



THE BRAY – FARNEY STORY

THE WURLITZER IN THE CHICKEN HOUSE

Dear Members and Friends:

As one of the original members of A.T.O.E. I would like to state that in my long experience as a pro-organist I have officiated at some unusual organ locations, but never on one as unique and entrancingly different as my assignment the last nine years as feature organist of the Bray Organ Loft, ultimate spot in surprise organ installation anywhere in the world, and something for all space shy organ owners to pattern after.

When, in late 1948, I first saw the now noted Loft, it was a revamped chicken coop, approximately 60' x 30', with a dilapidated, flapping tar paper

exterior, which belied the fact that inside this forlorn looking shack was an old friend of mine—an early vintage 2-16 Robert Morton, on which I had played my first theatre job accompanying silent pictures back in 1922.

Naturally I was highly interested in this old restored pal, formerly in the Salt Lake Pantages, and finding it again 26 years later in this fantastic setting was the beginning of a musical oddity story that has ever since fascinated myself and most Utah natives, as well as visitors from all over the nation up to the present moment, which finds one of the world's finest 5-24 Wurlitzers at the Loft site.

This latest magnificent No. 3 instrument, though still housed only in a 50' x 75' foot extended version of the original coop building, is the marvel of every organ enthusiast and organist visiting or playing the Loft, especially when they hear how beautifully this mammoth 1930 Wurlitzer, No. 1074A, built for a 3000 seat theatre, blends and records in its seemingly cramped present quarters, which theoretically is against all ideas of acceptable space and acoustic requirements for supposedly good organ sound in the rule books.

However, something at the Loft evidently defies rules, because short of the very largest de luxe theatre installations,



LARRY BRAY

The industrious young A.T.O.E. member, whose giant Wurlitzer I play, is one of the most unusual and fascinating persons I have ever known.

Lawrence C. Bray, who built and operates his own Organ Loft, and who has fully reconditioned and installed three large pipe organs there in the last eleven years, is what I term a "natural" in all things electrical, mechanical and constructional.

I infer that Larry is an electronics genius, an expert audio technician, a superb organ service man—both pipe and electronic—a fine carpenter, cabinet man, mason, electrician, and interior decorator, all wrapped into one dynamic 6' 3", 215 pound, personable frame of energy and ambition extraordinary. He is dedicated to one purpose, namely: constantly bettering his beloved Loft and its marvelous 5-24 Wurlitzer.

Larry is a former combat-involved Navy veteran of World War II. He was in charge of all electronic equipment on his ship. It was while on this boat, entertaining the crew with amplified organ recordings, that Larry formed his initial desire for music of the theatre organ. Every time the ship put in at San Francisco Larry would go searching for some chance theatre organ that might be playing. It was in this manner, while attending special Naval school at Treasure Island, that Larry ran into George Wright,

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Chicken coop before remodeling



. and after wards.

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I've never played or heard a better responding or sounding instrument than this one, even in buildings ten times the size of the Loft. In fact, from all reports gathered, we doubt if this organ performed much better in its original home in the Staten Island Paramount than it does in the little 200 maximum seat Loft.

This is, of course, due to the genius and installation know-how of the Loft owner, Lawrence Bray, who lives and breathes organ technology and sound production like no one I have ever had the pleasure of associating with in the music profession.

The Loft is also Larry's home. He is not married, so the organ gets his 24 hour a day undivided attention if necessary, which accounts for the constant fine playing condition of this instrument.

Consequently, we three organ twisters who regularly play the Loft, namely—Emma Street, a veteran Salt Lake expicture house organist, myself, and a promising young student organist, Scott Gillespie, consider ourselves fortunate to be working on such a well kept instrument. Whether it be dinner music, concert, dance music or broadcasting, we are always assured of top performance out of this terrific organ.

