

Theatre Organ Bombarde



JOURNAL of the AMERICAN THEATRE ORGAN ENTHUSIASTS

Volume 11 Number 6

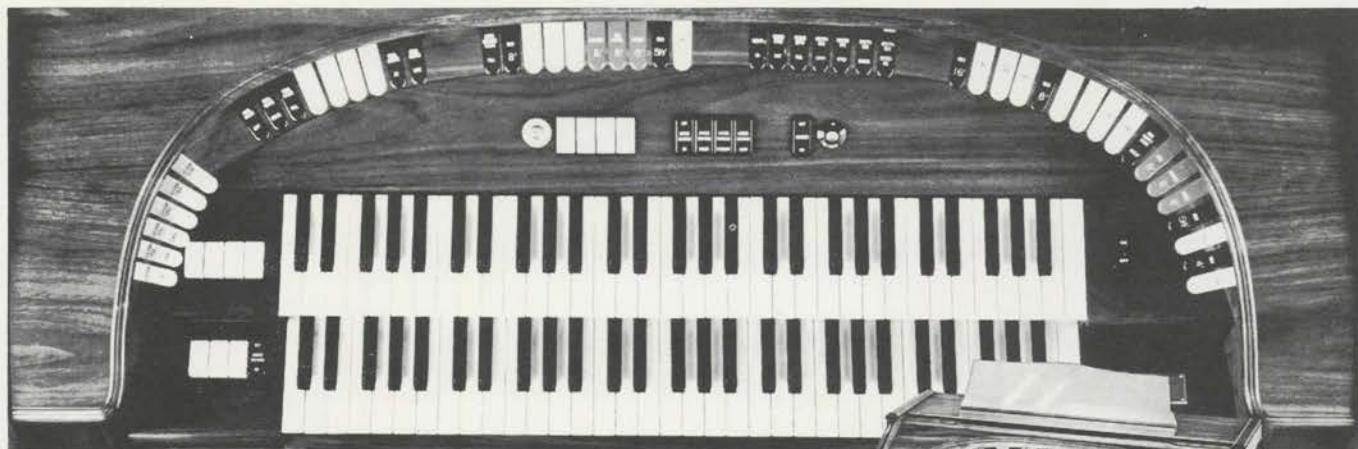
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Volume 11, Number 6
December, 1969

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OVERSEAS Membership: \$8.00.

ALL MATERIAL FOR PUBLICATION EXCEPT ADVERTISING SHOULD BE SENT TO A.T.O.E. PUBLICATIONS

P. O. BOX 2329, LIVONIA, MICHIGAN 48150

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

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

THE COVER PHOTO

The crowded double stoprail (triple in places) indicates a well-unified instrument. It is called a "C Sharp Minor" model for 'golden era' organist Charley Minor who worked out the design.

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PRESIDENT'S MESSAGE

The Holidays are at hand. Looking back on an eventful year, we have much to celebrate. The name of the organization and our by-laws have been changed to allow for growth in new dimensions. Formed to save some of the magnificent pipes of the great days of the silents, we are now vigorously restoring many of them to more or less regular use. New theatre installations, auditoriums, and various civic centers such as the Roberson Center of Performing Arts and the former Loew's Ohio in Columbus, show the life in our movement. While these are not all ATOS installations, the people concerned are, in great part, members of the National.

This is the true reason for the National to exist. United, we can have much more influence than any single group or individual. Where we are more numerous, we can do much as chapters, but the most isolated individuals may feel that they are helping to preserve the theatre organ by their personal involvement in ATOS and its official journal, Theatre Organ.

We reached our highest membership in 1969 — 3,925. This is an increase of 325 over last year. Members will be listed alphabetically by States in the new roster.

Let all of us that can get there have a fiesta of fun and music in Tulsa at the Regional Convention in Feb. to start the new year. Then on to New York in July to give our own regards to Broadway in celebration of the Fabulous Fifteenth anniversary.

A Happy Holiday Greeting to all of you from National Headquarters.



Al Mason

Al Mason, President
theatre organ bombarde



AN ACRE OF SEATS IN A PALACE OF SPLENDOR

By Bill Peterson — Number 18 in a series
ORPHEUM THEATRE, MEMPHIS, TENNESSEE

A typical example of the smaller but still classical style from the offices of C. W. and George L. Rapp of Chicago. Many Orpheum houses were built with much the same appearance as this one. The Wurlitzer 3 manual organ can be seen in a lowered position in the pit.

A SALUTE TO BOMBARDE



This is the last issue of THEATRE ORGAN-BOMBARDE

Beginning with the February 1970 issue, the official ATOS magazine will be called THEATRE ORGAN. Dropping off the name BOMBARDE from the masthead is being done with mixed feelings as we are a sentimental group and resist change. However, the Board of Directors decided to revert to the title of THEATRE ORGAN for reasons of simplification.

We believe, in closing off the name BOMBARDE, a short history and a salute is in order. The first issue of BOMBARDE made its appearance in February of 1964 as a separate magazine to complement THEATRE ORGAN. At that time THEATRE ORGAN was published quarterly and it was felt that a supplementary magazine, also published quarterly but released on alternate months would give our members eight issues per year and provide a greater volume of news concerning theatre organ activities. This schedule was used until the summer of 1966, at which time the Board felt that due to rising printing and mailing costs it would be more economical to combine the two magazines. The magazine would be published six times per year, using the best features of each. From this decision, THEATRE ORGAN-BOMBARDE was born.



Mr. Green seen here with blonde, Dottie Whitcomb, obtaining items for "Vox Pops" in his usual businesslike manner.

W. "Stu." GREEN

Editor of Bombarde



by G. F. Thompsnagel

In saluting Bombarde, we are actually doffing our hats to the BOMBARDE editor and his fabulous staff of writers, including his top assistant, Peg Nielsen, not to mention Hal Steiner, Bert Broullion, Effie Klotz and a host of others.



"Stu" Green without blonde helper attempting to deliver an address to disinterested listeners.

BOMBARDE'S editor has been, since its inception, W. "STU" GREEN. Before the birth of BOMBARDE, Mr. Green was putting out a newsy little publication called POSTHORN on an independent basis and he was a natural choice for the newly created position of editor. He was reluctant to take over a new project on a nationally scheduled program, but the president of ATOE and the editor of THEATRE ORGAN were very persuasive. Using these powers, a little arm twisting, plus a good supply of beverage lubrication convinced Stu that he was needed. The POSTHORN project was put aside and he jumped into the BOMBARDE wholeheartedly. The results have been more than gratifying, not only because he is an excellent writer, but has a large fund of knowledge concerning theatre organs, and has experience in theatre playing.

Stu Green originally hailed from upper New York, acquiring his organ playing experience around the Syracuse area. He is well remembered by

theatre managers and organists of the area as being the last shift organist and the one who could clear the late evening crowd with his playing alone. One manager stated that Green could empty the house with three chords, which was faster than shouting "fire". It is felt that perhaps this manager had a tin ear and didn't particularly care for organ music.

Mr. Green gained some local fame in Africa during World War II with his work on the Red Network of the Armed Services Radio. Some military experts still claim that his broadcasts discouraged Rommel to the point that he couldn't concentrate on battle tactics, thereby giving the Allies an opportunity to drive the Germans out of the African deserts.

In all honesty, it must be reported that a black mark on Stu's career came when he introduced the electric organ to Austria. He brought the first plug-in into that country and since then an underground movement has existed which is dedicated to "getting" him. This explains why he has an unlisted phone number and his residence address is known only to the very few who can pass a tight security examination.



W. "Stu" Green, World Traveler, Bon Vivant, and Technical Writer.



W. "Stu" Green pictured with blonde, Rosa Rio, doing research for an important news story.

In our attempts to get some background material for a biography on Stu Green, we interviewed many of his friends and acquaintances. Comments from some of these people follow: . . .

Eddie Dunstedter: "If we must discuss him I'll have another bourbon, a double, please!" . . .

Elmer Fubb: "No comment" . . .

Laurel Haggart: "I think he's kind of cute, in a pudgy sort of way" . . .

John Gallagher: "He's a big spender — I know because he took me and four other fellows to dinner in Chicago" . . .

Tiny James: "I agree with Gallagher. As I remember the Chicago dinner, Stu picked up the check — \$2.09, including tip" . . .

Noah Webster: "That fellow, Green, has a way with words, unfortunately."

An unnamed executive of Skinner Organ: "Mr. Green prefers a Unit organ, thank goodness!" . . .

Several other testimonials to Mr. Green have been received, but these are being turned over to *Mad* magazine for proper treatment.

Actually the dropping of "BOMBARDE" from our magazine masthead will have no effect on the contents of "THEATRE ORGAN". As "Editor Emeritus" we have been assured by Stu that he will continue to contribute the "Vox Pops" feature, as well as record and concert reviews and the many special gems of reporting that have been his forte in the past.



Part time organ Architect W. S. Green, disagreeing with the usual concept of a unit organ. It was a 10/2, having more manuals than ranks, a Green theory which has not been accepted by the more conservative authorities. The instrument was built by the Cutrate Organ Co. under Mr. Green's supervision. Present location of organ and Mr. Green not known.

Everyone involved in the production of our official journal is thankful that Stu Green has been, and has consented to continue as one of our mainstays in documenting the history and current events in the theatre organ field. □

Another Landmark Going

The Ambassador Theatre, Washington, D. C., has been given a death sentence according to the WASHINGTON POST in an article dated September 27, 1969.

The theatre was first known as the Knickerbocker and gained national fame in 1922 when the roof collapsed under the strain of a 30 inch snowfall. Ninety-eight persons were killed in the roof crash.

In recent years the house had declined to the point that neighborhood merchants are looking forward to the arrival of the wreckers.

At one time an organ, a Kimball, was in the theatre. It was removed in 1965 and is now part of the Gil White residence installation.

—Erwin "Cap" Young



Merry Christmas
Happy New Year

WE WISH TO TAKE THIS OPPORTUNITY
TO EXTEND

Seasons Greetings

TO EACH AND EVERY ONE
INTERESTED IN THEATRE PIPE ORGAN
FROM

THE OFFICERS AND DIRECTORS OF ATOS
AND
THE PUBLICATIONS STAFF OF THEATRE ORGAN BOMBARDE

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THE OTTIE



SPECIFICATIONS

PEDAL

Diapason 16'
Bourdon 16'
Dulciana 16'
String Bass
Sustain Pedal
Tibia 8'
Accomp. to Pedal 8'

ACCOMPANIMENT

Diapason 8'
Accomp. String 8'
Cello 8'
Echo Horn 8'
Tuba 8'
Octave 4'
Violina 4'
Tibia 8'
Tibia 4'
Nazard 2²/₃'
Piccolo 2'
Chime Harmonic

TREMOLO

General Tremolo L
General Tremolo F
Tibia Leslie Tremolo
Tibia Leslie Celeste

SOLO

Diapason 16'
Bass Viol 16'
Bass Clarinet 16'
Bass Sax 16'
Diapason 8'
Viole De Orch. 8'
Vox Humana 8'
Oboe Horn 8'
Trumpet 8'
Solo to Solo 4'
Tibia 16'
Tibia 8'
Tibia 4'
Nazard 2²/₃'
Tibia 2'
Tierce 1³/₅'

GENERAL

Sustain Tibia Reverb
Sustain Tibia Long
Tibia Bass F
Tibia Treble F
Chorus
Accomp. F
Solo F 16'
Solo F 8'
Phantom Bass
Console Speakers Off
External Speakers On

RHYTHM SECTION

Bass Drum
Crash Cymbal
Conga Drum
Tick-Tock
Claves
Tambourine
Castanet
Snare Roll
Snare Drum
Brush Cymbal
Short Brush
Brush Cymbal
Bongo Drum
Manual Divide
Rhythm F

FUN-MASTER

Fun-Master Off/On
Percuss. Solo/Tibia
Percuss. Short/Long
Percuss. Pizz./Repeat
Repeat Speed

STEREO EXPRESSION CONTROL

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Max./Min.

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Edwin A. Link and the Roberson Center Organ

Story by Lloyd E. Klos

ONE OF THE most remarkable stories to come "full circle" in these days of the Renaissance of the Theatre Organ, was realized on September 21, 1968. For, on that date, the 3/11 Link organ, formerly in the Capitol Theatre in Binghamton, N. Y., was dedicated in its new home, the Roberson Center for the Arts and Sciences in that city.

To understand how this installation came into being, the first to be erected in a cultural center anywhere, it is necessary to acquaint the reader with the background of the organ's donor, Mr. Edwin A. Link, Jr.

In the early 1900's, the Shaff Brothers Piano Company of Huntington, Indiana, headed by George T. Link, sold pianos to the Automatic Musical Co. of Binghamton, N. Y. In 1910, the latter company went into receivership, and Mr. Link's son, Edwin A., Sr. was designated by the creditors to operate the faltering firm. So with their two sons, George T. and Edwin A. Jr., the family moved to the Southern Tier City. The organization was operated successfully for several years, and later was purchased by Mr. Link Sr. from the creditors.

The company became known as the Link Piano Company, and the business consisted mainly of building automatic pianos, known as nickelodeons. The Star Theatre in Binghamton was the first to install a Link automatic piano to accompany the silent movies. Only one roll at a time could be used. Classical music was employed, since the music couldn't be changed fast enough to match the mood called for on the screen.

The Link Co. then developed a motion picture model which consisted of a piano attached to a music roll cabinet in which were four perforated rolls, each with 8 to 15 selections. There were various mood pieces to match that of the screen. This was a big improvement over the earlier model, since the mood could be changed speedily by the press of a button.

In 1914, Link built its first automatic theatre pipe organ. This model, consisting of a piano connected to two

Photos: John J. Young, Jr. Collection

cabinets containing four ranks of pipes and a 4-roll automatic player, was affectionately known as a "Peter Flunk". The device could be played manually or by remote control from the projection booth.

As larger theatres were built, larger, more complex organs were demanded.



Edwin A. Link adjusts the marimba-harp stroke in Roberson Center organ. Switch and relay stacks at right.

George T. Link became general manager of the expanding firm when his father retired. In 1925, the company engaged the services of the most famous theatre organist of his day as adviser, C. Sharpe Minor, who was then featured at Grauman's Million Dollar Theatre in Los Angeles. Under his guidance, the firm designed and built a new line of organs, incorporating new stops and tone qualities — the Link-C. Sharpe Minor organ, which became well known throughout the country through concerts played by Minor on the newly-installed instruments.

Minor also headed his own road show, centered around a portable Link 3/8 organ, housed in six cases, which could be moved and erected quickly.

With rich velvet curtains surrounding the pipe cases, sequined swell shades, jeweled console, and vaudeville acts, the show was quite a sensation. When the organ was played, colored lights were thrown onto the console.

On September 23, 1927, the 2600-seat Capitol Theatre opened in Binghamton, containing the latest and finest of the Link-C. Sharpe Minor organs, a 3/11 instrument, built especially for the theatre. Five thousand patrons attended the two shows on opening night to see the new "playhouse worthy of a city of a half million." Herbert Vogis, a Cleveland organist, received acclaim from the Binghamton Press "for his

work at the console of the huge pipe organ", the next day. The remainder of the program consisted of orchestral music, a newsreel, a local picture, and the feature film "Soft Cushions", starring Douglas MacLean.

Meanwhile, Edwin Link, Jr. was growing with the firm. Spending much of his free time in the factory, he started working his way to the top by assuming small responsibilities. Becoming proficient in pipe organ knowledge, he first assisted in the installation of an organ in the Colonial Theatre in Norwich, N. Y., and soon took charge of installations in the Symphony and Sun theatres in Binghamton, as well as others in New York State. Other assignments took him to California; Chicago; Atlanta; and Elkhart, Indiana.

His first of 35 patents was for an organ tracker bar. He developed more efficient metal keyboard and stop actions, and made improvements in player mechanism. He also designed unit chests for C. Sharpe Minor models, and electric actions for pizzicato and sostenuto touch.

Several years after the Capitol installation, Ed received a call from the manager to tune some of its pipes. Arriving at the theatre, he was introduced to a chubby-cheeked 12-year old boy, who never had an organ lesson prior to this meeting. The performer was Searle Wright, and because of his sensitive playing, was engaged to play the theatre for an entire week.



Albert Emola, employee of the Roberson Center, adjusts Tibia pipe.

When sound, added to motion pictures in the late Twenties, and the depression of the Thirties both sounded the death knell for theatre organs, the Link Piano and Organ Co. began to diversify. It developed record changers for phonographs, for which Ed Link obtained several patents. He also built his first Link Trainer, a simulated cockpit for teaching fundamentals of flying. This led to a flying school which became Link Aviation Inc. Hundreds of the Link Trainers were produced for America's pilot-training program in World War II.

In 1954, Mr. Link affiliated his company with General Precision Engineering, a business which grosses upwards of \$200 million annually. The firm builds simulators for NASA, driving simulators, electronic components, and devices for deep sea research, the last of great interest to Mr. Link.

In 1966, it was announced that the Capitol Theatre in Binghamton would be razed, and a suggestion from the

former "Boy Organist", (now organist and choir director at Columbia University) Searle Wright, that the organ be saved, awakened Ed Link's latent interest in the organ. Mr. Wright suggested that it be re-installed in the new Roberson Center, an idea which won prompt approval from the center's board of directors. The organ was removed from the theatre and brought to Mr. Link's garage workshop for refurbishing and enlarging. A complete miniature organ factory was set up for the work.

Almost two years were spent by Mr. Link and his two associates, John Cebula and Albert Emola. Other volunteers giving unselfishly of their time and effort were Chester Rataski, Ernest Bier, Connie Bult, Les Corcoran, William Cowen, Robert Gurdin and Hugh Holland.

The planning for the organ's installation in the center began before it was removed from the theatre. An organ loft, divided into three chambers, was designed above the stage on the third floor of the Roberson building. Chutes were built at either side of the stage, their openings concealed by grilles to carry the sound to the auditorium. A third opening above the proscenium, carries the sound from the percussion chamber.

The gumwood console was originally painted an antique white with gold trim. This was removed, and the case refinished in natural wood to match the decor of Roberson Hall. Damaged pipes were repaired, missing ones replaced, and all revoiced and tuned.

The console is on a hydraulic lift which lowers it to a chamber beneath

the auditorium floor when not in use. Blower and motor are housed back of the stage in a separate insulated room. The organ by the end of 1968, had 17 ranks, with addition to the original stop list of a gedackt, salicional, post horn, gemshorn, oboe horn, and quintadena. The post horn and tibia are on 15 inches of wind, the quintadena on 6, and the remainder of the instrument on 10 inches.

Arrangement of pipes and effects in the three chambers is of interest. The left chamber contains the open diapason, concert flute, vox humana, viole d'orchestre, viol celeste, clarinet, gedackt and salicional.

The right chamber has the tibia clausa, tuba trumpet, orchestral oboe, kinura, solo string, post horn, oboe horn, gemshorn and quintadena.

The middle chamber has the percussions — martial drums, piano, traps, harp, marimba, carillon, melotone, orchestra bells, roll xylophone, and cathedral chimes. The switch stacks are also located here. Link, by the way, was the only organ builder to put toy counters and percussions on vacuum action.

The organ was dedicated on September 21, 1968, by Searle Wright, the organist who said that his initial meeting with the organ over 40 years previously was the turning point of his life. Then, on September 28, Billy Nalle gave a public recital on the instrument to a full house of enthusiastic listeners. A silent movie presentation with organ accompaniment has been a monthly feature since.

In January 1969, Billy Nalle returned to do a repeat concert which was



Albert Emola installing wiring on flute chest pipes (front to back): Vox Humana, Clarinet, Open Diapason, Violin, Violin Celeste, 8' Diapason (offset against wall).



Mr. Link at console of the Orchestral organ.



Albert Emola tunes pipes in the right chamber.

recorded by Concert Recordings for early release.

According to Keith Martin, Director of the Center, "The Link Orchestral Organ, installed in the Roberson Center, exemplifies much of the purpose and philosophy of the institution . . . Alive with music, it is capable of an extraordinary range of sound. Among its uses will be recitals, concerts in conjunction with instrumental and vocal productions, accompaniment for programs of the dance and for the development of youthful talent.

"One of its most appropriate functions lies in the revelation and commemoration of the brief but engaging period in the development of our culture — the golden era of the silent cinema and the day of the movie palaces, great and small. It was a time

when the orchestral organ in the theatre introduced music to millions and reinforced the passions of the silent films with its music and magic. This era will be recreated at the Roberson Center with a series of the great silent films of the Twenties . . .

"If the 'gift without the giver is bare,' then Roberson Center's Link Orchestral Organ is richly and warmly clothed. Many thousands of hours of Mr. Link's own labors of hand and mind pervade the splendid gift in every part.

"It is a challenge and a fascinating opportunity for the Roberson Center for the Arts and Sciences and the community to make the most of the organ's capabilities for illuminating the past and lighting new ways of music in the future."

Thus, we have come "full circle" in the story of the organ and its builder who contributed to the Golden Age of the Theatre Organ, and now are taking an active part in that instrument's renaissance. Much will be heard of this organ in the future if plans of its sponsors are hopefully realized. □

Ranks are as follows:

Post Horn	Solo String
Tuba Trumpet	Viole d'Orchestre
Open Diapason	Viole Celeste
Tibia Clausa	Salicional
Gedeckt	Quintadena
Kinura	Concert Flute
Orchestral Oboe	Vox Humana
Oboe Horn	Gemshorn
Clarinet	

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IN NEW YORK CITY.

Where is the Peter Schaeble Studio, the unbelievably gorgeous setting for the former Loew's Valencia 4-manual Wonder Morton?

IN NEW YORK CITY.

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

Address: P. O. Box 2329

Livonia, Michigan 48150

Mr. Editor,

I found the article by Mr. John Muri in the October TOB ("The American Theatre Organ as a Part of American Culture") very interesting and I appreciate many of his observations and opinions. Yet, there was a glaring omission which damages Mr. Muri's perspective, and ours. The author showed great enthusiasm for console artists of the "learned" school, those capable of correctly playing big overtures and orchestral transcriptions (often along with the pit orchestra) as specialties. He exhibits considerable reverence for such remembered names as Firmen Swinnen, Dr. Mauro-Cottone, Arthur Dunham and Albert Hay Malotte — all men with ties to the "straight," or concert organ.

Don't get me wrong. I'm not against the "uplift" one might experience on hearing a slice of von Suppe well played as a spotlight solo. But, in connection with his chosen few, Mr. Muri didn't even mention the main purpose of the theatre organ — *to supply musical accompaniments for silent films.*

I heard two of the organists on Mr. Muri's preferred list many years ago. They were playing huge, thunderous concert organs in Broadway theatres (I'll wager they personally designed the big straight Esteys, Austins and Mollers which were installed in too many top houses.) These organists were very impressive soloists but I was always amused when another organist appeared to accompany the picture. Even then I suspected that the soloist might not know much about film accompaniments, or didn't want to soil his hands with them.

I used to attend the New York Piccadilly where a much-advertised British organist named Herbert Henderson was being spotlighted. He was impressive enough during solos, but he also played

the movie accompaniment sometimes. I might never have known how "wooden" and dull his picture music was if it hadn't been for a little fat guy with a mop of white hair, one of Henderson's assistants, named Pat Foster. Foster made a film come alive so it seemed like an entirely different movie when he played. He was a real specialist and I don't think he lasted very long at the Piccadilly, giving the star all that competition.

