

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

Volume 11 Number 5

October 1969

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THE COVER PHOTO

Animator Dick Huemer drew KOKO from memory for TO-B readers. He hadn't sketched the little clown for nearly forty years. "The Saga of KOKO and His Bouncing Ball" appears on Page 6.



In This Issue

FEATURES

5 Golden Favorites	Richard Leibert
6 Saga of Koko and His Bouncing Ball	Harry J. Jenkins
11 But In A Bike Shop?	Peg Nielsen
13 1970 ATOS Convention — New York City	
13 Magazine Binders Now Available	
17 New York Saves Rivoli Wurlitzer	Bob Balfour
18 Theatre Organ as a Part of American Culture	John Muri
19 Membership Roster To Be Printed	
20 Tulsa's Theatre Organs	Ron Willfong
20 Research Project Nears Completion	
23 Connecticut Valley Begins New Era	Allen Miller
39 Vandals Strike Again!	

TECHNICAL

14 Releathering A Regulator	Allen Miller
-----------------------------------	--------------

CONCERT REVIEWS

22 Ann Leaf Enthralls Large Eastern Audience	Lloyd Klos
32 Mildred Alexander at the Wiltern	Stu Green
38 Don Baker Piping Thrills Angelenos	Peg Nielsen

DEPARTMENTS

3 President's Message	33 Hollywood Cavalcade
4 An Acre of Seats	34 Nuggets from the Golden Days
26 Vox Pops	35 Chapter News
30 For the Records	39 Classified Ads

PRESIDENT'S MESSAGE

From now until the February issue, there will be some confusion throughout the magazine with references to both ATOE and ATOS. Articles already written and set in type will not be changed, nor need they be. Although our name is changed to American Theatre Organ Society, we will remain as enthusiastic as ever . . . or more so. We expect, in the normal course of correspondence, to use up the old letterheads in one way or another and only the most official will demand the new name.

You will find in this issue the addresses of three people who are interested in forming new chapters. In future issues, there will be more. There are new independent theatre organ clubs; we will print news from them also. We must concentrate on theatre pipe organ until all known pipes left have friends near them. There is a lot of action going on, but you must write us about it as we can't print a thing until an article and pictures (if any) are submitted.

New logos are being designed by our members for our magazine and stationery. New sets of by-laws are waiting only for the official name change to become effective. Next year should show greater impetus for the theatre pipe organ than ever before with more organs playing and talent more abundant.

Please cooperate by sending your dues for 1970 in immediately to your chapter treasurer or in the enclosed envelope if you do *not* belong to a chapter.

The New York Chapter is at work on the Fifteenth Anniversary Convention next July. Plan now to spend your vacation in the BIG TOWN and let's have a real celebration.



Al Mason

Al Mason, President



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — Number 17 in a series
UNITED ARTISTS THEATRE — LOUISVILLE, KENTUCKY

Another grand house in the atmospheric style by John Eberson. Seating 3,273, this theatre opened in the mid-twenties and became another Spanish castle for movie goers to escape from the ordinary. The writer does not know what make of organ is shown in this photo. Perhaps some reader will identify it.

I approach any recording session with weeks of mental planning. I like to have alternate introductions, modulations, "key relief" changes and finales in mind so that when the actual session arrives I'm able to discover which routine is best without wasting precious recording time in either studio or theatre. Rhythm is also very important; some rather drab or corny melodies can be spruced up to be at least acceptable "fillers" between better selections with an interesting rhythmic treatment. The converse is also true. While the drab tune can be made to sound better through an arrangement ("noodling" perhaps), the good tune profits from simplicity of treatment.

It is doubtful that many present-day recording artists recall the ordeal involved when the "78's" were cut on wax masters (kept cool in a refrigerator until used). In those long-gone days, if one hit a "clam" during a selection, the whole tune had to be repeated from the beginning on a second wax while the recording engineer's assistant glumly shaved the "clammed" disc smooth for subsequent use. This created fearful pressure on the artist, in contrast to today's tape technique whereby the artist can correct the bad passage after completing the "Take." Only the bars near the error must be retaped. Then the producer simply snips out the length of tape with the boo-boos and splices in the correct measures.

Even this system demands a close working relationship between artist and producer — and the latter had better have patience and a good memory. But back to the preparation.

As the hour of the taping session looms, I arrive at the location wearing the most comfortable (and least) attire

Golden Favorites

by Richard Leibert
Radio City Music Hall Organist

This is the second in our continuing BOMBARDE series which deals with the reactions of an artist when faced with an approaching recording session. The first installment dealt with Billy Nalle's contribution to the current Reader's Digest, "Golden Favorites" set. This time, it's a first person story by Dick Leibert, whose current release is also in the RD set.

possible. Soon enough the old adrenalin takes over and the cooler one dresses, the better.

"Take number one! Take number two!" and perhaps three, four, five and six. The next one may be the perfect one. So we pursue it; as long as the producer doesn't mind, neither do I. And then we tape the one we know is "it".

Actually, I feel my way through the early takes, rather like "forging" as the music industry meant when popular composers were called "tune smiths".

Progressing from one take to the next I "edit out" something and "edit in" something new. Around take 47, the job is done!

I'm kidding, of course. I never run

as high as that — but then, I don't reveal my age, either!

I have, so far, enjoyed good rapport with the recording producers and engineers. Recording engineers are very special people; they do their jobs exactly as producer and artist want them done. If the engineer is ignored, he adjusts the recording level to limits and dreams of the little chick he met while taping the local singing society in Sandusky last week. But, show some interest in him, listen to each playback and include him in all the discussions and he will become a fountainhead of cooperation and valuable suggestions. If you have his interest he can make the dynamics soar.

Conversely, a lackadaisical engineer can make you sound as dull as a butterknife. Needless to say, I do all possible to avoid the "butterknife sound".

Finally, the recording session ends and all concerned go their separate ways. Then, usually two or three months later, your record arrives. I should say "preferably two or three months later" because by that time most of the "clams" are forgotten.

So, you nearly bust a fingernail breaking the dust seal in your hurry to slap the disc on the stereo turntable. Then you settle down to listen to the music with the same objectivity you would with any other record — well, almost. And, unless the clams are so obvious as to make you wince, you may even enjoy it.

I suppose what I'm trying to say is that although my name appears in large type as the responsible artist on the record jacket, there is far more artistry than just my efforts involved in the production of a successful recording. To all who invested their skills in "Golden Favorites," my sincere thanks. □



'A SUPER CLAM'—Dick Leibert "flat-hands" a manual in relief over getting just the "take" he was aiming for. It's the RTOS 4/22 Wurlitzer Console in Rochester, N. Y. where Dick taped half of his current release for Reader's Digest magazine.

SIGN—OR ELSE! With Dick playing the "victim", his "inquisitors" gather to force him to sign—well, not quite. The "inquisitors" are members of the RCA recording staff, listening with Dick to a playback. The scene is the improvised control room at the Auditorium theatre. Dick couldn't resist writing "I confess" on the photo!





Main title of an early Fleischer filmed sing-a-long. This reel presents "Tramp, Tramp, Tramp, the Boys are Marching" and "Pack Up Your Troubles in Your Old Kit Bag." Its proximity to World War I is reflected in the military aspects of the cartoons which accompany the words. It's still in use today.



The Saga of

For little more than a decade, the organ-accompanied "sing-along" captured and held the fancy of the theatre-going public in the U.S.A. Most organists relied on highly-decorated, hand-colored slides to get the words to the songs of the day onto the screen. But the more adventuresome tried their hands at playing to words on movie film linked with animated cartoons and set to a strict tempo established by the animator. The playing had to be precise, or the act "fell flat." The most prominent, and original of the film sing-alongs were those featuring "Koko the Clown." He guided and often "stood in" for the famed "bouncing ball," which beat out a steady tempo, fast or slow, depending on the speed the silent film projectionist required to get the show out by 10:30 P.M. To explore the realm of "Koko" we called upon a former theatre organist who often crossed swords with the little clown during the "Golden Era" (especially when a few frames of film had been lost and the rhythm broken) — Colonel Harry J. Jenkins.

TO SETTLE any remaining controversy as to whether the "Bouncing Ball" sing-along cartoon originated in the silent picture days or after the advent of sound films, your reporter interviewed the former animator for Max and Dave Fleischer, the brothers who originated the "bouncing ball" song "cartunes."

Those who attended the 1968 ATOE national convention in Los Angeles saw one of the first "cartunes" produced by Max and Dave Fleischer. Their chief animator then was Mr. Richard Huemer



think·ing a·bout you...

Koko and His Bouncing Ball

by Harry J. Jenkins

(pronounced "humor") who now lives in North Hollywood, California, and is associated with Walt Disney Studios.

I visited Mr. Huemer on a rainy Sunday afternoon (of course it rains in California!) and when seated comfortably in his den, after having met his gracious wife, the veteran animator told me the story of the song cartoons.

Richard Huemer had entered the motion picture cartoon field in New York as an animator for the "Mutt and Jeff" cartoons produced by Raoul Barre in 1916. About this same time Max

Fleischer was producing "Out of the Inkwell" cartoons where the clown, "Koko," first appeared. When Huemer joined the Fleischers they were located in an old brownstone building on East 45th St., New York City. From this location they moved to quarters over a store at the corner of 45th Street and Lexington, diagonally opposite the Grand Central Plaza. It was here that they produced many "Inkwell" cartoons. As business improved they moved finally to a location upstairs over the notorious "Silver Slipper" night

club, next door to the famous Roseland ballroom and across the street from Moe and Mitchell Mark's Strang Theatre. This studio was at 1600 Broadway, New York City.

The Fleischers had an idea about combining cartoons with songs in an attempt to improve on popular song presentations. They hoped to replace the static song slides used by organists by adding motion to the pictures accompanying the "sing-along." They anticipated, quite correctly, good audience acceptance and participation. Max and



KOKO often appeared as a 'stand in' for the ball. Here, dressed in prison garb, he's poised for a three-legged leap back to the start of the next line. STUFOTO

Dave Fleischer were both good "idea" men, but Dave was essentially a "story" man. He plotted the sight gags so prevalent in the cartoons.

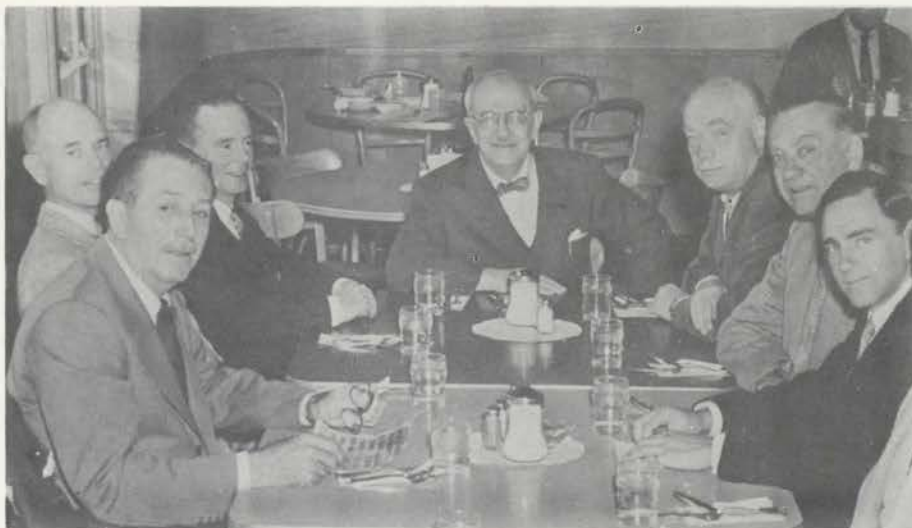
For example, the words would be introduced by having them slide onto the screen horizontally from right or left while a line drawing character, drawn white on black background, skipped from word to word in time with the music. Tricks were employed such as having a tree mentioned in the lyric "grow" out of the word, thereby dumping the cartoon figure onto the next word. Sometimes the word itself would enlarge, contract, melt and flow away, explode or turn into an animal, vegetable or mother-in-law. Always the little cartoon figure would skip, jump, or fall from word to word at the proper tempo to set the pace for the song.

After many conferences with Dick Huemer, by that time their chief animator, the first song cartoon was pro-



'KOKO's' animator, Richard Huemer, joined the Disney Studios in 1930. He says his roughest assignment was the animation he did for the 'Rite of Spring' sequence in Disney's memorable "Fantasia." He's still with the Disney Studio.

STUFOTO



In 1956, Walt Disney hosted a reunion of former Fleischer Studio staffers who at that time worked at the Disney Studio in Burbank, California. Lunching in the studio commissary are (l. to r): Walt Disney, and former Fleischer Studio employees Ben Sharpsteen (Director), Ted Sears (Story Man), Max Fleischer (center), Richard Huemer (Director), and George Stallings (Story Man). At far right is Disney staffer Richard Fleischer, Max's son and a Director.

duced. The title was "Oh Mabel" for a song which never went over too well despite the boost provided by the cartoon novelty. The year was 1924 and "Oh Mabel" was premiered at the Circle Theatre, Columbus Circle, New York City.

The Fleischers and Dick Huemer went to the Circle Theatre to check on the audience response. It was overwhelming. The crowd was actually singing — with gusto! We should state here that the premiere accompaniment was provided by the pit orchestra, although the house was equipped with a Moller organ.

After a mass tonsil-ripping rendition of "Oh Mabel," the applause was deafening and it carried over into the opening titles of the feature film. The management, alive to this new demand, shut down the projector, rewound the song cartoon and re-ran the film. Once more the audience happily joined in singing a loud "Oh Mabel." With such solid evidence of success, the Fleischers rushed back to their studio to rush more song cartoons into production.

In their ensuing crop of "cartunes," the Fleischers utilized such standards as, "In the Shade of the Old Apple Tree," "After the Ball," "Chinatown, My Chinatown," "Tararra-Boom-De-Ay" and "My Darling Nellie Gray." Usually, it was one song to the reel and ran an average of 600 feet, much shorter than the standard silent 1000-foot reel of film. At the normal silent projection speed of 60 feet per minute the average song film ran ten minutes.

AROUND THE 'CIRCLE'

The Circle theatre, at Columbus Circle, New York, the "preem" house for the Fleischers' "Oh Mabel" song cartoon, opened in 1906 as a 1400-seat combination vaudeville and burlesque house. The policy was switched to movies in 1909 and circa 1912 it was taken over by Marcus Loew. He installed a 3 - manual Moller straight organ, Opus 2017, with "30 registers" about 1913. Moller always listed the number of stops (registers) on the console, never the number of sets of pipes; so 30 stop - keys, or drawknobs, wouldn't make it very large. Loew's hired about 70 organists in those days and although we have no information as to the 1924 Circle organist's identity, it's unlikely that he was one of the prominent ones; the Circle was fairly unimportant in Loew's pecking order. Loew's New York organists were forever doomed to play mostly "straight" Mollers, installed very early in the cinema era, before Marcus discovered Robert Mortons and Wurlitzers. Alas, the Circle is no more! An auto showroom occupies the site now.

—"Circle" background
courtesy of Ben Hall

In song presentations "Koko" would materialize out of the inkwell in a photo - and - cartoon composite, then would be shown in a comedy sequence in which he always contrived to finish with a ball in his hand. Koko would bounce the ball out of the picture to the right then the ball would appear from the left to hover over the first line of words of the song. The organist, or orchestra conductor was poised to start the first melody note as the ball struck the first word and from there on the bouncing ball was the conductor.

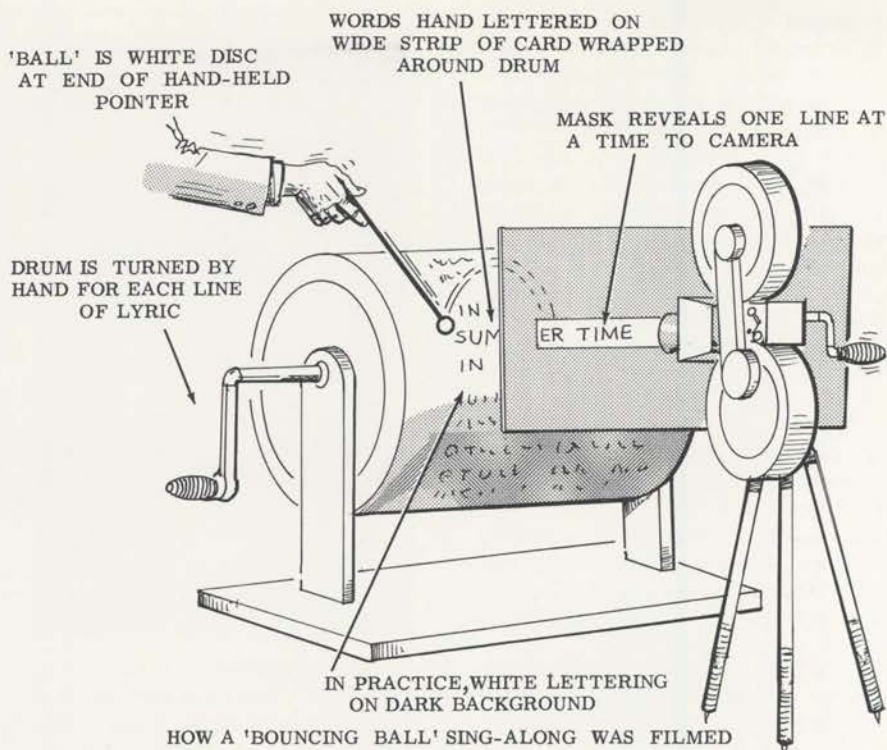
As the ball hopped to the end of a line of words, it would return to the left side in time to catch the first beat of the next line of words. These would appear from below as the first line disappeared above.

Dick Huemer explained that this was achieved by having the words of the song drawn in white letters on a black background, line by line. The flexible card with the words were wrapped around an old washing machine drum with the camera facing the front of the drum, so the words could be hand-turned up to position. A flat black card with a slit in it of sufficient width to permit the exposure of one line of words at a time was placed between the camera and the drum. The bouncing ball effect was achieved by use of a black pointer with white dot at the end. One of the animators would move the pointer over the words. Another person hummed, or played the tune. Another controlled the drum to move the next line into position in front of the slit. As



THE BALL STILL BOUNCES — Four degrees of 'bounce' are clearly visible in this photo taken by Ben Hall during a recent concert at the Beacon Theatre in N. Y. That's Lee Erwin at the console of the restored Wurlitzer, following the beat established by the ball-tipped pointer of Max Fleischer over 40 years ago.

PHOTO COURTESY OF CONCERT RECORDING



the "music" started the man with the pointer moved the ball in rhythm over the words, with a vertical motion until time to skip to the next word or syllable.

Incidentally, Max and Dave Fleischer originated the "Rotoscope" method of producing cartoons to obtain more smoothness in the actions of Koko. Dave would put on a clown suit and go through the story motions in front of a camera to obtain a silhouette or "photo-figure" film record from which the single line drawing would be copied. Thus, the cartoon characters could be drawn to walk, for example, with the same gait as a human. This method was applied in the late '30s when the Fleischers produced "Gulliver's Travels," a color cartoon feature in which the fluidity of motion given pen-and-ink characters was particularly noticeable. Today the Walt Disney studios use the Rotoscope technique to obtain smoothness of action in the majority of animated scenes with animals or humans.

So we can state that bouncing ball song cartoons came before sound — rest their nitrate bones! True, they were re-issued later with sound tracks. At that time other companies copied the idea but without the bouncing ball, which was controlled by the Fleischers. In 1924 sound was not in use in the theatres, unless some one of the theatres might have had an old Edison experimental talking picture dating from 1912, but Edison had not combined sound and a "sing-along."

