

Report of Chapter Meeting

Los Angeles Organization Meeting Draws 267!

... *By Judd Walton*

IN MID-NOVEMBER, A.T.O.E. members and prospects were contacted by mail and informed of a meeting to organize a Chapter of A.T.O.E. in the Los Angeles area. The date of the meeting was set for November 26 and reservations were requested so that adequate arrangements could be made to assure the comfort of those attending the meeting. George Wright kindly consented to be the guest artist, and the meeting was to be held in Lorin Whitney's Recording Studio in Glendale with its 24-rank Morton-Wurlitzer organ.

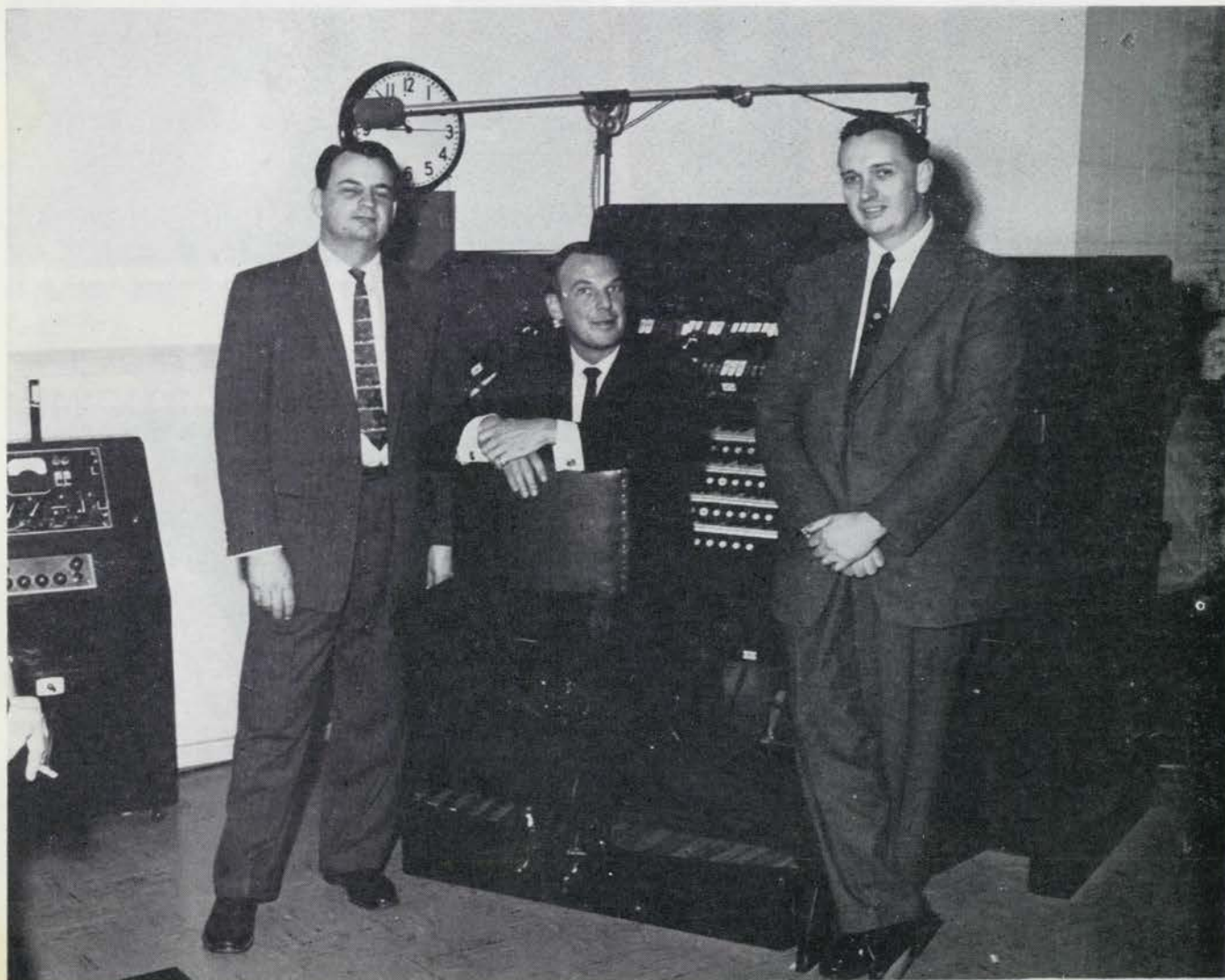
The resulting flood of return requests surprised everyone and when the meeting was called to order by Dave Kelly at 8 p.m., 267 organ enthusiasts had jammed the studio where seats had been provided for 250! About 30 new members were signed up at the meeting, and members from as far as San Francisco, such as Bob Jacobus, were on hand for the affair. Virtually every organist of note in the state was on hand for the occasion and introductions included Jesse Crawford, Eddie Dunstedter, Gordon Kibbee, Tiny James, Eddie Osborne, Ramona Gerhard Sutton, and many others. George Wright then took command of the recently-completed Robert Morton and held his audience entranced for an hour of delightful and original arrangements of his popular

