential buyer to reach for his checkbook when Chuck's records are heard on the floor model. Much to our chagrin, Chuck informs us that some tunes on our "index expurgatorius musica" (over-recorded, over-exploited tunes) such as "Somewhere My Love," "Winchester Cathedral," "Alley Cat," "Exodus," "Laura," and "Born Free," for example, tunes no organist depending on popular sales could wisely risk now, are top-pers for clinching sales among prospects giving a phono a listening test.

Not organ hobbyists, we assume . . . "Mastering" is the word used to describe the various processes (e.g. equalizing, dubbing, transferring sound to stamper disc) performed to process a recorded tape to a pressing ready to seal into its jacket. Bill L. Robinson has been doing just that for Hollywood branches of major record companies (e.g. Capitol) for 20 years and likes to tackle the special problems of organ records (he mastered the aforementioned Dunstedter disc). Bill explains that the "rasp," which distorts the sound of far too many current recordings, is caused by a combination of too-heavy modulation (volume) and too many grooves to the inch. High modulation is desirable within reason (the limit being the point at which the grooves overlap) to reduce surface noise and electronic "hiss" (white noise), but too many grooves to the inch is the result of trying to get too much music on a side. The cutting needle excursion caused by the ample bass of the organ makes fewer grooves and carefully controlled volume maximums both "musts." . . . Do people read jacket notes which accompany records? Some apparently do not, judging from the comments of a few Concert Recording customers who complained about the "canned applause" following most selections on Billy Nalle's "Wizard of Organ" release (see FOR THE RECORDS). Had they but consulted the jacket notes they would know those selections were recorded during live concerts. There's no delaying applause from a theatrefull of live-wire organ enthusiasts when they're hearing music that turns them on. Read the notes, folks!

— Elmer Fubb

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

Jason and I have found some unusual and some humorous nuggets this time. Sources were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) and Metronome (Met.).

June 1922 (AO) The Howard Organ Seat has been the subject of examination by an efficiency expert, and through more efficient production methods, the price has been cut almost in half. It is now within the reach of modest-salaried players and will be an improvement over the old-style bench.

Feb. 1923 (D) *The Marr & Colton Organ Co. of Warsaw, N. Y. sent to its friends a very tastefully engraved calendar for 1923. Its workmanship and appearance are taken to indicate the quality of M&C craftsmanship in their factory.*

Sept. 1924 (Met.) The Standard Slide Corp. of New York is the originator of novelties called "Orgologues", which are proving of exceptional value to theatre organists. A complete set consists of 38 slides with appropriate music. Most recent production is "War Is Hell." Many leading theatres, including the Metropolitan in Atlanta, are showing these slides. Cost is \$10 a set; \$25 for three complete sets.

April 1925 (D) *The Wurlitzer Co. has shipped in 12 freight cars to Los Angeles, the organ for the Roosevelt Memorial Park. A year went into its building. Wind pressures are 25, 35 and 50 inches, with a Spencer Orgoblo and 55 HP motor used. The 32-foot CCCC diaphone is 42" square at the top. An automatic player attachment is included.*

Apr. 1926 (M) ERNEST KRAUTER, organist at the Empress Theatre in Cordova, Alaska, plays each evening from 7:50 to 9:30 on a Kimball. Sourdoughs demand not a faker, but a musician who can play good stuff, plus latest "red hot" jazz. Ernest, who has time for teaching, hunting and winter sports, likes Alaska and intends to stay there.

March 1927 (J) Chicago's HENRY FRANCIS PARKS is dismayed over a phenomenon which "plagues" Chicago theatre organists. "Why is it impossible to play in a movie theatre and use both feet? Chicago is famous for that. With possibly two exceptions, none of its organists uses more than the first octave and a half on the extreme left of the pedalboard. I started an investigation awhile back, running a quarter-page ad in the Chicago Musicians' Union paper for 60 days, announcing a special course for 10 weeks for left-footed organists to develop their right-foot technique. How many replies? None! I would like to argue the point with anyone who wants to defend the one-foot method."

March 1928 (D) BILLY GANZ, organist of the Isis Theatre in Kansas City, played a hero's role on January 24 when, upon seeing flames break out in the left wing of the stage, continued playing a lively tune while summoning the manager via an usher. The latter calmed the audience in its move to the exits. Meanwhile, the organist, who had been accompanying the film "That's My Daddy," struck up a march while flaming curtains and drapes fell about him. No one was hurt.

June 1929 (D) *The Philadelphia Fraternity of Theatre Organists had 200 at its annual dinner, April 28. OTTO SCHMIDT voiced a warning against "canned music", stating that "immediate and outspoken public sentiment can save the organist from oblivion. The more cultured type of theatre patron is opposed to synchronized scores, but they are served and he must swallow them unprotestingly." Conflicting opinions were voiced by a few of the picture industry promoters present.*

Sept. 1930 (D) Los Angeles organist ROLAND DIGGLE says he stopped at the United Artists Theatre recently, and found the organist using songslides in an effort to get the audience to sing. "It was this dismal stuff which helped put the theatre organist onto the shelf," says Diggle, "and the first chance he has to come back, the same thing over again. The audience, of which 80% were retired people who wanted to pass a cool, quiet afternoon, were being goaded to sing 'Happy Days Are Here Again!'"

CHICAGO — CHICAGO
That Toddling Town
Chicago — Chicago
We'll SHOW you around
July 3-7

Sept. 1931 (D) CARL PARKER, a motion picture organist, and his roommate, Stanley Wilson, 19, were sentenced in Chicago to terms of one year to life, following their conviction for armed robbery of 10 drug stores. Parker's attorney asked for leniency, because his client had been influenced by gangland pictures he watched while working in various theatres.

GOLD DUST, Oct. 1915: J. E. LORD, concert and church organist, will preside at the new organ in the Strand Theatre in Meridian, Miss. . . . June 1916, LOUIS DORFMAN at the Alhambra in Stamford, Conn. . . . June 1917, in New York, C. STARLING is at the Royal, while DR. ALFRED G. ROBYN and PROF. FIRMIN SWINNEN are at the Rialto . . . April 1918, RALPH A. BRIGHAM and HERBERT SISSON at the Strand in N. Y., while L. E. MANOLY is at Keith's in Washington, D. C. . . . Aug. 1918, J. VAN CLEFT COOPER at the Rivoli, New York . . . Feb. 1919, F. HOBBS at the Chateau Frontenac, Quebec . . . March 1919, FRED HERMANN at the Dixie in Galveston, while L. B. RIGGS is at the Hotel Astor, N. Y. . . . June 1919, HERBERT HOLTZ at the Hotel Bond, Hartford, Conn. . . . Sept. 1919, WALTER STEELY plays the Cort in Chicago . . . March 1920, EDWARD NAPIER and F. W. HAMMON at the Strand, N. Y. . . . Aug. 1920, ROY L. FRAZEE at the Olympia, Boston . . . Sept. 1920, JOHN PRIEST and FRANK STEWART ADAMS at New York's Rialto . . . Oct. 1920, MAC FARREN is at Chicago's Covent Garden . . . Nov. 1920, HOWARD Z. LONG at the Lyric in Reading, Pa. . . . Dec. 1920, MAC SEAVER at the Beacon, Boston . . . Jan. 1921, LEON E. IODINE at Loew's Valentine, Toledo . . . Feb. 1921, G. RAY SMITH at the Lyric in Redfield, S. Dakota . . . Feb. 1922, EARL MORGA at the 3-manual Hilgreen-Lane in the Fulton, Cleveland . . . June 1922, LEO BATH in the Grand in Faribault, Minn.; TEX FRASIER at the Ellensburg (Wash.); CHARLES W. HAWLEY, Rex in Eugene, Ore.; JAN PHILIP SCHINHAN, Liberty in San Jose, Cal.; T. WILLIAM STREET, Rialto in San Antonio; EMIL TRACHEL, Lyric in Duluth; ADELAIDE GARDNER, Rockville (N. Y.) theatre . . . Dec. 1922, EUGENE H. GORDON at the Strand, Columbus, Ohio.