I played for many bouncing ball song film in Boston theatres between 1924 and 1927. Sometimes they had been used in other theatres before coming to mine, and arrived with some frames missing — something I didn't discover until rehearsal — if we had one. It was a puzzle to follow the ball as it bounced completely past two words to a third, at the expense of a couple of measures of music. Somehow we still managed and the audience sang along. □

I first conceived the idea of the "Bouncing Ball" after World War I. In 1917 I 'enlisted' in the United States Army (as a civilian) to perform the duty of training raw recruits. This was accomplished by showing sections of cannons and other firearms on a motion picture screen. Then, with a pointer, directing the recruits attention to the different parts, one at a time, emphasizing the importance of one part in relation to another of the projected drawing. Thus, was born the "Bouncing Ball."

—Max Fleischer



Max Fleischer, pioneer in the art of the animated cartoon, is a man of many talents. Long before "Koko" made his first excursion out of the inkwell, Fleischer had produced some of the very first training films ever seen by U.S. Army recruits. Long a member of the Society of Motion Picture Engineers, some fifteen of Fleischer's patents are used by the motion picture industry. His genius combines art, science, philosophy, creative ability and that all-important ingredient — humor. In later years he served as Art Editor for Popular Science Monthly, and wrote a book entitled "Noah's Shoes" which has been described as "an adventure in fantastic realities." As a film producer he often tackled difficult and controversial subjects. Once he produced a film explaining Einstein's theory

of relativity, and another dealing with Darwin's theory of evolution. But he is best remembered for the pleasure he and his brother Dave brought to generations of those who "thought young" from the early twenties through the late forties, a 25-year period when a stream of "bouncing ball," "Pop-eye" and "Betty Boop" cartoons brought laughter and song to motion picture screens. These culminated in Fleischer's two feature-length, color cartoons "Gulliver's Travels" and "Mr. Bug Goes to Town." Now retired, and in his 80's, Max Fleischer and his wife, "Essie," reside at the Motion Picture Country Home near Hollywood.



They helped the ball bounce for TO-B

The BOMBARDE is indebted to Don Malkames for frames from his "Out of the Inkwell" print which were enlarged for presentation here by Bill Lamb and Mapes Stanley. Background information was supplied by Ben Hall, Richard Huemer, Vera Coleman, and Max Fleischer. The BOMBARDE thanks them, one and all.



"But — In a Bike Shop?"

This story was made possible by material submitted by Al Rossiter and Walter Mahns Jr., with a special salute to the Red Bank, N.J., "Daily Register" and its feature writer, Phyllis Spiegel.

by Peg Nielsen

When Walter Mahns Jr., of the Mahns Bros. Bicycle Shop (near Eatontown, N. J.), saw an advertisement in the local paper back in Sept., 1967 offering a Robert Morton theatre organ for sale, he wasted no time. Walter, who recalled these organs in their heyday, used to "go to hear the organist accompany silent movies, not to see the films" in a nearby but long-gone theatre; and his son, Robert, a local organist and New York chapter ATOE member, soon had the organ loaded and rolling. Moving the organ required five men, two trucks and a station wagon. Each of the two pipe cabinets measures seven feet wide by five feet deep by five and a half feet high. Then, there were the 16-foot pipes and the large console itself plus the "additions." Somehow it ended up in the bicycle shop.

The organ was first intended to go into the home of Walter Jr. for his daughter's use, but because the console was too large for the space available, it was decided to install it in the bicycle store.

The result? There may be only one place in the world where you can buy a bicycle or have one repaired and enjoy a live organ recital at the same time.

THREE GENERATIONS of Mahns gather around the organ console. Playing is Robert, while his dad, Walter Jr., is distracted from a "rush job" by the music. Granddad, Walter Sr., parks on a spare pipe chest and looks on in seeming disbelief.



LITTLE DO THEY KNOW that inside this innocent-looking building lurks a roaring beast! The shop facade gives passers-by no inkling.

"In addition to being one of the largest bicycle stores on the East Coast, we also believe we are the only one in the nation with a pipe organ. There's a lot in common between bicycling and playing the organ — pedalling for instance," says Walter Jr.

The bicycle store is owned jointly by Mr. Louis Mahns and his brother Walter Jr., although it was founded by

Walter Sr. in Monmouth county in 1904. He is still active in the store.

Robert, 26, and his father, Walter Mahns Jr., acquired the organ through a "For Sale" ad in the Red Bank "Daily Register" from John Watson, organist at the Presbyterian Church in Rumson, N. J.

Built in 1927 by the Robert Morton Organ Co. of Van Nuys, Calif., "opus 3040, model 49D", was originally a 4-rank "Fotoplayer" with an automatic dual roll player. It was installed in 1927 in the orchestra pit of Loew's 125th Street theatre in Harlem, N. Y., at an estimated cost of \$8,000. Like all Morton Fotoplayer it was designed with a low silhouette, for pit installation.

Watson bought the instrument and removed it from the theatre in 1932. He discarded the roll-playing mechanism and enlarged the voice complement from four to six ranks of pipes. He sold the organ to the Mahns in 1967.

"Fortunately," says Robert, "this building has excellent acoustics. Despite the concrete floor and reflecting walls, plaster ceilings and lots of space, the sound doesn't 'bounce around'."



A graduate of Trenton State College, where he majored in music, Robert teaches music in the Howell Township school system and piano privately. He is organist at a Farmingdale church and a "straight" organ roars in the cellar of his home. Robert burned the midnight oil for three weeks with the help of his father and uncle until the myriad parts were set in place and ready for assembling. Then came the "buzzing out" of scrambled cables, laying of wind conductor and setting up the blower.

"I'd worked with church organs for five years," he said, "and through much reading and experimentation, the tremendous assembly job was finally accomplished — months later."

The men worked from 8:00 pm to 1:00 or 2:00 am every night, and on Sundays after church. They tested and checked thousands of wires and assembled the control mechanisms for seven sets of pipes. And they built a third chamber for the additional 3 ranks.

Many late night work sessions during the installation did not help waist lines, admits Robert, too many pastrami sandwiches and lots of coke were consumed to confound "girth control."

The first of several mishaps occurred when a 6' x 7' plate glass window broke while the crew was moving the console into the store. That was the most serious accident and, luckily, no one was injured.

Walter Mahns Sr., founder of the shop, is strictly a "bicycle man" and he was usually very patient when his "boys" were working on the organ. "But sometimes," says Robert, "we would catch him shaking his head in utter disbelief."

After almost one and one-half years of tracing wires, running wind lines and

releathering, the organ boasts seven playing ranks plus a 16', 30-note Violone pedal extension, and is soon to have another rank added. Each of the two original wooden "swellbox" cases contain two ranks of pipes, while the 16' pedal pipes, percussions, and newer additions are contained in the third chamber built along-side the two stained walnut swellboxes. The "wall of music" from the rear of the store, with sound enhanced by fine "live" acoustics, is unmistakably that rich, deep "Morton sound."



The console adds up to a puzzle. It's definitely unlike the usual Morton style 49 keydesk. We showed this photo to a former Morton factory employee and he identified it as the console shell used with models 75 and 85, 6 and 8 rankers. This one had been altered to house the roll-playing mechanism.

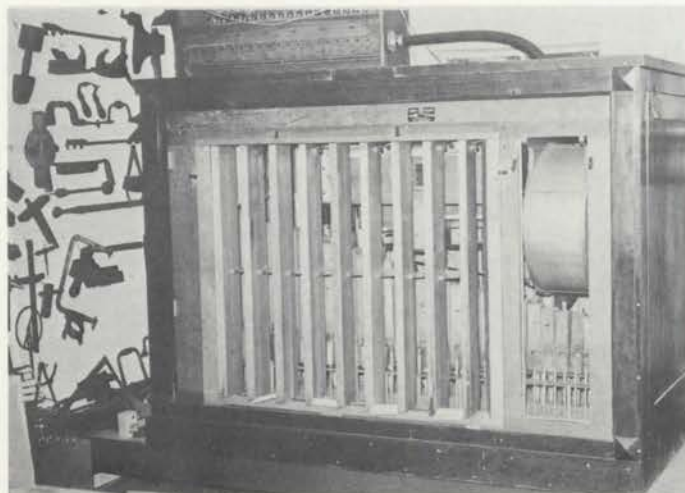
The console is unusual for a model 49 Morton; the stop keys, instead of extending around the horseshoe, are grouped in double rows at the extremes of the curve, and the positioning of the stops on the horseshoe as relayed to the manuals which control them, is sometimes more "straight" than theatrical. This gives rise to the suspicion that perhaps there was a switch in consoles somewhere along the line. Walter Mahns Jr. doesn't think so.

He says, "As far as we know the console is original. The Accompaniment stops are on the left, bottom end of the rail, and the Accompaniment traps are directly above (yellow stop keys). On the upper right end of the horseshoe is the Pedal department, and the lower right stop rail has the Solo stops. All switches are contained in the console except for those controlling additions. Small buttons across the backboard are traps. Combination buttons, added by Mr. Watson, are not now adjustable but they will be in the near future."

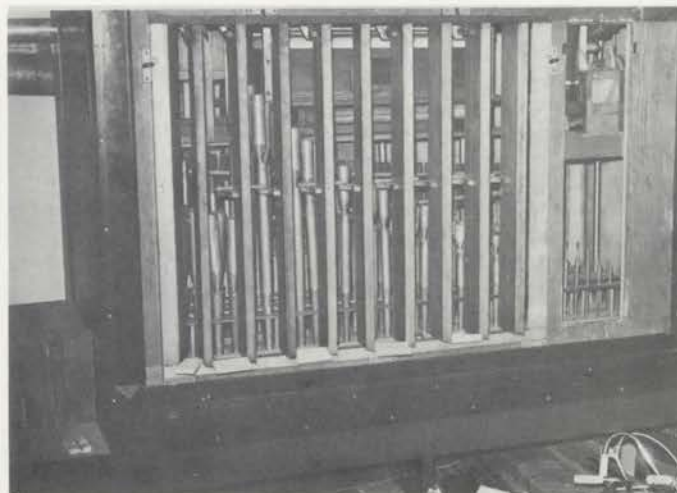
All pipes in the two pit swellboxes are original: Tibia Clausa, Vox Humana, Horn Diapason and Violin Celeste. Mr. Watson added the Wurlitzer Concert Flute (61 pipes) outside.

The String is identified as a "Violin Celeste," although it is the only string on the organ. Normally a "celeste" works with another stop of the same tonal family. Detuned slightly, it enhances the "in-tune" relative with its "shimmer." But here the "celeste" is working entirely alone. The String pipe-work is of a smaller scale than the usual violin and this may be the reason for calling it a "celeste." It is tuned "in". It's original, too, because the switch stacks are also lettered "Violin Celeste."

Organs which have "additions" sometimes end up with voices where they aren't needed. The Mahns' organ has a Kinura among its Accompaniment voices but no Kinura where it's more at home—clowning on the Solo manual. When asked how the raspy little stop weaseled in among the accompaniment stops, Robert replied, "We placed the Kinura on the Accompaniment manual because the only contacts we had left were there. As soon as a new relay is installed it will be available on both manuals."



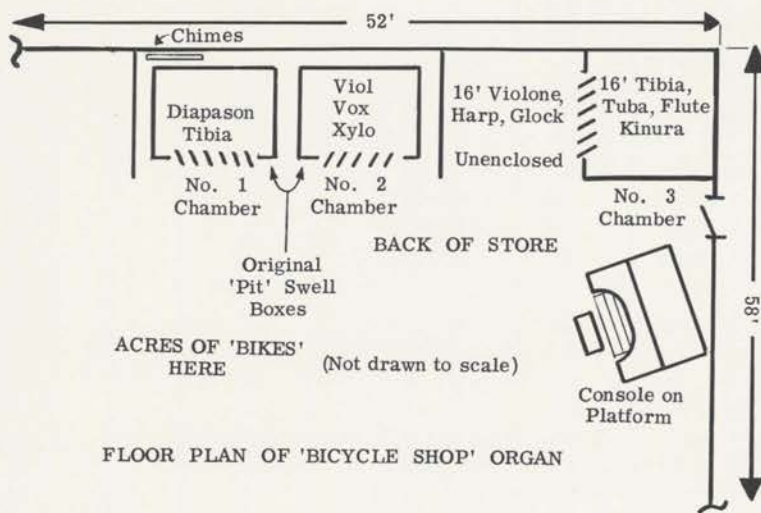
Original Morton style 49D Tibia swell box. Note the bass drum mounted above the smaller pipes. At left is a collection of antique tools.



Open swell shutters on one of the two original pit swell boxes reveal same long stemmed Vox Humana pipes.

1970 ATOS CONVENTION IN NEW YORK CITY!

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The blower is original. It had a new motor in 1932 when Mr. Watson bought it because New York City power was dc and he lived in Jersey City, N.J. which had ac. This meant a new Century 2 hp ac blower motor. The blower has been able to handle all of the additions with no "wind fade" or regulation deterioration, even though demands on it have nearly doubled.

When asked about activities planned, we learned the Mahns' had already been host to numerous visitors. Way back in April 1969, the Delaware Valley ATOE chapter held a business meeting and jam session among the bicycles. More than 60 members and friends attended. The Mahns have hosted several "open house by invitation" affairs in the past year, and plans are underway for several Eastern ATOE chapters to visit the unique installation.



A squatty Kinura rank separates two chests of Tuba pipes.

As for future plans, the organ will be used for recording as well as for Sunday afternoon "Mighty Morton Sessions," with Robert Mahns presumably doing the honors at a goodly number of them, plus many guest artists. Beyond that, it's just for fun. □

STOPLIST FOR THE "MIGHTY MAHNS MORTON"

PEDAL — 30 Notes

16' Bourdon
16' Contra Violone
8' Bass Flute
8' Trumpet
8' Violin
4' Horn Diapason
Bass Drum
Cymbal
Tympani

ACCOMPANIMENT

8' Horn Diapason
8' Tibia Clausa
8' Concert Flute
8' Violin Celeste
8' Vox Humana
8' Kinura
4' Horn Diapason
4' Tibia Clausa
4' Concert Flute
4' Violin Celeste
4' Vox Humana
Chrysoglott Harp (49 notes)

Chimes (20 notes)

Snare Drum Tap
Snare Drum Roll
Tambourine
Castanet
Tom-Tom
Bird Whistle
Sleigh Bells

ACCOMPANIMENT

Second Touch
8' Horn Diapason
8' Tibia Clausa

SOLO

16' Bourdon
16' Vox Humana (Tenor C)
8' Horn Diapason
8' Tibia Clausa
8' Violin Celeste
8' Tuba
8' Vox Humana
4' Horn Diapason
4' Tibia Clausa
4' Violin Celeste
4' Tuba
4' Vox Humana
2 2/3' Nazard
2' Piccolo
Xylophone (37 notes)
Glockenspiel (30 notes)

SOUND EFFECTS

Auto Horn, Train Whistle
Chime (single), Crash
Cymbal, Door Bell
or Telephone

ACCESSORIES

3 Tremulants
2 Expression Pedals
1 Register Crescendo
6 General Pistons and Toe Studs
1 Cancel Piston and Toe Stud

NOTE: A 73-note Open Diapason (8' & 4') is to be added on each manual.

STOP ANALYSIS

VOICE	Range	Pipes	
*Horn Diapason	4'	61	(bottom 12 notes derived)
*Tibia Clausa	16'-2'	97	
Concert Flute	4'	61	
*Violin Celeste	8'-4'	73	(bottom 12 metal pipes stopped)
Tuba	8'-4'	73	
*Vox Humana	8'-4'	73	
Kinura	8'	61	
Contra Violone	16'	30	(Pedal only)
		529	

*Original rank

MAGAZINE BINDERS NOW AVAILABLE

A durable, casebound cover is now available for members who want to protect their copies of our National magazine. Each issue is held securely in place and can easily be inserted in the binder in only a few seconds. The cover is designed to accommodate one complete volume, or one full year's issues.

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Advance orders for the magazine covers should be sent to ATOS Binder, Box 2329, Livonia, Michigan 48150. The price of each binder will be \$3.50, including mailing charges. □

Releathering a Regulator

Story and Photos by Allen Miller

One of the biggest single tasks which faces anyone who is restoring an organ is releathering the regulators. It is often easiest to look at the regulators and rationalize, "... it looks like it will last a while longer ..." But sooner or later the leaks accumulate, and sometimes the regulator will actually "blow out" ... usually at a most inopportune time, such as an hour before a concert. That is the day of reckoning.

Actually, the job looks harder than it really is, but rest assured that it does take a considerable amount of time. A 2' x 3' regulator will take a minimum of 12 hours work after the old leather has been removed. The project is best done a little bit at a time, which is helpful to the Saturday morning organ builder, and will be very rewarding when it is finished.

First, let's become acquainted with the parts of a regulator. We will call the top part which moves, the "head," and the similar stationary piece the "back." Between are four sets of "folds" hinged at the top, bottom, and middle. At each corner is a "gusset." Part of the back usually has an air inlet box which contains the control valve or valves which regulate the air pressure to equal the total force of the springs and weights on the head. This is why this type of air weighing device is called a regulator, and not a reservoir, as we so often hear. A reservoir is a large bellows not usually provided with a wind controlling valve. Reservoirs were used in tracker organs to store the low-pressure wind which came from the hand-pumped bellows.

There are almost as many ways of releathering a regulator as there are organ companies. Having studied these various methods, and having releathered several different makes, we have settled upon a method used by one of the major builders today. It is a simple, straightforward method similar to that used by Robert Morton, and has worked well on pressures up to 30".

The method of hinging described here places all hinge joints, which would normally be under peel stress, so that the glue joints are in shear, and the wind pressure will tend to hold the joint together rather than peeling it apart.

This construction eliminates the need for canvas hinges and patches which build up the thickness of the leather joints and tend to place the hinge points under additional stress.

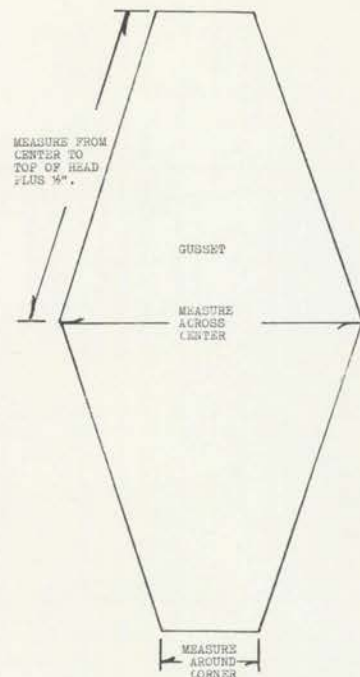
Before you start, collect the tools you will need. At least one pair of good clamps are needed to releather the folds, a square for aligning the head and back, and measuring the rise of the head, a hammer, scissors, finishing nails, skiving knife (described further on), a round glue brush, sanding block, a squeegee ... a flat piece of plastic or steel with a rounded edge about 1 1/4" wide, a hook type scraper, which will be handy in removing the old leather and cleaning off glue, at least 1/4 pound of ground hide glue, a glue pot or old double boiler, and a hot plate with a "low" or variable heat range, and a few damp rags.



Basic Tools.

Begin by removing the springs, spring rails, any removable panels (bungs), valve box and valves. Carefully mark these parts so you can reassemble them as they were. Mark the head and back so you won't accidentally reassemble them 180° off. You won't have to mark the folds. Before removing the old leather, block the regulator fully open so that the gussets are stretched flat. You may have to wet the leather to do this. Measure the inside height. This is most important.

