

THE SAN FRANCISCO PARAMOUNT THEATRE'S WURLITZER 285 SPECIAL, AND ITS

"Resurrection"

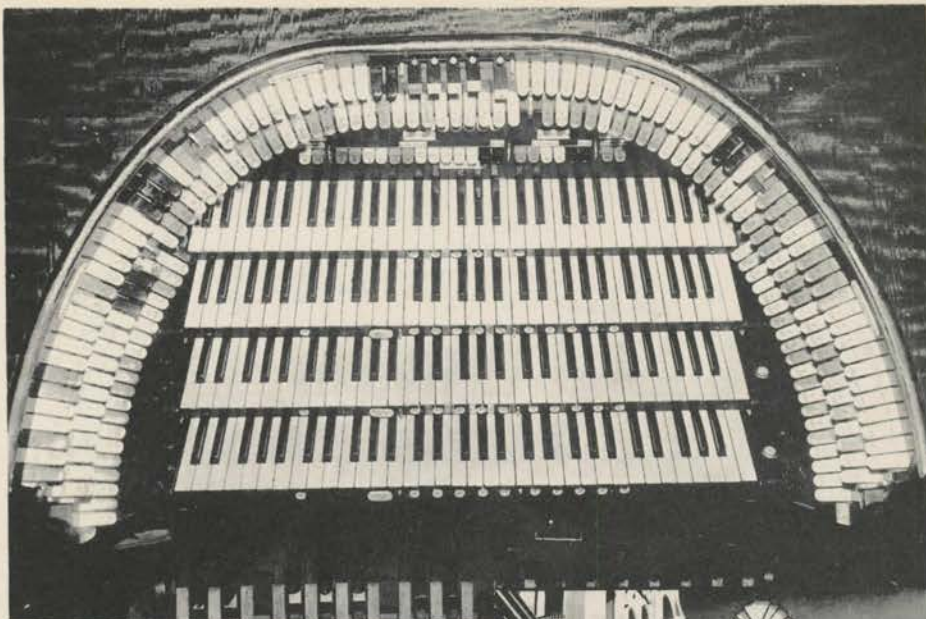
Since about 1930, theatre organ enthusiasts have become used to hearing about the death of some famous theatre organ. Relentlessly, one by one, these magnificent instruments have departed the contemporary scene without fanfare and without any apparent concern except for the saddening void left in the memories of those who understand the wonderful music produced by them.

The Paramount Theatre, San Francisco, was opened in 1921 as the Granada and contained a gorgeous Wurlitzer, Style 285, 4/33. The story of this organ is typical of hundreds of others in that it was in daily use during the era of silent movies, being played by many famous West Coast organists, all of whom claimed it to be a particularly good organ to play — with nice lush tibias and reeds that really spoke out into an ideal auditorium acoustically. Then came synchronized films — the movies talked and the decline of the theatre organ began.

For a while, the Paramount 285 furnished intermission music, helped with an occasional stage show, and finally the console was lowered into the pit and, for all intents and purposes, the usefulness of this great organ was finished.

As time went on, the pit was flooded over — trapping the organ forever. Meanwhile, another theatre owned by the same circuit was leased to a church and the organ in that theatre was to be used. However, it was in bad shape, had many pipes missing, and all manner of things needed replacement.

Where to get these needed pipes and parts? The answer, of course, was from the Paramount. This was done, and spelled the death knell, for certain, of one of the West Coast's finest theatre



organs. Every true organ fan shook his head and scratched another organ from his list of re-constructable instruments. The same old story — a wonderful, expensive, mighty theatre organ, neglected, cannibalized, and permanently out of use.

But for once, all enthusiasts can take down the crepe, because the mighty San Francisco Paramount Wurlitzer speaks again with all its grandeur. Many people are responsible for this resurrection, and it is hoped that all of them will receive the plaudits deserved.

The great Wurlitzer organ in the Paramount Theatre in San Francisco is housed in six large chambers which tower on both sides and above the proscenium arch. On the lower left side, facing the stage, is the Main Organ; directly above it is the Foundation Organ and from a level above the Foundation, the 32-foot Pedal Diaphones tower straight upwards. The beautiful Echo Organ is located above the center of the proscenium and speaks through a specially constructed metal lath and plaster acoustical horn which carries the sound out and down through a diamond shaped opening towards the center of the auditorium ceiling. Three chambers are located on the right side of the arch. The lower is the Solo Organ. Above it is the Percussion Division and above that is the Brass Organ. The piano is located at the far right end of the pit.