I had a similar experience on the West Coast. Henry Murtagh was a fine soloist organist who probably belonged in a concert hall rather than a theatre. But when his solo was over, picture music specialist Ernie Hunt took over the console. Ernie was largely self taught, a terrific improviser (or "faker"). He had a great musical imagination and had memorized hundreds of themes, perhaps thousands. Yet, it was said that he could barely read music. Yet his exceptional film accompaniments even drew the plaudits of Murtagh, who was rather poor at cueing.

My point is that we shouldn't necessarily worship at the shrine of the spotlight soloist who would probably have been more comfortable in a concert hall, playing a traditional organ. Not at the expense of scores of unsung but tremendously effective picture players who possessed skills and talents the soloists could only wonder at. Let's hear something about them, Mr. Muri.

Lionel R. Johnson
Riverhead, New York

(We'll wager a guess, too—that the Pat Foster referred to was really Paul H. Forster who played at the Piccadilly before going to the Syracuse, N. Y. Empire (see "Nuggets from the Golden Days"). All of which should give ATOSer Forster a chuckle or two when he reads it. —Ed.)

* * *

Mr. Editor,

I enjoyed John Muri's article on the American Theatre Organ until the very end, when he described a concert during which a United States flag was lowered from the loft (like scenery) to climax the performance. Doesn't Mr. Muri know that this device was commonly used to bolster weak acts in vaudeville days, a gimmick which insured applause no matter how bad the act? Performers looked down on colleagues who resorted to what they called "hokum." Perhaps even the dull-est clod couldn't escape the power of hokum but I disagree with Mr. Muri when he says our culture needs that kind of "inspiration" today.

Randall Whitman
Philadelphia, Pa.

Editor

THEATRE ORGAN Magazine

Dear Sir:

Gee, Dad, it's a Wurlitzer!

The instrument in the photo of Loew's United Artists Theatre in Louisville which appeared in the last issue as Number 17 in Bill Peterson's fascinating series, "An Acre of Seats in a Palace of Splendor," is tabbed in the Wurlitzer Installation List as Number 1689, a Style 235 Special, shipped from North Tonawanda on April 13, 1928. It was restored in 1965 by Jim Wingate, who played it regularly until he moved to New York to become a valued member of our chapter. The organ is still in the theatre and is highly prized by the management.

Seated at the console in the photograph is an itinerant calliapist named Jay Quinby who had jumped ship in Louisville and temporarily forsaken the stentorian charms of the *Delta Queen's* steam piano for the more refined tones of the United Artists Unit Orchestra.

How do I know? Gee, Dad, I took the picture.

Sincerely,
Ben M. Hall

* * *

Gentlemen:

On page 17 of the August issue about Chicago Radio Pipe Organs, you had one line on a 4 manual Page installed at W H T.

When W H T ceased operation, the organ was moved and installed in the Michigan Theatre, Flint, Michigan, which was about an 1800 seat house. The organ was opened on April 25, 1929 by Banks Kennedy. Bob Howland of Romeo, Michigan removed the organ in 1959 and after a re-leathering job, due to water damage, installed it in his home. Again in 1966 the organ was moved, this time to my home in Birmingham, where it is now being installed.

The original specifications were for a 4 manual 15 rank organ. We have now added a string, an orchestral oboe which replaces a synthetic oboe, and a piano — bringing it to 17 ranks. This organ is a twin to the 4/15 Page installed in the Embassy Theatre, Fort Wayne, Indiana and played by Buddy Nolan. The Embassy organ was featured in the Fall 1964 issue of Theatre Organ about one of Buddy's concerts.

Sincerely,
James N. Widdis

6873 Post Oak Drive
Birmingham, Mich. 48010

American Theatre Organ Etiquette

by Ray Brubacher

A.T.O.E. has grown and how it has grown. From its inception in 1955 to the present it has spread in all directions. I have witnessed its growth from almost the very beginning until now when we are almost overwhelmed with the increase in membership. We have progressed from an "enthusiast" classification to the more dignified standing of society. The organization is to be congratulated for making this change which no longer places us in the "gee dad I'm an enthusiast" rating.

With the increase in membership there has been an increase in the number of people who have purchased and installed theatre organs in their homes, studios, old theatres and even garages. That they have undertaken at considerable expense and sacrifice the job of installation and maintenance of the instruments is highly commendable. However, I am afraid that many of our number have in some way or another forgotten that these people however generous they may be with their in-

struments and their time are still entitled to live their lives as private individuals. Constant intrusion is rude from outside sources who feel that because they have a membership card in A.T.O.E. they hold the key to the front door of any member owning a theatre pipe organ.

In the area which I represent there are a great number of home installations, many of them being outstanding. Many of these people have obligations to their businesses and work schedules that will simply not permit their being as generous with their time as they would like to be. There have come to my attention reports from many of these people that they are periodically subject to intrusion often at late hours of the evening by callers who have not had the courtesy to write a note or to make a phone call before presenting themselves at the front door for an impromptu organ recital. Everyone likes to be accommodating, but there is a limit. Many organ owners who are like myself fans of the first order have chosen to follow a tighter policy than would ordinarily be necessary. This is one reason why so many of our more well known professional theatre organists are not members of A.T.O.E., because in trying to be "the nice guy" they have been taken advantage of on so many occasions that

they refuse and rightfully so to join the crowd.

Members on vacation or anticipating a trip into an area populated with theatre organs should if possible drop a brief letter or card to the owner asking if it will be convenient for them to accommodate those who would like to see the instrument in question. Enclose a self stamped addressed envelope for a reply, especially if you do not know the person you are corresponding with. Upon arrival in the city or town where you wish to visit, confirm things with a phone call. In this way you are not taking advantage of someone who perhaps has made other plans but feels that someone has come a long way and then decides to alter theirs to be accommodating at a personal inconvenience.

It is my observation that if people would be more considerate in their pursuit of the hobby, there would be better relations within the entire structure of A.T.O.E. This would encourage many of our number to lift the ignore and get tough policy that members are running into.

In anything there must be moderation. Let us begin to apply it to our common interest so that everyone may share in a portion of our theatre organ heritage. □



Forty Candles for Loew's Jersey Theatre

Allen Rossiter (right) ATOS Vice President and Sec'y-Treas. of the New York Chapter, joins in a three-handed cake-cutting ceremony with Joseph Sesta, Deputy Mayor of Jersey City (left) and Nat Bernstock, genial manager of Loew's Jersey Theatre in public ceremony celebrating the palatial theatre's fortieth anniversary.

Ben M. Hall, ATOS Board Member and author of *THE BEST REMAINING SEATS*, presents a copy of the book in behalf of the New York Chapter to William Roehrenbeck, Director of Libraries for Jersey City as Nat Bernstock, well-loved theatre manager, looks on.



Real Pipes For The Price of A Plug-In? It Can Be Done

by Stu Green and Judd Walton

An ATOE member recently wrote a letter to the Bombarde editor:

"Electronic organs (theatre style) have now reached a price level of \$8,000 to \$10,000 for anything reasonably good. Could you use your good offices to find out what pipe organ builders could offer for the same money? I don't recall ever seeing an advertisement for home-type pipe organs. Hoping someone can throw a little light on this subject.

(signed) Russ Johnson,
Dearborn, Michigan"

The letter constituted a challenge. As electronic instrument prices edge upward there must come a point at which one of the major arguments favoring the "pipeless organ"—price—will no longer apply. With three-deck, horse-shoe console electronics of the more versatile and expansive types now selling from \$10,000 to over \$20,000. Just what could be bought new in the pipe field for circa 10 grand?

To get our answer we approached a bonafide theatre organ expert who has been an enthusiast ever since he was a boy. His California home boasts an exquisite 2/8 Wurlitzer which he installed. Judd Walton is the Bay Area sales rep for a major pipe organ builder, and a past president of ATOE. He is well qualified.

We made it clear that we wanted a genuine orchestral instrument, not a watered-down church instrument—and the total cost—including installation—should not be much over \$10,000.

Judd's reply was in the form of the article which follows. He starts out with some history and discussion of latter-day technical developments which help make newly-constructed pipe organs more compact and trouble free (and therefore more practical for home use) than ever before.

The date on which the last theatre organ was built for installation in a theatre in the United States is unknown. Considering only the major builders such as Wurlitzer, Robert Morton, Kimball, Barton, Marr and Colton, this event occurred about 1938 or 1939. Wurlitzer built organs for export to England, South Africa, Australia and other countries during the 1930's but produced their last organ (opus 2231-November 27, 1939) prior to World War II. The American builders either went out of business shortly after the advent of the talking picture or changed over to the exclusive production of church organs. A few weathered the depression years and became involved in the production of parts, supplies and materials for the war. The market for theatre organs by this time had practically ceased to exist and the production of these instruments had, for all intents and purposes, ended.



Judd Walton

Most of the organs built during these years were constructed on the electro-pneumatic action principle, with only one major builder in the United States producing the more recently-developed direct electric action. This type of action, having always been reliable, long lived, and extremely fast, was a natural for the application of the newest developments in the electronic field—solid state circuitry with its tiny transistors and diodes. By applying these "jet age" circuits to the task of switching, absolute control of the speed of opening and closing direct electric action valves has been attained. Solid state relays have been introduced which have no moving

parts. Gone are the days when a contact was needed on each relay for each stop on a manual or pedal division. In the transistorized relay all of these contacts are tied together and separated electrically by "blocking" diodes to prevent "feedback" (which, without the diodes, would have everything playing at once) when a key is depressed. These many factors result in an efficient direct electric action which provides for a valve under each pipe. This action can be adapted easily to the theatre organ.

Over the past several years many of our members have wondered whether or not any of the pipe organ companies now in business could still build such an organ. They are surprised to learn that not only can it be done, but it is being done by the Wicks Organ Company of Highland, Illinois. Such organs, now known as "orchestral organs," have been built quite recently and range for four to 15 ranks.

One of the most advanced engineering departments in the industry plays an important role in the Wicks enterprise. Chests of all types, tracker, electro-pneumatic as well as direct electric, are tested for speed of response, valve opening and closing characteristics, resulting pipe speech, etc., all recorded by oscillograph. The superiority of the direct electric action can be seen as well as heard.

One such test gives irrefutable evidence by providing a variable speed keying impulse to any of the chest types. The key controlling the valve is operated at first slowly, and then at a continually increasing speed until a rate of speed is attained at which the valve can no longer follow the keying. The pipe then speaks continuously instead of in the short staccato notes produced at the slower speeds. The direct electric chest mechanism continues to follow the keying to the point of producing audibly discernible individual notes at rates far faster than a human finger can possibly key them! It is virtually trouble-free and long-lived—no re-leathering necessary—ever!



Mike Prideaux-Brune at the console of his 2/4 Wicks orchestral organ. Photo by Judd Walton



Living room in the Menlo Park, Calif. home of Prideaux-Brunes. The console is about 20 feet from the plate glass swell shutters.

Photo by Judd Walton

Such an instrument has been installed recently in the residence of Michael Prideaux-Brune in Menlo Park, California. Mike, having played theatre organ in his native England, was interested in securing a small instrument for his home with orchestral voicing. The ranks include an Open Diapason 8' to 2', a Tibia Clausa 16' to 2', a Salicional 8' to 2', and a Fagot (a close relative of the English Post Horn) 8' to 4'. The chamber is approximately 5'x12' with an 8' ceiling. The entire organ is located within the chamber, including the blower and rectifier and the pipes are visible through plate glass swell shades. The direct electric action makes the organ readily adaptable for the addition of several more ranks in the future. The Tibia Clausa pipes are an exact reproduction of a standard Wurlitzer Tibia except that they are voiced on 6" wind (instead of the usual 10") and have rather wide angular nicking. These pipes are constructed of Sitka spruce up through the 8' compass, and are made of Hoyt metal in the 4' and 2' octaves, with the first six pipes in the 4' octave being stopped, as in the Wurlitzer example. The Post Horn/Fagot is fiery but not overbearing, with the other three ranks providing good support to this bright reed. The console is located across the room on a slight elevation about 20' from the chamber.



Mike holds a leather-lipped Tibia pipe and a Fagot pipe, which (to those unfamiliar with the 'traditional' terminology) is a member of the 'bright reed' family. He is very much satisfied with his brand new organ. Photo by Judd Walton

The specification which follows for a two-manual, 5-rank organ is available in two versions. Without the 16' Solo manual unification of Trompette, Tibia, Bourdon (Flute) and Vox, the price is \$10,535. With them it is \$10,995. The number of pipes remains the same in either case, and it should be pointed out that the Solo manual 16' coupler makes the 16' sound available without the added cost of the individual unifications. Note that the pipe complement is somewhat different than the 4-rank Menlo Park installation. It is complete except for the tonal percussions, which have been prepared for on the console with stop keys and switching facilities.

STOPLIST OF 2/5 WICKS ORCHESTRAL ORGAN

PEDAL

16' Tibia Clausa (See NOTE 1)
16' Bourdon (See NOTE 2)
8' Trompette
8' Open Diapason
8' Tibia Clausa
8' Flute
4' Octave
Bass Drum
Cymbal
Solo 8' Coupler
Acc 8' Coupler

ACCOMPANIMENT

8' Trompette
8' Open Diapason
8' Tibia Clausa
8' Flute
8' Vox Humana
4' Octave
4' Tibia Piccolo
4' Flute
4' Vox Humana
2 2/3' Flute Twelfth
2' Flute Piccolo
Tombourine
Castanets
Cymbal
Acc. Octave Coupler

TREMULANTS

Main
Tibia Clausa
Vox Humana (See NOTE 2)

COMBINATION ACTION

- The Wicks Capture Combination Action with movable stops adjustable at the console, with key and lock to prevent unauthorized use.
- Four pistons affecting the Pedal Organ and a Cancel Piston.
- Four pistons affecting the Accompaniment Organ and a Cancel Piston.
- Four pistons affecting the Solo Organ and a Cancel Piston.
- Four Master pistons and a General Cancel Piston.

ACCESSORIES INCLUDED

Balanced Swell Pedal
Balanced Crescendo Pedal
Crescendo Indicator Light
Stop Tablet Console

PIPE COMPLEMENT

Tibia (16' thru 2') 97 pipes
Flute (8' thru 2') 85 pipes
Trompette (8') 61 pipes
Vox Humana (8') 61 pipes
Open Diapason (8' thru 4') 73 pipes
Total 377 pipes

NOTE 1—A choice of either Tibia or Bourdon at 16' on the pedals is made possible by a double valve under each 16' Tibia pipe. The Bourdon sound is softer than the Tibia. It's just a matter of switching.

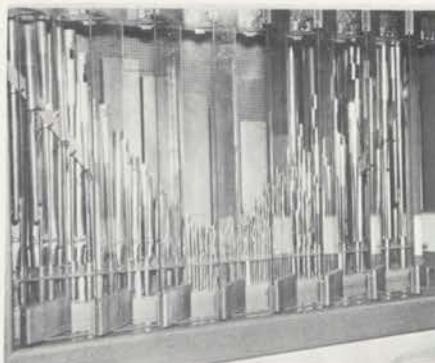
NOTE 2—Not included with the \$10,535 custom organ. With all of the NOTE 2 features the price is \$10,995 (F.O.B. factory).

There's Judd Walton's rundown on the unique new instrument, unique because there is no model number to identify it; each instrument is a custom installation. And the price *does* include

installation, so the only other major expenditure connected with the purchase would be freight charges from Highland, Illinois.

The instrument comes without a swell box (although one is available), but assuming some preplanning has been done by the buyer and a room in the house selected for use as a chamber, Wicks takes it from there.

The room selected as a chamber should have sufficient wall space in common with the console/listening room to permit the installation of enough swell shutters to permit proper volume control. If this much "home-work" has been done, then Wicks installs cut a hole in the wall and install the swell shutter frame—usually 6'x9', 6'x12' or 8'x12'. Whatever the size called



THROUGH THE 'LOOK-IN' GLASS—View through the swell shutters of the Prideaux-Brune organ shows (front to rear) Fagot, Open Diapason, Salicional and Tibia Clausa, with the 16' Tibia pipe in the rear. The white object at the right is a muffer over the tremulant, the entire unit being mounted on top of the sound-dampening blower housing which is within the chamber.

Photo by Judd Walton

for, the shutter frame is built to fit. Of course if you insist on glass swell shutters, there's a slight additional charge—something like \$11.00 a square foot.

The very quiet blower may be placed in the chamber, if desired, in 3'x3'x3' enclosure.

The console supplied is not a horse-shoe but is equipped with stoptables. So far, Wicks "orchestral organ" customers have not insisted on horse-shoes, so patterns haven't yet been prepared. But it has the standard "AGO" 32-note pedalboard, and balanced Swell and Crescendo pedals.

Note the stops marked "pf" meaning "prepared for." These are for the addition of tonal percussions, as desired. They are blank but the switches are wired. Engraved stop tablets are sent along to replace the blanks when percussions are added. Such items as Harp, Chrysoglott, Chimes, Xylophone and Glockenspiel are available new from Deagan—or used from the "classified" columns of any organ publication, and usually at a more attractive price.



Wicks built this seven-ranker for an Exhibition in 1959, and it is shown as it appeared at the "Home Show". Although it was equipped with Xylophone, Bells and Traps (plus a bird whistle), the arrangement was that of a straight organ, with mainly 8' and 4' stops plus couplers on both the "Great" (bottom) and "Swell" (upper) manuals. The ranks: Diapason (Great manual only), Gemshorn, Flute, Salicional, Oboe, Trumpet and Vox. Two ranks, Flute and Trumpet, were extended down to 16'. The instrument is now installed in Martinetti's restaurant at Crystal Lake, Illinois, and has been augmented.

Another plus feature is the range of tonal colors possible in custom design. For example, the bright solo reed, listed as "Trompette" in the stoplist. Because the pipes are built to order, the buyer may specify a "style D" sound, a Tuba sound, a sharp trumpet sound (like "brass"), or perhaps Posthorn "fire." Even a Brass Trumpet is possible—at not too great an additional cost for the brass bells.

The wide range of tone available in the solo reed applies also to the other stops. The Diapason may be Open, or Horn. The Vox may be a "croaker," a "whiner" or a "chortler."

Note the Flute in the stoplist. The too usual reaction is "who needs a flute if you have a Tibia?" For the answer a number of Jesse Crawford's "Chicago" recordings can be brought to witness, arrangements which depended on the contrast between Tibia and Flute for their subtle effectiveness. An open flute may be less colorful than a Tibia, but it doesn't mind the lesser chore of accompanying or counterpointing the Tibia in the least.

Last, there are the "clackers"—Tom-Tom, Tamborine, Bongos, Drums, Triangle, Cymbals, Castanets. Select four. And we suspect that extra actions for either clackers or tonal percussions the purchaser may have on hand are available.

We have examined the attractive features of the custom Wicks orchestral organ; how about the other side of the coin? What's missing?

Actually, not much. While the instrument isn't completely unified, the company has provided adequate unification.

We'd like to see a little more made of the Flute with a 5-1/3' Quint, 2-2/3' Nazard, 2' Piccolo and a 1-3/5' Tierce on the Solo manual. Also, perhaps a Pedal Quint. This would be only a matter of switching and no more pipe-work.

The most striking tonal omission is the absence of String sound. That's a matter of choice. The String is available—in place of one of the other stops. But which one? The most likely candidate is the Flute, with the Diapason second choice. True, the Flute would

supply some of the "body," or foundation tone, if the Diapason were to be traded for a String. But it's a most difficult choice.

It is reassuring to know that an orchestral organ can still be purchased new. Which is our affirmative reply to Russ Johnson's inquiry: a brand new pipe organ can be purchased and installed at a price competitive with those of many of the electronic keyboard devices now on the market. And such a pipe organ can be unbelievably compact, compared with those built 30 or 40 years ago. So much so, in fact, that they are even being installed in apartment living rooms!

Demands for modern versions of the theatre pipe organ, all new, continue to rise, and if the well-guarded information as to how many are already in existence were to be released, the news would be most encouraging to organ buffs.

As a parting shot, Judd Walton urges those ordering new orchestral organs to be specific in describing exactly what they want, or they may be surprised when the crates arrive.

"I'm still looking forward to that inevitable orchestral organ with a draw-knob console," says Judd. □

For further information about the instruments described in the article above, direct inquiries to the Editor, the BOMBARDE, Box 5013 Bendix Station, North Hollywood, Calif. 91605.

A home-size Wicks built for an exhibition. Note how shallow the swell boxes may be if the large bass pipes are left outside. At the left can be seen six of the 8' Open Diapason pipes and part of the 16' Bourdon. Behind the right swell box are the 16' Trombone pipes. These would be mitered for a normal low-ceiling home installation. The conical pipes in the right swell box belong to the Gemshorn, a member of the Diapason family.



Did You Bring Your Music With You?

by John Muri

Theatre organists of the twenties demonstrated all kinds of talent ranging from highly-trained technical genius to insensitive clumsiness. When they were good they could be very, very good, and when they were bad they were awful. Between the extremes there was a wide range of performance. Like most people in a hurry, organists tended to classify each other by what semanticists today call a "two-valued orientation", which simply means that a fellow believes there are only two sides to a question, in which everything is either this or that, good or bad. In the twenties you were either a good solo or a good picture man. Few organists were considered as both.

Walking directly into the two-valued trap, one may describe current theatre organists as precisionists or inspirationists. The precisionists are those who play the music note for note, who put into practice what they have studied in harmony and orchestration, and who take pride in technical ease and skill. The inspirationists include those who make relatively little preparation for a concert, believing that the inspiration of the moment will bring enough of goodness to make a memorable event. Never playing a piece the same way twice, they are the despair of recording engineers who often need to make re-takes. Inspirationist programs come off badly a little more often than do those of the precisionists, but every organist knows that there are times when things don't go as planned. This was particularly true for those of us who had to undergo a change of program every other day. For years I worked in houses that changed films five times weekly and required me to perform two slide-solos a week.

I find most of the people who engage theatre-organ concert players today assume that both precisionists and inspirationists should be able to perform without sheet-music before them. I know people who think that some kind of deficiency exists in a player who doesn't play from memory. They think that he doesn't know his music as well as the fellow who has no use for the music-rack. Here is the either-or problem in operation again. I knew a fine teacher of organists who gave recitals at which he always used sheet music.

Last month I heard a organ recital by a top-name American organist, in which he used sheet-music for every piece on the program. He even had a page-turner. I suppose that he, like others, wanted to be sure that everything on the printed page was observed; he wanted to forget nothing. Special dynamic markings and registration changes or set-ups were all cued in, and he gave a beautifully correct if not spectacular performance.

The desire to see the performer play without a score comes from our television and concert-hall habits. TV singers have off-camera cue-cards (idiot-cards, they call them) to help their memories. On the concert stage, a full-time professional has been able and under the compulsion to rehearse his music for years. Very few theatre organists make a living playing popular concerts today. Most organists have to devote their time to enterprises not connected with concert-playing and do not practice to the extent required by the most rigorous concert performance.

Still, it is nice to see a good player work without having brought along his roll of sheet-music. I start to complain when players trust too much to luck and find themselves using registrations they hadn't planned for (with unhappy results) and harmonies that don't work out. It is awful to hear someone set up a harmonic progression that falls apart because the organist either doesn't know what to play as his next chord or because he has gotten himself into a bind of wrong chords out of which he has to batter his way with musical violence. It was this sort of thing that set the organ fraternity apart from other musicians in the old theatre days. Our general lack of musicianship made most orchestra players (who had to read and play any kind of music at sight) express contempt for organists. That they were also concerned that the organist might replace the orchestra had something to do with their dislike, but it was well known that many organists were fakers — fakers of harmony, fakers of interpretation, and distorters of melody. The undisciplined maverick at the console whose performance was one thing one moment and another the next could not be expected to be welcomed into a fraternity whose requirements were

subordination to the written instructions of a composer whose credentials were genuine. Many of the organists did not read music sufficiently well to be able to play in an orchestra. They played "by ear", which meant that they could memorize a melody and harmonize it as they went along. I can't remember ever seeing an organist's picture on the cover of the musicians' union newspaper. A pianist might get on occasionally, but not an organist.

