

with help from the other family members. The table was quite beautiful. My big regret is that in the excitement I forgot to take a photograph of it before we all moved in. Whenever I think of Oregon I am sure that I will be able to taste the wonderful strawberry cakes. After the meal everyone socialised and of course we had some organ music from Nina, Joe, Rolly, Stan and Paul. This was to be our final night in Sheridan and it certainly was a night to remember.

The convention was due to start in Seattle on the Wednesday and Maurice planned to drive the 200 miles there in time for the registration. Edith, Les and I wanted to be at Seattle in time for the Chapter Reps. meeting scheduled for around midday. Maurice came up with the answer by hiring a Piper Cherokee at McMinnville and getting a pilot friend to fly us back. We took off at about 9:30 a.m. and although it was slightly misty over the mountain ranges, Ray, the pilot flew alongside the Columbia River at a height that made for magnificent viewing and we finally landed at Boeing Field in plenty of time to get us back to the hotel for our meeting. Maurice and Nina, in company with Terry, Vera, Janice and Pat, arrived by car later in the day, well in time for registration and the start of the convention.

This, then was our overture safari. I am at a loss for words on how best to say thank you to our dear friends Maurice and Nina Adamson and their family for making it such a wonderful three days, so perhaps on behalf of seven English people, sorry, "British" (Les and Edith are Welsh), may I offer this completely unoriginal toast: "To music and the friends it brings." □

MUMBRUE'S MUSICAL MONSTER

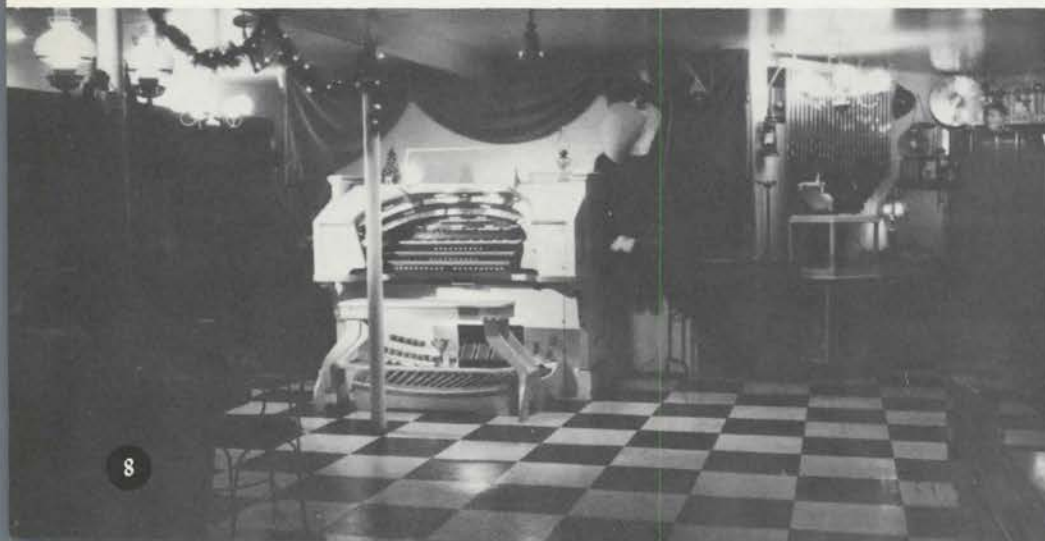
by John Lauter

The late 1950s and early 1960s were a transitory period for theatres and their pipe organs. Television became the major entertainment medium, luring a great many patrons from the large screen to the small screen. Some of the theatres were razed and converted into parking lots. Developers bought and razed theatres to build office structures claiming that it was a more efficient use of land. It seems even organ chambers had become endangered due to "modern air conditioning" installed in organ lofts or wide screen modifications rendered to the proscenium and/or organ grilles. It was at this time that theatre organ enthusiasts found it possible to acquire an entire instrument for a modest price.