Measure, or make a pattern from one of the gussets so you can make new ones. A pattern can be made from measurements according to the diagram below.



Making a pattern from measurements.

Now you may remove all the old leather down to the bare wood using the scraper, hot water (not on original plywoods, please), and sandpaper. Hot water can be applied liberally to solid pine or poplar, or you can use steam from a steam iron to soften the old glue if necessary. It is not necessary to remove any old hide glue which may remain at the edges of the folds, as the new hot glue will stick to the old glue. Sand exposed surfaces so they can be refinished later, but make sure you don't sand off any markings you made for reassembling.

CUTTING THE LEATHER

You will need both Alum-tanned bellows leather for the hinge joints, and Alum-tanned gusset leather for the gussets. Obtain this from any of the organ supply houses. Some may even cut the gussets for you and skive (feather) the edges.

The hinge leather will have to be cut in two widths of strips ... 1 3/8" for inside strips, and 1 5/8" for outside strips. Cut the top and bottom inside hinge strips about 1/8" less than the outside dimensions of the regulator. Cut the inside center hinge strips to the length of the folds at the center.

Cut the four gussets to the pattern you made previously.

SKIVING THE LEATHER

To do a first class job, it is necessary to skive or feather the ends of each hinge strip and the edges of each gusset. This is very difficult to do unless you have a very sharp knife of the right type. With the proper tool and a few

minutes practice, you should be able to do a reasonably good job.

Although a knife made out of a piece of hard steel about 1/32" thick and 1" wide is best, you can do fairly well with the type of knife pictured which can be found in any hardware store. The blades are trapezoidal in shape and must be inserted in the handle so that they protrude as far as possible.



Skiving the leather.

Place the leather smooth side down on a soft pine cutting board. The trick is to hold the knife nearly flat or parallel to the cutting board, and at a sharp angle to the direction of the cut, and actually slice off about 1/8" from the edge of the leather. The flatter you hold the blade, the longer the feathered edge will be. The sharper the cutting angle, the easier the leather will slice. A feathered edge 1/4" to 3/8" is suitable. Practice on some scraps, making long cuts until you get the hang of it. You will have to cut both toward and away from yourself.

PREPARING THE GLUE

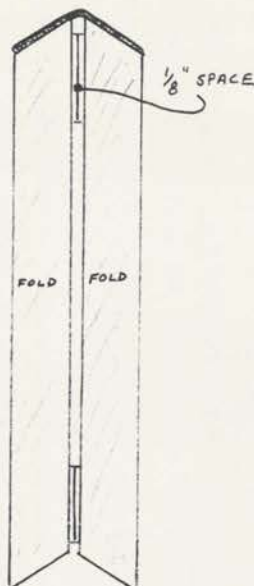
Although a good grade of cold glue, such as Franklin "Titebond" will hold as well as hot glue on pneumatic leather and wood joints, hot glue is far superior for leathering regulators, and nothing else is recommended!

Place some ground glue in the top of a double boiler and add an equal amount (roughly) of water. While the glue is soaking, bring the water in the boiler to a boil, and keep it just barely boiling. Stir the glue occasionally until it is all dissolved. Add water to keep the glue about the consistency of light cream.

If the glue is too heavy, it will begin to set up as you spread it on, while if too light, it will soak into the heavy leather and not stick very well.

BEGIN WITH THE FOLDS

Clamp two of the folds together with the outside surfaces facing, and with two thicknesses of leather, or a 1/8" spacer between them at the hinge point.



Leathering the folds.

Making sure that the glue is hot and the right consistency, brush it on the surfaces of the inside center hinge joint. Immediately apply the inside 1 3/8" leather strip, rough side to the glue, and rub it with a cloth dipped in hot water. If the glued surface is flat, you can use a squeegee to press out the excess glue, but do this quickly, as the hot glue sets up fast. Repeat on the inside hinge joint on each of the other three folds.

THE HEAD AND BACK

Now set the head on the bench upside down, and glue the inside 1 3/8" strips rough side down with half of the leather overhanging the edge of the head. These strips are 1 3/8" shorter than the side you are gluing them to, so center each strip as you apply it.



Gluing hinge strips to regulator head. Note folds in background.

Next, take the back of the regulator and apply the inside 1 3/8" strips to each edge as you did for the head. Allow

enough time for the glue to set up completely . . . an hour is recommended, however, you might want to leave the job overnight, and this is a good place to stop.

GLUING THE FOLDS TO THE HEAD

Take each set of folds and flex them to be sure they are not hinge-bound. Scrape off any excess glue which may be in the hinge area.



Sanding smooth side of hinge leather prior to gluing. Note finishing nails (arrow) holding fold in place and nail holding fold open.

Set one pair of folds in place on the head, centering them lengthwise, and keeping them about 1/16" from the edge of the head. Drive a finishing nail partway through the edge of the bottom fold where the nail hole will later be covered by the edge of the gusset. This will hold the fold in position.

Sand the exposed smooth portion of the leather slightly to rough it up. It is only necessary to scratch the surface, so to speak. Cut the head off a finishing nail and place it between the folds to hold them open while you work. Apply glue to both the edge of the fold and the leather, and work the leather up onto the fold, pressing out the excess glue with the hot, damp cloth or squeegee. Repeat this for the other three folds. (see below) At this point, you may quit again if you desire, as it is better to be sure that the joints are completely set before continuing.



Gluing fold to head which is upside down.

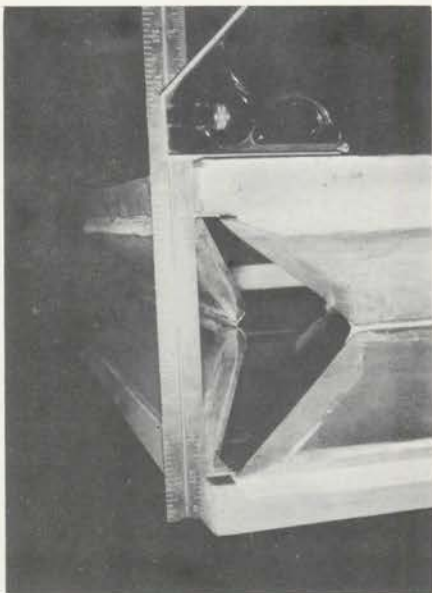
GLUING THE HEAD AND FOLDS TO THE BACK

Check your marking on the head and back so you can line them up in the same relative positions they were in originally. If you inadvertently twist the head 180° from its original position, the valves may not go together when you have finished.

Place blocks between the head and back to simulate the opening you had when the gussets were stretched tightly before you disassembled the regulator. If you are in doubt about this dimension, a chart of blocked openings relative to common fold widths is given below:

Fold Width	Opening
3½"	6¼"
4½"	7¼"
5"	8¼"

Remove the finishing nails from the ends of the folds. Wrap twine around the head both ways to hold the folds down, and flip the head and back over so that the head and folds are on top. Remove the twine.



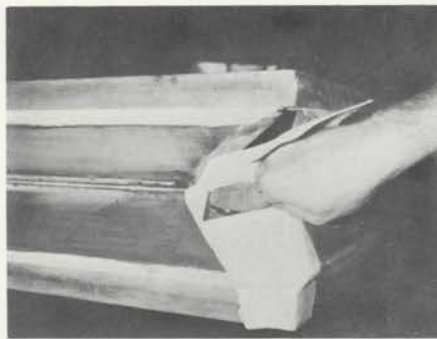
Aligning head and back using square at each corner.

Using a square as shown, line up the head and back exactly in both directions. Nail through the ends of the loose folds to hold them in position as you did before. Check with the square to be sure that the head is lined up with the back all the way around, and reposition if necessary. Remember to sand the smooth surface of the leather, and proceed with the gluing as you did with the head.

APPLY THE GUSSETS

With the head still blocked up, fold a gusset in half at the center and place it in position, checking to be sure that

it will cover the edges of the folds properly. Be sure that the finishing nails are removed from the edges of the folds.

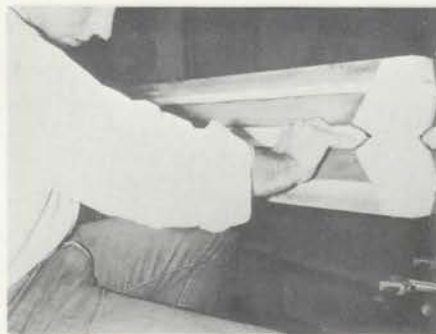


Use squeegee to work edges of gusset into center of fold.

Apply glue to the bottom fold edges and back corner only. Fold the gusset in the center and press into place. Work the edge of the gusset up into the center as you press out the excess glue. Glue the end of the gusset down over the corner of the back, working the leather to avoid wrinkles as you progress. Again starting at the center hinge, apply glue to the top half of the folds and glue the top half of the gusset. Repeat for the other three corners.

OUTSIDE HINGE STRIPS

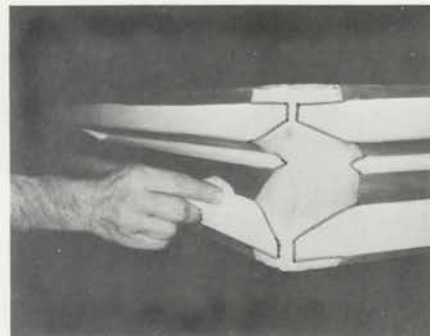
At this point, pick out the outside 1½" strips which are the length of the center hinge. Make sure that these strips will not overlap onto the gussets beyond where the gussets are glued to the edges of the folds, and be sure that the ends of the strips have been skived. Crease these strips in the center lengthwise and glue them into place, working them completely into the hinge point.



Applying center outside hinge strips. Photo has been retouched to show edges of strips.

Now remove the blocks which have been holding the regulator open, and let it collapse. It will probably creak some and may even be somewhat stiff. If so, work it up and down a few times. The leather will eventually stretch into shape. The top and bottom outside

strips are best applied with the regulator collapsed as far as possible, still allowing room to work. Check each outside 1½" strip for length, making sure that the angled end will only cover the gusset where it is glued to the folds. Glue these strips in place, carefully working the center of the strip completely into the hinge area.



Applying top and bottom outside hinge strips. Photo has been retouched to show edges of strips.

At this point, you may clean up the exposed wood and give it a coat of shellac.

Reassemble the valves and valve box after reconditioning them if necessary. You may want to apply a thin bead of silicone rubber (bathtub caulk) to the packings before assembling. This will positively eliminate any leaks.

If you have followed the methods given here with reasonable care and accuracy, you will have a regulator which is as good as or better than new. Do not be afraid to use your own judgment as you proceed, as common sense is at the root of good organ building. □



Finished regulator.

Interested in a Chapter in the Houston, Texas area?

Drop a line to Mr. Roy A. Cunningham, Suite 1004, Houston Bank & Trust Bldg., 1801 Main at Jefferson, Houston, Texas 77002

A TIMES SQUARE ORGAN TRANSPLANT

NEW YORK SAVES RIVOLI WURLI!

by Bob Balfour

The scenes from the sidewalks of New York are just not what they used to be! A walk up Times Square today sadly reveals a bank and a shoe store where the Paramount once stood. A large hole a block away represents the Astor Hotel. The Times Building is now the Allied Chemical Tower. Farther north, another large hole marks the site of the Capitol Theatre, and down the block, Cobbs Corner Restaurant resides in the Roxy lobby. So, I suppose it was inevitable that Labor Day, 1969, marked the closing of another of the great Broadway Movie Palaces, the Rivoli. Although it has been extensively remodeled over the years, the facade and some of the original splendor of the auditorium are still visible. Thus, the only remaining monument to Roxy, save Radio City Music Hall (and its future is questionable) was the Rivoli; all else has disappeared.

Shortly after the first of the year, a group of New York chapter members contacted United Artists, who now own the Rivoli, in an effort to restore the long silent 3/15 Wurlitzer but received a response of "not interested." Then early this summer, United Artists announced that the Rivoli too would suffer the fate of so many of the existing houses of late, but with one exception. Instead of being entirely demolished or piggy-backed, it would be quadruplexed. We had hoped to present this instrument at the 1970 convention as it is the last remaining theatre organ in the Times Square area. A phone call in mid-August from the demolition contractor, dashed all hopes of this. We were informed that the theatre would close September 1st and the transformation into four theatres would begin immediately. The contractor also stated, "there is an organ in here and if it isn't removed by Labor Day, it will be demolished with the interior."

The next few days were wrought with much frantic phoning and planning and on August 20th, the New York chapter swung into action as never before. All of the various organ restoration crews were welded into one unit. Spearheading this operation was chapter member Biff Butler, who had been trying unsuccessfully for the past several years to convince United Artists to let him restore this organ. Biff had been an organ maintenance man with Radio City Music Hall some years ago and a key figure in restoring a style D Wurlitzer in Bound Brook, N. J. He is currently

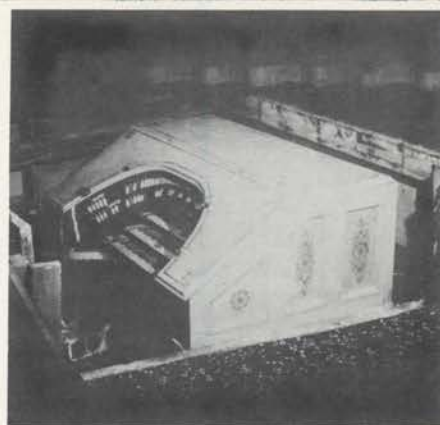
involved in the restoration of the 4/23 Wonder Morton in the Loews Jersey in Jersey City. Heading up the technical aspects of this task were chapter members Mel Robinson and Clem Young, of New York City, both professional organ builders.

The unique part of this operation centers around Biffy. The company he now works for in New York, The Charizma Organization, producers of radio and TV commercials as well as industrial and entertainment shows, made all of the relocation of the organ possible. The president of Charizma, Mr. Earl Fultz, had been looking for a theatre organ to install in the Charizma Building in midtown Manhattan to provide background music for some of their commercials and films. An exciting plan evolved out of a quick meeting with Mr. Fultz and the New York chapter officers. If the chapter would remove, restore and re-install the instrument, he would provide a large sound studio for it in his building and pay all expenses involved. In appreciation of the work the chapter would perform, Mr. Fultz told us to consider this a chapter organ and would allow us access to it evenings and weekends. This has truly been a dream come true.

The rest of this tale, the frantic effort to stay one step ahead of the demolition crew in removing this unique organ, is familiar to many. Unique — yes, very much so. It is a 3/15 Wurlitzer, a 260 Special, installed in 1925 — 8 years after the theatre opened. This organ replaced a straight organ, probably an Estey. The console was on a lift at the front left of the band car, and there were 4 chambers, each very shallow, allowing only 4 ranks plus a few offset chests for 16' pedal extensions in each chamber. This



Rivoli crew members dwarfed by giant 32' diaphones on backstage wall.



Rivoli console rises for the last time before its farewell ride down Broadway.

organ really must have filled the theatre with sound but as it was partially disconnected, there was no chance to hear it.

Then, two amazing discoveries. There were piano stop tabs on the console but no piano visible. A quick search found a fine Wurlitzer upright on a ledge over the switchboard backstage. The greatest shock of all, however, came upon entering the stagehouse, which had already been stripped to the walls for impending remodeling, and being told, "there are some pipes on the ledge opposite the switchboard and they must come down first as the wall they are on will be demolished in the next few days." The electrician hooked up some lights to cut the gloom and revealed, to our horror (and awe), a rank of 32' diaphones, unmitered, standing on a ledge 3 stories above the stage floor and reaching through the grid to the very top of the stagehouse. With all of the fly work removed, the pipes stood out like a squadron of redwoods. There was no stop tab on the console for these pipes but closer examination revealed the stop tab had been removed — perhaps they were too much for the building, as in most cases, and had to be disconnected. Mr. Fultz decided that although they couldn't possibly be used in the new studio installation, someone else could use them and so they were rigged down by the demolition company, disassembled and hauled by the chapter crew to the Charizma Building where they are now awaiting a purchaser. Anyone interested?

The organ now safely lies in the Charizma Building and plans are being drawn up for the studio to properly house the instrument. Charizma has made a 16 mm color sound movie of the removal operation and will also film the restoration and re-installation, resulting in a documentary film on a pipe organ transplant. The New York chapter and ATOS will be eternally grateful to the Charizma Organization and Mr. Earl Fultz for, without his generosity, this miracle on Broadway could not have taken place. WE SAVED A MIGHTY WURLITZER, AND WE DID IT TODAY. □

The American Theatre Organ As A Part of American Culture

by John Muri

The theatre organ flourished for a brief time, lasting only from about 1920 till 1929 when the Depression marked the end of theatre organ installations. The earliest theatre organs, installed during the second decade of this century, were church-style instruments using low wind-pressures and standard church stops. The installation of big-scale, high pressure instruments by the Balaban and Katz corporation in Chicago in the early twenties resulted in an avalanche of imitators, and the term "Mighty Wurlitzer" and "Golden Voiced Barton" were on their way to becoming two of America's greatest trademarks. Many of the companies that specialized in the building of church organs, such as Kimball, Kilgen, Marr and Colton, entered the lucrative theatre field. Even Estey and Skinner made a few theatre installations.

While the general public was deeply impressed by the sobbing and hooting tibias, the quacking kinuras, and the snarling post horns (plus all the percussions), the "legitimate" organ-playing fraternity was not. *The Diapason*, a magazine devoted largely to the affairs of the American Guild of Organists, paid scarcely any attention to theatre organ. Its aloofness over a long period of years was mute testimony to a deep-set disapproval of the kind of music that was being played in theatres. So far as I could ascertain, there were two major objections. The first was aimed at the unification principle, which a number of organ-makers considered a fraud and a perversion. They expressed open contempt for ten or twelve-rank organs controlled from mammoth and gaudily decorated consoles, with small and shrill sounds coming from huge facades of grille-work. Many so-called "legitimate" organists were particularly critical of the theatre organists' use of the vox humana stop, even while virtually all of their organs included a vox humana. Much organ literature was written using the stop, and it was a rare classical concert in which the stop was not used somewhere.

The second objection was to the music being used and to the manner in which it was played. Theatre organists were certainly sentimental in their over-use of the tibia, vox, and chimes, but it was possible to get most of the customers into a spirit of a sentimental movie with them, and one could tell that large numbers of people enjoyed it. Funny and grotesque sounds could

be made with kinuras and post horns. I am lowbrow enough to enjoy them, particularly when they are cleverly done, but I have had mixed feelings about using an organ for comedy since I read a sketch in the Chicago Daily News forty years ago that said: "Abe, some of them organists are very expert about making the music fit the picture. Take a scene where a fat man falls downstairs and it's wonderful the way a high-grade organist can make you think you can actually hear the actor's pants ripping. The Chicago Opera House ought to install one of them big organs for giving imitations of fire whistles, steamboat whistles and automobile horns, horses galloping and fat men falling downstairs, to say nothing of cathedral chimes and tornado effects." To the classical organ group this use of the instrument was desecration, defilement, and damnation.

