

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

Volume 11 Number 3

June 1969



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Volume 11, Number 3

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THE COVER PHOTO

This 3-10 Barton with a rare waterfall console was installed in the Paramount Theatre in Newport News, Va. in 1931. Purchased by Woody Wise in 1968, it was increased to eleven ranks and is now installed in the Virginia Theatre in Alexandria. Story on Page 5.

Photo by Ray Brubacher



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EDITORIAL

Next month we are headed for our annual convention as the main feature of the theatre organ year. This is a good time to think of what the National is — the few people who try to 'tie together' the entire country as there is strength in numbers — whether it is chapters or isolated members who express their love for and interest in theatre organ; the sponsoring of the convention hosted by a chapter with the cooperation of the Theatre Organ-Bombarde and an allowance of 25c per current member, and the devoted workers who gather the news, organize it and print it.

This is the time to say that we do need an increase in dues as many things have had to slide for lack of money. We must expect the cost of paper will be going up and of course the printing will have to follow. The post office is talking of raising mail costs and that will really hurt.

There have been malicious rumors of large spending by officials. First of all, there isn't any money and the only official that has any expenses paid is the president and very little of that. Postage, telephone, printing, and the election costs all come out of dues the same as any organization. We get two dollars worth out of every dollar since the labor is free. We need and should have a regular official reporter from every chapter at the same price.

Our organization has been a success because it has filled a need. We do require some changes to bring our By-Laws in line with the progress we have made. Our founders planned well, we have grown accordingly, but time has opened up more opportunities that were not apparent when we were founded and we should consider changing to an educational and charitable status if the internal revenue will admit the National ATOE in this category as well as some chapters that have already been granted this change.

Maybe we need a special fun group also. Any ideas? Let the cards and letters come.



Al Mason

— Al Mason, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

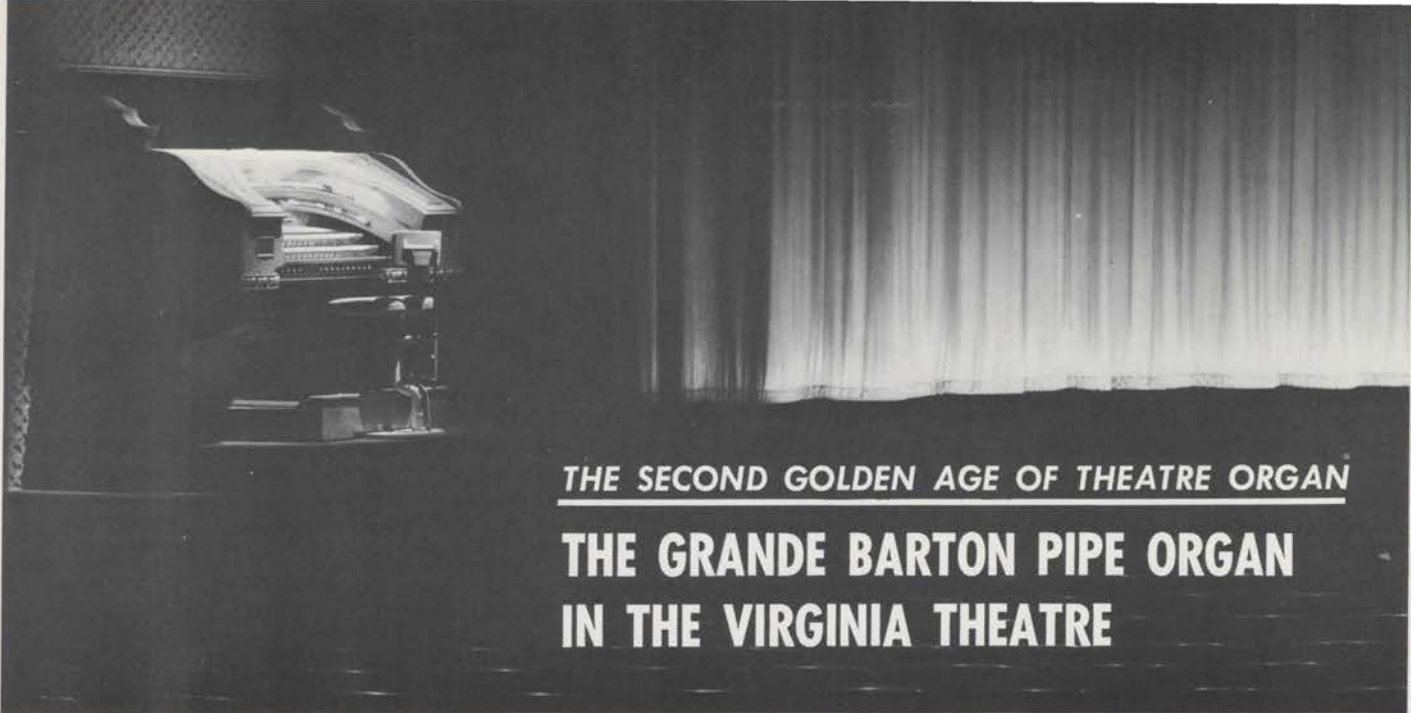
By Bill Peterson — Number 15 in a series
THE PARADISE THEATRE — CHICAGO

John Ebersson designed many theatres in the so called atmospheric style, but none were any more beautiful than the 3606 seat Paradise in Chicago.

This house was built in 1928 and had in this writer's opinion, the most classic exterior of any theatre ever built. It looked like it may have been moved from Paris with its mansard roof and fine detailing.

Inside, the house was strictly Spanish with its magnificent sculpture by Lorado Taft. The Paradise was demolished in 1956.

The organ was a 5-21 built by Wurlitzer, and after removal from the theatre it found its way to Los Angeles where it was used by George Wright on many of the records he made for Hi Fi Records. Bill Brown of Phoenix now owns the organ.



THE SECOND GOLDEN AGE OF THEATRE ORGAN

THE GRANDE BARTON PIPE ORGAN IN THE VIRGINIA THEATRE

Story by Ray Brubacher

Photos by Ray Brubacher and Richard C. Sullivan

In 1931 the Bartola Musical Instrument Company of Oshkosh, Wisconsin, built and shipped what was to be its final theatre pipe organ, to the Paramount Theatre in Newport News, Virginia. This instrument a three manual ten rank installation was installed in two chambers, one on each side of the stage. The console, one of the rare Bartons with a waterfall design was installed on a Barton lift which did not require the usual deep orchestra pit to house the console when it was not in use. Through the years the organ was used on a fairly regular basis but after the second world war it was rarely heard. Sometime within the last ten years there was an attempt made to do some restoration work on the instrument, but until the spring of 1968 the organ sat dormant as if awaiting a miracle to happen and last year one did happen, one which its instigators are still not quite sure just how it did occur.

The Virginia Theatre located on First Street, just off of the George Washington Memorial Parkway in Alexandria, Virginia, was built in the late forties as a motion picture house, but with a fairly deep stage and two dressing rooms. Its designers left a sizeable space behind the walls on each side of the proscenium as if intended for an organ installation however small it might have to be.

The Potomac Valley Chapter of A.T.O.E. was formed in 1960 and one of its first members was Woodrow W. Wise Jr., then the manager of the Virginia. Woody as he is better known, first discussed the remote possibility of an organ installation in the theatre with the author some years ago and at that time it was decided that within reason,

an organ installation in this theatre was a distinct possibility. It remained to find an organ suitable to the needs of the eleven hundred seat house.

In the Spring of 1968 while pursuing several leads on available organs it was learned that the 3-10 Barton in the Paramount Theatre in Newport News, about 180 miles south of Alexandria, was for sale. However, before any negotiations could be made with the Paramount, someone had to be found who would take charge of the removal and the installation of the instrument should it be purchased. That person was soon found in a young man by the name of Paul G. White who then at the age of seventeen had already had two installations to his credit. With a director secured, the Potomac Valley Chapter stepped in to lend its support with enough manpower to handle whatever situation would arise.

The organ was purchased and removal began at once. The most difficult removal maneuver was the taking out of the blower and relay located on the third story of the theatre building. These had to be removed with the aid of a crane crew, possibly one of the reasons why no one had ever attempted removal before.

In the meantime, the theatre's architect and engineering staff were called in to make the necessary changes in the new home of the organ. This involved the construction of a large chamber out of an unused storage room just off of stage right, the preparation of two pipe chambers on the right of the stage, and one on the left above the console. It was decided that the console would roll out from an alcove at stage left onto a large platform and that a moving door

would go up into the ceiling of the console room to allow the entire console to roll out in full view of the theatre audience. The blower was placed in a room in back of the stage separated by a thick brick wall so that it could not be heard in the theatre.

At this time it was also decided that the organ's pedal bass range should be extended to give a more powerful low end when the occasion called for it so two sixteen foot pedal ranks, a tuba mirabilis and a gross flute were secured from what was remaining of the Moller installation in the Palace Theatre in Washington, D. C. These ranks consisting of twenty four pipes each were erected immediately behind the movie screen at stage left.

The relay stacks were placed in position at the far left of the stage and will be enclosed in a room when installation is completed. Upon graduation from high school Paul went to work full time on the rebuilding and reno-





Bob St. John and Gil White operate on a static regulator while Hank Poole wires the relay.



Soldering windline can be fun! George Johnson has his doubts.



Marvin Lautzenheiser (left) and Paul White at work on part of the console cable.



Woody Wise, ass't. general manager of Alexandria Amusement Corp., asked ATOE President Al Mason to speak at the invitational performance.

vation of all component parts. Each chest was taken apart and checked and completely rewired. All leather everywhere was examined and any that was found faulty was replaced.

The call for volunteer help went out and thus began a program of literally thousands of hours of manpower given to restore and reinstall the organ. Work crews assembled at the theatre on a regular Friday night basis from the time the theatre closed until well after sunup the following morning. In the final months of installation, it was decided to work both Saturdays and Sundays from 7 a.m. to matinee time in the afternoon.

By this time, Post Horn fever had taken its full effect on the powers that be and it was decided that the eleventh full rank on the organ would be this brass stop. A Dennison Post Horn which had originally been on a Barton organ was purchased and room was found in the already very crowded solo chamber to install it. Since the main and solo pipe rooms were not big enough to accommodate the wood diapnone, the bourdon, and the diapason extension, these were housed in the reconverted store room on the lower level of stage right. The complete percussion division with traps was also installed in this chamber but very close to the swell shades so that the sound would be transmitted directly into the auditorium. A beautiful ornamental grillwork extending from floor to ceiling was installed on both sides of the stage and the console alcove door was covered with the same pattern of grillwork to match the chambers.

While all of this work was in progress, the console was taken completely apart and was re-leathered. Since this instrument did not possess any couplers, it was decided to add a sub and super octave coupler to the great and solo manual, an accompaniment super coupler to that manual, and a great to pedal 8 foot coupler and a pedal octave coupler to that division. New stop tablets were made to look like the originals, and the console was redone in the ornate gold gilt typical of many Bartons. A new Howard seat was ordered to supplement the standard bench which was rebuilt just in case of a special preference.

April 16th of this year saw the organ presented to the public for the first time in a special program featuring Jimmy Boyce at the organ for a pops concert and silent film feature. On April 30th, the organ was presented on a grander scale with Boyce at the console and the noted traveler and cinematographer Andre de la Varre was on

stage to present his most recent film "A Grand Tour of Eastern Europe." Future attractions will include Jim Boyce in a silent film feature and concert on May 18th, and on May 25th, Ray Brubacher will present THE MARK OF ZORRO with Douglas Fairbanks, Sr.

The installation of this instrument in one of the most beautiful motion picture showcases in this part of the country is truly a dream come true for theatre organ enthusiasts. As it now stands, Virginia is the only state in the union to now have five theatre pipe organs in theatres being played on a regular basis. They are the Virginia in Alexandria, the Byrd in Richmond, the Mosque in Richmond, the Loews in Richmond, and the American in Roanoke. It is indeed fitting that a vote of sincere appreciation be extended to the following people for their devotion above and beyond the call of duty in making the Virginia Theatre Barton installation the pride of the area. The Virginia Theatre Organ Crew consists of the following members: Paul G. White, Henry "Bank" Poole, George Johnson, Paul Johnson, Bill Alexander, Barry Washington, Bob St. John, Marvin Lautzenheiser, Erwin Young, Gil White, Charles Affelder, Ray Brubacher, Tommy Landrum, Sherman Hjort, Robert Wise, Dave Snyder, Woody Wise, Sr., and Ralph Rodda, staff member of the Alexandria Amusement Corporation.

A special note of appreciation is extended to Mr. Harmon Martin, general manager of Alexandria Amusement Corporation for his interest and enthusiasm for the entire project.



Exposed pipework at stage rear. Tuba mirabilis and gross flute.



The Woody Wise organ, a rare Barton waterfall console. The flick of a switch and it disappears into the wall recess on a specially designed track.

SPECIFICATION FOR THE VIRGINIA THEATRE BARTON PIPE ORGAN

*indicates addition

PEDAL ORGAN

32' Acoustic Bass*
16' Tuba Mirabilis*
16' Diaphone
16' Grossflute*
16' Bourdon
16' Ophicleide
8' Diaphonic Diapason
8' Flute
8' Tibia Clausa
8' Tuba
8' Clarinet
8' Cello
4' Octave
Bass Drum
Cymbal
Kettle Drum
Crash Cymbal
Pedal to Pedal 4'*
Great to Pedal 8'*

ACCOMPANIMENT

16' Bourdon
16' Contre Viole T.C.
16' Vox Humana T.C.
8' Diaphonic Diapason
8' Flute
8' Tibia Clausa
8' Vox Humana
8' Clarinet
8' Orchestral Oboe
8' Tuba
8' Kinura
8' Violin
8' Violin Celeste
4' Octave
4' Flute
4' Tibia Piccolo
4' Vox Humana
4' Viole
4' Octave Celeste
2 2/3' Flute Twelfth
2' Piccolo
8' Harp Chrysoglott
Snare Drum
Tambourine
Castinets
Chinese Block
Tom tom
Accomp Octave 4'*
Solo to Accomp 8'*

GREAT

16' Diaphone
16' Bourdon
16' Post Horn T.C.*
16' Ophicleide
16' Contre Viole T.C.
16' Tibia Clausa T.C.
16' Vox Humana T.C.
8' Diaphonic Diapason
8' Flute
8' Tibia Clausa
8' Post Horn*
8' Tuba
8' Vox Humana
8' Orchestral Oboe
8' Kinura
8' Clarinet
8' Violin
8' Violin Celeste
4' Octave
4' Tibia Piccolo
4' Flute
4' Octave Celeste
4' Clarion
4' Viole
2' Fifteenth
2 2/3' Tibia Twelfth
2 2/3' Flute Twelfth
2' Tibia Piccolo
1 3/5' Tierce
Great to Great 16''
Great to Great 4''*
8' Harp Chrysoglott
8' Xylophone
4' Glockenspiel
4' Orchestra Bells
8' Chimes

SOLO

16' Diaphone
16' Ophicleide
8' Diaphonic Diapason
8' Tuba
8' Orchestral Oboe
8' Post Horn*
8' Tuba
8' Tibia Clausa
8' Kinura
4' Octave
4' Piccolo
4' Clarion
8' Xylophone
4' Glockenspiel
4' Orchestra Bells
8' Cathedral Chimes
Solo to Solo 16''*
Solo to Solo 4''*

SECOND TOUCH STOPS ON BACKRAIL

PEDAL
Bass Drum 5 on solo with cancel
Cymbal 3 on pedal with cancel
Kettle Drum 9 toe pistons for special effects such as horse hoofs, bird call, bells, etc.
Crash Cymbal

ACCOMPANIMENT
8' Tuba
8' Clarinet
8' Diaphonic Diapason
8' Xylophone
8' Chimes
Triangle

GREAT
16' Ophicleide
8' Clarinet
8' Tibia Clausa

TREMULANTS
Main
Solo
Tuba
Tibia
Vox Humana

PISTONS (manual)
9 on accomp with cancel

ANALYSIS OF RANKS

Tibia Clausa	85 pipes	Orchestral Oboe	61 pipes
Tuba	85 pipes	Kinura	61 pipes
Tuba Mirabilis	24 pipes	Grossflute	24 pipes
Diaphone	85 pipes	Post Horn	61 pipes
Flute	97 pipes	Vox Humana	61 pipes
Violin	85 pipes	Clarinet	61 pipes
Violin Celeste	73 pipes

DISPOSITION OF RANKS OF PIPES AND PERCUSSIONS IN CHAMBER

SOLO CHAMBER — left side of stage above console
Tuba Horn (including 16' extension)

Tibia Clausa
English Post Horn
Kinura
Vox Humana
side of stage upper level
Diaphonic Diapason
Concert Flute
Violin
Violin Celeste
Clarinet
Orchestral Oboe

MAIN CHAMBER — right side of stage upper level

Diaphonic Diapason
Concert Flute
Violin
Violin Celeste
Clarinet
Orchestral Oboe

PEDAL EXTENSION AND PERCUSSION CHAMBER — right side of stage lower level

16' Diaphone (wood) low twelve pipes of diapason
16' Bourdon (wood) low twelve pipes of flute unit
8' Diapason (metal) low twelve pipes of 8 foot stop
Chimes, Glockenspiel, Chrysoglott, and Xylophone plus toy counter.

EXPOSED PIPEWORK AT STAGE REAR LEFT OF PICTURE SCREEN

16' Tuba Mirabilis (unmiteder) 24 pipes
16' Grossflute (open wood) 12 pipes

GEORGE WRIGHT RETURNS TO ROCHESTER

by Lloyd E. Klos

It is a common axiom in the Flower City that a musician does not appear in concert in consecutive years, with notable exceptions of Roger Williams or Fred Waring. To do so only invites succeeding smaller audiences. However, in the case of George Wright, who appeared at the Auditorium Theatre 4-22 Wurlitzer on April 19, the audience almost filled the house, in spite of his appearance here only eleven months ago. What's more, he was competing with the Fred Waring audience which almost filled the Eastman Theatre up the street.

George rode the console up into the spotlight with the sprightly Vincent Youmans' "Hallelujah!" with plenty of brass. Doing his own introduction of numbers, spiced with the inimitable Wright humor, he stated that he had been swimming in California the previous day in 80-degree temperature, but on arising in his Rochester hotel room, looked outside at a thin mantle of snow. This disparity of weather was reflected in "April Showers" and "Let It Snow", the latter dedicated to his old crony from his radio days on the NBC "Prudential Show," Rochesterian Eddie Dunn.

Although we couldn't see any evidence of perspiration on cool George, he said he wanted to get out of his "wet tuxedo". Second half began with his rendition of a 6/8 rollicker from an early Marx Brothers movie, "Cosi-Cosa." The artist, now dressed in white suit, black turtle-neck sweater and boots, did a thoroughly moving "Smoke Gets In Your Eyes". With help from the audience, he did several variations on organist Lloyd del Castillo's "How Dry I Am" with tunes which include it, such as "Skaters Waltz", "How High the Moon", "Man On a Flying Trapeze", "La Paloma", "Home on the Range", and "High Noon." More than variations, it seemed the theme was used to bridge the songs.

After recognition of Eddie Dunn, who was in the audience, he wound up with the regular program with "American Bolero", a number quite closely paralleling Ravel's "Bolero" with its thematic repetition, increasing intensity and volume. A standing ovation by the appreciative audience, some of whom came from Michigan, Ohio, Massachusetts and Canada, was rewarded by "I'll See You Again" and "Good Night, Sweetheart".

It was an evening well invested, and this reviewer hopes it will be an annual event.



A 'WURLI' GOES TO COLLEGE

Story by Bill Luttrell

Photos by Rollin Robb

Vincennes University in Vincennes, Indiana is probably the first Junior College in the United States to have a Wurlitzer Theatre pipe organ installed on its campus. Here, in a historical, old city of 20,000 people, a three manual, ten rank Wurlitzer has found a permanent home and a real love affair with the University administration, faculty, students and the community. The credit for the "Wurlis" purchase must go to Richard (Dick) Ertel, a Professor of Music at Vincennes University. Dick is a professional organist and is well known in the mid-West (having played organ and piano for WGN-TV and radio in Chicago while he was in the U. S. Army). He is now director of the Music Department at Vincennes University.

The idea of installing a theatre pipe organ in the Robert E. Green Auditorium on the University campus occurred to Dick on almost the first day he began teaching at the University. Dick knew he must first find an organ and then convince the University officials that this would be a sensible and proper kind of instrument for the auditorium which is used for convocations, concerts, dramas, dances, dinners, religious programs, as well as rehearsal hall for band camps, testing and many other diverse functions. Only a theatre organ could possibly satisfy these varied needs and he hoped to find a Wurlitzer.

In the May 1965 issue of "The Diapason" Dick saw a Wurlitzer advertised for sale. He knew that if the price was right this could be the instrument for the school. It was a three manual, ten rank organ in a private home in Birmingham, Michigan. The owner, James Widdis, was selling the organ to make room for a larger instrument which he had purchased for installation in his new home. Dick knew he would have to act quickly so he called the owner. The price seemed right so he went immediately to see Dr. Beckes, president of the University, and told him of his hope: a pipe organ for the auditorium.



Dr. Beckes was hesitant at first but after experiencing Dick's enthusiasm for the organ he agreed to ask the Board of Trustees for approval to buy the instrument. Dick had acquired some theatre organ tapes which he handed to Dr. Beckes to help convince the board.

The members were convinced; Dick got his Wurlitzer.

It was in late June when Bernie Sampson, a maintenance department employee, and Dick started to Michigan for the organ. After two days of packing pipes, loading relays, console and blower, they realized that they could not possibly get the complete instrument on the truck they had brought. So, after two more trips and three truckloads, plus the wonderful help and hospitality of the owner and his wife, the organ was headed for its new home.

It was at this point that Dick enlisted the help of four others to help with installation: George Smith (a classical organist and druggist), Paul Struck (radio announcer), Bill Luttrell and Terry Parr (students). All were theatre organ lovers and gave many nights of their time for over a year helping Dick in the installation of the instrument. Without their help, and especially that of Mr. Smith, the organ would have had a much longer period of silence before its beautiful sounds could be heard.

As soon as the pipe chambers were completed the crew began installing the monster, having more than their share of cut fingers, sore back and skinned knuckles that go with the installation of massive parts such as blowers, pipe racks and chests — not to mention the console. Paul Struck was the only one of the crew that had any experience with pipe organ installations.

Meanwhile, as work progressed, the citizenry became curious and rumors started. Some were negative. A few people in Vincennes called the project "Ertel's Folly" and doubted that the organ would ever play.

Finally in December, 1965, the time arrived when the chests and ducting were in. No pipes in place yet because the dirt had to be blown from the pipe holes first. The switch was thrown for the first time and the damndest sound imaginable burst forth. It was as if a hurricane had struck; there were so many air leaks that back to soldering went the crew. Then, a bit of luck; Mr. Glenn Underhill, a professional pipe organ installer, offered to help for a few days in order to speed progress. It seems Glenn loved the theatre organ himself and was anxious to see the Wurlis get a proper and speedy installation. That was when Terry Parr joined the crew and things moved more quickly.

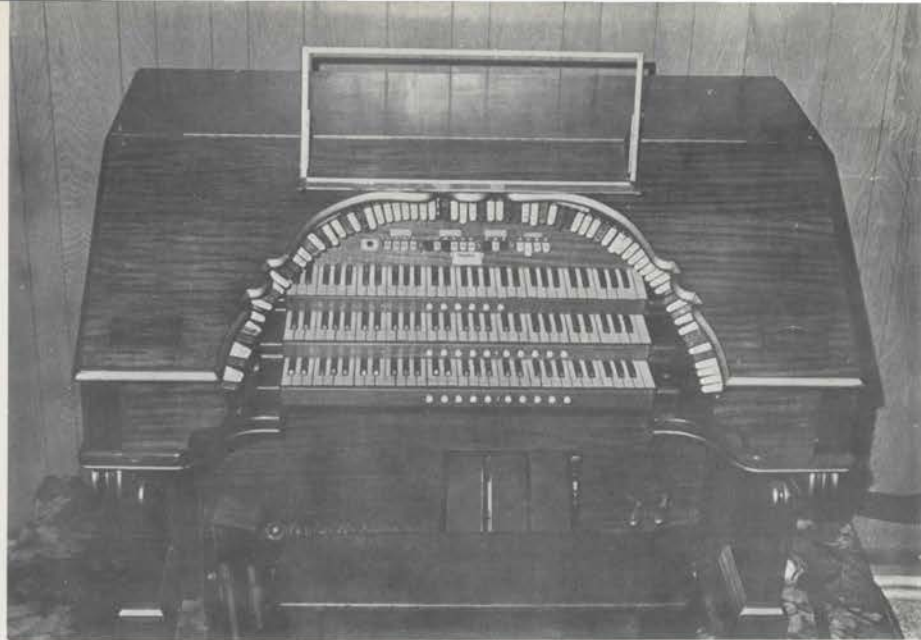
In the spring of 1966 the organ was partly operative, and with so much skepticism about the instrument rampant, Dick decided to give the Wurlis a chance to prove itself. The occasion was a "capping" ceremony for the nursing program with a reception held immediately afterward. After playing for the ceremony on a well known make of electronic, Dick moved to the back of the auditorium where the Wurlis was installed and the big moment was at hand. Dick says it was as though



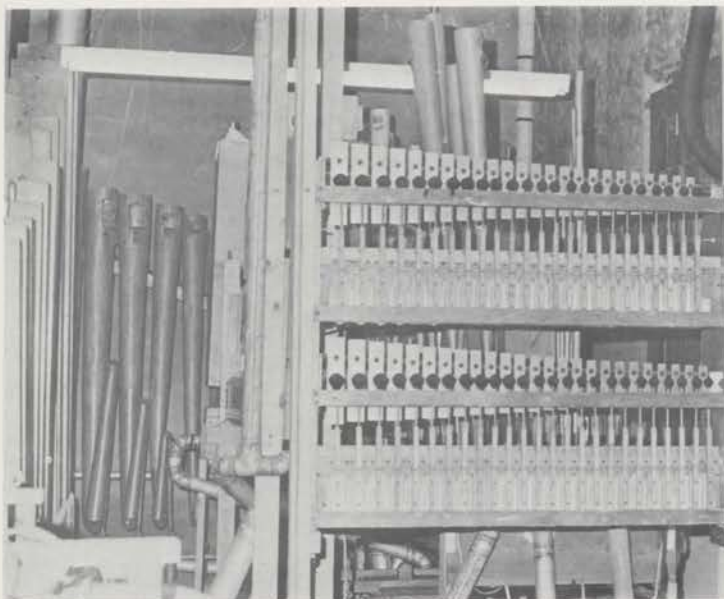
A PUMPHOUSE NO MORE—The home of the Wurlitzer was once a city water department pump station. It's now among the 'halls of ivy', an acoustically good university auditorium where a theatre organ sounds.



