

Questions and Answers

Answers by Judd Walton

Q In preparing plans for the addition of several ranks of pipes to my theatre organ which is installed in my home, I have been told that I should install only components of the same make as the original instrument. It has been said, for instance, that a Robert Morton-built pipe will not sound the same on a WurliTzer Chest as on a Morton Chest, etc. Further, that a Morton or other make reservoir and tremolo will not give the same results on a WurliTzer as matching WurliTzer parts will. Are there any conclusive answers to these questions?

A Informed pipe organ authorities agree that changing components changes tonal structure of the pipes so affected. However, this answer will get you an argument quicker than a tremolo on a church organ! It has been conclusively proven, however, that a pipe rank WILL sound different when blown in a chest constructed differently than the one on which it was voiced. This is due to the difference encountered in valve construction and the resulting valve opening characteristics.

Also important in this regard is whether or not one is a purist. On the one hand, a hobbyist would no more think of installing anything but original matching equipment than he would of trying to combine the parts of a Model T Ford and a four cylinder Chevrolet. Others put any old thing together just so long as it plays. Who is to be the judge of the result? As many as who hear it, I guess!

A few years back a hobbyist who belonged to the "any parts will do" school requested permission to use the WurliTzer trade mark on a recording of his organ soon to be released commercially. The WurliTzer Company reviewed the circumstances and denied the re-

quest on the basis that the organ recorded was not a complete WurliTzer.

Recently a pipe voicer familiar with theatre organs as well as concert organs was introduced for the first time to a recording by a well known organist performed on an organ that had pretty much mixed up pipe work. After quizzically and intently listening his comment was, interestingly enough, "He certainly can play, but what is he playing?" This should not be construed to mean that the sound was not pleasing, necessarily, but that it was unidentifiable.

Contrary to what some would have us believe, tonal structure in a theatre organ IS VERY IMPORTANT. Just as rebuilds in many cases have almost totally destroyed the beautiful baroque ensemble of the early Schnitger organs built in the Bach era, so likewise do the combining of various makes of parts into a theatre organ destroy the characteristic tonal structure established by the builder. And how do you take your tea, with or without?

ATOE GREET'S ANOTHER NEW CHAPTER

We are happy to announce the formation of the OREGON CHAPTER of ATOE during the month of October, 1963.

Officers of the new chapter are: Ted Marks, Chairman; Dennis Hedburg, Vice-Chairman; and Bill Peterson, Secretary. Other members signing the original charter request are Brother Andrew Corsini, csc, David A. Markworth, Pauline Schulz, Paul Turchan, Robert J. Rickett, Richard Chase, and Dick Raupach.

Congratulations and the best of luck from ATOE.

Joyce Morrison, Young Northwest Theatre Organist



Joyce Morrison at the console of the 4/16 Robert Morton in Seattle's Music Hall Theatre.

Joyce Morrison, a charter member of the Puget Sound Chapter of ATOE, started playing the theatre organ at age 12, and at the tender age of 14 played a 2/6 Kimball for a stage group for a three-month engagement. Her formal organ training was as a student of Eddie Zollman, popular organist in the Seattle area.

Young Joyce was also the last regular organist to play the 4/16 Robert Morton in the Music Hall Theatre in Seattle, where she held forth on weekends for the last year and a half that the organ was in regular use. The only week-end she missed was during the week of the Los Angeles Annual Meeting in 1962.

During the period that she was playing at the Music Hall, this ambitious organist was also playing Hammond regularly in the dining room of The Sea Horse Restaurant.

Joyce's future plans call for completing her college musical education as an organ major. She also is lucky enough to have a fine 3 manual Marr & Colton in a studio in her home.

"Mr. Pipe Organ"

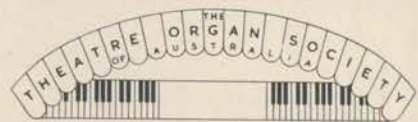
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Convention held in Reiny Delzer's home in Bismarck, North Dakota. The organ was the Minnesota Theatre's "Mighty Gold Wedding Cake WurliTzer." Fondly referring to the organ as "Baby," he was heard to say, "She's talking back to me now." At this meeting of the elite of the theatre organ hobbyists, Eddie was presented with ATOE's highest honor, Honorary Member for 1963. This award is given once a year to the outstanding theatre organ personality in the nation, and is awarded only after official membership action. The honor carries with it full membership on the ATOE Board of Directors. Eddie considers it

Fall 1963

one of the outstanding honors of his career.

Of the future? Eddie, who has for the past several years enjoyed the carefree aspects of trailer house living in southern California, feels that it will take care of itself. Certainly no man who has dedicated his life to good music, as has this giant in the world of theatre organ music, will ever find it difficult to conquer new artistic frontiers. An artist such as Eddie makes life truly beautiful through his music, and the world a more wonderful place in which to share it with him. Friends and fellow theatre organ enthusiasts, I give you Eddie Dunstedter -- MR. PIPE ORGAN!



Membership cordially invited - USA - \$3.00 per year, includes a regular news magazine containing news items, record reviews, articles on electronic organs and specifications of theatre organs in all States of Australia.

Address all communications to THE HONORABLE SECRETARY, T.O.S.A., 10 Caloola Road, Wentworthville, N.S.W.