

THE CASTRO WURLITZER

A Purist's Installation

by Bill Taylor

All photos by Rudy Frey. Some prints processed by Claude Neuffer.

The story of the Wurlitzer in San Francisco's Castro Theatre begins in the early sixties with the Taylor family, Ray and Doris, and sons Bill and Dick, of San Mateo, California, attending the 1963 ATOE Convention in Bismark, North Dakota. Ray had been interested in theatre organ for years. He had belonged to the Northern California Chapter of ATOE, and both Ray and Bill had been taking lessons on the home electronic for a few years. Because of this interest, the family decided to attend the convention on their previously planned trip to the Midwest. The 1963 Convention was held at the homes of Reiny Delzer and Chuck Welch. It was at this convention on the Welch 2/9 Marr & Colton that Bill, then 11, had his first opportunity to play a theatre pipe organ. As a result, the family became dedicated organ buffs and from this time on regularly attended local ATOE meetings and national conventions. During this period Bill availed himself of all opportunities to play at open console sessions and began taking lessons from well-known San Francisco organist Larry Vanucci in 1965.

By the mid-sixties both Bill and Dick were hooked on the idea of buying a pipe organ. Encouraged by friends Norman and Lorraine Lippert who had an excellent two-manual Wurlitzer in their home, the Taylors purchased the 2/7 Style E Wurlitzer (Opus 1073) from a church in Ione, California, in 1967. The organ had

originally been installed in the State Theatre in the Central Valley town of Stockton in 1925, and had been moved to the Community Methodist Church in Ione in 1956. Although Bill and Dick were the instigators of the purchase, they were only 15 and 13 at the time, so Norm Lippert and Ray played a major role in the removal and moving of the organ 130 miles to San Mateo.

Work on restoring the organ began immediately and an arrangement was made with Ward Stoopes, owner of

the Encore Theatre in nearby Burlingame, to install the organ in the theatre. The Encore, originally the Broadway, had recently reopened after being shuttered for several years. The installation of the original seven ranks was completed in 1969, and Bill began playing the organ from time to time for weekend film intermissions. The late-model French-style three-manual Wurlitzer console from the San Francisco Golden Gate Theatre's Style 240, as well as other necessary components, were then purchased

Bill Taylor at the console.



with the intention of expanding the organ to 15 ranks. Progress was made, but before the project could be completed the theatre closed and the organ was removed in 1972.

By this time both Bill and Dick were engineering students at the University of California at Berkeley, and Ray and Doris had moved to Potomac, Maryland because of Ray's job transfer. With parents living in Maryland, Bill and Dick spent summer vacations there and had the opportunity to look for more Wurlitzer parts on the East Coast. In 1973 the 4/37 Wurlitzer from the Brooklyn Fox was being broken up for parts and 14 ranks of chests, several ranks of pipes, the huge relay, one of the Marimba-Harps, and several regulators and tremulants were acquired. In 1974 the 2/8 Style F Wurlitzer (Opus 1420) from the RKO Royal Theatre in the Bronx was purchased. A 20 hp Spencer Orgoblo which was originally one of the two blowers for the Style 285 Wurlitzer from the Fabian Theatre in Patterson, New Jersey, was also acquired in 1974. Both blowers, one being a standby, had been installed in the attic in the Fabian and therefore had no trace of the usual rust caused by basement dampness. In 1975 the four-manual Publix No. 1 console and relay (Opus 1148) from the State

(now Palms) Theatre in Detroit were purchased. The organ had been removed from the State in 1973 and was being combined with a classical organ to be installed in Oral Roberts University in Tulsa, Oklahoma. The Publix console was not large enough for the new organ so it was sold to the Taylors. Other portions of the organ came from the Style F from the Oakland Fairfax Theatre and from the San Francisco Golden Gate's Style 240. In addition to these major acquisitions, numerous ranks were purchased to complete a 4/26 Wurlitzer, plus a few extras.

After graduating from college, Dick began to work for San Francisco organ man, Ed Stout, and Bill began his career with Hewlett Packard as an electronics engineer. In his spare time Dick continued the restoration of various components of the organ for eventual installation. Although Bill was still very interested in the organ and its restoration, by this time he was heavily involved in his career and was also spending much of his time with his future wife, Sandra. As a result, Dick was now doing the majority of the work on the organ. In 1977 Ray and Doris returned to the San Francisco Bay Area after Ray's retirement. Dick was looking for a place to install the organ where it would sound as it should, and several Bay Area theatres were considered.