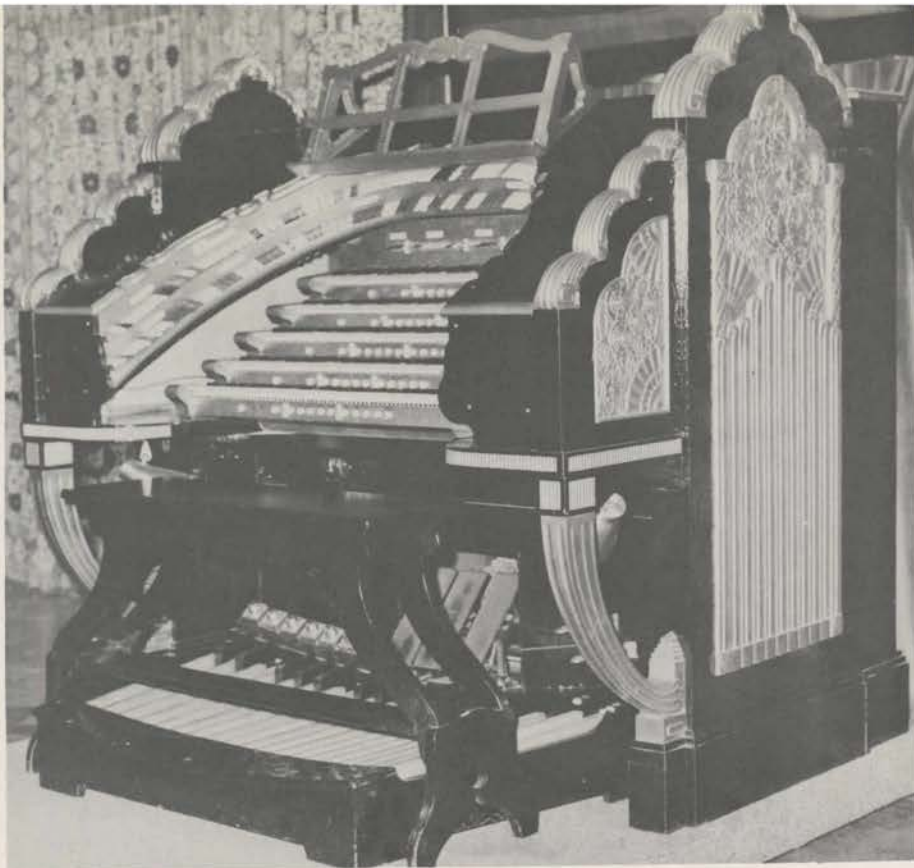
Getting back to some detail aspects of the exotic Loft, we find a beautiful main room 40' x 40' x 8', with a covered cement floor which seats 200 concert fans, 135 diners, and will dance 50 couples. This section has dimmer controlled lighting, and is furnished and decorated in oriental motif throughout. Larry himself brought several items herein back directly from the Orient.

An adjoining patio, situated between this main room and an attractive 40' x 75' garden area, has recently been installed.

On the banquet room's south wall are two large 4' x 12' Chinese murals, hand painted thereon by Miss Veryl Smith, a talented Utah artist, who also executed the exquisite decorative paint job on the beautiful five manual console occupying the most prominent central position on the north wall, effectively framed, in a mirror equipped, colorful oriental tapestry, bamboo setting, illuminated with overhead baby spots.

A large 40 foot planter box divides the dance floor from the carpeted section of the main room.

In the northeast corner, to the direct right of the console, is the control room which houses a new model 350-2 Ampex



CONSOLE OF LARRY BRAY ORGAN 5/19 WURLITZER



GUS FARNEY

My old friend, Francis 'Gus' Farney, Utah correspondent for A.T.O.E., has been traditionally associated with the memorable theatre type pipe organ since 1922 and has been the feature concert organist at my Organ Loft for 9 years where he has delighted our audiences with his scintillating organ shows since 1949.

However, Mr. Farney's musical artistry represents only a part of his varied biography. Gus probably has the most unusual background and novel side interests of any professional console musician today.

Gus no doubt owes his present energy and proficiency to his many years in competitive sports. He excelled in baseball, football, and boxing, and was intermountain states 220-yard-dash champion for over a decade.

During his latter high school days Gus had his first road tour as a pro-pianist—"when our band ate more regularly from bets won on my barnstorm foot racing than we did on our musical endeavors," Gus recalls.

Two summers spent cowpunching on Nevada ranches inter-mixed with considerable for hire racing and ball playing, and two winters of auto repairing and blacksmith work elapsed, before Gus decided punchin' keyboards might be easier and more profitable than punchin' cows and Model T Fords.

stereo recorder, and a Radio-tone disc recorder, both of which play into a two channel, 40 watt, 20 speaker equipped Altec audio system.

Recordings are made with two model 21 B Altec lipstick mikes permanently placed in the 40' x 40' x 7' upstairs sound chamber into which 6 sets of swell shutters open from the various organ components.

Lastly, a large well equipped kitchen adjoins the small bar on the southeast corner of the building, where the delicious catered meals served on dinner concerts are formulated.

