

# Theatre Organ at Midnight

## Buddy Nolan Presents 3rd Concert at the Fabulous Page



At midnight on Saturday, April 11, 1964, Buddy Nolan presented the third in his series of program called "Theatre Organ at Midnight." The Embassy Theatre, Fort Wayne, Indiana, with its 4/15 Page organ again provided the setting for the most successful program in the series to date. Approximately 1400 organ enthusiasts attended this program, indicating that interest in theatre organ is definitely on the rise in the Tri-State area. The first program in March of 1963 brought out more than 600 fans and the second in October of 1963 attracted almost 1000 organ devotees.

Buddy, who was featured at the Wilern 4/37 Kimball and the Coffman-Field 3/17 Wurlitzer in the Woodcarver Shop during the 1962 ATOE Convention in Los Angeles, gave the audience more than an organ program. It was entertainment in the great tradition of the theatre palaces of another era. Organ and organist were at their best and the new lighting effects, the result of many weeks of preparation, were the most elaborate seen at an organ concert.

In addition to the stage lighting and the use of the red main curtain and other stage facilities, Nolan's crew used four balcony projected spots, four overhead spots and a travelling spot from the projection booth; all providing a limitless variety in effect and color to a varied and different pre entation - a more theatrical version of the usual concert.

Mr. Nolan kidded more with the patrons at this concert and all in all tried to make it more of a show than a concert as such.

As the organ lift rose for the opening, a gigantic caricature of Nolan at the Embassy Page console was projected on the red stage curtains. The opening numbers were "Another Opening, Another Show," "Blue Indiana Skies" (a la Crawford), and "Let Me Entertain You." A Jerome Kern medley which featured "Old Man River" was next on the program. In keeping with the season Bud then played a Spring and April group featuring ballads - a hurdy-gurdy version of "Cruising Down the River," finishing the group of tunes with "Stormy Weather." Mr. Nolan's favorites followed with

"Hello Dolly," "I Wish You Love," "Chloe," and "Hawaiian Wedding Song." Themes from the classics were presented closing with the "Toreador Song" from *Carmen*. Portions of the famed "Rhapsody In Blue" signaled Gershwin melodies which closed the first half of Bud's program. The Gershwin tunes featured three of his beautiful ballads and a lively version of "Strike Up the Band." Nolan used sections of the Gershwin "Rhapsody In Blue" again for the closing to the Gershwin portion and as he finished that part of the program the organ lift was raised to the stage level, providing an easy exit for our organist.

Nolan introduced a dash of humor into the opening for the last half of his program when he "swept" a path for himself through the orchestra pit and up the center stairs to the stage apron, apologizing as he swept for the theatre's untidy appearance which was due to a late break in the picture.

He then seated himself on the center stage apron where he chatted with the audience and very effectively set the mood for the songs of the 40's with

particular emphasis on the war years.

Proceeding to the organ console, he opened with "This Is the Army" followed by a group of the best sentimental tunes of the World War II era. He then used the organ's piano to do a spoofing of Harry Truman's piano version of "Missouri Waltz." (The piano in the Page Pipe Organ has been recently rebuilt.) He closed the World War II song portion with "America, the Beautiful" using impressive lighting effects. As the organ swelled to a thunderous closing, the lights faded in from the ceiling above the organ for a very dramatic effect.

The organ lift descended and the audience knew that that signaled the Sing-along segment. This part was twenty minutes in length and Nolan really outdid himself in procuring new material for song slides that were exceptionally colorful. The one for the tune "San Francisco" had the Golden Gate Bridge superimposed over the slide set. He also had slides which were comical and even some very original ones kidding people who were

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Buddy Nolan has his audience completely captivated.  
Chicago in '65

SPECIFICATIONS

EMBASSY THEATRE  
Fort Wayne, Indiana

Built: Page Organ Co., Lima, Ohio

Pipework: Gottfried  
Tuned Percussion: Deagan  
Installed: 1928

\* - pipes in Solo Chamber

PEDAL

- 32 Acoustic Bass
- 16 Tibia \*
- 16 Tuba
- 16 Sousaphone
- 16 Violin
- 16 Bass Flute
- 8 Pedal Horn
- 8 English Horn \*
- 8 Tuba
- 8 Octave
- 8 Tibia \*
- 8 Tibia Minor
- 8 Clarinet \*
- 8 Saxophone \*
- 8 Solo String \*
- 8 Cello
- 8 Bass Flute
- 4 Flute
- 16 Pianoforte
- 8 Pianoforte
- 8 Bass Harp
- Cathedral Chimes 25 notes \*
- Bass Drum Orchestral
- Cymbal
- Tympani

Acc. to Ped. 8  
Gr. to Ped. 8  
Solo to Ped. 8

2nd TOUCH

- 16 Trombone
- 16 Sousaphone
- 8 Tuba
- 8 Tibia \*
- Cathedral Chimes 25 notes \*
- Bass Drum Band
- Cymbal
- Snare Drum Tap
- Chinese Block
- Chinese Gong
- Triangle
- Gr. to Ped. 8

ACCOMPANIMENT 1st Man.

- 16 Bourdon
- 8 French Horn
- 8 English Post Horn \*
- 8 Tuba
- 8 Diapason
- 8 Tibia Clausa \*
- 8 Tibia Minor
- 8 Clarinet \*
- 8 Saxophone \*
- 8 Solo String \*
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura \*
- 8 Clarabella Flute
- 8 Vox Humana
- 4 Octave Horn



In the Lobby during intermission of Nolan Concert.