UP THE RAMP! This is how the regulators, switch stacks and relays, tremulants, and chests were hoisted up to the chambers.



THE CONSOLE — The 3-manuals make this 10 ranker something special. Wurlitzer normally started with 3-manual consoles on 11 rank organs. Note the exquisite finish.



(Left) The Chrysoglott Harp. Some Pedal Tibia pipes are at the left and behind the Harp can be seen folded Ophicleide which becomes the Tuba (above Harp) at 8' C. Above is one of three fluorescent lights which provide plenty of illumination for chamber work.



(Right) Dick Ertel (left) and George Smith examine Vox Humana pipes. Note the folded-over (mitered) String pipes above. That one was to beat low ceilings in a home installation.

the Wurli knew that now was the time to prove itself, for with only five ranks going, and none of the percussions playing, it sounded beautiful. No sticking keys, no ciphers — just beautiful sounds. After just one tune the Wurli had sold itself to the administration, students and the guests. An interest which has grown continuously started then and there. The theatre pipe organ has helped to bring recognition to a small but live-wire music department, and it started with the organ's first performance. Since then, the organ has created fantastic interest on the part of high school and college students. Almost every student or community function held in the auditorium brings a request for Dick to play the organ.

The organ is now completely installed although Dick says he will never stop working to improve and enlarge the

instrument. A set of English Post Horn pipes, built to Wurlitzer specifications, has been ordered from the Durst Organ Supply Co. and will be playing when this story hits print. And it is hoped that a set of Oboe Horn Pipes can be purchased, thus making it a 12-rank organ.

After a standing ovation following the dedication concert, students and members of the newly formed Vincennes Theatre Organ Club asked Dick to record an album on the Mighty Wurlitzer. This he has agreed to do but wants to wait until the new pipes are in and adjusted. We feel that Dick Ertel will become one of the best-loved and best-known theatre organists anywhere but don't take our word for it. Listen to his album. When completed, it will be advertised in this magazine.

We do not want to overlook the educational value of the organ. Dick feels a good musician is one who has the ability to play all types of music well. This is why he first requires students to gain thorough training in Bach and the other classics plus a reasonable understanding of theory and arranging. Then they are given the opportunity to study the interpretative or theatre type of music.

So goes the story of a Wurlitzer originally installed in New York (exact location unknown), a group of devoted theatre organ enthusiasts, and a Music Department in Vincennes, Indiana, which has shown the way for other colleges throughout the country to have theatre organs installed on their campuses.

Specifications appear on page 40.

Repairing and Rewinding Wurlitzer Magnets

by Ben Levy

PART 2

In Part 1 we learned how to prepare magnets for rewinding if they are "dead." In Part 2, Mr. Levy explains how to repair magnets which aren't quite "dead," how to measure coil resistance, reconnect broken windings, and insure correct polarity. Then he explains how to set up for rewinding coils which require it.

Now you should measure the electrical resistance of each coil. Use a cheap ohmmeter (also called a volt-ohm-milliammeter or multimeter), if you have or can borrow one. If you can't borrow one, they are available from radio-electronic supply houses such as Allied Electronics Corporation, 100 North Western Avenue, Chicago, or wherever TV test equipment is sold in your area. Get the 1000-ohms-per-volt variety if possible; they're cheaper and better suited to this work.

Dip a toothpick end in enameled wire stripper ("Strip-X" is one brand) and coat the tips of the four coil ends carefully to remove the enamel insulation. Wait a few minutes and wipe it off with tissue. Now test the resistance of each coil with the ohmmeter. A pair of small "alligator" clips are handy to use in conjunction with the instrument in order to hold onto the ends of the fine wire. The coils should measure about 90 ohms each. If a coil measures open-circuited (no indication), look for visible coil damage on the outside of the coil, unwind a turn or two at the break, strip the wires, twist together and solder. If you can't find the break, don't waste too much time. Work the coil, core and all, off the pole piece and throw it away or remove the wire and save the coil form for rewinding, if you wish. Soda straws can also be used for coil forms.

If a coil measures considerably less than 90 ohms, there is a short circuit between layers. Sometimes you can cure this by moving some of the wires at the top of the coil around a bit; if you can't find the cause, remove the coil and rewind. It rarely occurs.

Assuming both coils check out OK, you are ready to reconnect them. Twist the two outside coil ends together and

solder. Use a small soldering iron with a fine point; if you don't have one you can make one out of any iron by wrapping a piece of solid copper wire around the tip and letting the end stick out a little, using the wire end to solder with. Leave the iron on its stand and take the work over to it. Tuck the soldered ends down between the coils with a toothpick.

Cut a couple of 8" pieces of new insulated lead-in wire, for which purpose discarded lengths of organ cable come in handy. Strip $\frac{1}{8}$ " of the cotton insulation from one end of each and $\frac{1}{2}$ " from the other, and tin both ends with solder. The shorter ends will be soldered to the magnet coil ends and the longer ones will be ready to solder onto the wire ends in the organ chests.

Take one of these and wind it three times around the protruding end of the paper coil form of one of the coils, with the bare end close to the fine wire that it will be soldered to. The winding direction must be such that the long end extends between the magnet poles, as in the original arrangement. Holding it firm with a finger, use a toothpick to wind the fine wire around the tip of the lead-in wire and solder. If there isn't enough fine wire available for this, simply lay them together and solder. Repeat with the other wire and the second coil end. See Fig. 3.

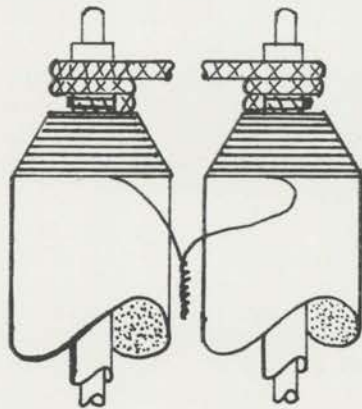


Fig. 3. Reconnection of coils and new lead-in wires.

Take each lead-in wire and make one or more turns around the adjacent pole piece for security, making sure the ends finally extend from between the poles,

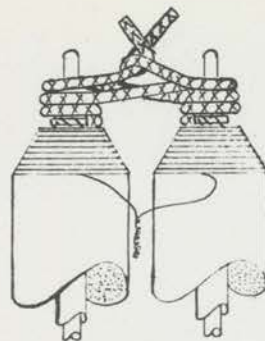


Fig. 4. Suggested way of securing lead-in wires.

in the same direction. Twist them together once or twice at this point, if desired, not too tightly or you might create a short circuit. Avoid all strain on the fine wire while coiling the lead-in wires and while pulling the turns tight. This is one of the more ticklish parts of the operation. See Fig. 4.

Take the magnetic bridge you removed initially and force it back onto the pole pieces, by squeezing it on in a vise or by tapping it on with a screwdriver and hammer. Now you are ready to test the finished product.

Check the resistance with the ohmmeter. It should measure about 180 ohms or the value of two 90 ohm coils in series. This is really all the testing you need to do, but just for fun you can now check to see that you really have a "horseshoe" magnet. An ordinary magnetic compass such as a boy-scout compass or a carpenter's stud finder is required. Lay the magnet on its side and place the compass near the Bakelite end. The needle of the compass will be attracted toward the iron pole pieces. Move the compass a little until the needle points strongly toward one or the other of the two poles. Now connect your ohmmeter to the magnet, thus energizing it. If the direction of current flow happens to be such that the pole piece toward which the compass is pointing is of the same magnetic polarity as that of the near end of the compass, the needle will swing over and point toward the other pole piece (like polarities repel each other). If the polarity the magnet acquires by the passage of current is opposite to the above, the compass needle will not change position but will be more strongly attracted (unlike poles attract). In this event reverse the ohmmeter connections and the needle will move over. This little demonstration shows that when current flows through the magnet windings one pole end becomes a north magnetic pole and the other a south pole. This is the condition which assures the most powerful attraction between the magnet and the soft iron armature when the magnet is energized. Which pole is which polarity doesn't matter; just so they are dif-

ferent. This point is worth harping on because it is possible to connect the two coils so they form a bar magnet rather than a horseshoe magnet, resulting in a much weaker magnet. If you connect the coils exactly as shown, however, this error is not possible.

See that the connection between the coils is still tucked safely between the coils and that the lead-in wires are neat and firm and not straining the fine wires, dip the magnet end in a can of brushing lacquer and hang upside down to dry. The lacquer cements everything securely in place. Use hooks made by unfolding paper clips.

All this description makes the process sound complicated and difficult, but it takes only about ten minutes to repair a magnet this way, after the alcohol bath, and a day for the lacquer to dry. Save up your dead magnets until you have a dozen or so and do them in batches.

I considered using one of the modern-day coil dips instead of lacquer, but decided against it. Most of them are not removable after once hardening, and make getting into the coils again impossible, should this ever be necessary.

To help find those hard-to-locate breaks in the outer layer of the coil, attach your ohmmeter to one coil end and a needle or a razor blade to the other lead of the ohmmeter. Then poke along the outer layer until the meter reading disappears. Now you have localized the break, and a careful examination at this level of the coil will enable you to find it. Sometimes acid-core solder was used to connect the magnet to the organ, and a spot of acid has fallen on the coil, eating the wires in two at this point. Use the needle to pry up the ends of the wire when you have found the break, so you can unwind a turn and solder.

Any coils which cannot easily be repaired using the above procedure should be removed from the pole piece and a new coil substituted. Use either the original coil form after stripping the wire from it or use a soda straw of suitable inside and outside diameter.

Buy a pound of No. 37 gauge enameled magnet wire. Copper prices are sky-high and wire is very hard to get, but it can be obtained if you keep after it. Since it's so hard to get, you might as well get the right size. Even-numbered sizes are more easily found than the odd ones, but No. 36 is too large and No. 38 is too small, if you want to duplicate the Wurlitzer coils. There is a 25% difference in electrical resistance per foot between consecutive wire sizes, and since the number of feet of wire per coil you would wind with a differ-

ent gauge wire would also differ in the same direction, the coil resistances would differ by considerably more than 25%. The number of turns per coil, and thus the magnetic strength of the magnet, and the inductance of the magnet, would also differ. Inductance is an important factor affecting the amount of contact arcing developed when the magnet is in use. Since so many factors are affected by a change in wire size, it probably pays to be conservative and stick to the original size, which will ensure that the rewound magnet or coil will be electrically identical to the original, whether or not this happens to be the ideal combination. In this matter I have not conducted experiments, being willing to take Mr. Hope-Jones' word for it. His designs were, in general, pretty well thought out.

If there is a secret for making coil-winding easy, it is in providing a means for keeping the wire under constant, proper tension. If you have this, everything else is easy. The best such device is an electric torque motor. Almost any fractional-horsepower motor should do, but it should have good, smooth bearings and *not* employ a starting device which puts any drag on the rotation, such as some "split-phase" motors employ. A motor employing a condenser for starting and not making use of an internal centrifugal switch is probably best; the one I use is a 1/2-horsepower radial-arm-saw motor. It will be used only to keep tension on the supply reel, and will be operating only on a very low voltage.

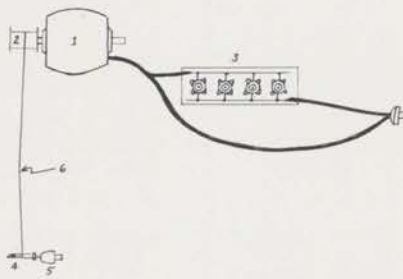


Fig. 5. Schematic drawing of coil winding set up. LEGEND referring to the numbered parts showing on Figure 5.

1. Torque motor used to supply proper tension to wire.
2. Wire supply reel mounted on motor shaft.
3. Lamp sockets in series with line for adjustment of tension.
4. Coil form on which coil is being wound.
5. Chuck of hand-cranked drill with which winding is done.
6. Approximate point at which finger is placed to guide the wire while winding. Angle shown in the wire is illustrative of the amount of deflection of the wire required to insure a smooth winding.
7. Caution! Observe that the wire supply reel and the coil form are on the left-hand ends of the motor shaft and the "egg-beater" coil winder. This insures correct winding direction! Do it this way even if you are left-handed!

Mount three or four porcelain lamp sockets on a board, wire them in parallel with each other, and wire the sockets as a group in series with the motor to the AC line, as shown in Figure 5. With this arrangement, the motor will receive no power unless one or more lamps are screwed into the sockets. The more lamps and the higher the wattage of the lamps, the more pull. I found that 250 watts of lamps in series with the 1/2-horsepower radial-arm-saw motor seemed to provide just the right amount of tension. The tension measured to be 56 grams, or a little less than two ounces. This value is approximate, of course, and can be varied somewhat. Too low a value makes for loose coils that tend to unravel at the ends, and too large a tension causes the wire to be forced between turns of the underlying layer of the coil and makes winding the coil difficult.

A variable-ratio transformer ("Variac"), if you have one, provides a more precise and elegant control of motor torque than the relatively crude lamp resistance scheme does.

Mount the spool of wire on the motor shaft. If the shaft is long enough, perhaps you can simply wind it with tape until it is large enough to be a good fit, but make sure it doesn't wobble. It's better to make an adapter of wood or metal that will be a "push fit" over the motor shaft and inside the wire spool. It doesn't have to be very tight, but the resulting arrangement should allow the spool to turn concentrically. The spool must be mounted so that the motor will try to pull the wire back onto the spool as it is drawn off during winding. Set the motor on the workbench a foot or so from the front edge where you will be doing your winding, so that the wire can be pulled off the spool toward you. If you use a radial-arm-saw motor, shove it back to the end of its track and lock it there, using the saw bench as a workbench.

For a winding machine, I use an ordinary small "egg beater" hand drill clamped in a vise so that the crank can be turned with one hand while the wire is guided with the other. This setup allows you to turn fast or slowly, stop, or reverse if desired, very easily. To me at least, this little tool is much more desirable than a motor-driven device such as a lathe, which is considerably less under the operator's control. With the tension motor controlling the supply reel, no matter how fast or slowly you turn the crank, or even reverse to correct a flaw, the wire will be under constant tension, the spool supplying or rewinding the wire as required.

In the concluding installment, Mr. Levy will cover the rewinding procedure in detail.

The Ashley Miller Story

by Lloyd E. Klos

Rarely does this biographer find an organist who will spend several hours being interviewed — especially one whose schedule is so crushingly busy. However, in Ashley Miller, one finds a gentleman whose major criterion is helpfulness to his fellow man. We had been dogging Ashley for over a year, and when the opportunity presented itself on the day following his October 1968 concert in Rochester, he consented to spend time with the writer in reviewing his career.

Ashley B. Miller was born in Brooklyn of parents who were in show business. This, plus the gift of a toy piano at the tender age of three, instilled in him an early leaning toward music. When he was four, the family moved to Leonia, New Jersey, and at the age of six, he began piano study under Olive Lichtenberg. When seven, he heard his first organ, a 2-manual Austin, in church. About the same time, a movie theatre was built only a short distance from his home, and Ashley watched a 2-5 Kimball being installed. When it was ready, one of the installers asked "Want to try it, kid?" Although said in a jesting manner, Ashley was over the pit rail in a second and played his first theatre organ. He was hooked!

When the silents gave way to the talkies, this little beauty was stilled, and the theatre closed, but Ashley kept thinking of that organ. Later, the theatre reopened under new management, and he persuaded the manager to let him practice in return for playing the Saturday kiddie matinees.

Ashley first appeared before an adult audience when he was nine, having convinced the manager of the theatre in Englewood, New Jersey he could play the 3-manual Welte-Mignon. Hearing radio broadcasts featuring Ann Leaf, Fred Feibel and Dick Leibert solidified his organ interest.

In 1933, he was urged to study piano with Bruce Simonds in New York. Lessons were \$25 an hour, he recalls, though he was on a partial scholarship. He was attending high school in 1934, when he won a full scholarship in classical organ, theory and composition for study under Gaston Dethier at the Julliard School of Music for four years.

In 1938, he embarked for a summer of study under Tobias Matthay, the last piano student of Franz Liszt. Not the

Photos from the Klos Collection

type to waste time on the 10-day voyage, he made the acquaintance of the ship's wireless operator, "Sparks" and became adept at Morse Code. On the ship's radio, he first heard an English theatre organ, and while in London, wrote to Reginald Foort, who was broadcasting over the BBC on the 4-manual Compton at St. George's Hall (afterward destroyed in the London blitz). At St. George's, Foort gave him the opportunity to play the organ. In 1965 at the Music Trade Show in Chicago, Ashley had the opportunity to mention this to Reggie and thank him again for his kindness.

He returned to the States to attend the Julliard Graduate School, having been awarded a 3-year fellowship in conducting under the renowned Albert Stoessel. In his off-school time, he played at the IBM Exhibit at the New York World's Fair on a Hammond concert model. In 1939 and 1940, he played over WBNX in the Bronx on a 3-7 Kimball, serving as staff organist on several daytime shows and as pianist with the station's orchestra. It was during this time that his composition "Rhapsody For Strings" was published by BMI and premiered by Alfred Wallenstein and the WOR Symphonette. Ashley also gave concert recitals on WQXR, and again, after the war when he became organist for the Ethical Culture Society of New York.

On October 15, 1941, Private Ashley Miller entered the Army at Camp Upton, Long Island. In the fall of 1942, he was sent to Fort Myer, Virginia because of his excellent musical back-



At New York's St. Moritz Hotel, Ashley played here evenings while working daytime shift at the Music Hall in 1953.

ground, eventually attaining the rank of Chief Warrant Officer. Sent to Truax Field outside Madison, Wisconsin in late 1943, he led the 16th AAF Band. While there, Ashley had the opportunity to practice on a Barton organ in a Madison theatre which re-kindled his latent organ talent. A big event in Madison was a benefit premiere of Irving Berlin's film "This Is the Army," starring Ronald Reagan, Joan Leslie and Alan Hale, with the 16th AAF Band kicking off that War Bond Drive in front of the theatre, led by Warrant Officer Miller.

In 1945, he was stationed at Lubbock Field, Texas, and was responsible for the 636th AAF Band which engaged in some war bond tours.

He was honorably discharged from the AAF in 1946, and promptly wrote to Dick Leibert, Chief Organist at Radio City Music Hall, to audition for the position of Associate Organist. Ashley's mother, whose stage and radio name was Ethel Browning, had known Leibert in the pre-war years, and this didn't hurt the chances of the young musician who was bidding for the post.



Chief Warrant Officer Ashley Miller conducting the 16th AAF Band in August 1944 for the premiere of "This Is The Army", outside the Capitol Theatre in Madison, Wisconsin. He was stationed at Truax Field at this time.



Ashley plays for Easter Dawn Service for the Protestant Council at the Music Hall in 1961.

He was summoned for an audition on the studio 3-14 Wurlitzer. More than a bit nervous, he played "miserably", in his words, but regardless, Dick Leibert told him to report to play house closings for a week. He was then named Associate Organist whose job was to play on the staff's days off, as well as house closings. This fitted in with his schedule of attending daytime classes at Julliard under the G.I. Bill so as to earn his long-coveted degrees.

At the same time, he was appointed organist for the Ethical Culture Society of New York. He had auditioned for this post before the war, and was urged through periodic letters while in the service to accept this position upon discharge. In 1949, he was graduated from Julliard, and also passed the tests for the Associate Degree of the American Guild of Organists.

Ashley, due to a very busy schedule, had missed a couple closings at the Music Hall, and was dismissed. However, Raymond Paige, upon becoming Musical Director at the Hall in 1950, hired him as day man, and he became a staff organist. Shortly thereafter, Dick Leibert took a leave of absence, and Paige, heartily in favor of the organ's being used in conjunction with the orchestra as well as a solo instrument for breaks between shows, decided to feature Ashley in a special, if not unique, overture.

Paige believed Bach could be successfully presented to Music Hall audiences, and in a Bach Overture, Ashley was the single soloist in an orchestrated version of the famous "Tocatta and Fugue in D Minor." For six weeks, seven days a week, and four shows daily, the celebrated 58-rank Wurlitzer sounded off in a manner few have ever been privileged to hear. (Ashley found especial use for the 12 ranks of mixtures on this unusual theatre organ).

As if this weren't enough, he played pop-style breaks on the left console before dashing — while the newsreel was on — to the right console for the feature spot.

In 1953, he had an engagement at New York's St. Moritz Hotel, playing nightly on a Hammond, in addition to his daytime chores at the Music Hall. This fellow has never been idle! At this time, his first recordings on the Music Hall organ were pressed. New recording techniques enabled engineers to capture the dynamic range of the "King of Instruments", and the Columbia technicians, plus the Miller artistry, turned out sheer masterpieces which are collectors' items today. (They may shortly be re-issued).

In January 1956, the desire to do other things musically, and to do freelance work, caused him to leave the Music Hall. He began an engagement at the New York Park-Sheraton Hotel that year on a Hammond, and in the 1958-59 season, he formed his own trio — organ, guitar and drums.

From that time forward, this little giant of the console has had a busy ten

years. Club dates on electronics, occasional subs at the Music Hall, concerts at Carnegie Hall and Town Hall with leading symphony orchestras, recording sessions for Columbia and Command Records involving the Music Hall and New York Paramount organs, TV dates for background music — you name it, Ashley's done it. He is a great favorite of ATOE audiences, having played before them on the Wurli-Morton in the San Francisco Orpheum Theatre, the Kimball in the Los Angeles Wiltern Theatre, the Wurlitzers in Dunedin, Florida, Detroit and Rochester; and the Capitol Theatre Moller in Rome, N. Y. He continues as organist at the Ethical Culture Society in New York, after a brief leave of absence in 1960.

His published arrangements for organ have further enhanced his reputation as an imaginative creator, and he used one from his "Continental Favorites" folio, playing it note for note on his limited edition album recorded for the Detroit Theater Organ Club. In 1965, he played on the Jack Paar show, serving a dual role as assistant conductor for Jose Melis. More recently, he became organist for the CBS soap opera "Search For Tomorrow", beginning in January 1969.

He says: "The Theatre Organ means different things to different people. To many, it is the old Jesse Crawford style or the newer George Wright sound. To me, it is all that plus Billy Nalle and Johnny Seng. Theatre Organ style is a medium of total expression and not limited to the old."

Thus has been the fantastically successful career of Ashley B. Miller. There shouldn't be one theatre organ enthusiast who has not heard this fine musician, either through his recordings, or in person. Extremely critical of his performances, greatly modest, and a gentleman of polished character, that is Ashley Miller, the organists' organist.



Ashley Miller confers with Associate Organist Ray Bohr at the Music Hall in the fall of 1950, shortly after Ashley was appointed as regular day organist.

CORN, HUMOR, A TOPFLIGHT MUSICAL PERFORMANCE MARK DEL CASTILLO CONCERT FOR L.A. CHAPTER

by Elmer Fubb, Hollywood

Anyone who has laughed over the outrageous definitions in organist Lloyd del Castillo's "Alphabetical Primer of Organ Stops" would anticipate that any concert played by the veteran theatre organist would be different. Billing himself as "the world's oldest living theatre organist," Lloyd brought up the LA Wiltern theatre 4-37 Kimball console to the accompaniment of a snore-wracked "Oh How I Hate to Get Up in the Morning." When the spotlight hit him, the "snooze" theme was amplified by his attire — an old-fashioned nightshirt and cap. While acknowledging his applause he shed the outward attire, stripping down to a snappy gray business suit. He complained that the nightie and cap made him look too much like a member of the Ku Klux Klan, and handed the garments to a stunning doll who materialized from backstage. (she turned out to be his granddaughter!) Her exit music was a Kimball'd wolf whistle. That was the intro to Del's 1969 concert for the LA chapter of ATOE, played on March 30th, starting at 9:30 A.M., which may help explain Del's exanimate spirit.



DEL AT THE KIMBALL — A pixie from the 'Golden Era'.