Larry now has plans for moving the front main door—for the sixth time—and adding on a new 22' x 75' section to the south side, which will make the Loft even more attractive, and help the present seating problem considerably. To date, several noted organists, musical notables and A.T.O.E. members have visited the celebrated Loft, among which are Dick Liebert, Eddie Osborn, Alex Schreiner, Jose Iturbi, Dr. Lorin Wheelwright, Eugene Jelesnik, Dr. List, of Westminster Recordings, the Harmonicats, Rheinhold Delzer, Don Huth of N.B.C., Eddie Cochrane, Harvey Heck, Judd Walton, Russ Nelson, Wilbur Com-

ing, Steve Killebrew, Bill Brown, Paul Pease, Bill Watts, Paul Carson, Urby Braitto, Dave Quinlan and Tiny James.

Gaylord Carter, Bill Thompson, Frank Stitt, Van Welch and Lenny Baylinson have all played public performances at the Loft. Van Welch from Elko, Nevada, is a regular visitor.

The Loft register also contains thousands of names of other fans and tourists, listing many from as far away as England, France, Hawaii, Japan, South America and Canada.

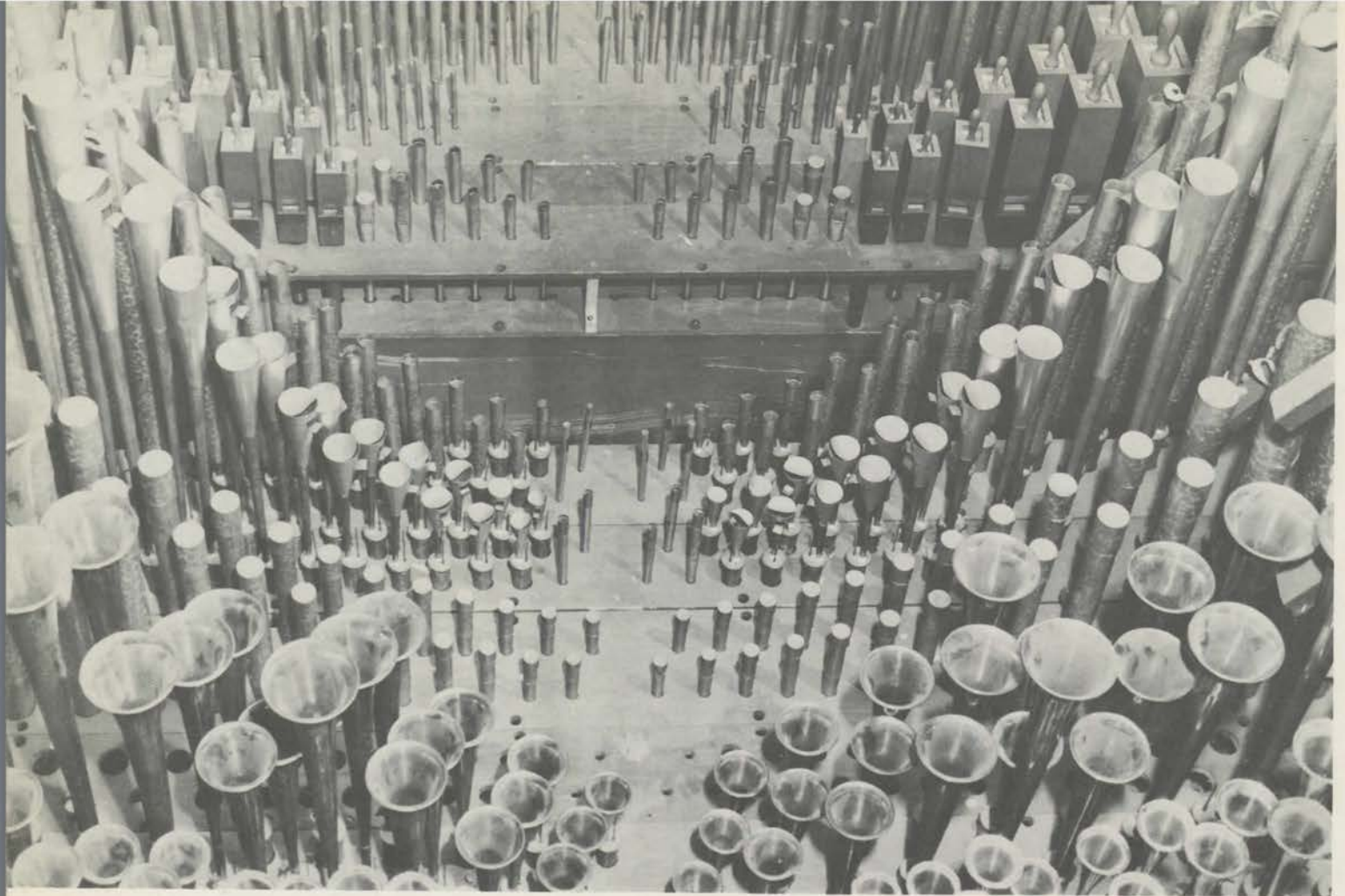
At this point it goes without saying that Larry Bray, the man who with his own hands built up every piece and parcel of the amazing Loft, personally extends an open invitation to everyone reading this article to visit his awe-inspiring place at the earliest convenience.