In 1978 Dick entered into an agreement with the Castro Theatre in San

Francisco to install the 26-rank organ for use at intermissions and for special events. The Castro, designed by San Francisco architect Timothy Pflueger, opened in 1922 as one of the larger, more elaborate neighborhood theatres in the city. The Castro seats 1640 (originally over 1800) and was equipped with a 2/11 Robert-Morton. The Robert-Morton was purchased by Dave Schutt in 1961 and was later sold to Charlie Davis, who has it installed in his home in Concord, California. The theatre was built for the Nasser Brothers, who operated it until 1976 when they leased it to Surf Theatres. It had changed very little over the years, but after 54 years of operation some of the high-wear areas were in need of attention. Mel Novikoff, owner of Surf Theatres, preserved most of the original decor and restored the areas which were showing their age. In recognition of its architectural and historical significance, the Castro was awarded landmark status by the City of San Francisco in 1977. To help re-create the movie palace atmosphere, Mel installed a three-manual Conn organ in the theatre which was played nightly between the classic films which are the mainstay of the Castro programs. Foreign and selected recent domestic films are also featured in addition to an occasional silent. Installation of the Wurlitzer began in 1979. By January of 1982 Dick and his crew had completed enough of the installation

The Castro organ crew, L to R: Ed Stout, Dick Taylor, Bill Taylor, Ray Taylor, Rudy Frey and Herb Boese. Not pictured are Dick Clay and Steve Dennis.



for the organ to be played regularly for the public, and the Conn was removed.

The Castro is ideally suited to the installation of an organ because of the space available for pipework and other components, and the acoustics. The theatre has four organ chambers, two on each side of the proscenium arch. The upper chambers on each side originally contained the eleven-rank Robert-Morton. Although not unusually large for a 1640-seat theatre, the chambers are adequate for the installation of the 26 ranks of manual chests and offsets. Immediately below the pipe chambers on each side are smaller chambers which are being used to house the percussions. Some of the large, space-consuming offsets are installed on the stage. The shutter opening covers the entire front wall of each upper chamber from the manual chest rackboards to the ceilings, and the grillwork is very open. The chambers are surfaced in plaster and are well soundproofed so that the expression is very effective. The main 20 hp blower was too large to go down the stairs into the basement, so a new blower room was built at stage level. For soundproofing purposes it was built as a room within a room, with the walls and ceiling of the inner room not touching those of the outer room. As a result of the precautions taken, blower noise is almost inaudible in the theatre. An additional high-pressure 3 hp blower will be located in the basement to provide the wind for the 25"-pressure Tuba Mirabilis. The 20" diameter windline coming out of the main blower was routed to a junction box from which one 14" line was run to each side of the theatre. All new winding was used, as the original windlines had been removed. The Publix relay was installed at stage level beneath the right percussion chamber. The original Robert-Morton was not on a lift, so a new scissors lift was installed in the center of the orchestra pit. A scissors lift was chosen because of its reliability and ease of installation. It raises the console from picture level to concert position at stage level. The theatre is large enough to provide the traditional in-theatre acoustics, yet intimate enough so that solo stops and light combinations can be used effectively. The acoustics are live enough for the sounds coming from each side of the theatre to blend well, and the balance



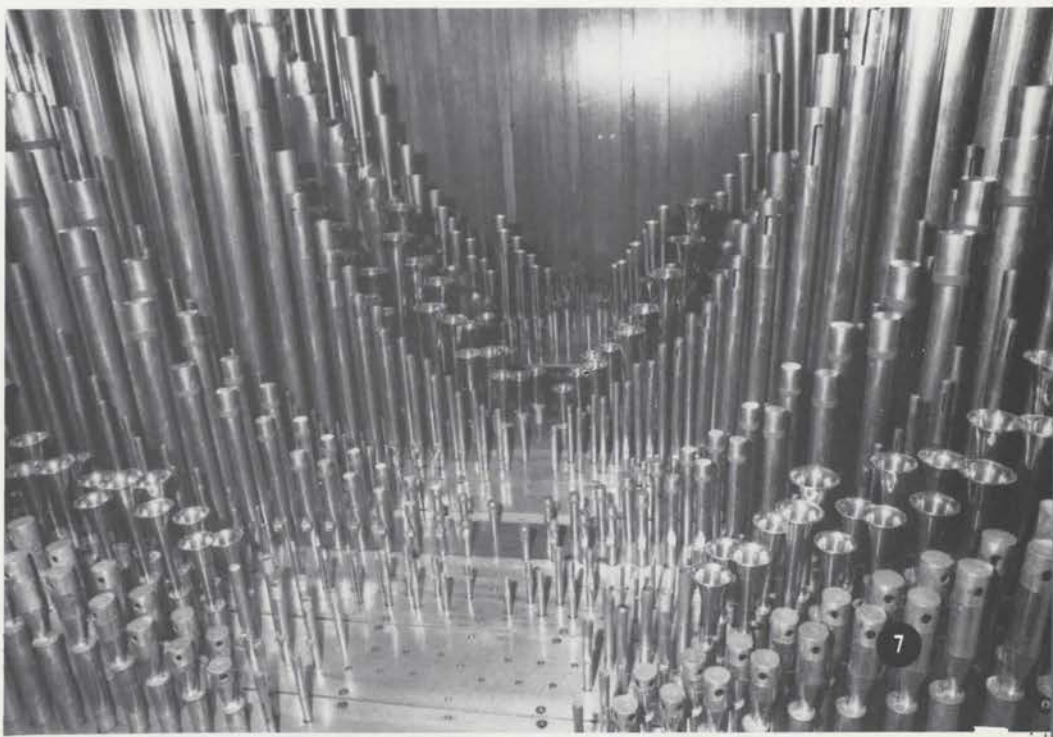
Partial view of Main Chamber showing from front to back: Clarinet, Viol Celeste and Open Diapason, with 16' Tuba Profunda offset on right. Not visible behind the Open Diapason are the Viol d'Orchestre and Concert Flute.

