

# CHAPTER ACTIVITIES

## EASTERN MASSACHUSETTS CHAPTER

The fifth annual concert of the Eastern Massachusetts Chapter was held May 6 at Stoneham Town Hall in Stoneham, Massachusetts, where the old WNAC organ, a 2/14 WurliTzer, is kept in excellent condition by a fund set up by the Patch family.

The musical entertainment was by the incomparable Reginald Foort, who did a corking job for a paid attendance of



Reginald Foort at Stoneham

over 700. Visitors were present from as far away as Niagara Frontier and Delaware Valley chapters, and about a dozen members of the Connecticut Chapter made the trip down from Hartford.

"As a result of our concert," says Chairman Al Winslow, "we've had 88 inquiries into membership in the club. If all join, this would put our membership up to about 140. How to house this many?" Al goes on to say, "Keep up the good work on the magazine."

## CONNECTICUT CHAPTER

A meeting of the Connecticut Chapter was held in the home of Everett Bassett in Waterbury, Conn., on the evening of April 8, with Chairman Allen Miller pre-



Left to right: Chairman, Allen Miller; Program Chairman, Everett Bassett; Sec.-Treas., Joe Tobin; Vice Chairman, Fred Mitchell.

siding. After a business session, Everett demonstrated his technique on the 2/4 Robert Morton pit organ. Later, as coffee, punch and pastries were served by Mrs. Bassett, many tried their skill at the instrument, and it was generally agreed that its size and voicing made it ideal for a home installation.

Enthusiasts present at the meeting were Mr. and Mrs. Bassett, Chairman Miller, Mr. and Mrs. George Fay, Mr. and Mrs. Frank Manion, Mr. and Mrs. Preston Miller, Joe Tobin, "Doc" Ginsberg, Fred Mitchell, Reggie Watson, Al Colton, Jack Fenstermaker of Ohio, Al Steel of Pennsylvania, Al Coyle of New York, Mike Foley and Tom Felice.

The Spring meeting of the Connecticut Chapter was held June 10 at the Al Miller home in East Hartford. Colored slides, and mono and stereo recordings of outstanding organs in this country as well as in England, were featured. The Millers own a WurliTzer electric organ, to which electric traps have been added. And Al is building a three manual practice organ in his bedroom.

## NIAGARA FRONTIER CHAPTER

The third meeting of the '61 year for the Niagara Frontier Chapter was held in the Masonic auditorium in East Aurora, N.Y., in May. The auditorium organ, a 2/5 WurliTzer, had been worked on to some extent by Irving Toner, Harvey Elsaesser, Don Hyde Jr., and Dick Muench. Although it is a small installation as theatre organs run, Irv and Harvey, and Dr. Edward Bebkko, filled the auditorium with beautiful sounds, in a two-hour program.

Programs for the rest of the year were discussed. They will feature Our Lady of Victory R.C. Church WurliTzer, organs in Shea's Buffalo Theatre, the Roosevelt Theatre in Buffalo, the Bellevue Theatre, Niagara Falls, N.Y., the Riviera Theatre, Tonawanda, N.Y., and the installation in Harold Logan's home in Niagara Falls, Ontario, Canada.

(ED. NOTE: This Chapter is doing a magnificent job of preserving the Theatre Organ. Its work will be given a more complete coverage in a future issue.)

## ... News ... and Views

MEMBERS OF THE THEATRE ORGAN CLUB, England (They publish THEATRE ORGAN REVIEW) have purchased the 3/10 WurliTzer from the Metropole Theatre, Victoria, London. This organ was originally shipped as No. 2013 by WurliTzer to the Lorain Theatre, Cleveland, Ohio, as a style 205, on December 31, 1928. Members of the club would like to know details concerning the original installation as to specs, pictures, if anyone prominent played the organ, and so forth. Anyone knowing any of the history of this organ can forward same to the Editor of THEATRE ORGAN and it will be passed on to the THEATRE ORGAN CLUB Secretary.....Many questions regarding organs in Radio Stations -- might be an interesting story -- we already have some material on this subject -- does anyone care to submit such an article??? Also received inquiries as to Roller Rink Pipe Organs -- This would be real interesting as most are still in use -- Can anyone help us -- How about it, Bill Holleman (Arcadia Roller Rink)??? To Walter Trepte, La Mesa, California - The Scottish Rite Temple in Oakland has a 4 manual Estey with push buttons that light up to indicate that stop is on instead of traditional tablets. . . . The 4 manual WurliTzer from the Fisher Theatre, Chicago, has been purchased by a group in that area and is to be installed in the Iris Theatre which they have rented for the purpose . . . Norman Mitchell, P.O. Box 3546, Seattle 24, Washington, would like to know a source of electric solenoid units used to operate percussion and trap effects. Can some member help Mr. Mitchell???