The address is 3331 Edison Street, South Salt Lake, and the telephone number is HUunter 5-9265. (If no answer, call this informant at HUunter 5-9291 and I'll try to locate Larry.) At any rate, any of you members needing ideas for that puzzling organ installation can definitely benefit from seeing the Loft, and hearing its golden voiced organ in action.

Let's make it a date!

Organistically yours, GUS FARNEY

(Continued on page 28)



SPECIFICATIONS OF THE

Chamber Specs

MAIN CHAMBER

	Compass	Pipes
Diaphonic Diapason	16'-4"	85
Tuba Horn	16'-4"	85
Vox Humana	16' (1c)-8'	61
Flute-Bourdon	16'-2"	97
Viol D'Orchestre	8'-2"	85
Viol Celeste	8'-4"	73
Tibia Clausa	8'-4"	73
Clarinet	8'	61
Glockenspiel-Bells		37
Marimba Harp		49
Xylophone		37
Sleigh Bells		25
Toy Counter (18 effects)		

SOLO CHAMBER

Tibia Clausa	16'-2"	97
Orchestral Oboe	8'	61
Horn Diapason	8'	61
Salicional	8'	61
Krumet	8'	61
Quintadena	8'	61
English Post Horn (Morton)	8'	61
Brass Trumpet	8'	61
Musette (Gottfried)	8'	61
Oboe Horn	8'	61
Kinura	8'	61
Chrysoglott (Vibraharp attachment)		49
Chimes		25
Piano		85
Total Pipes —	1327	
Total Percussion Notes —	307	

15 H.P. Spencer Orgbbo, 30 Amp., 12 Volt Generator.

8 Tremolos controlled by 6 stop tablets, Main, Tuba, & Diapason, Solo Tibia, Main Tibia, Solo, Vox Humana.

2 Swell Pedals, 1 Crescendo Pedal.

(Additions contemplated include 6 ranks in the Main Chamber and 4 ranks in the Solo Chamber.)

PEDAL

Resultant	32'
Tuba	16'
Diapason	16'
Tibia	16'
Bourdon	16'
Tuba	8'
Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Trumpet	8'
Post Horn	8'
Sax	8'
Cello	8'
Flute	8'
Octave Coupler	4'
Bass Drum	
Kettle Drum	
Snare Drum	
Crash Cymbal	
Cymbal	
Triangle	

Great to Pedal

Solo to Pedal

2nd Touch

Spare

Spare

*Not Wired

ACCOMPANIMENT 1st Key Board

Contra Viol	16'
Bourdon	16'
Vox Humana	16'
Tuba	8'
Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Post Horn	8'
Viol Celeste	8'
Viol D'Orchestre	8'
Trumpet	8'
Krumet	8'
Oboe Horn	8'
Quintadena	8'
Flute	8'
Vox Humana	8'
Octave (Spare)	4'
Tibia Main (Spare)	4'
Tibia Solo (Spare)	4'
Viol (Spare)	4'
Octave Celeste	4'
Flute	4'
Vox	4'
Twelfth	2 2/3'

Piccolo

Marimba

Harp

Chrysoglott

Snare Drum

Tambourine

Castanet

Chinese Block

Tom-Tom

Maracas

Octave Accomp.

Solo to Accomp.

Great to Accomp.