favorites. Careful observation revealed every foot in the place keeping time and a rapt expression on every face revealing pure enjoyment and love of George's genius at the console.

During intermission, Kelly introduced National President Richard Simonton who was credited with calling the meeting, Henry Pope, organ artisan who had supervised the installation, and National Vice-President Judd Walton of Vallejo, California. Walton took the chair and explained the procedure for forming a Chapter after outlining the details of the incorporation proceedings recently completed by the National Officers. It was immediately decided by a unanimous vote to organize a Chapter, and the first meeting for the election of officers and other necessary business was set for December 8. Upon a request from Kelly, 15 present stood to indicate they had pipe organs in their homes!

Organist Wright, for the second part of the program, then proceeded to dazzle his audience completely with a stupendous display of mastery over the instrument. Many of his recently recorded arrangements were presented with the noted Wright humor thrown in for good measure. Thunderous applause followed each selection, almost before the final note of each number was played! At the completion

Left to right: Chairman Dave Kelly, George Wright, President Richard Simonton





Fore (left) and aft (right) views of some of the 275 organ enthusiasts. Lorin Whitney is standing at the console, Dave Kelly to the left.

Seen at the Los Angeles Chapter Meeting



Dave Coleman and Gordon Kibbee look as though no one asked them to play.



Judd Walton, left, muses with Ramona Gerhard Sutton and CBS engineer.

Eddie Osborne (right) gets his point across to Ken Simpson (center).

Jesse Crawford gets refreshments from Simonton butler, Wendell Tyler.



of his program, George received a wonderful ovation from the members which was complete evidence of the enthusiasm of everyone for the Theater Organ as personified by Mr. Wright.

The meeting was then diverted to refreshments and organ talk. Wandering among the crowd, comments of interest could be overheard—"Three manuals or four?" . . . "a real WURLITZER Krumet? Where'd you get it?" . . . "Have you seen Joe Kern's beautiful Wurlitzer?" . . . "Harvey, I'd like to have you meet Jesse Crawford!" . . . "Mr. Osborne, did you come all the way from Chicago for this meeting?" . . . "You should see it—the pipes just mashed flat by kids—ugh!!!" . . . "Do you have any idea where I can pick up a brass trumpet?" . . . "Oh, you're the fellow that got the San Jose Fox Organ, Mr. Nelson!"

Enthusiasts all, the folks stayed on and visited for over an hour. The gracious host, Lorin Whitney, who told of his studio and how it came to be at the beginning of the program, was everywhere and made everyone feel at home. The evening was declared a complete success by everyone present, and the future bodes bright for the newly formed L.A. Chapter-to-be.

The organ originally was a 14-rank Robert Morton from the Fox Theater in Redwood City, near San Francisco. Whitney himself, with some outside help, removed the organ and re-installed it in his studio, enlarging it from the original three to a four-manual instrument. Installed in three chambers, it will soon be completed with 29 ranks; 24 were playing for the concert. Complete specifications of the instrument were furnished by Lorin the night of the meeting, as follows:



A winning combination—George Wright and the Robert Morton console

PEDAL

- 16 Ophecleide
- Oboe Horn
- Diaphonic Diapason
- Bourdon
- Contra Viol
- Bourdon (Wurl)
- Diaphone (Wurl)
- 8 Tuba
- Eng. Horn
- Diaphonic Diapason
- Tibia Cl.
- Concert Flute
- Cello
- Cello (Wurl)
- Oboe Horn
- Clarinet
- 4 Octave
- 16 Piano
- Bass Drum
- Tympani
- Cymbal

