low dependence on theatre business, the Reuter Company was not severely harmed by the advent of talking pictures. This, coupled with conservative fiscal management, permitted the firm to continue operation throughout the depression, reopen after World War II, and with progressive second generation leadership, develop a healthy backlog of orders during the current period.

The following is believed to be a complete factory listing of Reuter Theatre Organs.

OPUS	CONTRACTED FOR	REMOVAL OR DISPOSITION	MANUAL OR RANKS	PRESSURE	INSTALLED
26	Hippodrome Theatre Murphysboro, Ill. (Reuter-Schwarz)		2 / 14 (straight)		Dec. 1919
33	Royal Theatre Little Rock, Ark. (Reuter-Schwarz)	Removed 1933	2 / 15 (straight)		Apr. 1920
113	Strand Theatre Wichita Falls, Tex.	(See Opus 176)	3 rk, Echo added to Smith-Seeburg	4"	Apr. 1924
129	Palace Theatre El Paso, Tex.	Reported to be in Montebello, Calif. in 1954	3 / 12 (straight)	5" & 4"	Oct. 1924
130	Queen Theatre Bryan, Tex.		2 manual console for 4 ranks		Apr. 1924
134	Ideal Theatre Corsicana, Tex.		2 manual console for 10 ranks		Oct. 1924
135	Palace Theatre Corsicana, Tex.		2 manual console plus 1 set pipes		Oct. 1924
137	Iris Theatre Houston, Tex.		2 / 5	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Console removed and attached to Hilgreen-Lane Organ, Parkway Theatre, Dallas, Tex.	2 / 4	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Enlarged from above. Sold in early '30s.	3 / 9 & perc.		1927
145	Arcadia Theatre Tyler, Tex.	Moved to Catholic Church, Tyler; removed about 1956.	2 / 5	5"	Jun. 1925
149	Auditorium Theatre Crockett, Tex.	To Methodist Church, Henderson, Tex.	2 / 5	5"	May 1925
158	Broadway Theatre Cisco, Tex.	To Methodist Church, Sterling City, Tex.	2 / 5		Oct. 1925
160	Capital Theatre New Braunfels, Tex.		2 / 6 & Xylophone	5"	Sep. 1925
172	Queen Theatre Abilene, Tex.		2 / 6		Dec. 1925
176	Strand Theatre Wichita Falls, Tex.	(See Opus 113)	2 manual console plus 2 ranks	6"	Jan. 1926
177	Olympia Theatre Wichita Falls, Tex.		3 manual console plus 1 rank	7"	Jan. 1926
188	Mayflower Theatre Florence, Kan.	In First Presbyterian, Conway Springs, Kan. - 1940	2 manual console renovation 11 stop Estey		Mar. 1926
194	Plaza Theatre Paris, Tex.	In First Christian Church, Commerce, Tex. - 1936	2 / 5		May 1926
195	Hotel Orndorff El Paso, Tex.	To Asbury Methodist, El Paso - 1928, still there in 1951	2 / 6		Aug. 1926
199	Orpheum Theatre Topeka, Kan. Resold to: Columbia Theatre Junction City, Kan.	Installation not completed	2 / 8 w/traps & perc.		
204	Varsity Theatre Lawrence, Kan.	To Dickinson Theatre, Lawrence - 1930's, removed and destroyed around 1940	3 / 8 w/traps & perc.	10"	Sep. 1926
214	Palace Theatre Corpus Christi, Tex.	To Church of the Good Shepherd - 1939 (since renamed All Saints Episcopal), traded in on electronic to Oneal Piano Co. - early 1950s.	3 / 8 & Xylophone	7"	Oct. 1926
216	Majestic Theatre Wichita Falls, Tex.	Believed moved to residence, Wichita Falls - 1941	2 / 7		Oct. 1926
218	Mission Theatre Amarillo, Tex.	To Center St. Methodist Church Tucumcari, N. M. - 1937	2 / 5	5"	Dec. 1926
224	Booth Theatre Independence, Kan.	To Baptist Church, Nevada, Mo. - replaced in early 1950s	2 / 7 w/traps & perc.	10"	Jan. 1927
225	Vernon Theatre Vernon, Tex.		2 / 5	5"	Feb. 1927
228	Ellanay Theatre El Paso, Tex.	To Paramount Theater, Amarillo, Tex. - 1931	3 / 8 plus perc. - no traps	7"	Mar. 1927
236	Florence Theatre Los Angeles, Calif.		2 / 3	5"	Apr. 1927
246	Ward Theatre Pismo Beach, Calif.	Removed in 1929, resold to Eagle Rock Baptist, Los Angeles - 1929	2 / 4	7"	Jul. 1927
250	Arcadia Theatre Dallas, Tex.	To Baylor University, Waco, Tex. - 1938	4 / 14 w/traps & perc.	Main 10" Echo 7"	Sep. 1927
251	Florencita Theatre Los Angeles, Calif.	To our Savior's Lutheran, Long Beach, Calif. - 1930	2 / 3	5"	Jul. 1927
256	Colonial Theatre Kansas City, Mo.	Destroyed by fire	2 / 5 w/traps & perc.	10" Vox 6"	Sep. 1927
261	Lyric Theatre New Ulm, Minn.	To Zion Lutheran, Ocheyedan, Iowa - 1941; still there in 1959	2 / 5 plus traps	10"	Dec. 1927
262	Harlandale Theatre San Antonio, Tex.	To Christian Church, Alexandria, La. - still there in 1951	2 / 5	5"	Nov. 1927
263	Beacon Hill Theatre San Antonio, Tex.	Moved and rebuilt, First Baptist, Ft. Scott, Kan. - early 1940's	3 / 9	10"	Dec. 1927
264	Highland Park Theatre San Antonio, Tex.	Ruined by water, sold as parts - 1935	2 / 5	5"	Dec. 1927
265	Alamo Heights Theatre San Antonio, Tex.	Planned for theater which was never built	2 / 5	5"	