Spare

2nd Touch Row

Solo to Accomp.—1st touch

Solo to Accomp.—2nd touch

Piano

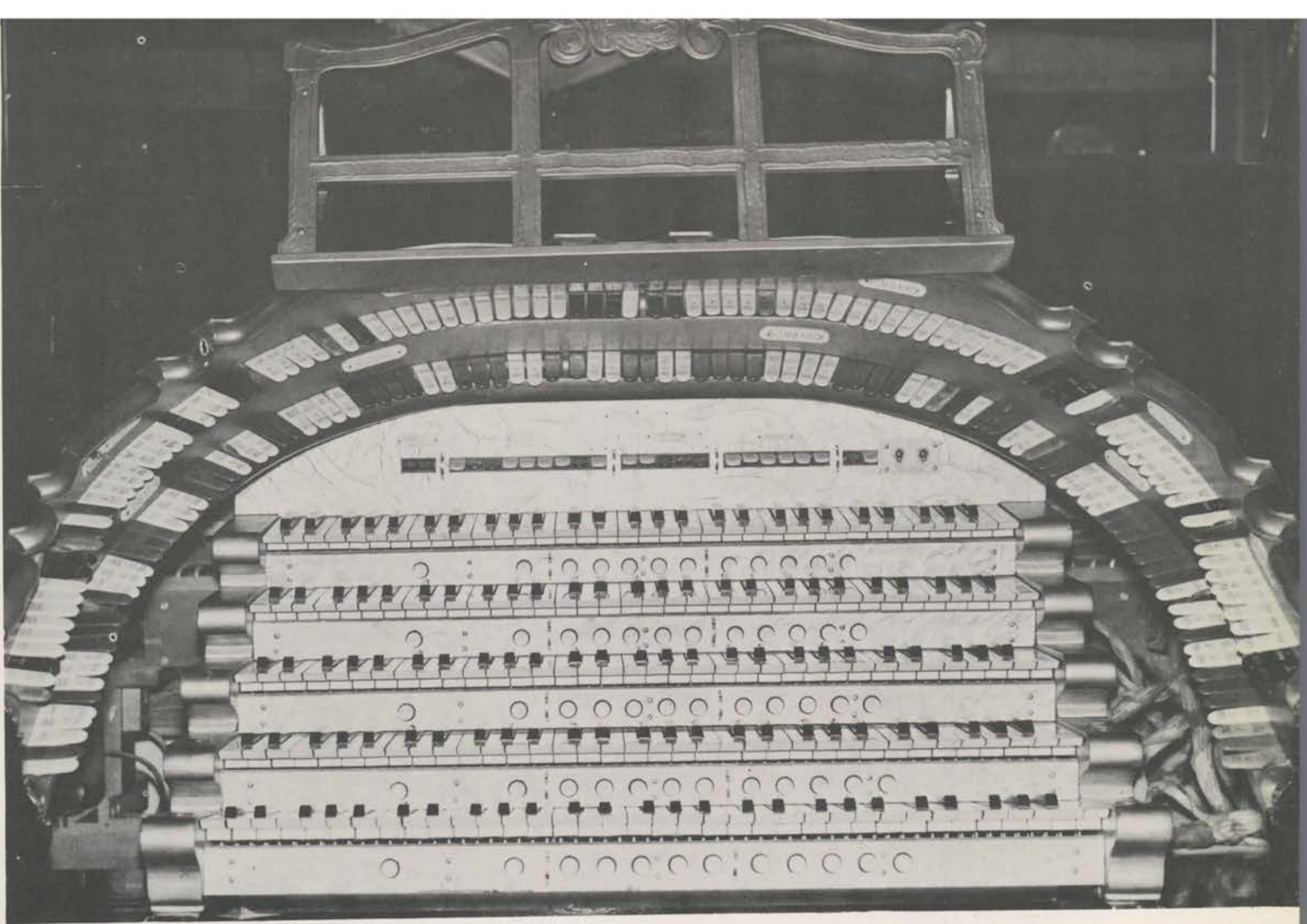
Spare

Spare

*Not Wired

GREAT 2nd Key Board

Tuba	16'
Diapason	16'
Tibia Main	16'
Tibia Solo	16'
Post Horn	8'
Trumpet	8'
Tuba	8'
Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Orchestral Oboe	*8'



LARRY BRAY ORGAN

Kinura	8'
Viol D'Orchestre	8'
Celeste	*8'
Krumet	*8'
Tibia	*5 1/2'
Clarion	4'
Octave	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Tibia	*3-1/5'
Tibia Solo	2 3/4'
Tibia Solo	2'
Tibia Solo	1-3/5'
Piano	8'
Xylophone	
*Glockenspiel	
Chrysoglott	
Sub. Octave Coupler	
Octave Coupler	
*Not Wired	

BOMBARDE 3rd Key Board

Tuba	16'
Diaphone	16'
Tibia Solo	16'
Clarinet	16'
Post Horn	16'
Contra Viole	16'
Bourdon	16'
Vox Humana	16'
Post Horn	8'
Trumpet	8'
Tuba	8'

Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Saxophone	*8'
Salicional	8'
Viol D'Orchestre	8'
Viol Celeste	8'
Musette	8'
Krumet	8'
Flute	8'
Vox Humana	8'

Spare	
Clarion	4'
Oct Diapason	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Oct Celeste	4'
Flute	4'
Tibia 12th Main	2 3/4'
Flute 12th	2 3/4'
Tibia Main	2'
Fifteenth	2'
Flute Piccolo	2'
Flute Tierce	1-3/5'
Tibia	*1'