Del went into "Lazy" slumped over the manuals, and "Lazy" degenerated into a rumble of "snores" played on the lower register of one of the Kimball's Voxes. But Del "came to" in time to take a bow for his musical "sloom session". Continuing the "Matutinal, Diurnal and Doggone Sleepy" theme which headed the group, he hauled off and played a generous portion of von Suppe's "Morning, Noon and Night in Vienna," "Night and Day" and a "sun-

rise" medley. The last, "When Day is Done," was dedicated to the memory of President Eisenhower, and it was a beauty.

The next group on the printed program was headed, "Exotic, Lush and Just Plain Sexy." For this group Del had selected a Hollywood-style oriental caper worthy of "the turban" — "Japanese Sunset," a hangover from silent movie epics starring "Sojin", Anna May Wong and Sessue Hayakawa. Next, a wild, fast, loud and rhythmic "Swamp Fire," replete with rowdy Serpentine eruptions. Then Del did a beautiful job on tunes borrowed from Borodin under the title, "Kismet selections." The closer in the group was a violent "Bacchanale" from that long-ago version of "Hair" known as "Samson and Delilah." It made "Swamp Fire" seem like a lullabye.

Throughout the program, Del was fighting the clock; he had scheduled too many tunes and the house had to be cleared early. That also limited his humor, but didn't cap it entirely.

The opener for the post-intermission session was a bright "Washington Post" during which the lobby lingerers marched to their seats. The program ballyhooed this group as "Rhythmic, Exuberant and Uptight." The latter never materialized but the first two adjectives were well-justified by "Fascinatin' Rhythm" and Kern's "Waltz in Swingtime." Del played his own "Cuckoo Clock" which turned out to be charmingly-assembled "tick-tock" music with the inevitable loosening of spring tension followed by "winding" (the wood block). Del closed the section with a fine reading of Lecuona's moody "Malaguena."

The notes on the program (which had an unmistakable Del Castillo aura) claimed that the organist's theatre music beginnings date back to "The Birth of a Nation" — the D. W. Griffith version we hasten to add, not the George Washington super epic. He's not that ancient, despite his billing.

Little did his listeners know that "Peter Gink" would be a burlesque of Edvard Grieg's immortal "Peer Gynt" suite — but it was. Each of the beloved

themes — "Morning", "Ase's Death", "Anitra's Dance" and "Hall of the Mountain King" — were put through the ringer in fast, rhythmic stanzas, liberally interspersed with syncopated riffs. The slight whirring sound heard as the applause died down might have been echoes of Grieg spinning in his sarcophagus, with the shade of Spike Jones turning the crank.

But if Del's halo was somewhat tarnished after that skilled slice of musical mayhem, he made it all good with what followed, a charming bit of froth by Rudolph Friml, "Chansonette" (later integrated into "Donkey Serenade") and then a round of gorgeous Gershwin, including a generous hunk of "Rhapsody in Blue", and all of "Somebody Loves Me", "Strike Up the Band" and "Of Thee I Sing."

The final title was something of a colossal production. Called "Scrambled Overture," it consisted of recognizable themes from such orchestral or operatic potboilers as "Poet and Peasant," "Aida", "Faust", "Light Cavalry" and "William Tell," all expertly assembled with appropriate harmonic imbrication, into an overture to end all overtures, and it is characteristic of the man that he played his overture as the last item on his program — without even bothering to retitile it "finale."

Del won his battle with the clock but there was no time for an encore. So he obliged by turning up in the lobby to greet all his well-wishers and autograph records.



DEL AND EDDIE — The veteran organists 'talk it over' in the lobby after the concert.

In the lobby, as Lloyd exchanged small talk with scores of fans, a quiet, heavyset man with horn-rimmed glasses edged up to him and told him "Young man, I predict a great future for you as an organist — if you practice daily, live a clean life, save your money, lay off booze" Lloyd was looking the other way but that last word caught his ear and he turned to his "adviser" — and did a double-take. ". . . . Eddie Dunstedter!" Eddie had come in quietly to hear his old colleague's concert, a signal honor because Eddie is not known for attendance at concerts.

But the most descriptive evaluation of the concert came from a tall man dressed in a deep blue uniform with brass buttons. Peering over flattened



DINNY

steel-rimmed spectacles, Del's No. 1 booster, former elevator jockey Dinny Timmins, stated in a flat New England drawl, "Thet Del Casteelio is shure a funny comeediun - and he plays thet big music box purty good, too. Yup, it's almost as good as listnen' to Laurens Welk."

When Lloyd del Castillo comes to town for a concert, armed with his oversize repertoire and nightshirt, get set for an evening of fun and entertainment interspersed with expertly performed music in many styles. He's living proof that console veterans still have something of value to say to all of us.

ELECTION RESULTS FOR THE 1969-70 NATIONAL BOARD OF DIRECTORS

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CHICAGO: CIRCA 1926

The following item on Chicago organist, Henri A. Keates, was found in the November 1926 issue of *Jacobs Orchestral Magazine* by Lloyd E. Klos:

In the constellation of organ stars, none shine with more brilliance than Henri A. Keates, the nationally famous concert organist who has recently come to Chicago from the Pacific Coast.

Mr. Keates, who played for six years for Jensen and Von Herberg at the Liberty Theatre in Portland, Oregon (one of the three houses which made architectural, musical and other artistic history in the business), originally came to McVickers last fall. The opening of the magnificent Oriental in the Masonic Building, inevitably carried both him and Paul Ash, his orchestral partner, into the new, exotic palace, where both are enjoying unparalleled success.

Out west, Mr. Keates did practically nothing but concert organ work and the writer recalls, with pleasure, many of his concerts which did much to elevate the standard of music in the theatres. It is certainly axiomatic that the musical taste and standard of the movie audiences are in inverse proportion to the size of the cities, and good music, no matter how well rendered, as solo or concert numbers except the Sunday morning recitals held at the Chicago Theatre, which cater exclusively to the intelligentsia, usually fail to satisfy audiences.

This would have proven an unsolvable dilemma to most organists. To Mr. Keates, with his versatility, it was easy. He tried the community idea which, while not original, lent itself happily to his magnetic personality. Coupled with the personality angle, Keates studied out special slide arrangements which added just that peculiar flavor of individualism which put them over and which resulted in the plagiarism and imitation of this style of com-

munity presentation by a great many of his contemporaries.

As he says without exaggeration, "The stage of experiment or innovation is past; it is now an institution of the Oriental and one which the public demands." Mr. Hutter, of the famous Chicago Choral Society, tersely remarked of his work, "The Chicago Choral Society has quite a time to get its 100 members to sing in rhythm and these are musicians, or presumably so, but Keates gets the whole audience singing, many of whom have apparently no music in them at all."

His wife, who is his secretary, showed numerous letters from organists throughout the country requesting the privilege of using his special slide versions and novelties; also quite a little of the usual fan mail to which all big name people fall heir. And, right now, while we talk about Mrs. Keates; she seems the impresario, he the artist, and a wonderful team they make. "She writes most of the lyrics for my slides," he proudly and affectionately told me. "She's the biggest reason for my success."

Last week, Mr. Keates took three encores on a certain act he was using and practically stopped the show with the ovation he received. He is very enthusiastic about the success not from a selfish delight, or satisfaction that he has pleased his audiences, but because he feels he can use this success to elevate their taste. "I'm working to get them so that they will finally sing opera. Last Christmas, during the holidays, I had them singing such sacred songs as "Holy Night," "Come All Ye Faithful," and so forth, and they enjoyed it. And there is a ring of sincerity in his voice which the ethical artist likes to hear when he glowingly paints a future for this great branch of musical endeavor.

Mr. Harry Edward Freund, head of the Music Research Bureau of Chicago, one of the most powerful musical influences towards better music in Chicago, recently wrote him concerning the work, which shows the appreciation of the musically big men of the town: "My Dear Mr. Keates: I take much pleasure in heartily congratulating you on the great success of your Community Sings at the Oriental Theatre.

"If I may be permitted to make a suggestion, it is that you are afforded a splendid opportunity to raise the level of the class of music which is now placed on the screen. With every good wish for the progress of fine work you are doing. Sincerely yours, Music Research Bureau (signed) Harry Edmund Freund."

So much cognizance of the importance of this comment was taken that the biggest newspapers published it and I felt that Melody readers would like authentic proof as to the interest of the intellectual musical world in this artist.

Keates looks the part of the musician. He has quite bushy, wavy hair, reminding one much of Percy Grainger. There is little of the so-called artistic affection about him. He is simply Keates and easily accessible to everyone. In fact, too much so, I sometimes think. During the half hour interview I had with him, a total stranger called and asked for a photograph, which was given, then, mind you, had to be autographed; a salesman trying to sell an ad in some vaudeville periodical, a whistler who wanted to work in an act; a man who dropped into make the usual weather observations and take up time; a woman admirer who gushingly had to tell "Dear Mr. Keates" how "very wonderful" he was, and so forth. But the biggest pest was met with a hearty smile, the stranger got his photo autographed, the whistler got a job, and so forth. Such is Henri A. Keates.

CHICAGO'S RADIO THEATRE PIPE ORGANS

Pipe Dreams, Chicago, U. S. A.

by L. R. Clarke



The WENR 3-13 Wurlitzer in Studio A.



Dean Fossler, organist for "Amos and Andy" from 1931-1942. Theme originated from Studio A after NBC purchased WENR.

The Civic Opera Building. WENR studios were on the 42nd floor.



Irma Glen played up to 32 shows a week as organist for WENR and WMAQ.

The phenomenal success of the silent movies and the organist in the pit was one reason why in the early days of radio most stations considered organ music of prime importance in their daily schedule.

Almost from the very beginning of radio, any new station looked for facilities to broadcast organ music. There was keen competition for the increasing demand of theatre organs, and most manufacturers maintained studios which were used for organ sales and instructions and broadcasting. These organs were often used by radio stations who eventually acquired their own.

From a 1922 survey, only 20,000 radio sets existed in the Chicago area; and a Chicago Tribune survey in 1924 indicated more than 100,000 sets were in use. By 1925, there were some forty stations broadcasting in this area; also, 20 groups were still waiting for a license. The stations were growing fast, and by 1930 the survivors were relatively few. Of these, most are with us today.

From early hours to midnight, many stations scheduled their share of organ music: "Al Carney at the wonder Kilgen Organ," an early hour request program where a listener could hear his name over the air if his request was played; popular melodies from "The Rialto" in Joliet on the 4-22 Barton before the first feature; Irma Glen recalls playing 32 shows a week, mostly 15-minute programs.

We also had broadcasts from various theatres while the silent movie was viewed by theatre patrons. It was a popular feature. At first, the change in mood had a strange effect on the movie patrons; but, when they realized they were now "on the air," they enjoyed the 15- to 60-minute interlude.

In the late 20's, WBBM had a direct line to the Chicago Theatre with which it was able to pick up "Jesse Crawford at the Organ." Arsene Siegel well remembered the time he was playing from a prepared score — the Lead sheet — to a silent movie and knew the composer was in the theatre. When the time for broadcasting arrived, Arsene changed to the music scheduled. The composer, running down the aisle, demanded to know what Arsene thought he was doing.

Other broadcasts: Herbert Foote from the Marine Dining Room in the Edgewater Beach Hotel; Moody Bible Institute (Station WMBI) dinner hour programs, not necessarily somber church music but religious, nevertheless, and presented with such an interesting flair which made listening a pleasure.



Al Melgard at the second Barton that was installed in the WBBM studios. This replaced the smaller Barton moved from the Stewart Warner Building.



Sunday was the day for the Singing Canaries. Wilson Doty at the 3-9 Wurlitzer which replaced the Barton at left.

It seems we always had "Amos & Andy"; Jesse Crawford usually followed. At the close of day, we could pick up Mary Elizabeth Hicks from the Paramount in Nashville when "You and the Night and the Music" always ushered in this talented musician. Moon River came over WLW with Lee Erwin at the studio Wurlitzer. His theme, "Caprice Viennois," was a suitable ending for a day's listening.

In 1924, WGN took over station WDAP "atop the Drake Hotel." Of the various programs it acquired, one was the Barton Organ program, originating from the Barton Studio in the Mallers Bldg., with Ralph Emerson as the featured organist.

Like many other stations, WGN soon purchased its own organ . . . a 2-7 Wurlitzer which was originally considered a backup (or support) to the Goldkette band, a very popular program at that time. Larry Larsen was the first WGN staff organist. He was followed by Len Salvo, who remained for 13 years.

In 1925, in another radio station (now headquartered in the Stewart Warner Bldg. on West Diversey) we find an installation of two grand pianos and a Barton organ. "WBBM" was just a bunch of letters according to Ralph Atlas, one of the owners. Others believed it stood for "World's Best Broadcasting Medium."

WBBM continued to grow and soon moved to the Wrigley Bldg., complete with the same Barton organ. Between the Stewart Warner Bldg. and the Wrigley Bldg., WBBM used facilities in the Kimball Bldg. where any number of Kimballs were available. Al Melgard dedicated the organ in the Stewart Warner Bldg. and in the Wrigley Bldg. He remained in the Wrigley Bldg. studios until 1931 when he went to the Chicago Stadium where he is playing the organ in 1969.

Organist Wilson Doty took over at WBBM and developed a dislike for the

small Barton. Doty convinced management that it could use a better organ. With the aid of his good friend and organ technician, Art Templer, he located a 3-9 Wurlitzer which they purchased and installed for \$5,000. Previously, this organ had been used in the Gunn School of Music. The Barton Organ Company removed the Barton and promptly sold it. Meantime, while the Wurlitzer was being installed at WBBM, daily programs were "picked up" from one of the many organ studios at the Chicago Musical College. These studios were complete with a movie screen. Here many a theatre organ music student got his start playing to the silent flicker.

Radio pipe organs played a very important part in the daily life of station activities. Sometimes they performed the impossible. For example, one day Norm Sherr, a well-known pianist on WBBM returned from a visit in Missouri with several gallons of bootleg corn whiskey. Remembering stories how whiskey aging was accelerated by the constant movement of a long ocean voyage, Sherr and Wilson Doty tied several jugs to the top of the tremolo. Every time the organ was used, the whiskey got a good shaking. It is difficult to say if it helped; regardless, it is said, "It was darned good whiskey!"

The theatre organist had many faithful fans, and it was not unusual for the organist to see familiar faces in the first rows probably paying more attention to him than the movie on the screen. This fact became evident when the "Maro Oil" company sponsored a 15-minute program on WBBM. The owner, "a little old lady," had been a great fan of Eddie Hause in the days of silent movies. Eddie was her idol — all other organists were amateurs according to her — and she insisted that he be hired to play the theme. Usually, the sponsor cared little who played the theme, but Eddie Hause became staff organist for WBBM. It was cheaper for WBBM to hire him as staff organist than to pay him for the one show.

After Eddie Hause, Milton Charles joined WBBM in 1936. He was quite surprised that the organ was the same instrument on which he taught in the Gunn School of Music. This organ, prior to being moved to WBBM, gave experience to many Gunn students who played extemporaneous programs for WMAQ's noon broadcasters. This was a customary practice; students were glad to get the experience, and the radio station was pleased to get the free entertainment.

Many remember the Sunday programs of the Singing Canaries. This was usually the job of the Sunday relief organist. WBBM had the 3-Vees program; and, soon after, WGN moved into its new studios on North Michigan Ave., adjacent to the Tribune Tower, from which the "Hartz Mountain" program was aired.

The new and larger facility of WGN costing \$600,000 "was built adventurously in the middle of the great depression."

For the new studios, W. W. Kimball Co. sold WGN management on a new pipe organ. WGN listened to its organist, Len Salvo, who definitely was opposed to the idea. A happy solution resulted. The present pipes were to remain and Kimball was to add three new ranks; namely, Open Diapason, English Horn and Trumpet, also a Harp Celeste and a Vibraharp. The new console would be 3-manual, and the organ would be installed in its own studio. The new studio, with its high ceiling, had exceptionally good acoustics. The console was of Korina wood, and a turquoise drape hung from ceiling to floor behind it. The grillwork matched the console. Although rather plain, it was in very good taste and a most attractive studio.

A second console was also furnished by Kimball. This was finished in ebony and installed on stage in Studio 1 . . . the WGN Radio Theatre. Use of the second console was extremely limited.

The theatre audience could not hear the organ. Only the radio listener could hear the organ music mixed with the orchestra by the control room. Strange as it may seem, the organist also heard it the same way. He was required to wear earphones and heard the organ only after the control room blended it with the orchestra. The time delay was too great, and this procedure was very shortly discontinued. The console was removed and returned to the Kimball factory where it was placed in a crate. It would be interesting to know where it is today. Fortunately, it was sold before the big fire.

One day, Mr. W. W. Kimball decided to stop manufacturing pipe organs and issued orders to remove and burn all consoles on hand. These plus many associated parts were moved outside to an open area. They had quite a bonfire that Saturday morning. Monday morning the plant foreman expressed great displeasure, saying that the neighbors could have made good use of the wood for kindling. So ended the Kimball era of organ manufacturing.

Prior to the use of transcriptions, etc., on radio, we usually found a relief organist on duty Sundays. Although he might be required to play brief programs, his name was seldom mentioned. As usual, Sunday was the day for the Canaries. To the accompaniment of suitable organ music, the airwaves were filled with the song of happy, healthy Hartz Mountain-fed canaries. If they did not chirp, it became a personal insult to the organist whose job it was to play that day. The Sunday relief job was usually a thankless one. It was

required that he must be in the studio ready to fill in on a second's notice. This was especially true during a national hookup.

One fall Sunday, the relief organist was Gabe Wellner. He had played for the canaries in the morning; they did not feel much like singing, and he knew he would hear about it. That afternoon, a football game was being broadcast from the West Coast, and he was compelled to sit at the console, or at least be in the actual studio, during the entire game. Gabe Wellner was at the console, fighting boredom playing a few notes here and there and, as usual, eating his share of chocolate-covered nuts from a large bag next to him on the organ bench. With a gesture of complete disgust, the quick sweep of his right hand removed all of the music from the rack. No sooner had he made this move and as the many sheets floated to the studio floor, the "On the Air" light turned red. Startling as it was, it said only one thing "You are on Coast to Coast."

Immediately, Gabe swung into a march suitable for the occasion. He had played only a few bars when his memory began to play tricks, and he suddenly realized that he needed the music which by now had settled to the studio floor. Desperately, he mouthed the word "RED" to indicate that he needed the red copy on the floor. While it was found and placed on the organ in a matter of a few seconds, it seemed like a lifetime. Meanwhile, a few strange bars had been added to a well-known march.

By 1946, several changes had taken place at WGN. Len Salvo had moved west for greener pastures and Preston Sellers became staff organist. Harold Turner, WGN staff pianist, well known for his superb style, was in the Navy at the time. Returning in 1945 as staff pianist, he was offered the position of staff organist a year later which he eagerly accepted. He is still the staff organist today.

The remodeling of the WGN station in 1947 necessitated the organ's move to Studio 6B in the Tribune Tower. Here, complete with its own echo chamber, it remained in first-class condition. To match the decor of the new studio, the top and sides of the console were finished in ebony. The fact that it was installed in a general purpose studio found it seldom used.

One of the first televised organ programs originated here and featured Leon Berry at the console. While camera technicians were in the chamber, they attempted to show the TV audience the working parts and where the various sounds originate.

Also during this time, Chicago area listeners were enjoying the programs from another radio station, namely WENR. The "Garden Studio" on the 32nd floor of the Strauss Bldg., on South Michigan Avenue, was equipped with a 3-manual Wurlitzer. With the completion of the new Civic Opera Bldg., WENR moved to new studios on the 42nd floor. An unusually large studio, ideal for a pipe organ installation, was equipped with a new 3-13

(Continued on Page 21)



The WGN Kimball console in the original organ studio, Studio 3, adjacent to the Tribune Tower. Three Kimball ranks were added to the station's original 7 rank Wurlitzer.



Harold Turner at the WGN Kimball in Studio B in the Tribune Tower. The console was refinished in ebony when the organ was moved from Studio 3 in 1947.

THE SOUND OF MUSIC

by John Muri

"There is a kind of musical lunacy in which things just happen but do not go together . . . rambling on but never saying anything . . ."

It is interesting to study the various customs of musical programming and performance as applied by our concert-playing members. Some artists of prestige think that a sequence of pop tunes is sufficient, and they give programs that are half impromptu and half routine re-playings of their favorite medleys. Others believe in giving a prolonged display of technique, with fast and loud playing being their specialty; they have their followers. Others believe in mixing classics with popular material. Others believe in styling everything they do; they put their own marks upon a piece of music, sometimes very well and sometimes badly. This variety of approach helps to keep things interesting, as long as whatever is being done is well-done.

When he was an organist at the Chicago Theatre in 1925, Arthur Gutow was reported in a local newspaper as saying that his wish was to make "legitimate" music enjoyable to the listener who had not been educated in music. His 11 a.m. recitals in that theatre included operatic transcriptions and light classics. As a student of Arthur Dunham (who was organist at the Chicago Methodist Temple and teacher of Jess Crawford, Harold Turner, and yours truly among others) he learned to play the finest organ literature and to arrange orchestral music for the organ according to high musical standards. Al Carney, who was assistant organist at McVickers Theatre in the twenties, had other ideas. He believed in playing what the great masses of the people enjoyed, and he went on to

great local success on radio station WHT, playing little other than old and new popular tunes. He played only a few novelty numbers. He gave the musically-untrained general public what it wanted to hear (through telephone request programs every day for one hour at noon) and made enough money by 1929 to build a large Wurlitzer organ studio, using one of the consoles out of the Chicago Theatre. Albert Hay Malotte, who followed W. Remington Welch and Carney at McVickers, maintained a high musical standard and was able to sell it successfully because of his playing ability, coupled with a superior singing voice and a handsome appearance. His ability as a composer was a strong asset; he would often play his own compositions with such success that it was said that all the other top organists in Chicago were shaking in their shoes with fear and envy! His arrangement of "The Lord's Prayer" remains in the standard repertoire today.

Who was right? All of them were right. Each chose for himself the audience he wished to please. Today's theatre organ concert player makes the same kind of choice, and those of us who audition and review their programs are forced to ask ourselves: are there any standards that we can apply to all these players or must we judge each solely on the level on which he chooses to perform? I think there are standards that all of us who play for others must observe or suffer in lost prestige and acclaim. A few of them can be suggested in the form of questions.

1. With regard to technique, can the organist play the music he has chosen or has he taken on more than he can handle? Palm smears, incessant flappings of the swell-shades, and finger runs not clearly played are generally cover-ups for insufficient practice at the keyboard.

2. How is the rhythm? Is it even or erratic? If it varies, is it done for an intelligent purpose? Or is it too mechanical?

3. Are the dynamics meaningful, or are there sudden alternations of loud and soft without meaning, connection or emotional content?

4. Is the registration interesting, varied, and pleasing? Are stops used well together? Ordinarily one does not use the kinura in chord-handfuls as an accompaniment to a one-finger tibia solo, although I have heard it done. Too much use of bells, xylophone, and traps is an aggravation to the ears. The test is always: does the music sound good? If it is ugly, there has to be a reason for its being that way. Otherwise, the organist is floundering or can't hear what he is producing.

There is a kind of musical lunacy in which things just happen but do not go together — a succession of fast and slow, loud and soft, rambling on but never saying anything; all one gets is momentary kicks of sound. Such arrangements can be impressive on rare and inspired occasions, but people quickly tire of them. Every piece in a good program says something to the listener. If it's too long, he gets bored. If it's too complicated or *avant-garde* he gets confused. If it's too soft he goes to sleep. If it's too loud he squirms or walks out. Every player on every program, no matter how humble or insignificant (or, for that matter, how great and incomparable) he may conceive himself to be, needs to keep these points in mind if he wants to be invited for return engagements.

BILLY NALLE AT LONGWOOD GARDENS

by Ray Brubacher

Longwood Gardens located in Kennett Square in the eastern part of Pennsylvania has become world renowned for its acres of beautifully landscaped gardens and the huge conservatories which house thousands of species of plants and flowers and are open to tourists throughout the year. The late Pierre S. duPont built the estate and added to the main conservatory a large ballroom. Behind one entire side of this room there was constructed an organ chamber sixty-three feet wide, twenty-three feet deep and forty feet high. Into this chamber went a mammoth instru-

ment built by the Aeolian Organ Company in 1929-30 consisting of 10,010 pipes including five 32 foot pedal ranks. The organ was rebuilt by the Moller company in 1957, but was not totally altered. A new console having four manuals and 250 couplers and stops replaced the old console. There are 364 percussion tones, 70 combination pistons, and a nine foot Weber concert grand piano in one chamber. Wind is supplied from a 60, a 10, and a 2 h.p. blower. Wind pressures vary from eight inches for the string organ, to 30 inches for the Tuba Mirabilis.

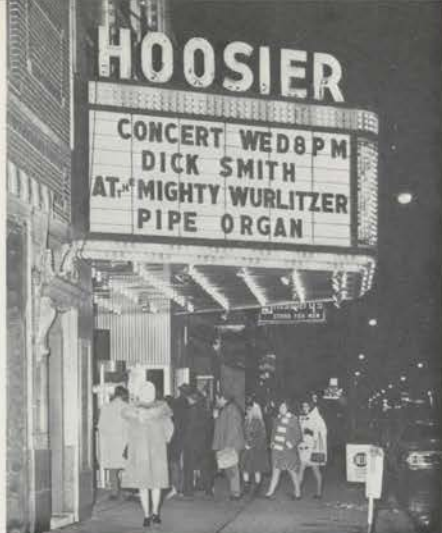
On Wednesday evening, April 30th, a concert was given on this instrument

to an audience of over six hundred who had assembled early in the evening because they knew that they were going to hear something very special, and not just another recital laden with the usual repertoire.