Some changes from the organ's original specification were made in 1929 with the addition of a Solo scale Tibia Clausa by Robert Morton. Some Horn Diapason and Harmonic Flute Tabs were altered to play this Tibia and the Solo to Great Coupler was changed to become a Great Sub-Octave.



During the current restoration, the Morton Tibia has been replaced by a Solo scale Wurlitzer Tibia Clausa. A further note of interest at this time is that there are no dead magnets in the entire organ, nor were there any at the time the restoration work began in October, 1960. This most certainly speaks well for the old pot metal magnets.

When the organ was turned on for the first time in October of '60, it did nothing but cipher loudly. This was caused by the effect of a steam pipe bursting in a section that passes through the relay room. All of the leather gaskets were treated with neatsfoot oil and, when the relays were put back, they all operated perfectly.

The pump on the console lift was completely worked over and now operates like new.

There are two blowers which are coupled, in tandem, to the main wind trunks. One is driven by a 25 H.P. D.C. motor and supplies 3300 cpm at 15 inches. The other is powered by a 10 H.P. D.C. motor and supplies 1500 cpm at 25 inches. There are two generators (one of which is a stand-by) belt driven from the two motor shafts. It might be interesting to note that all air is originally taken in through the 25 H.P. blower and that the air supply for the 10 H.P. blower is taken from the wind line leading out of the big blower.

The Concert - The Artist

By Jim McMillan

The May 5 concert re-introducing the mighty Paramount organ in San Francisco was an exhibition of astute showmanship on the part of Mr. Earl Long, Managing Director of the 2650-seat Paramount Theatre, and presented Tom Hazelton as an artist of great talent.

The concert began with a forty-year old silent film taken at the WurliTzer factory showing the Paramount organ under construction. Included were sequences showing various stages of construction, the final factory regulation of the instrument, and the 32-foot Diaphones being lowered for shipment. An interesting shot was shown of the ten box cars leaving the plant for San Francisco with the cars being appropriately labeled, "The World's largest WurliTzer Pipe Organ being shipped to the Granada Theatre, San Francisco, California". The final scenes showed the unloading of the organ in San Francisco.

This portion was run without any sound background. Only the stirring of the audience, seeing this re-creation of 40 years ago, could be heard. As the end title faded out, a spotlight was focused on the center of the stage apron and, to the strains of "Granada", the beautiful 4-manual console rose once again from the orchestra pit.

Mr. Long acted as MC for the musical program. His introduction of each number or groups of numbers was brief, but each included the outstanding stop or percussion to be featured and its chamber location. There was much favorable comment on this method of presenting the program since it gave everyone a good idea of the physical layout of this great organ.

Tom Hazelton's efforts reflected many hours of practice and good training. Mr. Hazelton is a young gentleman of 18 years. His understanding of theatre or-

gan playing proved that he has great talent, lots of imagination, and is a good student. Proof of this was his cueing of a two-reel silent comedy. This was not just a musical background but a cueing job with appropriate music and well-timed sound effects which sounded like an "old pro" of the silent-movie era.

Tom Hazelton was raised on California's beautiful Monterey Peninsula in the town of Pacific Grove. His early years of musical training were occupied with the study of the piano before switching to the organ. He studied with many well-known teachers including his present teacher, Richard Purvis of San Francisco's Grace Cathedral.

His interest in the theatre organ was aroused upon hearing "hi-fi" recordings of it. Through association with Ed Stout, he was introduced to the "legendary" Paramount WurliTzer about the time the restoration work on it was about to begin. He joined forces with Stout and Jim Tyler and, by working with them, was able to put in many hours of playing time on the instrument. It was Tom's brilliant playing that convinced Earl Long to invite him to play the concert re-introducing the Fabulous 285 to San Francisco.

Meet Earl W. Long

Probably the most glamorous days for the motion-picture industry were those within the span of years from 1915 through 1935, when the careers of Anita Stewart, Pola Negri, Anna Q. Nilsson, Mae Murray, George Arliss, Viola Dana, Charles Chaplin, Douglas Fairbanks, Norma Shearer, Marie Dressler, Rudolph Valentino, Janet Gaynor, Greta Garbo and a host of others soared to Olympian heights.