Marimba	
Harp	
Sleigh Bells	
Xylophone	
Glockenspiel	

Orch. Bells	
Vibraharp	
Sub Octave	
Octave	
Spare	
Spare	

2nd Touch Row

Chime	
*Harpischord	
Solo to Bomb	
Unison Off	
Solo to Bomb	5 1/2'

SOLO 4th Key Board

Tuba	16'
Diaphone	16'
Tibia Solo	16'
Salicional	8'
Trumpet	8'
Tuba	8'
Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Post Horn	8'
Musette	8'
Krumet	8'
Oboe Horn	8'
Quintadena	8'
Clarion	4'
Oct. Diapason	4'
Tibia (Main)	4'

Tibia (Solo)	4'
Tibia (Main)	2'
Xylophone	
Glockenspiel	
Bells	
Spare	
Spare	
Spare	
*Not Wired	

ORCHESTRAL 5th Key Board

Trumpet	8'
Diapason	8'
Tuba	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	*8'
Kinura	8'
Orch. Oboe	*8'
Viol D'Orchestre	*8'
Celeste	*8'
Oboe Horn	*8'
Quintadena	*8'
Clarion	4'
Oct	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Tibia Solo	2'
*Xylophone	
*Glockenspiel	
Chrysoglott	
Sub Octave	
Octave	
*Not Wired	

LARRY BRAY

(Continued from page 7)

who was then a budding young organist in the Bay metropolis, doing Saturday night songfests at the Fox Theatre.

After meeting George one day at the Fox auxiliary mezzanine console, Larry and his sailor buddies spent the wee hours of several mornings listening to the talented Wright play the great 4-36 Fox Wurlitzer for their amazement and envy.

Larry was so impressed with the whole idea that he had his mother come down from Salt Lake City—800 miles—to hear George perform. Needless to say, Mrs. Bray, too, was immediately indoctrinated with the wiles of the mighty Wurlitzer, and it was soon decided that when Larry's navy hitch was up, he'd have to find a theatre organ of his own. This, then, is the secret of how the little "bug" that started the Organ Loft idea nipped Larry Bray way back in 1943.

There are no musicians in Larry's family, and Larry himself does not play any tunes but one—his immortal Chop Sticks rendition (that kills 'em!). However, he has recently decided to add playing the organ to his other talents. Knowing his "never-say-die" spirit, I would say that, with his artistic temperament and his exceptional ear for music, he should become a fair organist. He surely has everything at his disposal to accomplish this chore.

Mr. Bray gained his first practical knowledge of what makes organs tick in 1947 when he accepted employment as an apprentice helper on the removal job of the immense 1915, 4 manual Austin in the world famous Salt Lake City Mormon Tabernacle. Incidentally, for information purposes, this organ was replaced with a mammoth 5-190 Aeolian Skinner in 1958 that every A. T. O. E. member should try to hear some time. The Tabernacle Austin was reinstalled in Utah's noted B.Y.U. College in Provo, and Larry also spent the summer of 1947 in this work.

Experience gained here was just what Larry needed later on to recondition and assemble his first Loft organ—a beat-up, 1920 model converted 2-16 Morton obtained from the Young Sign Co. in Salt Lake City who maintain a Style "D" Wurlitzer in their sales room. This Bray also installed after his old Morton #1 was safely tooting away in the original chicken coop, which later became the Loft.

In 1949 Larry augmented the 2-16 with another 2-4 Morton from an Ogden, Utah, showhouse. This rejuvenated instrument was just established on Loft radio shows when Uncle Sam decided to pull Bray back into the Navy. The Loft went into moth balls until Larry's return in 1952.

In 1953 Larry obtained another organ—a 3-10 combination Morton-Wurlitzer—originally located in Salt Lake's Gem Theatre. He mixed these in the best portions with the older Mortons for a resultant very fine 3-19 instrument that held sway in the Loft until June, 1956. It was sold in entirety and removed to make room for the present magnificent 5-24 Wurlitzer. (Spex appear elsewhere.)

This organ arrived in two box-car-sized vans in July, 1956. It took Larry the rest of the year to recondition and install it in the Loft.

As a coincidence, this instrument opened originally in the Theatre Xmas Eve of 1930, and also opened in the Loft Xmas Eve of 1956. So being, we dubbed her "Santa Claus."

The 5-24 was formerly a twin 3-19 in the Staten Island Paramount, N. Y., obtained from member Loderhose. He had just purchased the then coveted Paramount Studio organ, thereby enabling Larry to cinch down the 3-19 for the Loft.