It probably doesn't matter much whether a fellow puts some new and wild harmony into "Limehouse Blues" or "Tea for Two". Pieces like these are little more than brief and pleasant melody, harmony does not have much to do with their appeal. Actually a good new harmonized arrangement of a popular tune can be delightful, as George Shearing has proved, but it had better be good. It is a rarely talented organist who should try that sort of thing in public trusting only to the inspiration of the moment. Bad harmony is not good entertainment.

I know I am dealing here with something disputable. Consider the strength of the jazz aficionados who make a virtue of improvisation in which all the players go their own ways and "ride". As exhibitionists, those fellows can be good, and they don't play from sheet-music. Their playing is careless, and there is usually a cold heartlessness in their music as they ride toward their goals of cleverness, variety, elaborateness, and noisiness.

So back to our question then; is the fellow who plays from the sheet music inferior to the one who prefers to work before an empty music-rack? Although I favor the precisionists, I must admit respect for anyone whose performance shows either careful preparation or extempore skill. As audiences, we are complimented when a performer takes pains to be good; we are insulted when he plays for us casually without preparation. Let those who play from memory be sure that they are giving us something that they have thoroughly assimilated and prepared. Wild improvisations in which the player isn't sure how things are going to work out are submitting both the player and the listener to risks that should not be taken in the concert-theatre. □

**FOR THE A.T.O.S. FANTASTIC,
FABULOUS FIFTEENTH,
NEW YORK IS WHERE IT'S AT!**

Building a Back Beat Relay

by Allen Miller

Allen Miller, the youngest member of ATOE in 1955, was instrumental in founding the Conn. Valley chapter, serving as chairman for 2 years. He is Ass't. Vice-President of Austin Organs.

It has often been said that if competition between theatre organ manufacturers had continued as it did during the Golden Age of the theatre organ, any number of gadgets and conveniences for the organist might have developed. Indeed, such devices as second touch, melody touch, melody octave couplers, second touch stopkeys which cancel all other stops on the same manual, automatic glissando, pizzicato, and many others might have been developed further. But "talkies" cut off research.

Now theatre organ is enjoying a renaissance, not only as a reincarnation of the instrument it was, but as a legitimate musical instrument perfectly suited for playing the music of today. If you don't believe it, then you haven't heard George Wright or Billy Nalle! Now research and development of improvements have been taken up by the pipe enthusiast.

Part of the enjoyment one gets from installing or owning a theatre organ, is adding that extra little "gadget", whether it's a Sizzle Cymbal, Toy Counter Positive, Reiterator, or Martha Lake's "Abyssinian Stringed Oboe". The device described here is easy to build and add to any organ (it might even be used to play Sanctus bells in church). It will cost less than ten dollars. It is a "back beat" relay. It will play a trap on the "up-beat", when the pedal is released.

Theatre organs usually had a Cymbal in the pedal division, but its inclu-

sion as a manual Accompaniment stop was rare. Often, the enthusiast will install a Cymbal with the Accompaniment manual percussions and traps for a back beat effect.

With the device described here you can add a back beat to the Pedal, leaving the Accompaniment manual free for an off-beat cymbal, if desired. If you have several different cymbals, you may wish to play them separately for an authentic jazz effect. Coupled with a unique piano sustain circuit which we will describe later, this back beat relay will provide an automatic piano sustain which will imitate closely the pedalling of a pianist as he plays.

To build the back beat relay, you will need two single-pole double-throw relays with fairly high resistance windings. A Potter & Brumfield type RS5D 6 volt DC type with a 335 ohm coil will work well. Don't be afraid of the 6-volt rating, as this is "pull-in" voltage, and the relay will not overheat or burn out on higher voltages encountered in pipe organ supplies. You will also need a 100 mfd electrolytic capacitor with a 25 volt DC rating. Wired as shown in figure 1, the capacitor will charge when the pedal is depressed. When the pedal is released, the capacitor is discharged through the second relay, which operates momentarily. This closes a contact every time a pedal key is released, thus keying the "back beat". Traps are wired into the circuit shown in figure 1 as if it were another pedal or manual traps buss.

There is a drawback to this circuit. It will not operate the same trap on both down-beat and back-beat. Do not connect any reiterating traps, such as Kettle Drum to this new line, as they would only operate when you first pressed the key.

There is a circuit which may be added to the Accompaniment Traps

line, if desired, which will kill reiterating traps. To do this, you need a "momentary traps" relay in the regular pedal traps line as shown in figure 2. The circuit shown in figure 2 will operate the same traps on regular as well as back-beat touches.

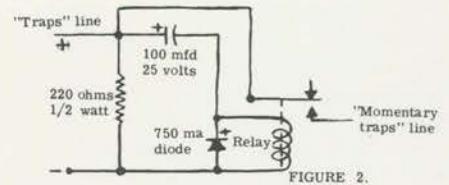


FIGURE 2.

If you are fortunate to have a piano connected to your organ, you have probably wished you had an extra foot so you could work the sostenuto pedal. Using the back-beat relay just described, you can add an automatic piano sustain. Your piano probably has a sustain pneumatic which lifts the dampers off the strings when operated. By adding a "piano sustain" stop to the fall board, and adding another single-pole double throw relay, you can make a device which will release the sostenuto damper each time you remove your foot from a pedal key. This will release the damper between each bass note, just as you would if you were playing the piano. During legato passages, when you do not release any pedals, the damper will remain on. It may be desirable to wire the sustain unit so that it operates only when a piano stop is on. Additional circuitry for this is shown in figure 3, and consists of a relay plus a three-Quarter ampere diode for each piano stop key. □

The following was omitted from "Releathering a Regulator" (October, 1969 TOB, Pg. 14):
"A knife made expressly for skiving leather is available from GRAPHIC ARTS, INC., 529 Main Street, Hartford, Conn. 06013. It is Catalog #6L SKIVING KNIFE SET which sells for \$2.00, with replaceable blades at \$.35 each."

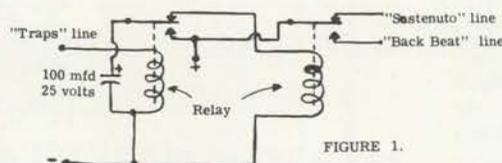


FIGURE 1.

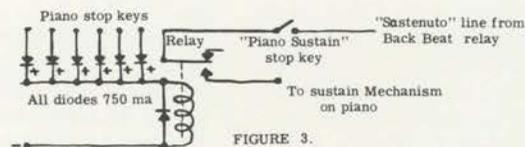


FIGURE 3.

CONVENTION



Mary Jean Miller
Heart of America Chapter
A.T.O.S. Artist



Mark Kenning
North Texas Chapter
A.T.O.S. Artist



Robert L. Foley
Mid-America Chapter
A.T.O.S. Artist



Ed Love
Heart of America Chapter
A.T.O.S. Artist

CONVENTION



Joe Crutchfield
Sooner State Chapter
A.T.O.S. Artist



The Drunkard
By Tulsa
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Dennis Minear
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Ben Hall
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REGIONAL PREVIEW

Sooner Sonic Sights and Sounds: The Artists and Instruments

CHRISTIAN CRUSADE AUDITORIUM

3 Manual 10 Rank Robert Morton

This Morton is a transplant from Steubenville, Ohio, where it was installed new, in a movie theatre (name unknown to us) in late 1928. Dr. Hargis, founder and director of the Christian Crusade, has long appreciated Theatre Pipe Organ Music and engaged Mr. Loren Whitney of Glendale, California, to locate an appropriate instrument for the new headquarters Auditorium-Convention Center, under construction here in Tulsa. Mr. Whitney located this organ and found it to be in a rather neglected condition, having been unplayable for many years due to water damage to the console. Mr. Philip Wellington of Los Angeles was engaged to remove, rebuild and re-install the instrument in the Christian Crusade Auditorium. It was removed from the theatre in the latter months of 1965, the console being taken to Mr. Wellington's California Shop, where it was completely reconstructed. The console was so deteriorated due to water, that in addition to the usual manual recovering and relathering, many of the parts had to be built from scratch.

The rest of the organ was shipped direct to Tulsa, where it was rebuilt in a warehouse preparatory to re-installing in the new Christian Crusade Auditorium. Installation took about three months during the late spring and early summer of 1966 and was completed in September of 1966 in conjunction with the opening of the new Christian Crusade headquarters.

The organ was played regularly for radio and television broadcasts, and many other concerts by Staff Organist, Mr. Jim Orcutt, until his untimely death at the age of 36 in November of 1968. Mr. Orcutt and the organ were an immediate success with the public in Tulsa and it has done much to revive the interest in Theatre Organ in this area.

The organ has 10 ranks and is on 10 and 15 inches of air. The acoustical qualities plus the high pressure of the organ tend to give one the impression that it is somewhat larger than it actually is. It was installed with all percussions and traps. It is maintained by Phil Judkins, Vice-Chairman of the

Sooner State Chapter ATOS and is never allowed to be in anything but perfect playing condition, as many of you know, a rather difficult assignment for a 41 year old theatre organ.

CENTRAL HIGH SCHOOL KILGEN MEMORIAL ORGAN

4 Manual 45 Rank

The Central High School Memorial Kilgen Organ was an idea conceived by the Senior Class of 1924. Money to purchase the organ was advanced by the School Board and was to be repaid by the students. Payment for the organ was concluded with the Class of 1934. And so, the organ was actually paid for by the graduating classes of Central High School, 1924-1934 inclusive.



Bob Foley at the console of the 4/45 Central High School Kilgen. Photo by Tom Cusick

The organ was dedicated to the public on Friday, March 4, 1927, by Merle C. Prunty, Principal. World renowned Virtuoso, Palmer Christian performed the Dedicatory Program, featuring selections ranging from hymns to Spanish Rhapsody.

Upon completion of payment for the organ by the Class of 1934, the organ was re-dedicated. Mr. Reed Jerome, School Organist at this time, provided a varied program, with prominent Organist George Oscar Bowen closing the program.

The Central High School 4/45 Kilgen is a four manual instrument of Electro-Pneumatic Action, with all of its divisions under expression, except the First Open Diapason in the Great Organ. A ten-horsepower motor supplies the wind for the main organ with necessary generators for the action. The Echo Organ is located in a chamber at the back of the auditorium, 220' from the console.

Besides the various couplers, there are on the console, 16 stops controlling the great organ; 20 for the swell organ; 14 for the choir organ; 11 for the solo organ; 10 for the echo organ; 15 for the pedal organ, and 2 for the echo pedal organ, a total of 88 stops, affecting 3,087 speaking pipes. Thirty-six combination pistons are provided to make the work of the organ more flexible.

PHILBROOK ART CENTER

2 Manual 7 Rank Aeolian
Unit Organ

The organ is located in the former home of pioneer oilman and philanthropist Waite Phillips and was installed in 1927 when the palatial home was built. The beautiful home and grounds were donated to the city of Tulsa upon Mr. Phillips' retirement and is now known as Philbrook Art Center. It is maintained by an adequate endowment and voluntary memberships, and is fully staffed, showing a year-round art and cultural program for the Southwest. The organ is featured in concert each Sunday afternoon and this service is performed gladly by local artists on a reservation basis.



Ray Elmore at the console of the 2/4 Masonic Temple Morton. Photo by Tom Cusick

MASONIC TEMPLE

2 Manual 4 Rank Robert Morton

This organ was originally installed in the "Circle Theater" in Tulsa, in two chambers, during 1926.

In April of 1931, the organ was moved to the Masonic Temple, where it was installed in one chamber. The console is in a room fourteen feet above the Commandery Room into which it speaks. The pipe loft is adjacent to the console room.

Very little had been done to this organ in the way of maintenance until 1969. At this time, the chapter crew, ably supervised by Vice-Chairman, Phil Judkins, was authorized by the Masonic Temple to repair and tune this organ on a continuing basis and in particular, for the upcoming Regional Convention of ATOS.

The organ has the following Ranks: Tibia Clausa 16', 8', 4', 2', Violin 8', 4', Diapason 8', Vox Humana 8', Pedal Stops: Bourdon 16', Tibia 8'.

Due to lack of space, stoplists could not be published.

BOB FOLEY

Bob Foley of Mid-America Chapter in Wichita is one of the outstanding organ teachers in this area and is currently in the process of installing the Raymond Shelley organ in his home. He has scored and will accompany the "Drunkard" presented by the Tulsa Spottlites. Bob's labors are typical of the generous efforts all of the Southwestern Region Chapters have given to this project—The Regional Convention.

MARK KENNING

Mark Kenning of North Texas Chapter is continually in demand as a music critic for newspapers, organist and choir director and for playing engagements. He has the 4/17 Morton from the Ritz Theatre in Tulsa installed in an addition to their home which he and his wife built and decorated in a Spanish motif.

MARY JEAN MILLER

Someone asked: "Whatever became of Mary Jean Miller?" Well, to quote the lovely lady herself, "I'm alive and well and living in Kansas City, Missouri." And so, the story appeared in the April issue of Theatre Organ Bombarde. Be sure to come and hear this fabulous lady at Regional in Tulsa.

KEN WRIGHT

Ken Wright hails from Oklahoma City where he is Music Director for WKY Radio and TV. His record made of the WKY Kilgen in 1947 was just released in 1968 and the success of this record led to his most recent disc at



Phil Judkins, Vice-Chairman, Joe Crutchfield, Treasurer, Ray Elmore, staff organist at Christian Crusade Auditorium, Dick Schrum, past President, National ATOS, Ron Willfong, Chairman, gathered around the Christian Crusade 3/10 Robert Morton on the occasion of receiving the chapter charter in May of 1968.

the Deluxe Conn Theatre Organ. Ken will play dinner music for the banquet at the Camelot.

ROSE TEIS

Rose Teis, a Sooner State member, is another of those lovely ladies who has given so much beautiful organ music to the world. She has been teaching and arranging music at the Hammond Studios in Tulsa for the past five years. You will get a chance to meet her and hear her during the get-acquainted cocktail-party on the opening night of the Regional.

ED LOVE

Ed Love belongs to Heart of America Chapter and is one of the lucky ones — a 2/5 Marr and Colton in his home. Born in that betwixt and between era, young enough to have heard theatre organs but by the time he was old enough to do anything about it, they had disappeared from use. This just hooked him on the theatre pipes. You will hear Ed in concert in Tulsa in February.

RAY ELMORE

Ray Elmore was the first secretary of Sooner State and is now chairman of Events and Program Schedules Committee for the upcoming convention. Staff organist at the Christian Crusade Auditorium, concerts for local organ



2/4 Wurlitzer now being installed by chapter members in the home of the Hayden Weavers. Organ originally came from Perry, Oklahoma.

clubs, civic and social engagements plus a six year stint at the Petroleum Club are a few of his accomplishments. He maintains a daily teaching schedule and is featured organist with the Harry Arnold Orchestra — our stars on opening night.

DENNIS MINEAR

Dennis' formal training plus a phenomenal "by ear" talent and a love for all that's good in theatre organ music make him a most enjoyable artist to hear. He will close the Convention playing the Philbrook Art Center Aeolian Organ. His second love is art and will be represented by his design of our convention program.

JOE CRUTCHFIELD

Joe Crutchfield is a charter member of Sooner State and the only treasurer this chapter has ever known. He is a first rate carpenter, recording engineer, licensed pilot, musician and best of all, theatre organ enthusiast. "Portly Joe Crutchfield," as nicknamed by Lyn Larsen, will open the Convention.

TULSA SPOTLITERS INC.

The Tulsa Spottlites have been in existence for 17 years and was formed by a group of actors who needed additional outlets for their theatrical enjoyment. Inspiration for their efforts was a play called "The Drunkard", a condensed version of "Ten Nights In A Barroom" written by Bob Feagin. The re-writing for the Spottlites was done by Mr. Richard Mansfield Dickens in honor of whom, they have named their theatre.

The money received from attendance, after deduction of expenses, is given to various charities. This amount will average about \$3,000 per year. The group also gives three scholarships per year, for approximately \$300 each, in the furtherance of theatrical training.

Bob Foley will accompany this presentation on the 4/45 Kilgen on Saturday evening of the Regional. □

The *Real* Crawford Special

by Douglas Marion

Theatre Organ buffs have long recognized that the basic theatre organ has at least one rank representing each of the six tone colors required to provide good combination possibilities. These are the diapason, flute, tibia, string, brass reed and color reed. The Wurlitzer Style D is just such an organ. Most organs larger than this provide more ranks still falling within the six tonal divisions. A Style E adds a second string rank, a Celeste; a Style F adds to this a second reed, the Clarinet. A Style 235 of 11 ranks has yet another string, and two more color reeds, the Orchestral Oboe and the Kinura.

Thus on the six basic tone colors, Wurlitzer as well as other makers built their tonal structure. Even the renowned 4 manual 36 rank Wurlitzers, of which 5 were built, were designed on this principal. For many years these remarkable instruments, the first of which, Opus #1458, was installed in the New York Times Square Paramount Theatre, have been popularly referred to as the "Crawford Special". This is undoubtedly due to the fact that this outstanding and famous theatre organist reached the apex of his theatre playing career on this instrument.

One of the really great opportunities to establish facts regarding the Crawford Special were the conversations with Crawford during the final years of his life. His answer to the question, "Jesse, did you design the Paramount Theatre Organ?", was "No, I did not. I specified only that the organ was to include certain ranks; the three Tibia Clausa, certain of the string and diapason ranks, and the four Vox Humana."

To the next question, "Well, do you know who did design it?", he replied, "No, someone at the Wurlitzer factory made up the specifications. Contrary to common belief, I did not specify that the organ was to have such ranks as the musette, the French horn, the Dulciana and some of the other ranks that were included. These ranks, the entire stoplist as a matter of fact, would have been hard to improve upon. The final result was very satisfying to me. I enjoyed playing the organ as it included the ranks I did specify as well as the many others that the factory put on the organ."

"Well, Jesse," I asked, "did you actually design any of the Wurlitzer organs?". His reply surprised me as well

as the others in the group. It established which of the Wurlitzer organs was the real "Crawford Special", as he stated, "Yes, I designed the Publix #1 organ at the request of the theatre chain." He continued, "They wanted an organ designed that would be suitable for their deluxe houses soon to be built. It was several years before they became known as the Publix #1 organs, the first being simply noted a 4 manual 20 rank special model. They specified that it must be a four manual organ for prestige, and that the cost must be kept down. The result was the organ as we know it today; 20 ranks which included two Tibia Clausa, two Vox Humana, and a Brass Saxophone and Brass Trumpet as well as the other more or less standard ranks found on the 3 manual 15 rank organs which were the largest standard models built in volume up to that time."

(Ed. note: Crawford was referring to the Wurlitzer Style 260).

The next question was obvious. "Jesse, why did you *not* include the English Post Horn which seems to be the only important rank missing from the design of an organ this size?" His answer is a classic. "To protect the patrons from the organist." He continued, "The English Post Horn has a



Opus No. 1848, shipped to the Minnesota Theatre in Minneapolis 2/14/28. This is one of two Roman style consoles built, the other going to the Toledo, Ohio, Paramount Theatre. The piano was installed in the Solo Chamber — whereas most were installed outside the shutters. This organ has the single row of stop tablets on the front rail and is now installed in the Reiny Delzer residence in Bismarck, North Dakota.

definite musical place in theatre organ playing, but it is grossly abused by most organists who do not know when *not* to use it."

Research and studies indicate this superbly designed organ was installed in some of the finest theatres ever built. The first of the series was designated as a special 4 manual, some were listed as "260 - 4 manual" and fourteen were shown as Publix #1 or Style 270. One was shipped as a Publix #1 Special.

The factory shipping list includes them as follows:



Opus No. 2170, a French design console, was shipped to the Odeon (Paramount) Theatre in Manchester, England, on 7/14/30. Clearly visible are the six stops added as a second row of tablets. The four black couplers were moved up from the bottom row, and the Vibraharp and Vibraharp Dampers stops were an added feature on the later issues of the Style 270.

Opus #	Style	Theatre	City	Shipping Date
1123	SP-4M	Capitol	Detroit, Mich.	8/4/25
1148	260-SP	Palms State	Detroit, Mich.	9/2/25
1262	260-4M	Masonic Temple (Oriental)	Chicago, Ill.	1/29/26
1267	260-4M	Tower	Chicago, Ill.	2/6/26
1275	260-4M	Belmont	Chicago, Ill.	2/20/26
1295	260-SP	Congress	Chicago, Ill.	3/18/26
1305	260-4M	Howard (renamed Norshore)	Chicago, Ill.	3/29/26
1315	SP-4M	Granada	Chicago, Ill.	4/12/26
1538	260-4M	Hippodrome (not installed — shipped elsewhere)	New York, N. Y.	12/16/26
1783	SP-4M	Alabama	Birmingham, Ala.	11/11/27
1819	270	Paramount	Seattle, Wash.	12/23/27
1831	270	Publix	Portland, Ore.	1/25/28
1848	270	Minnesota	Minneapolis, Minn.	2/24/28
1930	270	Publix	Knoxville, Tenn.	8/11/28
1931	270	Empire Cinema	London, England	8/11/28
1987	270	State	Melbourne, Australia	10/31/28
1988	270	Czestochowa	No. Tonowanda, N. Y.	10/31/28
2005	270-SP	State	Sydney, Australia	12/17/28
2006	270	Publix	Toledo, Ohio	12/18/28
2009	270	Regent	Melbourne, Australia	12/22/28
2120	270	Paramount	Manchester, England	7/14/30
2122	270	Paramount	Denver, Colo.	7/23/30
2125	270	Palace	Dallas, Texas	8/16/30
2139	270	Elephant & Castle	London, England	10/11/30
2164	270	Paramount	Oakland, Calif.	7/28/31

(Ed. Note: The Publix #1 models are also known as the Style 270. Opus 2120 shipped to Manchester, was shipped as a standard Style 270. According to Frank Hare of the English publication, Theatre Organ Review, the specifications of this instrument were changed at the request of the organist Charles Saxby about 1947 or '48. At that time, the Solo Vox Humana was replaced by an English horn built by the English pipemaker, F. J. Rogers, Ltd. The necessary change in the stop tablet thus desired resulted in the removal of *all* of the stop tablets which were ground down and re-engraved. Thus the very non-standard appearance of the console.)

The Oriental Theatre organ #1262, Chicago, Illinois, which was shipped on 1/29/26 and built to this specification, was probably one of the first ornate consoles built by the Wurlitzer Company. It appears to be a scroll console, but has the dashboard type illumination. As so often seems to be the case with Wurlitzer specifications, not all of these organs followed the original 20 ranks design. Some had 21 ranks, and others had various changes in specification.

Many of the elaborate French, Roman, Modernistic and other specially designed consoles were supplied with these organs. Although there are no records available to substantiate the information, it is reliably reported that these "\$100,000 Mighty Wurlitzers" sold on a special contractual arrangement for far less than the reported \$50,000 retail price for a Style 270 in 1927. Abrogation was attempted by several of the theatres on the contracts for the last few organs delivered in the United States, due to the introduction of the "talkies", but all contracted for were delivered.

