

A WARNING!

THE CASE OF HAROLD A. LOGAN

Anyone considering the purchase of an electronic organ will do well to ignore any information he may see concerning theatre pipe organs. Don't even listen to a theatre organ recording. If this warning is not heeded, you may end up with more than bargained for.

Let's take the case of Harold A. Logan of Niagara Falls, Ontario, as an example of what can happen.

Mr. Logan has been interested in the organ, both classic and theatre, most of his life. This in itself is a "mistake". About five years ago, Mr. and Mrs. Logan were contemplating building a new home and were considering the purchase of a small electronic organ, a spinet or perhaps one of those more deluxe 25-note pedal board jobs. About this time, Logan also subscribed to the little theatre organ magazine put out by Al Miller known as the KINURA. This magazine was subversive as far as electronic organs were concerned since it dealt strictly with pipe organs, theatre style. Harold was amazed to find out that people actually put regular, full size theatre organs in their homes!

The idea seemed rather unique and intriguing; therefore, the Logans started investigating the idea further. Armed with the addresses of several theatre organ owners in the New York area they went visiting. After thoroughly questioning these theatre organ owners, a great deal of information and advice was acquired. It was then decided to see if a theatre organ was available in their area. (The Logans were rapidly approaching the "point of no return")!



Logan standing in Main Chamber of his residence Wurlitzer...



Harold Logan, Niagara Falls attorney, at the console of his 3/19 Wurlitzer.

Shortly after returning home from an information gathering trip, Logan received word that Shea's Toronto Theatre was to be torn down and the well known Wurlitzer, played for many years by Quentin McLean, was to be sold. A bid was promptly submitted, but then it was learned that the owners of the Maple Leaf Gardens were also bidding, so the Logan bid was withdrawn. Rumor indicated that another Wurlitzer located in Loew's Downtown, Toronto, was available, but this rumor had traveled slowly, as Jack Ward of Picton, Ontario already had the bill of sale on this instrument.

As is natural with all true organ buffs, these frustrations only increased determination. The Logans jumped across the border to Buffalo, N. Y., to size up the situation, and after considerable investigation, purchased the 3 manual 19 rank Wurlitzer at the Centre Theatre (formerly Shea's Hippodrome). This organ is well remembered by residents of Western New York as it accompanied many dozens of vaudeville shows at the Hipp.

After purchase of the organ, plans for the new home in Niagara Falls went forward. These plans called for a basement room with eleven-foot ceilings with openings into a four-foot tone chute pro-

jecting upward to the end of the living room. An alcove was arranged at the opposite end of the living room to house the console. To stop the transmission of sound through the floor, a suspended ceiling was installed in the organ chambers, and the entire ceiling well insulated. Harold, incidentally, says this works very well.

The problem of Customs Duty with Canadian Customs nearly proved insurmountable. As the Wurlitzer was not a usual object for importation, the Department was completely baffled in assessing duty. The whole matter ultimately ended up in Ottawa, the Canadian Capital, where a reasonable assessment was finally worked out.

Then came the moving. The organ was brought to Niagara Falls, Ontario, in three vans, and, as any organ man knows, the mass of parts is something to cope with when an organ is dismantled. The parts filled the Logan garage and entire basement for several months.

The installation progressed nicely with the mitreing of only a few pipes. It was a disappointment to learn, however, that all of the cables to the solo chamber had to be lengthened. This job, a-

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long with the repairing of switches broken in the moving, proved to be somewhat time consuming.

After solving an unforeseen electrical problem in the blower, the organ was playable, but it soon became apparent that the leathers, which didn't look too bad, were much more deteriorated than had originally been thought. Next followed the re-leathering of some four thousand primary and secondary pneumatics so the organ would be completely re-leathered. To those who have not indulged in this pastime, it should be recorded that it is no small task.

With the console all refinished in the meantime, and the keys rebuffered, the Logans were ready for a performance. That is, ready as soon as many dead magnets and broken wires were traced out and fixed.