However, the two consoles were in such bad condition that Larry decided to rebuild them into one 5 manual, which looks like a factory job, as (pictured in this issue) a visual testimony to Bray's expert cabinet workmanship.

Five ranks of Morton strings taken from another 1915, 3 manual Austin from the Salt Lake American Theatre (now a five and dime store), were added to the 5-19 to bring it up to the present 5-24 status. A Style E Wurlitzer relay stack was traded from Bill Brown in Phoenix to handle the extra two manuals.

This tremendous organ, and the Loft itself are living tributes to the ingenuity and determination of an enterprising young man who had a pretty dream in a lonely, vacant theatre auditorium back in 1943, come true in 1956. Larry claims he's not through with this great job yet, and you can take my word for it, friends, he isn't!

Rare bird, this man Bray, and a credit to A.T.O.E. goals.

GUS FARNEY

(Continued from page 7)

Gus thereby returned to Utah (via freight train) to resume piano training originally started at the ripe old age of five. Ten years later upon his entry to a military-minded high school music went begging for four years in favor of a extensive drill and athletics program.

The resultant lack of playing during this six year interim, coupled with heavy manual labor meanwhile, naturally found fingers a bit unwieldy until lengthy, concentrated organ study with John McClellan, of the Mormon Tabernacle, and J. R. Wayne, Los Angeles Organist.

To make ends meet while under this costly refresher curriculum, Gus put in another strenuous work seige with the street, car company, a 3 ton truck for a lumber mill, and eight months of Sundays at a church organ console. The initial theatre organ assignment appeared that started Gus on his five year stint as an organ company demonstrator and playing silent moving pictures for Pantages and Fox Theatres in several west-central States' houses on newly installed organs.

Two years more study in Denver, under the brilliant Franz Rath, Jr., a Henry Murtaugh protege, followed at the famous Isis Theatre Hope-Jones organ which Murtaugh himself opened in 1915.

Later on, with the first appearance of sound movies in late 1927, Gus transferred his organistic talents to Paramount Publix Corporation for a seven-year-sojourn as a feature organist in Paramount's Colorado, Nebraska, Texas, and Utah districts until early 1934 when the reign of the theatre organ ended in practically all U. S. theatres.

Oddly enough, Gus ended his twelve-year theatre career right back where it started, in Salt Lake City. Here, except for three years during World War II when he put his early aviation experience to work for the Army Air Force as a flight instructor at Thunderbird Air Base, Arizona, he has remained as one of Utah's foremost musicians and teachers.

As a licensed pilot for twenty-nine years, a former C.A.A. Flight Examiner, and a present veteran member of the A.O.P.A. Pilot's Association, he has watched aviation grow up, from the days of iron men and wooden ships. Billing as "The Flying Organist" is common for Gus.



Gus Farney - 1942

While with the Air Force, Gus played outfield on the Thunderbird ball club, piano and accordion in the post dance band, and organ on a Phoenix radio station program between flight duties.

Incidentally, Gus has a broadcasting background that dates back to head set days. His original Cowboy Band group received over four hundred fan letters a day on America's first blanket coverage radio station. And his years of organ, piano, and accordion programs were heard all over the nation.

In Utah's capitol city Gus is a musical institution. He was former featured organ soloist at Salt Lake City's Capitol Theatre for three years and is presently playing his twenty-fourth year in the intermountain country's largest ball room, and his ninth season with Max Engeman's Elite Ambassador Club Combo.

Between engagements Gus currently operates his own music school, does special organ concerts for Baldwin dealers around the country, and makes civic, club, and hotel appearances.

For relaxation and to keep fit for his rugged musical schedule, Gus spends some spare time hiking in Utah's beautiful mountains. He enjoys model railroading and following sports events. Compiling eight years of data and photographic lecture materials, gathered on some 23,000 miles of tours to famous western frontier historical spots, also claims attention. Gus is an authority of note in Western Americana, and is a member of two State Historical Societies.

Gus is married, has two children and six grandchildren—"Almost enough for my own ball club," Gus chuckles. He still gives the youngsters and his friends occasional workouts with the old horse hide pellet, "Just for fun and to keep the old pump and pedal pushers in trim," says he.

DONOR RECORD REVIEW

(Continued from page 21)

(Hunter-Ewing); Theme from Scherezade (Rimsky-Korsakov); Ritual Fire Dance (Falla); Polovitsian Dances (Borodin).

PANDIT, KORLA — Fantasy 32772; 8013***
Music of the Exotic East (Released December, 1958) — Procession of the Grand Mogul; Song of India; Miserlou; Harem Bells; Tale of the Under Water Worshipers; others.