The specifications were strangely different on the various Opus numbers, some having Tibia Twelfths and Tibia Piccolos (2'), others without this unification. So far as is known, all of them omitted the Oboe Horn and Quintadena from the Great manual, but included it on the Solo. Some of the last built included the Chrysoglott Vibraharp and Dampers attachments, with six short stops added on a second row above the usual straight single bolster front board that prevailed on the others. Most included 10 pistons for each manual with ten for the pedal stops located under the Accompaniment keys to the left of the manual pistons. Second touch was included to provide Master Pistons and Pedal Masters.

There were usually two chambers, with some percussions located in un-



An early Crawford Special is Opus No. 1783, shipped from the factory 11/11/27, to the Alabama Theatre in Birmingham. It's a French console design with a Moroccan motif. The organist is Stan Mallotte.

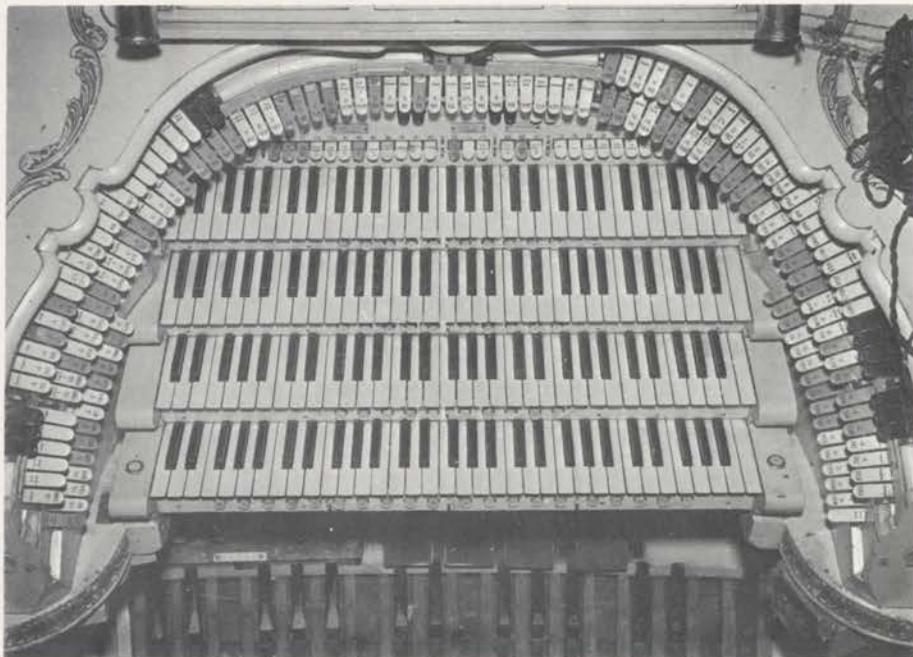
SPECIFICATIONS OF PUBLIX #1 WURLITZER SHOWING ULTIMATE STANDARD STOPS											
CHAMBER		MANUALS & PITCH OF STOPS DRAWN									
MAIN	COMPASS	No. of PIPES	PRES.	PEDAL-23-1P 10 Pistons	ACCOMP-39-13S-1P 10 Pistons		GREAT-54-4S-1P 10 Pistons		BOMBARDE-26-3S 10 Pistons		SOLO-25 10 Pistons
Tuba Horn	16'-4'	85	15"	16, 8, 16P	8	8s	16, 8	16s	16, 8, 4	16s, 8s	8
Diaphonic Diapason	16'-4'	85	15"	16, 8	8	8s	16, 8		16, 8		8
Tibia Clausa	8'-4'	73	15"		8, 4	8s, 4s*	16, 8, 4	8s	16, 8, 4		8
Solo String	8'	61	10"	8	16, 8	8s*	8		8		8
Viol D'Orchestre	8'-4'	73	10"	one stop (8)	8, 4		8, 4, 2		8		
Viol Celeste	8'-4'	73	10"	(8)	8, 4		8, 4		8		
Clarinet	8'	61	10"	8	8		16, 8				8
Bourdon-Flute	16'-2'	97	10"	16, 8, 4	8, 4, 2-2/3, 2		8, 4, 2-2/3, 2, 1-3/5		8		
Dulciana	8'	61	10"		8						8
Vox Humana	8'	61	6"		8, 4		16, 8, 4				8
Chrysoglott-Vibraharp		49			x		x				x
SOLO											
Tuba Mirabilis	8'-4'	73	15"	8		8s	8		16, 8, 4		8
Brass Trumpet	8'	61	10"				8		8		8
Tibia Clausa	16'-2'	97	15"	16, 8	8, 4	8s, 4s*	16, 8, 4, 2-2/3, 2	8s	16, 8, 4	8s	8, 4
Oboe Horn	8'	61	10"		8		8				8
Solo String	8'	61	10"		8	8s*	16, 8		8		8
Orchestral Oboe	8'	61	10"				8				8
Kinura	8'	61	10"				8				8
Brass Saxophone	8'	61	10"	8	8	8s	16, 8				8
Quintadena	8'	61	10"		8		16, 8, 4				8
Vox Humana	8'	61	6"		8, 4						8
Xylophone		37				xs	x		x		x
Glockenspiel		37				xs	x		x		x
Bells-riet Glock							x				x
Chimes		25				xs	x				x
Marimba		49					x				x
HARP							x				
Master Xylophone		37					x				x
Piano		85		16	8		16, 8, 4				8
Sleigh Bells		25					x				
COUPLERS				A8, G8, S8	A4, S8	S8s, S8p	G 16, G4, S8	S8s, S8p	G16, G8, S8		
Bass Drum				x							
Kettle Drum				x							
Crash Cymbal				x							
Cymbal				x							
Triangle						xs					
Mandolin					x						
Snare Drum				x	x			x			
Tambourine					x						
Castenets					x						
Chinese Block					x						
Tom Tom					x						
Sand Block					x						
TREMOLLO-9											
Main				Vibraharp			Right levers for: Thunder				
Solo				Chrysoglott Damper			Grand Perc. Crash				
Tibia Clausa(S)							Grand Reed Sforzando				
Vox Humana				3 swell pedals			Grand Cymbal Crash				
Tuba							Sound Effects Buttons		s - Second Touch		
Diaphone & String				1 Crescendo Pedal			Bird Whistle		p - Pizzicato Touch		
Tuba Mirabilis							Boat Whistle				
Tibia Clausa				3 Swell Coupler Switches			Fire Gong				
				3 Swell Indicators			Triangle				
							Surf				

enclosed positions in front of the chambers, although this feature varied greatly in the various installations; some had all percussions enclosed. The Main Chamber contained —

16' - 4'	Diaphonic Diapason (Wooden Diaphones 16' Octave)	15"
16' - 4'	Tuba Horn (Ophicleide)	15"
8' - 4'	Tibia Clausa (large scale)	15"
8'	Clarinet	10"
8'	Vox Humana	6"
8' - 4'	Viol D'Ochestre	10"
8' - 4'	Viol Celeste	10"
8'	Solo String	10"
8'	Dulciana	10"
16' - 2'	Bourdon - Flute	10"
In the Solo Chamber were planted —		
8' - 4'	Tuba Mirabilis	15"
16' - 2'	Tibia Clausa (large scale)	15"
8'	Vox Humana (2" Diameter Low C)	10"
8'	Kinura	10"
8'	Solo String	10"
8'	Orchestral Oboe	10"
8'	Oboe Horn	10"
8'	Quintadena	10"
8'	Brass Saxophone	10"
8'	Brass Trumpet	10"

The percussions almost always included a Piano, Marimba, Master Xylophone, standard Xylophone, Glockenspiel, Chrysoglott, Cathedral Chimes (24 note), and the usual toy shelf and traps.

It is to be regretted that these "Crawford Specials" had such limited use, due to their relatively late arrival on the scene. They were produced over a short 6 year span, but happily some are still playing in theatres today. A few are installed in residences, one of the best known being that in Reiny Delzer's in Bismarck, North Dakota. Ornate, tonally complete (English Horn ?), large and prestigious, they were a credit to the Wurlitzer name, proof of the Crawford artistry, and worthy of the theatre marquee's largesse. "The \$100,000 Mighty Wurlitzer"!!!! □



(Above) Opus No. 2170, Manchester, England, showing stop tablet layout. Note non-standard engraving on the stop tablets.

(Right) Opus No. 2164, shipped to the Paramount Theatre in Oakland, California, on 7/28/31. The last Publix #1 built for a theatre in the United States. A Modernistic console design, one of six known to have been built for three- and four-manual Wurlitzers. Pushbuttons on the left front plate control the elevator; those on the right the turntable which rotated about 180°.



Closing Chord

The following persons associated with the organ world passed away during 1969.

ROLAND POMERAT

Born in Holyoke, Massachusetts, in 1903, Pomerat studied at the Lloyd del Castillo Theatre Organ School in Boston before starting a six-year career as a theatre organist at the Springfield (Mass.) Paramount. When theatrical opportunities folded Pomerat turned to church organ work. His last position was as organist at Rice University, Houston, Texas. He died in Houston on September 12. Pomerat never lost interest in the theatre organ and could be seen at Southern California organ concerts, including the ATOE convention in Los Angeles in 1968. He was a devout ATOER. A story about him ("A New England Organist Reminisces") appeared in the October 1968 issue of TOB.

WESLEY B. TOURTELLOTTE

Tourtellotte was also born in Holyoke, Mass., and played in both churches and theatres in New England before moving to Southern California in 1927 where he became known as a theatre organist. Turning later to church work, he is best remembered for the organ scoring he did for the Disney version of "20,000 Leagues Under the Sea" a few years ago. When Captain Nemo played Bach on the horseshoe-drawknob console in the submarine "Nautilus," the music was dubbed by Tourtellotte who played it on the huge straight organ at his Sunday church job. He died on March 18 in Los Angeles. He was 76.

ARTHUR F. HUNTINGTON

Art Huntington was an organist in the early days of radio and is best remembered for his broadcasts from station WQR in New York. He retired in the 1950's. He died at the age of 82 in Brooklyn.

MRS. DAVID J. MARR

The widow of organ builder David Marr (Marr & Colton Organs) died at the age of 84 in Warsaw, New York, on April 22. Mrs. Marr emigrated to the United States

from England in the first decade of the century with her husband who was associated with Robert Hope-Jones. When the Hope-Jones Organ Co. at Elmira failed, Marr decided to start his own factory and selected Warsaw. During his busiest years Marr lived in it to the end of her life. Mrs. Marr lived in it the end of her life. Mrs. Marr was always interested in organ building, often helped her husband wind magnets. He died in the early '50s. The Marrs are survived by three daughters.

DANIEL L. PAPP

Dan Papp was sent by Wurlitzer to supervise the installation of the New York Paramount 4/36 organ when the house was built in 1926. He also was in charge of the 4/21 studio Wurlitzer on the ninth floor. He agreed to remain at the Paramount indefinitely to keep the instruments in shape for a particularly demanding organist named Jesse Crawford but he had no idea that it would be a lifetime job. He remained continuously at the Paramount until October 1962 when a heart condition forced his retirement. He died on October 10th at his home in Linden, New Jersey.



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.

Dave Vuckson reports from Toronto that the Loew's theatres there (2 walk-ins and a drive-in) were sold last summer to 20th Century theatres for \$2,300,000. Both walk-ins are long organless and one has undergone an identity-erasing facelift. Loew's 2,200-seat Uptown, long regarded as one of Canada's cinema palaces, closed on Labor Day. When it reopens around Christmas time it will be four theatres — 900, 600, 400 and 180 seaters, respectively. The present balcony now comprises the 900 seat auditorium and the 400 and 600 seat art houses occupy the main floor. The backstage area is the 180-seater.



Colin Corbett takes a bow. He plays one of the most recently-built theatre organs. Hilgreen-Lane built it for the Toronto Odeon-Carlton Theatre opening in 1949. Photo by Dave Vuckson

Toronto has some theatres left — the Odeon-Carlton with its 3/19 Hilgreen-Lane organ played (on a reduced schedule of late) by Colin Corbett, the caver-

nous Imperial where the 4/28 Warren organ is still undergoing rehabilitation, Loew's (at Yonge & Queen) and the old Loew's Wintergarden above it, dusty, intact and dormant since the late '20s when the advent of "talkies" closed it. Progress!!!!

Journalist Lyle Nash, author of our HOLLYWOOD CAVALCADE feature, reminds us that the column in this issue is the twenty-fifth in the popular series. Lyle, who is a working journalist involved in both the daily printed word and radio, reports a rising influx of mail concerning the silent film stars he writes about for us. It comes from all over. For example, Wisconsin, New York, Nevada, Washington, Ohio, Massachusetts, Maine and Canada.

Like most pipe enthusiasts he had always wanted his own windjammer. He spent many years of his youth taking good care of other people's pipes, but that was no substitute for owning one's own. The longing just wouldn't go away; he kept track of every possible "candidate" and he knew of some which no one else seemed aware of in the Los Angeles area. Being a sharp pipe sleuth finally paid off for Mike Cahill. Several years ago he got wind of a 7-rank Wurlitzer in a Temple City (Calif.) Mormon church and arranged a stakeout with a member of the congregation to warn him of any developments concerning the organ. It happened in October. Mike was informed that there were plans to replace the pipes with an Allen plug-in. So Mike scooped up his life savings and made for Temple City. The tariff wasn't as stiff as he had expected and by now the instrument has been removed and put in storage. Next Mike had to face up to the problems which confront all buffs who choose to wrestle with such an unwieldy monster. "Now that I've got it, where the dickens am I going to install it?" wailed a happy Mike Cahill.

In Plattsburg, New York, Dick Weber was already planning for the April 25th 1970 concert, the first full concert to be scheduled in his Strand theatre since the organ was finished (although the organ has been included in many shows given in the house). He wants the spring concert to climax his 1969-70 series of special stage and screen shows and his silent films with organ, so he is starting early. One of the earliest things he did was to hire Billy Nalle to play the concert. So, the "Casa Cielo Kid" will once again fondle "Winifred the Wurlitzer." On two occasions Billy has extracted fine record albums from her now 25

ranks, so she should be a pushover for an outstanding concert.

With very little promotion, the Ken theatre in San Diego started a late summer series of silent movies-with-organ shows, with veteran silent film organist Chauncey Haines at the console. Haines has had considerable success presenting silent film shows on college campuses, notably UCLA. The roster of films consisted of rarely viewed treasures such as Buster Keaton's "Steamboat Bill", Harold Lloyd in "Never Weaken", Douglas Fairbanks in "Wild and Wooley" and Harry Langdon in "The Strong Man." A most promising series, yet it folded after a few programs. Why? Several factors probably contributed: wrong time of year, inadequate promotion, lack of the drawing power of a pipe organ (they used a 2-1 plug-in). Whatever the reason, it wasn't Haines' fault. He's remembered as one of the best of film cuers.

In Santa Fe, New Mexico, organ buff Ollie Betancourt thought it worth a try — just for the gag. He went to his favorite 31-flavor ice cream store and made a proposal: why not merchandise a five-flavor cone named "Quintadena?" The word has a nice ring and besides "quint" means five. He wasn't prepared for the favorable response. The manager liked it immediately, and he knew why; his name is "Quintana." Ollie left the manager figuring out which five flavors would make the best blend. He didn't have the heart to tell him that a Quintadena is an organ stop, and not an ice cream store manager.

Organists visiting the USA are usually quite adept at plugging their recordings. Vic Hammett's appeal to an American audience attending one of his "enroute to Australia" concerts was "Buy my record on the way out or I go to Australia as freight!" Homegrown talent is no less adept. Years ago John Seng with tears in his eyes, begged a West Coast audience, "Please — please buy my record — so my mother can quit her paper route!" John basked in the resulting publicity for several years — until his mother spilled the beans. Mrs. Seng turned out to be anything but the "paper route" type but she stated, with a twinkle in her eye, that "John never mentioned that I have a helper. His grandmother holds the bag while I toss 'em." Recent visitor Tony Fenelon took another approach to hawk his platters: "The extra 86 cents is for import tax. Be patriotic. Support your country! Buy my record!"

Probably the most elevation enjoyed by a console on a lift was until recently in the Auckland (New Zealand) Civic theatre. The 3/17 Wurlitzer console rode an elevator which shot it upward from the pit 37.5 feet, according to ship's officer Matt Matthews who helped maintain it until the owner sold the Wurli to a hobbyist who has since removed it. Matt, whose ship sometimes touches West Coast ports on days when there are pipe concerts ashore, was deeply and favorably impressed by Don Baker's performance at the Los Angeles Wiltern recently. But we forgot to ask him whether the hobbyist also took the 37.5-foot organ lift when he cleaned out the Civic's chambers.

A correspondent recalls organ solos and sing-alongs played by an Orville Jones at the Granada theatre in South Bend, Indiana, and wants to know where he is today. Perhaps a South Bender can supply some info on Mr. Jones and the Granada.



The Thomas "Trianon" — "a Robert Morton spinet with transistors!"

On October 3rd, the Thomas Organ Company unveiled its new 3-manual spinet in an "open house" at their Sepulveda, Calif., factory. The program featured a wide range of organists (Eddie Dunstedter, Byron Melcher, Ralph Wolf and Bill McCoy). The new model plug-in is definitely a step in the right direction — toward theatre organ styling, that is, to some extent in tonality but especially in the design of the console. One of the weaknesses of the current batch of horseshoe electronics is the shallow horseshoe featured on most brands. Not so the new "Trianon 606"; it's a very deep horseshoe, well-filled with stop keys. There are the usual staggered 44-note manuals but

the top manual is a Solo manual of 56 keys! This keyboard has a set of 10 one-at-a-time solo percussions and the middle manual may be coupled up to it. However, the thing which hits the seasoned organ buff immediately is the resemblance of that newly styled console to a three-manual Robert Morton keydesk with its deep horseshoe. The plug-in boys are catching on — slowly. But they are getting there!

However it wasn't the new spinet which made the pipe organ fans do an aural double take. During the program an entirely different sound was heard from offstage. The tune was Eddie Dunstedter's theme "Open Your Eyes," played the way only he can play it. Eddie was playing an experimental model, a prototype with switches where there should be stop keys, wires twisted together and generally rough looking to the eye. But to the ear it was a thing of beauty. Never before, said many present, had they heard a more pipelike Tibia sound. The effect has been developed by Thomas engineer Lee Sundstrom and you can bet the now thoroughly pipe-oriented Thomas crew will incorporate it in coming models at the first opportunity, even though that may be a couple of years away. Meanwhile, the "Robert Morton" — style Trianon could fill the gap.

In a recent column in one of the Boston papers, columnist Jim Morse had a kind word for ex-Boston theatre organist John Kiley. He said, "Of all the organists I've heard at sporting events around the country (either in person or on TV), John Kiley does the best job of all with the national anthem."

Clealan Blakely, Canada's No. 1 theatre organ enthusiast, recently visited the John Hays Hammond Museum in Gloucester, Mass., and while he didn't hear the famous organ because of the castle's being used for Otto Preminger's filming of "Tell Me That You Love Me, Junie Moon," Clealan did pick up a schedule of events for the remainder of the year. For three days in September, Lee Erwin was scheduled for "Movies of the Silent Era" with Rudolph Valentino. Another straight organ stronghold successfully assaulted by a theatre organist!

And yet another former theatre organist has joined the ranks of the ATOS. Eddie May, well-known console artist in Rochester during the golden days, and now "Mr. Music of Miami Beach", recently joined the

South Florida Chapter, after much needling by Old Prospector, Lloyd E. Klos.

The ex-Keith's 3/11 Wurlitzer from Syracuse, was a big feature at the New York State Fair during August. According to Paul Fleming, there were capacity shows, twice a night to see silent movies with organ accompaniment by Carleton James and John Harris. Sing-alongs wound up each program, and audiences were most enthusiastic. The organ was also featured in September when Commissioner of Agriculture and Markets from the 50 states were guests.

According to Paul Fleming, a slave console, formerly a part of Link organ No. 646, is now being installed. Charlie Schubert and Tom Anderson are assisting Paul in this task, and though no additional pipe ranks are being planned, an upright converted player piano, donated by Dr. Warren Heller of Ogdensburg, will be added shortly.

Dick Kline, Jr., former ATOE director, reports from his Frederick, Maryland home that he has 24 of 28 ranks of his big Wurlitzer playing. Says "it's a pretty good sound". Dick is fortunate in that the power line of the former Hagerstown & Frederick inter-urban railway runs through the back lot, and he merely had to tap it for his electric power.

Remember a few issues back when we left organist Dick Schrumm "speechless" in the Posthorn department when the owners came to remove the loaned pipes from the Seattle Paramount, while Dick was involved with a record? The big Wurli remains without a Posthorn and with such a solid exponent of the Posthorn as John Seng signed for a Chapter concert, things looked desperate. Luckily, member Jim Coons came to the rescue with the loan of an exact replacement set of pipes which came from the old Seattle Coliseum theatre. The rank added some additional bite to the first midnight concert at the Paramount in years.

Dick Schrumm may be subjected to some "before and after" treatment with regard to coming record releases. Concert Recording is interested in releasing the recording of Dick's long ago concert on the 5th Avenue (Seattle) 4/15 Morton before it was moved south to become the main attraction at Sacramento's Carl Greer Inn. Now Carl Greer has told Dick that he can record at the Inn for an "after removal" release as a followup.

Lyn Larsen's long-anticipated return to Melbourne and the Dendy theatre Wurlitzer has materialized and he leaves January 1 for 11 weeks of "down under" hospitality.

* * *

Hester Thorburn, former organist at the Stanley Warner Ohio theatre in Lima, Ohio, informs us that she's available for concerts, especially in the Illinois area. Hester is a veteran of many years experience in theatre, radio and television. Contact her at 730 West High Street, Lima, Ohio 45801.

* * *

Late summer and fall were so loaded with fine concerts that we can just mention those which came to our attention briefly. August 9, Westcoaster Ralph Wolf at the Detroit TOC 4/34 Senate Wurlitzer; Sept. 23, Larry Ferrari for DTOC Sept. 27, Eddie Weaver for the Rochester Theatre Organ Society (4/22 Wurlt); Also Sept. 27, Lowell Ayars playing the 3/11 Wurlitzer of the Empire State Theatre and Musical Instrument Museum, Syracuse, N. Y.; October 4, Tony Fenelon plays for DTOC. He played concert pipes also for the Seattle and Los Angeles chapters and for the Hoosier theatre, Whiting, Indiana; October 9, Larry Vannucci at the Pizza Joynt 3/12 Wurlt in Hayward, Calif.; October 12, Dennis James at the New York Beacon theatre 4/19 Wurlitzer (ATOS); October 14, Billy Nalle plays an AGO-sponsored concert at the Canton Palace theatre (3/9 Kilgen); October 14, Gaylord Carter plays the 3/10 Barton in Detroit's Redford theatre (ATOS); October 17, Eddie Weaver at the New Haven, Conn., Paramount 3/10 Wurlitzer; October 21, Gaylord Carter plays the Tower theatre 4/17 Wurlitzer, Philadelphia; October 22, Lyn Larsen at the 3/11 Wurlitzer in the Riviera theatre, No. Tonawanda, N. Y. (ATOS); October 25, Lyn Larsen plays the Detroit Senate Wurlitzer for DTOC; October 26, "Oktoberfest" for the ESTMIM group in Syracuse (3/11 Wurlt); Nov. 5, Dick Smith at the Hoosier theatre 3/11 Wurlt in Whiting, Ind.; Nov. 9, Lyn Larsen at the Old Town Theatre (Coffman & Field 4/24 Wurlt) for LA Chapter ATOS; Also Nov. 9, Jerry Mendelson at the Rahway theatre Wurlitzer (Rahway, New Jersey); Nov. 22, Ashley Miller for DTOC; Nov. 22, John Seng at the Seattle Paramount (ATOS); Dec. 9, Ashley Miller at the 4/20 Wurlt in the Oriental theatre, Chicago (ATOS). During this entire period, Shirley Hannum played almost daily intermissions on the 3/8 Kimball in the Lansdowne theatre, Lansdowne, Penna.