KAY McABEE OF AURORA, ILLINOIS, WRITES AND SAYS, "WGN Radio and TV in Chicago have re-installed their Kimball in their new studios in special chambers that were built for it. Also, the organ was supposed to be enlarged. I have not seen it yet, but plan to do so very soon and will let you know all about it. I am so glad that WGN saw fit to put the organ back in. When they took it out of their old studios, they said they were going to put it into storage. But most of us thought that was the end of the last radio organ in Chicago. Even Harold Turner, the organist for the station, was surprised when they put it back in."

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W. W. KIMBALL COMPANY MANUFACTURED OVER 7,000 PIPE ORGANS . . .both theatre and church instruments. Among the famous instruments is the giant Kimball installed in the Public Auditorium in the city of Pretoria, capital of Transvaal, Union of South Africa. Probably the most famous of all was the three-console organ in Roxie's, Broadway, New York, which is reported to have cost \$135,000. The theatre no longer exists. However, Dick Loderhose has the main console, a beautifully proportioned five manual, coupled to his ex-Paramount studio WurliTzer.

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IN CHECKING THE WURLITZER FACTORY SHIPMENT LIST which appeared in the Spring, 1961 Issue of THEATRE ORGAN, directly below Opus Number 1335 the name Robert Morton appears. This poses a good question . .

(continued on page 13)

theatre organ



# SPECIFICATIONS of the COLONIAL THEATRE PIPE ORGAN

<p><b>MAIN CHAMBER (left) 10'' press.</b>                  Flute: 97 pipes                  Tuba: 85 pipes                  Open Diapason: 73 pipes                  Clarinet: 61 pipes                  Chrysoglott: 37 bars                  Bird Song</p> <p><b>GENERAL SPECS.</b>                  5 H.P. Spencer Orgbbo is directly below console, delivers 19'' pressure to the regulators.                  Combination setter panel in back of console.                  Accompaniment:                  7 combination buttons, 1 cancel, 1 general cancel                  Great:                  7 combination buttons, 1 cancel                  Solo:                  5 combination buttons, 1 cancel                  Foot Pistons and Expression:                  Fire Gong, Siren, Boat Whistle, Auto Horn, Bird Song.                  Division I, Division II and Master expression, Crescendo, Sforzando.                  Tremulants:                  Main, Solo, Tibia, Vox, Blank</p> <p><b>SOLO CHAMBER (right) 12'' press.</b>                  Tibia: 85 pipes (15'' press.)                  String: 85 pipes                  String Celeste: 73 pipes                  Vox Humana: 73 pipes (7'' press.)                  Kinura: 61 pipes                  Oboe Horn: 61 pipes                  Marimba Harp: 37 bars                  Xylophone: 37 bars (reit.)                  Cathedral Chimes: 20 tubs                  Glockenspiel: 37 bars                  Orchestra Bells: (top 25 Glock., Reit.)                  Snare Drum                  Bass Drum                  Kettle Drum (Bass Drum)</p>	<p>Tom Tom                  Cymbal                  Triangle                  Tamborine                  Castinets                  Chinese Block                  Fire Gong                  Boat Whistle                  Auto Horn                  Siren</p> <p><b>ACCOMPANIMENT</b>                  Contra Viole (TC)..... 16'                  Clarinet (TC)..... 16'                  Vox Humana (TC)..... 16'                  Diaphonic Diapason..... 8'                  Claribel Flute..... 8'                  Tibia Clausa..... 8'                  Oboe Horn..... 8'                  Vox Humana..... 8'                  Clarinet..... 8'                  Kinura..... 8'                  Tuba..... 8'                  Viole de Orchestra..... 8'                  Viole Celeste..... 8'                  2 Blank tabs                  Flute..... 4'                  Tibia Clausa..... 4'                  Violin..... 4'                  Viole Celeste..... 4'                  Twelfth..... 2-2/3'                  Flautino..... 2'                  Marimba Harp..... 8'                  Chrysoglott..... 8'                  Tamborine                  Castinets                  Chinese Block                  Tom Tom                  Snare Drum                  Acc. to Acc..... 4'                  4 Blank tabs</p> <p><b>ACCOMP. 2ND TOUCH</b>                  Tibia Clausa..... 8'                  Tuba..... 8'</p>	<p>Chimes..... 8'                  Glockenspiel..... 4'                  Triangle                  Solo to Acc..... 4'</p> <p><b>GREAT</b>                  Bourdon..... 16'                  Tibia Clausa..... 16'                  Diaphonic Diapason..... 16'                  Ophicleide (Tuba)..... 16'                  Viole de Orchestra (TC)..... 16'                  Clarinet (TC)..... 16'                  Vox Humana (TC)..... 16'                  Oboe Horn (TC)..... 16'                  Diapason..... 8'                  Concert Flute..... 8'                  Tibia Clausa..... 8'                  Oboe Horn..... 8'                  Vox Humana..... 8'                  Clarinet..... 8'                  Kinura..... 8'                  Tuba..... 8'                  Orchestral Oboe (Syn.)..... 8'                  Viole de Orchestra..... 8'                  Viole Celeste..... 8'                  2 Blank tabs                  Principal..... 4'                  Flute..... 4'                  Tibia Clausa..... 4'                  Vox Humana..... 4'                  Clarion (Tuba)..... 4'                  Violin..... 4'                  Viole Celeste..... 4'                  Nazard..... 2-2/3'                  Piccolo..... 2'                  Tierce..... 1-3/5'                  Tibia Twelfth..... 2-2/3'                  Tibia Mutation (4 notes, each key)                  Fifteenth..... 2'                  Marimba Harp..... 8'                  Chrysoglott..... 8'                  Xylophone..... 8'                  Cathedral Chimes..... 8'                  Glockenspiel..... 4'                  Orchestra Bells..... 4'                  4 Blank tabs                  Solo to Great..... 16'</p> <p><b>GREAT 2ND TOUCH</b>                  Tuba..... 16'                  Tibia Clausa..... 8'</p> <p><b>SOLO</b>                  Tibia Clausa..... 16'                  Tuba..... 16'                  Vox Humana (TC)..... 16'                  Diaphonic Diapason..... 8'                  Tibia Clausa..... 8'                  Oboe Horn..... 8'                  Vox Humana..... 8'                  Kinura..... 8'                  Tuba..... 8'                  String..... 8'                  2 Blank tabs                  Tibia Clausa..... 4'                  Cornet (Tuba)..... 4'                  Xylophone..... 8'                  Cathedral Chimes..... 8'                  Glockenspiel..... 4'                  Orchestra Bells..... 4'                  4 Blank tabs</p> <p><b>PEDAL</b>                  Resultant..... 32'                  Tuba..... 16'                  Tibia Clausa..... 16'                  Bourdon..... 16'                  Diaphone..... 8'                  Flute..... 8'                  Tibia Clausa..... 8'                  Tuba..... 8'                  Cello..... 8'                  Flute..... 4'                  Snare Drum                  1 Blank tab                  Acc. to Pedal..... 8'</p> <p><b>PEDAL 2ND TOUCH</b>                  Tuba..... 16'                  Diaphone..... 8'                  Bass Drum                  Cymbal                  Snare Drum                  Kettle Drum                  Thunder</p>
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## DUSTY RHODES