See you sourdoughs in June with a salute to Chicago, our convention metropolis.

— Lloyd and Jason

THEATRE ORGAN MAGAZINE CELEBRATES 10th BIRTHDAY

Four Chapters Reminisce

EASTERN MASSACHUSETTS

In April 1956, four Boston area theatre enthusiasts — Bill Bunch, Donald Phipps, Dave Garbarino and Brenton Tyler, Jr. met to provide the spark behind the formation of a local group of enthusiasts, as outlined in the A.T.O.E. by-laws. The first formal meeting was held on July 20, 1956 at Don Phipps' home in Milton, Mass. with Bill Bunch as featured organist on Don's 2-7 Wurlitzer. The new group had reached 10 dues-paying A.T.O.E. members by the August meeting, so application was made then for a National Charter. A letter received soon after from Judd Walton advised of additional regulations to be complied with. The membership, now at 23 members, was advised of all prerequisites, agreed to same at September meeting again at Don's home, after which all enjoyed featured artist Ralph Woodworth, Jr. (later to become first honorary life member) at the Wurlitzer. Ralph, a former B & K and Warner's organist, gave a brilliant performance. The following officers were elected at the October meeting held at Brent Tyler's home in Waltham (location of 3-7 Wurlitzer-Kilgen):

President — Donald Phipps, Medfield, Mass.

Vice President — Howard Silva, Cambridge, Mass.

Treasurer — David Garbarino, Acton, Mass.

Secretary — Brenton Tyler, Jr. Waltham, Mass.

(It should be noted that Bill Bunch, perhaps the most active "spark plug" of the group, had to decline any office due to pressure of business. Bill, who was a Vice President of Aeolian-Skinner is now President of his own organ company (Balcom & Vaughn) in Seattle.)

Just after the October meeting, Judd Walton was advised that all Charter prerequisites were met. A letter from President Richard Simonton dated October 31, 1956 was soon received stating that the National A.T.O.E. had, effective that date, authorized the issuance of Charter Certificate #1 to the Eastern Massachusetts Chapter. Plans for what was to become a regular annual series of Spring concerts on the magnificent 2-13 Special Wurlitzer (Ex Radio Station WNAC, Boston) in the

Stoneham, Mass. Town Hall were initiated during the November meeting at the Phipps home. The meeting was closed with a superb concert by Stanley Cahoon, of Boston Metropolitan Theatre fame, on the Wurlitzer in Don's home.

The Eastern Massachusetts Chapter, now with 70 regular members, was incorporated May 10, 1968 in the State of Massachusetts as the first educational and charitable chapter in the country. Each year, for the last 11 years, the Chapter has presented a nationally known organist in public concert on the 2-13 Wurlitzer in the Stoneham Town Hall in April or May. Reginald Forte, Eddie Weaver, Don Baker, Leonard MacClain, Ann Leaf, Ashley Miller, Lowell Ayers, and John Seng have been among the finest artists presented in these concerts. Public concerts during the fall of the year have been presented on the Stoneham Organ about every other year. The Chapter membership list has included nearly all of the pipe home theatre organ installations in the greater Boston area.

Chapter membership restoration-maintenance in theatre locations peaked during the early 60's with restoration of the Lynn (Mass.) Paramount 3-19 Wurlitzer. This work was principally performed by a former member/officer Chuck Whitehead, ably assisted by member Eddie Dupuis. Sale of that organ and demolition of the theatre a few years ago started a serious hunt, originated by the author, for a club owned instrument which was realized in the purchase this last year of the 3-13 Wurlitzer, Back Bay Theatre (formerly Loew's State), Boston, Massachusetts instrument. This organ was removed by Chapter members last summer just prior to demolition of the theatre. It is now planned that the Chapter Wurlitzer will be refurbished by Chapter members under the direction of Don Phipps, former chairman/current director, for installation in a location to be formally announced in a forthcoming issue of the "Theatre Organ Bombarde." The organ committee responsible for purchase, restoration, and installation of the new Chapter instrument is headed by Dr. Jim Rockett, currently Chapter President, with Al Winslow, former chairman/current director, Don Phipps, former chairman/current director, and the author.

—Jim Rankin

DELAWARE VALLEY

The Delaware Valley Chapter of A.T.O.E., now known as the "Theatre Organ Society of the Delaware Valley, Inc.," is just a few months short of being as old as A.T.O.E. itself. It holds charter #2.

First organized on July 31, 1955 under the name of the "Eastern Chapter of A.A.T.O.E." (according to our records), this organization accomplished a number of things, and has gone through many changes. A few statistics will illustrate the scope of our activities over the years. For example, over 85 meetings have been held to date. In addition to our meetings, we have sponsored numerous Theatre Organ concerts. Theatre Organ music for these meetings has been played by artists who are well known both locally and nationally. In the field of artists, the Delaware Valley chapter has enjoyed the talents of great organists who have performed on many instruments, notable among these was the late Leonard MacClain, who performed countless concerts on a variety of instruments ranging from Spinet plug-ins to the giant Wanamaker organ.

By way of contrast, we have had the pleasure of watching young talents grow up in our midst. For example: Leroy Lewis, Dick Smith, Don Kinnier, Shirley Hannum, Barbie Fesmire and Dennis James, to name a few.

At one time, in the early days, this chapter covered territory which is now under the jurisdiction of many large and active A.T.O.E. chapters, not the least of which is the gigantic New York Chapter. Harking back to these early days, Delaware Valley has to its credit the first A.T.O.E. meetings held at New York's Radio City Music Hall, New York's famous Paramount Theatre meetings and its final concert, the former Brooklyn Paramount, Loew's Kings (Brooklyn, N. Y.), Convention Hall (Atlantic City, N. J.), Irvine Auditorium (Univ. of Penna.), Community Theatre (Hershey, Pa.), and John Wanamaker's Store.