Directed by
Lyle W. Nash

CLOSEUP — Although his half century film career began in 1916, Edward (Jack) Earle is pleased that fans still remember his work. Earle, 85 on July 16 last, lives at 261 East 18th St., Costa Mesa, Calif., 92626. He began his screen work at Edison with Marc MacDermott. In 1924 he scored with a big role in Universal's "Jack and the Beanstalk." When he made 25 of the O. Henry stories into films he was a great favorite. Agnes Ayres played with him in that series. Then for nearly 40 years he appeared with every great cinema personality and worked for all the studios.

"SPENCER TRACY" by Larry Swindell (World) is best biography on a film character in years. Superb research, good index of 74 films covering 37 years and keen perception of the man make it choice reading.

REELING AROUND — Lillian Gish told us last month that she is pleased and surprised to see so many young people (18-34) turn out for her silent film lecture series . . . The Otto Krugers celebrated 50 years of togetherness last month proving that Hollywood marriages can and do endure . . . Singer Mel Torme is reported as owning prints of "Wings" and "Hell's Angels."

A READER wants to know if anyone out there remembers actor Malcolm Sabiston? Please advise us if you do.

QUESTIONS & ANSWERS—"Jackie Coogan told newswriters his footprints at Grauman's Chinese have vanished. Is this true?" Coogan is not listed among 159 names in the official souvenir book. Historians report much trouble with the concrete slabs over the years and some prints might have been lost. I've looked over the prints many times and never found any for Coogan

. . . "No one in our cinema class could name two unknowns who became stars in their first film. Can you?" The catch word is "stars." Well, there was KOKO, the inkwell clown — Strongheart, and his successor, Rin-tin-tin — Donald Duck — KING KONG.

Guess we'll have to ask readers for names of humans who rose to stardom in one try.

IF YOU write to personalities care of the Screen Actor's Guild, 7750 Sunset Blvd., Hollywood, Calif., 90046, be sure to list your return address on your first class letter. Many letters (they get thousands each week) must be returned.

WHO IS WHERE — Mrs. Thomas H. Ince, widow of the famed silent era producer, lives in Southern California . . . Kenneth Green, 61, one-time fat boy with film series "Rascals", died recently . . . People still ask whereabouts of Greta Nissen . . . Remember Butterfly McQueen as "Prissy" in "Gone With the Wind?" She lives at 241 Central Park North, New York, N. Y.

SILENT era film critics were less caustic than today but they did blast the 1927 films like this: "The mystery is why the picture was produced . . . You'll be bored to death . . . It will excite only the very naive . . . An uninteresting dish . . . A weepy story for soft-minded adults . . . If you can believe this, you can swallow anything . . . Not as bad as most . . . One of the dullest pictures of the year . . . Just as bad as it sounds . . . Forget that such a thing as this was ever produced . . . Not so much . . . Stay away . . . Blah."

AMATEUR researchers are sometimes better than the pro people. A labor of love can outshine the lure of the fast buck. In Los Angeles the Rev. H. K. Rasbach has spent nearly 20 years researching and interviewing every living person connected with Cecil B. DeMille's 1927 "King of Kings." His findings total 20,000 words. Plans for a book are unknown.

SAUL Kula of the American Film Institute reports that the 1926 Paramount epic, "The Vanishing American," has been given a new lease on life because a perfectly preserved print has been found. Expect to see the Richard Dix film in the years to come.

QUESTIONS, comments, contributions and corrections are welcomed to P. O. Box 113, Pasadena, California, 91102. And SEASONS' GREETINGS to all.



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 5013, Bendix Station, No. Hollywood, Calif. 91605. Be sure to include purchasing information, if applicable.

THE ORGAN PLAYS GOLDEN FAVORITES, released as a 4-record set by Reader's Digest, Pleasantville, New York. \$7.88 monaural, \$8.88 stereo, by mail only.

In the October column we discussed two of the records of this set, the ones played by Dick Leibert and Paul Mickelson. Now it's on to Billy Nalle and Richard Purvis. The entire set was recorded expertly by RCA Victor and the only serious technical flaws were a couple of slightly off-center pressings in our review copies. RD assures us that pressings which "wow" are returnable.



Billy

We aren't going into a biography of Billy Nalle. As one of the most persistent and successful battlers for recognition of the theatre organ, he needs no introduction.

His first side is played on Dick Weber's 4/22 mostly Wurlitzer in the Plattsburgh (N. Y.) Strand theatre. Billy can either "play it straight" (as written) or arrange it "Nalle style." His initial selection is an almost pedantic "Kammenoi Ostrow" (as written) which, nevertheless, echoes the beauties of nature as composer Rubenstein intended. Next comes "Only a Rose" and it has more of the Nalle touch. But it's the third tune which gives Billy's puckish musical impudence an opportunity to assert itself — "Parade of the Wooden Soldiers." Partly due to good registration, partly because of the pixie variations, it's the best "Parade" since Eddie Dunstedter's thundered out of Minnesota 40 years ago. With "Che Gelida Manina" Billy illustrates how well-adapted opera music is for theatre organ presentation. He takes no liberties with Puccini; just lets the original music sound out with satisfying results. But he seems much more at home embellishing Irving Berlin's "Always" with what are perhaps best described as "Nallisms." He's at home in Vienna, too. His "Emperor's Waltz" has that flair of Austrian emotion in tempo and changes of tempo which distinguish the Vienna Philharmonic or Sepp's Biergarten trio versions from the often monochrome "boom trap-trap" applied to Strauss elsewhere.

While we flip to side 2, Billy skeddaddles from Plattsburgh to Detroit and the DTOC 4/34 Wurlitzer, playing "Jalousie" for a starter, easily the most imaginative since George Wright's 13 years ago. It's back to Vienna for a go at Fritz Kreisler's "The Old Refrain," a love song embellished with a few Nallisms. There is much embellishment heard during "Blue Tango." Billy was having great musical fun and he shares it with his listeners. He brings out what might be termed "inspirational" qualities in the Youmans ballad, "Through the Years" which he makes soar. Billy adds an Irish touch to "Londonderry Air," for his own well-registered arrangement, and closes with a very Crawford-like "My Hero" which eventually resolves into pure Nalle.

Both instruments used have a captivating sound and Billy Nalle manages to get great variety from each. Pedal work is especially interesting. The selections offer a wide variety of music types and Billy masters them all with apparent ease. A-plus for Billy!

Now to Richard Purvis and the Aeolian-Skinner organ in Symphony Hall, Boston. George Wright calls him "a swingin' cat," and indeed he did start his playing career broadcasting on a theatre organ as "Don Irving." But

here he's given the task of playing many tunes suited to theatre organ on instruments designed for classical organ literature e.g. "Serenade" by Romberg, and "Love Sends a Little Gift of Roses." Luckily such mismatches are few and Purvis sticks to opera choruses and marches which come through with the magnificence a big concert organ can supply. Thus Victor Herbert's "March of the Toys" and "Grand March" from "Aida" are thrillers, while "Musetta's Waltz" (Puccini) and "My Heart at Thy Sweet Voice" cry for theatre organ registration.

On side 2 much the same condition exists. Wagner is a composer who revels in the big brass sound. He is represented by the "Bridal Chorus" and "Overture to Act III" (both from "Lohengrin") and "Prize Song" from "Meistersinger," all played with good effect. The "Prize Song" introduces interesting solo reeds. This side is played on the 101-rank Aeolian-Skinner in Grace Cathedral, San Francisco, and has some almost theatrical stops which Purvis puts to good use for "Clair de Lune" and "Goin Home" (Dvorak), especially solo reeds. "Monastery Garden" also comes off well with straight organ registration.

Richard Purvis turns in a flawless performance on both instruments and if there is any preference, ours perhaps leans toward the Grace Cathedral side. Purvis seems more at ease on his home-ground organ (with its new horseshoe console). We only wish he had some of the voices necessary to register the sentimental tunes. But this amounts to minor carping about a magnificent set of records. The price is right, too.

* * *

TONY! Tony Fenelon at the Dendy theatre (Melbourne, Australia) 3/15 Wurlitzer. Festival label. Available in stereo (SFL-933-500) (mono on special order, FL-33-500) at \$5.85 postpaid from Tony Fenelon in America, 3633 Colegrove, suite 25, San Mateo, Calif.

Tony Fenelon, the young Australian who swept across the USA in a flurry of concerts which caused US orgophiles to love Australia as never before, is presented here with all the personality and exuberance which marked his concentrated month-long October US tour.

Tony starts his recording with an unfortunate "Mrs. Robinson" during which he uses the same bugle calls for punctuation over and over. Boredom. Once that is over, the recording is sheer delight. The Dendy Wurlitzer sounds amazingly like the Bob Carson studio organ and many of Tony's combinations have the crisp quality of those

used by Lyn Larsen on the studio organ, especially the reed mixes.

Tony's second tune is a soporific "Spanish Eyes" followed by an energetic "Sabre Dance." There are overtones of Widor's 5th Symphony "Tocatta" in the intro to his treatment of the "Big Country" theme and "Quando Quando" is indicative of the elfish impudence which often characterizes Tony's approach to fast pops. The Vox gets a sentimental workout during "Unchained Melody" with a mellow Tibia taking over later.

Side 2 includes a cleanly played "Cumbanchero" with lots of combo changes, a non-Beatly approach to "Yesterday" (on Tibia-Vox mainly), and "Flapperette" straight from the corn-laden '20s, one of the best performances on the record. For the "mods" Tony offers a lively "When I'm 64" which manages also to sound very "twentyish." Then a fast waltz entitled "Boom Bang a Bang," presumably an Australian pop and, if so, the only "down under" tune on the platter. Tony closes with a question — "What Kind of Fool Am I?" Beautifully phrased and registered.

Those who missed Tony in person will enjoy hearing him on this record. They might even like "Mrs. Robinson." For insatiable Fenelon fans, three other pipe organ records played by him are available at the same source and price: "Academy Award Songs" (reviewed in the December 1968 TOB), "With a Song in My Heart" and "Hymns of all Churches" on which he accompanies a singer.

* * *

LARRY FERRARI AT THE MIGHTY WURLITZER (Detroit DTOC Senate 4/34 Wurlli). Sure label, No. 706 (stereo). Available by mail from Sure Record and Music Co. Box 94, Broomall, Penn. 19008. Price not furnished.

We had heard much about Larry Ferrari (especially from his fan club) and this recording does much to explain his Eastern boosters' enthusiasm. Larry starts with a peppy "Those Were the Days" and follows with a blockbusting march, the "Repasz Band" with full brass, bells and traps. A toe-tapper.

This is followed by a slow-starting "Climb Every Mountain" which builds in tempo and volume as it progresses. Continuing his up-beat trend Larry gives out with a fast moving "Dear World" then to a rhythmic "On a Clear Day," a study in correct Posthorn punctuation. Even Larry's ballad treatment of "Who Can I Turn To?" develops a beat in spots.

"If I Were A Rich Man" features a conversation between Posthorn and Bells, then the Posthorn talks to itself

as the fadeout comes. "I Feel Pretty" gets about the same treatment and registration. We'll skip any comment on "Lara's Theme" (only because it's been done to death). "I'll Wait For You" features the bells, then full organ. He gives "Impossible Dream" the full treatment, too.

Also of Interest

The following review was submitted furtively — and we think we know why.

"MARTHA!" Martha Lake playing her favorites at the console of a theatre organ which had better remain unidentified. RS 102, 45 rpm, stereo only. \$1.50 postpaid from Relay Records, 8606 35th N.E. Seattle, Wash. 98115.

Here, at last, is the inimitable Martha Lake on record with her own arrangements of two old standards and a pair of more recent songs. This disc deserves a place of honor somewhere on the bottom shelf of every theatre organ buff's record library. Although it was cut at 45 rpm this reviewer finds that playing the record at 78 rpm gets it over with a lot faster.

The opener, "Martha's Theme", also known, I believe, as "Ah Superb!", is launched upward with a lurching-out-of-the-pit intro that would make any veteran theatre organist's heart stop; the auto horns, klaxons, and bird calls interrupting the howling of the untremmed heavy reeds add a touch of that playfulness for which Miss Lake is so infamous. The first chorus smacks of an old Wurlitzer Band Organ, with the addition of an obnoxious solo reed to aggravate the subtle dissonances of the accompaniment. There is an interesting misuse of piano and tambourine in the second chorus, which finishes with cymbal accents and a final arpeggio on hardware over untremmed reeds to stagger the imagination.

The faltering gaiety of the first piece is followed by a thing called "Satisfaction," which is fascinating. With bell and chime accents only too audible, the famed "Abyssinian Stringed Oboe" drags the melody unwillingly through the first chorus. The dissonant quality of this rare and beautiful instrument comes across so effectively that at times, it would seem to the untrained ear that the melody and accompaniment are actually being played in entirely different keys! A quiet bridge into the second chorus is enhanced by a jab at the "cough" piston, an interesting effect not found on many organs. In the last few bars full organ is detonated and the bellowing of the pipes almost succeeds in drowning out the Stringed Oboe as

it follows bell and pipe arpeggios, working its way up to a final, crunching chord.

"Zo Vot's Gnu?" is done up in "rickety-tick" style on piano and Stringed Oboe, while a mercifully obscure horn provides second touch counteroffensive. Martha's rocky piano-thumping technique is reminiscent of a willingly forgotten bad dream. Portions of "Nola" are thrown into the verse to counteract the melody and, after some more bird and klaxon accents during the bridge, she romps through the second chorus in a thwarted attempt at dazzling digital dexterity. The cymbal, introduced near the end, adds the final blow to this amazingly executed piece of "Roaring 20's" legerdemain.

"Climbin' Out of My Bed" is introduced by untremmed heavy reeds in the top and bottom registers, which slowly give out to become Xylophone and anaemically untremmed pipes pushing the melody along over a triangle and chinese block accompaniment. As she stumbles into the chorus Martha first cancels and then reapplies the tremms, as ranks pile up in a vain attempt to overcome the "toys" in the background. The smashing of glass is heard as Martha's bifocals shatter on the floor after sliding off the end of her nose. Unable to stop now, Martha blindly throws on the piano with pipes again untremmed, and then on goes the throb-motor for the riffs. The last chorus ends with a straight organ "rollantando" punctuated by a punch of the "flush" piston, whence the plumbing in the Solo loft washroom takes over for a bar. This authentic sound is augmented by a clever device called simply "soap dish," which crashes onto a tiled surface for a "crockery-smash" effect. A final chord with cymbal crashes and chopping tremms finishes off the disc. Completely.

A great deal of relaxation is obvious in this record. Miss Lake's loose, almost disjointed playing style, points to years of organ lessons she didn't waste time taking, and of the hours of practice before taping which she deemed unnecessary. Listening to the characteristic sound and recorded quality of the organ leads one to think wistfully of the hours that could have been spent tuning and voicing the pipes. The cumbersome pulse of the untamed tremulants is a tribute to the unerring lack of diligence on the part of technicians who refused to tamper with the organ's "natural" sounds.

Summary: A must for every theatre organ buff who thinks he has heard everything.

— J. Geoffrey F. Paterson
(Guest Reviewer)

Letter from New York

Dear A.T.O.S. Member:

Many of you have kindly and considerably made known to us, through the A.T.O.S. National Office or through the Officers and Directors of the New York Chapter, your suggestions for and your concerns about the plans for the Fabulous Fifteenth A.T.O.S. Convention in New York, July 11-17, 1970. We deeply appreciate these communications because all our Convention planners and workers want this very special occasion to be a most enjoyable and memorable experience for *you*. We urge you to share your thoughts about the Convention with us by writing a note to the address below. (If we get an avalanche of letters, we may have to resort to form letters of acknowledgement, but we promise to give every suggestion full consideration.)

This Convention will be one of the longest in A.T.O.S. history. As plans now stand (and they're always subject to last-minute change) we will start with big 4-manual Wurlitzer and Robert Morton concert programs on Saturday, July 11; and we will end the formal Convention program with an unprecedented climax, Richard Leibert's Gala Midnight Concert at Radio City Music Hall on Friday, July 17. On Sunday morning, July 19, there will be a great

post-Convention afterglow at Radio City Music Hall with more opportunities to hear the twin-console 4/58 Music Hall Wurlitzer and the Music Hall's famous studio recording instrument, the Plaza Sound 3-Manual Wurlitzer. The Convention program will offer you a very full but, we hope, a very relaxed week of unparalleled enjoyment for you and your family.

Several A.T.O.S. members have asked for a shorter convention, mainly because of the widespread impression that "everything is so expensive" in New York. We have spent considerable time looking into this question thoroughly and we have concluded that the wide variety of instruments, the severe limitations and restrictions on times when the instruments can be available, and the very real need for "breathing space" between events make it virtually impossible to operate on a shorter schedule.

However, we are sincerely concerned for those who must attend the Convention on limited budgets and we recognize our responsibility to make Convention participation as inexpensive as possible. We have already taken some tangible steps toward meeting that responsibility. First, we have arranged for unusually attractive rates at the Convention Hotel, the Commodore (\$15 Single Adult, \$20 Double Adult,

\$24 Triple Adult, \$28 Quadruple Adult; kids under 14 free) and those rates are in effect for your entire New York visit, either immediately before or immediately after Convention week. Second, we are adopting, wherever we can, a plan for single-event registration so that you can, if you choose, attend part of the Convention without having to pay for the whole package. Third, wherever possible, we expect to have "family plans" for Convention events. Fourth, our Hospitality and Courtesy Committee, assisted by those of us who live in Manhattan, is preparing special information for you on New York's inexpensive restaurants, stores, and services. Fifth, our Transportation Committee is working very hard to see that you get the most inexpensive deal coming here and returning home and getting around while you're here.

We want you to enjoy the Convention. We want you to enjoy New York as much as we who live here do. We pledge to you our most careful efforts to make sure that your visit is carefree. We'll see you in July — with glockenspiels on!

— *Claud Beckham*

1970 A.T.O.S. Convention
Chairman
370 First Avenue, 6F
New York, N. Y. 10010

Eddie Weaver Returns To New Haven Paramount

by Al Miller

Just mention theatre organ in New Haven, and someone will remember Eddie Weaver. It is not surprising that the name Eddie Weaver is synonymous with theatre organ and the New Haven Paramount since Eddie rose to fame between 1927 and 1937, always delighting his audiences with his musical showmanship. So it was in 1967, and so it was again on October 17, 1969.

Eddie found that nothing had really changed except that the 2/10 Wurlitzer, which had just been completely rebuilt prior to his last concert here (see Theatre Organ Bombarde, October 1967), had been augmented with an English Post Horn. Eddie's artistry plus the catalysts of a responsive instrument and a receptive audience simply added up to an outstanding show.

Particularly outstanding in the program were Eddie's musical comment, "So, What's New?" which also included "Aquarius", with a good pizzicato Posthorn effect fingered on second touch, "Love Theme" from Romeo and Juliet played with the Glockenspiel and Chrysglott against the Vox Humana,



Eddie Weaver at the New Haven Paramount 2/10 Wurlitzer.

"Sunny", and other recent popular tunes; and a march sequence which brought a full parade right across the Paramount stage, including a bagpipe band and a most realistic Ferko String Band complete with strumming banjos. A French Medley ended with Eddie dancing the "Can-Can" on the pedals.

Eddie's cueing of the Laurel and Hardy silent, "Big Business" was most clever. This is the movie where the duo attempt to sell Christmas Trees and wind up destroying a man's house while he demolishes their truck. Perhaps this movie is a bit too violent for today's audiences, but we all laughed so hard it didn't really matter. The myriad scenes of ringing doorbells were exactly cued, but even more realistic was a perfectly executed "explosion" when the truck finally blew up.

As a finale, Eddie brought down the house with his most patriotic production of "America, The Beautiful". There was no doubt that Eddie had recaptured the hearts of his New Haven following and added many fans from a generation which had heard Eddie Weaver for the first time. □

NUGGETS from the GOLDEN DAYS



Prospected by Lloyd E. Klos

This being the holiday season again, Jason and I greet our readers with some choice material from American Organist (AO), Diapason (D), Jacobs (J) and Metronome (Met.).

Jan. 1915 (J) *The Park Theatre in Boston, a duplicate of New York's Strand, has been completely remodeled. The management, which controls both houses, is responsible for the magnificent furnishings, beautiful decorations, artistic lighting, a new \$50,000 organ, and a splendid orchestra, which make the house the most beautiful moving picture in New England. WALTER E. YOUNG and ERNEST HARRISON are house organists.*

July 1915 (J) S. L. Rothapfel, managing director of the new Rialto Theatre at 42nd Street and Broadway in New York, announces he has placed under contract organist ALFRED G. ROBYN, who says the Rialto organ is the most wonderful orchestral organ ever built in this country. Both men have worked on the specifications.

Sept. 1915 (D) *Two organs in motion picture theatres at East Orange, N. J. were ruined in a heavy storm recently. The instruments were housed in pits and when the water rose, it covered them.*

Oct. 1915 (D) H. P. Moller will install a 2-manual, 47-stop organ in the new Strand Theatre in Providence, Rhode Island. (Note: Moller lists the number of stop keys, not the sets of pipes. Therefore, the "47" means that many controls (drawknobs or stop keys) on the console — Ed.)

April 1918 (D) *The enormous Wurlitzer in the Denver City Auditorium was dedicated before 12,000 in two recitals by CLARENCE REYNOLDS. His final military fantasy used bugle calls, fife and drums, marching soldiers, and thunder and lightning. The echo*

division is utilized to fine advantage in picturing the soldiers at sea and their thoughts of home.

July 1918 (D) The diaphone in the huge Wurlitzer in the St. Louis Exhibit Building, under proper atmospheric conditions, is said to carry 50 miles.

Dec. 1922 (Met.) ALBERT HAY MALOTTE, one of the masters of the theatre organ, has returned to New York from the Pacific Coast where he played 7 years in theatres of Jensen & Von Horberg of Seattle. He will play the world's largest Wurlitzer in Shea's Hippodrome in Buffalo. Two of Al's recent compositions have been accepted by publisher Jack Mills: "Some Day I'll Forget", a waltz; and "Jasmin Flower", an Oriental Fox Trot.

May 1923 (D) JESSE CRAWFORD of the Chicago Theatre has released two of his compositions for publication: "Birdie" and "In The Corner of the World." MILTON CHARLES of the Tivoli has finished a new "cry" song.

May 1925 (D) PAUL H. FORSTER has been engaged for a year as organist of the Empire Theatre in Syracuse. The organ is a new 3/10 Marr & Colton, and the console is on an elevator. Solos and specialties will be featured by Mr. Forster.

May 1926 (J) DICK LEIBERT, Palace Theatre organist in Washington, and director of the Sangamo Band, was recently operated on for acute appendicitis and is on the road to recovery. Many frat dances and proms are on his list for spring, and his band of lively young fellows is much in demand.