Many of the home installations we see today came about as a result of this period. The Bloomfield Hills, Michigan, home of Roger and Sue Mumbroe houses one of the finest examples of this type of installation in the country. What evolved into a

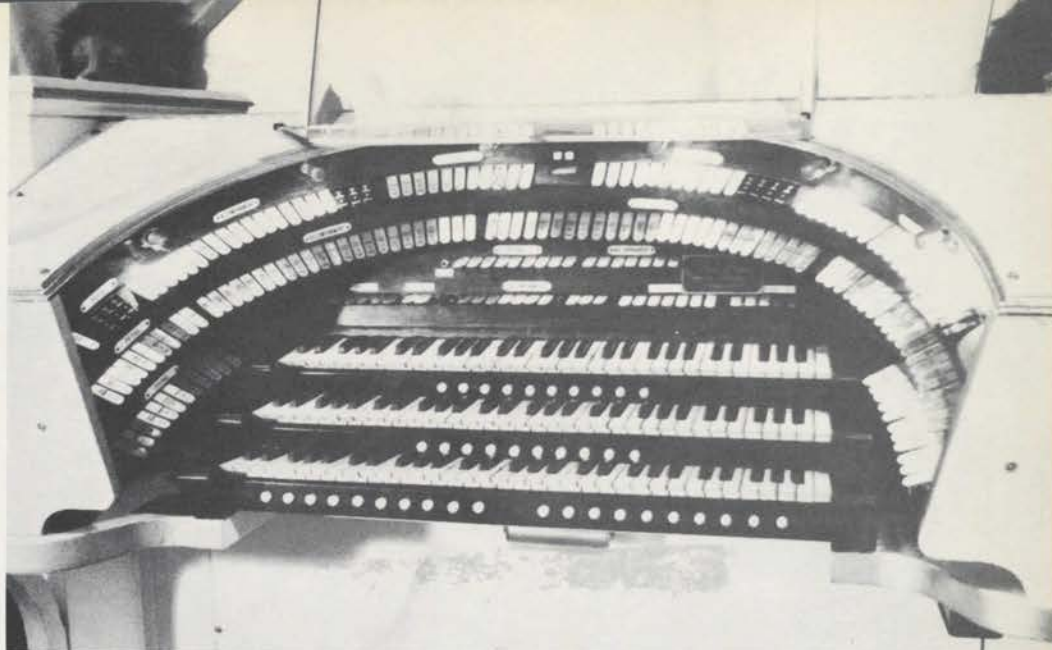
dynamic 3/28 Marr & Colton hybrid started out as a 3/16 Wurlitzer installed in his mother's Royal Oak, Michigan, home. In 1958 Roger assembled his first home installation, using a Wurlitzer Style D console he had modified to accept a third manual and another stop rail. He had a small collection of pipes gathered to complement the Style D ranks. Not long after this, Roger obtained the Tuxedo Theatre's 3/13 Morton, the Oriole Theatre's 3/17 Marr & Colton, and the Olympia Stadium's 3/14 Barton-Gottfried. The acquisition of these instruments allowed for selection of ranks for the future hybrid organ. In 1965 construction of the new Mumbroe home began with particular attention to organ chamber design and listening area. The 19 original ranks were comfortably installed in the 40' x 20' chamber at the beginning of 1966. The 3/17 Marr & Colton console from the Oriole Theatre has controlled the instrument since that time, as it had the best potential for expansion of its three stop rails. The single chamber adds a spacious sound to the organ and yet there is a pronounced separation between sides. As the house was built for the organ, the chamber placement and rank location were easy to dictate. A five-foot pit in the rear of the chamber allowed all pedal offsets to go in without any mitering of the pipes. Trying to impress the builder with the importance of this excavation proved rather difficult. After much head scratching, Roger told the builder that the pit was to be used for

View of listening area. The large bird above the console is rigged to a section of chime pneumatics a la pizza parlor.



