



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

### SPECIFICATION FOR THE VIRGINIA THEATRE BARTON PIPE ORGAN

\*indicates addition

#### PEDAL ORGAN

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

#### ACCOMPANIMENT

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

#### GREAT

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

#### SOLO

Great to Great 16'\*  
Great to Great 4'\*  
8' Harp Chrysoglott  
8' Xylophone  
4' Glockenspiel  
4' Orchestra Bells  
8' Chimes  
8' Tibia Clausa  
8' Kinura  
4' Octave  
4' Piccolo  
4' Clarion  
8' Xylophone  
4' Glockenspiel  
4' Orchestra Bells  
8' Cathedral Chimes  
Solo to Solo 16'\*  
Solo to Solo 4'\*

#### SECOND TOUCH STOPS ON BACKRAIL

**PEDAL**  
Bass Drum 5 on solo with cancel  
Cymbal 3 on pedal with cancel  
Kettle Drum 9 toe pistons for special effects such as horse hoofs, bird call, bells, etc.  
Crash Cymbal 1 pedal for grand crash effects  
8' Tuba 1 swell pedal for main  
8' Clarinet 1 swell pedal for solo  
8' Diaphonic Diapason 1 register crescendo pedal  
8' Xylophone  
8' Chimes  
Triangle  
**GREAT**  
16' Ophicleide  
8' Clarinet  
8' Tibia Clausa  
**TREMULANTS**  
Main  
Solo  
Tuba  
Tibia  
Vox Humana  
**PISTONS (manual)**  
9 on accomp with cancel

#### ANALYSIS OF RANKS

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

#### DISPOSITION OF RANKS OF PIPES AND PERCUSSIONS IN CHAMBER

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

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

**MAIN CHAMBER** — right side of stage lower level  
16' Diaphone (wood) low twelve pipes of diapason  
16' Bourdon (wood) low twelve pipes of flute unit  
8' Diapason (metal) low twelve pipes of 8 foot stop  
Chimes, Glockenspiel, Chrysoglott, and Xylophone plus toy counter.

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

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

**EXPOSED PIPEWORK AT STAGE REAR LEFT OF PICTURE SCREEN**

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

## GEORGE WRIGHT RETURNS TO ROCHESTER

by Lloyd E. Klos

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

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

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

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

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