

Letters To The Editor

Sir:

I had been a subscriber to the *Tibia*, and sincerely regretted its discontinuance. However, my receiving of the first copy of T.O. last week convinced me that this latest publication will be equally well received. You and your colleagues can be justly proud of your latest efforts.

As far as getting a chapter started in Rochester, I doubt if we have 10 people in the city who would be interested. That seems strange coming from a city whose partial claim to fame is the Eastman School of Music. However, we lack the theatre organs. There are actually, to my knowledge, only two left, the one in the RKO Palace, the other in the Paramount (formerly Century)

The other evening, through arrangement with the manager of the RKO, I paid a visit to that theatre's organ following the final show. I vividly recall Tom Grierson's playing this instrument in the early 30's, doing the job with rising from the pit, spotlight, broadcasts over the radio station, etc. . . . we tried out the instrument and it was like old times. It is a 4-manual Wurlitzer, of 19 ranks. Still intact are the bird whistle, locomotive whistle, xylophone, harp, bells, thunder, bass drum and snare drum . . . by and large, the instrument is in good shape.

As far as I know, that is the extent of theatre organ activity in this area.

. . . best of luck . . . in your efforts to keep alive the memories of the wonderful era of the theatre organ.

Most sincerely,

Lloyd E. Klos,
104 Long Acre Rd.,
Rochester 21, N.Y.

Sir:

. . . I would like to suggest you continue having LP record reviews of latest releases of pipe organ recordings, similar to Roy Gorish's "Spinning Organ" of *Tibia*. This will keep up Hi-Fi fans abreast of the latest recordings.

Also how about finishing up M. H. Doner's "Discography" . . .

It is wonderful to receive a magazine as yours and I send my best wishes on your continued success with your organization and publication. Good luck!

Stephen Lazarz,
Ferndale Br.,
Detroit 20, Mich.

Sir:

When I look through my files and see the many pictures of outstanding consoles marred and obstructed by an over enthusiastic member who had to camp on the bench for the picture let me request that console pictures be console pictures.

The enclosed (without performer) is a good 3m 14rk and traps Kimball. Got tired of hearing people cough about the larger organs they had heard of so removed the player mechanism since there were no rolls and eased a 2m 17rk Odell assembly.

The back porch is cluttered with parts of many ranks of Robert Morton, Odell, Kimball, etc., etc. Possibly some will be incorporated later as have plenty of room, relays, wind, etc.

J. R. Robinson,
Rt. 4, Box 755-B,
Tampa, Fla.

Sir:

As I mailed my letter to you yesterday I found the new issue of *Theatre Organ* in the mail box. A pleasant surprise!

My heartiest congratulations. It's a job well done. I'm looking forward to the next issue.

In the meantime, best wishes.

Bill Bartlow,
"Father of Opus 910"
Rushville, Ill.

Sir:

Many thanks for sending to me the copy of the "Theatre Organ" journal. My best wishes for you and the A.T.O.E. towards keeping it going. Enclosed is my check for membership. I will at our next meeting on June 14th at the Mosque present this copy and hope that some of our members will join in towards the success of your club and future publications.

I now play five nights a week (Byrd Theatre) and expect to play more of the shows soon. While I do not consider myself a pro organist, the people here and the management of the theatre have been very kind. Thus far I have been the organist at the Byrd since October 2, 1957. I only hope that I can keep it going.

Again, good luck to you and the A.T.O.E.
Harold L. Warner Jr.,
3310 Cliff Ave.,
Richmond, Virginia.

Sir:

I was very pleasantly surprised to receive a copy of your new journal. It is a pleasure for me to become a member of A.T.O.E.

Actually, the Theatre Organ is only a hobby with me but about some 30 years ago, I used to be a semi-professional in Montreal and since that time, I have done a lot of church music but my first true love is the Theatre Organ.

I presume you are aware of the fact that the four manual twenty rank Wurlitzer, which was in the Radio City Theatre in Minneapolis has been bought by a Theatre Organ enthusiast in Bismarck.* About two weeks ago, I had the pleasure of visiting with him and inspecting the rebuilding of the organ. Every pipe has been cleaned and polished and even the pneumatics have all been releathered so that when the organ is installed this fall, it should play and look like new. The story of this organ might be something of interest to readers of the "Theatre Organ."

H. C. Dunkley,
4603 Bruce Avenue,
Edina 24, Minnesota.

*Member Reiny Delzer.

Sir:

Patience must be a virtue because I maintained a little more and as you said the new *Theatre Organ* magazine came in just about the time that I expected it would. Let me say right now how pleased I was when I read it. It was all I had expected and more. Being over here and very much away from any direct contact with theatre organs, the magazine comes as welcome reading. Germany is not too well supplied with theatre organs, the nearest one being (to my knowledge) the large Welte in the State Radio Studio in Hamburg. Most of the theatres here in the Augsburg area use Hammonds. However, I am going to investigate further and find out if there are any other makes scattered in around here.

. . . I was also glad to hear of a group in Dallas which is near my home town of Shreveport, Louisiana. The only organ left in Shreveport is a fine old 2/10 Morton installed in about 1924. Before I was drafted, myself and another bug and former theatre organist, Maurice Clark, cleaned the organ and replaced parts where we could and tuned some.