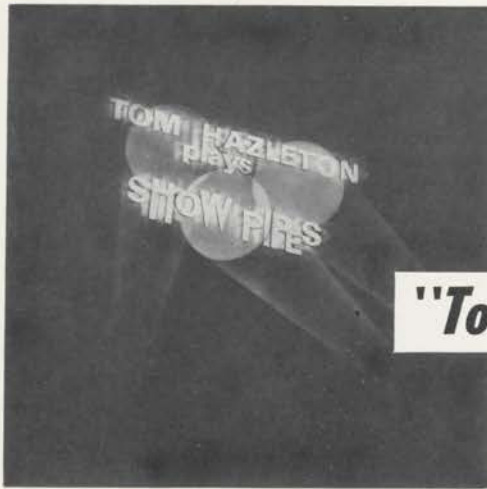
I think a case can be made out for the use of the King of Instruments as a general entertainment device. The teacher of literature knows that he cannot expect a youngster to read Spenser or Browning with pleasure; the beginner must be led to the more substantial, more artful, and more lasting literature by steps from the simple to the complex. In spite of the fact that one can do anything better on a higher art-level than on a lower one, one is nevertheless whistling in the wind when he performs for people who cannot understand what he is trying to do, even if it is the finest in organ-playing. The best is always in order when the audience can be expected to be knowledgeable, and, amazingly enough, fine musical playing is more often enjoyed than not, but one can not expect wholesale acceptance of artistic playing from a group as heterogeneous as the average theatre audience. One had to remember that children had paid to get in; they had their rights to some entertainment on their own level.

My complaint against theatre organists is that they often phrased badly. An unconscionably large number of the old-timers played as if the music had no phrasing-lines. The result was a steady roll of tiresome organ tone in which the melody got lost. Apparently not knowing what to do about it, the hapless organist tried to make things interesting by adding extempore embellishments, most of which had no relationship to each other and served only to divert the listener's minds from

the basic tune. Some of the attempted virtuosity came off decently, but it was froth, to be forgotten as soon as heard. Even today, some players overlook the fact that music, like people, has to breathe; too many players make us suffocate when we try to follow the words that go with their melodies.

One can sympathize with the well-trained organists who went into theatres and listened to the house-organists mangle the classics. One favorite piece was Ponchelli's "Dance of the Hours." There was something about this piece that attracted organists like cheese attracts mice, and many of the organists didn't have enough finger-technique to play the piece in rhythm. They even butchered the slow passages. Almost everybody attacked "Nola", "Valencia", and "Dancing Tambourine" with results that were in turn amusing, fantastic, and horrendous. Even Jesse Crawford, honor to his name, took great liberties with his operatic transcriptions, liberties that made the legitimate players tear their hair.

Still, what could you expect from a medium that demanded that you please everybody, particularly when the organist was manipulating the most complicated musical machine ever devised? I marvel today how we get such beautiful music out of such a remote-control apparatus that separates the organist from his tone-sources. I have high regard for all those players who can adjust themselves to the acoustic demands of large theatres. Think of what the differences in reverberation time required of an organist. One can play "Kitten on the Keys" in many an average-sized theatre with ease, for there is very little echo in most of them, but what does one do in such houses as the Chicago Piccadilly and the Detroit Fox with their long reverberation periods? One can play very fast music in the Fox, but it takes a conditioning of the hearing and muscles that many organists are unwilling or unable to accomplish. I could agree with the purists if I felt that the theatre was primarily an educational institution. Strictly speaking, education does go on in theatres, whether we like it or not; but we have the choice to educate purposefully or accidentally. Years ago I thought the theatre at its best was a place of recreation and inspiration. That was function and justification enough. I still think it is, even though theatres now have taken on a new function: eroticism. In the twenties, the theatre organ was used to transport people out of a presumably dull world for a couple of hours to forget worries and to laugh a little. I don't think that the highest levels of



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art-work were called for in those places, and I think that the criticism directed against people who made no pretensions to excellence in art was gratuitous. The fact that memorable performances were sometimes given in theatres was a testimony to the ambitions and integrity of theatre people who, after all, could make a handsome living without kow-towing to the purists. I remember one week at the Chicago Theatre when the stage consisted of the presentation of the complete song-cycle of Liza Lehmann, "In a Persian Garden." With beautiful voices, a forty-piece orchestra, lavish settings, and the organ, it was an unforgettable thing of beauty — all for fifty cents.

Not all theatre organists were untrained exhibitionists; there were many talented organists. In New York there were Mauro-Cottone, Firmin Swinnen, Deszo d'Antalfy; and Buffalo, Chicago, and on the West Coast Albert Hay Malotte upheld a high standard. Wilhelm Middelschulte and Arthur Dunnam, among others, taught theatre organists in Chicago to make honest and authoritative transcriptions of orchestral music, to register effectively and tastefully, and to play so as to please not only the customers, but the composers.

Our fraternity has suffered along

with others from the evils of over-generalization. Our profession, like others, is often judged in the light of the worst of us. There were probably more bad theatre organists than there were good (although that is nothing unusual as workers of the world go), and their derelictions, deficiencies, and distortions made the purists (and I mean no disrespect to them in this term) groan with dismay. Still, what group of musicians ever had such a variety of demands made upon them by such a varied audience?

If the theatre organ were functioning in public today, it would be making an important contribution in unifying the American people, reducing the feeling of alienation in many of our young, and in holding up the lamp of beauty. In the twenties the lamp flickered a good deal, for there was then, although in smaller degree than now, a little more vulgarity, immaturity, and incompetence than one would wish for. Nevertheless, the local theatre was a non-political community center, a place where young and old came together to be entertained. Most of the time it was the pipe organ that made the music. The theatre organist not only affected single listeners; he produced audience-reactions. At his worst, he led community singing. At his best, he played

on hearts and minds so as to elevate and inspire. There was a performance long ago at the Fox in Detroit when Sousa's Band was on the stage. The final number was "Stars and Stripes Forever," in which the big house-orchestra in the pit joined in playing with the band. On the final refrain, as a large United States flag was lowered into sight on-stage, the great Wurlitzer organ joined in. The sound was overwhelming. The audience went wild. Even the dullest clod could not escape the power of this music. Our culture needs that kind of inspiration today, badly.

MEMBERSHIP ROSTER TO BE PRINTED

The first National membership roster to be published in five years will be available by the end of 1969. All members on record as of the first of November will be included in this roster. If, for any reason, you wish to have your name withheld, you must notify National Headquarters, P.O. Box 2329, Livonia, Mich. 48150 by Nov. 1, 1969.

Names will be listed alphabetically by states. This pocket size booklet will be available to all members for \$1.00 postpaid. Please mail your request along with your check to ATOS ROSTER, P.O. Box 2329, Livonia, Michigan 48150.

TULSA'S THEATRE ORGANS

by Ron Willfong

Tulsa has had an unusual number of theatre organs for a city of its size. None of these instruments were what would be considered large, the largest being 17 ranks. Most of them were Robert Mortons, with only two Wurlitzers ever having been installed in the city.

The most well known was the four manual Robert Morton, which was installed in the Ritz Theatre in downtown Tulsa. This was a 1500 seat "Atmospheric" theatre and was literally designed with the organ to be the focal point. The console was huge and was on a lift in the exact center of the orchestra pit. The organ itself was designed by the Hamilton Brothers, Wade, the organist, and Howard, who was the technician. It represented some new ideas in that unification and inter-manual couplers were utilized to their fullest, to obtain the largest sound possible from a 17 rank organ.

The organ was presided over by Wade Hamilton for several years after its installation, for organ interludes and radio programs. It was known all over the country in the early thirties by a

mid-night broadcast on radio station KVOO. Mr. Hamilton moved to California in the mid-thirties and at that time Mr. Milton Slosser took over the organ duties at the Ritz, where he and the organ became well known. He played off and on until 1953 and the last time the Ritz was used was in the latter part of 1955, when it was presided over by Mr. Bob Mack for a three month engagement.

Supplementing the Ritz organ was a three manual, eleven rank Wurlitzer which was installed in the Coliseum. This was an arena type building, used for ice skating, hockey games, etc. This organ could very well have the reputation of being played more than any in existence from the time of its installation in 1929 until it burned with the building in 1952. In 1945 it was necessary to completely replace the manual ivories and pedals, because they were literally worn out. The sharps on the pedals were worn off even with the naturals, which were themselves worn out. Some of the ivories on the manuals were worn through to the wood—not broken off, but worn through!

The complete list of Theatre Organs which have at one time or another been installed in Tulsa, are as follows, with their dispositions as far as we know.

Majestic Theatre:

3/16 Robert Morton, installed in 1926, sold to John Clair, Denver, Colorado, 1956.

Ritz Theatre:

4/17 Robert Morton, installed in 1926, sold to Mark Kenning, Dallas, Texas, 1961. (Theatre torn down for parking lot)

Rialto Theatre:

4/12 Robert Morton, installed in 1926, sold to Central Assembly of God Church, Tulsa, 1957.

Orpheum Theatre:

2/9 Wurlitzer, installed in Rialto, formerly named Orpheum, and moved to present Orpheum Theatre in 1927, after a Morton was installed in the Rialto. Sold to Gordon Wright, Dallas, Texas, 1969.

Circle Theatre:

2/4 Robert Morton, installed in 1926, sold to and re-installed in Masonic Temple, Tulsa, 1931.

Coliseum:

3/11 Wurlitzer, installed in 1929, burned when building was destroyed by fire in 1952.

Wade Hamilton Studios:

3/11 Robert Morton, installed in 1928, sold to radio station in Kansas City, Missouri in early thirties.

Central High School:

4/45 Kilgen. This is a concert organ containing many theatre organ stops and is voiced in the Theatre Organ Style. The organ is the largest of this type in the area. It is used regularly for school activities.

Research Project Nears Completion

Readers may recall that copies of an IBM listing of the Wurlitzer shipping list have been available during the past six years. Shortly after the list became available, the project was undertaken to update the list. Over 30 people throughout the United States, England, Australia and Canada have assisted in this project.

Each of the cooperators received an IBM deck of cards, one for each of the organs shown on the list as shipped to their area. Over the years, the information gathered has been coded onto cards. They have then been returned to Judd Walton, who has undertaken this project as a matter of interest to the entire hobby group.

Walton reports that the information received to date has now been key-punched and the first of the revised lists is soon to be run. Before this is

undertaken, however, he has requested that each owner of a Wurlitzer or part of a Wurlitzer contact him, identifying where possible the original installation site and opus number, if known, of the organ or component parts. He points out, for instance, that if someone can identify his Wurlitzer Tibia, installed in another make organ, as having come from a certain instrument, it can pretty well be determined that that instrument was broken up for parts. Such is then coded on the card.

Hundreds of phone calls and letters have been made in an effort to determine as accurately as possible the whereabouts of each of the instruments. At this point, Walton reports, it is not known what percentage of the 2231 Wurlitzers have been coded as removed—whereabouts unknown, still in the theatre, sold intact, broken up for parts, etc.

An appeal is made on behalf of this project to contact Judd by writing to him at the California Farm Bureau Federation, 2855 Telegraph Avenue, Berkeley, California 94705, with information regarding any Wurlitzer organ or component parts of which you have knowledge.

When the project is near completion, revised lists will be made available to any enthusiast at cost, as has been the original shipping list. □

The Worth/Crow Duo — Classical organist, Ted Alan Worth and theatre organist, Andrew Crow, will tour the country with two Rodgers organs — 3 manual classic and theatre style. It will be the first time that two organists have toured together. The duo will include both classical and popular music in their concerts.



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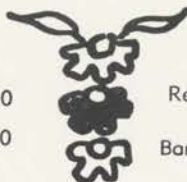


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Ann Leaf Enthralls Large Eastern Audience

by Lloyd Klos

Just as she did almost 35 years ago when she came to Rochester to dedicate the WHEC 3/11 Wurlitzer, Ann Leaf, the "Mighty Mite," captivated her Rochester Theatre Organ Society audience on May 20, playing the 4/22 Wurlitzer in the Auditorium Theatre. She also appeared on Eddie Meath's morning talk show, discussing her great days in New York when she "opened and closed the CBS radio network until it got too tiring."

Before an audience which filled at least two-thirds of the theatre, she brought up the console, playing "In Time", the number which identified her "Nocturne" show in the golden era. The very sprightly "Dance of the Comedians" opened the program, and here was exhibited the artist's ability to intertwine a counter melody with the left hand, something in evidence throughout the evening.

Enesco's "Romanian Rhapsody" was heralded as a long piece, "and anyone who wants to go out and do something, now is the time." Ann followed the orchestral score for this classic. Reminding the listener of the style of Eddie Dunstetter, "Blue Violins" was a slow, deliberate number.

Two of the artist's compositions were next — "Waltz On a Cloud" and her inimitable "Happy Island" which was recorded several years ago. In fact, a goodly portion of the program's tunes have been recorded by Ann through the years. Nothing beats a live presentation, however.

It was a pleasure to talk with the artist, and when she had mentioned on the TV show that she couldn't remember when she played in Rochester last, the reviewer was able to check, and prepared page photostats for her, relative to her October 1934 visit. She also did a special program for the dedication of a Gulf service station, playing the Auditorium organ when it was in the late Palace Theatre.

Ann during the second half, asked "if there were any sensitive Marines in the audience." She took "The Marine Hymn" and made a jazz waltz out of it. But, the highlight of the entire program in the ears of this listener, was her rendition of "On the Beautiful Blue Danube". Normally, this is a waltz in 3/4 beat, but she proceeded to make a very inspirational march in 6/8 time, complete with drums, cymbals and reed/woodwind embellishment typical of a marching band.

"Bluesette" was followed by a medley of old favorites — "Embraceable You", "It's Only a Paper Moon", "Give Me Something To Remember You By", and a real zingy "St. Louis



ANN LEAF — She had been there before.

TOM LOCKWOOD PHOTO

Blues" in which the honky-tonk piano was brought prominently into play. The usual standing ovation was rewarded by "Take Five", and the artist had finished another concert on a tour which saw her play in Binghamton, and scheduled her in Detroit before flying home.

Thus ended the final concert of a most successful season by the Rochester Theatre Organ Society. Program Chairman, Jim Webster is hard at work lining up talent for next season, and it is hoped that more headliners in the class of Ann Leaf, Gaylord Carter, Billy Nalle and Ashley Miller will stop to play at the Flower City. □

This 1934 clipping reminded her.



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"HAPPY" VALLEY LEADS THE WAY

Connecticut Valley Begins New Era

by Allen Miller

Early in 1969, the Connecticut Valley Chapter, under its incorporation as The Connecticut Valley Theatre Organ Society, finalized legal and accounting arrangements which culminated in a Charitable and Educational Federal income tax exemption as an organization described in section 501(c)(3) of the Internal Revenue Code. To us laymen, this means that the Connecticut group can accept donations, and more important, perhaps, that the donor can write off such donations on his income tax report.

Initial chapter studies showed that the State incorporation as a Charitable and Educational organization does not place an organization in this tax exemption category. Further study showed that no Theatre Organ group had previously applied for such a qualification, and that a special filing would be required.

As a result of much hard work by Chairman Stillman Rice, and his whole Executive board, some of whom took a day or two off work to help compile and file the required "book", the chapter was granted the exemption retroactive to the beginning of 1968.

Shaskan 3/22 Wurlitzer Donated to Chapter

The IRS tax ruling enabled the ConnValChaps to accept a most generous offer from member George Shaskan, who found it necessary to sell his beautiful estate, including the organ studio which housed the 3/22 Wur-

litzer, a favorite gathering place for the chapter. The instrument, which was a prize possession of Mr. Shaskan, includes choice Brass ranks and a Post-horn as well as several soft string ranks not normally found on Wurlitzers of this size. The instrument with its Kimball console had been rebuilt and installed professionally, is in excellent condition, and will be placed in a suitable auditorium where it can be heard publicly.

Programming Gets New Lift

When Program Chairman, Mike Foley took office, he promised us a new and exciting schedule which began at our April meeting. Commencing at Clinton's in New Haven, our business meeting was followed by a slide-sound presentation of the chapter's progress with the Thomaston Opera House 3/10 Marr & Colton installation. Pictures of the restoration of the chapter organ, and the chambers under construction in the Opera House taken by various members, had been assembled by Al Miller, who added a synchronized sound track.

Education Chairman Angelo Mastagni then set up a technical panel discussion aided by four of our chapter technicians, Roger Davis, who handles Allen electronic sales and maintenance, Phil Stock, owner of the 3/19 (now 29 rank) Lynn (Mass.) Paramount Wurlitzer, Bert Clough, Wurlitzer theatre installer, and Al Miller, Asst. Vice President of Austin Organs.

The panel was bombarded with questions from the membership which ran the gamut from Second Touch to a discussion of leather deterioration as it affects theatre organ rebuilding projects. Even our guest artist, Lowell Ayars joined in the lively discussion which finally had to be cut off so we could adjourn to the New Haven Paramount for a private concert by Lowell Ayars.

Mr. Ayars is well known to ATOS for his musical talents, and his concert on the chapter rebuilt 2/10 Wurlitzer, augmented with the Post Horn from the Shaskan Wurlitzer, included some of the best playing we had heard. Lowell's program was well planned, varied, and inspired . . . topped only by his superb use of the instrument. This reviewer left the theatre feeling that he had really heard the Paramount organ played to its fullest artistic advantage, and the two standing ovations given Lowell for his presentation were well earned.

June Meeting Sees Farewell to Shaskan Wurlitzer

Thanks to the generosity of Mr. and Mrs. Frederick Rieck, the new owners of the George Shaskan Estate, the Connecticut Valley Chapter was able to hear a farewell concert on its second Chapter organ. If this doesn't sound unusual, just imagine that you have just moved into a fabulous estate, and right in the middle of your home is a room full of "drainpipes" and other "plumbing" connected to a box which looks like three pianos set on top of each other. You have never heard this thing, and you know nothing about it except that some group owns it and will take it out.

Then you get a phone call, and someone wants to arrange for 100 strange people to come into your home and listen to a concert on this thing, which you are told is a theatre organ. Would you agree? The Riecks did!

At the New Haven Paramount. L. to R.: Mike Foley, Ev Bassett and Phil Stock.



After taking advantage of an open console session at the Weavers' 3/19 Marr & Colton in Bethany on Saturday afternoon, June 14, chapter members assembled at the installation of our 3/22 Wurlitzer in the Rieck studio. Members who desired had a last chance at the instrument before its removal, after which a short business meeting was held. National President, Al Mason, and Secretary, Betty had flown in for the event. Al received a copy of the IRS portfolio filed by the chapter so that the information could be made available to any other chapter wishing to apply for the tax classification now that a precedent has been set. President Mason made several comments during which he referred to us as "The happiest ATOE chapter I know."



Chairman Stillman Rice presents I.R.S. portfolio to Al Mason.

And happy we were a few minutes later when guest artist, Dennis James took his place at the instrument for its farewell concert. If you have not yet heard Dennis, you have missed one of the young generation of theatre organists who shows the most potential.

When we heard George Wright say how good Dennis James was during George's last concert in Rochester, we had to hear for ourselves. Dennis, now 18, has studied music for 11 years. His theatre organ debut was at the 1967 Detroit Convention, and he has just finished his first year at the Indiana University School of Music where he is working towards a Bachelor of Music Degree in Classical Organ.



Dennis James during farewell concert — Shaskins 3/22 Wurlitzer.

Dennis James style contains the best of traditional technique mixed with the theatre organ sound of today. His program was well balanced and faultlessly played with careful and imaginative registrations. Add a natural console personality, and the ability to establish an immediate rapport with his audience, and you have a rising young artist who can't miss.

Outstanding in Dennis' program were his selections from "West Side Story"; "Slaughter on 10th Avenue", which was reminiscent, especially in registration, of George Wright's recorded version; and a rousing group of George M. Cohan songs played with a spirit that would have made a group of Hippies feel patriotic.

Just before the organ was shut down prior to its removal, Dennis played a special concert for the Riecks, who we are sure became instant theatre organ enthusiasts.