Oct. 1926 (J) JOHNNY DEVINE is playing a 2-manual Wurlitzer at the Biograph Theatre, a neighborhood house in Chicago. Formerly at the Shakespeare, the diminutive organist is no midget in intellectual attainments. Jazz is no mystery to him; in fact, when playing a red hot tune, it is so realistic, one almost expects to see the keys smoking under his nimble fingers. (It was outside the Biograph where Federal agents killed John Dillinger in July 1934 after he had seen "Manhattan Melodrama" inside).

Dec. 1926 (AO) HENRY B. MURTAGH has been transferred from New York to Chicago by Publix. His family had joined him in New York only a few months ago. Such is the life of a theatre organist.

April 1927 (D) *The Roxy Theatre in New York opened on March 11, with 6,214 paying from \$5.50 to \$11 for tickets. The 3-console Kimball organ was played by EMIL VELAZCO, C. A. J. PARMENTIER and DEZSO VON D'ANTALFFY; the 3-manual rotunda Kimball by FRANK WHITE. LEW*

WHITE broadcasts from the theatre's studio on a 2-manual Kimball.

Aug. 1928 (D) A recent Wurlitzer shipment to a Calcutta, India theatre is of interest. The 2-manual unit organ's wood pipes are of teak and mahogany to resist attacks of vermin. All metal parts had to be plated to prevent rusting, and the leather of the pneumatics and reservoirs had to be treated to resist insects. Spotted metal pipes are used throughout.

GOLD DUST: 4/18, Prof. FIRMIN SWINNEN, GEORGE CROOK and ARTHUR DEPEW at the Rialto in New York . . . 6/18, HUMPHREY J. STEWART gave 267 outdoor recitals last season at San Diego's Balboa Park . . . 7/18, Hilgreen Lane & Co. completed three large theatre organs recently . . . 11/18, EMILE IVRY at the Rivoli, New York . . . 5/19 RALPH H. BRIGHAM at the Strand, New York . . . 8/22, L. BEAUMONT CONKEY at the Liberty in San Jose, Cal., playing a new \$50,000 Robert Morton . . . 11/22, STEPHEN C. BOISCLAIR at the Morton in the Leland, Albany, N. Y. . . . 1/23, LOUIS R. FLINT at the Warfield, San Francisco . . . 4/23, HERBERT FOSTER SPRAGUE at the 3-manual 36-stop Hilgreen Lane with 15 traps and 20 couplers in the Place, San Antonio . . . 6/23, E. CHOUTEAU LEGGE at the 3-manual Kimball in Tulsa's Alhambra; FRANCIS CRONIN at the Boston Capitol's Skinner; WILLIAM H. MEEDER at the Elizabeth, N. J. Regent; ROLLO F. MAITLAND at Philadelphia's Aldine; GEORGE ALBERT BOUCHARD at Buffalo's Statler Hotel Wurlitzer; G. W. NEEDHAM at Ridgewood, N. J. Playhouse; HERMAN F. SIEWART at the Beacham in Orlando, Fla. . . . 11/23, L. CARLOS MEIER at Des Moines' Capitol . . . 1/32, MALCOLM THOMSON in Philadelphia's Fox; EMIL VELAZCO was soloist December 14 with the Manhattan Symphony, playing his jazz piano concerto . . . 4/36, WWJ, Detroit installing a 3-manual Aeolian-Skinner with two consoles in its broadcast studio . . . 2/41, EDDIE BAKER, WHOM Staff Organist in New York, played the Novachord at the annual banquet of the Overseas Press Club.

This will do it until Jason and I return in February with our annual column, dedicated to the ATOE ladies. So long, sourdoughs!

— Lloyd & Jason

FOR THE A.T.O.S. FANTASTIC,
FABULOUS FIFTEENTH,
NEW YORK IS WHERE IT'S AT!

Wonder Morton to be Restored For New York Convention!

The four-manual, 23 rank "Wonder Morton" in the former Loew's 175th Street Theatre in New York is coming back to life after a long snooze under a concrete blanket. The good news was announced at press time by Claud Beckham, New York Chapter's indefatigable Fabulous Fifteenth A.T.O.S. Convention Chairman.

"The New York Theatre Organ Society has signed a contract to undertake complete restoration of the organ," said Beckham, "with Peter Schaeble spearheading the technical end of the job and Lee Erwin as tonal and artistic consultant. The results have every reason to be superb."

The contract was signed with the United Christian Evangelistic Association, Inc., new owners of the theatre. Under the leadership of the Rev. Frederick J. Eiderenkoetter, II, better known to nation-wide radio audiences as "Reverend Ike," the magnificent theatre is being refurbished to serve not only as a place of worship but as a cultural center. Already the job of re-lamping the thousands of cove lights that make this one of the most spectacular theatre auditoriums in the country is under way, and the concrete slab, which has covered the orchestra pit and console elevators for more than twenty years, has been removed.

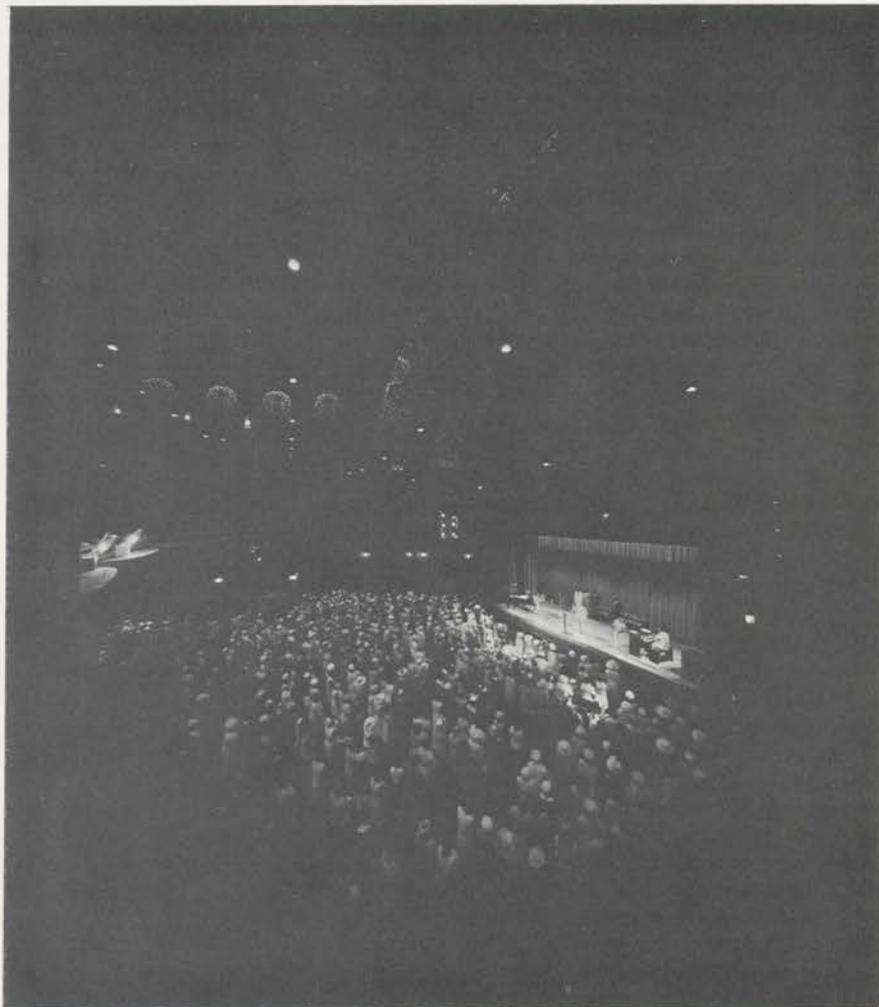
The theatre, which opened on February 13, 1930, was the final link in the Loew's chain of "Wonder Theatres" — the super-deluxe houses strategically placed around the New York metropolitan area that included Loew's Paradise in the Bronx, Loew's Kings in Brooklyn, and Loew's Valencia in Queens, and Loew's Jersey in Jersey City. All had almost identical 23-rank Robert Morton organs with splendidly rococo consoles. The familiar appellation, "Wonder Morton," was not dreamed up at the Robert Morton factory, but rather originated with the "Wonder Theatre" designation of these five theatres. "The Kilgen Company had first dibs on the title," points out Ben M. Hall, archivist of such trivia, "and had been turning out 'Kilgen Wonder Organs' for some time. But these five Robert Mortons certainly deserved the name; they really were wonderful."

The choice of Peter Schaeble to di-

rect the restoration is a happy one. Schaeble owns a Wonder Morton himself, the instrument from Loew's Valencia, and knows the innards of the beast with the certainty of a surgeon. (The Schaeble Morton will be another Convention attraction, as will the instrument in Loew's Jersey, providing Conventioneers with a unique opportunity to hear and compare the sounds of three of these great organs). Lee Er-

sification, being a monument to eclectic orientalia. A notable feature is the filigree treatment of the walls and ceiling, illuminated from behind by changeable colored lights. The organ console is finished in tones of polychrome gold.

First organist at Loew's 175th Street was Lloyd "Wild Oscar" Hill who opened the house with "Radio Antics — An Organ and Song-Fest Novelty." Present house organist for the United Christian Evangelistic Association is a New York Chapter Member Jimmy Paulin. Jimmy is currently making-do with a Hammond. "But," says he, "just you wait until that Robert Morton is going. Then you're really going to see some action around here!"



Home of the Robert Morton.

win, whose recent Concert Recording, "Sounds of the Silents," is one of the great organ records in recent years, is a tonal perfectionist who also knows how organs work — a rare quality in a performing professional.

The Theatre was designed by Thomas Lamb in one of his most flamboyant moods. Architecturally it defies clas-

To which all Convention-bound organ buffs add a fervent "amen!"

To PEG NIELSEN and STU GREEN
Happiest of Holidays
In Greatest of Appreciation
ROSE DIAMOND

Theatre Organ In A Festival of Arts

W. Robert Morrison, FAGO, ChM
Immediate Past Dean
Canton, Ohio A.G.O.

"The 19th Century development of the organ has been topped by the cinema organ, a description of which will certainly not be expected in a book dealing with music."—Harvard Dictionary of Music.

The venerable Apel notwithstanding, Canton, Ohio AGO embarked recently upon a course of action which caused considerable discussion in the Chapter, much of which would have pleased the Harvard Dictionary's author.

Ever since the founding of the Canton Festival of Arts in 1958, a Fall event involving the Players Guild, Art Institute, Symphony, Ballet, Civic Opera, Garden Center, and like organizations, the AGO has had a part with its AGO Festival Choir, a select group which has performed difficult or unusual sacred works such as Zimmermann "Psalmkonzert," Poulenc "Gloria," Durufle "Requiem," Copland "In the Beginning," Milhaud "Two Cities"—indeed, having given the Ohio premiere of many of these.

In later years, noted concert organists have, under AGO sponsorship, appeared in the Arts Festival as a second contribution by the AGO to this cooperative event.

It was my task last year as Dean to line up the artist for the new season when Jack Vogelgesang would be Dean. Prof. Arthur Lindstrom of Mt. Union College and an Executive Committee member suggested the name of Billy Nalle, his Julliard roommate, as our artist. The newly formed Canton Chapter of the American Theatre Organ Society under Craig Jaynes' chairmanship volunteered assistance to the AGO in this venture.

But, it was argued, was not the Guild devoted to the advancement of church music? How could the presentation of a theatre organ concert under AGO sponsorship in a city-wide Arts Festival possibly advance church music?

Proponents of the theatre concert declared that for too long the same faithful people had given generous sums as patrons to hear music which drew little support from the public at large. Indeed, some of our AGO officers were conspicuous by their lack of support. Something was needed to shake up the disinterested and promote general support of a worthy cause.



It is a fact that interest in the pipe organ has been stimulated through electronic instruments. Persons who have bought small organs for their homes have wondered just what the pipe organ might have to offer. Just so has interest in cast bells when stimulated by electronic carillons. And so with the theatre organ, might it not just be that interest in the historic pipe organ be stimulated by its cinema counterpart?

A young lady pupil of mine who heard the Palace Organ on a weekend played by its restorer Steve Brown asked me how many *speakers* it had. These youngsters have never heard of a pipe organ in the theatre!

Apart from any musical question, the very fact of the golden age of the cinema should be a part of one's historical heritage, and this we Cantonians proposed with Billy Nalle and the Palace Theatre.

The choice of the artist was propitious, combining the talents of a player already noted for his Atlanta AGO concerts as well as numerous record and concert dates, and an excellent taste in programming with a flair for improvisation upon whatever instrument came to his fingers and feet.

It is just possible that the cause of church music may be advanced too. With the advent of jazz forms into worship and the perennial need for good improvisation upon the organ, classical organists can learn from a fine example.

With the Nalle Theatre Organ Concert on Tuesday, October 14th, and the AGO Festival Choir on November 2nd, our Canton AGO contribution to the Festival of Arts is complete for 1969.

BILLY NALLE ENTERTAINS ENTHUSIASTIC AGO/ATOE CROWD AT CANTON PALACE

by Craig Jaynes and Rufus Prentice

The city of Canton, Ohio—indeed, the entire northeast section of the state—was pleasurably entertained by the first theatre organ concert in many years as Billy Nalle, aptly titled "The Wizard of Organ" brought the Palace Theatre's 3/9 Kilgen out of the pit to the tune "Great Day."

And a great day it was for the sponsoring organizations, the Canton Chapters of both the AGO and the ATOS for their joint effort.

The calibre of "Miz Nalle's son's" playing and a near capacity crowd of over 1500 enthusiastic fans combined to make the evening a towering success. The concert undoubtedly did much to add to the credence of the theatre organ's artistic worth. Aside from the obvious progress that has been made and is yet to come with theatre organ in this country thru artistry such as was displayed here, the Canton Palace is a superbly maintained "Eberson-atmospheric" theatre, with scattered stars and the warm glow of amber lanterns atop the garden walls. There has to be something extra special about one of "our" instruments being preserved in its original elegant surroundings. A repeat is being planned for next year.

From the initial notes to the end of the concert, Billy had the audience enthralled. The listener found himself surrounded in true stereo, inherent in theatre organ.

Probably of greatest interest to the sponsoring Canton chapters of AGO

Billy Nalle at the 3/9 Kilgen in the Palace Theatre in Canton, Ohio.



and ATOS were the Nalle arrangements of "All the Things You Are" ala Bach and "Love and Marriage" in the Mozart idiom. "Turn About Is Fair Play" was his comment about the way Martin Luther and the other early churchmen had taken popular songs and turned them into great religious classics. He then played his transcription of the well-known hymn, "Now Thank We All Our God" turning it into "The Grateful Rock."

Musically speaking, his counterpoint was truly amazing. Repeatedly, just as one thought he knew where the voice was leading, the Nalle technique would go into an entirely different area. Equally outstanding was his ability to improvise and not the sterile type of musicality often heard at organ recitals. This concert was alive—musically, tonally and in an ever imaginable way. The Nalle charm was also much in evidence in his descriptive commentary between selections.

Stylistically, Nalle is a master of "jazz cantus firmus". His program proved that no matter what style music is played, the uniting of so-called classic and jazz idioms can turn an evening into an artistic musical experience.

The management of the theatre and its owner also deserve a word of commendation for their interest in maintaining an organ such as this in the Canton area. The organ is a tremendous asset and, hopefully, should be used soon again by Billy Nalle and others in the field of theatre organ. □

Lee Erwin Plays Ten Shows At Alexandria

One evening during the Chicago convention last summer Woody Wise and Lee Erwin discussed the idea of doing a silent screen presentation on the Grande Barton in the Virginia Theatre. They decided that there was a potential audience for a show that could easily run for seven days.

The following review appeared in the *Alexandria Gazette* on October 31:

VALENTINO ENTRANCES LOCAL MOVIE FANS IN SILENT MOVIE

by Ted Creech

The Virginia Theatre has a hit show. Would you believe thunderous applause at the end of a movie? Would you believe a program of silent films and organ music in this day and age? Well, that's what is happening at the Virginia Theatre right now.



President and First Lady, on tour of duty(?), pay surprise visit to Lee Erwin's Silent Screen show in Alexandria, Virginia.

The show opened Wednesday night for a one-week engagement and judging by the enthusiasm of the audience, they really liked it. The Film? A great classic from the silent era "The Eagle," starring Rudolph Valentino. The musical accompaniment is a brand new score composed especially for this film by organist-composer Lee Erwin. He plays his own score on the Virginia's giant Barton theatre pipe organ while the story of love, jealousy and revenge during the reign of Catherine the Great of

Russia unfolds on the silver screen, and in utter clarity and brilliance; the print is a good one.

The generation gap seems to close as the entire audience falls under the spell of Valentino's magic, and Lee Erwin's superb musicianship. The music enhances the movie, and vice-versa. If you think mixed media and stereophonic sound are something new, go to the Virginia Theatre this week and see the original sound-light show. You won't believe the picture was made 40 years ago. Those who have never seen "Mr. Sideburns" himself, Rudolph Valentino, in a full length movie, now have their chance.

Those who saw him years ago can measure their memories against the well-preserved celluloid reality. The key word among the buzzing audience as it filed out of the theatre was 'fun.'

This reviewer, with ears ever-alert to audience reaction, heard one lady say: "It's something different, it's fun! I want my husband to see it and I want my children to see it."

There's a two-reel comedy and a sing-along before the feature. All in all, it's a pleasant evening and a real treat. Don't miss it. □

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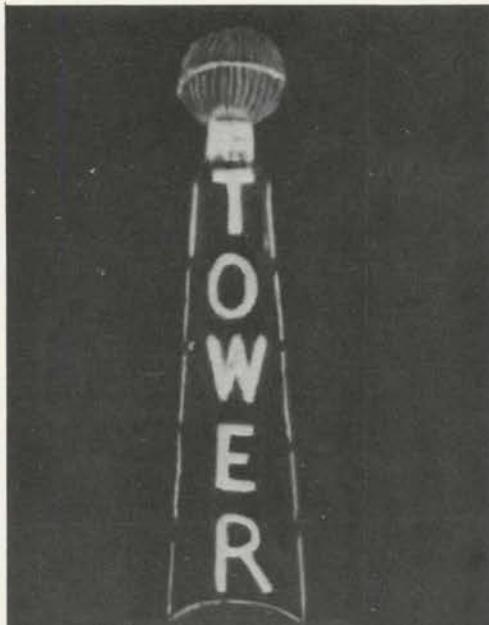
IN THE late months of 1927 going into the new year of 1928, the residents of Upper Darby, Pennsylvania, then a suburb of Philadelphia, wondered about the massive foundations and what the tons of bricks being delivered were for. After months of construction, the people no longer wondered. The great 3200 seat Tower theatre loomed before them. The completed Tower was one of the Philadelphia area's few atmospheric theatres, a "dream factory" designed to make the patrons feel as though they were in an immense Roman coliseum with its pure imported marble columns and vaulted ceilings.

Opening night at the Tower was one to be remembered in the now city of Upper Darby. Film star Francis X. Bushman* was the master of ceremonies with a twenty piece orchestra playing on the rising orchestra platform. Then as the house lights dimmed within the many coves and niches, the pure white spotlight shone on the left side of the pit to reveal the rising tan console, with many-colored dragons painted on it, and Mr. William Andrews presiding at the 17-rank 260 special Wurlitzer. In the opening night audience was Mr. J. Earle Clarke, installer for the Wurlitzer company, who stayed for the first week to adjust tremulants and chase ciphers for Mr. Andrews.

Time and economics played the usual tricks on the Tower and in a few years all its shows came in a can. The well-appointed stage, the orchestra pit, the dressing rooms and the organ languished in disuse.

Years after vaudeville had left the great stage, a well-known Philadelphia musical celebrity signed with Epic Records and the Tower Wurlitzer was sing-

*As the villain, "Messala," Bushman menaced the silent screen's "Ben Hur," Ramon Novarro.



The Tower Lights Are Bright In Upper Darby

Story by Bert Brouillon

Photos by George F. Druck

ing once more. In the middle fifties the late Leonard MacLain had the great Wurlitzer put in shape for his now famous series of recordings. After these recordings were completed, the organ once again fell into a state of semi-repair; dead magnets, leaking leather and the usual things that go wrong with an organ not in constant use.

In 1966 the Tower closed under Paramount A-B-C Corporation management and was taken over completely by Ellis Theatres of Philadelphia. The house was given a complete interior facelifting: new seats, new carpets, chandeliers, and fixtures. In place of the huge chandelier that once graced the imported tile-floor lobby now hangs a "modern" lamp-shade monstrosity. The great marble columns lining the grand staircase are now covered with cream-colored wallpaper! But the eye of an experienced theatre goer is not deceived by these new "decorations" that conceal the grandeur the theatre once possessed. Articulate plasterwork, vaults and pillars still remain as a reminder that the Tower was, and still is, one of the great theatres.

When a patron enters the theatre, he is at once aware of the soft, colored lights that shine from the coves to give the 3200-seat palace a feeling of warmth and security.

A moment after that patron has been comfortably seated, a scintillating billow of pipe organ music bursts forth into the immense auditorium, although no console is visible. But the listener does not wait long before an immaculate tan and flowered console rises slowly at the left side of the arch. For approximately twenty minutes, the patrons are entertained by the mightiest Wurlitzer in Philadelphia. The house lights dim and the console descends into the darkness of the orchestra pit to signal the start of the evening film show.

The smoothness with which these operations blend together are deceptive.



To those unaware of the technical operation of a large theatre the many operations which must be dealt with prior to a performance are worthy of examination. In this case it is the responsibility of just a handful of dedicated people. Robert ("Bob") Lent, house organist, is responsible for the upkeep and maintenance of the instrument. Six days a week, Bob drives from his home in Southern New Jersey (almost forty miles) to the theatre. For nearly three years the Wurlitzer has been cared for by this dedicated young man. Lent, who is only 19, plays solely by ear, but that is no handicap; his performance is certainly not that of an amateur. Bob has been a "purist" ever since he heard his first Dick Leibert record taped at the Byrd Theatre in Richmond, Virginia, when Bob was eight. Bob's father was also an organist at a small theatre in Collingswood, N. J. but left to become an engineer at RCA after "talkies" took over. Although Bob was not around during the "golden age," he still has the "feel" to accompany and "cue" the "flickers" during the silent film festival presented at the Tower each Christmas. These shows are well received and many patrons request that the "silents" be run more often.

When Bob first entered the Tower, he learned that another New Jersey resident had been working on the organ but not regularly. He applied for and got the job as house organist (which included organ maintenance) — his first "mighty Wurlitzer." Although the organ was in fairly good shape, much had to be done to bring the 17-rank "special" into A-1 condition. Pizzicato action had to be adjusted, dead magnets replaced, air lines resealed, along with solving other problems common to a neglected theatre organ. Keeping the organ in tune was a problem due to the great temperature differences between summer and winter. This was solved by



"Coming Up". Bob Lent at the Console.

sealing an air ventilation duct which was no longer in use, although before it was bricked up it conducted "weather" to the organ.

Next project to be tackled by Lent was repairing the elevator that once brought the three-deck console into audience view. The old motor had been submerged in two feet of water for years and would have cost many hundreds of dollars to repair or replace. After much searching, Bob heard Sam Riley of Delaware Valley ATOE mention that he had a motor with the same rpm and horsepower as the old one. After some bargaining with Sam, Bob soon had the new motor bringing the console into view again.