Within that tightly-woven tapestry are the indistinct but multitudinous figures of men and women whose task it is to hold together the gigantic structure of this opulent industry. And behind these titans is a vast force of men and women

who have devoted their lives to the daily business of this mammoth operation. It is here that we find Earl W. Long, in the position of managing the affairs of the Paramount theatres in San Francisco.

In 1919, young Long began as an usher in one of the theatres in his hometown, Brockton, Mass., and within a short time had made up his mind that the motion picture business was to be his life's work. He progressed rapidly and before too long became assistant manager of the Brockton Theatre, the leading house of the town, which played vaudeville as well as motion pictures. He was soon exalted further to the position of manager of the Rialto Theatre in Brockton.

In the course of his work he became acquainted with theatre organs and grew to love their wonderful sounds. This love has never left him, although he has never received any training as a musician.

In 1928 Long was moved into the advertising department of Paramount Public Theatres in New York City. He was also involved in Paramount's managerial school. In 1932 Earl Long was transferred to the Minneapolis Amusement Company, where he managed several of the circuit's theatres until 1947, when he came to San Francisco and the Paramount theatre.

Later he became city manager for three theatres, the Paramount, the St. Francis, and the State. He was then able to pursue the possibilities of the restoration of the "legendary" WurliTzer which had been silent far far too long in the Paramount Theatre.

Profile

THE PIPE ORGAN SERVICE COMPANY OF SAN FRANCISCO

The layman who for the past twenty-five years or so has been exposed to the sounds of electronic instruments would most likely not give a second thought to the fact that pipe organs still exist, that they are still being built in large numbers, and that there is still a place in the pipe organ field for technicians, designers, pipe-makers, voicers, and tonal designers. Of course, a major pre-requisite for such a career is an inner love of the multitudinous beauty and color of the sound of music. Two men with such a love are Edward Stout and James Tyler, who form the Pipe Organ Service Company of San Francisco.

Stout is a fiery, intense, slightly built young man of 26, originally from a small city in southern Michigan. His grandfather was in the business of building console cases for a number of pipe organ builders, and Stout's exposure to the business was a natural one. Later, he devoted every spare moment away from school work and household duties to his new-found love. He has lived on the West Coast for the past seven or eight years. So intense has his love of and respect for his life's work now become that it is sometimes almost impossible for an "outsider" to share his enthusiasm.

The meeting of Ed Stout and Jim Tyler most likely took place in an organ

(continued on page 7)



Earl W. Long

The San Francisco "Examiner" Story

EDITOR'S NOTE: Below is a reproduction of a page from the San Francisco Examiner of November 17, 1921, concerning Wurlitzer, San Francisco's Granada Theatre, and Oliver Wallace. On the opposite page is reproduced the text from the Examiner story.

WURLITZER
The World's Largest Organ House

In San Francisco
250 Stockton St.

In Oakland
575 14th St.

The Wurlitzer Building
New York City



Rudolph Wurlitzer—Founder

OLIVER WALLACE

who will make his first appearance in San Francisco at the

GRANADA THEATER



Wallace at the Wurlitzer

The HOUSE OF WURLITZER

Two centuries' experience—five generations of skilled craftsmen, all equally intent on making and improving musical instruments—are behind the achievements of the Rudolph Wurlitzer Company of today.

Beginning with the crude manufacture of the wooden boxes of early times the men of the House of Wurlitzer—fathers, sons and grandsons—have been famed through the centuries as leaders in their craft.

Today the huge manufacturing plant of the Rudolph Wurlitzer Company in New York State covers several acres of ground at the railroad station of Wurlitzer, near North Tonawanda.

In this almost unbelievably large plant—everything needed—from a child's toy whistle to that greatest of all creations, the type of organ used in the Granada Theater—is made.

The Wurlitzer organs are known all over the world for their exquisite beauty of tone and artistic construction. They are the most expensive horns made.

In the Wurlitzer Building (pictured on this page) in New York City, there is a complete stock of every kind of musical instrument made. This building has the honor of housing one of the world's greatest collections of rare old violins. Travelers from every corner of the globe visit this museum, which includes the masterpieces of Stradivari, Amati, Guarnerius and hundreds of other renowned makers of violins.

Today every principal city from the Atlantic to the Pacific has a Wurlitzer store—fully equipped to meet every musical need!