In the area of preserving Theatre Organs, our members have contributed much time and effort to the restoration and maintenance of major instruments that remain, such as: the 3-19 Sedgwick Theatre's Moller, the 3-17 Tower Theatre's Wurlitzer (made internationally famous by recordings of Leonard MacClain, who restored it originally for this purpose), the 3-15 Moller in the Lincoln Theatre in Trenton, New Jersey, the 3-8 Kimball in the Lansdowne Theatre (Lansdowne, Pa.), and the 19th Street Theatre (Allentown, Pa.).



Barbara Fesmire at the Sedgwick Moller in 1964. This organ is now owned by the Delaware Valley Chapter and is in storage awaiting a suitable location for chapter installation.

On the negative side, we must honestly report that we are no different from any other group of enthusiasts in being unable to prevent the sale, or decline of theatres and theatre organs. Notable among these was the loss of the Mastbaum 4 manual Wurlitzer, in one of Philly's real movie palaces. Other instruments are languishing in deserted and leaky palaces such as the Carmen Theatre (Germantown, Pa.) which has been closed for years, the Stanley Theatre (center city, Phila., Pa.) with a vandalized organ, neither time, funds, nor personnel are available to prevent this decline which is more rapid than the growth of A.T.O.E. Nevertheless, we recently became fortunate enough to assist in the restoration of the 3-19 Kimball Theatre Organ in the Boyd Theatre (Phila.) for a final concert to be played by our own Larry Ferrari (T.V. and Radio artist of W.F.I.L.). This organ, fortunately, is to be preserved in a high school in Wilmington, Del. (near Phila.). To illustrate the tremendous loss of theatres and organs, it is only necessary to note that this is the last playable organ in an operating theatre in the city of Philadelphia. All others previously mentioned are in the suburban areas.

Our chapter members have risen to positions of prominence in A.T.O.E. Dick Loderhose, Captain Erwin Young, Allen Rossiter, Ben Hall and Dorothy MacClain have served as national directors and/or officers. Leonard MacClain was the National Honorary Member in 1962, and Captain Erwin Young, in 1967. Talents from our area, we are proud to say, have played many concerts at national and regional conventions, concerts for theatre organ clubs and societies, or have represented us, such as: Lowell Ayars, Larry Ferrari, Dennis James, Shirley Hannum, Dottie MacClain, Don Kinnier, Patti Germaine, Vi Egger, and Esther Higgins.

In the area of pioneering, the Delaware Valley Chapter has to its credit many firsts. We are the first chapter to have sponsored a regional convention, the first chapter to acquire our own 3-19 Deluxe Unit Moller Theatre Organ (currently in storage) that was our chapter's restoration project. We are also the first chapter to produce our own theatre organ recording, made on our own theatre organ, played by a member artist (Don Kinnier), and financed by the chapter. The Delaware Valley Chapter also pioneered sing-along slide shows, and were among the first to feature silent movies, accompanied by theatre organ. Another first — our Dottie MacClain was the first woman chairman of a chapter, and first woman elected to national office.

In concluding this capsule of our activities, we can appropriately quote our present chairman Don Stott who stated in the first issue of our newsletter "The Lift," that "We are proud of our organization, and proud of our affiliation with National A.T.O.E."

—Grant Whitcomb

NORTHERN CALIFORNIA

Many Northern Californians have been active in ATOE since its inception in 1955. Present at the organizational meeting at Dick Simonton's home in North Hollywood were Frank Bindt, Gordon Blanchard, Tiny James, Bob Jacobus, and Judd Walton (who was elected Vice President). Since that time Northern California people elected to the National Board of Directors have been Dewey Cagle, Vernon Gregory, Tiny James, George Thompson, and Judd Walton (James served as president after Walton, and Ida James as Secretary-Treasurer). Working on Tibia and Theatre Organ Bombarde have been Tiny James, Dewey Cagle, George Thompson, Vi Thompson, Ralph Bell, Betty Jo Bell, Phil Lockwood and Bill Steward. Tiny James is an Honorary Member (1966).

After Nor Cal Chapter charter was issued in February 1957 we hosted a National Meeting with artists Tiny James, Gordon Kibbee, Dave Quinlan, and Bill Thomson doing the entertainment. Our Chapter Chairmen have been (in chronological order) "Bud" Abel, Bob Jacobus, Bob Vaughn, Fran Aebi, Fred Clapp, Jim Roseveare, Al White, Jack Bethards, Ray Taylor and Bob Schmalz.

Organs in our area have slowly disappeared from the theatres, but we have been very lucky to have many installed in public places in the meantime. Listed below are the organs which were in theatres in 1955. The instruments shown in capitals still remain as of March, 1969.

San Francisco: Fox (4-36 Wurlitzer and 3-13 Moller), Paramount (4-33 Wurlitzer), California (4-28 Wurlitzer), ORPHEUM (4-19 MORTON), Golden Gate (3-13 Morton), El Capitan (3-11 Wurlitzer), St. Francis (3-11 Morton), MARINE (2-6 MORTON).

Oakland: Paramount (4-20 Wurlitzer), Oakland (3-14 Wurlitzer), Orpheum (3-17 Moller), Grand Lake (3-11 Wurlitzer), Senator (2-10 Wurlitzer).

Fresno: STANLEY WARNER (4-16 MORTON), WILSON (3-11 WURLITZER), White (2-4 Wurlitzer).

Stockton: State (2-7 Wurlitzer).

Sacramento: Alhambra (3-11 Morton); Mill Valley: Sequoia (2-6 Wurlitzer); Santa Rosa: CALIFORNIA 2-7 WURLITZER; Berkley: UNITED ARTISTS (3-15 WURLITZER). All of the remaining organs are playable with the exception of the United Artists in Berkley.

Other organs installed and playing in our area in public places now include: San Francisco: Avenue Theatre (3-12 Wurlitzer); Lost Weekend (2-10 Wurlitzer); Hayward: Ye Olde Pizza Joynt (3-13 Wurlitzer); Santa Clara: Capn's Galley (3-12 Wurlitzer); Walnut Grove: The River Mansion (3-11 Morton); Sacramento: Carl Greer Inn (4-16 Morton), Grant Union High School (4-22 Wurlitzer); Vallejo: Rudy's Supper Club (2-6 Wurlitzer) plus several auditorium, lodge hall and church installations.

Our members have been active, of course, in maintaining many of the instruments. We have concerts about once a month and try to give our members the greatest variety in instruments and artists. ATOE members not affiliated with our chapter but in our area are invited to join us in the fun. We share Northern California with the Sierra Chapter based in Sacramento.