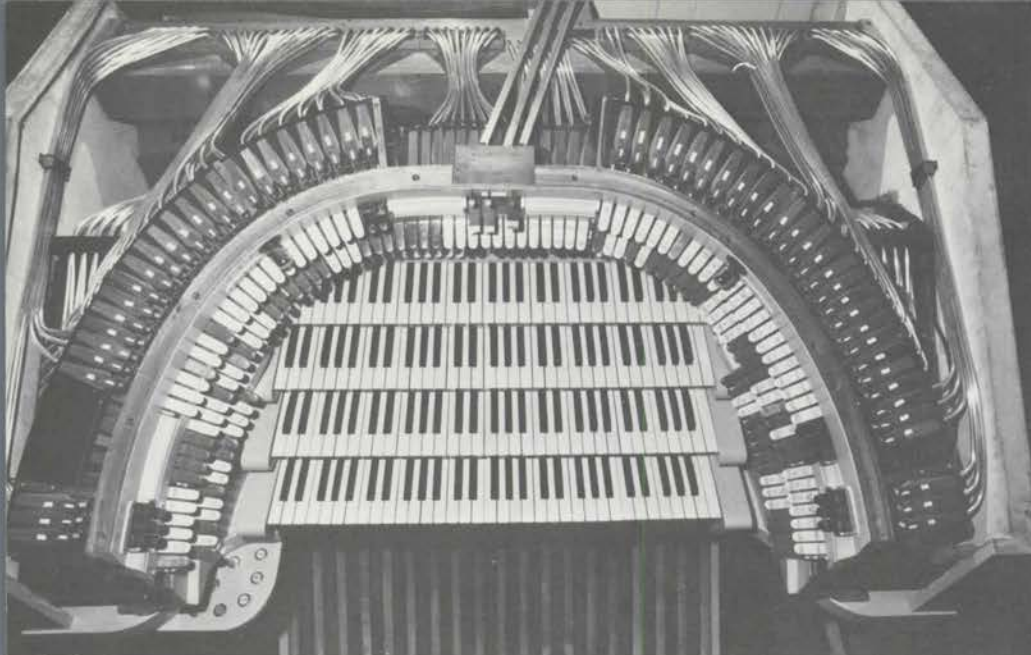
of the two sides of the organ is virtually the same in about 90% of the seats in the house.

The specification and regulation of the organ reflect many years of careful listening and study of organ installations across the country. The resulting 26-rank specification is very similar to Wurlitzer models such as the Publix No. 4 and the 285, but includes many of the minor modifications that have become commonplace in organ restorations in recent times. The significant departures from typical Wurlitzer specifications for organs of this size are the omission of the Dulciana and large-scale Diaphonic Diapason, and the addition of a Lieblich Flute and a Concert Flute

Celeste. Also, a standard-scale 10" Tibia Clausa was used in the Main chamber instead of a 15" Solo Tibia, while using a Solo Tibia in the Solo. Otherwise the organ adheres very closely to typical Wurlitzer specifications. The objective was to create a Wurlitzer sound, and additions such as Trumpets en Chamade, Calliopes, and unenclosed classical divisions which have been used in pizza installations were not included. With the exception of the English Horn, all Wurlitzer pipes and percussions were used. All of the mechanical components including chests, regulators, tremulants, shutters and relays are also Wurlitzer. While adhering to a strictly Wurlitzer policy for the mechanical

Solo Chamber showing from front to back: Vox Humana, Brass Saxophone, Gamba, Quintadena, Gamba Celeste, Horn Diapason, Brass Trumpet, Tuba Mirabilis and English Horn. Partially visible behind English Horn are the Solo Tibia Clausa, Orchestral Oboe and Kinura.