Realizing that music in the home is an important factor in happiness, the Wurlitzer Company aims to make some kind of musical instrument possible for every home in America. To this end they have adhered for years to a "factory to home" price policy. The Wurlitzer Company today is as beloved for its square dealing and generous price policy as it is admired for its musical achievements.

THE WURLITZER ORGAN

The great Wurlitzer organ, which is one of the outstanding features of the beautiful Granada Theater, was built in the huge Wurlitzer factory at Wurlitzer, North Tonawanda, New York.

Ten freight cars were necessary to transport this, the largest of all organs, across the continent.

Combined in one gigantic unit, there are nine complete organs or sections—and over three hundred individual instruments.

The reeds and pipes of this mammoth organ vary in weight from an ounce to half a ton. Miles upon miles of electric wiring were used in connecting up the various sections.

Complete the organ is literally a magnificent orchestra, including every known orchestral instrument and many never heard in any orchestra. In volume of melody the Wurlitzer organ excels an orchestra of one hundred men.

All the intricate mechanisms of the unit orchestra is under the instantaneous control of a single musician. A double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in solo any one instrument, while with the other fingers of the same hand he plays the melody parts on other instruments. Besides the three hundred stops and keys controlled by the hands, there are eight foot pedals.

The audience who listened to the trial rental of the great organ, were thrilled with its wonderful range of expression. The master trial of a Tuba, a solo with the Horns and Trumpets, the delicate trill of Oboes—nothing seemed beyond its capacity. A visit into the dark cavernous basement was followed by the sprightly harmony of an ultra-modern Jazz ensemble. And in each section, the organ was perfect. As a musical achievement it stands alone—superior.

A product of the Pacific Coast, Mr. Wallace has an enviable record from Seattle to Los Angeles. He played the huge Wurlitzer organ (then the largest in the world) in the Liberty Theater, Seattle, for five years.

This will be his first appearance in San Francisco—and the city that knows as well how to appreciate the unusual and the beautiful—will give its share to this wonderful artist.

Mr. Wallace cannot be compared with any other organist. He is in a class by himself—the absolute master of the mammoth organ described elsewhere on this page.

Some eleven or twelve years ago, Mr. Wallace was one of the first organists to "interpret the pictures" with music. Great skill as well as an intense business acumen makes him a master in this form of improvising. Versatile in an extraordinary degree, Mr. Wallace seems as much at home playing a "chance" as when interpreting a fancy selection.

Mr. Wallace is also a composer of considerable note. Among his most popular creations are "Hillsiana," "Louisiana" and "Indiana Home."

He has the tireless energy of all successful musicians, spending from four to six hours daily at the organ. In addition to his social work,



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At organ on opposite page is Oliver Wallace in 1921. Above is Oliver Wallace in 1961 still at the organ.

PIPE ORGAN SERVICE CO. (concluded)

loft somewhere in the San Francisco bay region, and the two decided to meld their talents.

From a schooling which was inclined toward a scientific career comes James B. Tyler, a tall, slender young man with a pleasant, almost handsome face set with penetrating eyes. Born in Sacramento, California, he is the son of a prominent educator, Henry T. Tyler. Both parents were musically talented.

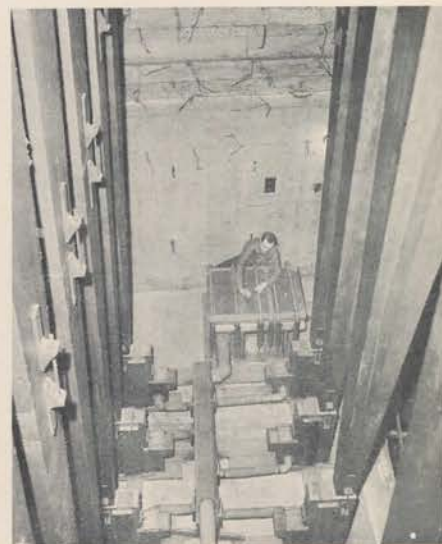
Even though a career in science was



Edward Stout and James Tyler

indicated, Tyler's fascination for mechanical and pneumatic musical instruments led him to learn more of the art of pipe organ building, and he began such training in the services of Hilary J. Burke, an organ technician in southern California.