PEDAL 2nd touch

- Bass drum
- Tympani
- Cymbal
- Crash Cymbal

ACCOMPANIMENT

- 16 Bourdon
- Contra Viol
- 8 Tuba
- Eng. Horn
- Diaphonic Diapason
- Tibia Clausa
- Concert Flute
- Flute Celeste
- Violin
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana I
- Vox Humana II (Wurl)
- Viol D'Orch
- Viol Cel
- Dulciana
- Unda Maris
- 4 Tibia Clausa
- Orchestral Flute
- Violin
- Viol Cel II
- Viol Cel III
- Krumet
- Vox
- 2 2/3 Twelfth
- 2 Piccolo
- Chimes

ACCOMP. cont.

- Vibraharp (Deagen)
- Marimba Harp
- Chrysoglott
- Snare Drum
- Tambourine
- Castanet
- Chinese Block
- Tom Tom
- Solo to Acc. 8

ACCOMP. 2nd Touch

- 8 Tuba
- Eng. Horn
- Tibia Clausa
- Oboe Horn
- Clarinet
- Xylophone
- Chimes
- Sleigh Bells
- Triangle
- Solo to Acc. 8

GREAT

- 16 Ophecleide
- Oboe Horn
- Diaphonic Diapason
- Tibia Clausa
- Bourdon
- 8 Contra Viol
- 8 Tuba
- English Horn
- Diaphonic Diapason
- Tibia Clausa
- Concert Flute
- Violin
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana
- 4 Tuba Clarion
- Octave
- Tibia Clausa
- Concert Flute
- Violin
- Viol Cel II
- Viol Cel III
- Oboe Horn
- Krumet
- Vox Humana
- 2 2/3 Twelfth
- 2 Piccolo
- 1 3/5 Fifteenth
- Tierce

GREAT cont.

- Marimba
- Chrysoglott
- Glockenspiel
- Orchestra Bells
- Xylophone
- Chimes
- Sleigh Bells
- Great to Great 16
- Great to Great 4
- Unison Off
- Solo to Great 16
- Solo to Great 8
- Solo to Great 4
- Echo to Great 16
- Echo to Great 8
- Echo to Great 4

GREAT 2nd Touch

- 16 Ophecleide
- Oboe Horn
- Diapason
- 8 Tibia Clausa
- 4 Tibia Clausa
- Solo to Ct. 16
- Solo to Ct. 5 1/3
- Solo to Ct. 4

SOLO

- 16 Ophecleide
- Oboe Horn
- 8 Tuba
- Eng. Horn
- Diapason
- Tibia Clausa
- Concert Flute
- Viol
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana
- 4 Tuba Clarion
- Flute
- Oboe Horn
- Marimba Harp
- Xylophone
- Chimes

SOLO cont.

- Solo to Solo 16
- Solo to Solo 4
- Unison Off

ECHO

- 16 Tibia Clausa (Muted Horn)
- 8 Tibia Clausa
- Vox Humana
- Brass Trumpet (Wurlitzer)
- Kinura
- Orchestra Oboe
- French Horn (Gottfried)
- 5 1/5 Tibia
- Tibia
- Vox Humana
- 2 2/3 Tibia Twelfth
- Tibia Piccolo
- Chimes 27 note DEAGEN
- CLASS A
- Vibraharp
- Echo to Echo 16
- Echo to Echo 4
- Piano 8
- Piano 4
- Piano FF
- Mandolin
- Piano Sustain
- Saucer Bells

Swell pedals

- Echo
- Left Side
- Right Side
- Crescendo

Toe Studs

- Snare Drum Roll 1st Touch
- Snare Drum Tap Bass Drum & Cymbal 2nd Touch
- First Touch All Stops
- Second Touch All Stops and Percussions

Toe Pistons

- Crash Cymbal
- Auto Horn
- Fire Gong
- Door Bell
- Telephone Bell
- Steamboat
- Horses Hoofs
- Tom Tom
- Bird