Four-manual console with top removed. Original tin tubing connects combination action boxes at rear of console to stop tab pneumatics. Note linkage for swell indicators in center and open effects drawer below left end of accompaniment manual.

components is primarily for aesthetics, the use of Wurlitzer regulators for manual chest pipework which is to be on tremulant is for musical reasons. Using very large regulators without the Wurlitzer-type three-valve system will generally create a different tremulant sound, and the desirable responsive, controlled tremulant sound will be difficult to achieve.

The chorus reeds include the English Horn, Tuba Mirabilis, Brass Trumpet, and Tuba Horn. The English Horn, the only non-Wurlitzer rank in the organ, was built for the organ by M.P. Moller in 1972. In our opinion, the English Horn, while being the loudest rank in the organ, should not obliterate the rest of the ensemble. Consequently, it is voiced on 10" wind instead of 15" or 20" which are often used in large organs.

As a result it is a very useful rank which can add fire to the ensemble while the fullness of the rest of the ensemble is not masked. The Tuba Mirabilis came from the Brooklyn Fox 4/37 and is voiced on 25" wind. It is intended to be used primarily for single note playing on accompaniment second touch or as a solo rank, rather than in the ensemble where it has a tendency to be overbearing. The Brass Trumpet in the Solo and the 15" Tuba Horn in the Main are both carefully balanced to be effective in full organ as well as for solo use.

The organ has two Diapasons, an Open in the Main and a softer, more colorful Horn Diapason in the Solo. As mentioned earlier, a large-scale Diaphonic Diapason is not included in the specification because they often overpower the ensemble and are

much less useful than the Open and Horn Diapasons. The Open is the standard Diapason found on small and medium-sized Wurlitzers. This one, which was labeled Diaphonic Diapason on the console, came from the original Style E. The Horn Diapason came from the Brooklyn Fox and is an extremely useful rank. The lack of a Horn Diapason was a serious omission from many of the medium-sized and larger Wurlitzer models, such as the 260 and Publix No. 1. The Horn Diapason provides a very useful level for accompaniment use. For many solo registrations the Concert Flute is too soft, the Open Diapason is too loud, and ranks such as the Strings, Oboe Horn, and Clarinet are too obtrusive. The Horn Diapason provides just the right level and tone character in many cases. This set is especially good because it has been regulated to have a string-like quality rather than the dull flutey sound often found in later Wurlitzer sets.

The organ has two Tibia Clausas, a 15" Solo Tibia in the Solo and a 10" standard-scale set in the Main. The Solo Tibia has been carefully regulated so that it blends properly in the ensemble. If not properly regulated, Solo Tibias can be "tubby" in the middle and "screechy" at the high end. In order to achieve the proper balance in this installation the pressure was set at 14 $\frac{1}{8}$ " and the middle and top end were closed down, while leaving the "capped metal" area alone. The tremulant was set with careful consideration of ensemble and solo use. A "rippy" or slow "syrupy" tremulant prevents a Tibia from blending properly with the rest of the organ, especially in fast playing, and also creates an unpleasant sound for solo use. The 10" set in the Main which is also from the original Style E, provides a softer, contrasting sound.

The specification includes all of the usual color reeds with the Krumet, Clarinet, and Oboe Horn in the Main, and the Orchestral Oboe, Kinura, and Brass Saxophone in the Solo. There is also a 6"-pressure Vox Humana on each side. Many of these ranks are at the heart of a good Wurlitzer sound, and their uniqueness tells a listener that he is hearing a Wurlitzer when the sets are properly regulated and used. The Brass Saxophone provides an uncommonly rich and colorful sound when used with the Tibias and

Dick Taylor adjusts a stop tab spring in the console. Note original combination action.



in medium combinations. Many saxes as originally regulated in Wurlitzer installations were too loud, and this set was no exception. It has been carefully closed down so that it is soft enough to be used with the Tibias as a "big Vox" but also loud enough to add color to the ensemble. The Orchestral Oboe is also a particularly useful rank in this installation. It has been regulated slightly on the loud side so that its contribution can be heard in fairly full combinations. The Kinura is balanced so that it can be heard in full organ without English Horn, but by no means dominate. It provides a step between the Brass Trumpet-topped ensemble and the full organ with English Horn by complementing the harmonics of the Trumpet. Of course, it is also very useful for solo combinations with the Orchestral Oboe, Krumet, and 4' Tibias. We feel that a Wurlitzer Kinura is much more useful and musical than some of the large scale "squawkers" by other builders.