Finally, after some three years, the Wurlitzer was ready for a christening party. So it was that in the Fall of 1961 that Niagara Falls Chapter of the ATOE held its meeting at the home of Mr. and Mrs. Harold Logan with 78 in attendance, and Don Scott at the console of the Wurlitzer.

Harold Logan's comment on the project is that he looks forward to many years of pleasure from the Mighty Wurlitzer. Meanwhile, his wife, Dorothy, has threatened to write a book entitled "My Three Years In An Organ Factory". The Logan children, Gordon, Kathy and Linda, are not making any statements, except to note that since the organ is done, they see more of Daddy.

Logan's only further comment is to notify others that unless they have lots of spare time, some extra money lying around, considerable tenacity, and a very understanding wife, it is better to haunt the showrooms of the electronic organ dealers for your home organ.

THE RELAY ROOM



Photo shows Relay Room in Harold Logan Wurlitzer installation.



The Logan family: Linda, Mrs. Dorothy Logan, Gordon, and Kathy, seated at one end of living-room in front of louvered tone chute.

SPECIFICATIONS OF LOGAN 3/19 WURLITZER

SOLO

16 Ophecleide
8 Trumpet
8 Tuba Horn
8 Diaph. Diapason
8 Tibia Clausa
8 Orchestral Oboe
8 Kinura
8 Clarinet
8 String

GREAT

16 Ophecleide
16 Diaphone
16 Tibia Clausa
16 Clarinet (TC)
16 Saxophone (TC)
16 Contra Viol (TC)
16 Bourdon
16 Vox Humana (TC)
8 Trumpet
8 Tuba Horn
8 Diaph. Diapason
8 Open Diapason
8 Tibia Clausa
8 Orchestral Oboe
8 Kinura
8 Clarinet
8 Saxophone
8 String
8 Krumet
8 Viol d'Orch.
8 Viol Celeste
8 Salicional
8 Voix Celeste
8 Flute
8 Vox Humana
4 Clarion
4 Octave

GREAT 2nd TOUCH

16 Ophecleide
8 Tibia
Solo To Great Cplr
Solo To Great Pizzicato

8 Oboe Horn
8 Quintadina
8 Krumet
4 Clarion
4 Piccolo
Bells
Glockenspiel
Xylophone
Cathedral Chimes

4 Piccolo
4 Viol
4 Octave Celeste
4 Salicet
4 Celestina
4 Flute
4 Vox Humana
2-2/3 Twelfth
2 Fifteenth
2 Piccolo
1-3/5 Tierce
16 Piano
8 Piano
4 Piano
Harp
Bells
Sleigh Bells
Xylophone
Glockenspiel
Chrysoglott
Cathedral Chimes
Sub Octave Cplr
Octave Cplr
Solo To Great Cplr

ACCOMPANIMENT 2nd TOUCH

8 Tuba Horn
8 Tibia Clausa
Cathedral Chimes
Sleigh Bells
Bird
Triangle
Solo To Acc. Cplr
Solo To Acc. Pizzicato

ACCOMPANIMENT

16 Contra Viol (TC)
16 Bourdon
8 Tuba Horn
8 Diaph. Diapason
8 Open Diapason
8 Tibia Clausa
8 Clarinet
8 Saxophone
8 String
8 Krumet
8 Viol d'Orch.
8 Viol Celeste
8 Salicional
8 Voix Celeste
8 Oboe Horn
8 Quintadena
8 Flute
8 Vox Humana
4 Octave
4 Viol
4 Octave Celeste
4 Salicet
4 Celestina
4 Flute
2-2/3 Twelfth
2 Piccolo
16 Piano
8 Piano
4 Piano
Mandolin
Harp
Chrysoglott
Snare Drum
Tambourine
Castanets
Chinese Block
Tom Tom
Sand Block
Octave Cplr
Solo To Acc. Cplr.

TREMULANTS

Main
Vox Humana
Solo
Tibia Clausa

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