During the course of redecorating the interior of the Tower, the organ chamber openings were covered with a heavy drapery to conceal the much-deteriorated grills. These thick draperies hampered the sound of the organ so much that a change in the positioning of some pipework was indicated because the draperies were there to stay. Bob and his crew decided that the Posthorn located in the left chamber had to be moved to the right chamber where it could be unified much more than it had been on the left. This move balanced the overall sound coming from both chambers and made the Wurlitzer sound much larger in size but not louder. The Posthorn now occupies the old Tuba

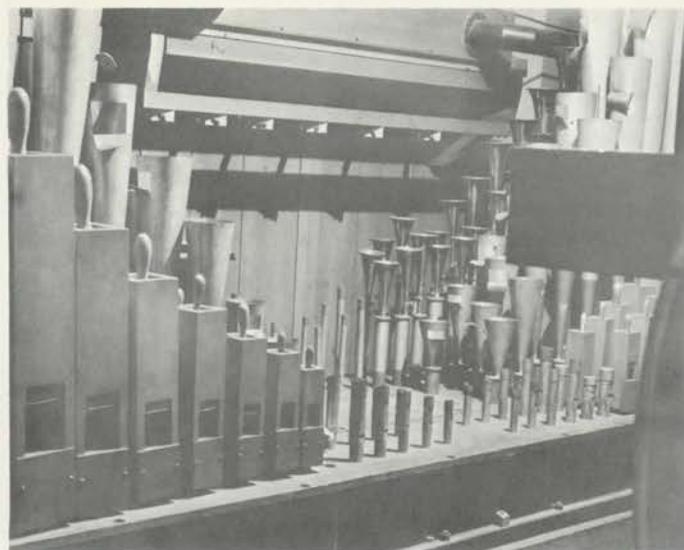
Frosted glass lampshade monstrosity where original 20-tier crystal chandelier once was suspended deep within an arched, vaulted ceiling dome.

Modernized lobby showing original oil painted murals in the center.





Shot from first of three balconies—total seating, 3200.



Solo Chamber: Front to back: Tibia, Tuba Mirabilis, Brass Sax. Bass drum in lower right corner.

Horn chest which could be unified and coupled to 32', 16', 8', 4' and 2'. The added unification gives the organ an excellent chorus reed usually lacking in Wurlitzers of this size. Even with the draperies covering the chamber openings, the sound comes through sharp and clear. In addition to moving the Posthorn, the Flutes were "opened" ever so slightly to increase their speaking volume but not enough to impair their tone. The Flute and Tibia offset extensions were also opened to increase the high-pitched "bite" of notes that were muffled before.

The Tuba Horn now is waiting for a chest so that it may once again be heard but it is not really missed due to the many other subtle stops in the organ to enhance the Wurlitzer sound.

Late in the fall of 1967, another volunteer came to the Tower. Jan Carroll,

formerly of the Lansdowne theatre, became Bob's righthand man. Between the two, the tuning was done and many odd jobs completed. Jan, only 17, now controls the lighting effects in the theatre. He also fills in as substitute organist if Bob fails to appear. Neither thinks it strange to devote sixteen to eighteen hours a day to their hobby. Another devotee of the organ has also been on hand to assist in many ways — Dan Bernstein.

At a recent concert at the Tower, two more faces appeared. Fired with interest by the sound of organ music, Peter Broselow and Earl Wesner volunteered their services and are now "leather scrapers" and "replacers." Neither had much "know how" about or-

gans prior to coming to the Tower. They now have a working knowledge of all the Wurlitzer's parts and operations.

The organ is not the only thing that has been renovated by Bob and Jan and their crew. The simulated "stars" of this atmospheric house once again twinkle and shine, projected "clouds" roll across the deep blue ceiling and the marquee once again flashes and "candy-stripes" as it did back in 1928.

The hearty reception of two Carter shows has encouraged the chapter to plan a regular series for the future. Even the theft of the Brass Saxophone hasn't dulled the devotion to pipes so ardently displayed. The Tower now has a happy future with a talented crew, fine management, a working chapter, and an appreciative public.

STOPLIST for Wurlitzer 260-Special, opus No. 1901, installed 6/29/1928 in the Tower Theatre, Upper Darby, Penna.

PEDAL

- 16' Orphicleide
- Diaphone
- Tibia Clausa
- Bourdon
- 8' English Posthorn
- Tuba Mirabilis
- Tibia Clausa
- Octave (Diapason)
- Clarinet
- Saxophone
- String
- Cello
- Flute
- 4' Flute

COUPLERS

- Solo to Pedal 8'
- Great to Pedal 8'

PERCUSSIONS

- Bass Drum
- Kettle Drum
- Snare Drum
- Crash Cymbal
- Cymbal

ACCOMPANIMENT

- 16' Viol (ten C)
- Bourdon
- Vox Humana (ten C)
- 8' Tuba Mirabilis
- English Posthorn
- Diaphonic Diapason
- Open Diapason
- Tibia Clausa
- Clarinet
- Saxophone
- String
- Viol d' Orchestra
- Viol Celeste
- Quintadena

- Oboe Horn
- Vox Humana
- 4' Octave (Diapason)
- Viol d' Orchestra
- Viol Celeste
- Vox Humana
- Flute
- 2-2/3' Nazard
- 2' Piccolo
- Marimba-Harp
- Chrysoglott
- Snare Drum
- Tambourine
- Castanets
- Chinese Block
- Sand Block
- Tom-Tom
- Octave Coupler 4'
- Solo to Accomp. 8'

GREAT

- 16' English Posthorn
- Diaphone
- Tibia Clausa
- Bourdon
- Clarinet (ten C)
- Saxophone (ten C)
- Diaphonic Diapason
- Open Diapason
- Tibia Clausa
- Clarinet
- Saxophone
- Flute
- String
- Viol d' Orchestra
- Viol Celeste
- Vox Humana
- 8' English Posthorn
- Tuba Mirabilis
- 4' Clarion
- Octave (Diapason)
- Tibia Clausa
- Flute

- Viol
- Viol Celeste
- 2-2/3' Twelfth (Tibia)
- Twelfth (Flute)
- 2' Piccolo (Tibia)
- Piccolo (Flute)
- Fifteenth (VDO)
- 1-3/5' Tierce (Tibia)
- Marimba-Harp
- Chrysoglott
- Orchestra Bells
- Sleight Bells (Tuned)
- Xylophone
- Glockenspiel
- Chimes
- Sub-Octave Coupler (16')
- Octave Coupler (4')
- Solo to Great Coupler (8')

SOLO

- 16' Solo Trumpet
- 8' Brass Trumpet
- English Posthorn
- Tuba Mirabilis
- 8' Open Diapason
- Diaphonic Diapason
- Tibia Clausa
- Clarinet
- Kinura
- Saxophone
- Orchestral Oboe
- String
- Oboe Horn
- Quintadena
- 4' Clarion
- Octave
- Piccolo (Tibia)
- Xylophone
- Glockenspiel
- Orchestra Bells
- Chimes

- PEDAL 2nd Touch
- 16' Diaphone

PEDAL PIZZICATO

- 16' English Posthorn

ACCOMP. 2nd Touch

- 8' English Posthorn
- Tibia Clausa
- Chimes
- Xylophone
- Orchestra Bells
- Triangle
- Solo to Accomp. (8')
- Solo to Accomp. Pizzicato (8')

GREAT 2nd Touch

- 8' English Posthorn
- Tibia Clausa
- Solo to Great (8')
- Solo to Great Pizzicato (8')

TREMULANTS

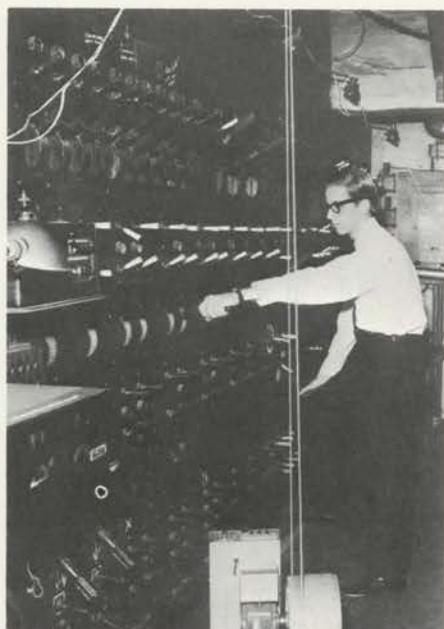
1. Main
2. Solo
3. Tibia Clausa
4. Vox Humana
5. Diaphonic Diapason & Tuba

TOE STUDES

- 1-2-3 Pedal Combinations
- 4 Fire Gang
- 5 Boat Horn
- 6 Horse Hooves
- 7 Surf
- Right Shoes: Grand Crash
- Sforzando
- Thunder 1, Thunder 2

Manual Effects:

- Birds 1 & 2 on Great
- Auto Horn, Door Bell on Accompaniment



Jan Carroll — Lighting technician — controls 275 different lighting combinations available within the theatre.

Carter Plays "Spook" Show at San Diego Fox

by Elmer Fubb

The San Diego Fox theatre staged a midnight "Spook" show on Halloween, featuring Gaylord Carter at the 4/31 Robert Morton organ. After what seemed like an abnormally long hiatus (the rededication concert was in March of this year) and on somewhat short notice, Gaylord was signed to cue the old silent, "Phantom of the Opera."

Promotion was mainly through a rock and roll radio station, which accounted for the perhaps 90 percent teenage audience which materialized to provide a gala spirit and a general air of expectancy in the house just before midnight. Looking through the curtains, Gaylord did some fast shuffling of his introductory selections. There were nearly 200 kids in the house!

After a brief introduction by manager Bill Mauch, Gaylord played his "Perfect Song." The kids were stupefied; "Get that crazy Hammond!" They had never heard anything that sounded like the Morton. "Fantastic" was heard over and over among the "cools" and "groovies." Then Gaylord pressed his advantage and provided a selection of tunes from "Hair" and a somewhat tamer theme from the Leslie Uggams TV show. The kids were ecstatic, and remarkably well-mannered. They clapped hands in time with the exaggerated beat of the rock tunes and Gaylord's performance left no doubt that he could make it in the "mod" scene if he so chose.

Gaylord cued his long-familiar 1900 newsreel and this, too, was a revelation to the young people. It was the baggy, unrevealing bathing suits seen during a beauty contest that amused them the most, while the early horseless carriages and the Wright Brother's flying machine caused many a young titter to run through the audience.

Then it was time for the feature film, and Gaylord got a taste of the rowdyism which unfortunately infects a small percentage of today's youth. Punks in the balcony started throwing fruit. Several people in the balcony were spattered. A lemon punctured the screen and an apple disintegrated against one of the side jambs of the organ console. Gaylord later admitted that the sudden impact shook him but he continued on to intermission. Then he announced that if there was any more of that behavior he'd turn off the organ and go home.

Gaylord's firmness paid off; there was no more rowdyism. During intermission little groups of young people came to the console to apologize for the rowdies and to get their first look at a theatre organ console. They were entranced by both the console and the sounds it produced. This was the first big concert (there were 2,070 paid admissions) during which the new Solo Trumpet was heard. It's a big sound; Gaylord used it to sync the Phantom's scenes at the horseshoe-drawknob console in the movie. It adds the needed punch and doubles as an "emphasis" stop for organ jazz.

It could be said that Gaylord really "played the devil out of the organ." He seemed inspired at the challenge of winning over the youthful group which filled the seats. We have never heard him do the "Phantom" score with more attention to detail nor with a more impressive over-all effect. His scoring really "hit the spot" as veteran Fox organist Edith Steele put it. Which means Gaylord was able to make the grade with patrons from about 15 to over 80 (Edith admits to 81).

When it was over and the horde had departed. Manager Mauch looked at

the hole in his screen and the debris in the pit. "Par for the course" he said, "Most of them behaved properly. There are bound to be a few bad apples."

"But not bouncing off the organ" chimed Gaylord, who then confided, "Y'know I threatened to quit if the rowdyism didn't cease. But the truth is you couldn't have pried me away from that console, come hell or high water. There were too many fine people having a whale of a time in that audience. I was playing for them."

Bob Wright, one of "The Seven" who revitalized the long dormant instrument over an 18-month period, was enthusiastic about the good behavior of the Morton. "Not a hint of a cipher — no sticking tremis. It played perfectly."

"Just like when it was new — when I played it 40 years ago" echoed spritely Edith Steele. □

The story of the restoration of the 4/31 Robert Morton organ in the San Diego Fox theatre appeared in TOB for October 1968, page 5.



In the October 1968 issue of this magazine we offered a story about the San Diego (Calif.) Fox 4/31 Robert Morton organ restoration project, replete with photos of the chambers, pipes and console — but nary a peep at even one of the hard-working restorers who had spent 16 months getting the beast back in operation after two decades of silence. We didn't mean to "shortchange" the working crew; the reason we didn't show them to you at the time is because of their own modesty. They sent no photo of the crew along with their story. To those who wrote to us, deploring our "playing down the group who did the hard work," — here they are, at last, gathered 'round the rebuilt console. Seated at the keyboards is C. R. (Bob) Lewis, long-time organ technician and spokesman for the group. Around the console, left to right, Robert G. Wright, Wayne Guthrie, Paul Cawthorne, Dr. Don Snowden, Irving Pinkerton, and A. B. (Archie) Ellsworth — the entire "Theatre Organ Society of San Diego."

Fenelon Blows In From Down Under

Tony Fenelon commenced his musical studies at the age of 7 years under the tutorage of Constance V. Peters and later Mr. Roy Shepherd of the Melbourne University Conservatorium. Here was to begin a career in music so outstanding, that his very name spells "magic" in his own country — AUSTRALIA.

His parents knew from a very early age that he had a great gift for music. It became evident in his early teens that he was to join the ranks of the truly gifted concert pianists in the world today. In 1949 it all began, and today it is history. Written, that at 28 years, he is "one of the world's greatest musicians . . ."

It was in 1949 that Tony Fenelon won his first competition and this success was to continue for many years to come. In the 1950's and early 1960's he was to win such major Australian awards as the Dandenong Eisteddfod, the much coveted Swallow's Juniors Award, Canberra Eisteddfod (in both the Open Solo and the Bach sections), and the Victorian State Finals of the ABC Concerto Competitions. He was to become official accompanist of the famed Australian Boys Choir, having already appeared with them as an associate artist on concert tours. He was to travel the length of Australia — to Perth, Hobart, Adelaide, Sydney, as well as countless other centers toured by the choir.

As early as 1954 he made his first solo appearance with the Junior Division of the Melbourne Symphony Orchestra, playing a Mozart Piano Concerto. Since then, he has performed with both the Melbourne and Sydney Symphony Orchestras in major concerts.

In 1959 he commenced a combined Science and Music Study at Melbourne University. During the years 1959-1963 he obtained the Exhibition for Associate Diploma in Piano, the highest marks ever awarded for Licenciate Diploma in Piano, and received his Bachelor of Science. In 1964 he commenced working for the Royal Melbourne Hospital as an Electronics Engineer in Medical Electronics. This was to be his life's work, outside of music. As an Assistant Medical Electronics Engineer he has written several outstanding papers on subjects in Medical Electronics. These papers have gained

him worldwide attention in the highly specialized Heart Electronics field and have been translated into several languages.

It was also in 1964 that Tony began playing the Mighty Theatre Pipe Organ. He had always been interested in popular music both on piano and electronic organ, but this was his first experience in the sound of the true pipes. His first Theatre Organ performance was on Christmas Eve in 1964 at Hoyt's Regent Theatre Melbourne to a large and very receptive audience.

So successful was this appearance that in March, 1965 he was appointed Resident Organist at the Regent.

Today he is recognized as the foremost Theatre Organist in the Southern Hemisphere, Australia's Chief Demonstrator for the Thomas Organ Company, a frequent guest artist at the now famous Dendy Theatre (scene of the 1968 Lyn Larsen season and home of the TOSA (Victoria) 3/16 Wurlitzer), a leading Australian Television personality, the most recorded organist in Australia, one of the most solidly booked concert pianists, and a top Medical Electronics Engineer. All in a 24 hour day. No wonder a leading Australian

show biz journalist, Jim Murphy, was to remark: "Time is his greatest enemy."

In 1966, young Theatre Arts Graduate Dean Mitchell saw Tony Fenelon perform in Melbourne during one of his numerous world tours. So impressed was Dean with his talent that he remained in Australia for three years until December, 1968 during which time he worked with Tony in developing all aspects of his musical career. In January of 1969 Dean returned to the United States and joined forces with Dewey Cagle, Advertising Manager of *Theatre Organ/Bombarde*, to prepare for Tony's first U.S. Concert Tour — thus climaxing three years of work on his part.

As soon as Tony Fenelon arrived in the U.S.A. he was greeted with a huge billboard at the Hillsdale Shopping Mall in San Mateo, Calif. announcing in foot high letters that Australia's leading Theatre Organ stylist would be heard playing in the mall two days hence. A steady schedule of personal appearances in San Francisco area organ dealers paved the way for what was to come. On Friday night Avenue Theatre patrons were asked to "stay in their seats after the movie for a real treat", and a treat it was to hear this fine artist on the Avenue's 3/14 Wurlitzer. Then, for the following week, Fenelon was Thomas Organ Company's "star" at the Hoberg Home Organ Festival. He was

Tony Fenelon at the Regent Theatre, Melbourne, Australia. The instrument is a Wurlitzer Style 270 (4/20) Opus #2009.



REAL PIPES SOUND DURING PLUG-IN CONCERT

by Elmer Fubb

Jack Loren is perhaps best described as a "character." He's also a fine musician. Jack is a teacher of organ in Santa Monica, Calif. He might now have a pipe organ in his home if that home had not started to sink back into the Jurassic muck, as homes in California are sometimes wont to do. When the bathroom listed to starboard, Jack got his valuables out of the house right away — the parts of his disassembled pipe organ — but left his wife, gaggle of dogs and himself to the mercy of the shifting not so firma terra at the edge of the San Andreas fault. They are still there, and the house has settled down; that is, the concrete slab it is built on has stopped buckling. It hasn't moved more than a foot since the organ was removed, and now Jack regrets selling the instrument. However, a four inch-wide crack recently opened in Jack's yard, and a helluv an echo comes back when you holler down it. That's when he equipped his dogs with Alpine climbing boots and roped them together, just in case.

(continued from page 40)

in fast company, for many famous organists were there . . . and they were listening. Fenelon proved to be on a par with the best of them!

For the next three weeks he traveled to Sacramento (Carl Greer Inn), Seattle (Paramount Theatre and Bob's Restaurant), Detroit (Senate Theatre), Chicago (Hoosier Theatre), Phoenix (Bill Brown's), Los Angeles (Wiltern Theatre) and San Francisco (Avenue Theatre) plus a quick visit to New York for good measure. He visited the Thomas factory in Sepulveda, and the Lake Tahoe region. When he rested, we have no idea! He always seemed vigorous and "ready to go". His extremely warm personality was most evident as he good-naturedly kidded us "foreigners" about our accent. Tony introduced each number with an informative chat, then proceeded to play circles around many of our prominent artists. Customers at the Avenue Theatre compared him only to that other Britisher who really made a name for himself at the Avenue, Vic Hammett. Tony promises to be back in 1971 — make emphatic note of that — and don't miss him! □

With no more than these minor details on his mind, Jack decided it was about time he played a concert. He does it every so often. He's been doing it since he was a lad when he had a pipe organ in his Oakland home. He'd prefer to do his concert on the gigantic Moller organ in the LA Shrine Auditorium — but it's still undergoing rehabilitation. After checking the condition of several available pipe organs in the area and finding them mostly out of kilter, Jack decided he'd use a plug-in. He made arrangements with Conn's District Manager, "Buzz" Olson, for the use of one of that firm's new 3-deckers. Then he hired the Wilshire-Ebell Theatre, just off famed Wilshire Blvd., for the evening of Peace Moratorium day!

Deciding he'd like some press coverage, he contacted this reporter only to learn that we don't normally review plug-in programs in these pages; we



Jack Loren (right) and helper. Things went from bass to worse with a little effort.

ALLENTOWN THEATRE ORGAN SCHOOL ALUMNI SOUGHT

Organist Howard Burton, of Marion, Ohio, wants to contact others who studied at the Knauss School of the Theatre Organ in Allentown, Pa. He has some school literature and mementos he would like to share. Write him care of this mag.

type for pipes. Jack thought a moment, and then hit on an idea. If we insisted on pipes as a condition, he'd do something with the old Morton languishing unused in the theatre. We agreed to attend with a sharp pencil. That ancient Morton hadn't been heard since Martha Lake was in rompers!

On the night of the concert Jack allowed his far out sense of humor to express itself occasionally with such unexpected exploits as a parody on the "lush tropical nights with birdcalls" theme, during which he drew a pistol and shot the interrupting bird, inducing a shower of yellow feathers from above. The tune was "Yellow Bird." Later, a "Beverly Hills-type bum" appeared with a battered Tuba to play the last note of the music when Jack stopped in surprise at the sight of the bum. Outlandish events during what was supposed to be a dignified concert. Lots of surprises, but no pipes. So, far, only the Conn. It was a good sound but we had been promised pipes.



GAYLORD

Then it happened. Jack started giving a spiel about Gaylord Carter and how he played "The Perfect Song" for the "Amos 'n Andy" show twice each night for seven years, when the sound of real, honest-to-goodness pipes was heard. And the tune was "The Perfect Song." It was wheezy and badly out of tune, but the Morton in the Ebell theatre was heard once more. And at the console, none other than Gaylord Carter — in person. Gaylord hopped over the footlights for a selection or two on the Conn and then home to bed; he had just lighted from a plane returning him from Detroit where he had played a concert at the Redford theatre the night before.

So Jack Loren earned his review, and here it is; Jack played all his music real pretty and didn't hit any clams. □

Myrtle Revisited

PROLOGUE

It was on October 25, 1958 that "Myrtle" became the star of the first official Annual Meeting of A.T.O.E. Myrtle began her career as a style D Wurlitzer (Opus #909) in Petaluma, California. She played 'silents' for many years, then, with the advent of sound, she was left in her memories until found by Joe Chadbourne of Fairfield, Calif.

Joe had also known the silent movies as a theatre organist. With the coming of "talkies" he turned to the land as an orchardist at Fairfield. A loft in the barn on his property became the home of "Myrtle" and with the careful attention of Chadbourne, Judd Walton, and Bob Jacobus, she became one of the sweetest sounding organs in the San Francisco Bay area.

Judd Walton stepped from Vice President to President of A.T.O.E. in 1958 (the group had been functioning for three years). It was decided to have a National Meeting and the barn containing Myrtle was the logical choice since seating was ample (about 200). Also there was very little, if any, cost

involved. It was felt that the 153 Charter members plus the newer members could be easily accommodated.

The first annual meeting was a triumph for Myrtle. Although only a one day affair, this meeting more or less set the format for all national A.T.O.E. meetings held since. Following the afternoon session of music, the Board of Directors met to take care of the routine business, old and new, and elect the officers for the new year. After the banquet and business meeting in Vallejo, all returned to the barn for the evening and more music. For the record, it should be stated that "Myrtle" sang on that October day under the capable fingers of "Tiny" James, Everett Nourse, Bill Thomson, Dave Quinlan, and Gordon Kibbee.

Jesse Crawford was selected as the first Honorary Member of the year (1958/1959) at this, the first Annual Meeting of A.T.O.E.

"MEANWHILE, BACK AT THE BARN"

Myrtle had been neglected. Her master had been ill and seldom entered the loft at "The Barn." Especially tough on Myrtle was the extremely warm weather each summer. Her tibia stoppers slipped to the bottom of the pipes and her leather dried out and became brittle.

Then, it happened! Her 80-year-old master, Joe Chadbourne, was feeling better. He decided to renew the regular community programs which he had held regularly until a few years ago. But Myrtle wasn't ready, or willing! So Joe called in the "doctors," Judd Walton and Bob Jacobus, and in a few weeks Myrtle was again ready to sing.