The organ has six ranks of strings: a pair of Viols d'Orchestre and a pair of Violins in the Main, and a pair of Gambas in the Solo. The Vd'Os are the standard Wurlitzer sets voiced on 10" wind. The spotted metal Violins, also on 10", are from the Style E, and provide a broader sound than the Vd'Os. The Gambas are from the Echo division of St. Louis' Missouri

Front chest in Solo Chamber showing left to right: Tuba Mirabilis, English Horn, Solo Tibia Clausa, Orchestral Oboe and Kinura.



Theatre Style 285 and are voiced on 10" wind instead of the customary 15". They are virtually identical to Solo Strings in scaling, voicing, and appearance. The three contrasting pairs of strings coming from both sides of the theatre provide a full, rich string ensemble when played together.

In the soft flue department are four ranks: a Concert Flute and Celeste, a Quintadena, and a Lieblich Flute. The Concert Flutes in the Main and the Quintadena in the Solo are invaluable for accompaniment use, with the Quintadena providing color to soft accompaniment sounds. The rare Wurlitzer Lieblich Flute, a small-scale wooden stopped Flute, provides some added warmth to softer accompaniment sounds. Wurlitzer Lieblich Flutes were only found on the Fox Special 4/36's and a few church Wurlitzers. This set came from a Wurlitzer church organ in the Philadelphia area.

The organ has seven 16' extensions to provide a range of tone color and volume to suit all requirements for a balanced sound. For soft pedal there is the usual 16' Bourdon, as well as a 16' Solo String and 16' Clarinet. The latter two extensions came from the Los Angeles Paramount Style 285. The 16' String is voiced on 15" and is used as the 16' extension of the Gambas in the Solo. The Metal Diaphone, Solo Tibia, and Tuba Profunda, the latter two voiced on 15", provide the foundation for the majority of combinations. The 16' Bombarde, which is the extension of the Tuba Mirabilis in the Solo, is the usual large-scale wooden set found on large Wurlitzers. Plans include the future addition of a 16' Wood Diaphone if one can be located.

The percussions, except for the piano, are installed in the lower chambers on each side of the house. These chambers open directly into the theatre without swell shutters. The percussions can be clearly heard as they are not buried in the back of the pipe chambers, however they are not so loud as to create the effect of "percussion with organ accompaniment" as is found in most pizza installations. The Marimba-Harp, Chrysoglott, and most of the non-tonal percussions are located in the left chamber, and the Xylophone, Glockenspiel, Cathedral Chimes, Tuned Sleigh Bells, and some of the non-tonal per-



Late-model Marimba-Harp from the Brooklyn Fox, in Left Percussion Chamber.

cussions are in the right chamber. Special attention has been paid to the restoration of the percussions, especially the Marimba-Harp and Chrysoglott, to insure fast and quiet operation. Wurlitzer Marimba-Harps have a tendency to leak because of the push-rod construction, so this late-model Harp, with metal push-rods, was carefully rebushed and regulated. The power pneumatics on the Chrysoglott were recovered with cabretta leather instead of the original rubber cloth to eliminate the sound of popping pneumatics. The piano is a standard Wurlitzer upright organ piano which, like most Wurlitzer organ

Regulator in basement for 16' extensions which are located on the stage. Large horizontal 14" windline is the main supply line for the Solo Chamber.



pianos, does not have a keyboard and operates on pressure instead of vacuum.

The objective for the rebuilding and re-specifying of the console was to restore a Wurlitzer console, not to take the shell of a Wurlitzer console and put in new stop tabs and direct electric stop actions. All of the original combination action has been retained and no new actions or pistons have been added. Other than the changes to the stoplist to provide for the additional ranks and more versatile unification, only minor changes have been made to the console. The stop tab positions are all used for the original divisions except for the three Bombarde Second Touch stop positions. The Bombarde Second Touch is no longer used, and the tab positions are used for the Solo manual couplers. On the original Publix the Accompaniment pistons did not line up with the pistons on the other three manuals because the ten Pedal pistons were located on the lower end of the Accompaniment manual. The pistons on the Accompaniment were reorga-

nized so that the ten pistons for each of the four manuals line up, with five of the Pedal pistons below the Accompaniment pistons and five above. The third contact in the Accompaniment pistons was used to fire the corresponding Pedal piston so that both would change when the Accompaniment piston is pressed, but the Pedal pistons could still operate independently. Although adding additional stopkeys and combination action to provide more unification was considered, we ultimately decided that the minor increase in versatility was not worth the price of destroying the originality of the console. We felt that it was more important to have a console mechanically original than to have every rank available at every pitch on every manual. Both the chamber indicator dots above the stop tabs and the expression indicators have been preserved, not because of their functionality, but because they improve the appearance of the console.