The artist for the evening was Billy Nalle, long a favorite of the theatre organ fans for his presentations at the great theatre organs all over the United States. However, this evening it was Billy Nalle on a more formal note, a concert organist on a truly great concert organ.

The program was to be all-improvisational, something that not many

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WELCOME TO THE HOOSIER

by Bart Morton

Photos Courtesy *Whiting Times-Graphic*

Dick's technique is precision, but his playing could not be considered mechanical; he projects so much of his own feeling into it.

The program was well-planned and included something for everyone, old favorites such as "Back Home in Indiana," "April Showers," "Back in Your Own Back Yard," and Dick's special arrangement of "Nola."

Something for the teens was next as Dick rocked into "Hey Jude" and "In The Mood." Next, a salute to the armed forces with a group of military marches closing with a walloping "Stars and Stripes Forever."

More favorites accented the second half. Among them were "Gentle on My Mind," "Chitty Chitty Bang Bang" and a case of the blues with "St. Louis Blues," with accents on the colored lighting. Some special requests included "In a Persian Market," "Song of India," "Summer Samba" and the "Bossanova."

The frosting on the musical cake was a group of favorites and novelty numbers: "Begin the Beguine," "Doll Dance," "Jamaican Rhumba," "Tijuana Taxi" and "Canadian Sunset." The last number gave the lighting equipment an opportunity to do a slow fade to a blue evening hue.

The program closed with "The Impossible Dream" which may be an apt description of the Hoosier theatre project. This selection began with a soft combination of organ stops and subdued stage lighting. Both increased together to a great crescendo of sound and light which brought the program to a breath-taking finish. In all, he played 38 selections.

Even after two hours of almost continuous music, the audience was still intact, which speaks well for Dick Smith. When he finished there was applause. His listeners wanted more.

For a spectacular encore, Dick played "Sabre Dance."

THE ORGAN

The instrument is only a small fraction of the ultimate installation. Eleven ranks now play from a 3-manual console. The pipework will shortly be an Echo Division added to the original Uptown Wurlitzer. The 11-ranker consists of a Style D Wurlitzer from the Crown Theatre on Chicago's northside plus some additions from other Wurlitzer organs. It will be used as an interim organ until completion of the installation of the big organ on the theatre's large, deep stage.

Echo Organ Stop Analysis

Concert Flute
Tibia Clausa I
Tibia Clausa II
Violin
Open Diapason
Style D Trumpet
Clarinet
Vox Humana
Post Horn
Kinura
Saxophone

The installation work is being completed by Bob Montgomery and Bea Lankow, aided by friends and theatre employees; among these is the Hoosier's Chief of Service, Joseph Estep and TOB's own former sea-going correspondent, Jon C. Habermaas, who is currently stationed at the Great Lakes Naval Training Center.

There was a new sound in the Chicago area on March 26. Making this sound was the dynamic young organist, Dick Smith. The place: The Hoosier Auditorium in Whiting, Indiana.

The program featured the Hoosier's recently installed 3-11 Wurlitzer pipe organ. This is the vanguard of the former Chicago's Uptown theatre 4-28 Wurlitzer which is currently being installed in the auditorium by one of the theatre's owners, manager Robert F. Montgomery. The 3-manual console plays the 11-rank echo division installed across the back of the auditorium balcony in the former mezzanine section.

The program, appropriately entitled "Welcome to the Hoosier," opened with a rousing rendition of "This Could Be the Start of Something Big," followed by MC Paul Lewis's introduction of the organist. Next was the "Lord's Prayer."

As Dick played "Ramona," "Blue Tango" and "Somewhere My Love," the Hoosier demonstrated its ability as a concert setting; the stage and proscenium lighting changed constantly to reflect the mood of the music, transforming the theatre into one gigantic color organ.

The beat picked up for the next portion of the program for a couple of old favorite "rags": "Tiger" and "12th Street."



DICK SMITH plays the temporary 3-manual console. Billed by the theatre as "the most accomplished and versatile organist of our time", the youthful organist easily holds the interest of his listeners.



A GOOD HOUSE — A well-filled theatre, a warmly appreciative audience and the artistry of a young man with enthusiasm and musicianship, these added up to an enjoyable evening for all concerned. Note the swell shutters installed behind the three center balcony arches. They mark the location of the 11 ranks currently speaking.

THE THEATRE

Located in Whiting, Indiana just a few miles south of Chicago, it is easily accessible from the Chicago area. The house closed several years ago when a fire destroyed the Cinemascope screen and some of the stage rigging.

It was destined to make way for a parking lot when the present owners purchased it for the future home of the Uptown Wurlitzer. A feverish period of remodeling ensued as the damaged stage was repaired, a new cinemascope screen installed and a complete face-lifting afforded the water-damaged foyer (caused by burst water pipes during a previous winter).

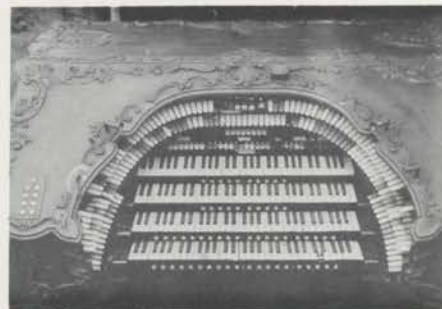
Resplendent with sparkling crystal chandeliers, a tinkling fountain and new carpeting, as well as yards and yards of Persian velour drapes rescued from

other not-so-fortunate first run Chicago houses, the new Hoosier Auditorium Theatre opened in August of 1967. The grand opening was complemented with live pipe organ music, played on the small Kimball originally installed in the theatre.

Originally seating 1000, the capacity has been reduced slightly to facilitate the installation of the Echo Organ and to extend the apron of the main stage. The theatre is currently operating as a

The author, Bart Morton, is the originator-assembler of the many-parented "BarMorKimbLitzer" installed in his home in Zion, Illinois, and is active in local organ activities.

motion picture house on weekends and features special musical programs on a monthly basis. —Bart Morton, Chicago



THE ULTIMATE — The 4-Deck console from the Chicago Uptown theatre will eventually control its original 28 ranks plus the current Echo Division. The console will be on display for the benefit of visiting ATOE Conventioneers in July.

PIPE DREAMS

(Continued from page 18)

Wurlitzer. WENR shared its wavelength with WLS, and usually started broadcasting at 6:00 P.M., as WLS, "The Prairie Farmer Station," left the air. In time, many well-known programs were to originate from these studios.

Across the river, we find WMAQ in the Daily News Bldg. One day, two gentlemen named "Sam & Henry" approached WMAQ management and offered their talents for \$25,000 per year. Sam & Henry were well known over WGN, but left WGN for what they hoped would be a step in the right direction. They had tried to interest the Chicago Tribune in running a comic strip entitled, naturally, "Sam & Henry." They also wanted WGN to sponsor phonograph records of their various skits for public sale. Neither WGN nor the Tribune would have any part of it, and they parted company. The names "Sam & Henry" belonged to WGN and could not be used elsewhere.

The names "Amos & Andy" were born on the elevator going up to the WMAQ studios. They were not hired immediately; but, as we all know, they were eventually and "Amos & Andy" were to become household words.

A theme song was required, and many were considered. It was Joe Gallicchio who selected "The Perfect Song." His trio accompanied "Amos & Andy" from the very start. This was the order of the day until NBC purchased WMAQ and WENR. Almost at once, the theme was transferred to the organ, this being the WENR 3-13 Wurlitzer in the Civic Opera Bldg. studio. Dean Fossler was the organist from the start with "The Perfect Song" and he continued through 1942.

(Concluded in August Issue)

LEE ERWIN CAPTIVATES ROCHESTER

by Lloyd E. Klos

One of the nicest fellows in the business, the "Moon River Man", Lee Erwin, did the honors for the Rochester Theatre Organ Society on its Wurlitzer, March 13. The former star of the Arthur Godfrey show (22 years), tooted his little Volvo to the Flower City and made a hit with two audiences. On the morning prior to his concert, he was interviewed on the Eddie Meath TV show, telling of his experiences and talking about the growing theatre organ hobby.

Lee began his concert with music he has composed for the Rudolph Valentino film, "The Eagle." Having played for the silents in their waning years, Lee then did a medley of "Sounds of the Silents" which included "Sleepy Time Gal", "When Day Is Done" and "One Alone", the latter built into an astounding climax. Terrific!

Next came Kreisler's "Caprice Viennois", a superb concert treatment, followed by the arrangement which Lee used when at WLW on the "Moon River" Show. He explained that this number was the theme, and in order to enable the DeVore Sisters trio to sing it, the key had to be dropped from B Major to F Major.

"Cabaret" and "The Apple Tree" were next, and effectively intertwined was the familiar clarinet wail of the "Rhapsody in Blue" opening. Counter melodies were used throughout the program, attesting to Lee's superb early musical education. Next, the audience was asked to imagine a simple silent movie plot, with a "Boy-Meets-Girl" theme. Using background music for the

Pickford film "My Best Girl," which he had composed, the organist played a medley of six songs. Three of these will be published.

The last time Lee Erwin had been to Rochester was in 1950, when with Abe Burrows and Janette Davis, he took part in the 25-year celebration of station WHEC. This reporter found a picture of Lee and Janette playing musical spoons, which he presented to the organist. Eddie Baker joined us backstage at intermission, and the memories of the old days were flying thick and fast between the two organists.

Second half began with three numbers from "Porgy and Bess", plus the lilting showtune, "Someone to Watch Over Me." Irving Berlin was represented by "Always" and "Remember", and then came five numbers featured by the Beatles. Lee explained that if "one strips away the guitar and drum sounds, these pieces are very fine melodies." How right he was! Especially "When I'm Sixty-Four" and "Being for the Benefit of Mr. Kite."

As is the custom with all artists performing here, they greet their audiences in the front lobby after the show, and it was here that Lee promised to work with this reviewer in preparation of his biography for this magazine.



—Photo by Tom Lockwood

Lee Erwin at The Auditorium Theatre Wurlitzer.

Gaylord Carter Presides at San Diego Morton Organ Rededication Show

by Bert Brouillon

San Diego — More than 18 months of restoration work on the Robert Morton organ in the Fox theatre here came to fruition on this March 25th as the fully restored 4-manual, 31-rank instrument was re-introduced to the public in a gala concert duo which attracted an audience of mostly San Diegans but also visitors from as far as San Francisco, Los Angeles and one man from Olympia, Washington. There were two performances, a matinee and an evening show.

The idea of a theatre organ concert is something new in this day and age to citizens of this southern-most California metropolis, and judging from the reception afforded the organ and organist, the situation looks encouraging.

As all who read this magazine are aware, the organ was overhauled, repaired and improved by a group known as "the seven". They decided to limit their numbers to seven because "organization is less complex that way."



Early arrivals line up at the box office as the traditional searchlight sweeps the marquee. The silk-hatted doorman stands at the curb ready for the 'carriage trade'.

The enlightened Fox Manager, Bill Mauch, and the enthusiastic owner of the house Philip L. Gildred Sr., are "right up there" with the "seven" in their enthusiasm for the organ, and the response to tonight's performance was important to them as well as to the seven.

They decided early to make it a gala occasion, complete with sky-searching lights, uniformed doorman and miniskirted usherettes (the miniskirts being of the '20s variety). For this first concert, promotion was light, as the "seven" felt their collective way on a limited budget. There were announcements to

SD's many plug-in clubs, handbills distributed to music stores, an interview on radio with Gaylord Carter, a few small box ads in newspapers and several published news items involving the organ and organist chosen for the kickoff concert. Yet, when the show started, the 2400-seat house was more than half full.

The performance was a familiar one to those who follow the fortunes of the "Flickerfingers" boys, Jim Day and Gaylord Carter. Their shows consist of a surefire combination of vintage film classics, topflight musicianship and high entertainment value. The film selected was an excellent print of the 1920 Douglas Fairbanks starrer, "Mark of Zorro." This swashbuckler has been discussed in these pages a number of times so we will not describe its content. However, this time the musical accompaniment seemed better than ever. Gaylord played it with the close cueing he is noted for, especially when milking comic situations.

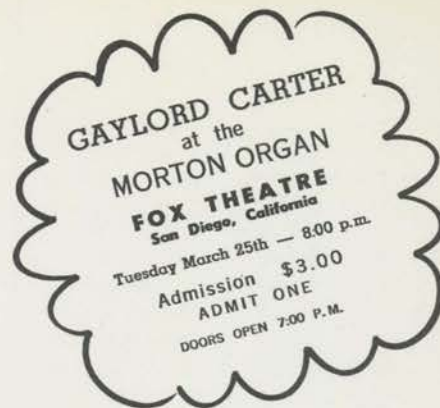
Reasons for the added impact of the music score might be attributed to the instrument. This reviewer has seen the same show accompanied on smaller pipe organs and also on plug-ins. Each time Gaylord put his "all" into his presentation (he can't work any other way) but there was something extra this time. Possibly it was the great range of possibilities inherent in the restored Morton for the presentation of all kinds of film and solo music.

Of course some of the laughs came in the wrong places; the corny subtitles offered an unscheduled source of merriment.



— Roy Robinson Photo

Manager Bill Mauch and Fox Theatre owner Philip L. Gildred Sr. are jubilant over success of attendance and enthusiasm at pipe organ concert marking restoration of the theatre's long-silent instrument.



Sample: (Girl to Zorro) "They say you ride as though you were part of your horse."

How does the reconstituted organ sound? It has that mellowness typical of Robert Mortons, fast response and the tonal balance is good. The only criticism we could make is probably relative to the installation; even at crescendo volume, the instrument is never loud enough for its 31 ranks. That amount of pipework should insure thunderous crescendos. The lack of additional volume, needed to climax descriptive music or cap solos, might be traced to deep chambers, with pipework well to the rear. That condition is repairable and the addition of the sharp Trumpet (unenclosed) should help considerably.



— Roy Robinson Photo

Gaylord Carter outlines his plan of action to five of the "seven" before the evening performance: "No matter where you're standing in the auditorium, wave and take a bow when I call your name". Left to right are Wayne Guthrie, C. R. "Bob" Lewis, Carter, Bob Wright, Bob Risks and Archie Ellsworth, five of the "guys who fixed the organ."

But we are ahead of our story. A rededication calls for a few remarks by an official or dignitary. The "seven" produced no less than a judge, fresh from court. Judge Earl B. Gilliam, an exceptionally youthful-looking magistrate, hopped into the orchestra pit to present Gaylord with a rare coin to commemorate the occasion. How Gaylord managed to refrain from making the obvious remark as the judge approached may never be explained.

Then Gaylord demonstrated the awakened giant with some novelties from his entertaining bag of tricks. He took his audience on a brief "trip

through the organ" with tunes he has recorded, "Westward Ho!" "Diane" and his classic "hurry" — the "Big Chase." Then came a Victor Herbert medley and a minor classic by Ravel. All were enthusiastically received by the audience and there was much beating of palms plus a standing ovation for Carter after the film presentation.

Since we wrote about their triumph over the usual things which tend to scuttle a pipe organ, the "seven" have been busy making improvements. A faulty design had the very limited "Orchestra" manual installed where the accompaniment manual should be, as the bottom manual.

This arrangement was clumsy for an organist used to playing accompaniment on the bottom manual, so one weekend "Sevensers" Don Snowden and Bob Lewis shuffled the manuals to the normal order. From the bottom they are now, Great, Swell, Orchestra and Echo. Another story is the effort to get a lift going under the console. And the addition of a newly-built, just-arrived trumpet. Later!

Out in the lobby, theatre manager Bill Mauch was examining the tally

sheet and rubbing his hands together. It had been a long time since he had seen the theatre so full on a Tuesday evening. Hovering around him were the "miniskirt misses," teenagers moonlighting, and somewhat bewildered by all the fuss over a long-dead musical instrument they had never heard nor seen until tonight. But no matter; their leggy charm added much zest to the occasion.

Back in the auditorium, Gaylord had been joined by "Koko," veteran film animator Max Fleischer's agile little clown, who sprang out of the inkwell to conduct a sing-along and set Gaylord's tempo with his famed "bouncing ball." The audience roared through

choruses of "Tramp, Tramp, Tramp" and "Pack Up Your Troubles" as though sing-alongs had never gone out of style.

It was a most successful show. Afterwards the "seven" gathered in the back of the theatre to discuss the evening's events. While the matinee had drawn only a few hundred customers, the evening show had done well. Total attendance passed the 1700 mark. The theatre had more than covered expenses and there was reason to rejoice. In addition, the organ had behaved flawlessly. Not one cipher had marred the presentation. The future looks bright. — Bert Brouillon

CATOE TO PRODUCE FILM ON DOWNER'S GROVE HIGH SCHOOL PROJECT

Mr. Jeff Zych has volunteered his services and equipment to produce a film on the story of the retrieval of the 3-10 Wurlitzer from a theatre in Ohio and its reinstallation here in Downer's Grove High School North. The organ is a gift of the Glen Alden Corporation.

The film will have a general rather than a technical approach. It will cover the complete restoration of a theatre pipe organ from beginning to end and will be produced dramatically with an artistic approach. There will be a minimum of narration, thus permitting the sound of the organ to monopolize the sound track. Visually, the organ and its mechanics offer many unique compositional elements for photographing. The film will run approximately thirty minutes, depending upon the involvement of the project.

CATOE will supply the materials for the project and feels the film will appeal to other chapters as well.

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THE FABULOUS 'BEER CAN' ORGAN

Story by Stu Green

Photo Copying by Bill Lamb

Art Stopes has led a colorful life, by any man's standards, and especially those of organ enthusiasts. His entire life, since the age of 15 has been dominated by pipe organs — and he's still going strong.

Art got his "baptism of fire" when he was apprenticed to the Aeolian Organ Co., in Garwood, New Jersey, just after his 15th birthday. He was with Aeolian for two years, observing and absorbing the many skills required in organ building. Then he joined the New York division of the Rudolph Wurlitzer Company, a firm rich with installation contracts in the New York area, and between 1925 and 1928 Art worked on so many Wurlitzer organ installations that the years are recalled as one long pipe-happy blur of organ parts being assembled in lofts smelling of new plaster and seasoned wood.



Art Stopes today — still a pixie.

Came "Vitaphone" — Poof!

With theatre organs no longer in demand, Art went to work for Estey in New York as an installer, tonal finisher and maintenance man. Then the big adventure — installation of the 4-55 rank behemoth in the Atlantic City Auditorium, truly the world's largest organ.

Between 1930 and 1934, Art Stopes was on the Midmer-Losh Organ Company's payroll and most of that time he spent as a member of the crew which installed, finished and maintained the huge beast in that famed New Jersey convention hall. And so it was, and still is — pipe organs all his life.

But if one were to ask Art about the adventure which stands out in bold relief as the most memorable, he'll answer without hesitation, "my beer can organ!"

The year was 1942 and Art was installing an organ in a Philadelphia church. It had to be ready for a dedication concert the next day and time was running short. Finally it was all set except for one bass 8-foot Open Diapason display pipe which remained to be put in its place on the front casework chest.

Art jostled the long, slim pipe into position and noted with dismay that it was too long; it failed to clear the ceiling. Looking closer, Art noticed that there was something wrong with the pipe; it had been made too long for its pitch. Meanwhile the organist and members of the organ committee were getting impatient. No time to do it scientifically, thought Art, I'll just use rule of thumb and saw it off here.

Trouble was, the excision included the tuning roll near the end of the open pipe, leaving no way to tune it. His guess proved correct; he had cut in the right place. But how was he going to tune it? It needed length, enough to allow lowering the pitch down to a "zero beat" with other pipes of the same pitch.

No possibility of mitering the pipe with a piece of the part removed; it was a display pipe which had to fit the casework. Then he remembered seeing a quart beer can in a vacant lot down the street. A beer can? Well, why not? No one would ever know. He rescued the can from the ignominy of being drained and deserted on a city street and put it where it provides, to this day, a healthy assist to the organ in singing praises of the Lord. With the top removed, the can was positioned inside the pipe, open end down, just below the sawed-off pipe end. There was air passage around it, after it had been suspended inside the pipe by securing it with lengths of soldered wire, so it might be said Art gave the pipe the "Haskell*" treatment.

**Inventor of a method of getting the effect of added length to an open pipe by inserting a smaller pipe (suspended with clearance all around) inside it. The smaller pipe was capped at the top.*

Now the organist could practice his selections for the morrow and the organ committee members need never know that a lowly beer can was making it possible.

The incident got Art Stopes to thinking about beer cans and organs. Perhaps these beer cans had special qualities which merited further investigation. He wondered how the plated ferrous metal from which they are stamped would compare with pipe metal tonally. Tone from beer cans? You've gotta be out of your skull, Art Stopes!

The idea not only persisted but developed. Soon Art knew that he was going to build some sort of a wind-blown instrument, and the music would come from beer cans!

Being a craftsman, Art Stopes first prepared drawings. He decided that the instrument should be self-contained but portable. His final design had it in two pieces which, when assembled, comprised the instrument. When apart, the two sections would fit into two padded crates for transportation. But we are ahead of our story.

He started assembling parts — beer cans! Remember, that the war years and early post-war years were not eras with plentiful supplies of beer cans. But, somehow, Art managed to accrue a good supply — with many labels. When asked if he also consumed the contents of all the cans he acquired, Art is mute. But ask him why he selected beer cans and he'll reply, "Who would want to eat over 200 cans of tomatoes just to build a tin can organ?"

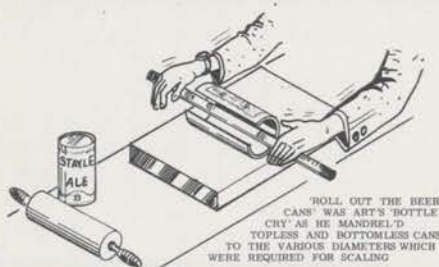
The horsetrading that goes on without surcease among pipe organ enthusiasts brought in many of the "traditional parts he needed, a 61-note manual from a junked organ, a 1½x2-foot regulator, a tiny Estey "egg beater" tremulant, a small blower for 115 vac operation — and still more beer cans.

The most important decision had to do with the choice of pipework. How many ranks could he cram into the super-melodeon he had designed? The area available for pipes wouldn't stretch, so Art decided on one super rank — a "Vox Tincanna" as one wag described it at the time.

An organ with only one rank? Would anyone listen to an organ with only one rank? There was evidence that they would. Even in those days, American concert organists were trying to outshout one another in praise of the revived "Cro-Magnon" instruments with which the ancients had to be satisfied because there wasn't anything better — the "chiffy" Portative, which very early musicians powered with a blacksmith's bellows!

Then there was the calliope — free-standing, unenclosed octaves of whistles which charmed grandpa at the 1906 Chenango County fair, if he wasn't closer than a half mile. These "steamers" were so loud that their lack of tonal variety was never noticed. But that was so long ago. Wasn't there a more modern example of a successful one-stop organ. Why sure there was — the new-fangled electric organ they played on the radio for the "Ma Perkins" show and "John's Other Wife." Why that clock company had made a fortune from an organ-like instrument which pumped out flute sounds no matter which voice was switched on. That settled it; a one-stop organ it would be!

The big project was fabricating the pipes. Space available didn't allow for large or heavy pipes, so Art selected the slight "scale 46" Violin Diapason as a model. But first every beer can had to be made "topless" and "bottomless." The remaining cylinder was then rolled to the size required for the particular diameter of the pipe being fabricated. Depending on length, pipes required up to ten beer cans carefully joined by solder. In all, Art Stopes



made 73 open-topped, precisely scaled pipes from beer cans, the larger ones consuming up to 8 hours each to make. The largest "can" pipe sounded Tenor C and can be seen in the exact center of the display pipes. The project consumed 270 beer cans. That accounts for a lot of beer, too!

The photograph also shows a set of pedals, a total of twelve. For this octave, Art faced a problem. The thin walls of a beer can are not suitable for handling bass tones. He remembered the high-priced sets of pipes made of paper-thin metal with which clever European pipemakers love to "stick" gullible American organ committees, pipes which shake, rattle and go "off speech," until reinforcing metal bands are clamped around each node on the lower-pitched ones. Art decided to play it safe and used an octave of wooden Stopped Flute pipes (8' C to Tenor C) for the bottom octave on the manual and the pedal octave.