—Dewey Cagle

LAND O'LAKES

HOW IT ALL BEGAN:

During 1957 and 1958 a group of organ enthusiasts were working on the 4-21 Publix #1 Wurlitzer in the Radio City Theatre in Minneapolis, Minnesota (formerly the Minnesota Theatre). The organ was originally dedicated March 23, 1928 by Eddie Dunstedter who continued playing at the theatre to 1933. The stops and unification of the organ were reputedly set up by Jesse Crawford. When the theatre was doomed to destruction in 1958, the organ was purchased by Reiny Delzer of Bismarck, No. Dakota, who accomplished an installation of the organ in his home, second best to the original. The Minneapolis paper did a feature article about the organ and the group working on it. A copy of this article reached Judd Walton, then Vice President of ATOE. Judd, who had been present at the official opening of the Minnesota Theatre, wrote Don Taft, one of the enthusiasts who had worked on the organ, discussing the organ and also suggesting a Minneapolis Chapter of ATOE.



Al Schmitz, former chapter chairman at KSTP-TV, Minneapolis, Minn.

On July 2, 1959, Judd Walton (now President of ATOE), attended the organizational meeting and the Land O' Lakes Chapter was born. The meeting took place at the home of Salle Cargill at Lake Minnetonka, Minn. About twenty enthusiasts attended, six of whom were ATOE members. Nine new members were recruited at this meeting, bringing the membership well above the required ten for chapter formation. Sal Cargill was elected Chairman, Don Taft Sec.-Treas. It was agreed the Chapter be formed to include members from Minn., Wis., Iowa, No. and So. Dakota and such adjacent areas not already served by an existing chapter. All enthusiasts enjoyed an impromptu program on Sal's 3-26 Wurlitzer from the Garrick Theatre in Duluth, Minn. and the State Theatre in Minneapolis. In

1962 Sal succumbed to cancer, the organ was later sold and moved from this area.

During the ten years following this meeting we have enjoyed many fine pipe organs. In the April 1968 issue of Theatre Organ Bombarde a listing of organs owned by members was published. We have only one public installation — the 4-23 Kimball Theatre and the 5-13 Concert at the Minneapolis Auditorium. The management of the Auditorium has repeatedly stated their interest in having our Chapter assume maintenance but approval from higher courts is necessary plus a working agreement.

KSTP-TV retains their 3-18 Wurlitzer from the Paramount Theatre, St. Paul. The Powderhorn Baptist Church has the 3-13 Robert Morton from the Riviera Annex Theatre in Detroit. The Calvary Methodist Church has the 2-6 Wurlitzer originally installed in the Homewood Theatre, Minneapolis, and the Norwegian Lutheran Church has a factory installed 3-10 Wurlitzer. The River-Lake Tabernacle, Mpls. has the 2-7 Wurlitzer originally installed in the Biograph Theatre in Chicago in 1924. Chapter meetings have been held at all of these locations. In addition we have

several fine installations available to us for Chapter meetings such as Reiny Delzer's 4-21 Publix #1 Wurlitzer and Chuck Welch's 2-9 Marr & Colton in Bismarck, No. Dakota and Dr. Roland Matson's 2-8 Wurlitzer in Spring Valley, Minnesota.

We ended 1968 with forty-four family memberships and a healthy prospective member list. While we haven't gone beyond the talking stage of a Chapter owned installation, the subject is never written off.

In the meantime . . . Happiness is ATOE.

— Irene Blegen

Mr. Howard Rowe called to confirm the ending of the Valley of the Sun Chapter. The last organ in a public theatre has been sold for removal. Let us hope that the ATOE members in the Phoenix area continue their interest until some new approach can be found.

EXCITING LISTENING

Reviewer's Comments:

THEATRE ORGAN BOMBARDE — "A fresh approach which displays imagination. Each selection is a full-fledged production."

CONSOLE — "Wonderful imagination." "Recommend to all listeners without a single reservation."

THE ORGANIZER — "His arrangements are as dramatic as one could hope for."

FRONT AND CENTER ALLEN MILLS

AT THE CONSOLE OF THE AUDITORIUM THEATRE PIPE ORGAN
Rochester, New York



Program

SIDE ONE

WIND FROM "DORNBUSCH WUNDER MULLER"

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

WIND FROM

TITLE AND

PIPER INTERPELL

STEREO

ALLEN MILLS

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

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

\$4.95 plus 25c for postage and handling

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

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

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

ATOE Chapter Chairmen and Secretaries

BEEHIVE (31)

Chairman

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

Secretary

Mrs. Lilly Colibert
781 East 17th South
Salt Lake City, Utah 84105

CENTRAL INDIANA (26)

Chairman

Gene C. Featherston
105 S. Bradley Ave.
Indianapolis, Ind. 46201

Secretary

Betty M. Roch
R.R. 16 Box 172
Indianapolis, Ind. 46278

CENTRAL OHIO (30)

Chairman

George Waylonis, M.D.
2310 Hoxton Ct.
Columbus, Ohio 43221

Secretary

Tom K. Hamilton
1998 Collingswood Rd.
Columbus, Ohio 43221

CHICAGO AREA (13)

Chairman

William T. Benedict
5701 W. Washington,
Apt. 1-G
Chicago, Ill. 60644

Secretary

Bill Rieger
6244 Eddy
Chicago, Ill. 60634

CONN. VALLEY (11)

Chairman

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

Secretary

Mrs. Ruth M. Smith
Cook Drive RFD #2
Bolton, Conn. 06040

DELAWARE VALLEY (2)

Chairman

Don Stott
258 W. Tulpehocken St.
Germantown, Pa. 19144

Secretary

Mrs. Dorothy Bloom
70 Old Kings Highway
Downingtown, Pa. 19335

EASTERN MASS. (1)

Chairman

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

Secretary

Francois Lembree
Lowell Road
Concord, Mass. 01742

HEART OF AMERICA (25)

Chairman

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

Secretary

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

KAW VALLEY (33)

Chairman

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

Secretary

Mrs. Lucille Underwood
2321 Vermont
Lawrence, Kan. 66044

LAND O' LAKES (9)

Chairman

Don Peterson
3308 Zarthan Ave.
Minneapolis, Minn. 55416

Secretary

Irene M. Blegen
16925 Linden Drive
Minnetonka, Minn. 55343

LOS ANGELES (3)

Chairman

Philip Ray Bonner
2322 Mountain View Ave.
Los Angeles, Calif. 90066

Secretary

Lois Taylor
17700 S. Western, Apt. 130
Gardena, Calif. 90247

MID-AMERICA (28)

Chairman

Tom Cusick
2601 Mason Terrace
Wichita, Kan. 67216

Secretary

David E. Dillon
1938 Marion Road
Wichita, Kan. 67216

MOTOR CITY (24)

Chairman

James R. Brown, Jr.
23473 Haig
Taylor, Mich. 48180

Secretary

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

NEW YORK (17)

Chairman

Robert D. Balfour
130 Orchard Terrace
Union, N. J. 07083

Secretary

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

NIAGARA FRONTIER (8)

Chairman

Randorf Piazza
230 Jewett Ave.
Buffalo, N. Y. 14214

Secretary

Elwyn Guest
19 Center St.
Angola, N. Y. 14006

NORTH TEXAS (35)