raising alligators! Now that impressed him! The complement of ranks are not from any particular organ. One hundred twenty-five ranks have been tested and evaluated since 1966 to bring about the eventual 28 ranks. The particulars of the stoplist are an organist's dream: Three Tibias, four Voxes, two Tubas, nine ranks of strings, Brass Trumpet, Brass Sax, Orchestral Oboe, Murette, French Horn, seven ranks that go down to 16', etc. The resulting sound is very well balanced, and powerful though not overbearing. This variety of voices, combined with a favorable acoustic environment, produce a smooth ensemble. The credit for this goes to Roger and Sue, who have performed all the set-up and voicing chores themselves. Roger, an engineer with Chevrolet, is a 25-year veteran of the theatre organ hobby.

The wide selection of ranks enabled Roger to choose the tonal char-

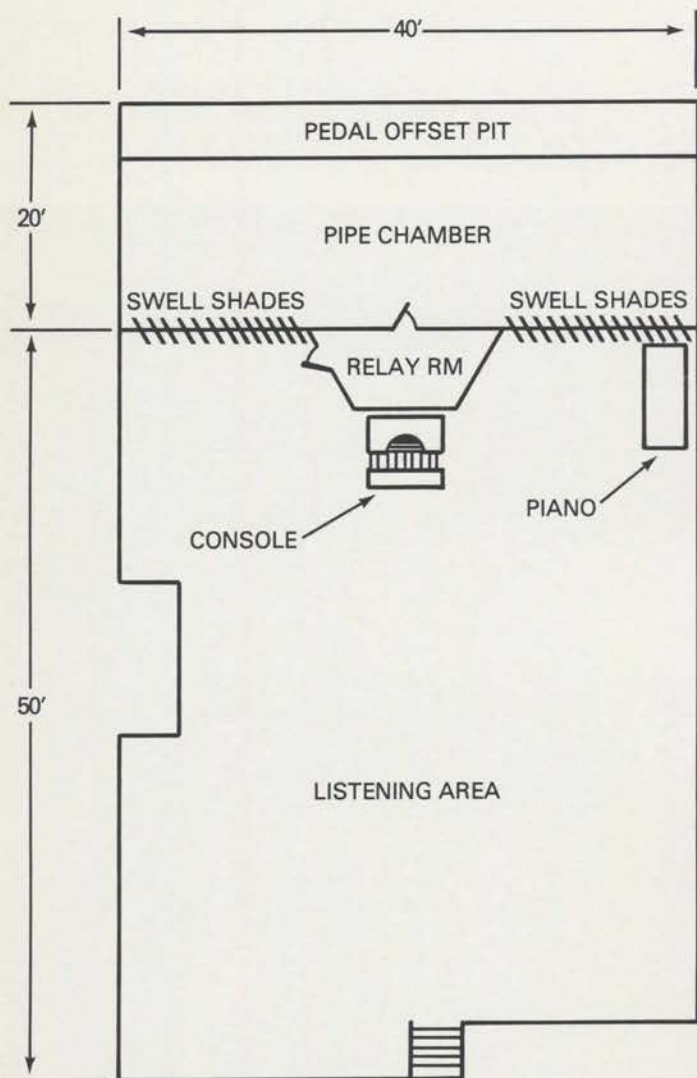


3-manual Marr & Colton console, with ten pistons per manual and ten generals. This console holds 222 stop tablets. (J. Lauter Photo)

acter of each rank on the organ. The percussion section of this organ is comparable to that of a well-equipped pizza parlor — three Xylophones, Glockenspiel, Piano, Ma-

rimba, Chrysoglott, Chime, and an especially lovely Vibraharp.

Visitors to Detroit this summer for the ATOS Convention will visit this most interesting home installation. □



"Solo" portion of chamber, showing Vox, Kinura, Orchestral Oboe, Tibia Clausa, Tuba Horn and Brass Saxophone. (J. Lauter Photo)

"Main" portion of organ chamber, showing French Trumpet, Phonon Diapason, Viole d'Orchestre and Celeste, Clarinet, Salicional and Concert Flute. (J. Lauter Photo)