As the pipework started to take shape, the builder considered unification. What pitches should he include to get the most variety from his one rank? With the limited air supply available from the lightweight blower, a "Tenor C" 16' manual unification, bringing in the lower octave of larger pipes, could leave the little organ gasping for breath. But he could unify upwards with no trouble because of the diminishing wind supply demands as pitches ascend. Again, he thought of how much variety that very popular brand of electric organ obtained through borrowed mutation stops. He finally came up with the following specifications:

Pedal

- Belch 8'
- Urp Schlitzer 4'

Manual from 8' C to mid. B

- Maltenhophorn 8'
- Blatzfloete 4'
- Quartz 2 2/3'
- Pintadena 2'

Manual from mid. C upward (5 octaves)

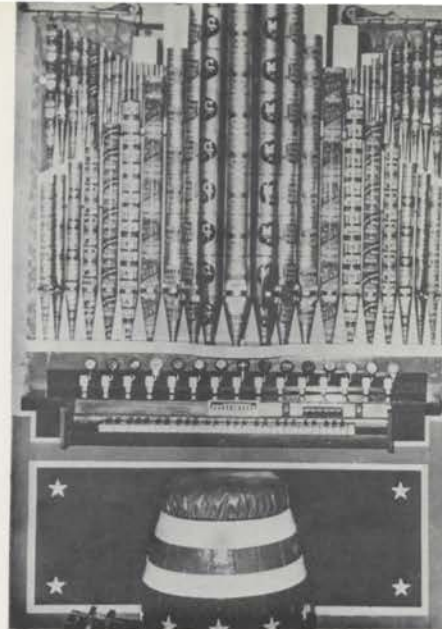
- Buschvarian Bourdon 8'
- Guzzelina 5 1/3'
- Bunghohfloete 4'
- Schaumbier Sackbut 2 2/3'
- Foamette 2'
- Schlitzflute Tierce 1 3/5'
- Viol d' Falstaff 1'
- Uno Rankett 1/2'

These voices were controlled by spigot handles above the manuals. Despite the fancy stop names, the sound was all Violin Diapason, with a slight hiccup instead of chiff. Only the pitch was different.

Art Stopes faced another problem which his mechanical virtuosity solved easily. Being a self-taught musician, Art knows all his tunes in the Key of C. So many times he had been embarrassed when he sat down at the keyboard to accompany a singer only to learn that the singer had to have it in something like D flat. A deceptively simple switching system between the manual key contacts and the unification switches solved that problem. It was operated by a "transposition lever" just above the manual which moved the key action to line up at any of 12 positions. This device allowed Art to play in any of the 12 keys by a flick of the wrist — instant musicianship!

What about a chamber? After considering the merits of expression versus the weight and bulk of a swell box, Art decided to "go for baroque" and leave his picturesque pipework unenclosed. Anyway, it would have been a shame to hide his "pop art" pipe decoration from public scrutiny.

The action chosen was electro-pneumatic, same as any standard theatre organ. Art built the chest to mount the pipes compactly in the best possible display pattern. His low voltage dc power came from a rectifier.



THE FABULOUS 'VOX TINCANNA' — Self-contained, it came apart just above the spigot/stops for shipment in two large cases. The keg/bench was wired to give the departing organist a somewhat thirsty coda (see text).

The bottom octave Stopped Flute was the most massive pipework on the instrument and provided a solid pedal bass at 8' and 4'. The one tremulant affected all the pipework, which extended for two octaves beyond top C at the high end of the manual. This, as any unification buff knows, was to accommodate the 4' and higher unifications up where there weren't any 8' keys to play them.

Art spent three years of spare time assembling his instrument, 1943 through 1946. Once his oddball organ had been assembled, voiced, and the "bugs" removed, Art Stopes found representatives of the entertainment and newspaper worlds banging on his door. There followed an article in the Philadelphia "Inquirer" which described the amazing musical instrument. Personal appearances offers started to roll in and Art soon found himself in "show biz" — weddings, picnics, bar mitzvahs — any place where Art could plug his wheezer into 115 volts ac.

The "beer can organ" was written up in such unrelated magazines as *Etude* and *Popular Mechanics* during 1946, while Art was playing engagements in lodge halls, ballrooms, clubs, school auditoriums and commercial theatres. Perhaps the "sudser's" crowning moments were achieved during a coast-to-coast CBS broadcast when Art and his tuned cans performed "Roll Out the Barrel" on "Hobby Lobby."

But all of this show biz jazz was a sideline for Art. By trade he was now an aviation layout mechanic. Yet, the earlier years spent in the world of pipe organs had left their mark and doing a stint at a club with his two huge cases of whistles fascinated Art for several

years and provided a much-needed outlet from the humdrum of everyday living. In fact, the beer can organ enjoyed a life of more than ten years, on and off.

During the same period Art did a stint with the Austin Organ Company as assistant sales and service rep in Virginia, a job which saw him doing considerable maintenance and installation work. Between 1953 and 1959 he did the same for the Wicks Organ Company, first in Virginia and later in Florida where he lives now. While he was thus engaged Art Stopes was honored by the American Academy of Organ with a Charter Membership in the organization and a Certificate of Merit "for services rendered the community through organ music." No reference to Art's beer can organ was made by representatives of the Academy when they conferred these honors, but we'll wager there were a few chuckles among the dignitaries who knew.

In recent years Art became interested in electronics and took a correspondence course which won him diplomas, first in radio and television engineering and later in TV servicing. Now he's taken up "do-it-yourself" aviation and is building a "Volmer Jensen 22," a 2-place amphibian plane, a new twist which came about when he joined the Experimental Aircraft Association. Art Stopes is the kind of guy who always seeks new challenges, yet never forgets the old ones — like the beer can organ.

What finally became of it?

Alas, the beer can organ is no more! When Art tired of his "show biz" sideline he found himself accepting fewer and fewer engagements. The beer can organ's final gasp in public was heard during a performance at the Florida theatre, Jacksonville, in the early '50s. After that, the two large packing crates were stored in Richmond, Va., where, after a few years of inactivity, the instrument was scrapped. Thus ends the saga of the beer can organ.

Yet, in retrospect, Art Stopes looks back on the years of barnstorming with his "refugee from a brewery" as the most colorful of a varied career. And no one who ever sat down to play the beer can organ would ever forget what took place when he got up from the padded beer keg which served as a stool; even though no hands were near the manual, the organ would bid "adieu" with a chorus of "How Dry I Am." Art had wired a switch into the keg stool which activated a motor-driven cam programmed to play the tune when the player left the stool. Somewhere he had heard the old vaudeville motto, "Leave 'em laughing!"

Closing Chord

JAMES ALLEN ORCUTT

Jim Orcutt knew he had to play organ by the time he was 15, after hearing the 3-11 Kimball in the Empress theatre, Anchorage, Alaska, where the Orcutt family was then living. Jim later came south and gravitated to Chicago where he played plug-ins in cocktail bars for 10 years. There was also a four year period as pianist with a dance band which took him to "just about every town in the mid-west with a population of at least 20,000" said Jim. He is best remembered as the organist who won the audition held to select an organist for the Cathedral of the Christian Crusade, in Tulsa, Oklahoma, Jim's home town (see the August 1967 THEATRE ORGAN BOMBARDE). Jim was first on the list and played the ten-rank Robert Morton theatre organ installed in the church's broadcast auditorium so appealingly that the selection of Jim by the music committee was made without their hearing the others on the list. But Jim was the nervous type. He just couldn't stay put. A year after his appointment in Tulsa, he showed up in Hollywood, playing a Hammond in a rather sleazy bar. That didn't last long because Jim decided to return to Tulsa and resume his church organ work and also take a job selling

electronics in Tulsa. By then he was deeply in debt and tried "moonlighting" in an attempt to catch up. It proved too much for him and a breakdown landed him in the hospital for several months. Shortly after his release, he told the BOMBARDE only three weeks before his death, he married a long-time friend, a gal he had known for many years. There was a brief session as a dance band pianist and Jim returned to Hollywood, "this time to

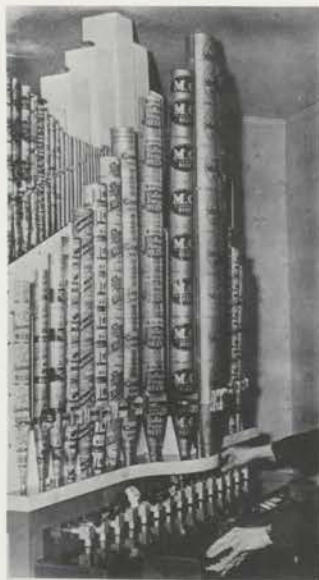


stay." But he didn't stay. He dropped from sight and even at the bar where he was supposed to start playing a plug-in they didn't know what had become of him. He had been offered a playing job in Butte, Montana, and was probably on his way there when he was taken ill. We received word from his mother that he had passed away in Warm Springs, Montana, after a very short illness. He was 36. Interment was at Coweta, Oklahoma, near the Orcutt family home. Ironically, his first pipe platter for Concert Recording is in release.

FRANK D. ROGERS

Born in Helena, Montana in May 1888, Frank Rogers came to the West Coast in the early days of the century. In 1906 he started his lifelong love affair with the pipe organ by getting a job at the Marshall Bennett Organ Co. (Spokane) as an apprentice during summer vacations. It was a very necessary step; he needed the money to pay tuition for his last two years at Whitman College in Walla Walla. He graduated in 1908, with honors in both piano and organ. The theatre organ age was already making faint rumbles; the first use of an organ to accompany films which Frank recalled was at the Mike Gore theatre at 3rd and Main in Los Angeles. It was a small Estey roll player located behind the box office so the cashier could change the rolls. That was in 1906.

Upon his graduation from college, he started doing organ maintenance work for Bennett in Spokane. One of his assignments was a 7-rank Estey in the Klemmer Theatre, often played by a quiet young lad named Jesse Crawford. Then he moved south and got a job with the Robert Morton Co. in Van Nuys, California which covered the span 1913 to 1918, and completed Frank's education in the mechanics of organ building. Then he met a man



GALLONS OF THE GOLDEN FLUID are represented by Art's handiwork. Tops of the bottom-octave wooden Bass Flute pipes can be seen behind the inspired facade of onetime "empties". Wind pressure: 4". Controls for the "instant transposer" are directly above Art's left hand. No, the "M.C." doesn't stand for Marr & Colton, this time.

who had been one of the Hope-Jones "originals" at Elmira, N. Y. — the legendary James H. Nuttall. A lifelong friendship sprung up and Frank joined Nuttall in the latter's organ installation and maintenance business, an arrangement which lasted through the rest of the "golden era" and well into the next decade. Early in the '20s Nuttall took on another former employee of the Robert Morton factory, Lee Haggart, who learned the fine points of organ building from Nuttall and acquired a solid appreciation of Frank Rogers' musicianship; when installation work was slack, Frank doubled as a theatre organist, playing vacation and fill work for the Venice Amusement Co., on a string of Wurlitzer styles B, 185 and 210 in the chain's beach town theatres. He often subbed for such remembered organists as Jamie Erickson, Mel Ogden and in Los Angeles for Eddie Horton at the 5-33 Morton in the Kinema (later Criterion) theatre.

Frank Rogers never left the organ business. He always managed to find enough maintenance and installation



— Photo Copy by Bill Lamb

FRANK D. ROGERS is shown here as he supervised the piecemeal removal of the style 285 Wurlitzer from the Metropolitan/Paramount theatre in Los Angeles in 1961. Ironically, he was in the crew which installed the organ in the mid-20's.

work to keep him going, right up to the time of his retirement a few years ago. Even then he always had time to help an enthusiast struggling to set up a few ranks of home-based pipes on a

shoestring budget. One of them was Stu Green who later became an editor of sorts. Frank helped him remove an 8-rank Morton from a beach town theatre in the mid-'50's and move it to storage, a project which came to naught other than exposing Stu to the vast store of theatre organ knowledge and information Frank carried about in his head. Even in retirement, his services as an organ expert were in demand. When it was decided to sell the LA Metropolitan/Paramount style 285 (4-34) organ piecemeal in the early '60s, Frank was hired by the owner to supervise the dismemberment and put price tags on the treasures which came out of those chambers. It was a bittersweet job for Frank because he had installed the Wurlitzer when the Metropolitan opened in the late '20s.

He died on Sept. 20, 1968, at the age of 80 while living with his daughter and son-in-law at Paradise, California.

He was often described as "the grand old man of the theatre organ." Frank Rogers earned that title many times over.

NORTH TEXAS HOSTS SOONER STATE

"HEY — LET'S HAVE A PARTY!", someone suggested as we neared the first birthday of the Sooner State Chapter. So what could be more natural for a party-hungry group of ATOERs than to have an 'organ crawl' visit to another chapter. Our chairman, Ron Willfong, sent a hasty post to Charles Evans of the North Texas Chapter and they kept the postman busy for some five to six weeks delivering plans back and forth for our visit. In spite of our short time allotted and the many installations to visit, they did a tremendous job of organizing our trip.

Ron Willfong had made two 'grand-slam' devices so that the world at large could identify us on our visit. First there were the two four by ten foot banners attached to either side of the bus in red, white and blue reading AMERICAN THEATRE ORGAN ENTHUSIASTS; and secondly special white sweatshirts with ATOE silk-screened on the front in blue and Sooner State Chapter on the back with



Sooner State Chapter members posed by bus. John Beck from North Texas is at left.

two red stripes on each side. How's about them patriotic color arrangements, friends?

Excitement and anticipation showed through the sleepy eyes of our members as they arrived at the Harvey Young Airport in Tulsa at 6:30 a.m. on March 29th, where our treasurer, Joe Crutchfield, more or less runs the joint. We took our coffee pot, a case or two of mixer — er I mean soda pop, boarded the bus quickly and went scurrying down the highway toward 'Big D' right on schedule. Stopping at Atoka for breakfast, we viewed the wonderful collection of antique nickelodions in the bus station concession room. Almost every type of antique coin operated piano, organ, orchestra, accordion and violin is here — you name it, get your nickel out and you'll hear it.

We arrived at the Baker Hotel in Dallas shortly after noon. Checking in was very fast thanks to the advance arrangements made by Bob Weddle. John Beck rode on the bus with and briefed

us on the local sites while Charles Evans drove ahead and served as a guide for our bus driver, Buddy Evans.

Our first stop was at the home of the E. M. Johnsons. Their home was designed to house the organ and we were given a complete tour of the specially designed installation. Mr. Johnson briefed us on the history of the instrument then asked Charles Evans to demonstrate the organ. The members were then invited to try the instrument — a 3-10 Wurlitzer, Special Opus 2110. This 1930 vintage came from a church in Corpus Christi and had no percussions other than the chrysoglott and chimes and none have ever been added.

The second installation was at the home of Charles Evans who has the beautiful "Moon River" organ, a 3-12 Wurlitzer from the WLW studios in Cincinnati. He favored us with some of the music heard on that program and during that era. Again, our members were invited to play the instrument and were so impressed with everything, we

got a bit too far behind schedule on our crawl.

We took a 'drive-by' with a quick 'look-see' at John Beck's home where we saw a newly poured concrete floor and some pre-fab vaulted ceiling arches. This should be quite an impressive installation when completed.



Chambers at Dale Flannery's home — note glass shutters.

Mr. and Mrs. Dale Flannery in Garland were our third hosts. Dale showed us his truly delightful 3-15 Wicks theatre organ with a horseshoe console from a St. Louis Baptist Church. Traps and other percussions came from a Cadiz, Ohio theatre. The shutters are made of heavy glass and the toy counter and percussions are positioned up front and shown to excellent advantage with colored lights playing on them. What to watch — the percussion goodies chattering away or the organist. The installation was completed in just three months to be ready for our visit. We were both impressed and delighted.

Stop number four was at the home of Rodney Yarbrough in Celina, a home that is so musical it 'sings' a welcome as you approach the front porch. Rodney, technical advisor for the North Texas Chapter, had his mother put a player roll on the beautiful little 2-4 Robert Morton that was given to him by his friends in the chapter in 1967. Then the Sooner State Chapter bunch put two of their professionals to work entertaining, Ray Elmore at the organ and Joe Crutchfield at the player grand piano. As they tired, others helped to keep the little Morton going including Phil Judkins, Charlene Roberts, Dennis Minear and Joanna Weaver. Several members

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of the North Texas Chapter had joined us during the evening. It was nearly midnight when we said good bye to a remarkable young man and fine technician, Rodney Yarbrough.

The end of a perfect day and a good night's sleep to prepare for the next day — well almost a perfect day. It seems that on this particular week-end, our hotel was besieged with countless numbers of young people attending the Young Democrats Convention. I do hope in passing, that the friends of Charlie and Delores FINALLY found them. The last time they went down the hall yelling their names at top volume level was about 4:30 a.m. Now I know the real meaning of the generation gap. I'm too damned old for this all night foolishness!

Up the next morning bright and early — well early anyway, we had a hasty side of beef for a "light" breakfast before we met our genial host, Jerry Bacon, assistant manager of the Capri Theatre in downtown Dallas. Jerry has done a fine job of repairing and maintaining this beautiful Wurlitzer 235. A jam session with members from both chapters was followed by Jerry pulling out all the stops and giving out with a thunderous and rousing march to wind up the session. We made a fast pass at the hotel, checked out, boarded the bus and headed for our luncheon where we were the guests of the North Texas Chapter. Like I said, this Texas hospitality is something else.

Our final installation of the week-end was the home of Mark and Nola Kenning in Richardson. We had a brief tour of their self-designed, and for a large part, self-constructed spanish style home which houses the giant 4-17 Robert Morton formerly installed in the Ritz Theatre in Tulsa. Mark is a professional musician and teacher and I'd venture to say, one of the best musicians in this part of the country. We sincerely hope that you both enjoy possession of the instrument through the years as much as we enjoyed hearing you play it.

It was late afternoon when we boarded our homeward bound bus, reluctant to leave but most grateful to all the fine and generous people in the North Texas Chapter. In large glowing letters may we say, A BIG HEARTY THANKS TO YOU, OUR NEIGHBORING NORTH TEXAS CHAPTER. We're looking forward to returning your hospitality.

A suggestion to all chapters who have not been on an organ crawl. Call your neighboring chapter, pick yourselves a week-end and go find out what wonderful people you have in your near-by chapters.

— Photos and Story by Joe Crutchfield

The North Texas Chapter was delighted to host the Sooner State Chapter. During their all too brief stay, they listened to and viewed five Dallas area residence organ installations (Dallas area because our membership spreads over five counties). We were sorry that the time limit of their trip prevented the Sooner State Chapter from hearing, among others, the Wurlitzer Publix #1 in the Palace Theatre.

One of the biggest surprises was the impressive amount of talent per capita displayed by the Oklahoma folks. It was truly astonishing to see and hear the way in which any one of them could walk up to a strange organ and produce beautiful and often unusual registrations with exceptional competence. Although they are a relatively young chapter, they are coming on strong.

Such a marvelous, cram-packed day and a half. The Sooner State Chapter will be welcomed back to Dallas at any time.

— John Beck

BILLY NALLE

(Continued from Page 19)

organists dare attempt to any degree because improvisation is a separate art form in music, and must be studied. It is not the routine variations on chords we hear church organists playing on Sundays, but rather something which takes years of practice and experience to do well. It is an understatement to say that Billy Nalle does this well. In short, he is a genius while being at the same time a sensitive human being whose interest is to make any audience an integral part of his program, to make them feel that they belong in his music.

This reviewer not only notes the feeling for the music that Billy Nalle imparts, but also an exquisite taste in registration that permits just so much at any one time to do the job in the most successful manner. Only twice did we hear the full organ and just then for brief moments because the power of more than one-hundred and sixty ranks can be overwhelming in the confines of the ballroom. Judging by the enthusiasm of the audience, we can surmise that Billy will be back at Longwood and we hope that day will be very soon.

For information of tourists wishing to hear the Longwood organ, it is played by its resident organist Clarence Snyder every Sunday afternoon from 3 to 5 p.m. Admission is free of charge for all concerts.

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

With Chicago the host for the ATOE's Eleventh Annual Convention, Jason and I salute the Windy City with choice material taken from American Organist (AO), Diapason (D), Jacobs (J) and Melody (M).

Sept. 1915 (D) The Wurlitzer Co. has been awarded the contract for one of the largest theatre organs in the country for the Covent Garden Theatre in Chicago. It will contain all the latest improvements such as second, pizzicato and sforzando touches. Console will have 4 manuals. Pipes will be in 5 chambers, with an echo organ placed in the balcony area. Wind pressure will be from 6 to 25 inches.

May 1919 (M) AXEL W. CHRIS- TENSEN has begun a 17-week engage- ment at the Cort Theatre, playing the Wurlitzer Hope-Jones orchestral organ.

Aug. 1920 (D) Chicago Theatre Organists went on strike July 5. They demand a 75% increase in pay, re- jecting an offer by the theatre man- agers of 50%. A similar walkout was averted in New York by an agree- ment providing for a 5% increase.

Oct. 1920 (J) *The 2460-seat Stratford Theatre, one of the city's newest, will have a 40-piece symphony orchestra, a jazz orchestra, and a Moller pipe organ which it is claimed, will be the largest in Chicago.*

Apr. 1921 (J) The new Roosevelt Theatre opened on April 23. Playing a daily program on the Kimball organ is EDWARD FITCH.

Jan. 1922 (J) *Sunday afternoon con- certs are being given at the Drake Hotel. David Rosensweet is conductor of the orchestra and FREDERICK MEINKEN is organist.*

Dec. 1922 (D) HERBERT F. SPRAGUE, who played two years in Chicago's Elentee, Pantheon, Senate

and West End theatres, recently has been doing substitute work in the Brighton, Douglas, Evanston, Howard, Hoyborn, Hyde Park, Michigan, Pas- time and Regent theatres.

Feb. 1923 (D) FRANK VAN DU- SEN is operator of the "School For Theatre Organists," located in Kimball Hall. More than 50 of his students are playing in Chicago theatres.

Mar. 1923 (D) Balaban & Katz ran ads in the newspapers last month, call- ing attention to their organs and organ- ists, and the high quality of music they offer in the Central Park, Chicago, Riviera, Roosevelt, and Tivoli theatres. In 1922, 18 million patrons attended, B & K attributing this, in part, to their belief that "Music in its finest form is an element of popularity. Thousands come from miles around for the inspi- ration and mental recreation it (organ music) affords."

Apr. 1923 (D) HAZEL HIRSH of the State Lake Theatre, played a spring program at Kimball Hall on April 21. Many letters were received on the cali- bre of the performance as well as the orchestral quality of some numbers.

Dec. 1923 (AO) Eugene Stinson, writing in the Chicago Daily Journal, says: "JESSE CRAWFORD's playing is distinctly aimed at giving the listener a good time, whatever the music he plays. He is never at a loss for a register of peculiar color. His imagination in the bizarre and startling in tone and quality is tireless."

Mar. 1924 (D) *The Wurlitzer Co. is adding a second console to the Chicago Theatre organ. The theatre will engage a second organist to star with JESSE CRAWFORD, and performances will be given by the two organists simul- taneously. Helen Anderson is being considered for the second console spot.*

May 1924 (D) Things are humming in Chicago. Mr. & Mrs. JESSE CRAW- FORD recently introduced duets on the twin-consoled Wurlitzer at the Chicago Theatre and were given a basket of flowers at their first performance. MIL- TON CHARLES at the Tivoli, features his new song "Hula Lou." W. REM- INGTON WELCH broadcasts over KYM on the McVicker's Theatre Wur- litzer. EDWARD FITCH broadcasts on the new Stratford Theatre Kimball over WTAS, and LEO TERRY, author of 9 songs, broadcasts from the new Tiffin Theatre.

Dec. 1925 (J) *A feature of Chicago's new Ambassador Theatre is the revol- ving pipe organ console lift. Colored lights play upon the instrument while it is in motion.*

GOLD DUST Name-dropping the Chicago theatre organists: May 1918; CARMENZA VON DE LEZZ, star organist for Wurlitzer, has returned to the Chicago office after a Boston en- gagement . . . Nov. 1918, FRANCIS ROBERTS is head of the organ depart- ment of the Chicago School of Popular Music . . . Jan. 1923, D. KENNETH WIDENOR at the Roosevelt; Associate organist is HELEN ANDERSON (later Mrs. Jesse Crawford) . . . Mar. 1923, EDWARD EIGENSCHENK at the 3- manual Kimball in the Woodlawn while HELEN SEARLES plays the 3-manual Moller in the Portage Park . . . July 1923, GERTRUDE BAILY at the Michigan; EDWARD BENEDICT at the Capitol . . . Oct. 1923, NORMA HEUER at the Star . . . Jan. 1924, Mrs. CANE at the Harding . . . Feb. 1924, HAROLD M. ANDERSON at the Chatham; MERLE J. ISAAC at the Wilson . . . Apr. 1924, EDWARD FITCH at the Stratford . . . Nov. 1924, GERTRUDE BAILEY at Orchestra Hall Theatre . . . Dec. 1924, THEO- DORE CAMPBELL at the Prairie . . . Jan. 1925, EDWARD HOUSE at the Riviera . . . Nov. 1925, HENRI A. KEATES at McVicker's . . . Feb. 1926, RAYMOND C. GRINS at the Wallace . . . Mar. 1926, CLAUDE P. BALL at the 3-manual Kimball in the Iris . . . Apr. 1926, C. V. REAVLEY at the Barton in the Windsor Park . . . Aug. 1926, HENRI A. KEATES at the 4- manual Wurlitzer in the new Balaban & Katz Oriental. Console is in red lac- quer with oriental figures emblazoned on it . . . Sep. 1926, MILTON CHAR- LES at the Chicago; HENRY FRAN- CIS PARKS at the Hollywood . . . Oct. 1926, CLAUDE BALL teaching in the Kimball Bldg; EDWARD FITCH opened the new Colony Theatre and is well-liked on the South Side . . . Nov. 1926, RUTH GORMAN FARLEY at the deluxe south side Capitol and also broadcasting over WGN and WLIB. Her teacher is AMBROSE LARSEN; ARSENE F. SIEGEL recently ap- peared as soloist at the Sunday noon Grand Organ recital at the Chicago Theatre. On the same bill were Eddie Cantor and Clara Bow plugging Zieg- feld's "Kid Boots;" ESTHER HILBERT associate organist at the Terminal; KENNETH CUTLER in the Michigan; HENRY HENKINS, Academy; WILL- IAM HENNEBRY, Orpheum; HARRY WEINER, Chateau; ALVINA MI- CHALS, Buckingham; AGNES Mc- MORROW, Clermont.