Thomaston Opera House Installation Progressing

Many hours of hard work culminated in the joint signing of a contract between Connecticut Valley Chapter ATOS (Conn. Valley Theatre Organ Society, Inc.) and the Thomaston Opera House Commission on October 7, 1968. The contract provides that ConnVal will install its 3/10 Marr & Colton organ in chambers which will be provided in the 84-year-old structure as part of its restoration, and maintain it in return for its use of the Opera House for meetings, practice sessions and concerts and will provide an artist for an annual concert to benefit the Opera House.

It is believed the Connecticut group is the first ATOS Chapter to install a theatre organ in a civic auditorium as a chapter project.



Exterior Thomaston Opera House. ConnValChap organ — 3/10 Marr & Colton installation.

The old Opera House is filled with nostalgia and reminders of touring New York companies weeping their way through productions like "Two Orphans" starring Pauline Markham. From the sweeping 'golden horseshoe' balcony with exposed bulbs along its edge, one can really appreciate the beauty of the frescoed ceiling, plush red and gold decor, and unmatched acoustics of the auditorium. It is being restored to its original glory, and a recently acquired chandelier with flickering electric candles will replace the old gas-fired one that hung in the center of the auditorium.

The organ, which was rescued from the Danbury Palace Theatre two years ago by the chapter, will go into chambers on either side of the stage where two false grilles are now located. New acoustically transparent grilles harmonizing with the 1884 decor will extend the full width of the chambers from floor to ceiling with chamber depth kept shallow to take advantage of the excellent acoustics and give the organ an intimate sound which will be enjoyed throughout the auditorium.



Interior of Thomaston Opera House. Organ grilles will replace small fake grilles either side of stage.

While chambers were planned with restoration architects, a full-scale program of organ restoration is well under way at John Angevine's studio where the organ is now stored. There is plenty to be done and ample working space to do it with access to power tools and wind supply and organ current for complete testing — and John's own 3/10 Robert Morton installation makes for ideal working conditions and atmosphere. The men have had previous experience in restoring the New Haven Paramount Wurlitzer and pitched in with maximum effort.

Plans call for the addition of an English Post Horn, a 12-note Diaphone extension in the pedal and a piano. The organ already boasts an unusual 16' Gamba extension.



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Members of Connval responsible for the Thomaston contract include: Chairman Harold Weaver, who has a 3/9 Marr & Colton in his home; John Angevine, also an organ owner, who assisted in the rebuilding of the Garden Theatre 3/8 Marr & Colton; Everett Bassett, who owns a 2/4 Robert Morton; Jack Heavens, who assisted the Weaver's project; Allen Miller, a design engineer with the Austin Organ Company who is building an original 3/8 theatre organ in his home; and Mrs. Eleanor Weaver, who serves as secretary of the committee and has worked extensively on the Weaver, Paramount and other Chapter projects.

Restoration of all chestwork, percussions and relay, including refinishing, adjusting and testing has been completed at the Angevine studio, and we have begun to move equipment into the Opera House for installation.

The console team headed by Frank Manion has expanded the stoplist of the organ to include coupling and unification desirable for modern theatre organ technique, with the major switch layout and wiring changes completed. The console facilities are being completely rebuilt and expanded to accommodate the additional stops, and the combination action and switches are

being recovered in a synthetic which has recently found acceptance by major organ builders as a leather substitute.

Installation of the 3/10 Marr & Colton has been broken down into teams which will handle certain portions of the project. This division of specific tasks, which was one of the reasons for our successful restoration of the New Haven Paramount Wurlitzer, lightens the responsibility on our most technically proficient members, and enables a larger cross section of the organization to become involved in some phase of the project with a better system of coordination and supervision. □

L. to R.: Preston Miller, Kathy Angevine, Al Miller, Bea Miller and Madeleine Manion clean magnets on the 3/10 Marr & Colton.



Gerry Patzold, Al Stevenson and Ev Bassett work on Thomaston Opera House Marr & Colton.





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.

Remember the phrase "organ in a woodcarving shop" often seen in these columns a few years ago? That described the 4/24 mostly Wurlitzer assembled in a former Los Angeles wood carver's workshop by organists Bill Coffman and Bill Field. The pair made a hobby of introducing true pipe sounds to hundreds of members of plug-in organ clubs they invited in small groups every Sunday afternoon for several years. Then came the Watts holocaust and the organ was in a threatened area. The Bills dismantled it and put it in safe storage. They started a search for a permanent home for the instrument, a place where they could continue their "brain-cleansing" operation on a larger scale. They found just the right place, a long-dark theatre in the town of El Segundo (near LA) and for the past year they have been busy refurbishing the faded house and installing the organ, investing every spare moment (both are professional, in-demand night spot entertainers with long lists of club credits). As we went to press they were updating their guest list and giving the organ a final once over in anticipation of their first concert in the new series in the "Old Town Music Hall." Both Bills deserve much credit and a great measure of success in their venture which will include silent film shows as well as concerts.

The Bay area of California, already knee-deep in pipe installations open to the public is about ready to sprout

some more. Pipe aficionados already enjoy music at the San Francisco Avenue theatre (3/14 Wurli), the Pizza Joynt in Hayward (3/13 Wurli), The Cap'n's Galley Pizza in Santa Clara (3/12 Wurli), the Lost Weekend in San Francisco (2/10 Wurli) and Rudy's Supper Club (2/6 Wurli) in Vallejo. On the verge of opening as we put this issue to bed were a second Cap'n's Galley in Redwood City with the 4/18 Wurlitzer recently removed from the Seattle 5th Avenue theatre (over the protests of the Chapter there), and the Melody Inn in Los Altos with the 4/20 Wurlitzer removed long ago from the Oakland Paramount. And there are still more to come!

Chester E. Klee, former Rochester N. Y., theatre organist and Eastman School of Music graduate, was honored recently by the Olean (N. Y.) Civic Music Association, on completing 25 years as that organization's president. Chet, who once played the organs in Rochester's Eastman, Piccadilly, Madison, Monroe and Regent theatres, was praised by Olean's Mayor Schneiderman as having done more than any person to "Make Olean a cultural center of Western New York."

On a hot August Saturday morning, foreman Gene Davis gathered his crew of diggers (LA chapter volunteers) in the orchestra pit of the San Gabriel (Calif.) civic auditorium and told them what they were in for: (1) excavate a hole 12 x 12 feet by 9 feet deep so the console of the 3/16 Wurlitzer could be sunk out of view beneath the floor of the pit, (2) dig a smaller shaft about 15 feet down from the bottom of the 9-foot hole to accommodate the elevator screw. Davis, who 1968 conventioners will recall as the busy bus dispatcher in the Ambassador Hotel parking lot, admitted that a lot of dirt flew on that memorable Saturday but at day's end there was still quite a few wheelbarrow loads still to go. Since then they've gone.

In Syracuse, New York, the directors of the Empire State Theatre and Musical Instrument Museum presented veteran organist Carleton A. James with a key to the 3/11 Wurlitzer the group maintains at the New York State Fairgrounds, thus honoring the organist who played it through much of the silent era and into the '30s when it was installed in Syracuse Keith's theatre. Carleton, who joined ATOE in 1968, has played many concerts and silent movie shows for the ESTMIM since the organ has been placed in its permanent home.

Paul Fleming, one of the lads who spearheaded the removal of the 3/11 Wurlitzer from the Keith's Theatre in Syracuse to the State Fairgrounds, is back in the "Salt City" after a lengthy sojourn in Missouri. He reports that the organ crew was well prepared for the New York State Fair (the last week of August) wherein the organ got a 100-hour workout as it has for the past two years. The display of mechanical musical instruments at the Art and Home Center is being expanded to triple the area, because of the great reception it enjoyed last year.

Lyn Larsen's planned return trip to Melbourne, Australia (and another "resident organist" session at the Dendy theatre plus conducting an afternoon TV show) had to be postponed until early 1970 in order to accommodate a demanding concert and music writing schedule on this side of the briny. During the summer he completed several compositions, some on commission, ranging from serious music to novelties (such as the music for a commercial jingle heard on Australian TV). In the fall the concert business picked up and showed no signs of dropping off before Christmas. It started on Sept. 12-13 with a 2-night showing of "Phantom of the Opera" at the Sparta Theatre, Sparta, Michigan, which boasts a 25-rank "Wurli-Page." Early in October Lyn played a concert at Bill Brown's 4/24 ex-Chi-Paradise Wurlitzer in Phoenix (Oct. 5), then on to Tulsa for a session at the 3/10 Morton in the Cathedral of the Christian Crusade (Oct. 17) followed by a fast trip East to a concert for the Niagara Frontier Chapter at the Riviera theatre (3/11 Wurli) in North Tonawanda (Oct. 22), then to Detroit and a session for the DTOC and its 4/34 Senate theater Wurlitzer (Oct. 25). The series extends into November with a pipe concert in a Porterville, Calif. church (Nov. 2) then back across the country to Rochester for a concert for RTOS at the Auditorium theatre 4/22 Wurlitzer. Outside of those Lyn had nothing much to do this autumn.

Sorry to note that Ben Levy will no longer be doing concert reviews for the Detroit Theater Organ Club Newsletter. His colorful use of words made even "potboilers" seem enchanting. But when he was inspired by the artistry of a genuine console star, the results were often close to poetry — the 1969 Ann Leaf program, for example: "Her playing is as light as May wine and should be heard while dancing barefoot through the cool garden . . . Her regis-

trations range from something you could pour on waffles to a Kinura-Krumet cutting edge that could slice glass."



ANN LEAF — Barefoot through the waffle syrup.

Our correspondent Bob Wilson, of Yakima, Washington, spent a three-week summer vacation, traveling through Oregon and California and visited theatre organ installations along the way. At Bell, California, he attended a Gaylord Carter concert in Friends Church. "Since this is a church, I shouldn't play anything sexy", said the famous Flick Fingers star. So, instead of playing "Love is Blue", he played "Serenade in Blue", and "Spanish Serenade". A newly installed bird whistle was used for "Listen to the Mocking Bird." The tunes were sandwiched around a color film which Buster Keaton did for the Canadian National Railway, his last. In Tarzana, Bob spent an hour at Harvey Heck's installation, and saw 4 ranks of pipes and the traps and percussions destined for Lee Haggarts' home organ. Parts for another organ later installed in a pizza parlor at Reseda, the "Pipe 'n Pizza," were also being worked on.

* * *

Readers of the Buffalo Evening News were recently treated to an excellent article by retiring theatre reviewer, Ardis Smith. It concerned his early days in Buffalo when he covered events at what was then the Shea's Buffalo theatre, about 1929. Describing what one might see on one of the grandiose programs in those days, he stated: "Then, zooming forth at the console of the giant Wurlitzer, came Henry B. Murtagh, "poet of the organ" (sic), who invited the audience (of 3,000, if it

were a nice night) to lend their voices to "When the Red, Red Robin Comes Bob, Bob Bobbin' Along" and "I Wonder Who's Kissing Her Now." Colorful days!

* * *

Billy Nalle, always a busy young organist, is even busier this year. Following successes in Florida, Detroit, and other far-flung locations, he was signed by the Canton, Ohio AGO to appear at the Palace Theatre there on October 14 for a theatre organ concert. It's the first time an AGO chapter has contributed a theatre organ concert to a city's Art Festival. Billy was contacted out of the blue, and the event will be a part of the annual month-long Festival of the Arts. The organ is a 3/9 Kilgen with added Wurlitzer Posthorn. Billy, by the way, is also due back in Dunedin, Florida at the Kirk (Wurlitzer) on March 12 next year.

* * *

"Our man in Louisiana," reporter Lew Williams earned his first standing ovation at a concert he played on a Rodgers organ for an audience of mostly teenage summer school students at the Howey Academy far from home (Florida). The youthful organist (16) played an ambitious program which ranged from the compositions of Bach to one by Stu Green ("from the sublime to the ridiculous," as one wag put it), but with plenty of time-proven standards, Jesse Crawford and George Wright arrangements to carry the day. The standing ovation caught Lew by surprise and he quickly learned to appreciate a byproduct of public acclaim which we hope isn't confined to Florida. Said Lew, "I never kissed so many girls in one night before!"

* * *

The Hoosier theatre in Whiting, Indiana, undertook an ambitious fall series of concerts for the 3/11 "echo organ" (that's what it will be with relation to the Chicago Uptown theatre 4/28 Wurlitzer when that behemoth is installed there in the foreseeable future). First it was Australian organist Tony Fenelon on October 1 (that lad seems to be popping up wherever there's a winded console during his 30-day "Australian Crawl" through the "up over" world). Tony proved a hit with his skills at mimicry as well as his sound musicianship. Yet to come is Dick Smith who wowed the multitudes during a previous Hoosier session, but this time he's billed as "the incomparable young man of the pipe organ from Maryland" and Dick is asking for requests (no fair sending in such titles as "Beethoven's Ninth Symphony!", you guys!). Dick will play the embryo Wurlitzer on November 5. Then on De-

cember 3 it's John Muri and a touch of Christmas. A real variety of artists for the little theatre with the big organ plans, thanks to owner Bob Montgomery and his band of faithful helpers. (See TOB, June '69, page 20 for more about this installation).

* * *

Organist Frank Olsen, who emigrated from Scotland to Canada not long ago returned to Glasgow for a vacation only to learn that the milder climate of the New World summer has decreased his natural immunity to "real cool" Scotland. Frank writes, "It's so cold here that I have to wear a heavy tweed suit — and I have fires going in all the stoves and fireplaces." Just before he returned to Canada he accepted an engagement to play the final concert on a 4/10 Compton organ about to be removed from the Glasgow Odeon theatre. Friends noted how "Americanized" Frank had become, traits probably picked up while attending the 1969 ATOE convention in Chicago with the Niagara Frontier contingent. That should do it.

* * *

Up Quebec way, ATOE member Mario L'Esperance read that "Bombarde" is to be dropped from the magazine masthead, did a burn, and took quill in hand for a few gentle lines of protest: "I experienced a 'disappointed' feeling when I learned that 'Bombarde' would be dropped from the name of the magazine. THEATRE ORGAN-BOMBARDE seems very fitting; THEATRE ORGAN leaves no doubt about the kind of instrument and BOMBARDE enhances the title, giving it a striking note — one which fires the imagination. It was an odd decision to amputate the name if there was no legal problem to keep it as is." The TOB staff also has sentimental attachments to the name, Mario, because "Bombarde" is synonymous with "Stu Green" who has been our record reviewer, VOX POPer, "Disc Squealer", author, editor, reporter, photographer, photo captioner, and TOB's sense of humor for so many years. But "the old order changeth" and our board of directors is not immune to the demands of progress. Cheer up, Mario; only the name will change.

* * *

In England, one of the longest playing engagements ever enjoyed by a pop organist will end on October 26 when Reginald Dixon plays his final session at the Blackpool Tower 3/14 Wurlitzer. Dixon, who has presided at the Tower ballroom consoles for over 39 years, decided to retire after his 65th birthday (October 16) but agreed to remain on for ten days following

that milestone to finish the season. Editor Ian Sutherland, writing in the "Cinema Organ Society Journal," summed it up neatly: (Dixon is) "the best known organist in Britain these days . . . we cannot imagine Blackpool without Reg. . . . For millions, during the 39 years he has been at the Tower, his signature tune, 'Oh, I Do Like to be Beside the Seaside' has become synonymous with his name . . . 'Mr. Blackpool.'" After years of almost daily playing sessions, 2,000 broadcasts and countless records, Dixon wants to take life easier. So he's mulling over a possible concert tour which may take him to the U.S.A. and Australia, broadcasts from Radio Hilversum (Holland), and the continuation of his BBC broadcast series, "Meet Me at the Tower." That's retirement?

* * *

In Kenmore, New York, Bob Sieben faced a big job. For some time he had been planning a new home, one where there would be more room for the family pet to romp in. So he decided to build. Now he's in the process of selling his present home and the "pet," a three-rank organ Bob built from scratch, must be removed and stored until the move is complete. Then the 3-ranker must be installed in the New Home. Sound familiar?

* * *

The Los Angeles chapter scheduled an extraordinary treat for September 9th, a rare appearance on pipes (the Wiltern 4/37 Kimball) by the one and only Don Baker. The Chapter cleared the date through Conn's district manager, "Buzz" Olson last Spring and Don was as eager as ever to return to pipes as a change from his regular routine of playing Conn-certs. (See review on page 38.)

* * *

The New York Chapter's "Horse-shoe" newsletter advises that Gaylord Carter was scheduled for a return stanza to the Tower theatre in Philly on October 21, including his collection of sing-alongs, cartoons and silent movies which made his earlier show at the 3/15 Wurlitzer such a memorable occasion.

* * *

Word from Sacramento, Calif., indicates that the "SRO" sign was up on both nights (August 25 and 26) that Eddie Dunstedter played the 4/15 Morton at the Carl Greer Inn. The event was given some advance promotion in local newspapers and through organ clubs, so the multitudes flocked in from as far away as "the city by the bay" (over 100 miles) to hear the famed maestro. One very hip guest was

George J. Kilgen of the organbuilding family who was lavish in his compliments to Don Zeller for the top condition of the organ. And it was good to hear Eddie again, said George, "Last time I heard him was on a 2-manual straight organ in the Kilgen St. Louis plant. And that was some time ago." Later, George, Eddie and Vee (Eddie's bride) huddled in a booth and hashed over old times, even promised our man in Sacramento, Major H. A. Sommer, a double interview for later publication. Again Eddie showed evidence of "writer's cramp" from autographing his "E.D. Plays Requests" album, but he wasn't complaining.

* * *

In his "Dateline Hawaii" column, published in the weekly Honolulu "TV Time," Jack Wilson publicly thanked the group which rescued the 15-rank Robert Morton from the doomed Princess theatre. The plan is to set it up in a new home when one is secured. Jack writes, "We should thank this group . . . all too many of the nicer things of life — theatres in particular . . . are being converted to . . . parking lots. It's nice to know the big Morton will sing once again. Kudos to Alvin Watson and his dedicated group!" Amen!

The same Honolulu "TV Time" column revealed the whereabouts of a legendary character of the TO world who had slipped out of sight. Wilson writes, "How many have heard the delightful Alice Blue at Pearl City Tavern? She's an old time theatre organist who is going strong on a new instrument which looks like a cross between a rocket launching pad and a grease rack. Hammond tells us they call it the 'X66'. Alice is worth hearing." True — so true. Alice Blue has been worth hearing since she started cueing silent movies — years before the "fabulous '20s" began. She went to Hawaii two years ago to become a beach comber. But she couldn't stay away from music.

* * *

The teenager made his appearance in a bright yellow oilskin raincoat and broadbrimmed "sou'wester" hat, winter and summer. As he stepped to the short keyboard on the top deck of the Ohio River steamer "Showboat," and opened the "throttle," the bank of bright brass whistles before him came alive with ear-shattering music. And the wisdom of the rainwear became immediately obvious to retreating on-lookers as the youthful calliapist became enveloped in billowing steam from the three octaves of tubular whistles. The lad grew up to be Johnny Duffy, long a bright spot in the TO world, mainly through his recordings

on the Joe Kearns and Columbia Square Wurlitzers. Johnny loves to teach and has hit upon the idea of distributing his brand of organ lessons beyond the confines of Southern California by means of individually tailored lessons via tape recording. You send Johnny a list of 25 of your favorite selections (this tells him a lot about your musicality), information about your grade (beginner to pro) and a check for \$14.95. From the information supplied, Johnny prepares and mails you a taped lesson (any standard tape speed or cassette) complete with assignment plus examples and tips on how to "make it happen." Then he watches his mailbox, biting his nails, awaiting your return tape breathlessly. And if you want to skip a lesson, just mail him a blank tape.

