

the building.

The mayor presented the vivacious and efficient chairwoman of the organ committee to the audience, Mrs. Jackie Carey, prominent leader in the cultural world of the city.

Mrs. Carey then presented the most thrilling person of our whole dedication, our ATOS President Ray F. Snitil, who, accompanied by his wife, Dorothy, gave an inspiring talk to the audience, and in turn presented the OK City Chapter Charter to the writer, as chairman of the local group. This made our day complete.

Mrs. Carey then announced, "Here's Hector Olivera at the Kilgen organ."

The rest was glorious. Although I knew the organ had its potential, and was a success as organ building goes, I didn't know it could be brought out like that. I heard things come out of the organ I didn't know existed. We worked on the action for months, and it is naturally fast, but I didn't know that it would ever be called on to answer to that kind of technique. Standing ovations during extraordinary phrases, and three standing ovations at the end brought four encores. They still talk about it and through so much admiration for him, we decided to bring him back. He and his manager, Walt Molt, certainly are doing things to bring out the former uninterested listeners, from teen-agers to the older fans.

Our chapter has been fortunate in having the organ as our own home base instrument, and we have the full facilities of the entire city to promote the organ, use it, add to it or whatever we desire.

It is used with the symphony, and all events are urged to use it before openings and during intermissions. We are doing this with the week-long run of *Hello Dolly*, starring Carol Channing, with the city paying for two of our members, Lou Ann Rice and Curt Chambers. It was used for a bash for Ronald Reagan recently. It will be used for two large productions at Christmas for the mayor's Christmas program.

We have had the wonderful cooperation of the Sooner State Chapter who were specially invited to attend this program and have plenty of things planned in conjunction with them. □

QUESTIONS AND ANSWERS ON THE TECHNICAL SIDE

by Lance Johnson

1. **I am helping my boyfriend set up his Wurlitzer theatre organ and he insists that all tremolos are winded directly to the regulator. I also know that tremolos drive him crazy when he tries to adjust them but he says that all the Wurlitzers he has seen had the tremulant connected to the regulator and not the windchest.**

Ans. To my knowledge, Wurlitzer never winded tremulant to regulators in theatre installations. It is possible that this was done on church installations. The ideal is to cause the maximum amount of shaking of the wind and get the source of the shaking (tremulant) as far away from the correcting device (regulator) as possible. Wind enters one end of the chest and the take-off for the tremulant is at the other end and connects to the tremulant pipe by means of a manifold. (Boyfriends don't like being corrected. Better handle this one with diplomacy.)

2. **Here is a tip from one of our readers, Ken Ladner of Howard Beach, NY. "I found that after fifty years, my theatre organ stop tablets needed a bath. I put them in hot soapy water only to have all the engrave fill come out. Bob Atkins, a friend of mine, suggested flat black latex paint. With a small cheap brush I painted over the engraving starting with about ten tablets at a time, allowing a half hour to dry. Then after applying scouring powder and water to my fingers, I gently rubbed off the excess paint. It will be necessary**

occasionally to apply two coats as the scouring powder may remove too much paint. This system does not seem to work well on pistons. I carried two tablets in my pockets for a few weeks to make sure the engraving would not wear off."

3. **Please suggest best Main or Solo placement for the following Kimball ranks:**

Ans. I assume you are asking for a Wurlitzer style arrangement of Main and Solo. (Below are the ranks submitted with the chamber designation by the Q & A editor:)

Diaphonic Diapason 16-4 M
Tibia 16-2 S
Flute 16-2 M
Violin I 16-2 S
Violin Celeste II 8-4 M
Tuba 8 M or S
Trombone 16-4 S
English Horn (Cor Anglais 8-4 . . S
Kinura 8 S
Clarinet 8 M
Vox 8—4 S
Harp Celesta M
Chimes, Orch bells, Xylophone,
Traps, Toy Counter S

4. **I have had two intermittent dead notes in my Wurlitzer Tibia Piccolo 4, for some time. I have worked the relay note and switch but can't find out why it should be dead off and on. Can you give me any help? The chest magnet and primary works perfectly with a test wire.**

Ans. Try the following process of elimination:

a) Make sure relay note will repeat rapidly with no skipping. If skipping occurs, it could be dirty contacts, either at the relay, switch bar or relay contact.