So in the Pipe Organ Service Company is a union of craftsmanship and ability, which led them to begin work on the great Wurlitzer in the San Francisco Paramount Theatre in October of 1960. The results of their collaboration on restoration of this magnificent instrument were readily apparent to all who witnessed and heard the memorable concert of May 5.



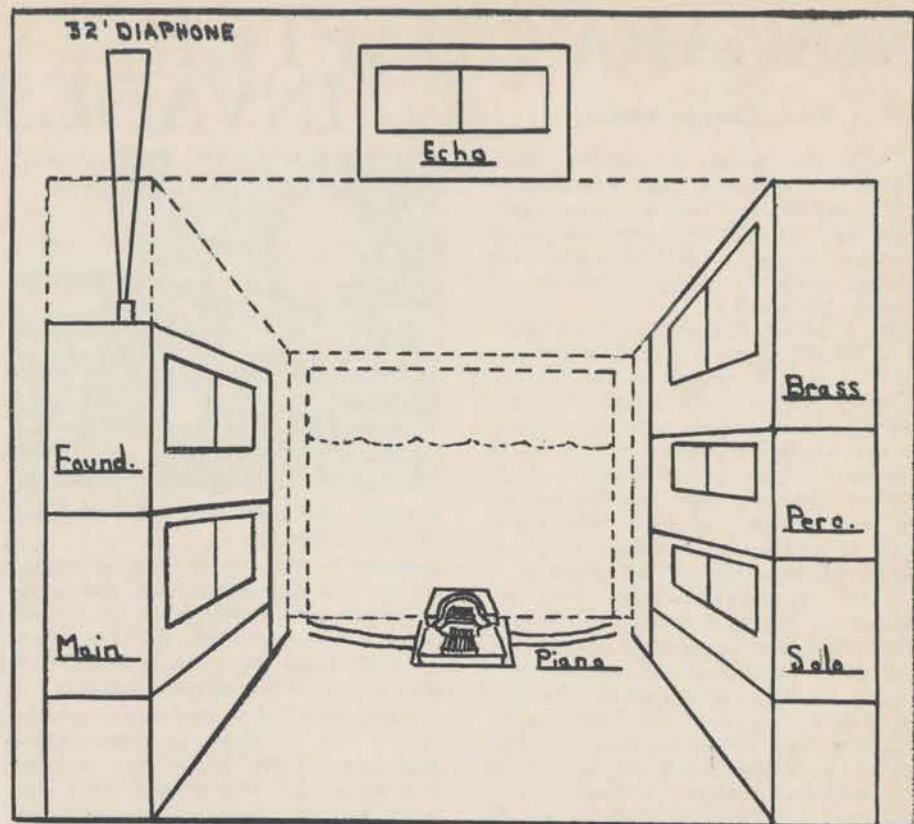
32' Diaphones in San Francisco Paramount. Ed Stout is seen at regulators.



Specifications

San Francisco Paramount

Wurlitzer 285



STOP TAB LAYOUT

- PEDAL**
(Lower Left Bolster)
- 32 Diaphone
 - 16 Bombarde
 - 16 Diaphone
 - 16 Ophicleide
 - 16 Double English Horn
 - 16 Tibia Clausa
 - 16 Diaphonic Horn
 - 16 Clarinet
 - 16 Bass String
 - 8 Tuba Mirabilis
 - 8 Tuba Horn
 - 8 English Horn
 - 8 Octave
 - 8 Open Diapason
 - 8 Tibia
 - 8 Solo String
 - 8 Horn Diapason
 - 8 Clarinet
 - 8 Cello
 - 8 Flute
 - Octave Coupler
- (Middle Left Bolster)
- 16 Piano
 - Bass Drum
 - Snare Drum (large)
 - Snare Drum (small)
 - Cymbals
 - Bass Drum - 2nd Touch
 - Kettle Drum - 2nd Touch
 - Crash Cymbals - 2nd Touch
 - Snare Drum (large) - 2nd Touch
 - Cymbals - 2nd Touch
 - Snare Drum (small) - 2nd Touch
 - Triangle - 2nd Touch
 - Bombarde to Pedal Coupler
 - Great to Pedal Coupler
 - Solo to Pedal Coupler
 - Accomp. to Pedal Coupler
 - (originally Echo to Pedal)
- BOMBARDE (3rd Manual)**
(Top Left Bolster)
- 16 Bombarde
 - 16 Diaphone
 - 16 English Horn
 - 16 Tibia Clausa
 - 16 Tibia Clausa
 - (originally 16 Solo String)
 - 8 Tuba Mirabilis
 - 8 English Horn
 - 8 Diaphonic Diapason
 - 8 Tibia Clausa
 - 8 Tibia Clausa
 - 8 Tibia Clausa
 - (originally 8 Solo String)
 - 8 Gamba
 - 8 Cello
 - 4 Clarion
 - 4 Piccolo
 - 4 Piccolo
 - (originally Harmonic Flute)
 - Xylophone
 - Glockenspiel
 - Snare Drum
 - Great to Bombarde Coupler
 - Great to Bombarde Octave Coupler
 - Solo to Bombarde Coupler
 - Sforzando Touch (Brass)
 - Sforzando Touch (Foundation)
- ACCOMPANIMENT (1st Manual)**
(Lower Center Bolster)
- 16 Contra Viol (TC)
 - 8 English Horn
 - 8 Tuba Horn
 - 8 Diaphonic Diapason
 - 8 Open Diapason
 - 8 Tibia Clausa
 - 8 Horn Diapason
 - 8 Gamba
 - 8 Gamba Celeste
 - 8 Saxophone
 - 8 Clarinet
 - 8 Viole de Orchestre