There were three other organs in town, one a 2/5 Morton in the Majestic, a 2/8 Morton in the Saenger, and the last a 3/15 Barton in the Capitol. The Saenger is now a Cinerama theatre and the organ was long ago removed; and both the Capitol and Majestic organs were removed and sold to enthusiasts on the demolition of the theatre buildings.

When I left Shreveport last Christmas the Strand organ was being used and the audiences really love it and are very receptive. Built mainly for the reinforcement of the house orchestra the organ had few percussions, namely Chimes, Harp, and Xylophone. It is unusual to find an organ of that size with so few percussions. There were also only about 4 things on the "Toy Counter."

I know I'm not alone in such a request,* but if you happen to hear of either a Morton or a Wurlitzer (preferably Wurlitzer) about 3/16 for sale somewhere close to my vicinity, I would appreciate it if you'd give the word on it. I wouldn't mind moving one so long as it wasn't too far from my location.

A good 3/16 is sort of a popular size, but as I say I am anxious to find one and possibly get on to it before I get out. When I do get out I'll go back to playing Hammond again but not as much on the road as before, so I plan to have a bit more time for working on a good home installation.

. . . Here's hoping that thru all our continued efforts in the organization, we'll see an even greater "Renaissance" of the theatre organ. Thanks again so much for your kindness and cooperation.

Sincerely,

Johnny Ferguson,
Augsburg, Germany.

*Request No. 976!

Sir:

... Last week it came and I am overjoyed that we are back in business. Hurray for the move and full steam ahead. Naturally, I am saddened to see no more of the Tibia on the cover but I agree wholeheartedly that the magazine itself is more important than the name.

This is being written by a real dyed-in-the-wool theatre organ nut here who only became acquainted with your magazine last year. I have some definite suggestions to make a little later. First may I introduce myself.

I began crawling into chambers at 16 and regret that I am poor and have to work for a living which interrupts my crawling into organ chambers in my spare time. I'm an electronics technician for the U. S. Forest Service. I also service various and sundry makes of electronic organs for the local dealers and am building an electronic tone generation system to hang on my Wicks in the basement. My Wicks is a monster of two ranks in pieces all over the basement which was practically donated by a local funeral home.

Bellingham is extremely fortunate in that we have a well built Theatre in town of 1500 seats with a 2M/10 rank Wurlitzer. The mice ate it up and the sloppy electricians cut into the main cable with a hacksaw but after a year's work, Buck Strickland and I have got it playing again. Sounds pretty good. Theatre is concrete, good sized, and very ornate and lush so it is going to be in business for some time to come. The organ was installed in 1927 when the Theatre was built so it is fairly new and everything fits with lots of room to crawl around and work on it. 'Tis a real pleasure to work on and play.

Now concerning the suggestions. When we overhauled this Wurlitzer, we had to play it strictly by ear. Everything was trial and error. Your article on overhauling your own Wurlitzer was good and we novices need more articles on this sort of thing. We've had trouble with regulating tremulants, and voicing pipes. We have to proceed very carefully because we are so ignorant. Sandy Balcom has helped us out a lot with advice and even let us rob his junk box in Seattle for parts otherwise unobtainable. But I'd like to see more articles on "How to repair your Wurlitzer" or some other makes for that matter. There are a few Mortons up here too that I'd like to know more about.

Concerning Chapters. Buck and I have tried to generate some interest for a chapter in Bellingham but the area is just too small. So far, we haven't seen very much activity in Seattle. . . .

Sincerely,

Bruce Jacobson,
930 Indian St.,
Bellingham, Wash.

Note: Anyone in the area interested in a chapter?

Sir:

Enclosed is my check for membership in A.T.O.E. and may it have a long life.

I am at present adding to my three manual Kimball, and would sure like to see a classified section in the publication.

Sincerely,

Howard R. Burr,
2202 North 60th,
Seattle 3, Wash.

Sir:

Congratulations on the new publication.

... I am in the process of removing a 4/15 Page to install in my home which I hope to have completed early this fall. It is a fine instrument. I remember it from its installation—had a good theatre sound and real lush although many reeds. It is exceptionally well unified (206 tabs) together with all couplers which include pizz. and 3rd, 5th, and 7th couplers. Loaded with traps, two harps, etc., and vibraphone unit. Basic list is:

Diapason	Kinura
Quintedena	Krumet
Flute	Clarinet
Tibia M	Tuba
Tibia Clausa	Sax
Viol	F. Horn
Solo Viol	E. Post Horn
Vox	

16' on Post Horn, F horn, Solo String Diaphone and Bourdon.

Wish to add Celest only.

Good luck,

Robert M. Howland,
Romeo, Michigan.

Sir:

... The copy of T.O. arrived yesterday, so I was quickly delving into its pages—with the result that I was late for work. It is very good indeed, and I do hope that you will be able to maintain production on such a pleasing level. ... I was particularly interested in the article on the Rich Vaughn Wurlitzer. What a wonderful instrument it should be once the Denver units are incorporated. The photograph of the console in its present state was interesting, by the way.

Best wishes,

Frank A. Hare,
127 Stratford Street,
Leeds 11, England.

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