

the most complicated in the whole organ. Notice that the cables from the key relays run only to the stop switches on the switchboards. These switches are made so they can be taken off the board, cables and all. As you unmount each switch, tape a piece of heavy cardboard against its contact wires for protection and finally pack the whole set of switches into a box. The switchboards can now be detached as soon as the stop action wiring is disconnected. In like manner, disconnect the ground and feed wires and your relay is ready to go.

Next go downstairs and pull the console cable out of its conduit and you're ready to take out the console. Usually you'll find that the whole outside shell comes off, as does of course the pedalboard. This makes the lifting job a little easier. But in any case the console is probably the largest and heaviest single item you'll have to worry about. Often a console will go out of the theatre all right but not fit into the doors of a house. In that case you'll have to do some dissecting. Most consoles of the horseshoe type divide into two sections at the sill, but it isn't easy and requires much careful disconnecting of wiring. With the console goes its air regulator and as much of the air duct as you have use for.

The only other item outside the actual chambers is the blower. This is ordinarily too heavy to handle in one piece. By taking the motor off and the fans out one by one you can save a lot of grunting and groaning. But don't forget the order in which the fans go on the shaft and their exact placing on it, both ways. Dismounting the action-current generator is obvious enough. Make sure the power is turned off and then disconnect the starter unit and switchbox. Finally, pull out the generator feed wires and the starter cable running to the console. And don't forget the padding under the blower or the fabric sleeve on the wind outlet.

Now only the chambers are left. Make up a diagram giving the location of the various chests, reservoirs, and air ducts, and number and mark everything in sight. Then start dismantling the wind ducts running to the offset chests and percussions. These can then be taken out one at a time in whatever order is most logical.

If the manual chests can be taken out in one piece, so much the better. Sometimes it's easier to take off the bottom

and top boards. Naturally these must be carefully handled as all the pneumatics and valves will be exposed. After all the building frames and wind ducts are taken apart, the reservoirs and their windtrunk come out as a unit. Make a note of which springs went with each reservoir. Finally pick up the floor frames.

Unscrew the action from each set of shutters after unhooking the motor pneumatics. You'll find that each shutter comes out separately, but don't lose the ball bearings or the bushings. Finally the frame of each set can be unmounted and taken apart at the corners.

Salvage as much of the blower pipe as you think you'll need. This stuff looks quite formidable but comes apart easily with a little pounding at the soldered joints. Save a good collection of the elbows and any other odd fittings for future use.

One final word about handling organ parts. Patience and common sense are your best assets. Organ chests aren't lumber and the less banging around they get the better. Delicate valve wires are usually sticking out on one or more sides and these must be very carefully watched and not allowed to bump against anything. And your final installation will look much nicer if you avoid scratching the wood as much as possible. Old blankets and burlap are useful in this connection.

Ordinarily the contents of any organ chamber can be taken out through the trapdoor usually provided in the floor for service access. If necessary such a trapdoor can be enlarged somewhat. Often organ chambers open directly onto the stage—several stories off the ground, with only a ladder for access. In such a case a good block and tackle is the only solution. Getting an organ out can involve some engineering—especially when it was installed through the front grilles and these were then plastered up leaving only a rathole for the tuner to crawl through. Usually you can figure on spending about half a day per rank to get an organ out of normal surroundings with one helper.

Your organ is now home. Your next job is to recondition it and figure out how to install it.

(To be continued)

Odeon Toronto Theatre Revives Organ Interludes

AFTER FOUR YEARS of silence, the 3m/19r Hillgreen-Lane Organ in the Odeon-Carlton theatre, showplace of the Dominion, is again in use for ten minute interludes at each performance.

Bobby Jones, the British Organist, is currently presiding at the modern blonde console. He was the former Organist of the Lewisham Gaumont, also the Gaumont, Tottenham Court Road and the Stratford Broadway theatre, where he was resident. He has recently completed a tour of the U.S. night club circuit, coming to Toronto from Baton Rouge, La.

The Odeon Toronto is Canada's newest major theatre, and is the gem of the Odeon chain. It was opened in September, 1948, with Al Bollington at the Organ, and in the opinion of internationally known authorities is one of the five most distinguished cinemas in the world. The colors of the walls and ceiling can be changed to any effect desired with Thyatron-controlled concealed lighting units. The seats are luxuriously foam filled, and aisles are widely spaced for extra comfort. There is a large mezzanine restaurant, and an art gallery promenade.

A contour curtain is used instead of a proscenium, quite similar to Radio City Music Hall in N.Y., and one section at the right side raises separately to reveal the Organ console, which rolls out on a short track, actuated by hydraulic

plungers. An efficient amplification system permits the Organist to announce his numbers and encourage the patrons to join in the singing.

The console is a modified horseshoe style, with single bolster of all white stopkeys with black engravings, plus a straight row over the top manual. For the number of ranks in the standard two-chamber layout, the Organ is quite disappointing tonally. This is the result of inadequate tone openings from the chambers, as well as the almost straight design. No second touch, suitable bass, or pizzicato touch is used, and the only percussions are chimes, xylophone and Orchestra Bells. There are no traps of any kind. In spite of these difficulties, Bobby Jones is turning in very creditable performances and music-loving Toronto is applauding his efforts.

The management is considering the installation of larger grilles and swell shades, and the addition of five ranks of Wurlitzer pipes. It would be of great assistance to us to have some letters from A.T.O.E. members go to the Odeon Theatre, 20 Carlton St., Toronto, congratulating them for the revival of the Organ interludes and suggesting improvements on the Organ.

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