Chairman

Gordon Wright
4515 Gloster Rd.
Dallas, Texas 75220

Secretary

Doxie Jackson
915 Wisteria Way
Richardson, Texas 75080

NO. CALIFORNIA (4)

Chairman

Bob Schmalz
275 Fairmount Ave.
Oakland, Calif. 94611

Secretary

Mrs. Marian Schmidt
275 Fairmount Ave.
Oakland, Calif. 94611

OHIO VALLEY (10)

Chairman

George V. Eaglin
16 E. Walnut St.
Southgate, Ky. 41071

Secretary

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

OREGON (20)

Chairman

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

Secretary

Gerald Duffy
532 N.E. 41st
Portland, Ore. 97232

PIEDMONT (18)

Chairman

Jim Sparks
111 Davidson Road
Durham, N. C. 27704

Secretary

Geo. W. Anthony
P.O. Box 1676
Burlington, N. C. 27215

PINETREE (21)

Chairman

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

Secretary

Robert C. Melcher
16 Monroe Court
Westbrook, Maine 04092

POTOMAC VALLEY (7)

Chairman

Woodrow Wise
4600 Eaton Place
Alexandria, Va. 22310

Secretary

Marjorie Lane
13901 Castaway Drive
Rockville, Md. 20853

PUGET SOUND (12)

Chairman

Les Lehne
121 North Milroy
Olympia, Wash. 98501

Secretary

Virginia Lawrence
3612 - 41st West
Seattle, Wash. 98177

RED RIVER (27)

Chairman

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

Secretary

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

ROCKY MOUNTAIN (23)

Chairman

Richard V. Lewis
7990 W. 39th Ave.
Wheatridge, Colo. 80033

Secretary

Mrs. Edith Maddy
1819 S. Sheridan
Denver, Colo. 80226

SIERRA (29)

Chairman

John J. Sogorka, Jr.
1610 Day Drive
Carmichael, Calif. 95608

Secretary

Cathy Zeller
5223 Glancy Dr.
Carmichael, Calif. 95608

SOONER STATE (34)

Chairman

Ron Willfong
1205 So. Indian
Tulsa, Okla. 74127

Secretary

Ray Elmore
1205 So. Indian
Tulsa, Okla. 74127

SOUTH FLORIDA (32)

Chairman

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

Secretary

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



BEE HIVE

The first meeting in 1969 of the Bee Hive Chapter was held Friday, January 24 at the Organ Loft. The new officers officiated; they are, Chapter Chairman, Wayne V. Russell; Vice Chairman, Michael Ohman; and Secretary-Treasurer, Lilly Colibert.

Members discussed plans for the coming year. Jack Reynolds and Harry Weirauch have been restoring the pipe organ at the Salt Lake Elk's Club. Jack Reynolds has a beautiful home installation. Member John Dobson has restored the organ at the Capitol Theatre, it sounds wonderful. JoAnn and Norris Harmon informed the group that their pipe organ, home installation, soon would be ready for its audition.

Following the meeting, Mike Ohman, young talented student from B.Y.U., presented a dinner concert on the Larry Bray Wurlitzer. Mike's concerts are always a treat because Mike himself is so full of delightful enthusiasm. His personality is transmitted through his music. The program consisted of old and new favorites.

Mike introduced one of his students, Wayne Tucker, from Pleasant Grove, Utah. Wayne is only 15 years old, but he played two numbers on the Giant Wurlitzer as if he were an "old pro." I'm sure we will hear more about Wayne in years to come.

February 16, Salt Lake patrons and ATOE members were delighted by a concert on the Bray installation by Harvey Blanchard. Harvey, ATOE member from the Bay area, also played for the Saturday night dancing party February 15.

Harvey spoke not a word but went straight to the console and played up a storm. His program consisted mostly of "oldies" which delighted the audience. His rendition of "Making Whoopee" and "Tea for Two" were especially popular. Mr. Blanchard has a remarkable store-house of musical numbers and transmits a great feeling of ease and excitement to his audience.

— Maxine V. Russell

CONNECTICUT VALLEY

The Connecticut Valley Chapter held its annual Christmas Banquet on December 14, 1968 at Le Cordon Bleu restaurant in Waterbury. This meeting is always an excellent chance to socialize, and this year was no exception. Miss Helen Stoddard and her committee, who handled the arrangements again, are to be commended.

After dinner, we installed our newly elected officers, Chairman, Stillman H. Rice; Vice Chairman, Frank Manion; Secretary, Ruth Smith; Treasurer, Don MacCormack; and Program Chairman, Mike Foley. Al Miller, who spearheaded the founding of the chapter, presented a plaque he had made to Chairman Rice. This plaque gives the date of Chapter Chairmanships, and will be kept in the Chairman's possession until we have a permanent home for it. Program Chairman Mike Foley presented his ideas for the 1969 meetings, and the response was most enthusiastic.

While Bert Clough provided appropriate music on a Wurlitzer plug-in, our own Santa Claus (Harry Charette) passed out goodies from the grab-bag.

Although it was nearly midnight, and the weather had turned to snow, the hardier souls turned to the Waterbury State Theatre, where Ev Bassett was warming up the 2-10 Wurlitzer. Ev played a short concert of old favorites, including "The Touch of Your Hand," a medley of "And Then My Heart Stood Still" and "I Told Every Little

Star," followed by "The Song Is in My Heart."

Ev explained that only one "Hit of the Week" record . . . remember those 15c paper discs? . . . was an organ record. This was Jesse Crawford's "When the Organ Played at Twilight," which Ev played next. Then just to make sure we hadn't fallen asleep, or perhaps to wake us all up, he played a rousing "Dixie" with some of the drums and utensils from the "hardware" department thrown in for "kicks." Everett's closing was a number which has a very catchy rhythm, "One, Two Button My Shoe."

Before we finally closed the theatre and threw out the cats (into the piles of snow), selections were heard from Herb Blair, Russell Hubbard, Bert Clough, and Al Miller.



Plaque naming Chapter Chairmen which was presented to chapter by Al Miller at Dec. 1968 meeting. Note the authentic nameplates included on the plaque.

The Connecticut Valley Chapter gave up its traditional birthday celebration and joined with the New York Chapter in its 14th Anniversary Organ Festival. The Conn Val Chaps heralded their founding on February 8, 1961 (ATOE was six years old), arriving in two chartered buses just in time for the concert on the Radio City Music Hall Giant 4-56 Grand Wurlitzer. Twelve members, who could afford the time and money, took in the whole weekend, which was richly rewarding in musical enjoyment and experience.