The ranch was swamped with cars parked under the apricot trees and beside the barn as they came from 100 miles around to renew acquaintance with Myrtle and Joe. And Joe was again the chipper host of years gone by. He introduced all the "acts," greeted old friends as they came to the head of the stairs, and was generally busy all afternoon. It was good to see and hear them again — this devoted pair: the former theatre organist and the former theatre organ.

The entertainment was varied, and good. A French Horn player from the Vallejo Symphony, a very talented marimbaist, two fine vocalists, a well trained choir of youngsters. But — the real treat was to hear Myrtle again as STANLEY KOYAMA, EVERETT NOURSE, TINY JAMES and DAVE QUINLAN presided at the 2 manual console of this originally Style D Wurlitzer. It was a most rewarding afternoon for Joe! And for the audience, too! □

LOEW'S OHIO THEATRE IS SAVED!

by Frank Babbitt

When it was announced last January that Loew's Ohio Theatre in Columbus was to be demolished to make way for a new office building, local ATOS members and other interested citizens were up in arms. This magnificent theatre had been a Columbus showplace for 41 years and the thought of its destruction was more than the local gentry could tolerate. (See Page 9 April, 1969 TOB).

Realizing the potential of this great theatre and the need for preserving it, a group of Central Ohio Chapter ATOS members and others, headed by Tom Hamilton and Paul Noblitt launched a campaign to "Save the Ohio Theatre." After weeks of frustrating effort to raise the necessary \$1.5 million while at the same time dickering with the real estate firm that held the title about giving us an option, showing them how to build their office building above the Ohio and pleading to give us more time, it appeared that we were beaten. Then Robert Karlsberger, a local architect

who had been a part of our effort, joined with other architects and formed the Columbus Association for the Performing Arts (CAPA) and in a desperate move, took out full page ads in both local papers announcing that a day of shame was about to fall upon Columbus. This ad, which contained protest coupons to mail to City and County officials, seemed to turn the tide and through the generous cooperation of local business organizations, financing was arranged and the title was purchased from the real estate company. While there is still a sizeable amount of money to be raised through public subscription, it appears that the theatre is safe for now.

Several stage shows are now being booked and many more will come this way as contracts expire with other local playhouses.

The grand opener since the theatre's rescue was Saturday, October 11 with the presentation by HBG Enterprises of Gaylord Carter at the Mighty Mor-

ton, playing his own inimitable program including two Harold Lloyd silents. The evening was a delight with Gaylord at his best plus a good turnout of happy Columbus people bursting with pride at seeing the beautiful Ohio lighted again and fairly sparkling in all of its splendor.

HBG, ATOS and CAPA all combined to make the theatre shine through many days of preliminary work in cleaning, painting, bulb changing and other necessary activity. And there was a real cliff hanger in connection with this: The Ohio's screen had been accidentally damaged and a new one, ordered from New York, was still on its way the morning before the Carter concert. Finally, at 2 p.m. it arrived and at 10 p.m. it was laced in place just in time for the projectionist's trial run and the next day's show.

HBG Enterprises, composed of Central Ohio ATOS members Tom Hamilton, Frank Babbitt and Neil Grover, completed its fifth presentation with Gaylord Carter and are now planning two more programs this Winter and Spring. □



CHICAGO AREA

At the Oriental Theatre on September 30th, CATOE Chairman, Bill Benedict, welcomed the estimated crowd of 2500 and introduced our organist John Muri, who is indeed no stranger to CATOE audiences. John started his concert with a modern and different approach as a tribute to the Space Age then turned to some old favorites inspired by the solar system. For music designed to appeal to Chicagoans — namely pieces Jesse Crawford played in Chicago — John included "Blue Twilight," "Dance of the Blue Danube" and the nostalgic "Forgotten Melody" (Crawford's radio theme signature music). He made extremely good use of all four manuals during the "Dance of the Blue Danube". The hit of the evening was John's rendition of Zes Confrey's "Kitten on the Keys", which literally brought down the house. The audience couldn't get enough of this remarkable man, organ, and music.

John's use of the Oriental organ's reed section throughout the evening was tasteful and elaborate. His sing-along selections showed the audience to be as enthusiastic in their singing as in organ appreciation.

CATOE's mirrored ball was featured during intermission and John played with it still revolving after intermission. The ball is a real crowd smoother and it was so good to see it in use again.

John accompanied two short comedies featuring Mack Swain in "The Movie Star" and Laurel and Hardy in "Liberty". He never missed a cue, playing to please his audience which is a lesson other performers might find worthwhile learning.

Monday, Tuesday, and Thursday evenings have been set up as regular work times on the Downers Grove North High School project. A target date of Nov. 17th has been set for completion of the installation.

Fred Kruse, Paul Lewis and Bill Barry have been working on the Baker Hotel's Geneva pipe organ Monday evenings. They've cleaned reeds, tuned pipes and with Bette Peterson's re-leathering ability, have rebuilt the Glockenspiel. The organ can be heard every Sunday afternoon for four hours. Our crew says it's a nice place to have Sunday dinner and relax to pipe organ music.

Work is continuing on the club-owned Kimball organ, recently removed from the Senate Theatre, Chicago.

CONNECTICUT VALLEY

The October 11 meeting was held at the home of Anita and Irv Twomey in Manchester. The Twomeys have an extensive and exceptionally fine collection of music boxes and other mechanical musical instruments including Steinway Duo-Art and Mason and Hamlin Ampico reproducing pianos which recreate the exact playing, shading and expression of the artists who recorded the rolls. But Irv, who is President of The Musical Box Society, International, is justly proud of what he refers to as "the biggest musical box of them all", his 2/7 Wurlitzer.

The Twomeys and a few friends removed the organ from a theatre which had been closed for some time a year ago Mothers' Day, and officially unveiled the instrument last Christmas. In between were about 1,000 man-hours of labor done mostly by people who had never seen the innards of such an instrument before. With some guidance from ATOS members who were familiar with the installation of a theatre organ in a home, and the ingenuity of research engineers, the Twomeys wound up with an exceptionally fine home installation.

All the noisy components, relays, regulators and tremolos, were located in a separate room so that the chamber is quiet. Also, without the tangle of regulators and wind lines under the chests, the chests were kept low, and both pipes and actions are very accessible for maintenance. All pipes were cleaned including reed tongues and shallots, and some tonal regulation was done to give a balanced sound in the basement music room. The motion of the swell shades was reduced to achieve a smoother swell and to scale the overall loudness of the instrument to the size of the room. In this respect, this Wurlitzer installation is most successful.

Although the Twomeys were used to music box restorations where the intent is to have everything as it was originally, they were persuaded to make a

few changes in the organ which enhance its versatility. A separate Tibia Tremolo was added, as well as Octave and Sub Octave Couplers on the Solo manual. The Mason and Hamlin Grand piano is being added, and a second swell shoe will operate the piano expression through the Ampico mechanism.



Alan Ross at Twomey's 2/7 Wurlitzer.

DAIRYLAND

The Dairyland Chapter held its spring meeting at the Capitol Theatre in Racine, Wisconsin. The organist was a young star, Tom Gnaster, from the Chicago area. He played several beautiful arrangements with clarity and brilliance. The organ, maintained by Century Organ of Villa Park in excellent condition, gave out with brilliant sounds not thought possible with a five ranker. Door prizes were awarded to chapter members. The theatre and organ use was through the courtesy of Ted With-eril, one of our chapter members.

The opening fall meeting was held at the home of Robert and Millie Ludwig, Sand Hill Farms, in Grafton, Wis. The concert was played by David Olson on a custom Allen with multiple stereo cabinet speakers. Mr. Olson played Broadway show tunes and ballads in a style all his own which was appreciated by those attending.

— Fred J. Hermes

DELAWARE VALLEY

Although our joint meeting with the New York Chapter at the Surf City Hotel was earlier than usual this year (September 7th), we had a good crowd. Nearly 200 people showed up for the event with almost equal representation for each chapter. In addition we had several guests from outlying areas. For example, from Niagara Frontier we welcomed Mr. and Mrs. Randy Piazza — chapter chairman and charming wife, Joe and Laura Thomas of Lancaster, N. Y. and the entire Cole family (Shir-

ley Cole is editor of the Niagara Frontier's newsletter, *Silent Newsreel*.)

The famed 3/15 Wurlitzer which has made this resort hotel "Organ Headquarters" along the Jersey coast was in good voice. This instrument is played and maintained by Bill Floyd — assisted by Eddie Buck — and has recently been improved by the installation of a new chrysoglott and a rank of capped oboe horns. It is now planned that a new blower will be installed to "drive" a total of sixteen ranks.

Because of obligations elsewhere Bill Floyd could not be present, but genial Eddie Buck led off a long list of performers and then assisted with registration for the benefit of those unfamiliar with pipe organs. Marshall Ladd was also in fine voice — a requirement for an MC at these affairs who must be heard above the general hubbub. Marshall was assisted by Joe Elicker during dinner (things were a little more quiet by then).

Space makes it impossible to review any of the performances since over thirty organists played. An attempt will be made to mention everyone who played, but if we missed your name (or it's not spelled correctly) please forgive and mark it up to the general confusion. We inquired (loudly) for the name of one of the artists and the only answer we got was "On the Rocks" — now we know there isn't any organist with a crazy name like that! The Delaware Valley was well represented in terms of talent (not in the order of appearance) by: Garrett Paul, Ed Weimer, Dennis James, Jane Stopyra, Rev. George MacNeal, Shirley Han-num, Biff Claffin, Mary Bowles, Robert Leyshon, Herb Daroff, Ethyl Bleasdale, Woody Flowers, Al Hermanns, Bill Tabor, Dottie (MacClain) Whitcomb, Dick Schmidt, Fred Kelley, Lou Good, Terry Surratt, Marshall Ladd and Grant Whitcomb. Also Lee Bounds from Wilmington and Evelyn Becker.

— Grant Whitcomb

LAND O'LAKES

WHATEVER BECAME OF . . . that "Golden Age of Theatre" when theatre organs, and theatres, were in their prime? Those good old days have become only a fond memory to the more mature members of American society and almost two generations have never experienced this page in entertainment history. With this thought in mind, our Land O'Lakes chapter decided it was about time to try to remedy this situation in some small way.

On September 21st, the days before the talking picture were re-visited. The place was Norm Tubbesing's Arcade

Theatre in St. Paul, a theatre like many that had played their parts in the drama of the original "Golden Age of Theatre". Way back then many a heart must have skipped a beat when the majestic pipe organ began its accompaniment to slapstick Keystone Kops comedy or perhaps the Perils of Pauline. But unfortunately, in more recent years, one by one the pipe organs have been dismantled and no longer make their voices heard to audiences both young and old. The very chambers have lost their identities through remodeling and change. An era had ended! At least until that enjoyable Sunday afternoon when the lights dimmed, the audience hushed and Elaine Franklin, dramatically spotlighted in red, began her pre-show organ concert. The Rogers 33 E organ, their largest production model, (provided by the Bodine Company), was not only a respectable stand-in for the original pipe organ sound but rather it gave us an exact taste of by-gone days.

When the audience was in the proper mood for the next experience, Don Taft took his place at the console and slides were shown, all original and still at their colorful best both literally and figuratively. We read, among many others, "WOULD LADIES PLEASE REMOVE THEIR HATS" both right-side-up and upside down (planned that way accidentally on purpose by Chairman Don Peterson so he could throw in an occasional "ONE MOMENT PLEASE".) Of course an afternoon at the moving pictures was never complete without sing-along slides, so we all welcomed the chance to join Don Taft in a few choruses of "Harvest Moon", "The Band Played On" and many more vintage tunes. Next came an Our Gang-type comedy short entitled, "Pie In Your Eye", the story line of which was self-explanatory and, needless to say, hilarious. Then the main feature title lit up the screen, "Follies of Youth". For "Drama" and "Pathos" (but mostly for a good deal of unintentional comedy), it was perfect. Of course, Don's deft accompaniment added just the right touch. R. J. O'Neil is to be thanked for the old movie prints, Dick Carter for the projector on which the slides were shown, Bob Lahti and Harold Peterson for the slides and Warren Mytling for the 16mm movie projector.

When there wasn't a dry eye in the house, admittedly from laughter instead of from the originally-intended tears, the melodrama came to an end and we were treated to a finale of fine organ music from Elaine Franklin.

All in all, we felt that a good time

had been had by everyone. Perhaps the idea will catch on here in Land O'Lakes territory: The idea that history *should* sometimes repeat itself, especially such an entertaining, colorful history!

— Alice Tubbesing, Secretary

LOS ANGELES

The fall season of club activities continued with a fine concert by the young Australian organist, Tony Fenelon, at the Wiltern on Oct. 12. That afternoon's jam session, usually held on the Elks Building 4/58 Morton, was transferred to the Pipe n' Pizza restaurant 2/10 Wurlitzer. A number of members took advantage of the opportunity to play still another theatre pipe organ. On October 31 many club members traveled 100 miles south to hear fellow member, Gaylord Carter, play a Halloween midnight movie show on the San Diego Fox theatre 4/31 Morton. Since much of the advertising was on a local rock n' roll music radio station, the audience consisted principally of almost 2,000 teenagers who had probably never seen a silent movie, nor heard a theatre pipe organ. Both The Phantom of the Opera (Lon Chaney) and the Phantom of the organ (Gaylord) seemed to hold the kids' attention. Club members are looking forward to the annual meeting, election of officers, and special concert on Dec. 7 at Dorothy Bleick's studio with the 2/12 Wurlimorton in Covina. And to Helen Dell's concert at the Wiltern on Dec. 14. That afternoon the club is joining the Los Angeles Organists' Breakfast Club in a "Toys for Tots" Christmas benefit concert on the 2/10 Wurlitzer at the Pipe n' Pizza restaurant.

On Nov. 9, the chapter presented a concert by Lyn Larsen which introduced a new pipe organ locale to members, the 250-seat "Old Town Theatre" in nearby El Segundo which now houses the Coffman and Field 4/21 Wurlitzer (formerly installed in the Woodcarver shop). It was a first, the initial concert played on the fine instrument.

— Ray Bonner, Chairman

MOTOR CITY

There is an old vaudeville routine that begins, "Just mention my name in — — —, the greatest little town in the world." And the name of Gaylord Carter mentioned in radio spots, newspapers, and the trailer played in the theatre featuring "The Big Chase" music on the organ, together with the two Harold Lloyd comedies, "Sailor Made Man" and "Never Weaken" brought our largest audience to date. A packed house. We added a couple hundred admirers to our mailing list.

One man called the morning after the show to be added to the list. Said he had missed the show but his friends were so enthusiastic, he didn't want to miss another. Many young people expressed the desire for more when Gaylord played several current ballads as a finale after his accompaniment to the films and his usual antics at the organ.

There is a waiting audience for live theatre organ in our town, and in yours. All you have to do is to give *everyone* the opportunity to know that an event is taking place. Display ads cost money, but we found that we were eligible for a non-profit group display advertising rate in a major daily (1/3 off) and consequently had statewide circulation for the first time.

Chapter members are again playing the Friday night organ intermissions at both the Punch and Judy, and the Redford Theaters. Work is progressing on the Royal Oak 3/10 Barton and a grand re-opening concert is planned when it is completed.

NIAGARA FRONTIER

A standing-room-only crowd welcomed Lyn Larsen to the Riviera Theatre October 22. His performance thrilled the Frontiersmen for the second consecutive year. "From This Moment On" played for the big sound got things off to a good start. Movie themes followed by a melodic arrangement with chrysoglott and chimes for "My Way". Then a well applauded march for a change of pace. Lyn's pedal work is always interesting to observe. It is not fair to the artist to list his numbers but each one had a different registration which displays the masterful ability of this young artist.

He accompanied a silent movie and sing-a-long closing by playing requests from the balcony to let folks way up there know he hadn't forgotten them. His fine concert was rewarded by a sincere standing ovation.

On Oct. 25th the Chapter celebrated its tenth anniversary with a midnight party at the Riviera. A silent movie and sing-a-long were followed by Sandy Ellis and Shirley Cole with a 1920's act with costumes. They were accompanied by Ray Simon at the console.

Bill Hatzenbuhler played his version of "The Chariot Race" with full organ, all percussions and the toy counter all at full blast. Everything worked.

Alan Ross gave a mini-concert followed by open console.

Chairman Randy Piazza was awarded the gavel of office, and the theatre manager Frank Guzzetta was presented with his honorary member tab.

— Shirley Cole

OHIO VALLEY

October 19th marked Gaylord Carter's fourth appearance at the RKO Albee Theatre, Cincinnati, doing a program under sponsorship of the chapter. As usual, Gaylord drew a good crowd, with over 1900 cheering fans in attendance. A Rodgers theatre model organ was used for the evening, which Gaylord put through its paces. His program included a complete cueing for Lon Chaney's "Hunchback of Notre Dame".

Those who have attended this series of shows featuring live organ music and silent movies put on by the Ohio Valley Chapter of ATOE have been told on several occasions that the purpose of these shows is to obtain money for the restoration of the RKO Albee 3 manual 19 rank Wurlitzer theatre pipe organ.

Since our last show last October this organ has been removed from the RKO Albee and is in the process of being reinstalled in Emery Auditorium at Central Parkway and Walnut Street. This removal and restoration is a chapter project and support of these shows so the work can be completed is most appreciated. It is hoped restoration and reinstallation can be completed by next spring.

Emery Auditorium, seating 1510 persons, is part of the Ohio College of Applied Science complex. Built in 1908, Emery was "home" for the Cincinnati Symphony through the 1920's. Countless are the artists who have appeared on Emery's stage, including John Philip Sousa. Children's Theatre has been held at Emery so grade children have had their chance to see "live" theatre. The auditorium has just been air-conditioned, thereby promising new comfort for performances there.

— Robert Ridgeway

OREGON

Chapter activities were varied and interesting for summer and fall. In August we met at the home of Richard and Mary Pitts. The huge picture windows overlooked the picturesque Yaquina Bay at Newport. Dick had restored the former Oaks Rink organ originally built by Wm. Woods Pipe Organ Co. He completely refinished it to what is now one of the best home organs in the Northwest. The artist, Patricia Preisz, played a memorable program demonstrating the superb sound of the organ.

The October meeting was held in the Scottish Rite Masonic Lodge Auditorium in Portland. This is a 3/11 Wurlitzer. Its versatility was demonstrated by a duo of Walter Meisen and

Jonas Nordwall. First Walter played, then he sang accompanied by Jonas. Then Jonas changed to the grand piano while Walter played the organ. Finally Walter both played and sang many numbers such as "Somewhere My Love," "Spanish Eyes" and other ballads. Truly a great day.

I hate to report that the Portland Oriental must be torn down. The wrecker is scheduled to remove it. I hope the cars that park there are haunted by the strains of music. Dennis Hedberg and Bill Peterson will remove the organ for reinstallation in some, as yet, unknown place.

With so many movie palaces meeting this fate, I wonder if the next generation will know the spine tingling thrill as the opening number ushers the mighty organ from the pit to throb its vibrating sounds. Let us savor them while we may.

— G. Duffy

PUGET SOUND

Final business meeting of the year was held at Brads Restaurant preceding the concert and jam session at the Masonic Lodge. The organ is a 2/8 Wurlitzer from a Bremerton Theatre. The concert itself was played by Mahon Tullis, a real old type theatre organist. Possibly the youngest one of them left. He played theatre organ while in junior high, went on to radio work, worked for Balcom and Vaughn and taught organ there. Currently an abstract clerk in King County Dept. of assessments, he still plays casual musical engagements and concerts.

The Tony Fenelon concert really demands a longer review but it's great to hear our own organ in the Haller Lake clubhouse. The roughly 350 people from both clubs attending not only enjoyed themselves very much, they became Tony Fenelon fans with much demand for his return.

The movie, Laurel and Hardy's "Double Whoopee," was provided by Don Myers who also shared the musical accompaniment with Eddie Zollmar.

SIERRA

A small, but very appreciative crowd of thirty-five members and fourteen guests assembled at the Carl Greer Inn Sunday, September 14th to hear Emil Martin at the console of the Robert Morton. Mr. Martin, an artist from the days of silent movies, opened the first half of his program with numbers from the golden days of theatre organ. A medley of these got the program off to a rousing start, and the first half was played with but two interruptions.

During the intermission, Emil requested that the audience write down

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

their favorites and the second half of the program was made up of these requests and included a medley from "The King and I", the "Desert Song", "Paint Your Wagon" and several more numbers from the good old days. As an encore, Emil was asked to play his old radio theme "Ruby", which brought back memories to many Sacramentoans.

Emil Martin has been broadcasting since the advent of radio. He first played a 2/14 Robert Morton installed in the studios of KCRA which is now the property of member Don Zeller. When the organ was removed from the studio he started playing a Hammond and is still broadcasting a half-hour program each Sunday evening. Emil is a very accomplished organist who can play both pops and classical with equal ease. Emil Martin should be heard by more A.T.O.S. members, for he is truly one of the finest organists playing today.

— Bob Longfield

WOLVERINE

After 30 years of being parted, two old friends got together for two hours

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on Sunday morning, September 28, much to the enjoyment of 300 people. Larry Leverenz, who played theatre organs for 10 years throughout Michigan for Butterfield Theatres, returned to his friend, the Golden Voiced Barton at the Temple Theatre, Saginaw.

The Temple Theatre is one of the cleanest and best taken care of theatres in Michigan. It still displays its beautiful rococo and gold leaf. The Temple also boasts of the Barton, which is in excellent condition due to the restoration project of Ken Wuepper and several assistants. All of this is a credit to Mr. Ellis Merkley, manager, who has been with Butterfield Theatres for 27 years. Wish there were more like him around.

A real showman, Mr. Leverenz played several medleys of tunes too numerous to mention all of them. Then he simulated an orchestra tuning up its various instruments, via an organ chamber tour, and played the "orchestra" through "Pomp and Circumstance."

The second half was devoted to a world tour with songs to denote the

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cities and countries, a medley of well-known show-tunes, and a night at the opera. When the audience is really enjoying themselves, the time goes by so fast, and too soon the two great friends must part again. A very appropriate closing number was "Auld Lang Syne."

A short meeting of the Wolverine Chapter was held at the theatre, then the membership gathered at Good Shepherd Lutheran Church for an "indoor picnic." Several members tried out the Schlicker pipe organ there. Some were amazed at the volume of sound to be gotten from 16 ranks of unenclosed pipework voiced on 2½" wind pressure. Incidentally, 8 ranks of it are mixtures.

Many members were heard to have remarked what a fine concert it was and what a nice turn-out there was.

1970 ATOS CONVENTION
NEW YORK CITY



Back in 1961, ATOER Sylvan Ketterman clipped the above comic strip from the March 19th (Sunday) edition of the Muncie (Indiana) Star and filed it with his collection of organ lore. The idea of an associate of Snuffy Smith having the courage to go all out for pipes, despite a shrinking "mountain dew" market, might just supply needed courage to some later "bodacious idjit" who was "tetched" enough to take the pipe route. Years later he came across the now faded strip and decided that if it was ever to inspire a true lover of pipes who had "backslud," it had better be before the characters did a complete fade. We sent it to Bill Lamb for a touch of the magic he has in copying old photos and pictures from yellowed sheet music covers, and this is the result. Now we can all sympathize with "Zeb" in his desire to give his little daughter the benefit of a real organ. Reproduced with permission of King Features Syndicate, Inc.

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