- 8 Viol Celeste
 - 8 Kinura
 - (originally 8 Krumet)
 - 8 Oboe Horn
 - 8 Salicional
 - 8 Quintadena
 - 8 Concert Flute
 - 8 Vox Humana
 - 4 Piccolo
 - (originally 4 Octave)
 - 4 Viol
 - 4 Viol Celeste
 - 4 Harmonic Flute
 - 2-2/3 Twelfth (Flute)
 - 2 Piccolo (Harmonic Flute)
 - 2 Piccolo (Flute)
 - Mandolin
 - (Top Center Bolster)
 - 16 Piano
 - 8 Piano
 - 4 Piano
 - Harp (Main)
 - Chrysoglott
 - Snare Drum (large)
 - Snare Drum (small)
 - Tambourine
 - Castanets
 - Chinese Block
 - Tom Tom
 - Accomp. Octave Coupler
 - Solo to Accomp. Coupler
- GREAT (2nd Manual)**
(Lower Right Bolster)
- 16 Ophicleide
 - 16 Tibia Clausa
 - (originally 16 Diaphonic Horn)
 - 16 Clarinet
 - 16 Saxophone (TC)
 - 16 Contra Viol (TC)
 - 8 Tuba Mirabilis
 - 8 Brass Trumpet
 - 8 Tuba Horn

SOLO CHAMBER

- 8 English Horn
- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Solo String
- 8 Tibia Clausa
- (originally Horn Diapason)
- 8 Gamba
- 8 Gamba Celeste
- 8 Saxophone
- 8 Clarinet
- 8 Viol D' Orchestre
- 8 Viol Celeste
- 8 Kinura
- (originally 8 Krumet)
- 8 Oboe Horn
- 8 Salicional
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 5-1/3 Tibia Quint
- (originally 4 Clarion)
- 4 Piccolo
- (originally 4 Octave)
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Viol Celeste
- 4 Harmonic Flute
- 4 Flute
- (Top Right Bolster)
- 2-2/3 Twelfth (Flute)
- 2 Fifteenth (VDO)
- 2 Piccolo (Tibia)
- (originally 2 Harmonic Flute)
- 2 Piccolo (Flute)
- 1-3/5 Tierce (Flute)
- 16 Piano
- 8 Piano
- 4 Piano

- Marimba-Harp (Solo)
- Harp (Main)
- Xylophone (Percussion)
- Sleigh Bells
- Orchestra Bells
- Chrysoglott
- Cathedral Chimes
- Octave Coupler
- Sub-Octave Coupler
- (originally Solo to Great Unison)
- Sforzando Touch (Foundation)

SOLO (4th Manual)

(Top Right Bolster continued from Great)

- 8 Tuba Mirabilis
- 8 Trumpet (Brass)
- 8 English Horn
- 8 Tibia Clausa
- (originally Diaphonic Diapason)
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Saxophone
- 8 Oboe Horn
- 8 Quintadena
- 4 Piccolo
- 4 Piccolo
- (originally 4 Harmonic Flute)
- 2 Harmonic Piccolo
- Cathedral Chimes
- Marimba
- Xylophone (Percussion)
- Xylophone (Main)
- Glockenspiel
- Sleigh Bells
- Orchestra Bells