(continued on next page)

Questions and Answers

Q Having just purchased a six rank WurliTzer, I am about to start its removal from the theatre. What is the best way to disconnect the cables that go to the relay room from the chests and the console?

A The cables are made up of many small wires. These branch off to the various sets of bussing, and except in rare instances, are "tied off" with serving twine at each place a wire branches off. This served section is known as a "tree". The trees are wrapped onto the wooden spreaders, usually by one extra turn of wire through the small hole bored in line with each buss strip.

There are two ways of removing these trees. (1) Remove the screws from the spreader strip. Insert a screw driver under the tip end of the spreader, and with this pressure applied, start unsoldering the connections on the bussing. This is slow going, and care must be used not to break the wooden spreader by too much applied pressure. Also, be careful of solder splattering as the individual wires pop loose from the buss. (2) A faster way of disconnecting is by cutting the wires at the point where they are wrapped around the connection pin on the spreader itself. The individual wire passes through the small hole and is brought back around the entire tree and down through the hole again. It is then twisted around the connection pin. Using a sharp knife, start at either end, and carefully cut the wires by drawing the knife along the spreader between the connection wire pins and the wrap lip of the spreader. Then, using a sharp awl or toothpick, insert the tip under the loops on the wrap lip of the spreader. This will pull free the first wrap of the wires. Then lift the tree off the spreader starting at the butt end.

CAUTION: Be sure that the trees are served before starting, and that the serving is in good condition. Otherwise you might well have a big job ahead of you buzzing out each individual wire. The second method is by far the fastest although it takes a little more time to re-connect. However, unsoldered spreaders can be difficult to re-solder in the vertical position.

Q I have built a small coil winding jig to re-wind WurliTzer black cap magnets. What are the coil specifications?