This biennial event, which also celebrates the birth date of Robert Hope-Jones, could be named the Robert Hope-Jones Biennial Blizzard. Members of the chapter who joined us this trip will long remember the trip home. The storm, which left many of us stranded in the big city wondering if

ATOE CHAPTER CHAIRMEN AND SECRETARIES (Cont'd)

ST. LOUIS (15)

Chairman

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

Secretary

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

SOUTHEASTERN (14)

Chairman

Charles Walker
312 Fayetteville Rd.
Fairburn, Ga. 30213

Secretary

May E. Jones
RFD #2, Box 3-T
Duluth, Ga. 30136

WESTERN RESERVE (16)

Chairman

Robert Davis
Route 4, Grandview Blvd.
Willoughby, Ohio 44094

Secretary

Virgil Bartz
P.O. Box 273
Gates Mills, Ohio 44040

WOLVERINE (22)

Chairman

Mal McGill
525 Somerset
Saginaw, Mich. 48603

Secretary

Christine McGill
525 Somerset
Saginaw, Mich. 48603

we'd ever get out of our hotel rooms, was not so kind to almost 100 members who were stranded in the two buses on the Hutchison River Parkway for over 26 hours, and who spent almost 36 hours getting home . . . a trip which usually takes two hours.

Fortunately, the good spirit of the group helped the time pass, as did the assistance of an excellent bus driver, the helpfulness of two policemen (who were also stranded), and a Howard Johnson's Restaurant which ran out of food, but kept the coffee flowing as long as possible. Member Ray Carignan suffered a stroke, and was rushed to Queens Hospital by helicopter. Ray recovered and is doing fine, thanks to the alert policemen and a doctor who was also stranded.

This writer did not make it home until Wednesday, and many ATOEs from other visiting chapters must have had similar experiences.

While the Festival was most enjoyable, the Connecticut Valley Chapter will think a long time before scheduling another bus trip . . . perhaps even in July.

— Al Miller

LOS ANGELES

The new officers for 1969 are: Ray Bonner, chairman; Bill Exner, vice-chairman; Keith Woodward, treasurer; Lois Taylor, secretary; Andy Rimmer, program director; and Dick Simonton, liaison chairman. After seven years as Wiltern organ maintenance chairman, Bob Alder has resigned due to lack of time. The chapter board has appointed Ross Farmer to the position. Dick Stoney continues as Elks organ maintenance chairman. A large number of members have joined the Elks Organ playing plan and are having the time of their lives tackling the 4-61 monster Morton. The plan coordinators are Bob and Ruth Stratton.

Refurbishing and installation of the 3-16 Wurlitzer in the San Gabriel Civic Auditorium is progressing under the direction of project coordinator Neal Kissel.

The 1969 season of chapter activities began with a splash, actually and musically. A surprisingly large crowd turned out during a heavy rainstorm on January 25 to hear well-known San Francisco area Theatre organist Tom Hazleton play a program on the Wiltern Theatre 4-37 Kimball. Those who had heard Tom before expected a top rank performance; they were not disappointed. The jam session that afternoon on the Elks Building 4-61 Morton brought out one of the largest jam session crowds we have ever experienced. Perhaps LA ATOE members like the wet weather. On Sunday afternoon, Feb. 9,

approximately 350 members and families turned out for an ATOE anniversary and Robert Hope-Jones birthday celebration at Tubes, Inc. The history of the ATOE and the Hope-Jones contributions to the theatre pipe organ were recounted by Judd Walton. Brief programs were presented on the 2-10 Wurlitzer by Lyn Larsen and Dean McNichols. Gaylord Carter presented a singalong, some concert numbers, and played accompaniment for a recently produced silent color movie featuring the late Buster Keaton. It is ironic that during the evening before this special ATOE event, and unknown to chapter officials, the National ATOE Board meeting in New York had suspended the LA chapter and had forbidden it to use the term "ATOE." Official notification of this action, based on alleged violations of the uniform chapter charter agreement and National By-laws was received on Feb. 15. The matter will not be aired in this column. It is sufficient to say that at a subsequent general membership meeting on Feb. 28 the chapter members voted to modify the club's arrangements with The Console magazine. These re-arrangements were subsequently found acceptable by The National ATOE Board, and the suspension was lifted. The LA ATOE members also indicated by vote that they do not consider themselves guilty of the alleged violations. Now, the club is moving forward to new activities and fun. The San Gabriel Civic Auditorium Wurlitzer project is proceeding in fine style. The old Aeolian organ has been sold and removed. Organist George Wright has become tonal consultant on the project. On Feb. 15 many LA ATOE members participated with the local American Guild of Organists in an organ tour featuring 4 different organs and organists. Members are looking forward to a Wiltern concert on March 30, featuring Lloyd del Castillo. Other concerts are planned for April and May. Also in April, members will trek to "Monk's Musical Pizza Parlor" in Covina for a special party featuring the 2-7 Wurlitzer, with lots of Pizza and beer.

— Ray Bonner

MOTOR CITY

Take an active ATOE chapter and call it MOTOR CITY . . . from many suggestions for an evening's entertainment, choose ONE. Select an energetic committee with lots of enthusiasm and innumerable talents. Mix slowly, organizing thoroughly and when the curtain is raised at the Redford Theatre for the evening show, you have the unforgettable combination of the silent movie IRENE starring Colleen Moore, the master of the keyboard, Lee Erwin at the console of the Golden Voiced

Barton theatre pipe organ and the one and only Ben Hall, Master of Ceremonies. Colleen Moore, a spirited and young-looking woman who sparked the flapper rage of the twenties, made a personal appearance. Today she presents a warm, friendly personality, very chic and still a person whom all, young and old, can adore and hope to emulate.

Tuesday, March 4th was the culmination of the Motor City Chapter's hard work in presenting a fun-evening for all its patrons. Almost every seat was filled in the Redford Theatre with many arriving early so they could have the best seating. Many stood outside to welcome the famous guests as they arrived. The program opened with Jim Brown, chairman, introducing Lee Erwin who brought the 3-10 Barton from the pit with familiar melodies. Ben Hall was presented as the MC for the evening and together with Lee gave a delightful 'organ talk' depicting how a theatre organist might play appropriate accompaniment, using the many special effects on the organ to fit the many moods of any picture. Then Ben and the audience gave a warm welcome to the star of the evening, Miss Colleen Moore. Miss Moore appeared twice during the evening and told stories of Hollywood and her life in that city during the twenties. Although she was doing double-duty this particular evening (Doubleday had her two books on display and she autographed during intermission and at the end of the program), Miss Moore seemed to be enjoying herself as much as we were listening to her stories. It was difficult to believe that Miss Moore had just returned from a trip around the world and was already finalizing plans for a similar trip with one of her five grandchildren.



Lee Erwin, Colleen Moore, Ben Hall

At all times Miss Moore was completely poised — even when she became 'all wrapped up in her work' as the stage curtain was accidentally closed, opened and closed again at the precise moment she was accepting her flowers from Jeanne Brown, daughter of the chapter chairman. Without missing a beat, Ben Hall rushed from the wings

to lift the curtain enough to allow Miss Moore's triumphant reappearance still bearing her bouquet of roses.