Of his Ohio River excursion steamer days as a calliapist, Johnny has few fond memories. "I sweltered inside that raincoat surrounded by clouds of steam — even on cold winter days."

* * *

Our quip in the June VOX POPS column (page 33), suggesting that Lee Erwin send Billy Nalle \$2.00 for the flattering comments organist Billy made about Lee's cueing of "The Eagle" at the Atlanta Fox, got some positive results: Lee sent a surprised Billy Nalle two crisp, one-dollar bills in the mail. To the BOMBARDE, Lee confided, "It's a pleasant experience to find out that someone you suspect is a nice guy proves to be exactly that." Actually, there are two nice guys involved in this mutual admiration exchange, and the fact that the dollars involved are of the Confederate variety (received in change while Lee was in Atlanta) is no gage of Lee's penuriousness, or lack of it. He just knows that Billy is a southern gentleman who believes "the South will rise again."

* * *

Organist Bob Vaughn reminisces about his contribution to the "golden era" between 1925 and 1929: "I studied under Roy Metcalfe, head organist at the Imperial theatre in Long Beach, Calif., in the late '20s — a wonderful film player. The big films came to the Imperial; Roy played them on a 2/12 Morton (if I remember correctly). I played the little houses in Long Beach; the Brayton (2-manual Marr & Colton), the Home (a very dinky 2-manual Smith), the Dale (2-manual church-type Moller, with console in the rear of the balcony!), the Ebell (2-manual Morton) and the Carter (I recall it as a 2/8 Wurlitzer). I was at the Carter when sound swallowed us. Not a very impressive roster of organs, but I missed playing very few of the big films."

After 40 years, Bob is back playing for silent films at the Avenue theatre in San Francisco, and loving it more than ever.



The curious inspect the curious instrument. All of the percussions are unenclosed for a 'go for baroque' effect at "Pipes 'N 'Pizza." STUFOTO

Sorry to report that "Monk's Musical Pizza" in Covina, Calif. (see story in Feb. 1969 TOB) has closed its doors, apparently from lack of patronage. At the same time we are overjoyed to announce the opening (in July) of "Pipe 'n Pizza," located in Reseda in California's San Fernando Valley. The owners are Ed Waters and Bill Geimke, both without previous experience with either pipe organs or with food handling, but who were inspired to emulate the "patron saint" of the "pipes and pizza" movement, Carsten Henningsen, whose "Pizza Joynt" in Hayward (near Oakland), Calif. is the home shrine for many similar disciples. The organ is a 2/10 (style 215) Wurlitzer installed in two floor-level chambers. Glenn Hardman was the opening organist, and Bob Garretson (who played at "Monk's until it closed) is the current artist. Business is great report the owners. Full story in the next TOB.



BOB GARRETSON
a switch in pasta parlors.

STUFOTO

From Canada, Terry Harvey reports a successful series of pop concerts he has sponsored in a Catholic Church in North Surrey, British Columbia, where he has installed a 2/6 Seeburg-Smith theatre organ with all the usual percussers. The series included pop con-

certs by Korla Pandit (twice), Gaylord Carter, Harold Ramsey and Dick Schrum. The instrument came from the Strand theatre, in Brandon, Manitoba and Terry has put it in tip-top shape. Although it is in the church proper, there is no restriction on the type of music played, and no resulting complaints. Terry is currently sketching out his 1970 series and is dickering with Johnny Duffy for a Saint Patrick's Day concert near March 17. If it jells it'll be a great musical day for the Irish, and for all who can crowd into the edifice to hear Johnny on pipes.

* * *

British organ fans are still up in arms about the dearth of their favorite instrument on the government-controlled BBC radio and TV channels. A man on the Isle of Wight collected 43,000 signatures on a petition he presented to the BBC to stop plans to cancel Dudley Savage's once-a-month pipe broadcast from Plymouth. And in Britain proper, James Ward Stuchlik continues to collect signatures after flinging a petition with over 55,000 signatures protesting the lack of organ music at the BBC. The embarrassed BBC made a small concession with one new program entitled, "The Organist Entertains." "Not enough!" cried Stuchlik, merrily collecting ammo for another assault on the BBC programme department. On this side of the pond, wonder if there are any organlovin' citizens ready to take on CBS or NBC?

CHICAGO'S BILL BENEDICT — Man Extraordinaire

A man who possesses a seemingly endless supply of energy, a quick sense of humor and keen sense of responsibility . . . a peacemaker . . . willing to help out in any way . . . ran my errands to the printers . . . typed name tags . . . an educator . . . these are but a few of the comments expressed by CATOE members about our chairman.

It takes a rather special type person to co-ordinate a convention of the likes as just witnessed in Chicago and it takes foresight on the part of that co-ordinator to spot any stumbling blocks along the way and to iron them out ahead of time. Things came off smoothly and with the same quality that CATOE attempts to achieve in all its shows — first class entertainment. There were so many things going on all at once, but Bill seemed to always be there and on top of everything. CATOE is indeed fortunate in having Bill as our Chairman and are proud to have shared him with the national group.

Those of us who have had the good fortune to work closely with Bill are aware of his kindnesses and the amount of time he spends involved in CATOE activities. He is dedicated and has brought our group a long way. CATOE now numbers almost 300 — almost double what we were one short year and a-half ago.

Thank you, Bill, for your inspiration and thank you for a job well done — the Convention was handled beautifully!

Ellsasser Mending from Injuries

It has been learned from a source close to the organist that Richard Ellsasser is recovering from the injuries sustained during an automobile accident last December and has already resumed his concert career.

During the afternoon of December 5, 1968, the prominent organist (who is also an ATOEr) was involved in a head-on collision at Cambridge Springs, Pennsylvania. He had come there to play a concert that evening. His injuries

were serious and resulted in paralysis of his right side. An operation during the spring months was completely successful and on May 15 his doctors cleared the way for his manager to resume bookings. Among the first concerts since the accident were a series of two (July 23 and 30) played on the huge concert organ in the Great Hall of the Hammond Museum in Gloucester, Mass., long one of Ellsasser's favorites. □

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. Od.) yearly. Send money order to Mr. Len Hudson, 22, Oakwood Close, Chase Road, Southgate, London, N.14. England.



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.

THE ORGAN PLAYS GOLDEN FAVORITES, a four-record set featuring four organists playing eight organs (four of them theatre organs). Released by Reader's Digest, Pleasantville, N. Y. \$7.88 monaural, \$8.88 stereo. The organists are Paul Mickelson (playing the 4/141 Aeolian-Skinner organ in St. John the Divine Cathedral in New York and the 6/451 behemoth in Wanamaker's store, Philadelphia), Richard Leibert (at the 4/58 Wurlitzer at Radio City Music Hall and the 4/22 RTOS Wurlitzer in the Auditorium theatre, Rochester, N. Y., whose work we will review in this issue) and Billy Nalle and Richard Purvis whose records we'll cover next time.

The title of this set tells much of the story. In a gigantic effort to create the organ nostalgia collection of all time, Reader's Digest has assembled a well-recorded and well-played assortment of old chestnuts which merit this often sentimental rehash. Nearly all the selections are of the type which are best presented on theatre organs. The reason RD insisted that half of them should be presented on huge straight organs can only be guessed at and our guess is for the additional promotional value the four churchly instruments afford.

Paul Mickelson, whose name is well-established in the sacred music field, is completely at home on the theatre organ. Yet he must struggle to make a pair of instruments designed for classical organ works sound theatrical enough for the presentation of such selections as Handel's "Largo", "Liebestraum", Wagner's "Evening Star" and

Schumann's "Traumerei." That he succeeds in fair measure is a tribute to Mickelson's musicianship. The overall result is good. Much of it is of the "soothing" type we used to buy on Victor 12" blackseal 78s, straight organ records of relaxing music played by Mark Andrews or Archer Gibson. There are some raucous moments during the "Wedding March" when Paul unmuzzles the en chamade "State Trumpet" in St. John's (the rank records with all the subtlety of an air horn on a Mack truck) but manages to keep the two monsters under control for "Trumpet Voluntary", Mendelssohn's "Consolation", "Pilgrims' Chorus" and "Caprice Viennois" which come through with good effect. Also heard are Godrad's "Berceuse" and the familiar high school graduation ceremony favorite, "War March of the Priests" by Mendelssohn, during which the melody line is obscured in spots. Lots of action noise (probably the harp) and shutter squeaks are audible during "Liebestraum" and "Star". Generally the miking is above average. Due to the tremendous dynamic range of the instruments, considerable compression is evident. Otherwise, it succeeds in being what was intended—a tender reprise of old favorites in the light classic standard category. It's a proper introduction to the organ artistry of Paul Mickelson. More will be seen about him in these columns, especially regarding his theatre organ prowess.

Next we examine Dick Leibert at the Rochester ex-Palace 4/22 Wurlitzer and the RCMH 4/58 Wurlitzer. Let us start by stating that we have never heard a better recorded performance by the man who opened the Music Hall organ and who still presides there. Unlike Mickelson, who played his tunes mostly according to the notes, the Leibert selections are laced with generous slices of "Leibertiana"—arrangements which often include offbeat harmonies, tempos, rhythms, phrasings and scintillating progressions of the types heard at the Music Hall. Dick offers such goodies as a very different "Battle Hymn of the Republic", Ketelby's "In a Persian Market" (with a much easier-listening "state trumpet" passage), "La Paloma", Massenet's "Meditation", "La Cumparsita", "Pomp & Circumstance No. 1" (all played on the Rochester Theatre Organ Society instrument), "March Slav", "Humoresque", "Song of India", "None But the Lonely Heart", Boccherini's "Minuet", "Love's Old Sweet Song" and an original "Bacchanale" (these played on the RCMH 4/58). There is a grandeur and majesty in the "Leibert sound" which this reviewer finds "goose pimp-

ly." Both instruments contribute to this impression. The Rochester organ has always sounded good on records and we believe this to be the first release since the Music Hall organ underwent a major face lifting. It is truly Leibert at the best we have yet heard him on records.

Jacket notes provide a little about each instrument and artist, brief anecdotes about each tune but not a word about registration or how the organist interprets the music (other than stating that Leibert's "Bacchanale" isn't as rowdy as some).

The set (all 4) is highly recommended. Next time we'll examine the remaining two recordings, those by Dick Purvis and Billy Nalle.

* * *

BRAVO! Lyn Larsen playing the Carson residence 3/24, Wurlitzer. Rapture label No. 11113, \$5.95 (plus 30c sales tax for California) postpaid, Rapture Records, 2825 Hyans Street, Los Angeles, Calif. 90026. Stereo only.

Organist/musicologist Paul Beaver, while listening to his collection of Jesse Crawford records, noted how well the phrasing of simple Neapolitan tunes fitted the late maestro's style of playing, and vice versa. He discussed the matter with organist Lyn Larsen, and the result is this collection of vintage Italian tunes, offered here in almost traditionally simple treatments. Lyn was so enthusiastic to take on the Neapolitan project he got permission from Essential, his regular label, to record this one for Rapture.

It should be made clear that these songs are not played in imitation of the Crawford style, other than phrasing (which is mostly coincidence). Nor does producer Beaver allow the Larsen personality to protrude very often. The emphasis is on the basic melodies and rhythms, and beautiful registration. The Carson organ, a fully romantic instrument (even for a theatre organ) is the perfect facility for the emotion-packed presentations of Italy's folk music.

Opening with a spirited "Funiculi-Funicula," Lyn does a beautiful job on "Mattinata" which employs Crawford-like registration, as do "Torna a Surriento," "Santa Lucia" and "Maria, Mari." Of course "Donna e Mobile" and "Ciribiribin" are included as well as the less familiar "Serenata d'e Rose", "Dicitencello Vuie", "Vieni Sul Mar" and a wonderful "O Sole Mio" closer. Simplicity is the keynote, both in material and treatments, but with just enough dramatic flair to give the tunes a continental accent.

Recording is excellent, made even

better through use of the Dolby noise-reducing system which blanks out background noise (amplifier hiss etc). The surface of the review disc is flawless.

You don't have to be Italian to appreciate this one.

* * *

ON THE WINGS OF LOVE, Ed Pegram at the 2/7 Wurlitzer in the Ellen theatre, Bozeman, Montana, Stereo CR-0046, available postpaid at \$4.50 from Concert Recording, Box 531 Lynwood, Calif. 90262. Also available on 7½ ips 4 track stereo tape at \$5.95.

Screwy album title, unknown organist, small organ in an out-of-the-way theatre. Could anything interesting evolve from that combination? It most certainly can, and does. The moment after the Ellen's manager-owner-organist starts his first tune ("Amour"), he has captured the musical attention of the listener, and the interest continues to grow. Ed Pegram is not a brilliant performer but he has that spark of musicianship which makes his playing irresistible. And the organ, while small, is in excellent shape and offers a wide tonal variety in registration (it is obviously well-unified).

Pegram treats his listeners to no less than 18 tastefully played selections (some in Medleys). All are well registered, and the phrasing is excellent. The approach is subtle. The over-all sound is best described as "velvety."

Among the many selections are: Serenade in Blue, I Wish You Love, To a Wild Rose, Ghost Riders in the Sky, Bloody Mary, It Has to be Tonight, Baby Elephant Walk, The One I Love, Shadow of Your Smile, Edelweiss and 5 minutes and 20 seconds of a very different and intriguing "On the Trail" in pastel hues.

Recording is good. The transfer to disc has been made at a comparatively low level which permits a wide dynamic range with low distortion. A rarity these days.

A combination of good organ, talented organist and good recording make this an attractive package — even though we still don't understand the meaning of the title.

* * *

JOHNNY SENG playing his 4/23 Concert organ in Mundelein Seminary. CR-0057, stereo, available at \$4.50 postpaid from Concert Recording, Box 531, Lynwood, Calif. 90262. Available also on 7½ ips 4-track stereo tape at \$5.95.

John Seng doesn't record very often but when he does it has been our experience that he has something to say musically. This time is no exception. It may also be stated that this recording



JOHN SENG

puts John "up there" with the toppers in the arranging field. Before examining the selections some explanation is in order regarding both performer and instrument. John's conception of a pop pipe organ is somewhat different from the usual theatre organ specification. He rejects the sweet Tibia sound, preferring a hard, flutey Tibia. And the dominant sound of John's organ is that of fiery reeds. Add very prominent tonal and toy counter percussions plus some electronic frippery (e.g. Kruger-type pedal stop) and you have John's concert organ. It also has some stops for the presentation of classical organ music.

To this reviewer the organ records more like a theatre organ than it sounds like one in the hall; much of the reedy harshness heard "in person" seems to have been lost in recording. But we still miss the authentic tibia sound. With these exceptions, it's a most impressive recording, loaded with musical gems in novel arrangements. John starts out with a big brash "To Russia With Love," music to end all contrived "secret operator" "Gebrauchsmusik," a sly spoof. Next is a conglomeration of sounds which in turn sound like "I Got Rhythm", "The Old Grey Mare" and "Turkey in the Straw" until the light bulb goes on and its "Down by the Riverside" with the tune a bit obscured by embellishment. The final chorus with that dishpan pedal cymbal marking every beat is especially wild. "My First Love Song" is one of the few "sweet" treatments. It's John at his sentimental best. "Love is Blue" gets a Bach trio pseudo-classical playing, one of the most extraordinary numbers on side 1, and "My Heart Belongs to Daddy" gets a varied rhythm arrangement with lots of registration changes, percussion plinks and plunks. "La Danza" is played as a silent movie "hurry" and "Mood Indigo" offers lots of slow jazz inventive-

ness in the horn solo while a string/vox chorus wails the harmonic structure and the pedal is quite electronic. Side 1 closes with a sprightly "Promenade" with many changes of registration, with emphasis on brass and percussers. So ends side 1, and the best is yet to come.

If John took a few improvisational liberties with the tunes on side 1, the emphasis during side 2 is strict discipline because the program consists of eleven selections from the Gershwin folk-opera "Porgy and Bess," a situation which sent us scurrying to our Leonard Bernstein, Andre Kostelanetz and "cast" recordings of the work for a basis of comparison. Gershwin had a talent for writing descriptive opera music which sets a mood and does much to underscore a story when played instrumentally with no words to explain things. But making it come off is a tremendous task for any performing group, not to mention one organist. We spent a Sunday afternoon listening, first to the big orchestras play the music, then to Johnny's recording. Johnny came through the ordeal "smelling like a rose." His registration is his own, and his tempos differ from established versions in places, but the important thing is that at no time does Johnny allow himself to stray from what might be described as the intent of the composer. The moods of the tunes as they are heard in the opera are preserved, and the tunes offered cover nearly the whole opera—Summertime, A Woman is a Sometime Thing, My Man's Gone Now, I Got Plenty of Nothing (too much pedal cymbal!), Bess You is My Woman, It Ain't Necessarily So, There's a Boat Leaving Soon for New York, On My Way, and all the rest, beautifully and authentically performed. This is a truly monumental undertaking and a milestone for Johnny. Forget all our carping about side 1; side 2 is a gem to fire the imagination over and over. There's something new to hear with each playing.

For some reason the jacket cover presents a fine color photo of Jack Leynwood's West Coast 2/8 home installation pipework and the photo of Johnny could have been lifted from the cover of a long ago BOMBARDE. But no matter, the music is great.

Also of Interest

THE ELECTRIC TOUCH OF HELEN DELL, Helen at the X77 Hammond, MAS2007, Stereo, available from Malar Records at \$5.00 postpaid, box 3104, Glendale, Calif. 91201.

This disc is remarkable not only for the crisp bounce of the Dell rhythm tunes but also for Helen's conjuring of a presentable Vox Humana voice from the 2-1 electronic's drawbars for "Jean-nine." Other tunes include: Come Dance with Me, The Nearness of You, Downtown, Do You Know What it Means to Miss New Orleans, Opus One, Green Dolphin Street, You Are Too Beautiful, plus a digital obstacle course called Kitten on the Keys.

FLASH!!

We have just received notice that the New York Chapter and the Long Island University have reached a preliminary agreement on a joint project to rehabilitate the Brooklyn Paramount 4/28 Wurlitzer (the old Brooklyn Paramount auditorium is now the Long Island University Gymnasium—the world's most luxurious basketball court). Clem Young, east coast professional organ builder, will be the technical director of the project and Lee Erwin, the famous Moon River organist, will supervise the tonal work. No further details are available at this time.

Mildred Alexander At The Wiltern

On Sunday morning, August 24th, Mildred Alexander went through what was probably the roughest musical ordeal of her life at the Wiltern theatre in Los Angeles. On rather short notice she had been asked by the LA chapter to present a concert on the Kimball organ (her second) and had accepted. But when practice time came, it was discovered that the intense summer heat had played havoc with the tuning of the instrument. So, instead of practice time, Millie stood by while the maintenance crew made a valiant and partially effective effort to get the monster's 28 playing ranks (the echo isn't used) into presentable shape for the concert.

So Millie went to work with one formidable strike against her, knowing that an out-of-tune organ can sabotage the most skilfully-played music. Yet, during her announcements she was apologetic in her own behalf and never said one word about the condition of the organ, preferring to cover with such remarks as "That'll teach me to play a tune without practicing it" or "I sure blew that one."

She really didn't need the alibis because the total result added up to good entertainment. Her musicianship made up for that precious practice time she had foregone. The Alexander personality, just a little subdued from the frustration of trying to tame the hoarse beast, came through beautifully, as always, and she had her audience (700) solidly with her.