A Each coil is random wound with approximately 1500 turns of Number 37 enamelled wire. Since there is a possibility of some slight differences in wire resistance, it would be wise to measure the resistance of a few of the coils first wound. They should read 90 ohms

PER COIL for a total per magnet of 180 ohms. Black cap magnets, however, vary from 150 ohms to 190 ohms, so it would be well to check a good one in your organ to determine the original readings, as they seem to run in batches with varying resistance.

Q Being a Ham Operator as well as a theatre organ enthusiast, I am familiar with the principles of operation of electrical devices. Rather than undertake a complete releathering job on my newly acquired Robert Morton theatre organ which was damaged by water, I have been considering installing direct electric action valves in place of the pneumatic action. Is this advisable?

A Direct electric action has had a long history in organ building, primarily in the United States. Former objections to the action system have been overcome with improved components, and this type of action has been adopted by more and more builders. Therefore, your suggestion has real merit so far as the action system is concerned. The action is very fast, reliable and cypher free. Servicing problems are different, however, and a competent technician familiar with servicing direct electric action should be consulted before starting. Direct electric actions have been literally ruined by improper servicing by persons who, though possibly experienced in organ electro-pneumatic systems, were otherwise untrained!

However, careful analysis should be made of the costs involved in the replacement units. It might well be advisable to re-leather unless you are planning on making the entire organ direct electric as voltage requirements of the two systems may differ. Some direct electric systems operate on 14 volts, although they draw less current than an ordinary organ magnet, and a new higher voltage DC supply would be necessary.

The Wicks Organ Company has had the most experience in this field, and are without a doubt the largest builders and the most successful users of these components. Reisner and Klann also build these units, and most organ parts concerns carry these products. Wicks units may only be purchased through local factory representatives, however.

Q I am building a grill to cover the swell shades of my home installed theatre organ. Will it impair the sound of the organ?

A Organ swell shade area should at least equal the combined area of the topes of all the chests in the organ chamber, manual as well as offset. Of this swell shade area, a minimum of 80% opening should be maintained to avoid serious loss of sound quality and volume in an auditorium. However, in a home installation, the grill might well be used to help control too much volume and this problem would have to be treated individually to suit your taste (as well as that of your immediate neighbors, probably). Some home installations have been greatly enhanced by leaving a mixing chamber between the swell shades and the actual grille openings to the room. This is a good place to install your piano and/or Chrysoglott.

Q In considering the purchase of a theatre organ for installation in my home, I am trying to consider all possible complaints and resolve them ahead of time. What are the most commonly stated complaints to home installation?

A Wives, money, wives, space, wives, time, wives, neighbors, wives, and so on far into the night! If you win the first one, you've got it made.