This was a fun evening for all who attended and an evening that will long be remembered by all — audience and participants. Here is a recipe that can be used again and again, remembering the important blending of all ingredients — the chapter, the Theatre and its management, Ben Hall, Lee Erwin and the Barton theatre pipe organ and last but not least, the one and only Colleen Moore.

—Marion Bunt

NEW YORK

Sunday morning, January 18, 1969 was the inauguration of a new and unusual series of meetings New York Chapter has initiated at the Rahway Theatre, Rahway, N. J., home of the chapter's "Biggest Little Wurlitzer" (style E-X). This was a workshop session, an idea conceived a year earlier, and now a reality.

The first session drew over 50 chapter members divided into two groups. Forty gathered around the console with Lee Erwin and were taught various ways to arrange and register and play music on the theatre organ, properly. These sessions were not meant to be music lessons, but a helpful addition to all who desire to improve their musical abilities. The sounds at our future jam sessions should be greatly enhanced as a result of this series.

The second group of a dozen rallied in the theatre lobby with Bon Smith, where the inner workings of a pipe organ were revealed and discussed. Various pipes, magnets, reeds, etc., were displayed as well as many drawings on a blackboard. While the players took a midmorning coffee break, the fixers toured both organ chambers and observed all the works in actual operation.

Those in attendance at this first session were most enthusiastic and a series of similar sessions are now planned. However, the players and fixers sessions will now be held at different times as our only complaint was, many wished to attend both sessions.

—Robert D. Balfour

NIAGARA FRONTIER

Internationally-known, British-born organist, Jeff Barker, performed a pipe organ concert for a large, enthused audience at the Riviera Theatre in North Tonawanda, N. Y. on January 22.

His repertoire for the evening consisted mainly of musical show tunes starting with the late '20's and progressing to the hit show tunes of today.

Jeff's selections from "The Love

Parade" of 1930 were played in a Jesse Crawford style. Songs from "The Gold-diggers of 1929" were jazzed up and sound great.

After intermission, he proceeded with several songs recently on the Top 20, in addition to three pieces from "The Graduate."

A 1916 silent movie starring Gloria Swanson, "Teddy at the Throttle," was followed by Mr. Barker's playing of "The Golden Wedding."

Young, handsome Jeff acknowledged a standing ovation with an encore that beautifully ended this talented showing of his love of music. Enough can't be said about him or his performance. Jeff has to be seen and heard live to be appreciated.

On Wednesday evening, February 12, young Dick Smith presented a pipe organ concert on the Riviera Theatre console to a near full-house crowd.

Highlights of this evening's entertainment were Dick's playing of "Zorba the Greek" and "Granada," which could very well give him the title "Mr. Action." His playing of these numbers on a full organ with incredible speed roused the audience. A beautiful "Autumn in New York" was dedicated to Mr. Smith's dear friend, the late Buddy Cole.

Following intermission, Dick accompanied sing-along slides and an old silent picture, "The Tennessee Hills," then brought down the console with "Goodnight Sweetheart."

There was a reception in a local restaurant, and then Dick Smith and about 25 of his faithful followers returned to the Riviera for a couple more hours of enjoyable fun at the console.

We members of the Niagara Frontier Chapter ATOE certainly are anticipating a quick return by skillful Dick Smith.

"Pipe Organ Memories" is a very popular and worthwhile half-hour program on Radio WBEN-FM, 102.5 each week night from 6:30 to 7 o'clock.

Each evening, a different artist is presented playing many different types of songs. The music is beautiful, interesting, and also relaxing for a dinner hour atmosphere. Be sure to listen if you can get this Buffalo, New York station on your radio.

—Shirley Cole

OREGON

Sunday, February 16, the Oregon Chapter met for a concert at Oregon State University's Gill Coliseum (90 miles south of Portland) on the former Corvallis (Oreg.) Whiteside Theatre 2-8 Wurlitzer.

THE ORGAN: The Wurlitzer was installed in the Whiteside Theatre in

the twenties and in later years fell into a state of disrepair. Charter member Dick Chase worked it over, put it in playing condition and had access to its use. Later, Mrs. Whiteside gave it to Oregon State University to be installed in the new 10,000-seat Gill Coliseum—basketball and athletic building. Dick Chase not only supervised the move but did most of the reinstallation. His first job was to find a place to install the organ. Dick said that they took organ recordings and played them through a high output movable speaker system, transferring the speakers from place to place in the building. The best location seemed to be the west end of the stadium, elevated about 20 feet above the seats. It should be noted that in the theater the organ was installed in the rear of the stage area in two large swell boxes, so by building platforms out from the wall between the roof girders the organ was reinstalled in the original chamber boxes as it was in the theatre. The two chambers were separated by about 20 feet. The console was set on a cantilever platform at seat level between the chambers. The renovated organ was recently equipped with great octave and suboctave couplers. Since the organ speaks directly under the curved roof, the sound rolls through the large structure making the 8-rank organ sound very large.

THE ORGANISER: Roland Hall, a local high school teacher by profession, but a musician and organist by avocation, played a concert of three groups of songs. Most were relative to the twenties and early thirties, so they were familiar to the members. He utilized the possible combinations of the small organ to the fullest with excellent shading and variation. Having played the organ in the theater before it was moved, and later at the Coliseum for special events, he was very familiar with the instrument.

After the concert Dick Chase hosted a jam session on his 3-14 mostly-Wurlitzer. The informality of the gathering and the excellent sounding instrument provided a background for a talk fest.

—Bob Burke

SIERRA

Thirty-four members and eleven guests were present when Chairman John Sogorka called the meeting of Sierra Chapter to order, Sunday afternoon, February 9, at Carl Greer Inn.

A special Board Meeting had been held a week previous, to work out ideas and procedures for obtaining and installing an organ for the chapter, and John gave a short report to the assembled members. Bob Longfield followed with a report on our new Tape Library. The chapter recently pur-

— CLASSIFIED ADS —

chased a dozen rolls of sound tape and asked members to record organ music or other material of interest to enthusiasts. Members may borrow the recorded tapes for a period of one month.

George Seaver opened the musical portion of the program. Seated at the Robert Morton, George played a specially prepared program sparked with humorous introductions to the various members. His program included both pops and classical numbers, and our "staff" organist never sounded better. Sierra Chapter owes much to George who not only plays for our meetings and silent movies, but also frequently plays for civic and private groups to help create an interest in theatre organ and our chapter. Following George's concert there was a jam session which was suddenly interrupted when a familiar figure strolled into the dining room—none other than Mr. Pipe Organ himself, Eddie Dunstedter.

A round of applause brought Eddie to the console to play several of his famous numbers, though he admitted he was tired, having been up half the previous night preparing for his recording session. There was certainly nothing about his playing to indicate he was tired. It was the same Dunstedter artistry that organ enthusiasts have enjoyed for many, many years. He stayed to meet new members and pose for the shutter bugs. It was a busy weekend for Eddie and his charming wife, Vee. Not only did he play for the Greer "cash" customers Sunday and Monday evenings, he spent most of the wee small hours of Monday morning recording the Robert Morton and everyone is eagerly awaiting the results which will probably be available in late March or April. — *Bob Longfield*

SOUTH FLORIDA

December 8, 1968 was the meeting date for the new season in South Florida. Cal Jureit had recently added three more ranks to his home installation plus an electronic pedal and was quite eager to present the ensemble to members and friends of ATOE. The new sound is most enhancing, to say the least, certainly justifying the endless hours required to accomplish this task.