If we can find quarters for Jason, we'll see you in the land of Capone and Daley in July. So long, sourdoughs!

— Lloyd and Jason



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.

Colonel Harry Jenkins, our genial guide through the "Silent Movie Music" features, was having the time of his life last month doing the type of "close cueing" that is so dear to the heart of a former film accompanist. In effect, Colonel Harry ran off to join the circus — The DeWayne Bros. Circus touring West Coast towns and villages, not the big cities. Harry's job was to perform the duties of a circus band, using an ancient but well-amplified Hammond. It's a complete 2-ring circus, presented under a real "big top" tent. Harry says that it's like old times, following (and sometimes leading) two hours of jugglers, a trained dog act, aerialists, rope artists, trapeze artists, clowns, an elephant act and "Jargo" the ape impersonator, whose appearance and manner-



Colonel Jenkins and friend. Playing for the circus wasn't unlike cueing silent movies.

isms are so realistic that during one performance when he "broke loose" and ran into the audience to sling a confederate over his shoulder, a horrified lad, taking the whole bit seriously, stood up and planted a haymaker on the "ape's" jaw — knocking Jargo cold. The brave lad got a "hand" says Harry, but it sure scotched Jargo's performance.

* * *

In Rahway, New Jersey, Rahway theatre manager Bob Balfour was having a problem early this year — not enough organists to keep his well-kept Wurlitzer audible at all intermissions, reports Eric Zeliff. He once had seven New York Chapterites rotating at the console but early this year he was down to four — Tim Hoag, Roy Sharp, Eric Zeliff and Jinny Vanore. But the faithful four were not always available and Bob knows only the "Paramount News" theme from memory. Rather than subject his paying customers to 15 minutes of that, Bob was increasingly forced to resort to records — which brought beefs from those patrons accustomed to hearing the organ. How to enlarge his circle of competent organist-enthusiasts was the manager's problem as we went to press.

* * *

Rochester, N. Y. has a "new" theatre organ. Although it's a Rodgers 3-manual electronic, the installation has created much local interest through stories published in the daily press.

The alumni association of Charlotte High School worked for months to raise the \$7,000 necessary for the organ's purchase and installation.

On March 28, former movie organist, Margaret Culp Morrow, accompanied several silent comedies and a set of song slides. The audience, mainly teenagers and parents, was most enthusiastic, and plans are being discussed for a feature-length silent film presentation.

* * *

The 3-19 Wurlitzer from the RKO-Albee theatre in Cincinnati has been removed to its new home, Emery Auditorium at the Ohio College of Applied Science. The Ohio Valley Chapter is directing the removal and restoration efforts under the supervision of Herbert Wottle and Bob Ridgeway. Emery Auditorium has two balconies and seats 2200 people.

* * *

Former Ohio Valley Chapter Chairman Ed Wuest has been relocated from the Cincinnati area to Galion, Ohio. In the process of the big move Ed's 2-5 Wurlitzer pipe organ had to go. Gary Shipe of Athens, Ohio, is the proud new owner and he plans to install it in his new home now under construction in Akron, Ohio, in a 30' by 40' basement music room.

After seven years in storage, the former Oakland (Calif.) Fox 3-14 Wurlitzer was ready to play in the Shingletown, California, home of its purchaser, John Leininger, who reports that it was in very good shape despite the long storage period. The only releathering that had to be done was in the console, and about thirty magnets were replaced after being rewound. There remains only the piano to get going, and then a rededication concert. Who'll do the honors? Naturally, Tiny James, the organist long associated with the instrument when it was in the theatre, and the only one to record it commercially.

* * *

Paul Mickelson, an organist you'll be reading about and hearing from (via the new "Reader's Digest" record release), was off to Australia and New Zealand on a concert tour in March with a return date set for June. Reminiscing about his experiences while playing the "Digest" sides, he says, "I certainly enjoyed doing the record on the Wanamaker organ, and also on the organ in St. John the Divine. But that Wanamaker instrument! It was quite a challenge. I could almost write a book on it."

* * *

Recently, "Old Prospector", Lloyd E. Klos and RTOS photographer, Tom Lockwood, looking for organ memorabilia searched the abandoned Cameo Theatre in Rochester, N. Y., in the hope that all or part of the original 2 manual Kohl organ could be found. But the chambers were bare. Enroute to the basement, a rotting step gave way, and the total result was a bruised leg, a hurt dorsal region (Lloyd's), and no trace of the organ.

* * *

Paul Fleming, who was deeply involved in the relocation of the Syracuse (N. Y.) Keith's 3-11 Wurlitzer, reports that he has latched onto a 2-4 Link which he intends to refurbish and install in the Empire State Musical Instrument Museum on the State Fair Grounds there. Paul is employed in Missouri, but hopes to be back to Syracuse before too long. Two organs in one building would be quite an accomplishment for this enthusiast and his devoted associates.

* * *

How do you install a 4-25 Wurlitzer console on a lift without digging a pit into the ground to bury screw drives or hydraulics? Ohio Valley Chapterite Stan Todd solved the problem for his Shady Nook restaurant installation by using the front chain lift section from a fork-lift truck. Enormous lifting capacity and no wasted space. Neat, huh?

On March 1, the University of Washington Board of Regents announced that it had approved the sale of the 4-18 Wurlitzer organ in the Fifth Avenue Theatre in Seattle to William H. Breuer of Palo Alto, California. This created a stir on the part of Seattle Theatre Organ enthusiasts, led by ATOE's former president, Dick Schrum. Dick stated that the Puget Sound Chapter had a contract with Fox-Evergreen Theatres to restore the organ, and the chapter was not given the opportunity to bid on the instrument. Spokesman for the Regents said that it was not necessary for bids to be asked for disposal of the instrument, valued at \$10,000 by C. M. Balcom, who has maintained the organ for several years. Breuer, who operates the pipe organ-equipped "Captain's Galley" restaurant at Santa Clara, California, has removed the instrument, it is now in storage in Palo Alto, Calif.

No less than four 4-manual Wurlitzers are awaiting installation in homes or beaneries in the Bay Area, reports this mag's ad manager, Dewey Cagle. "Mr. Pizza Joynt," Carsten Henningsen, still has the 4-20 extracted from Loew's State in Syracuse, N.Y., stashed, waiting for just the right location for a second "Joynt." Steve Restivo already has himself a 3-15 but his dad has the 4-20 from the Oakland Paramount in limbo. And Doug Erdman sold his 4-20 console to a Mr. Samut, who will use it to control about 20 ranks of pipework he has acquired for his Bay Area home. And Bill Breuer has the 4-18 from the Seattle 5th Avenue theatre to make a home for — somewhere.

And should any of the gentlemen listed above decide to throw in the sponge, there's a ready market for his instrument; still another man is frantically seeking a four-decker to put into yet another Bay Area pizzeria. What hath Carsten wrought?

Then there's the organist with a popular Latin dance band who is seeking a large instrument to install in a San Diego theatre, for an operation similar to San Francisco's Avenue theatre and its policy of frequent silent movies with pipe organ accompaniment.

Central Ohio Chapter members Carlos Parker, Jr., and Tom K. Hamilton are proud of their new possession, the 4-19 Robert Morton organ from the Loew's Ohio theatre in Columbus. Until the fate of the theatre is settled the two plan to leave the organ installed in the 3000-seat flagship of the Loew's circuit in Columbus and continue to play and record the great sound of the organ, which was heard on the Concert Recording disc, "The Mighty Morton," featuring Roger Garrett.

The big theatres are being demolished at an ever-quickening pace. Some are being "twinned" (the balcony closed off to make a second theatre) such as the Oriental in Chicago and the Saenger in New Orleans (long a "twin"). Although this process of "cell division" leaves the house drastically altered, it's more desirable than a session with the steel ball. It isn't happening only here in "business first" USA; word has been received that both the Regent (4-19 Wurlitzer) and Plaza (2-12 Wurlitzer) in Melbourne, Australia, are going dark, leaving two instruments in fair shape up for grabs.

But from Canada via Britain (from the Cinema Organ Society's Newsletter) comes an encouraging word from Terry Harvey; the Orpheum theatre in Vancouver has dropped immediate plans for "twinning" and the style 235 Wurlitzer will not be removed, after all. But there's another obstacle. Terry added that the Orpheum management is negotiating with the AFM local for removal of a virtual ban on use of the instrument; it can be played only by a union member after 11 other musicians, including a leader, have been hired, insists the local. That ruling, harking back to the early days of "talkies" when theatres were firing pit orchestras with discouraging regularity, has been relaxed by most AFM locals, which are glad to see organs back in use in theatres.

From Olean, New York, Doc Bebko (Eddie Baker) made his annual Easter pilgrimage to his old haunt, Radio City Music Hall, and reports that Jack Ward made the 4-58 Wurlitzer sound superb. "Both consoles were exposed, with the right one playing. Organ is magnificent in tone, especially the pedals", says the former Music Hall organist.

The RKO Palace 3-16 Wurlitzer in Columbus is moving from its old home on West Broad Street to its new home on East Broad Street, the Center of Science and Industry. The organ will ultimately be re-installed in a proper setting reminiscent of the Roberson Cultural Center in Binghamton, New York, with its Link organ. The Palace Wurlitzer was unusual in that it was installed with a single "Echo" division consisting of one solo scale Vox Humana, available at 16', 8' and 4', in a chamber over the proscenium arch which spoke through a grill in the dome of the auditorium. The rest of the organ was rather conventional 260 style with a Piano, brass Saxophone, brass Trumpet, and a console with 5 expression pedals. The Palace Wurlitzer was installed in 1927 and in recent years was extensively rebuilt by William and Jim Hunt and Robert Ridgeway with help of Central Ohio Chapter members.

In Kansas City, Ken Wright read our April VOX POP about Bill Wright (no relation) and the nostalgia started: "I used to work with Bill way back, at the old Midland theatre in Hutchinson, Kansas. He was No. 1 organist and I was No. 2 in this silent movie house — and guess what we played — a 3-manual, 13-rank Austin! Someone, in an attempt to give it a theatrical sound, had added a set of bells, a Xylophone and a loud Kinura. But it still was Austin — all over the place." Ken is still thrilled by the encouraging sale of a recently released record he taped 20 years ago on the WKY (Kansas City) studio Kilgen.

In Cincinnati, ATOE Jack Doll, Jr., will have to bid his Wicks/Casavant pipe installation (3 manual-12 ranks) goodbye for a couple of years while he serves Uncle Sam. Jack who is a professional organist played the night club circuit regularly in the Cincinnati area before the military departure. The basement pipe installation will not hunger for attention in his absence; Jack Doll, Sr., is a topnotch pro with the Baldwin Company in Cincinnati.

From Sherrard, Illinois, pro organ tech Dave Junchen, taking note of a last issue VOX POP about his many installations, has the following to add about the Stan Todd Wurlitzer he's installing in the Shady Nook restaurant near Cincinnati. The instrument, a 3-16 Wurlitzer (one of the WLW radio organs), is to be equipped with a completely solid state relay developed by Peterson Electro-Music (Tuners). Dave believes this to be the first application of the solid state relay system to a large unit organ, although the device is now on the market and is being used by several builders of church organs, Aeolian-Skinner, for one. In place of the bulky, clicking relay racks are small modules with circuit boards bearing electronic parts. All modules are the plug-in variety for easy service. Dave lists some of the advantages:

1. It is compact in comparison with conventional relays.
2. It has no moving parts to wear out, and, considering the well-established reliability of solid state, there is very little which can go wrong with it.
3. It will operate any number of unifications and couplers from only one contact for each manual key.
4. The modular plug-in design makes future expansion of ranks comparatively simple; just plug in additional modules.
5. The solid state relay is compatible with existing organ relays, so that an instrument with conventional relays may be expanded via the solid state route.

So far as we know, there are fewer than 10 organs existing with all solid state relays, all of them "straight" instruments. We would venture to state that Dave is in on the start of something good.

* * *

In Lafayette, La., teenage organist Lew Williams wandered into a music store and noticed a man with a familiar face fingering a harpsichord. It was Guy Lombardo. Lew struck up a conversation with the visiting celebrity and as always, where Lew is concerned the subject turned to the organs. He asked Lombardo if he had ever known Crawford. The reply was something like this: "Jesse? Sure, we were often on the same bill at the (New York) Paramount, Jesse and his wife, Helen. Boy, Helen was some organist, too. She played jazz, y'know. But Jesse — you couldn't top him. Nice guy too." Lombardo continued about organs "In the '30's we made a record of orchestra and organ with a Charles . . . yes, Milton Charles. . . 'When the Organ Played at Twilight' for Columbia. That record turned out to be one of our biggest hits." Okay, Guy!

* * *

Organist Frank Lanterman is the owner of the former San Francisco Fox 4-36 Wurlitzer which he is installing at considerable expense in his La Canada, Calif. home. Frank is also an Assemblyman in the California Legislature at Sacramento, where one of his jobs is as overseer of the taxpayer's dollar. As guardian of the public purse he talks tough and plays the tightwad when other legislators seek state funds to finance pet projects. Conversely, he lavishes his own money on his mighty Wurlitzer. The bachelor-lawyer mells when he speaks of the organ. He told an LA Herald-Examiner reporter, "I have an appreciation of the dollar when it applies to everything but my pipe organ — it's my one indulgence."

Frank was a prominent theatre organist in the '20s and '30s but he's found far greater security among his satisfied constituents. They have been re-electing him without surcease for 18 years.

* * *

We keep finding out things about Bill Johnson, the moving force behind Concert Recording and its "Organ of the Month Club," little tidbits which tell us much about the mettle of the man. For example the RCA legal eagles are still talking about the ease (they used the word "grace") with which he excepted Billy Nalle from his Concert Records contract to do a one-shot Readers Digest album. They had expected the usual bared fangs and Bill

disarmed them with "Sure—go ahead." Now we have evidence of a well-concealed "good Samaritan" side to the Johnson psyche. We learned that he sends gratis pressings and tapes of his best organ releases to Rod Yarbrough, the Texas organ builder, who became totally immobilized in an auto crash. Time hangs heavy for Rod and Bill's thoughtfulness not only keeps Rod's interest high but also his morale. Bill will probably be furious with us for leaking his well-kept secret.

* * *

ATOEer Sylvan Ketterman, Muncie, Indiana Conn dealer, built his first small pipe organ at the age of 12, which marks the start of more than 40 years of pipe enthusiasm. He now builds model steam calliopes in miniature.

* * *

The "organ in a pizza palace" idea seems to be catching on also in the Los Angeles area. First it was "Monk's Musical Pizza" in Covina with its 2-7 Wurlli and now plans have been announced for a similar eatery in the San Fernando Valley, north of Hollywood. The instrument is a Wurlitzer style 215 (2-10), long in storage but originally from a Beverly Hills movie house. The location is already under lease and installation is progressing with veteran organ man Buster Rosser at the soldering iron. Harvey Heck was recruited to re-leather chests for all 10 ranks. The project was undertaken by organ enthusiast-business man Ed Waters, who hopes to open during the summer.

* * *

The Detroit Theater Organ Club monthly "News" now features a full-page photo of a well-known organist in each issue. Initial pix of Don Miller with Billy Nalle, and Ray Bohr in a later issue, were top quality.

* * *

In Sacramento, Calif., Major H. A. Sommer, is readying a series of articles, plus a partial installation list, on the much-neglected Kilgen theatre organ.

* * *

We trust that Dr. Mel Doner, ATOE's first publications editor, is enjoying his new job as a biology professor at Winona (Minn.) State College. Just don't try that "birds and bees" stuff on today's kids, Doc!

* * *

In reply to an inquiry, the console which controlled the late Truman Welch's 2-12 Wurlitzer-Smith home installation in Downey, Calif., was originally installed in Grauman's Million Dollar theatre in Los Angeles. It was the pipework, chests, etc. which came from the Arlington theatre, Arlington, Calif., not the console.

In Miami, George Gerhart read the VOX POP (Dec. '68) about the purchase of a 3-deck Kohl console, originally from Rochester, N. Y. by a "Mr. Sudre" of Miami. It all stacked up except for the name. That console had to be the one Bob Andre of Coral Gables brought down from Massachusetts, so he put us straight. Exit Sudre, enter Andre — with a 12-ranker at home now due for a larger console and possibly 4 manuals.

* * *

Eddie Dunstedter probably wondered if he was being pursued by a Stu Green-like banshee. He heard a youthful voice in the rear of the Carl Greer Inn (Sacramento, Calif.), call out "Chlo-eee!" just after he had finished his famous "Deep Purple," during a recent engagement at the Morton-equipped beanery. Eddie gave out with his entire conception of the old swamp-juice ballad just as recorded on his "Pipes & Power" disc. Then he turned around and said "All right, Stu — where are you?" Instead teenager organist Gary Konas stepped forward to thank Eddie for his blockbusting musical search for "Little Eva of the Everglades." It was Gary's first encounter with the living Dunstedter and he was somewhat speechless. Eddie observed that Gary had a couple of things in common with the portly TOB editor, ". . . a passion for 'Chloe' and a tendency to 'clam up' the first time we met."

* * *

A Delaware Valley Chapterite (who prefers anonymity) suggests that, at intervals of about four years ATOE publish a "Quadrennial Book" similar to those priceless high school year books we all relish. It would contain photos of each chapter's elected officials (perhaps in a group), and, as far as practical, group photos of chapter members. It would state ATOE objectives and review accomplishments, list organ "transplants" during the four-year period, summarize trends in the hobby and generally paint a more leisurely and thoughtful picture of the hobby than the task of publishing a bimonthly magazine permits. Purchase would be by reservation in advance, to insure recouping publication costs. The writer feels that such a publication "would give a tremendous shot in the arm to the already great pride one has in being a member of ATOE."

* * *

Another member wants to know why this mag is called THEATRE ORGAN BOMBARDE; the title often puzzles newcomers to the organization. Well, Dorothy, once upon a time ATOE published two magazines, THEATRE OR-

GAN and BOMBARDE. They were quite different in content and approach. THEATRE ORGAN (originally TIBIA) has always been the official journal—straight—factual—serious—reliable and slick. Then came BOMBARDE (on rough paper) which saw the humorous side of the hobby, took pokes at human foibles encountered within the TO world, published biographies of organists illustrated with outrageous cartoons and generally lived up to the claim that it was “the only theatre organ publication with a sense of humor.” But running two magazines got too expensive. Rather than call for a dues increase, the Board of Directors decided to combine the best elements of both publications. Thus THEATRE ORGAN BOMBARDE—two for the price of one.

* * *

The Theatre Organ Society of Australia, New South Wales division, opened its 1969 season on Feb. 19 with a concert on its own Wurlitzer in the Marrickville Town Hall, played by veteran console artist Reubert Hayes. On March 30, it was a concert played by Denis Palmistra on the John Clancy residence Wurlitzer in Wentworthville. During March, American Don Kingston was playing the plug-in concert circuit, plugging Conn organs, writes “TOSA News” editor Frank Ellis.

The “TOSA News” for February runs a cartoon showing BOMBARDE editor Stu Green crying huge tears, while standing next to a teacup in which a violent storm is raging. It’s Stu’s “confession” for the crime of misquoting a TOSA News item about the number of theatre organs in Australian theatres, an error which touched off a wave of claims, counterclaims, catcalls and innuendo among those who seem always ready to throw a damper on a fun hobby. “It’s all my fault!” cries the sketch of Stu, thus getting TOSA News off the hook. He might have added, “And a pox on the spoilers.”

* * *

While going through Atlanta, Billy Nalle stopped to catch Lee Erwin’s presentation of his original score, accompanying Valentino’s “The Eagle” at the Atlanta Fox 4-43 Moller. It was the first time Nalle had heard Erwin accompany a film and what he saw and heard really turned on his “southern enthusiasm.” Billy states, “Erwin played the finest accompaniment ever I’ve heard to a silent film. It was done with complete professionalism, a first class presentation all the way. Guys like Lee and Gaylord (Carter) should have classes, or some means of showing fellow aspirants how it’s done.” Lee, why don’t you send Billy \$2.00? Where else can you get such glowing public rela-

tions material from a guy who really knows the (musical) score?

* * *

In Sacramento, Calif., “our man” in that area, Major H. A. Sommers, assembled a Xylophone (from parts of several) for Dave Schutt’s 3-14 Robert Morton in San Jose. And Dale Mendenhall was looking forward to the arrival of the 3-manual console from Loew’s Theatre in St. Louis, which he purchased through the St. Louis chapter.

* * *

Farther north, in San Francisco, the Avenue Theatre noted, with some relief, that business was picking up, which means life insurance for the 3-14 Wurlitzer. During April (on Fridays), the Avenue ran the Douglas Fairbanks starrer, “Robin Hood” with Van Welch doing the accompaniment, plus a special concert by youthful Stan Toyama; a silent documentary gathered from many sources by Martin Kearns, entitled “Hollywood of the ‘20s” with Bob Vaughn at the organ; a presentation of the Harry Langdon silent comedy, “Tramp, Tramp, Tramp,” with Bob Vaughn doing the cueing, plus a concert by former New York Roxy organist George Robinson. On the final Friday in April it was a concert by Gene Gaylor and a presentation of the early Garbo film, “Joyless Street” (better known as “Street of Sorrows”). Gene is a newcomer to the Avenue staff but is a real oldtimer in the TO hobby.

* * *

From England, Editor Ian Sutherland’s “COS Newsletter” issues a plea from Ken Butterfield for greater support of the nationwide petition being circulated among British enthusiasts with the aim of forcing the BBC to put cancelled TO programs back on broadcast schedules. In the same issue of the Cinema Organ Society’s Newsletter, James Ward Stuchlik, sparker of the campaign, states that over 3000 had signed (by March) and that the goal was 100,000 signatures. Interest appears to be picking up; even (get this!) Hammond Organ Clubs have offered to sign and circulate the petitions.

* * *

The chapters and clubs have put on some stunning shows since our last issue. The New York Chapter scheduled veteran silent film cuer Larry Leverenz for its May 18 concert at the Beacon Theatre with its 4-19 Wurlitzer. He also studied with famed radio organist Ralph Waldo Emerson (the son of the poet). The same issue of the NY Chapter’s Newsletter announced a theatre-sponsored concert at the Tower Theatre in Upper Darby (near Philadelphia) where Bob Lent and crew keep the 3-17 Wurlitzer in top shape.

The Tower scheduled Gaylord Carter accompanying a silent movie for June 10. The Empire State Theatre and Musical Instrument Museum celebrated the 75th anniversary of the birth of the movies April 27th with a showing of the Douglas Fairbanks “Arabian Nights” adventure, “The Thief of Bagdad,” with, naturally, Carleton A. James doing the cueing at the 3-11 ex-Keith’s Wurlitzer. Admission free to ESTMIM members and only \$1.00 to non-members. And we trust that attendance was such at the Detroit Theater Organ Club’s May 24th Ann Leaf concert that reviewer Ben Levy this time didn’t find it necessary to invite clubbers who missed it to butt their noggins against a stone wall—as he suggested last year when attendance was a bit off. And on June 7th, DTOC was enriched by both a morning workshop and an evening concert by the one and only Don Baker, made possible by the enlightened attitude his employer, the Conn Organ Co., takes toward pipes and the TO hobby.

* * *

The “underground” press has at last discovered the theatre organ hobby. In Los Angeles a May edition of the hippie-rebel-oriented weekly “Advocate,” in an article obviously written by someone close to the hobby, explained ATOE with amazing restraint and no four-letter words, although it couldn’t resist alluding to sexually-oriented symbols it says are inherent in certain physical aspects of organ pipes. The article reflected a measure of admiration in the way we do our thing. Peace, brothers!

* * *

Sorry to hear of the dissolution of the Valley of the Sun ATOE chapter. A large factor was the loss of the 3-13 Meisel and Sullivan-Wurlitzer organ in the Phoenix Paramount Theatre, long a meeting place of the chapter. When Paramount sold the theatre to Netherlander (of Detroit), the new owners decided to remodel it immediately as a legit house but less the organ, which was put up for quick sale. It was purchased by a young couple, Allen and Vicki Tury, members of the defunct chapter, and is now in storage. The Tury’s hope to place it in a suitable public building when one can be found and the necessary arrangements made.

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



WHO IS WHERE . . . Mildred Davis (Mrs. Harold Lloyd) is mending after a long hospital stay. Harold told reporters at the Oscar Award show that she was coming along well . . . Florence Gilbert lives in the Los Angeles area but is shy at meeting the press . . . Our report on Charlotte Henry is not verified but she was last reported living in the San Diego area . . . Tom Gallery, once married to ZaSu Pitts, now a sports consultant lives in the San Fernando Valley . . . Billie Burke is in a Southern California rest home . . . Valentino's brother, Alberto, lives at 1444 N. Orange Drive, Los Angeles, 90028 . . . Constance Talmadge says she may make Southern California her home again after 20 years in the East.

JOAN Crawford radiated beauty in her gorgeous gown at the 41st Academy Awards and looked every inch a movie queen. The bleacher fans gave her biggest ovation of the night.