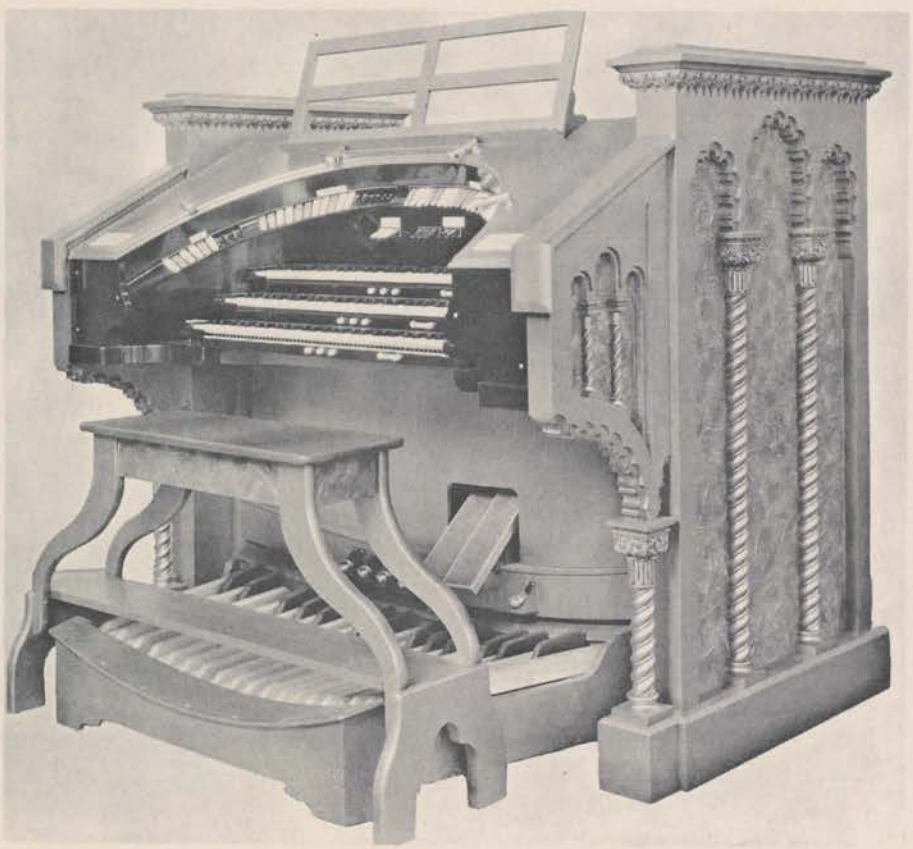
Q I have a Smith Theatre Organ. I am troubled by what seems to be a slight leak past the valve under some some of the pipes, causing some of them to speak softly. The valves seem to be in good shape, and the pneumatic system is working properly and no other leaks are apparent. Boring a small hole in the foot of the pipe seems to stop the trouble. What is basically wrong?

A Smith chests are bored with windways in the side and top to the pipe seat. The valve and its operating pneumatic are the Roosevelt type, located

(continued on page 12)

CONCLUSION OF REUTER THEATRE ORGAN LIST

266	Main Avenue Theatre San Antonio, Tex.	Planned for theater which was never built	2/5	5"	
270	Radio Station KMA Shenondoah, Iowa		2/7 w/auto. player	7"	Dec. 1927
275	Arcadia Theatre Harlingen, Tex.	To Walla Walla College, College Place, Wash. - believed rebuilt late 1940's	2/7	7" Tibia 8"	Mar. 1928
280	Reuter Studio Chicago, Ill.	To Trinity Ev. United Brethren, Kansas City, Mo. - 1931; still in existence	3/5	6"	Feb. 1928
282	Arcadia Theatre Ranger, Tex.	Known to have been for sale in late 1930's	2/6	7" & 10"	Apr. 1928
285	Uptown Theatre Wichita, Kan.	Removed late 1930's or early 1940's	3/5 plus traps	10"	May 1928
290	Arcadia Theatre Temple, Tex.	To church in Breckenridge, Tex. - 1939	2/7	7"	Jun. 1928
293	El Morrow Gallup, N. M.		2/5 plus traps	10"	Jul. 1928
310	Uptown Theatre Junction City, Kan.	To Catholic Church, Junction City - 1939; moved to All Angels Episcopal, Denver - 1953; Still in existence	2/5	8"	Sep. 1928
329	Strand Theatre Pocatello, Idaho		2/5	5"	Mar. 1929



3m/5r Reuter organ; Opus 285, Uptown Theatre, Wichita, Kansas

QUESTIONS AND ANSWERS

(concluded)

on the side of the chest. The side is bored for the valve, and up to the top. At this point the boring is met by a matching bore in the toe board which ends under the pipe. Usually the problem described is caused by a slight leak in the joint where the top board meets the side rail of the chest, and air under pressure in the chest leaks into the boring, and into the pipe with enough volume to make the pipe just barely speak. To remedy, remove the screws from the toe board, and re-insert a new screw one inch longer on which has been placed a washer, a compression spring and a second washer in that order. Tighten good and snug. The problem was originally caused by slight swelling and subsequent shrinking of the wood. Without a compression spring to continue the pressure on the joint between the two members, the shrinkage allowed the joint to separate just enough to cause a leak. The compression springs will overcome the problem. They are available from organ supply houses.