(concluded)

ganists have to play with big chords. They do not need to. Whenever you can, keep a counter melody running above or below your tune.) By picking up the chord from beneath each other's hands, we made the transition so that most folks did not know there had been a change in organist."

Frequently when the supper hour approached, Bob Monaghan would take over the playing for his idol. When the proper moment arrived Dusty would say, "Take over, Bob. I'm going out for a sandwich." Dusty would edge toward the left of the bench, Bob would place his fingers under Rhodes', and, assuming his spot in the center of the bench, would continue the playing without a hitch.

Each year the management would have a "big name" organist play in Dusty's place as an added attraction. These "big names" were famous throughout the country and were always a hit. However, in Batavia they received only polite applause. Then, when Dusty

Rhodes would return to the console for the film accompaniment the polite applause would break into a crescendo. The people of Batavia considered him their own, and this status remained until the end of his engagement in 1925.

In 1925, Dusty Rhodes left the Batavia scene, according to Lloyd Klos and Jess Littlefield. But where he went is uncertain. Some say he went to Canada for awhile, and beyond that...no one seems to know. But one thing is certain. Of the more than 17,000 people residing in Batavia today, there must be several hundred who still remember the blinking of the console lights in the Family Theatre, the bow of the performer, and the superb artistry which belonged to Dusty Rhodes during the Golden Days of the Theatre Organ in that little New York town.

### WHILE THEY LAST

The following issues of TIBIA magazine are available while the supply lasts at \$1.00 each: Volume I, Numbers 2, 3, and 4; and Volume II, Numbers 1, 2, 3 and 4. Mail your request with remittance to ATOE, Box 248, Alameda, California.

Was WurliTzer rebuilding a Morton . . . Did they trade it? . . . or . . .? Also noted throughout the entire list...after an Opus Number the cryptic wording "Rep'd". Now the question is....Does this mean repaired or repossessed?

Incidentally, some of the pipework in Robert Morton installations stands up as some of the best built by anyone. Robert Morton also introduced many progressive ideas into the organ builders' art and enjoyed a reputation for having a very reliable, simple action. Oldtime theatre owners also have stated that Morton's prices were very reasonable, which probably accounts for the many smaller theatres installing them.

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### 1961 ROSTER

THE ROSTER of the ATOE membership for 1961 is now available to members at 50¢ per copy. Just write - National Secretary, Ida James, P. O. Box 248, Alameda, Calif., send in the half dollar, and your copy will be forthcoming.