QUESTION: "A TV program MC reported one motion picture had played to 2 billion people and 95% of them had seen it free. Can this be true?" Most likely the reference was to the silent classic "King of Kings," created by Cecil B. DeMille in 1927. A Los Angeles minister, who has spent 15 years researching KOK, says it is shown almost every hour of the day and night somewhere on earth by missionaries and film scholars.

LILLIAN Gish, surely the most enduring, distinguished and worthy film great of all time, writes a gentle, heart warming biography titled "The Movies, Mr. Griffith and Me." To read this is to be refreshed with all that goodness which once was a Hollywood export. Miss Gish tells the fascinating story of early motion picture history with love, admiration and deep respect for her fellow artists and especially for D. W. Griffith. Must reading for every film fan.

FOR 25 years Academy of Motion Picture Arts and Science members have ignored Miss Gish. All of them should be ashamed. She is without an Oscar. No actress has ever reflected greater honor, dignity, respect and love of the motion picture industry.

YOU may write Vilma Banky and Rod LaRocque at 719 Foothill Road, Beverly Hills, California 90210.

THE magic of the name Rudolph Valentino grows more enchanting. A new musical movie about his life is planned for the 1970 season. Jules Styne, composer of "Funny Girl" and other musical hits, will create the film. Incidentally, Rudy wore long sideburns 47 years ago and was widely imitated by the younger folks for his daring style.

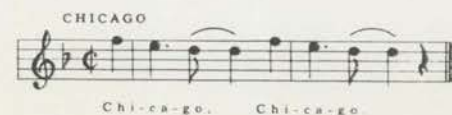
QUESTION: "How many times was Stan Laurel married?" Probably eight. His second wife was also his fourth and sixth marriage partner according to 1969 court case records.

MORE than a few film greats enjoyed working in serials. Recent research shows that James Cruze, Kathryn Williams, Marguerite Snow, Olive Thomas, Henry B. Walthall, Jack Holt, Earle Foxe, Gertrude Olmstead and Anna Mae Wong appeared in the Saturday afternoon thrillers which turned millions of boys and girls into devout film fans.

MASTER film producer D. W. Griffith said wishfully, in 1924: "There will never be speaking (sound) pictures. We do not want now and we never shall want the human voice with our films. Our 'close-ups' . . . I invented them. It is a mechanical trick, and is of little credit to anyone."

IN 1956 Cecil B. DeMille declared: "Rudolph Schildkraut was . . . perhaps the finest character actor ever to appear in motion pictures.

WOULD you be interested in a new magazine dedicated to the vanishing motion picture theatre? Marquee is such a magazine and is filled with pictures and articles on every phase of movie palace lore. Details are available from the Marquee editor, Box 4445, Washington, D. C., 20017.



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.

"ETHOS"—Arnold Loxam at the Leeds (Britain) 3-19 Wurlitzer, CR-0039, stereo, available by mail at \$4.50 post-paid from Concert Recording, Box 531, Lynwood, Calif. 90262. Also available in 7½ ips 4-track stereo tape at \$5.95.

Arnold Loxam is a name long associated with theatre organ activities in England but to the best of our knowledge this is his first solo recording appearance on this side of the pond. This recording is rich in entertainment value, especially in the rhythm area, and does much toward establishing Loxam among the British console "toppers."

However, the variety offered in this recording, due to the grouping of similar material, isn't apparent until the ballad treatment of the seventh selection. Until "Mighty Lak a Rose" one gets the impression that Loxam is tied to a 4-to-the-bar "quickstep" style. It's a good "swingband" recreation, with imaginative "rides" but six in a row is too much. But "Rose" is lone in tempo rubato with lots of expression. This is followed by 4½ minutes of Strauss waltzes to which Loxam applies a correct Viennese lilt, and then he tackles a gypsy medley with good effect. For "Grandfather's Clock" its back to the "big band" tempo to close side one.

The organ has a genuine Wurlitzer sound although it's usually full combinations with solo stops used sparingly. For solos, Loxam is partial to the Clarion. Recording emphasizes the "big hall" perspective but with plenty of "presence."

Side 2 opens with a brief but rocking "Woodchoppers' Ball," closing with the downward palm smear and cymbal crash which marks several of the rhythm numbers.

"Audrey" features fine Tibia work, while "Cumbanchero" and "Cumana" show off some well-voiced reeds.

Surf effect and Strings introduce a Tibia'd "Harbor Lights" (the organ has a well-regulated Tibia) which is afforded emphasis from the pizzicato reeds. "The Nearness of You" also enjoys fine Tibia work with some pecks on the Glock. Loxam covers up a clinker during the first bars of a jazzy "Twelfth Street Rag" with finesse and gives "Wedding of the Painted Doll" lots of 1929 crunch. He closes with 47 seconds of his radio theme, "Sorrento."

It's a spirited performance with perhaps a bit too much four-to-the-bar. Frank Hare's jacket notes about the artist, instrument and theatre are expansive and informative, although no explanation of the album title is offered. The photo of the artist on the jacket is most unflattering, but the music is good.

* * *

THE YOUNG SOUND, Jeff Barker plays the Peter Schable 4-23 Robert Morgan organ, Stereo, Concert Recording No. CR-0038. Same ordering procedure as for the previous album.

Deciding what to play is always a rough decision for an organist planning a recording. The pull of the old standards of the T.O. era is strong, and the record company P & R man usually favors recent show tunes and current "pretty music." Rarely does a pipe recording planner seek new directions. It's to Jeff Barker's credit that he kicked over the traces and selected a set of current and recent teen pops. The results are not only interesting, they're often fascinating. At other times, the organ points up the weaknesses in the new "pops"—mainly too much repetition. Yet, many in the "old guard" will find the kids' music, when divorced from association with "wild dog" guitar, page boy haircuts, 200-watt "fuzz tone" amplifiers, and unmusical vocalists, not too hard for "squares" to listen to and enjoy.

Full credit for this unwitting aid toward bridging the "generation gap" must go to young immigrant from Britain Jeff Barker. He's fully competent at the 4-deck Morton, and provides some choice registration on which to float his array of mostly rhythm tunes. There are 14 selections. We'll hit some highlights.

"Some Velvet Morning" is a conversation between stark up-tempo brass (in the minor) and Tibias in slow ¾

(in the major). "Valley of the Dolls" is a fine ballad arrangement of the multi-rhythm movie theme which is marred by the intrusion of an extraneous mid-scale tone which may be either an off-speech pipe or the result of a cable "run." It's just loud enough to distract. A beautiful set of Tibias carries much of "Love Is Blue" with occasional comments from the Posthorn. Sharp brass asks about "The Way to San Jose" while an up-beat "Windy" gives the "clackers" a workout. "Sunny" gets a solid rock treatment, with the Brass carrying the main load against a heavy pedal. Interesting variations. A gorgeous chorus of Strings is heard in almost Handel-like solemnity under a Tibia'd single-line melody when said strings aren't carrying the "ball" during "A Whiter Shade of Pale." The melody on the Clarion, played against the same pattern, is almost Purcell-like. "Up, Up and Away" has us ballooning to an appealing treatment with single-tap Glock pointing up the melody. The same effect is heard during that tear-jerker, "Honey," which Jeff plays with all pathos of the Bobby Goldsboro vocal—including the chorus of "angels," impersonated by Vox and Tibia. Also heard are "Young Girl," "There's a Kind of Hush," "Going Out of My Head," "Los Altos Train," and "When I'm Sixty-four," all played in various rock beats in good taste and with great sensitivity. If there is any criticism in Jeff's handling of the material, it can be reduced to possible over-use of the Posthorn (in combination) to carry melody. Even so, it's easier to listen to than a 200-watt guitar. The Schable studio organ (originally in Loew's Valencia, Jamaica, Long Island) is simply gorgeous and it has been recorded well. However, our review pressing was badly warped and pocked with clicks and pops.

ALSO OF INTEREST

SACRED PIPE ORGAN MELODIES, John Landon at the 3-30 Reuter Organ, LPS-194-01, compatible stereo, available by mail postpaid \$3.98. (Make out check to John W. Landon) RECORDS, Box 432 Marion College, Marion, Indiana 46982.

We know of no more devoted theatre organ enthusiast than John Landon, who plays intermissions on the 3-7 Page organ in the Paramount in Anderson, Indiana, a combination which became available on a record released a few seasons back entitled "John Landon at the Paramount Theatre Pipe Organ." We recall reviewing John's treatment of 19 standards with considerable pleasure.

But there's another side to this young man; his No. 1 calling is not music but the ministry. So this time it's Reverend John Landon playing in the service of the Boss. John is equally adept playing 10 hymns and two classical standards on the Reuter as he was playing pops. But he plays his hymns straight, with no theatrical effects. The organ is the Reuter in the Chapel at Northwestern University in Evanston, Illinois — except for one rhythmic hymn, "Ring the Bells of Heaven," which is played on a Conn theatre-type plug-in. The playing is clean and the phrasing good. The Reuter doesn't provide too much registration variety, but then it's not an orchestral organ. The technical side of the recording rates special kudos for the perspective in the miking and the handling of various sound levels with minimum distortion. The pressing, from the low distortion standpoint, is the best of any record reviewed in this issue and the surface is smooth and quiet, possibly because of the lower than usual level of modulation. Some of the selections: Ivory Palaces, And Can it Be, The Lost Chord, Whispering Hope, Beautiful Isle of Somewhere, Hallelujah Chorus and a rousing reading of The Church's One Foundation.

* * *

FIRST CLASS CONFIRMED, Johnny Kemm at the Lowrey Theatre Organ, CR-E035, stereo, available by mail \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262.

Veteran organist Johnny Kemm explores the facilities of Lowrey's most theatrical instrument with standards such as Love For Sale, Our Director march, Muskrat Ramble, Always and Sugar Blues. Kemm's playing is precise. He makes full use of all the gadgets available on a plug-in which is loaded with them.

* * *

EASTLAND THEATRE PRESENTS BILL WRIGHT AT THE CONN ORGAN, (no label) No. 30475. For further information drop a card to Bill Wright, Eastland Theatre, Workman and Citrus Streets, West Covina, Calif.

Recently we mentioned in a VOX POP that Bill Wright had been playing continuously in theatres since the early '20s, come Vitaphone or Cinerama. The remark evoked considerable interest; a guy at it that long without pause has just got to be quite a theatre organist—and has he made any records? Yes, but on a good quality plug-in, the same one he plays during intermissions at West Covina's Eastland Theatre. He plays over 20 tunes on this record, pops, standards and favorites, including the almost forgotten "Wedding of the Painted Doll."

DISC SOULS

John Warfel, of Amherst Records, writes to express his appreciation of our review of Amherst's release of "Bill Dalton at the Console" (of Loew's Ohio theatre Robert Morton organ in Columbus). John feels our reviewer "captured the very essence of the album." Which will boost the morals of said reviewer, who is usually under critical fire for failing to be rough enough on platters he reviews. This being a hobby club and many of the releasers of (often one-shot) discs being members who may have life savings invested in the platters, reviews generally are tempered to emphasize the plus side of most recordings. We prefer to give an average disc a "light once over" evaluation rather than discourage a small company (or individual) that just might come up later with a masterwork. But we pulled no punches with the Dalton platter. It is every bit as good in retrospect as our man claimed in the Dec. 1968 issue. Mr. Warfel had one correction: the tune was "Scratch my Bach" (not "Back," as we had it), an organ interpretation of Peter Nero's piano arrangement of Johann's famous "Tocatta and Fugue."

... When asked how he happened to select teen music for his "Young Sound" recording (reviewed in this issue), Jeff Barker states, "If the organ is to have a future it will be through the very latest music, rather than with forty-year-old material which appeals to a handful of organ nuts — and I am one of those. Maybe I have stars in my eyes but consider what would happen to the organ world if an organist became the next Herb Alpert." Jeff is looking ahead, not backward. Wouldn't it be something if that next Herb Alpert turned out to be Jeff Barker! ... Just the mere mention of an upcoming Dunstedter release in the April issue started the inquiries piling up, more than we can possibly answer. So perhaps these replies will help in a general way. 1) The record will be available by mail (stereo only) from the Carl Greer Inn, Sacramento, Calif., and the date of release will be announced in this and similar publications. 2) It is being pressed under Eddie's own "E.D." label. 3) The tentative price has been set at \$6.00. 4) The title will be "Eddie Dunstedter Plays Requests." In reply to the question "what kind of tunes were requested?", the answer is "a little bit of everything." Of course Eddie couldn't

play all the music requested, but he selected the most oft-requested tunes, those providing the most variety. For example there's his finger-bustin' "Holiday for Strings" arrangement which "noodles" around an already greased-lightning melody, "On a Clear Day" and "Can't Take My Eyes off You" for the young set, some "Kismet" selections (loaded with second touch counter melodies) for the show tune buffs, "Porgy and Bess" selections for the Gershwin-folk opera fans, the "Girl from Ipanema" for those who like way-south of the border music, a majestic "Pilgrims' Chorus" (which Eddie plays lefthanded except for the counter-frippery) and his famous radio theme, "Open Your Eyes."



Paul Mickelson

— are well known in the concert and pop organ fields; but who is Paul Mickelson? He must be an able musician to be entrusted with the St. John the Divine and Wanamaker organ portions of the four-pronged release — but who is he?

True, Paul Mickelson isn't as well known as the other three in the concert and T.O. circuits, but in the sacred music field his name looms large. Paul, in his 30's, is president of Supreme Recordings, a producer of words and music which promote the Christian ethic. The current Supreme catalogue lists over 140 recordings of organ, orchestra, vocalists, evangelists, carillons, quartets and bands, offering gospel music, hymns, inspirational tunes — even sermons. On an amazing number of jackets, Paul is credited as performer (organ, piano), accompanist, arranger or orchestra conductor. The label passes over the heavier liturgical music in favor of what might be termed "folksy" religious music, the shirtsleeves approach.

Like Loren Whitney, Paul has served as organist for the Billy Graham "crusades," an association which ran for seven years.

Best of all, Paul is an accomplished player in the theatre organ style. Many of his recordings on pipe organ present hymns and inspirational music with full theatre organ registration, some played on the former NBC Hollywood studio organ which Paul now owns. When he isn't tending the store at Supreme Rec-

ords in Glendale, Calif., he's playing concerts in churches, revival meetings and generally wherever Christians gather in a spirit of worship. As we went to press, Paul was doing his thing in Australia.

He has been known to show up at theatre organ jam sessions in the LA area and offer a couple of liting pops which give no inkling of the serious side of his nature. Paul Mickelson is a dedicated man who has found a way to spread the good word without saying a thing; he lets his music do it for him.

Book Review

Molly Malcolmson Gustin, **Tonality**. Philosophical Library, New York, 1969. 100 Pages. \$5.95

An appreciation of this new book requires some understanding of the physics, psychology, and philosophy of musical tone-production. The author's thesis is based on the idea that any tone takes on its meaning or function from the context in which it appears; a tone functions according to its position relative to other tones. Tonality is dependent upon the number of relationships between tones that can be detected by the hearer. Believing that greater diversity is possible in tonal than in atonal music, the author maintains that departure from the seven-tone set for a scale including five additional chromatic tones "was possibly the worst bargain in history" because it eliminated relationships and functions of tone rather than expanding them. She holds that Western music since the late nineteenth century has become increasingly atonal.

The book is difficult reading for those knowing no musical theory. It is certainly not a book for the beginner, but it discusses fascinating little items. Did you know that a half-tone could be divided into one hundred segments called *cents*, and that an error of 80 cents in tone-production (relative to an ideal tuning) can be passed unnoticed by a musical audience? One may play four-fifths of a half-tone off-pitch and not be detected! The book runs exactly one hundred pages and seems high-priced, but one has to pay more when potential customers are few. Organists who love to play far-out chords, particularly those who haven't studied the theory of atonality, will have their curiosity stimulated to further study of the science and mystery of music, if they peruse this little volume.

—John Muri



CHICAGO AREA

CATOE's April Social was held April 19th at the Pickwick Theatre in Park Ridge. A short business meeting was held to elect a treasurer to serve for the remainder of the unexpired term of Barney King who resigned due to lack of time for performing the time consuming duties of a treasurer. Mr. Jack Smith was elected to succeed Barney King as treasurer of CATOE. The business completed, Bill Benedict introduced the artist for the day.

Larry Roou, organist at Martinetti's Restaurant in Crystal Lake, Illinois, was the featured artist at the Pickwick's 3-11 Wurlitzer. A native of Wilmington, Illinois, Larry attended Vandercook College of Music and has done graduate work in sacred music at Illinois Wesleyan University. He is director of music in the Methodist Church. He has been featured organist at the Rialto Theatre and Mansion Restaurant in Joliet and is a member of CATOE.

Larry is a very polished and talented performer and can truly be called a 'musician's musician'. He was note-perfect and together with beautiful registrations, expressions of emotion in his music gave his audience a real treat. This young fellow is great and we sincerely hope he can be worked into our convention program. Larry did say if any members journey up to Martinetti's, please make yourself known to him.

A special thanks to Mrs. Helen Near and Mrs. Pat Lewis for their efforts in serving refreshments after the concert. It gave everyone a chance to socialize and discuss our favorite subject — pipe organs.

A special thanks also to the crew who came in Friday night to install a rank of brass trumpets and do the final tuning. Fred Kruse, Tom Watson and their crew are to be complimented on a beautiful restoration job.

— *Karol and Ken Shirey*

EASTERN MASS.

The chapter has signed a ten year lease with the Dedham, Mass. Shopping Mall to install the club's Wurlitzer. The organ was moved from storage in Waltham to the Mall for rebuilding before installation in new chambers in the Grand Concourse of the mall. Complete details will be furnished later in the year as work progresses. There are new organ chambers being built and the contract calls for the organ to be playing no later than six months from now so we and they will have Christmas music on the New Mighty Wurlitzer.

— *Richard W. Frizzell*

KAW VALLEY

The March meeting of the Kaw Valley Organ Club A.T.O.E. Lawrence, Kansas was held March 23rd, 1969 at the home of Mr. and Mrs. Junius Underwood.

After a short business meeting entertainment was furnished by the members. Piano and organ duets of popular tunes were beautifully played by Mrs. Lawrence Bee and Mr. Jerry Jennings and were enthusiastically received by the group. Other members playing familiar melodies on the organ were Mrs. Martin Chapman and Mr. Luther Cortelyou, which added much to our enjoyment and entertainment for the afternoon.

— *Lucille Underwood*

LAND O' LAKES

We're sure striking pay dirt. Detroit's loss of Bill Peck and California's loss of Ted Kucij and family are our gain. At our March meeting at the home of Ed and Doris Borowiec in Bloomington, Minn., we met these new members for the first time plus having the premiere of Ed's 2M7R Marr & Colton, Barton & Wurlitzer. Hectic work on the organ preceded our meeting — Ed had hoped to have more ranks playing — but time and circumstances did not permit. As it was, Ed has a mighty sweet two chamber installation and interviewing him was a comic delight! I question whether this will meet with approval of all ATOEnthusiasts, BUT: Quotes are Ed's — "I have the Marr & Colton console and relays from the Lagoon Theatre in Minneapolis — the pipes and chests went to Al Schmitz. Added to this are four ranks of Barton chests and pipes from the Rex Theatre in Ironwood, Michigan — the console and relays went to George Hardenbergh. In addition, I have a five rank Wurlitzer from the Riviera Theatre in Chicago, chests, some of the pipes and some of the percussion — Glock, Xylophone and toy counter. A Wurlitzer diaphone, marimba harp from still another organ,

a kinura from the Ritz Theatre in Milwaukee, a Kimball oboe and trumpet from a theatre in St. Louis, Mo." Judging from verbal enthusiasm it would seem one of the greatest joys in Ed's life was receiving a bushel basket of screws from Al Schmitz. Ed said he upended the whole basket on the floor and whatever he was looking for was there!

Dedicating the organ was Clyde Olson. We are accustomed to appreciating Clyde's ability at the console but if Ed threw in some surprises with the installation — Clyde threw in some during his concert. He began by introducing the stops on the organ. Clyde's concert was mostly the oldies — beginning with "Me and My Shadow", "My Man", etc. When Clyde introduced the Clarinet — it was carried in by the prettiest Clarinetist ever — Ed's daughter Mary Lou. Many of us heard Clyde in the role of accompanist for the first time and he and Mary Lou both proved a big talent. Together they played Sound of Music and Edelweiss. A few snuffles overheard had no relation to the Minnesota climate. Full of surprises, Clyde demonstrated Sigmund Romberg show tunes and was "Are Smiles". Nicely done except that when Clyde stopped playing, the piano didn't. He shouted for it to stop — never did learn if Al Schmitz at the player piano in the Chamber couldn't hear Clyde or was just having too much fun. Clyde ended his concert with some strated the piano with the tune "There followed by a host of chapter organists — Elaine Franklin, Bob Arndt, Ed Borowiec and our new member — a very competent young man at the console, Tim Kucij, plus many others.

— *Irene Blegen*

LOS ANGELES

Chapter activities are continuing at a high pace. On March 30, members enjoyed a fine concert by Lloyd del Castillo on the Wiltern Kimball. Over 500 persons attended to hear Del demonstrate "how it was" when the theatre pipe organ was truly the king of instruments. That afternoon's jam session was also very successful, with many amateur and professional members tackling the 4-61 Morton in the Elks Building. Just prior to these activities a number of members traveled south to San Diego on March 25 to hear LA ATOE Honorary member Gaylord Carter present a concert and movie accompaniment on the newly restored San Diego Fox Morton. These were some of Gaylord's most loyal fans, who would drive 250 miles roundtrip on a week night. The April 13 "Pizza 'n Pipes Party" at Monk's Musical Pizza in Covina proved to be very popular. Members heard 15 different organists on the 2-7 Wurlitzer while



POP ART — A pair of enormous resonators forms an interesting composition as they are lifted from the roof of the Albee theatre in Brooklyn enroute to San Gabriel, California for reinstallation in that city's civic auditorium by members of the LA Chapter.

quaffing beer and munching Pizza. The "member playing plan" on the Elk's Building 4-61 Morton is continuing under the able coordination of Bob and Ruth Stratton. The organ is being maintained in top shape by maintenance chairman Dick Stoney and his crew. The Wiltern 4-37 Kimball console is being refinished under the direction of maintenance chairman Ross Farmer. The Wurlitzer installation in the San Gabriel Civic Auditorium is progressing in fine style. Project coordinator Neal Kissel reports that the console elevator pit excavation has been completed, and a new jack screw for the elevator has been machined. The console will travel a total distance of 15 feet. A general membership business meeting was held on May 2 to discuss chapter affairs and activities, and to formulate recommended changes for the National ATOE By-Laws and uniform Chapter Charter Agreements. Another joint American Guild of Organists (AGO)/LA ATOE organ crawl is scheduled for May 24. We are to hear four concerts by four organists on four different instruments. A tour through the chambers of an 81 rank Casavant is to be included. This second AGO/ATOE event was scheduled due to the success of the previous two joint activities. On May 25 AM Bill Thomson is to play for us on the Wiltern Kimball with a jam session scheduled for the afternoon on the Elks 4-61 Morton.

— Ray Bonner



Neal Kissel removes the last of the Vox pipes from their chest in the Albee theatre to pack them for the long journey to a new home in California. Neal is in charge of the detail readying the 3-15 Wurlitzer for installation in the San Gabriel civic auditorium.

MID AMERICA

The damage to the Coleman Theatre in Miami, Oklahoma caused by rain leaks in the chamber means more work for the chapter. However, the management has enjoyed the organ so much they are installing a new roof so there would not be a repetition of such incidents. Wish other theatres would do likewise.

The 4-24 Barton belonging to Bob Foley is almost ready to play. A second 4 manual slave console, two Hammonds and two Steinway grands should make this the most musical room in any Wichita home.

The April meeting was held at the home of Wayne and Olive Parker. Victor Rork of Wichita was elected chairman succeeding Tom Cusick. Kenneth Price elected as vice-chairman was the only other change.



— Photo by Tom Cusick

Wayne and Olive Parker share pipe organ restoration as one phase in the lives of the two busiest retired people we know.

The Parker organ is a 2-3 with percussions from the Strand Theatre in Clearwater, Kansas. Wayne had made a feature length movie showing all the steps of assembly from building racks to putting pipes in place.

Shown in great detail were steps taken in wiring, building junction boards, switches, woodworking, finishing and winding. The film, made over a period of about a year, is really unique. A very interesting item was a machine Wayne had built to wax cotton covered wire.

NIAGARA FRONTIER

It was standing room only at the Riviera Theatre on March 6, 1969 when internationally-known Don Baker performed a pipe organ concert.

A rousing intro, "I Love a Parade," got the evening off to a smooth start. Mr. Baker demonstrated various stops and sounds to his packed audience.

"Bluesette" and "Exodus" were beautifully presented. He gave a Latin beat to "More" and made it very pretty and unusual with tambourines and glock.

"Moon River" and "Stranger in Paradise" won the approval of Don's audience.

Local WBEN-FM radio personality Ed Tucholka appeared on stage at intermission and told us a little about Mr. Baker's career in music. Following this was our usual sing-along and silent movie, after which we heard Don perform "Blue Tango" and "Jalousie" in extraordinary renditions.

He complimented all the fine people who keep this Wurlitzer in excellent playing condition, and he said, "This baby played 100 percent."

The artist received a standing ovation upon completion of the last number. Afterwards, he told your reporter, "The people here are just fantastic, just wonderful." We think Don Baker is just great, too, so — hurry back, Don! It's been a most enjoyable concert.