ECHO (Affects Great Manual and Pedals)

- (Bottom Right Bolster)
- 16 Bourdon (Pedal)
 - 8 Cello (Pedal)
 - 8 Flute (Pedal)
 - Bass Drum (Pedal)
 - 8 Horn Diapason
 - 8 Gamba
 - 8 Gamba Celeste
 - 8 Viol D' Orchestre
 - 8 Viol Celeste
 - 8 Trumpet
 - (originally Oboe Horn)

CHAMBER LAYOUT

- 8 Flute
- 8 Vox Humana
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Octave Celeste
- 4 Flute
- 2 Piccolo
- Cathedral Chimes
- Snare Drum

FRONT BOARD TABLETS

- PEDAL**
- 32 Diaphone - 2nd Touch
 - 16 Bombarde - Pizzicato

ACCOMPANIMENT - 2nd Touch

- 8 English Horn
- 8 Tuba Horn
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 Clarinet
- 8 Saxophone
- Cathedral Chimes
- Glockenspiel
- Sleigh Bells
- Triangle
- Bird Whistle
- Solo to Accomp. Coupler
- Solo to Accomp. Pizzicato

GREAT - 2nd Touch

- 16 Ophicleide
- 8 Tuba Mirabilis
- 8 Tibia Clausa
- 8 Solo String
- Solo to Great Coupler
- Solo to Great Pizzicato

BOMBARDE - 2nd Touch

- 16 Bombarde
- 8 English Horn

- 6 Tremulant Tabs located just above 2nd touch tabs controlling 11 tremulants.

MAIN ORGAN - 9 Ranks 10" Wind

(Unless otherwise noted)

- Tuba Horn-Ophicleide 85
 - Open Diapason (15" wind) 73
 - Clarinet 73
 - Horn Diapason - Diaphone (metal) 73
 - Open Diapason 61
 - Concert Flute 85
 - Salicional 61
 - Viol De Orchestre 85
 - Viol Celeste 73
 - Kinura (tenor "C") 49
 - Chrysoglott 49
 - Harp (wood) 49
 - Xylophone II 37
 - Bird Whistle
- FOUNDATION ORGAN**
7 Ranks 10" wind
(Unless otherwise noted)
- Diaphonic Diapason - Diaphone (wood) - (25" wind) 73
 - Tibia Clausa II 85
 - Solo String 73
 - Gamba 73
 - Gamba Celeste 73
 - Harmonic Flute (Tuned Celeste to Concert Flute) 73
 - Vox Humana - (6" wind) 61

UNENCLOSED ABOVE FOUNDATION CHAMBER - 30" Wind

- Diaphone 32' extension of 16' Diaphone 12

SOLO ORGAN - 7 Ranks 10" Wind

(Unless otherwise noted)

- Tibia Clausa I - (18" wind) 85
- Brass Trumpet 61
- Brass Saxophone 61
- Orchestral Oboe 61
- Oboe Horn 61

- Quintadena 61
- Kinura 61
- Solo Marimba - Harp 49

PERCUSSION CHAMBER

- Xylophone - 37 bars
- Solo Chimes - 25 tubes
- Glockenspiel-Orchestra Bells - 37 bars
- Sleigh Bells - 25 bells
- Bass Drum (large) - Tympani
- Snare Drum (large) - Tom Tom
- Snare Drum (small)
- Tambourine
- Castanets
- Wood Block
- Cymbal Crash
- Cymbal Tap
- Triangle
- Surf Machine
- Fire Gong - Ship Bell
- Auto Horn (large)
- Boat Whistle
- Telephone Bell
- Horses Hooves
- Wind Machine (with air whistles)

BRASS ORGAN - 2 Ranks

- Tuba Mirabilis ; Bombarde 85
- English Post Horn - (15" wind) 73

ECHO ORGAN - 8 Ranks 10" Wind

(Unless otherwise noted)

- Bourdon - Concert Flute 97
- Horn Diapason 61
- Gamba 73
- Gamba Celeste 73
- Viol De Orchestre 73
- Viol Celeste 73
- Trumpet 61
- Vox Humana (6" wind) 61
- Chimes 25
- Snare Drum
- Bass Drum
- 2 bird whistles