When the console was shipped from the Wurlitzer factory it was

painted off-white with no gold trim, and the wood of the console was not mahogany as it is on most Wurlitzer panel-style consoles. Although we wanted a mahogany finish on the console, it was not possible without re-veneering. After extensive searching, we could not locate a supply of veneer which matched the type that Wurlitzer used, although other varieties of mahogany were available. In contrast to the off-white which has often been applied to Wurlitzer consoles in recent years, most late-model Wurlitzer factory-painted consoles were almost yellow in color instead of white. With the darker color, the keyboards and stop tabs stand out better and the console doesn't look as stark. Our Style 240 console from the San Francisco Golden Gate Theatre had been painted the darker color at the factory (although it had mahogany veneer) so we matched that color for the Publix console.

The original ivory on the keyboards was in fairly good shape, but the Great and Accompaniment showed signs of wear. Keys from two

View from the balcony of the 1640-seat Castro Theatre with Wurlitzer console in concert position.



other Wurlitzer manuals with original ivory, which were in better condition, were put in the original key frames of the Accompaniment and Great. The original keys for the Bombarde and Solo were retained. The ivory on all four manuals was polished and the sharps were re-dyed with black dye.

The changes to the stoplist from the original Publix follow the pattern of many recent re-specifications. As noted above, the decision was made not to add any stopkeys to the console, and therefore the specification had to be thought out very carefully to make sure that optimum use was made of every stopkey position. Some of the obvious changes include the additions for the extra ranks, such as the English Horn, Krumet, Horn Diapason and Lieblich Flute, which were not present in the Publix No. 1 specification. Also additional unification for both Tibias was added, as well as couplers for the Solo manual. To make room for the additions, each unison string was combined with its Celeste on one set of tabs, and a master "Celestes Off" tab was added. Some of the softer stops were eliminated from the Bombarde and Solo manuals. Also the 4' Voxes and some of the percussion unification were eliminated from the Great, and the 4' Clarions were eliminated from the Bombarde. One unique feature of the stoplist is the 16' English Horn on the Great. Because the Great was specified with the assumption that the sub coupler would be used to provide the 16' sound for most fuller combinations (the 16's are intended for color combinations), there would have been no way to get a full combination with the English Horn at just 16' without coupling from another manual. As this is a very useful combination, the 16' English Horn switch is not wired to the Great relay; it is wired directly to the Great manual key contacts so that it is not affected by the Great couplers.

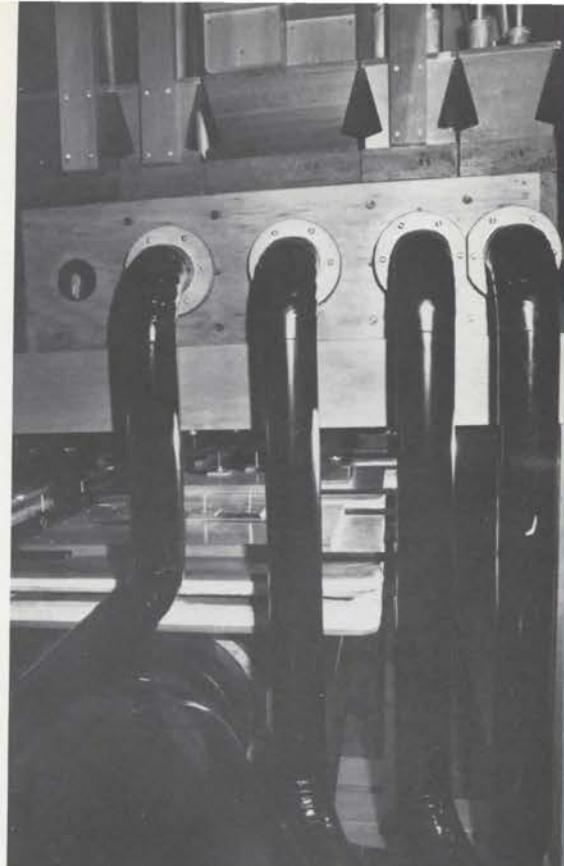
The original stopkeys were used where possible, although approximately one-fourth of the tabs were changed. The new tabs were old Wurlitzer tabs that had been carefully selected to match the shape, color, and vintage of the original tabs on the console.