Over fifty were on hand as Chairman John Steele presented our new resident and member of South Florida, Mr. Reginald Foort. It is with great warmth and admiration that we welcome this world renowned organist and his wife into our midst. Chairman Steele also presided over a brief formal meeting during which time a board of directors was nominated and the 1968 officers were reinstated for 1969.

ORGAN and REPRODUCER PIANO Enthusiasts tapes exchanged and Club News. ARNIE THORSON, 1519½ Como Avenue S.E., Minneapolis, Minnesota 55414.

FOR SALE—2/10 Smith console and relay complete with wiring, \$600. DALE MENDENHALL, 4428 Pennsylvania Ave., Fair Oaks, Calif. 95628. Phone 916-967-5060.

WANTED—Bench and music rack for Wurlitzer 185 console. ED RANEY, 6211 Temple Hill Drive, Los Angeles, Calif. 90028. Tel: HO 9-9181.

FOR SALE—Several electric Player Pianos, ideal for connecting to pipe organs. Write for free brochure and photographs. ELLSWORTH JOHNSON, W. 611 First, Spokane, Wash. 99204. Phone 509-747-5432.

FOR SALE—Double roll-player "Fotopiano." Write: Dewey Cagle, 3291 Guido St., Oakland, Calif. 94602.

FOR SALE—WURLITZER THEATRE PIPE ORGAN ALBUM—Century Long Play "Souvenir of Niagara Falls" as advertised in October Theatre Organ Bombarde. Original musical description of Falls, plus 6 popular standard favorites. Jacket is full-color aerial view of Niagara, suitable for framing. Mono or Stereo, \$5.25 postpaid. Composer, organist, recitalist CARLTON FINCH, 266 Sweeney, North Tonawanda, New York 14120. ATOE member. Limited number of records still available.

FOR SALE—Kinetic blower, 1½ HP, 850 cu. ft./min. at 5 inches, split phase. Used only three months. \$75.00. DR. HAROLD W. WOOD, 195 W. Cleveland Park Drive, Spartanburg, South Carolina 29303.

During the evening several members found their way to the console at various intervals to provide that which everyone desires most, live organ! Betty Lee Taylor, not to be outdone, played and also sat on the bench reminiscing over some of her more humorous experiences with the theatre organ. Reggie Foort spoke briefly and promised to play at a later date.

Several new members were received at this meeting along with many renewals. It is hoped that all members will renew soon.

— *G. W. Gerhart*

FOR SALE—3 manual 10 rank Barton with post horn and metal diaphone. Pipes mitred for basement height. Serious inquiries only. Detroit area. 1-313-548-4443 or Box 2329, Livonia, Mich. 48150.

FOR SALE—Several sets Moller Strings and Celestes 8" pressure; Kimball Vox; Moller Vox 5". \$50.00 per set not crated. BILL KALTRIDER, 121 S. Washington, Owosso, Michigan 48867.

FOR SALE—Rodgers Theatre Organ, Model 33-E. Two months old. Original cost \$12,900. No reasonable offer will be refused. MR. L. J. LIPSKI, 2857 Hedley St., Philadelphia, Penna. 19137. Phone PI 4-4880 (Area code 215) after 6:00 P.M. weekdays and up to 12:00 Noon weekends.

ORGAN OWNERS, BUILDERS and TECHNICIANS. We sell new and used consoles, electronic kits, manuals, pedals, speakers, reverbs and percussions. Buy direct and save. Write for catalog. NEWPORT ORGANS, 300 West Coast Highway, Suite D, Newport Beach, California 92660.

REBUILT—ready to go organ piano upright. Phone 313-868-3322. Wm. Murdock, 1735 Boston Blvd., Detroit, Mich. 48206.

FOR SALE BOOKS: Hope Jones Unit Orchestra, \$3.95. Wurlitzer Unit Organs, \$4.50; Wurlitzer Fact Book, \$2.00; Whitworth: Cinema and Theatre Organs, \$15.00; Williams: European Organ, \$20.00; Wurlitzer Church Organs, \$2.00; Audsley ART of Organ Building, \$15.00; Norman: Organ Today, \$7.50; Sears: Reed Organ, \$2.00. Postpaid. The Organ Literature Foundation, 45 Norfolk Road, Braintree, Mass. 02184.



Betty Lee Taylor on bench. Gerhart photo

ENGLAND

Keep abreast of the theatre organ hobby in England through the 'Journal of the Cinema Organ Society,' four issues (or equivalent) annually plus monthly newsletters. Current organ events in the British Isles, history, photos, stoplists, commentaries, technical articles, organists' biographies, news from overseas, record reviews, and more. \$5.00 (£1.15s.0d.) yearly. Send money order to Herbert Quaddy, 23 Davenport Rd., Catford, S.E. 6, England.

"LARA'S THEME"?

"SOMEWHERE MY LOVE"?

"THAT SONG FROM 'DR ZHIVAGO' "?

— Whatever you call it, it's never been played with more imagination and beauty than by television's number one organist, in this magnificent new album:



"Very listenable, very relaxing music. Well recorded. Not JUST for the organ buff, but the GENERAL PUBLIC should appreciate this too. Ralston's play of voice against voice, rather than massive registrations, is tastefully done—and a delightful 'change of pace' from the usual organ fare." — Dewey Cagle
A "four-star" album. — Billboard Magazine "... done with excellent taste!" — Lawrence Welk

This recording is pressed in compatible stereo and sounds wonderful on all phonographs.

Price \$5.29 postpaid.

★ **Free autographing** — Just indicate on your order if you wish Bob Ralston to personally sign albums for you and your friends. Great idea for gift-giving!

★ **Discount available** — If you order three or more albums sent to the same address, take a 10% discount on the total.

SEND ORDER TO:

BOB RALSTON—Records, Dept. B
Post Office Box 74182
Los Angeles, California 90004
Prompt, safe delivery guaranteed.
(Sorry, no C.O.D. orders.)

If you wanted
to build
the best electronic organ
money could buy...
you would build a

Rodgers

It already happened to two other guys; research engineers who took that idea and designed a new organ. They called it a "Rodgers" and founded a company on their success.

The company's growth since then has not changed our policy of building the best. That's why we know the kind of instrument **you** would come up with if you really wanted to build yourself an organ and build it right.

So, instead of taking a chance on hammering your thumb, why not write for details on the Rodgers? We can save you a lot of time.



Rodgers ORGAN COMPANY
1300 N.E. 25th Ave./Hillsboro, Oregon 97123