

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

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



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

—G. W. Gerhart



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 Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P. O. Box 2329

Livonia, Michigan 48150

To: Theatre Organ Bombarde Editor

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

Dear Sir:

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

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

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

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

VINCENNES UNIVERSITY 3-10 WURLITZER STOPLIST

PEDAL, 10 Stopkeys

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

ACCOMPANIMENT, 25 Stopkeys

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

GREAT, 29 Stopkeys

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

SOLO, 13 Stopkeys

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

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

Pedal, 1st and 2nd Touch

†Bass Drum
†Kettle Drum
†Crash Cymbal
†Cymbals

Accompaniment, 2nd Touch

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

Great, 2nd Touch

16' Ophicleide
8' Tibia
8' Clarinet

Tremulants

Main
Solo
Vox
Tibia

Pistons

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

*Cello and Post Horn wired together.

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

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

†Located in great chamber.

ENGLAND

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

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

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



Console in place.



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



Under the lift.



CATOE crew prepares to move Oriental console.



Console on the move.

Painted and redecorated in its original oriental style.

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

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

Yours truly,
Bill Rieger
Secretary

Dear Stu,

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

Dave Junchen
Junchen Pipe Organ Service
Sherrard, Illinois

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



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To the Editor:

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

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

All of the above are Wurlitzers.

Yours sincerely,
Wes L. Johnson
South Australia

Dear Sir:

A few comments on the February TOB . . .

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

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

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

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

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

Heraus mit dem CLICHE!

Sincerely,

John S. Carroll

Gentlemen:

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

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

Thanks,
Bill Oberg
Milan, Tenn.

Dear Mr. Editor,

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

Edmund Franchek
Palatka, Florida

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

Theatre Organ Bombarde

Attention: Editor

Dear Sir:

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

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

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

Thank you,

Bill Floyd

2106 Staples Mill Rd.

Richmond, Va. 23230

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

Dear Mr. President:

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

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

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

Yours truly,

Captain John A. Peters

Goodfellow AFB, Texas

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