Do you have any questions?

Send them direct to:

QUIZ MASTER
And Organ Builder

LANCE JOHNSON
Box 1228
Fargo, ND 58102

b) With key held down, work gang switch by hand and watch the action of that contact wire on the switch block to be sure it snaps back each time as you roll the switch to off position.

c) Check all solder connections and reheat them all if necessary. A hair line crack in a joint may not be visible.

d) If all else fails, try jumping your note at the relay block to a spare contact if scraping the chopper and contact wire don't produce results. If your relay blocks do not have any spares, unsolder one of the feed contacts and make it a spare for your stubborn note. □

VOX POPS



Conducted by Stu Green

Stu Hinchliffe writes in his Eastern Massachusetts Chapter's *Eastern Pipes* newsletter that veteran organ-builder and chapter member Jim Rankin, now relocated in Kingston, New Hampshire, is up to his old tricks. Jim observed that the United Church of Christ in Kingston needed an organ. About that time he located a 2/5 mostly Robert Morton which had seen service in several theatres and a Masonic lodge. Jim acquired the organ in June, 1975. With the help of church members, the pastor organist, and Mrs. (Peg) Rankin, the organ was moved to the church and installed in time to start making music by October of the same year. Jim added relay capabilities to permit the addition of five more ranks. Another one saved!

Jim Rankin first came to our attention while he lived in Reading,

Mass. There he built a pipe-electronic hybrid which boasted seven ranks of Wurlitzer pipes, long before Ruffatti and Rodgers picked up the pipe-plus-electronics idea commercially. Wonder if he has it playing in his Kingston home?



Cathy Koenig from Niles, Ill. writes "Harry and I meet the nicest people when we travel by the book — the ATOS Membership Roster." After their active participation in the Chicago Convention (Harry was the lobby pianist at the Muri concert) they decided that they needed a vacation so they flew to Denver, rented a car, and drove through Colorado, Wyoming and Utah.

While in Estes Park, Colorado they contacted Don Wick, chairman of the Rocky Mountain ATOS Chapter. Don took them to a get-together at the home of Jack Walden who has a 2/12 Kimball perking. We learned the organ's history. It was installed in the Teatro del Lago, Wilmette, Illinois, in 1927. In 1965 it was moved to a private home in Chicago when the theatre was torn down to make room for a supermarket. In 1966 it was transported to Kansas City by Randy Charles and in 1968 he moved it to Estes Park. In 1974 it was installed in the home of Jack Walden in Loveland, Colo. Since acquiring the organ Jack has added a Wurlitzer relay; also replaced missing percussions, Glockenspiel and Chrysoglott.

Harry was invited to play and gave an impromptu concert which lasted



Harry Koenig. Always on the move. (Shown here at Downers Grove High School Wurlitzer.)

(Carl Anderson Photo)

an hour. Judging from the audience reaction, the favorite numbers were "Ave Maria", "Vesti la Giubba" (Pagliacci), "Desert Song" and the "Washington Post March", which is Harry's usual closer, reports Cathy.



Bill Wright. The astounded fans wouldn't let him go. (Stufoto)

On October 16, a multi-store electronic organ retailer in southern California staged his 4th annual Organ Festival in the San Gabriel Civic Auditorium. The Gould Music Co. sells four brands, and late models of these organs and their associated speaker equipment were spread across the stage. Because there is an excellent 3/16 Wurlitzer pipe organ in the hall, young Bob Gould made a venturesome decision; he would include the Wurlitzer pipes on a program designed to promote plug-ins, knowing that comparisons would be made. In short, he gambled; would the extra pizzazz offered by the huge pipe organ be balanced by possible critical tonal comparisons?

The pipe organist selected was veteran Bill Wright, another who never quit when "talkies" took over. The electronic organs were played by Ralph Wolf (Thomas), Carol Jones (Conn), Jerry Nagano (Allen) and 15-year-old Bob Speaker (Wurlitzer spinet).

Most of them played energetically and very well, but the pipe organ stole the show. The big sound and the very size of the raised console astounded those who thought in terms of parlor-size spinets, those too young to know about the ances-