The philosophy behind the restoration of the console was carried throughout the project. Every component in the organ was thoroughly

restored cosmetically, in addition to being rebuilt functionally to provide reliable operation. Restoration went beyond the usual application of a fresh coat of shellac to chests and other components. Chests were disassembled and sanded down to bare wood as required, while care was taken to retain original stampings and stencilings where possible. Chipped corners and edges were restored with inlaid pieces of wood. Shellac was sprayed on with careful attention to getting the proper color and gloss to match the original finish. The original chest legs and wind trunks were used where possible, but many had to be fabricated because the original ones would not fit in the new installation. When new racking and floor frames had to be made, the lumber was planed to match Wurlitzer dimensions rather than just using standard sizes of lumber. All pipework was cleaned with ammonia and steel wool, and then polished with pipe polish. The brass resonators and the zinc portions of the pipes were lacquered.

All of the permanent windlines, except those on movable components such as the console, were fabricated from new galvanized metal pipe with wooden flanges, and, with the exception of the main trunking running through the basement and backstage, were painted black.

Even though preserving the like-new Wurlitzer look in the installation doesn't necessarily improve the sound of the organ, it certainly doesn't detract from it. Our objective was to restore a good Wurlitzer, not just to build a good theatre organ using whatever approach was most expedi-

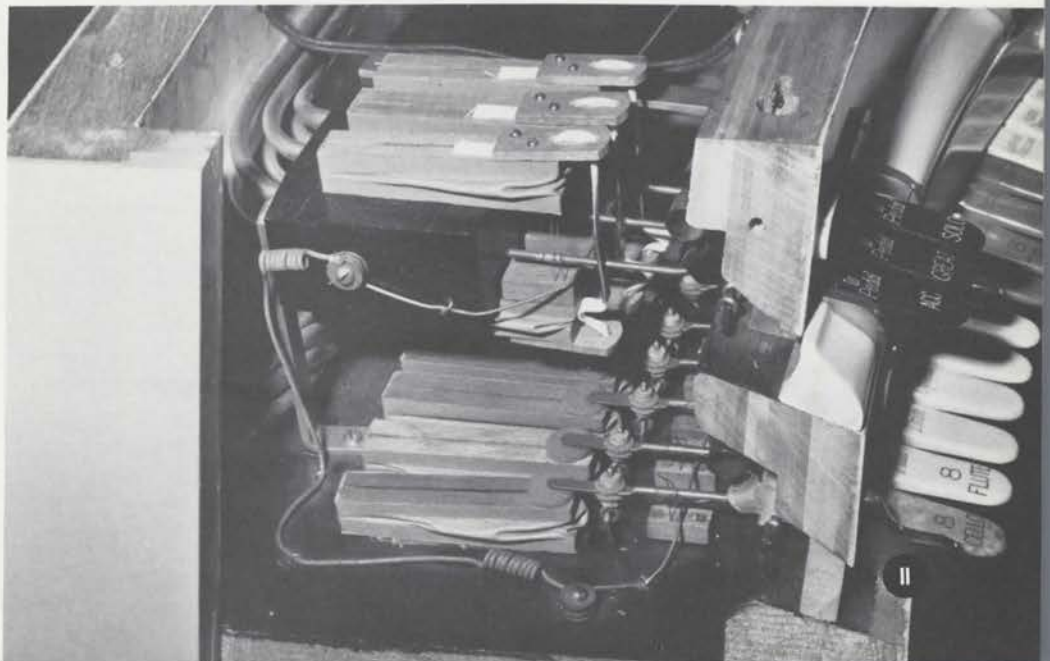


Windlines and regulators for front chest in Solo Chamber. Note excellent workmanship and the painted metal windlines with wooden flanges.

ent. Doing the work as an avocation rather than as a business allowed us to spend time and money on details which probably could not be justified in a commercial installation, where getting the job done quickly is often of primary importance.

Although Dick Taylor has done the lion's share of the restoration and installation of the organ *per se*, family members and several friends have donated their time throughout the installation phase of the project. Ray Taylor has continuously worked with Dick on the installation and has been

Close-up of combination action showing pneumatics, stop tabs, stop tab springs, twill ties and contact blocks.





View of the bottom of a tremulant, upper left, located in the tremulant room in Solo Chamber. Tremulant rooms were built in each chamber to eliminate noise.

especially helpful in the construction work which was required to install the organ in the theatre and in making cables and wiring. He also worked with Dick on the cleaning of the pipework and other components prior to installation. Ray participated in and bankrolled many of the expeditions for buying parts for the organ in the early years while Bill and Dick were still in school.