—by Shirley Cole

NORTHERN CALIFORNIA

On a fine Sunday afternoon, April 13, Nor Cal Chapter members and guests gathered at the Pizza Joynt in Hayward to hear guest artist Bill Langford (alias Eddie Glockenspiel) at the console of the Joynt's 3-13 Wurlitzer.

Bill is not only an outstanding organist but a fine comedian as well and his appropriate anecdotes between numbers kept the audience in stitches. "Just because this is an organ they think I should know Bach! Well, played by ear that's pretty hard to copy!" Speaking of Bach, one of Langford's most popular novelty tunes is a piece described as the "Grace Cathedral arrangement of Winchester Cathedral." This attention getting number alternates between untrem'd passages of "busted Bach" and other equally grotesque machinations and never fails to bring down the house!

The recent addition of two Wurlitzer ranks (Brass Trumpet and Brass Sax) has further enhanced the organ's tonal resources. Several unwary guests were visibly shaken by the unenclosed (!) 16' Tibia offset from San Francisco's famed but too soon forgotten California Theatre 333-32 Wurlitzer. The meeting adjourned after members Van Welsh, Tiny James, Bill Taylor, Fred Clapp and Dave Sauer each played a couple of numbers on the gold and white Wurlie. A tip of the hat and a long toot on the steam whistle to staff organist Bill Langford and Pizza Joynt owner Carsten Henningsen for a most memorable afternoon.

— Bob Schmalz



Jonas Nordwall — Oriental Theatre



Dennis Hedberg — Oriental Theatre

OREGON

Our second spring concert was held at the Oriental Theatre in Portland and was a dual performance by Dennis Hedberg and Jonas Nordwall. Since Dennis renovated, revoiced and maintained the organ, he was a natural to open the show. Jonas, one of our finest young organists, concluded the program. They both varied the music from classic to contemporary with a most dazzling performance. In spite of his flair for contemporary stylings, Jonas' classical training was clearly demonstrated. The entire program was most enjoyable to his reviewer.

The Oriental is one of the finer instruments on the west coast — a 3-13 Wurlitzer. The pipes have been revoiced as the pressures were raised to 35 in. to make the organ more audible under the balcony.

There is also an organ in the Paramount while the following Oregon chapter members either have completed or are working on the installations as listed.

Ed Maas	Eugene	3-6 Wurlitzer
Howard Vollum	Portland	4-49 Wurlitzer
Ted Marks	Portland	3-18 Kimball & 3-8 Wurlitzer
Bob Burke	Portland	3-11 Wurlitzer
Paul Turchan	Portland	2-9 Wurlitzer
Bob Rickett	Portland	3-18 Wurlitzer
Dick Chase	Corvallis	3-14 Morton/ Wurlitzer
Dave Markworth	Portland	3-11 Wurlitzer
Dick Pitts	Newport	4-14 Woods
Gerald Duffy	Portland	2-9 Aeolian/?
Gordon Potter	Portland	2-5 Wicks
Don Tittenberg	Portland	2-7 Wurlitzer
Dick Raupach	Portland	4-9 Morton

The Oregon Chapter is proud of these installations and the pipe organs still in public places in our area. Their preservation is of prime interest to us as with all ATOE members. — *Gerald Duffy*

POTOMAC VALLEY

February found Richmond and vicinity under-going a prolonged spell of rough winter weather. Nevertheless, over one hundred members and guests were on hand at Loew's Theatre, 6th and Grace Streets, Richmond, to dedi-

cate the newly restored console controlling the 3-13 Wurlitzer there. After introductory remarks by chairman Woody Wise, the program was turned over to Nick Pitt the man responsible for the magnificent state of the console and organ. Nick spoke briefly about the job that was done with the help of a few dedicated organ buffs, and then introduced Eddie Weaver who was returning to Loew's console for the first time in over five years. Eddie having served as organist of Loew's for twenty-seven years until his transfer to the Byrd Theatre, presented a star studded program proving that he had not forgotten how to evoke all the magnificence out of this instrument. His final part of the program consisted of a medley of tunes he played throughout the years he was at this theatre organ.

Eddie then introduced Ray Brubacher to the console. Though minor difficulties at the theatre had prevented him from rehearsing any part of his program beforehand, Ray put the organ through quite a test ranging from a symphonic fantasy on Old Man River, to the Purvis Toccata Festiva.

The final artist for the morning was Patti Germain, a resident of Richmond and a truly fine theatre organist who we wish we all had the opportunity to hear more often. She opened her program with a beautifully played medley of tunes from the King and I. Her program included Moonlight in Vermont dedicated to her former teacher, the late Leonard MacClain, and it was very evident that much of his polish and feeling for music was found in her playing. She closed her program with a stirring rendition of Finlandia.

One of the high points of the entire program was not in the music that was performed, but rather the presentation by Eddie Weaver to Nick Pitt of a certificate of meritorious achievement and service to ATOE for his restoration of the Loew's organ. After closing remarks by the chairman, Nick Pitt closed the meeting with several selections he plays for theatre audiences on weekends. Our sincere appreciation is extended to Mr. George Peters, manager

of Loew's, for permission to use the theatre, to the artists who performed, and to all those who drove long distances even in the inclement weather to lend their support and appreciation.

The style E 2-7 Wurlitzer in the State Theatre, Monument and Chester Streets, Baltimore, was removed from the theatre the weekend of February 14th. We are pleased to report that chapter member Roy Wagner of Glen Arm, Maryland, purchased the instrument with a planned installation in his residence. This was the last remaining theatre organ in the Baltimore area in playing condition, having been kept in good condition throughout its years of dormancy by Charles McClellan. Member Richard Myers has promised us a full story on its removal.

— *Ray Brubacher*

ROCKY MOUNTAIN

The Rocky Mountain Chapter met recently at the Mobile Home Recreation Hall with chapter members Frank and Margaret Biery. Some ten members and their friends were treated to an entertaining evening of old theatre and show tunes. Frank Biery told about his first acquaintance with organs (particularly Hammond) in Bismark, North Dakota many years ago. He joined a Lyceum group, so popular in those days, and hauled two Hammond organs over 400,000 miles in 13 years. He demonstrated for his audience his "Wurlitzer side-man", a rhythm instrument which he uses as accompaniment to his renditions of old favorites.

After his program, Mrs. Biery showed several old time song slides as he accompanied the audience in a lively sing-a-long.

— *Edith W. Maddy*

SOUTH FLORIDA

South Florida's meeting of March 16th was held on a Sunday afternoon at the residence of John DeMiller in West Palm Beach. John's instrument is installed in an out-building and is rather unique as listeners may sit upon the lawn while enjoying their favorite music. This organ was originally installed in the Fox Theatre, Hackensack, New Jersey as a 3-11 Wurlitzer and was removed by the current owner who enlarged it to 16 ranks. An upright piano is also attached now and shortly before this meeting another gem was added . . . an accordion. Yes, it is positioned outside the chamber wall between the two sets of swell shades, an exposed rank (?). It's winded, and when the tab is flipped at the console the accordion spreads apart ready to play from the solo manual. An unique and ingenious rig to say the least and, we might add,

it works and sounds perfect. We were happy to welcome at this meeting a visiting ATOE'er from Cleveland, Ohio, Mr. Chuck Galloway, who just happened to make the proper contacts and discovered that a chapter actually did exist in Florida.

We were deeply saddened at the passing of our charter member Clark Fiers, a veteran theatre organist of the highest calibre. Many pages have been written relating his career which started during the golden days of theatre organ and quite naturally he offered much encouragement when chapter interests was manifest in Miami, his home for the



past thirty years. His innumerable friends everywhere shall miss him greatly. He died April 8th, 1969.

—G. W. Gerhart



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

Address: P. O. Box 2329

Livonia, Michigan 48150

To: Theatre Organ Bombarde Editor

Subject: The big Move at the Oriental (for the February 20 "Farewell to the Oriental" Show)

Dear Sir:

Much has been said about our Oriental Show, but let me tell you the story behind the show. I'm still not sure how we pulled so many things together in so short a time — it was our CATOE teamwork that put it over.

A few dedicated organ buffs like myself had been working on the organ for some months (we didn't know it had been reported unrepairable) when I received a phone call from the theatre owner that the theatre was to be piggy-backed starting in about two months hence. He was sympathetic in saying that our work was appreciated, but we might as well stop. Not knowing what additional problems would confront us, we asked CATOE if they would be interested in putting on a "Farewell Performance" instantly. They had no sooner said "yes," when the theatre management called saying that the screen and curtain were to be moved forward — directly over the console, forever hiding it and the lift.

This meant that we had to move the console off the lift at once or give up the use of the organ. With the complete roster of CATOE members in my possession, I began my desperate search for strong men who could lift the huge monster. Fourteen brave men volunteered one cold January midnight, and we made the move without disconnecting the cable. We did this by cutting a slit in a tile wall which allowed us sufficient cable slack.

Everything was fine until someone noticed that the console couldn't be seen from about one half of the balcony. What to do? We built a platform for the console which was not high enough. So we added on to it to finally make it about 34 inches from the

VINCENNES UNIVERSITY 3-10 WURLITZER STOPLIST

PEDAL, 10 Stopkeys

16' Ophicleide
16' Tibia
16' Bourdon
8' Tuba
8' Horn Diapason
8' Tibia
8' Clarinet
*8' Cello (and Post Horn)
8' Flute
4' Octave (Horn Diapason)

ACCOMPANIMENT, 25 Stopkeys

16' Viol (TC)
16' Vox (TC)
8' Tuba
8' Horn Diapason
8' Tibia
8' Clarinet
8' Kinura
**8' String (now English Post Horn)
8' Viol (and String)
8' Celeste
8' Flute
8' Vox
4' Piccolo (Tibia)
4' Viol
4' String Celeste
4' Flute
4' Vox
2 2/3 Twelfth (Flute)
2' Piccolo (Flute)
Chrysoglott & Wood Harp (wired together)
†Snare Drum
†Tambourine
†Castanets
†Tom-Tom
†Chinese Block

GREAT, 29 Stopkeys

16' Ophicleide
16' Bass (Horn Diapason)
16' Tibia
16' Viol (TC)
8' Tuba
†8' Horn Diapason
8' Tibia
†8' Clarinet
8' Kinura
8' String (Post Horn)
†8' Viol and String
†8' String Celeste
†8' Flute
†8' Vox
4' Clarion (Tuba)
4' Octave (Horn Diapason)
4' Piccolo (Tibia)
4' Viol
4' String Celeste
4' Flute
2 2/3 Twelfth (Flute)
2' Fifteenth (String)
2' Piccolo (Flute)
1 3/5 Tierce (Flute)
Chimes
Marimba
Xylophone
Glockenspiel
†Chrysoglott and Wood Harp

SOLO, 13 Stopkeys

16' Ophicleide
16' Tibia
8' Tuba
8' Horn Diapason
8' Tibia
8' Clarinet
8' Kinura

8' Post Horn
4' Clarinet
4' Piccolo (Tibia)
Chimes
Xylophone
Glockenspiel

Pedal, 1st and 2nd Touch

†Bass Drum
†Kettle Drum
†Crash Cymbal
†Cymbals

Accompaniment, 2nd Touch

8' Tuba
8' Horn Diapason
8' Clarinet
†Chimes
Xylophone
†Triangle

Great, 2nd Touch

16' Ophicleide
8' Tibia
8' Clarinet

Tremulants

Main
Solo
Vox
Tibia

Pistons

Pedal — 3
Accompaniment — 10
Great — 10
Solo — 6
7 Toe Studs
2 Swell Pedals
Crescendo Pedal

*Cello and Post Horn wired together.

**The String stopkey now controls the Post Horn addition. The String has been wired to the Viol Stopkey which now controls both string voices.

"TC" indicates that the lowest note for the stop plays at tenor C, one octave above the lowest C on the manual.

†Located in great chamber.

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.

ground and added some stairs. At this point it was about 5 weeks from show time, and the console wasn't even playing. Pressure was low, many leaks needed repairing, the motor commutator had to be under cut, chests had to be opened, secondaries and primaries repaired.

Some tremulants had to be rebuilt, some had to be moved to work properly; many swell shade motors and brakes required replacement; regulators had to be patched. Not one percussion or traps would sound because of a bad water leak in the percussion chamber some years before. Even the console was not in good shape. Many tablet contacts were broken and needed replacement. The expression pedal contacts and pedal contacts required adjustment. There were no console lights — these were added. The console top cover and front panels were broken. After the console was cleaned, it was



Console in place.



Work crews who devoted their spare time to accomplish monumental task.



Painted and redecorated in its original oriental style.

Things finally fell into place about a week before the show, yet last minute adjustments on percussions and traps lasted right up to curtain time. This little restoration project was done along with programming, publicity, flyers, mailouts, tickets, etc. We did manage to get on two major television stations in our spare time, and the newspapers gave us impressive publicity too.

When I look back on it all, it really doesn't seem humanly possible for us to work it out like we did — it was done only because it was a labor of love. I only hope you find this information interesting enough to print, because the gallant fellows who often stayed up all night really deserve some recognition for their devotion and persistence.

Yours truly,
Bill Rieger
Secretary

Dear Stu,

I was surprised to read your review (TOB, Dec. '68) of Ken Wright's Kilgen record saying it wasn't too theatrical because of lack of tibia. I have heard some tapes of this organ before, and this didn't jive with my memory. I was going to order the record anyway, as I liked what I heard of Ken Wright before, and was surprised at what I heard. Your review was accurate. There certainly was no tibia on it. I'm wondering if perhaps the tibia wasn't playing when this recording was made, or if by some chance Ken just didn't use it. He certainly used it in some other recordings, and it is as good a theatre organ tibia as you will hear. This organ also has a marvelous vox, which is almost never heard on this particular recording, either. Kay McAbee has a recording of the last broadcast Ken made on the organ before it was removed from WKY to the Municipal Auditorium in Oklahoma City in 1952. It is pure theatre organ with, as you say, particularly outstanding reeds. You might be interested in a rank-list: 8' Diapason, 16' tibia, 16' flute, 8' post horn, 8' trumpet, 16' tuba, 8' French horn, 8' orchestral oboe, 8' clarinet, 8' kinura, 8' vox, 16' solo string, 8' viol, 8' viol celeste, marimba, xylophone, glock, chrysoglott, and a separate vibraharp, plus chimes. The original installation had a toy counter but it was lost during the reinstallation.

Dave Junchen
Junchen Pipe Organ Service
Sherrard, Illinois

(Perhaps Ken Wright can clue us regarding the apparently silent Tibia and Vox. Ed.)



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Under the lift.



CATOE crew prepares to move Oriental console.



Console on the move.

To the Editor:

I read with interest your recent article "Let's get things straight Down Under," and regretted the fact that things were left not quite straight in that Brisbane and Sydney were the only areas covered. Australia had some very fine installations, outside these cities, and to complete the picture as far as larger instruments are concerned, the following should be added:

	No.	Model	Size	Original Location	Present Location
Melbourne	1730	F	2-12	Plaza Theatre	TOSA (SA) Division (under repair)
	637	260	3-15	Capitol Theatre	TOSA (Vic) Division (Dendy Theatre)
	1987	270	4-21	State Theatre	Moorabbin Town Hall (Melbourne)
	2009	4 manual	4-21	Regent Theatre	Destroyed by fire (1945)
Adelaide	1896	260 (special)	3-15	Regent Theatre	St. Peters College Assembly Hall
Perth	1728	F	2-11	Metro Theatre	Metro Theatre Regent Theatre, Melbourne, (Enlarged to 4-19)
	1902	260	3-15	Ambassador Theatre	

All of the above are Wurlitzers.

Yours sincerely,
Wes L. Johnson
South Australia

Dear Sir:

A few comments on the February TOB . . .

With respect to the letters page, first. Concerning the objection to Martha Lake. The magazine is dull enough as it is; to delete the one or two light touches would make it downright deadly. More and better pictures of Martha, please.

On the long letter concerning Jesse Crawford. Over the past few years I have had my say on this subject, but I have a few more words to add. Mr. Widenour was correct in calling Jesse's portamento (not glissando) an assault on musical taste. The portamento, or slide from one melody note to another, is a device for the violin — it comes naturally there to slide down the string to the next note. On a keyboard instrument it is hopelessly out of place. Even on a violin, it is considered bad musicianship to use the portamento unless the composer specifically demands it in the written music.

In Mr. Crawford's case, the portamento was nothing more than a "trademark" gimmick — akin to Joe Penner's "Wanna buy a duck?" As for Mr. Beardsley's remark that the world of music was changing, and leaving Mr. Widenor behind — I can only say that when music loses sight of good taste — I will stay behind with good taste.

As for the current TOB, I think it is the worst, dullest, most uninteresting issue yet. 90 percent of it is devoted to the usual gushy reviews of concerts gone by, liberally punctuated with exclamation points — the device of the writer trying to make something appear

exciting when there is nothing in it to excite the reader. It is time that the phrase "to be long remembered" were laid to rest, and vigorously edited out of every piece of copy in which it appears — along with "a most fitting close" and "whose music and engaging personality have endeared him"

Heraus mit dem CLICHE!

Sincerely,

John S. Carroll

Gentlemen:

I have just removed what was left of the organ in the Warner Theatre, Memphis, Tennessee. The console, blower, and most of the pipes had already been removed as is the case with so many organs. I did get the 16' Tuba and 16' Tibia which should add quite a bit of pedal to the organ I already have. I am at a loss as to the make of organ that was installed at the Warner. I am hoping maybe you can give me this information. When the theatre opened in 1919 no provisions were made for an organ and the management tells me that they think the organ was installed around 1921. At that time the theatre was named Pantages and sometime later was changed to Warner. The organ was divided into Main and Solo. The Solo chamber contained a six rank manual chest while the main chamber contained a regular unit chest. Almost every part of the organ is marked Opus #5945. The chests look very much like those pictured in TOB October, 1968, The San Diego Fox Morton. The Xylophone action is identical to that pictured on page 5. The magnets were all

installed inside the chests with the only thing showing on the outside the screw type adjustment on the disk travel. The organ contained such stops as Muted Horn, Tuba, Tibia, Vox Humana, Kinura, Oboe, Violin, Celeste, Viola, Doppel Flute, and Flute. They also labeled certain octaves a Bass Flute and Baritone. The pipe chambers were under the stage because no provisions were made in the theatre for the organ. I would appreciate any information you can give me.

Thanks,
Bill Oberg
Milan, Tenn.

Dear Mr. Editor,

Are there any records which would indicate when and where an organ was first used in a motion picture house to accompany a silent film? I think that it has been established that Robert Hope-Jones' efforts were not toward development of an instrument suitable for motion picture accompaniments but rather toward revolutionizing the field of concert instruments, as indicated by his installation of a pioneer unit concert organ in the Ocean Grove Auditorium and a larger one in the Denver Auditorium. So far as I can find out, the emphasis wasn't on instruments for theatres until after Wurlitzer took over the Hope-Jones developments in 1910. Therefore, could 1910 be considered the year of the theatre organ's "birth"?

Edmund Franchek
Palatka, Florida

(The answer depends on your definition of a theatre organ. The year 1910 might be the one in which it was decided to design instruments specifically for motion picture accompaniment, but the demand arose because of the success of "straight" organs being used to accompany films, before and after 1910. As inadequate for the purpose as they may have been, their successful use in early day nickelodeons paved the way for instruments designed to better meet the need. We don't know of any records, other than what is stamped in the memories of organ-oriented pioneers. Among these was the late Frank D. Rogers who installed many a West-Coast Morton and Wurlitzer. Frank once told us that the earliest recollection he had of a pipe organ being used in a house showing films was the Mike Gore Theatre at 3rd and Main in Los Angeles. A small residence Estey was installed directly behind the cashier's box (and beneath the improvised projection booth) of the converted store, so the cashier could change rolls between ticket sales. The year was 1906. Ed.)

Theatre Organ Bombarde

Attention: Editor

Dear Sir:

In reference to your Dec. '68 issue, reportings of the Delaware Valley Chapter meeting, held jointly with the New York Chapter, Surf City Hotel, Surf City, N. Y., be advised that for the past 3 years I have been organist of Surf City Hotel, being responsible for the entertainment, 6 nights per week from 9 p.m. to closing as the enclosed ads will testify.

The fact that ATOE is generally unaware of this might be due to the fact that the members are usually there only for the annual "bash" a week or so after Labor Day and I, of course, to meet my teaching, church and entertainment commitments in Virginia, leave the day after Labor Day. Our entertainment and general atmosphere at the hotel is aimed at appealing to the family and couple trade which also would be a factor.

However, as a professional organist of many years standing in the N. Y. area including 2 full years as full-time organist performing (with Microphone) at N. Y. Paramount and another 5 years on call for special events, I feel entitled to a correction.

Thank you,

Bill Floyd

2106 Staples Mill Rd.

Richmond, Va. 23230

(EDITOR'S NOTE: Please accept our apologies, Bill.)

Dear Mr. President:

Thought that I would add a few notes with the check for my 1969 dues. I have just returned from my tour of Turkey — the only member there so far as I have been able to determine. After searching high and low for a pipe organ in the country I discovered that they do have one. It is located at Roberts College, Istanbul. I wasn't able to examine the instrument so no telling just what it is or what state of repair it is in.

I returned home, San Francisco, for a long enough time to get out to "Ye Old Pizza Joint," in San Leandro to hear Bill Langford. A few days later when taking a few friends there I discovered that Lyn Larsen was sitting in for Bill for a few days. GREAT! GREAT! GREAT!

Since I've been assigned to Texas for the next 6 months I guess that I'll have to be content with my plug-in. Why knows, I might even make it to this year's convention. Keep up the good work.

Yours truly,

Captain John A. Peters

Goodfellow AFB, Texas

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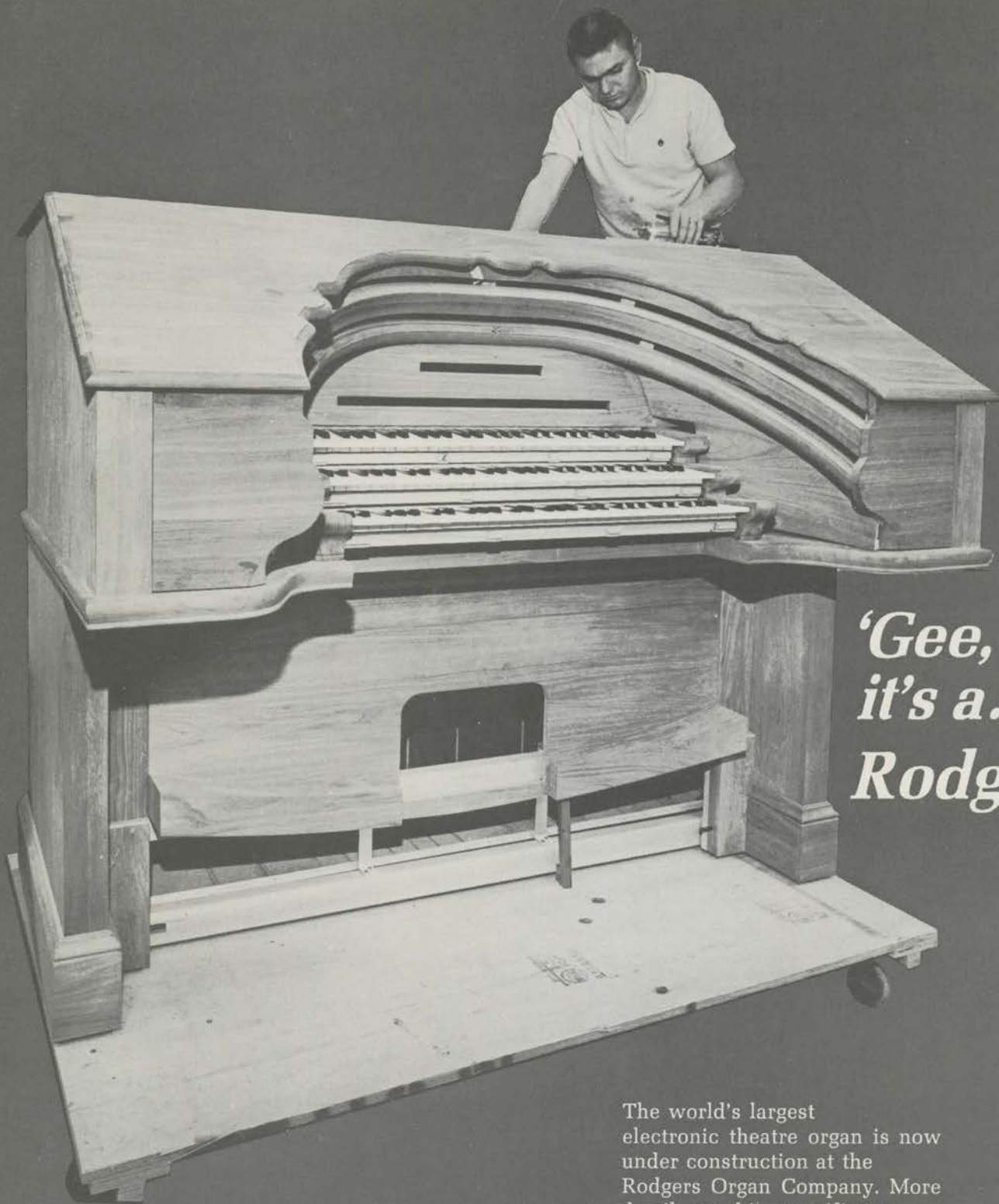
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