Report on WGN Radio Organ, Chicago

• Basically a WurliTzer, Rebuilt by Kimball •

by Kay MacAbee

In the summer issue (1961) of THEATRE ORGAN, the "News and Views" column contained a report on the re-installation of the WGN Radio organ in Chicago. Since that time, Kay MacAbee has furnished more information regarding this instrument.

The organ is now installed in a large studio with 18-foot ceilings and very little sound-absorbing material. The organ speaks from one end of the studio with the swell shades exposed. In fact, one can walk right up to the chambers and look in when the shutters are open.

WGN arranged for a good installation by having Frank Wichlac, one of Chicago's top organ men, handle the details. The organ is mechanically very silent with no blower or wind noise. The combination action is so quiet that, when used, the only thing heard are the tablets themselves hitting the felt.

The organ is basically a WurliTzer, but Kimball rebuilt it around 1942, adding some new pipe work, chests, and console. The console has a modern appearance using Ebony on the outside with Korina on the horseshoe and manual blocks. The horseshoe rounds out on the ends somewhat like Radio City. It is a three manual console with second touch on the Accompaniment and Great. There are ten pistons for each manual and pedal plus ten generals. The organ contains ten ranks with tonal percussion only . . . no toy counter. It is a two-chamber installation. The list of ranks and maker is as follows:

Kimball - Tuba Profunda - 85 Pipes
16' 8' 4'
WurliTzer - Brass Trumpet - 61 Pipes TC
16' 8'
Kimball - Diapason - 85 Pipes
16' 8' 4'
WurliTzer - Tibia Clausa - 97 Pipes
16' 8' 4' 2-2/3' 2'
Kimball - English Horn - 73 Pipes - TC
16' 8' 4'
WurliTzer - Clarinet - 61 Pipes - TC
16' 8'
WurliTzer - String - 85 Pipes - TC
16' 8' 4' 2'
WurliTzer - String Celeste - 73 Pipes - TC
16' 8' 4'
Kimball - Concert Flute - 101 Pipes
16' 8' 4' 2-2/3' 2' 1-3/5'
WurliTzer - Vox Humana - 61 Pipes - TC
16' 8' 4'
Kimball - Xylophone - 37 Bars
WurliTzer - Glockenspiel - 37 Bars
Kimball - Vibra Harp - 49 Bars with Pulsators on and off.
Kimball - Chimes - 21 Bells with sustain and softening devices

It is to be noted that the pitches given above are the way they appear on the Great with every rank available at 16'. The Flute runs all the way to the Tierce. The Diapason does not run into a Diaphone . . . it is an open-metal Diapason all the way to 16'. The English Horn is not a post horn as put out by WurliTzer . . . it is more of the orchestral type but is somewhat brassy.

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On Page 13 is an incomplete listing of radio stations which have had pipe organs. Submitted by Lloyd Klos, it is presented with the hope that it will be thought-provoking enough to eventually furnish us with a complete listing.

* * *

The organ in radio station WHEC, Rochester, N. Y. was acquired from the Coconut Grove in Los Angeles, according to station officials. It was installed in the WHEC studios in the Rochester Savings Bank building, 40 Franklin Street in the summer of 1934. It was dedicated on October 10, 1934 by Ann Leaf, the Columbia Broadcasting System "Mighty Mite of the Mighty Wurlitzer."(Ed. Note: See page 22)

The Wurlitzer, a 3-manual organ, was featured on locally-originated programs. It was played by J. Gordon Baldwin, who had a previous engagement at the Loew's Rochester Marr & Colton. In latter years up to the time of its removal, it was played by Jerry Vogt. The latter organist died in June of this year at the age of 47.

The WHEC organ did not have a brass trumpet when it arrived in Rochester. In time, the brass trumpet of the 1914 Hope-Jones Wurlitzer in the Regent Theater was added to it. The organ was sold after World War II to Dick Hull, organist of Denver.