After intermission, with an hour of experience behind her, Millie was able to select the stops which were more in tune and the musical interest picked up. She came up out of the pit with a lilting "Thoroughly Modern Millie," followed by an outstanding selection of themes from Gordon Jenkin's love song to an island, "Manhattan Tower" (an Alexander standard), and the mood exemplified by her earlier remark — "The first time I played this organ I was nervous — and nothing has changed!" — was gone. She had fun this time with songs about May and Manhattan and



MILLIE — An ailing organ and short practice time couldn't stop her. STUFOTO

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CLOSEUP — Of all the accomplished villains, Stuart Holmes was among the finest in the silent film era. His roles in "Four Horsemen" and "Prisoner of Zenda" ('22 MGM) were near classics. Holmes was probably the most skilled and sophisticated heavy going as he was at home with Hamlet or as a slippery society scoundrel. Researchers note that Holmes began his film career with a "first." He starred in the very first movie Wm. Fox produced in 1914, "Life's Shop Window." The one reel effort (10 minutes) was shot, edited and ready for distribution in a week.

HOLMES, who knows his profession perfectly, has terse views about acting. His eyes twinkle as he says: "Many great actors were drunks — Jack Barmore and W. C. Fields. The most exciting men in history were heavies. Napoleon, Stalin and Hitler."

TODAY at 82 Holmes looks good, is still tall, has clear blue eyes, a deep tan, a small moustache and thinning hair. He lives alone at 2152 Vista del Mar Ave., Hollywood, Calif., 90028 in the same hilltop home overlooking the lights of Cinemaland that he has owned since 1924. Next year will mark 50 years of living and working in Hollywood. He spends his time painting, in wood carving and doing sculptor creations.

TV pleases him because of its technique: "I like television because the creators are using lots of closeups — which I tried to sell to the movie makers of 40 years ago. Let the audience see the actor."

THE LAMBS (Club), 130 West 44th St., New York, 10036, New York, with a membership of 1,200, may be a source of locating entertainment personalities. Many get mail at the Lambs.

QUESTION DEPT. "Isn't it true that early day movie stars were very short and a tall girl did not stand a chance in films?" Answer: Yes and no. Mary Miles Minter, Mary Pickford, Theda Bara, Gloria Swanson and Betty Bronson were rather petite — some would say very short. One fine character actress was denied many a worthy role because of her 5'7" height. She was Gertrude Astor. She towered over more than a few leading men of the early silents. In spite of this elegant tallness and dignity, Astor carved out a notable career and is today ready for a film and TV call. Last time we saw her at a Hollywood party, she looked charming.

ANN Little, who was in the early silents and worked with Wm. S. Hart, is feeling fine and lives at 5798 Lindenhurst Ave., Los Angeles, 90036, California.

MASSIVE, mighty, costly. That's the 629-page "American Movies Reference Book" (Prentice-Hall, \$29.95). Paul Michael and associates have compiled a volume overflowing with facts, 1,854 new stills, mini-biographical sketches of 587 film players and the largest Award list of all types yet printed in one place. The dedicated fan will cherish the 1,000 films with cast credits. It is a review of the Sound era from 1928 to 1968. A highly selective, interpretive view of the films since Conrad Nagel was the voice of Vitaphone. Book can be had from Nostalgia Book Club for 50% reduction, if you're a frugal type.

IT WAS farewell last June to Los Angeles' beautiful Carthay Circle cinema cathedral. The CC was a Spanish monument to California's great history and had a magnificent collection of paintings of great moments in western history. It served as a premiere center for new films for 40 years. "Gone With the Wind" bowed there in 1939 while "Volga Boatman" opened the house in 1926. Other great films to have first showings at the famous white landmark included "Lilac Time," "What Price Glory," "Seventh Heaven," "Sunrise" and "Mother Knows Best." MGM's "Shoes of the Fisherman" closed the house before the wrecking crews took over. Site was used for an office building. The style 235 (3/11) Wurlitzer was sold to Hollywood photographer Harlan Helm for a reported \$4,000 in the mid-'50s. He lost interest and sold it before completing installation in a vacant supermarket building.

COMMENTS, contributions and corrections are welcomed to P. O. Box 113, Pasadena, California, 91102.

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theatre organ bombe

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

For this month, Jason and I have found a vein of nuggets pertaining to organ manufacturers and their instruments. References were Diapason (D) and Melody (M) Magazines.

June 1915 (D) A KIMBALL has been installed in the new Arcadia Theatre in Philadelphia. There are, in addition to 11 string ranks from violin to contra bass, a clarinet, oboe, saxophone, bassoon, 6 flutes, piccolo, trumpet, tuba, diapasons, tibias and the famous Kimball vox humana. Percussions which blend, but do not disturb, include cathedral chimes, glockenspiel, concert harp and xylophone.

June 1915 (D) HILGREEN LANE & CO. has installed organs in the Maxine Theater in Detroit and Harry's Theater in Port Huron, Michigan. A contract was recently signed with the Dixie Theatre in Galveston.

Oct. 1915 (D) The Board of Awards of the Panama-Pacific Exposition awarded the WURLITZER CO. two Grand Prizes and two Gold Medals for its piano, player piano, harp and unit orchestra, the last receiving special attention. The factories at N. Tonawanda, N. Y. occupy 60 acres, and much of their output consists of theatre unit orchestras.

June 1918 (D) The A. B. FELGEMAKER ORGAN CO. has dissolved its business, selling its factory to a maker of coffins.

Dec. 1921 (M) Charles C. Kilgen, president of G. KILGEN & SON, says that organ building has increased 300% since the World War, due to use of organs in theatres, high schools and churches. Residence organs are being used more than ever.

Apr. 1923 (D) SCHAEFER ORGAN CO. of Slinger, Wisconsin, has installed a 2-manual, 20-stop instrument in the Rainbow Theatre in Milwaukee. Completely unified, it contains chimes and xylophone.

Oct. 1923 (D) MIDMER-LOSH is rebuilding and enlarging the 2-manual organ in the New York cavernous Hippodrome with organist FREDERICK KINSLEY directing its reconstruction. Built about 10 years ago, it is being converted to a 3-manual, and pipes relocated in the proscenium buttresses. The theatre is being rebuilt with increased seating for showing of motion pictures.

Dec. 1923 (D) HOOK & HASTINGS are completing a large organ with complete sets of percussions and traps for the Rialto Theatre in Dorchester, Mass. The firm recently installed an organ in Gordon's Olympia Theatre in Brockton, Mass. which has created much enthusiasm.

Dec. 1923 (D) The RUDOLPH WURLITZER CO. has obtained a loan of \$1,300,000 to purchase the 15-story building at 116 W. 42nd Street in New York which houses its eastern offices.

Feb. 1924 (D) The SMITH UNIT ORGAN CO. has moved from Chicago to Geneva, Ill. Since its organization several years ago, it has made a reputation for quality. Organs are built under supervision of a former associate of Robert Hope-Jones.

Feb. 1924 (D) The WURLITZER CO. will erect a 3-story steel and brick addition to its No. Tonawanda plant to accommodate 200 more employees. An up-to-date medical office, a hospital, and a guest room will occupy the 70,000 feet of new floor space. A five-story tower will also be built.

Apr. 1924 (D) DAVID J. MARR & JOHN COLTON report excellent business at their Warsaw, N. Y. plant which is working at capacity. Contracts were closed recently in New York; Philadelphia; Detroit; Allentown, Pa.; Portland, Ore.; and Pittsburgh. A 4/28 organ, the firm's largest, will be installed in New York's Piccadilly Theatre, and will be used in broadcasting daily. (It is now deteriorating, its console beneath a 10-inch concrete floor (over the pit) in the Warner's Cinerama theatre in Hollywood. Ed.).

Aug. 1924 (D) The GENEVA ORGAN CO. reports contracts signed with the Fargo Theatre in Geneva, Ill.; Isis Theatre in Webster City, Iowa; and the Weiss Theatre in Fort Dodge, Iowa.

Oct. 1924 (D) REUTER ORGAN CO. has received an order for a 3-manual organ with echo division for the Palace Theatre, El Paso, Texas.

Oct. 1924 (D) The SKINNER ORGAN CO. is building a 4-manual organ with full set of traps for the Broadway Theatre in New York.

May 1925 (D) DAVID J. MARR and JOHN H. COLTON have returned to their factory in Warsaw, N. Y. from the West Coast where they inspected several installations of their organs. They attended the opening of the Alician Court Theatre in Fullerton, California to hear their organ, which was installed in February. JULIUS JOHNSON is house organist.

GOLD DUST: Mar. 1915; AUSTIN ORGAN CO announced its 1914 theatre installations with manuals and stops: Park, Boston, 2/13; Beacon, Brooklyn, 2/14; Victoria, Buffalo, 2/19; Palace, Buffalo, 2/15; Regent, Buffalo, 2/17; Strand, Hartford, 3/21; Willis Wood, Kansas City, 3/28; Strand, New York, 3/42; Isis, Pensacola, 2/9; Nickel, Portland, Me., 2/13; Regent and Strand, Syracuse, 2/15 ea. . . . July 1915; HUTCHINGS ORGAN CO is building two large 4-manual orchestral organs; one for Lynn, Mass., the other for New Bedford, Mass. M. P. MOLLER has built a 4-manual, 49-stop organ for the Regent Theatre in Harrisburg, Pa. . . . Sept. 1915; A new WURLITZER unit orchestra is being installed in the Standard Theatre in Cleveland; A BENNETT organ with echo, chimes and harp, is being built for the Orpheum Theatre in St. Joseph, Mo. . . . Nov. 1915; J. W. STEERE & SON have completed a 4-manual organ for the Gordon Theatre in New Haven, Conn. . . . Dec. 1919; A large 4-manual KIMBALL has been installed in the Palace Theatre, Philadelphia . . . Dec. 1920; The KIMBALL CO received an order for a 3-manual organ with echo section for the famous Empire Theatre in Leicester Square, London . . . Feb. 1921; A contract for a \$75,000 organ for the Eastman Theatre in Rochester, N. Y., was awarded to the AUSTIN CO . . . Nov. 1921; WURLITZER is installing a large 4-manual organ in the new Chicago Theatre . . . Aug. 1922; The University of So. California has a new ROBERT MORTON which was dedicated by Edwin H. Lemare, former Municipal Organist of San Francisco . . . Jan. 1923; The SKINNER ORGAN CO is building "The Ideal Theatre Organ" for Gordon's Capitol Theatre, Boston.

Until we see you during the holiday season with choice nuggets from the Mother Lode, so long, sourdoughs!

—Lloyd & Jason

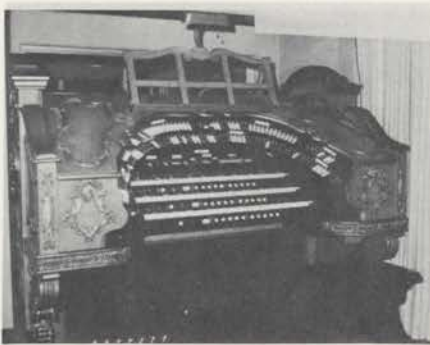
PROSPECTIVE MEMBERS FOR THE PITTSBURGH AREA?

Drop a line to Mr. Jay E. Smith, 5356 Overland Trail, Pittsburgh, Penna. 15236



CONNECTICUT VALLEY

AUGUST MEETING HELD AT STOCK HOME – 3/31 WURLITZER
 – On Saturday, August 9, 1969, over 100 members of the Connecticut Valley Chapter gathered to hear the largest theatre organ in Connecticut . . . Phil and Rosa Stock's magnificent 3/31 Wurlitzer.



FRANK MANION PHOTO

The instrument is the 3/19 Wurlitzer from the Lynn (Mass.) Paramount to which was added 12 ranks from the University Theatre Wurlitzer from Cambridge, Mass. The additions were not made to add to the size of the instrument, but to make it more versatile by augmenting the soft accompanimental stops. Such goodies as soft string celestes, quintadena celeste, flute celeste, dulciana and dulciana celeste were welcome additions so valuable in a home or studio installation. Other desirable ranks include the usual brass saxophone, brass trumpet, English post horn, and krumet. The organ was originally installed in the mid-30's, and incorporated the latest Wurlitzer chest and pipework improvements.

The stoplist, in addition, was modified to make the organ more adaptable to contemporary orchestral theatre organ technique by eliminating 16' stops in the Accompaniment, adding tremulants, and expanding unification on certain stops. With the exception

of the Accompaniment manual, celestes were grouped on the same stop tab as the normal rank, with a master "Celeste Off" tab provided for each celeste rank. Thus, whenever the quintadena, for example, is registered, the quintadena celeste is also brought on unless the "Quintadena Celeste OFF" stop is also registered. This idea has been used by George Wright and Johnny Seng as well as several others.

As you can well imagine, installing this large organ in the home, high on a hill overlooking the Hartford area of the Connecticut River Valley, was no mean feat. Phil, who is an architect, devised a scheme for locating the chambers in a vault beneath his garage. To do this, the concrete garage floor was removed, the ground excavated twenty feet, the chamber constructed and the concrete garage floor (chamber ceiling) replaced. The organ speaks into tone chutes which blend and direct the sound up into the living room. Since the additions were planned and acquired during chamber construction, the additional ranks were squeezed in. To describe the chambers as "FULL" is a masterpiece of understatement, yet everything is accessible.

Besides Phil, Roger Davis, Al Colton and Mike Foley put in vast amounts of time and work on the installation over the past four years, and final balancing and tonal finishing and regulation continues even to the present moment.

Mike Foley, who has been honing down the instrument, demonstrated the various stops . . . usual and rare . . . and improvised on "Climb Every Mountain" during which he used various combinations he had demonstrated, winding up with full organ.

Phil then gave a very informal concert which included many of the tunes which were popular when he played professionally (the New Haven Palace) while working his way through Yale.

Everett Bassett then dug up some of his "oldies" which he continually saves from obscurity. Ev tipped his hat, though, and let out his secret . . . he, like so many of today's young organists, picks up his music by listening to records . . . but not 33-1/3's . . . '78's!

Mike Foley returned to close the formal program with some up-tempo "now" music, and showed off the organ's "Brass." Mike then invited everyone for a late dip in the pool to cool off.

– Allen Miller

CHICAGO AREA

At a special business meeting held Tuesday, July 29th, at Kelyvn Park Field House, CATOE members listened as Bill Rieger, Charles Peterson, and Joe DuciBella told of the sudden

availability of the 3-manual 19-rank Kimball (only 16 ranks of pipes remain, but all chests are intact) from the Senate Theatre. Joe DuciBella gave a slide presentation about the Kimball organ and some humorous slides used by the famed Preston Sellers at the Senate Theatre.

Two committees were formed at the business meeting to: 1, find storage space for the organ during the interim period of removal from the Senate Theatre and its reinstallation, and 2, find a permanent location for the organ where it will be available for CATOE use also. Charles Peterson was chosen chairman in charge of finding the storage space and Bill Rieger, Clair Bass and Charles Merson will serve on his committee. Jack Smith was chosen as chairman of the committee in charge of finding a suitable location for CATOE's 'new' organ. Joe DuciBella, Alden Stockebrand and Art Todesco will serve on Jack's committee.

The Chicago Chapter has received many messages of congratulations on the success of the National Convention in July. It appears that our efforts were enthusiastically received which makes all the hard work and problems involved seem worthwhile. CATOE thanks all those who came to the convention and for the numerous calls, cards and letters sent to the officers.

DELAWARE VALLEY

On June 10th over 1600 people gathered at the Tower Theatre, Upper Darby, Pennsylvania to see and hear Gaylord "Flickerfingers" Carter.

Gaylord put on his usual top grade performance, including song slides, demonstration of silent movie accompaniment, medlies of typical theatre organ tunes, and climaxed the event by presenting "The Mark of Zorro" with proper organ cueing.

This was the first chapter presentation of a major silent classic. It proved to be highly successful; so much so that a return engagement by Carter is planned for late October.

Two weeks after the "Zorro" event, Larry Ferrari appeared in concert at the Tower and further enhanced the prestige of the chapter as well as himself in playing a thoroughly enjoyable program. Mr. Ferrari is well known in the Delaware Valley as the most active organist in the area, making an unbelievable number of appearances on both electronic and pipe organs as well as being featured on WFIL TV Channel 6 every Sunday morning.

HEART OF AMERICA

Kansas City organist, Bob Jones, presented a program at the 3/8 Wurli for our June meeting at the Russell Stover Auditorium here. As organist at both the 4/20 Robert Morton in the Midland Theatre and 3/15 Wurlitzer in the Newman Theatre, in addition to many years of radio and television appearances, Bob is well known in this area. Stover seats only about 250 but we had 'em standing in the aisles.

We thank John Haskins, music editor of the Kansas City Star (our only major newspaper) for printing an announcement of our program.

We are mighty proud of Bob Jones and grateful to him for an excellent program.

—J. Randall Charles

LAND O'LAKES

Our thanks to all who have helped with the sale of Gordon Krist's record "Just For The Fun Of It", in particular, our officers and staff at the National level. Their interest and support for a chapter project is most gratifying. Having had the opportunity of working with them—Betty and Al Mason, Vi and George Thompson, Dewey Cagle, Don Lockwood and Stu Green—we Land O'Laker's have a deeper appreciation of their efforts on behalf of ATOS.

Gordon Krist wishes to express his thanks for the many kind notes and good wishes received. Gordon's health is slowly improving.

We are still a long way from having completed the sale of the records. A change of address in placing orders is necessary because of a company transfer. Please mail orders to:

Land O'Lakes Chapter, ATOS
3213 Windgate Road
St. Paul, Mn. 55119

Orders mailed to the address listed in our ad in the August issue of Theatre Organ will, of course, be processed but please excuse a short delay.

Our thanks also go to those who have expressed their enjoyment of listening to the record. We knew you would like it!

—Irene M. Blegen, Secretary

LOS ANGELES

Our "fall" round of activities commenced early, on August 17, when we joined the local AGO Chapter for an organ crawl to hear 4 concerts by 4 different artists on 4 different organs, all 3- or 4-manual instruments. This was the third joint organ crawl, and LA ATOS participants outnumbered the AGO by about 2 to 1. In the afternoon of August 24, a jam session was held

on the Elks Building 4/58 Morton following Millie Alexander at the Wiltern.

One highlight of this jam session was a fast "Dizzy Fingers" by 13-year-old Donna Parker, who proved that the beast can indeed follow fast playing. Attendance at the last several club Sunday morning concerts has picked up sharply. Our attempts to bring theatre pipe organ to electronic organ-oriented people, and to the general public, appear to be successful. On Sept. 9 the club presented the fabulous and world-famous Don Baker in a formal evening concert at the Wiltern. See review on page 38 in this issue.

The member playing plan for the Elks Building 4/58 Morton is continuing under the able coordination of Bob and Ruth Stratton. Other clubs might consider a similar plan. The charge is \$3.00 per month for 2 hours playing time, with additional time at 2½ cents per minute. The money goes to the building and organ owners. The plan not only enables members to practice and play a giant theatre organ in an auditorium, but also keeps its non-organ-fan owners interested because of the financial remuneration. Club members are looking forward to hearing one of Australia's foremost theatre organists, Tony Fenelon, at the Wiltern on October 12. A general membership business meeting is scheduled for Oct. 3. A special event is now being planned for November, with our Annual Meeting and Election of Officers in early December. Progress on the San Gabriel Civic Auditorium 3/16 Wurlitzer installation has been steady, with completion anticipated to be shortly after the first of the year. Many club members attended The Home Organ Festival at Hobergs resort in Northern California in the latter part of September. They renewed acquaintances with NorCal and Sierra Chapter members and with many other Bay Area organ fans. The newly opened "Pipe 'n Pizza" restaurant in the San Fernando Valley, with its 2/10 Wurlitzer, has become a mecca for club members.