SLACK, DR. P. B. — International 5071**
Hi-Fi with Peter Slack at the Console (KGER Wurlitzer, Long Beach, California)—Around the World; Tenderly; Valse Brillante; A Long, Hot Summer; Autumn Leaves; Summer-time; Arrivederci, Roma; Whiffenpoof Song; Waltz in Vienna; Lazybones; Fascination; Aura Lee; Two Guitars.

WHITNEY, LORIN — Sacred 9025**
Pipe Organ. Released December, 1958.

WRIGHT, GEORGE — Hi-Fi R-714**
Hymns That Live — Ivory Palaces; The Old Rugged Cross; Evening Hymn; Rock of Ages; Sweet Hour of Prayer; Nearer My God to Thee; A Mighty Fortress Is Our God; I Would Be True; Beautiful Isle of Somewhere; I Love to Tell the Story; Abide With Me; Softly and Tenderly; In the Garden; Onward Christian Soldiers.

Hi-Fi R-717*
Flight to Tokyo — Japanese Sandman; It Looks Like Rain in Cherry Blossom Lane; Japanese Sunser; Cherry; Poor Butterfly; Nagasaki; Rickety Rickshaw Man; China Nights; One Fine Day; Kyoto Beguine; Lady Picking Mulberries; Japansy; Japanese Can-Can.

Hi-Fi R-718*
The Roaring 20's — The Charleston; Song of the Wanderer; That's A-plenty; It Happened in Monterey; Toot Toot Tootsie; Then I'll Be Happy; You're the Cream in My Coffee; Mississippi Mud; You Do Something to Me; You Were Meant for Me; Laugh, Clown Laugh; I Wanna Be Loved by You; Just a Memory; Varsity Drag. Released April, 1959.

ALIAS MELENDY, GEORGE
Camden COL-414**
Pop Pipe Organ in Hi-Fi — Back Bay Shuffle; Stars Fell on Alabama; Falling in Love With Love; I Got Rhythm; Nochecita; I Dream Top Much; Birth of the Blues; While We're Young; Prelude No. 2; Gypsy in My Soul; You're Mine, You; Whipporwill. Released April, 1958.

ALIAS McNEILL, JOCELYN
Victor RAL-1010**
Very Hi-Fi Organ — Who's Sorry Now? Sophisticated Lady; Pavanee; Stardust; The Creole Love Call; Home; Blue Mirage; Jealous; I Got Rhythm; Emaline; Stormy Weather; The Dream of Oliven.

LANE, KENNETH — Metropolitan Theatre,
Boston, Mass.
Wurlitzer RKO-1003*
You're on My Mind; Night and Day; You're Getting to Be a Habit With Me; Once in a While; No Can Do; That's All; Thanks for the Memory; Serenata; La Comparsa; Miami Beach Rhumba; Merengue Mania; The Moon Was Yellow; Dancer in the Patio; Jalousie.

MR. BLACKPOOL

(Continued from page 11)

That, then, is the story of one of the greatest entertainers who ever graced the console of a mighty Wurlitzer. And today he is still at Blackpool, giving recitals, doing broadcasts, and recording his latest series for "Columbia." This is a series of 45 rpm Extended-Play discs, usually under the titles of, "Memories of the Tower" and "Blackpool Favourites."

If you feel that you would like a personal photograph of Reginald Dixon, write to him c/o "The Blackpool Tower Company, Ltd.," Empress Buildings, Church Street, Blackpool. I am sure that you will receive his latest picture, at the Wurlitzer.

Now, I expect you would like to see the specification of Reginald Dixon's organ, so here is the information you require.

The organ was installed in 1934. With all of the fittings brought back to their original splendour, its recent complete restoration has given it new life. The care of the organ is a "must," as it is a major feature of the fabulous Blackpool entertainment scene. It is always kept in wonderful condition.

WURLITZER

Console 3 manual.
Diaphonic Diapason.
Tibia Clausa I.
Tibia Clausa II.
Concert Flute.
Violin.
Violin Celeste.
Solo String.
Orchestral Oboe.
Krumet.
Kinura.
Saxophone.
English Horn.
Harmonic Tuba.
Tuba Mirabilis.
Grand Piano.
Phantom Piano.
Unenclosed Xylophone and
Chrysoflott.
Plus the usual Wurlitzer traps and effects.

SCOTT, DICK
United Artists UAL 5058*, 4058**
Sing Along With the Mighty Wurlitzer.
SCOTT, D., SENG, J., DEWITT, DON
United Artists UAL 5059*, 4059**
A High Fidelity Introduction to the World Famous Wurlitzer Pipe Organ.