Herb Boese, a longtime family friend and ATOS member, has worked nearly every Saturday on the installation since the beginning in 1979, primarily working with Ray on the construction, wiring, pipework cleaning, and relay contact cleaning. Rudy Frey, current Nor-Cal Chapter chairman, has helped out especially in the preparations for the installation of the main windlines, cleaning relay contacts, and moving various components into place. Rudy has also spent many hours helping with the cleaning and relacquering of pipes.

Ed Stout, who was responsible for the restoration of the San Francisco Paramount Style 285 and the initial installation of the San Francisco Avenue Theatre Style 240 Wurlitzer, has served as a consultant on the project and has worked closely with Dick on the tonal finishing and regulation of the organ. Ed transformed the Horn Diapason from a soft, colorless rank to the excellent set it is today. He and Dick regulated the Orchestral Oboe and in the process recurved a significant number of the reeds to eliminate buzzy notes and to make

each note take the tremulant in the same way. Perhaps Ed's most significant contribution to the success of the project has been in helping Bill and Dick develop their collective ears, over the past 15 years, to know what a Wurlitzer should sound like, and for teaching Dick several of the techniques and skills necessary for obtaining that sound.

Although Bill was actively involved in the restoration and first installation of the then much smaller organ in the Encore Theatre in the late sixties and early seventies, his involvement with the installation in the Castro has been minimal. As mentioned earlier, he devotes the majority of his time to his wife and newly-born daughter, Jennifer, as well as to his career. Also living 60 miles away in San Jose makes frequent trips to the theatre inconvenient. His primary involvement has been in defining the specification of the organ and consulting on the regu-

— CHAMBER ANALYSIS —

Main (left) Chamber

Concert Flute - 10"	16-2
Viol d'Orchestre - 10"	8-2
Open Diapason - 10"	16-4
Viol Celeste - 10"	8-4
Clarinet - 10"	16-8
Oboe Horn - 10"	8
Krumet - 10"	8
Concert Flute Celeste - 10"	8-4
Vox Humana - 6"	8
Tibia Clausa - 10"	8-2
Violin - 10"	8-4
Violin Celeste - 10"	8-4
Lieblich Flute - 10"	8-4
Tuba Horn - 15"	16-8

Solo (right) Chamber

Kinura - 10"	8
Orchestra Oboe - 10"	8
Solo Tibia Clausa - 15"	16-2
English Horn - 10"	8
Tuba Mirabilis - 25"	16-8
Brass Trumpet - 10"	8
Horn Diapason - 10"	8-4
Gamba Celeste - 10"	8-4
Quintadena - 10"	8
Gamba - 10"	16-4
(16' octave - 15")	
Brass Saxophone - 10"	8
Vox Humana - 6"	8

Left Percussion Chamber

Marimba-Harp
Chrysoglott
Most non-tonal percussions

Right Percussion Chamber

Xylophone
Glockenspiel
Tuned Sleigh Bells
Cathedral Chimes
Some non-tonal percussions

Orchestra Pit

Upright Piano

lation, as he is the organist in the family. Although he doesn't play the organ regularly for the public, he goes to the theatre about twice a month to practice and to demonstrate the organ for visitors.

Prior to his move to Chicago in 1981, Steve Dennis had helped on a variety of projects during the installation. Unfortunately, he was transferred just at the time the organ began to play. He documented various phases of the installation with videotapes of the crew at work. Another longtime family friend, Dick Clay, has provided assistance especially with moving pipes and chests into the chambers. He has also served as semi-official recording engineer for concerts and the visiting artists who come by to try out the organ. Dick was similarly involved in the earlier installation in the Encore Theatre.

The staff of Surf Theatres, including Matt Fance, Louann Rank, Allen Sawyer, Carole Grandy, Del Harvey, and David Maclay, has been most cooperative.

As of this writing (November 1982), 16 ranks of the organ are installed and the other 10 ranks and some of the percussions and 16' extensions are in the process of being installed. All of the components to complete the installation are on hand, and much of the restoration work on them has been completed. Because the organ is designed as a 26-rank instrument, and this article will serve as a lasting description of the Castro organ, the article describes it as it will be when the installation is completed. Work on the installation continues, and currently 18 to 20 ranks plus the majority of the percussions are scheduled to be playing by the 1983 ATOS Convention.

The organ has been played nightly by staff organists Elbert La Chelle and Dave Hegarty since January of 1982. Several silent films have also been featured with Tom Hazleton or Bob Vaughn at the console. Jim Roseveare played a "sneak preview" of the organ in October of 1981, and in May of 1982 Walter Strony was featured at the first ATOS meeting at the Castro. The public performances featuring the organ have been well received, and the future of the Castro Wurlitzer looks bright. Tom Hazleton and Walter Strony are scheduled to be featured at the Castro for the convention. □