—Ray Bonner, Chairman

NIAGARA FRONTIER

A successful return by The Singing Organist, Lowell Ayars, proved that audiences don't tire with the annual appearance of a star. There was a standing room crowd at our June monthly Chapter concert in North Tonawanda's Riviera Theatre.

Mr. Ayars' program was composed of a great variety of showtunes from the Twenties including "Showboat," which was beautifully done.

A change of pace came about when the organist performed "Ballet Egyp-

tian" by Luigini. Mr. Ayars described this piece as "The type of thing the theatre organ was meant for." His audience was very receptive to this score, and they gave a good, long round of applause for his excellent job of presenting it.

A medley of dream songs preceded Lowell's two vocal selections for the evening. "Something to Remember You By" and "Smoke Gets In Your Eyes" won high approval from the listeners. (Perhaps Mr. Ayars' cultured voice is the reason why Chairman Randy Piazza introduced him as "The Bing Crosby of the Wurlitzer circuit.")

A sing-along and silent comedy followed by a tribute to the late Judy Garland and several songs that were something old, new, borrowed, and blue closed a couple of hours of entertainment that were performed with original styling.

Lowell Ayars is a favorite of the Niagara Frontier Chapter and of the many people who come to our concerts, and it seems that he becomes more popular with each passing year. We all know why, after this excellent performance.

Things have really been humming for the Frontiersmen since returning from that great Chicago convention.

Buffalo's own theatre organist, Art Melgier, was presented in concert at the Riviera's 3/11 Wurlitzer on July 23 as a benefit to raise funds for the North Tonawanda Chapter of the American Field Service.

The capacity crowd audience was taken down memory lane with lots of happy tunes that were well received.

Mr. Melgier's first portion of the program was "Girls I Knew in the Twenties". The organist played more than a dozen songs with girls' names in the titles, including "Chloe" (but Stu Green was nowhere to be seen).



ART MELGIER at the 3/11 console in the Riviera Theatre.

Next was a group of selections from musicals which covered a variety of moods. Following our sing-along and

intermission was a historical-comical silent flick starring Rex Archer.

Closing the memory-filled evening Art Melgier played a series of tunes associated with famous people including "My Man" for Fanny Brice and "Mammy" for Jolson.

The evening's repertoire was enthusiastically applauded by his listeners, and Melgier took down the console after a five-tune Gershwin encore.

On August 3, the annual Chapter picnic took place at the Thomas Studio in Lancaster, N. Y. We were very happy to have ATOS National President Al Mason, who is a member of this Chapter, and his wife Betty present at this event. The Board of Directors meeting took place at the beginning of the picnic.

The 3/7 Wurlitzer-Marr & Colton organ in the Studio was given a real workout by many people that day, two of whom were John Muri and Luella Wickham. A jam session was in progress all afternoon, following which Harvey Elsaesser played for a sing-along; and Art Melgier accompanied a silent comedy. Mrs. Edna Elsaesser was accompanied by her husband as she beautifully sang a selection from "My



Chairman Randy Piazza, Frank Guzzetta and Mrs. Guzzetta at testimonial dinner. Note plaque and book.

Fair Lady". Slides from the Chicago convention were shown, and everyone had a grand time.

A "surprise" testimonial dinner honoring Mr. Frank Guzzetta, manager of the Riviera Theatre, occurred on August 11. The NF Board of Directors felt that a ceremony of this type would express the Chapter's appreciation for his kindness and generosity in helping us present our monthly concerts.

Chairman Randy Piazza presented Mr. Guzzetta with a gilt-engraved signature book and a pen-holder which is a replica of the one owned by Darryl Zanuck, President of 20th Century Fox Pictures.

Organ music after dinner was furnished by Art Melgier and others on an electronic organ. Those lyricists you heard at the convention, Sandy Ellis

and Shirley Cole, sang a song especially for Frank Guzzetta thanking him for his generosity, and for just being such a nice fellow.

He was deeply touched by all this and said, "This is certainly the biggest surprise of my life. I don't know what to say, except thank you."

—Shirley Cole

NORTH TEXAS

The August meeting of the North Texas Chapter of the ATOS was held August 23, 1969 in the home of Mr. and Mrs. Dale Flannery in Garland, Texas.

A short business meeting was held in which John Beck was re-elected President; Dale Flannery, Vice President; Doxie Jackson, Secretary. John Beck led a discussion of the path the Chapter should follow in the coming year and in the future.

After the business meeting, we were entertained by Dale Flannery at his "new" 3/15 Wicks theatre pipe organ. Following Dale's beautiful selections, we were entertained by many of the members of the chapter.

New members which we welcome to the North Texas Chapter are: Mr. and Mrs. James McGill, Mr. and Mrs. E. F. Desmond and Ralph McNelly.

Our next meeting will be held in the home of Jack and Lorraine Hendrickson in Colleyville, Texas.

—Pat Kohl

NORTHERN CALIFORNIA

In June, Helen Dell treated the chapter to a fine program at the Avenue Theatre (Wurlitzer-ex State Lake 3/13) in San Francisco. The event was well attended and the organist treated the audience to a well balanced, ear pleasing program.

August 16th found the chapter gathered at the Golden Gate Penthouse Theatre, San Francisco, to hear the new 3-manual Conn organ installed by John Nelson, sales representative for Conn, especially for this event. Six organists were heard at the morning concert, including John Nelson, Tiny James, Stan Koyama (age 17), Bud Iverson, Harry Weeks and Van Welch. The instrument sounded magnificent and with six distinctive styles of playing being presented it showed good versatility.

Friday night is "Old Movie" night at the Avenue Theatre with early talkies and silent features being programmed. The Wurlitzer plays an important part in these programs and public enthusiasm is increasing weekly.

POTOMAC VALLEY

Our sincere apologies are in order to Doug Bailey for not reporting his concert at our May chapter meeting

held at the Virginia Theatre. The paragraph on his performance, which was outstanding, was accidentally left out of the newsletter. Doug handled the Grande Barton with ease as he played hit tunes of the present and past. One of Doug's greatest crowd pleasers is having people call out the year of their birth and he plays the hit songs of that year. We all look forward to his playing another concert in the near future.

Among those attending the National Meeting in Chicago in July were members Woody Wise, Sherman Hjort, Frank Early, Ray Gingell, Dick Kline, Tommy Landrum, Marvin Lautzenheiser, Richard Neidich, Bob St. John, Barry Washington, Erwin Young, and Dow, Edith, and Nancy Evelyn. Also, our own Eddie Weaver was featured as one of the concert artists. A vote of praise is due CATOE Chairman Bill Benedict and his many assistants for a well run convention.

Our thanks to Chapter member Dick Kline, out-going National vice president, for his many seasons of service to ATOE.

Ray Brubacher, our editor of the Potomac Valley Chapter Newsletter, has informed this office that due to many pressing business matters and heavy teaching schedule, he must resign as editor of the Newsletter. He will remain on the national ATOE staff as associate editor, however. Our sincere thanks to Ray for his past service to the chapter.

PUGET SOUND

Approximately 75 members and friends journeyed to Tacoma on August 24th to enjoy a concert on the Liberty Theatre Organ which is now installed in the gymnasium at Pacific Lutheran University. This organ was originally installed in the Liberty Theatre in Seattle. The concert was given by George Martin of Tacoma, a member of the chapter. A dinner-business meeting was held before the concert. Reports were given and the most important was concerning the installation of our organ at Haller Lake Improvement Club. The chambers have been enlarged, a crew undercoated and enameled the inside of the chambers, the shutters, air lines and cables are in place, chests in with connections to the air lines and blown out. The xylo, glock and orchestra bells are mounted on movable stands so they may be moved out of the chambers when played and the wiring is progressing and things are looking good. Crews work each week-end and evenings when the clubhouse is available to make ready for the big day when we have open house and invite the members of the Club to join us for a view of the pro-

ject. The Haller Lake Improvement Club has decorated the entire room and the ladies have dyed the drapes to match. We are almost ready to bring the console in and hook it up. A cover was designed to fit the console with the front folding back to give access to just the key desk. It can be taken apart and removed when a concert is to be given. Genny Whitting has undertaken the job of finishing the cover to match the decor of the room. The crews have been sufficiently fed by Betty Chang and Virginia Lawrence. We all are looking forward to the day when we hear our organ play for the first time.

— Virginia Lawrence, Secretary

ST. LOUIS

St. Louis Chapter had 9 members at the convention. All agree that for overall quality and variety this was the best convention yet!

Meeting attendance has been increasing steadily when we have announced articles for the programs. The largest group was about 120 at our May Midnite meeting at the Fox. Stan Kann, John Ferguson, and Dale Zieger were the official organists of the evening. Stan opened the program with the console DESCENDING from stage level to almost hidden in the pit. This is where most of the broken cable ends meet and most of the stops work. Many members and guests also played.

Summer activity by the Chapter consisted of more rebuilding work on our organ project (manual chests now) and planning for Fall meetings and silent movies. The next meetings are the third Sunday evenings of September, October and November. Movies are tentatively scheduled for mid-month in September and October. Details will be in our monthly bulletins.

— Donald P. Ulrich, Chairman

Gaylord Carter Originals Published

A series of original organ compositions by famed organist Gaylord Carter are being made available in sheet music form. The first, "NOCTURNE", is a tranquilly beautiful classical composition in the key of D-flat and not difficult. The second composition in the series is Carter's great novelty "DUNCE DANCE" — four pages of fast and spritely sparkle in the key of G — a cutie! "NOCTURNE" sells for \$1.00; "DUNCE DANCE" for \$1.50. At the present time, copies may be ordered only direct from the publisher and sole distributor: JACK LOREN ORGAN STUDIOS, Post Office Box 1356, Beverly Hills, California 90213.

DON BAKER'S PIPING THRILLS ANGELENOS

by Peg Nielsen

Los Angeles — Don Baker's concerts on pipes are altogether too rare (they might be non-existent but for the liberal attitude on Don's boss, the Conn Organ Co., which doesn't mind having its products associated with pipe sounds). Not long ago, Shirley Cole, reporting in Niagara Frontier Chapter's "Silent Newsreel," told of Don's recent appearance at the North Tona-wanda Riviera theatre's 3/11 Wurlitzer in terms which correctly avoided the use of superlatives. I doubt that we can be as well-disciplined as Miss Cole be-

department. We approached the theatre with some apprehension because we recalled how the heat-detuned Kimball had attempted to throw a hard-riding Millie Alexander only two weeks previously. But, to the great credit of Ross Farmer and his organ maintenance stalwarts, the beast had been tamed; rarely had it sounded better.

Don Baker has a way of mastering an unfamiliar instrument which gives the impression he has played it all his life; from the start he was completely at home before the huge horseshoe of the 4/37. His announcements were brief and they were usually tailored to underline the music. Much of the program consisted of Don's "standards," intricate and compelling arrangements of evergreen selections with which Don has thrilled audiences from New York Paramount days to the present, and whatever he played turned into the kind of magic of which Don Baker is the sole dispenser.

After a rousing encore ("Buckle Down Wynsocki"), Don held court in the huge Wiltern lobby, pumping hands, greeting old friends, making new ones, exchanging small talk, autographing records (he has a new Concert Label release of his closing day concert at the New York Paramount 4/36 Wurlitzer) and generally charming his worshipers (it's no "put on"; one of Don's most popular qualities is his sincerity). His music is good, too.

The LA Chapter presented the Don Baker show as an evening concert open to the public, with considerable media ballyhoo, thanks to the promotion acumen of Chapter publicist Diana Stoney. Attendance exceeded 1000. □



IN THE SPOTLIGHT — Don's highly polished and ornate arrangements were "naturals" for Kimball pipe registrations, as was another Baker trademark — a rolling pedal bass. STUFOTO

cause there is something so buoyant in the music of Don Baker on pipes that we got as carried away as when we heard Don at the DTOC-Senate 4/34 Wurlitzer during the Detroit ATOE convention.

Don's concert for the Los Angeles Chapter at the Wiltern theatre on September 9 was no exception in the "lift"

ATOS INVITED TO ATTEND 1971 AGO CONVENTION IN HAWAII

All ATOS members are invited to attend the 1971 American Guild of Organists Regional Convention in Honolulu, July 2-8. According to Tom Norman, chairman of the '71 Convention, the 4/16 Robert Morton in the Waikiki Theatre has been totally restored and will be part of the convention activities. In addition, the 4/16 Robert Morton from the Princess Theatre has been removed and will be installed in the Hawaii Theatre hopefully in time for the July meeting.

Gaylord Carter has accepted a playing engagement so there should be much theatre organ music along with the classical programs.

For those who really love theatre organ, there will be time to attend both the AGO meeting and the ATOS Convention, currently scheduled for the following week in Seattle, Washington.

Information on the Honolulu convention may be obtained from: Tom Norman, P.O. Box 8688, Honolulu, Hawaii 96815.

The more ATOS members that are interested, the more theatre organ music could be put on the schedule so let Tom Norman know if you are interested as soon as possible.

Vandals Strike Again!

Late at night on July 26, 1969, a window was forced at the Tower Theatre, Upper Darby, Pennsylvania. Then the heavy lock and hasp of the left chamber was broken and the entire rank of brass saxophones was stolen. The theft was no doubt accomplished by knowledgeable people who knew what they were after and where to find it.

There is absolutely no excuse for the existence of creeps who would stoop so low as to take any part of a working theatre organ, an instrument that is prized by the theatre management, and one that is carefully maintained by ATOE members. The Delaware Valley Chapter has posted a \$500 reward for the arrest and conviction of the vultures.

It is hoped that an extremely high temperature location in Hades awaits the person or persons who accomplished this ignoble deed.

Pipe organ owners should be extremely cautious in considering the purchase of desirable and scarce sets of pipes. Insist on the seller identifying where he obtained the set and make him prove ownership.

Owners of home installations having valuable pipe work are warned to protect their property as the pipe thieves have no honor whatsoever, and would lower themselves to any level for a fast buck.

Billy Nalle Plays Theatre Organ For AGO

Billy Nalle has been engaged by the American Guild of Organists chapter of Canton, Ohio to play a concert at the Palace Theatre in that city Tuesday evening, October 14th, at 8:00 p.m. This concert will be the chapter's presentation in the city-wide *Canton Festival of The Arts* and is scheduled as the Festival's official concert of popular music. Arrangements were made through Arthur Zinberg Management of New York.

The Palace Theatre organ and its console have been rebuilt by Stephen M. Brown of Orrville, Ohio. The month long festival will include performances by the Canton ballet company, civic opera, symphony orchestra and other area groups representing all the major arts.

Interested in a chapter in Cedar Rapids, Iowa?

Drop a line to Howard A. Burton, 3045 3rd Ave., Marion, Iowa 52302.

- CLASSIFIED ADS -

FOR SALE — Complete relay and switch stack for 4 manual 20 rank Wurlitzer. Good condition. The following are all Wurlitzer: 16' Tibia — 12 pipes and 2 chests. 8' Dulciana complete with offset chest and rack. Master xylophone. Glockenspiel-orchestra bells. 44" bass drum and action. Genuine Howard Seat. 2 Wurlitzer manuals; 7-note offset chest. Wurlitzer Electronic Piano. New model 2061 Ampex Tape Recorder, 1/2 price. Dumont 208B oscilloscope. Please hurry — am moving. Phone (213) 245-2280 DOUG ERDMAN, 2445 Sleepy Hollow Drive, Glendale, Calif. 91206.

FOR SALE BOOKS — The RECENT REVOLUTION IN ORGAN BUILDING by Miller. Beautiful reprint of the 1913 edition. 190 pages jammed with photos and information about Hope-Jones and all the great builders. Hard cover. Only \$5.95 postpaid. We have many other books on organs and automatic instruments—ask for catalog. VESTAL PRESS, VESTAL 15, New York 13850.

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

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

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

FOR SALE — Now receiving bids on 3/11 Gottfried (1931). Includes 4 strings, Vox and Tibia. 44 stops. Available now for removal by purchaser. Can be seen and played. Contact: CHRIST LUTHERAN CHURCH, 5101 - 16th Street NW, Washington, D.C. 20011. Phone (202) 829-6727.

FOR SALE — Lowrey Theatre Organ, largest and best all electronic, only one year old. Original cost \$3995. Sell for only \$2395. Write for photograph and full specifications. Perfect condition. ELLSWORTH O. JOHNSON, W. 611 First Ave., Spokane, Wash. 99204. Phones: (509) 747-5432 and (509) 624-7978.

FOR SALE — Several electric player pianos, ideal for connecting to pipe organs. Write for free brochure and photographs. ELLSWORTH O. JOHNSON, W. 611 First Ave., Spokane, Wash. 99204. Phone: (509) 747-5432.

FOR SALE — Wurlitzer 2/7 Theatre Organ. Partially installed in 7 foot basement. Partially wound but not playing. Mahogany console, refinished. New black keys, white keys recovered. Console horseshoe re-leathered. 3-rank solo chest re-leathered. Offsets partially re-leathered. No work done on 4-rank main chest. Has Toy Counter, Glockenspiel, Xylophone, Chrysoglott, Chimes. 3 HP 3-phase Spencer blower with inlet valve and Phase-shifter to start and run single-phase. Two sets of shutters although original installation was all in one chamber. Most metal pipes need work. Price \$2500. KENNETH W. SMITH, 2813 West 99th Place, Evergreen Park, Illinois 60642.

FOR SALE — Theatre pipe organ magazines and 78 rpm pipe organ recordings. Cash and carry. 25c each. ALDEN MILLER, 3212 - 34th Ave. So., Minneapolis, Minn. 55406.

FOR SALE — 2 manual 5 rank Wurlitzer style horseshoe console. Good condition. Set up and play. \$1500. Write: ORAN, Box 741, Rockville, Md. 20850.

FOR SALE — 2/10 Wurlitzer (7r Wurlitzer, 3r Wicks) used continuously 1915 thru 1968, now in storage. Best offer over \$1000. Also have 3m Artisan Imperial, cost \$3800. Best offer over \$2000. WILLIAM YOUNG, 25870 Westview Way, Hayward, Calif.

FOR SALE — 3/13 Wurlitzer almost complete. Best offer over \$10,000. Has 3 phase 220 volt 7 1/2 HP Orgoblo, four (4) eight foot by ten foot swell shades, all toys, percussions. For more info: call (person-to-person) Dewey Cagle (415) 531-1387.

FOR SALE — Twin console 3/10 Wurlitzer with 7 tuned percussions, large toy counter, most chests re-leathered and refinished. A real buy at \$10,000. DON FRENCH, 3610 Interlake Ave. No., Seattle, Washington 98103.

FOR SALE — Set of 12 WURLITZER 32' Diaphone Pipes. \$1000 or best offer. F. H. COOLEY, 581 Mountain Avenue, Bound Brook, N.J. 08805. Phone (201) 356-8998.

FOR SALE — RODGERS TRIO with Leslie 145 speaker and Rodgers four tone cabinet. Excellent condition. \$5800. MRS. ELIZABETH H. WELCH, P. O. Box 386, Martinsville, New Jersey 08836.

FOR SALE — EXCELLENT CONDITION; Tremolo, two-manual Wicks console; 3-rank unit chest; chimes; blower; two sets of swell shades with engines. P. O. Box 22128, Dallas, Texas 75222.

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