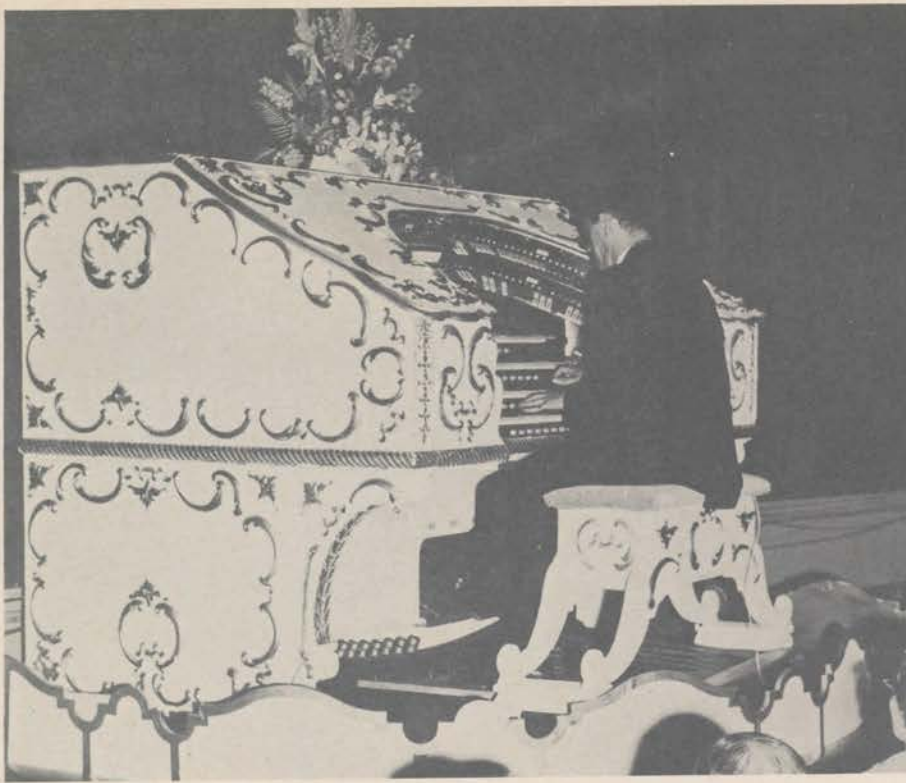
- 4 Clarion
- 4 Principal
- 4 Tibia Clausa \*
- 4 Tibia Minor
- 4 Saxophone \*
- 4 Solo String \*
- 4 Violina
- 4 Celeste
- 4 Vox Humana
- 8 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G \*
- 8 Harp Celeste G \*
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone MC
- Mandolin Guitar
- Snare Drum Roll
- Wood Drum
- Castanets
- Tambourine
- Tom Tom
- Bird Whistle
- Acc. to Acc. 4
- Solo to Acc. 8
- Solo to Acc. Pizz. 8

2nd TOUCH

- 8 French Horn
- 8 English Post Horn \*
- 8 Tuba
- 8 Saxophone \*
- 4 Tibia Clausa \*
- 4 Tibia Minor
- 2 2/3 Tibia Clausa \*
- 2 2/3 Tibia Minor
- 8 Pianoforte
- Orchestral Bells TC
- Cathedral Chimes 25 notes \*
- Solo to Acc. 8

GREAT 2nd Man.

- 16 Bass Horn TC
- 16 English Post Horn TC \*
- 16 Tuba Horn
- 16 Sousaphone
- 16 Tibia Clausa \*
- 16 Tibia Minor TC
- 16 Clarinet TC \*
- 16 Saxophone TC \*
- 16 Solo String TC \*
- 16 Viol d'Orchestra
- 16 Bassoon TC
- 16 Bourdon
- 16 Vox Humana TC
- 8 French Horn
- 8 English Post Horn \*
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa \*
- 8 Tibia Minor
- 8 Clarinet \*
- 8 Saxophone \*
- 8 Solo String \*
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura \*
- 8 Solo Flute
- 8 Vox Humana
- 4 Horn
- 4 Clarion
- 4 Principal
- 4 Tibia Clausa \*
- 4 Tibia Minor
- 4 Saxophone \*
- 4 Solo String \*
- 4 Violina
- 4 Celeste
- 4 Flute Harmonic
- 4 Vox Humana
- 2 2/3 Tibia Clausa \*
- 2 2/3 Tibia Minor



A closeup of Buddy Nolan in action at the fabulous Page console.

GREAT (continued)

- 2 2/3 Nazard
- 2 Tibia Clausa \*
- 2 Tibia Minor
- 2 Fifteenth
- 2 Piccolo
- 1 3/5 Tiercena
- 16 Pianoforte
- 8 Pianoforte
- 4 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G \*
- 8 Harp Celeste G \*
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone TC
- Solo to Gt. 16
- Solo to Gt. 8
- Solo to Gt. Pizz. 8

BOMBARDE 3rd Man.

- 16 Bass Horn TC
- 16 English Post Horn TC \*
- 16 Tuba
- 16 Sousaphone
- 16 Tibia Clausa \*
- 16 Tibia Minor TC
- 16 Clarinet TC \*
- 16 Saxophone TC \*
- 16 Solo String TC \*
- 16 Viol d'Orchestra
- 16 Bassoon TC
- 16 Bourdon
- 8 French Horn
- 8 English Post Horn \*
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa \*
- 8 Tibia Minor
- 8 Clarinet \*
- 8 Saxophone \*

- 8 Solo String \*
- 8 Viol d'Orchestra
- 8 Oboe
- 8 Kinura \*
- 8 Solo Flute
- 8 Vox Humana
- Gt. to Bom. 16
- Gt. to Bom. 8
- Solo to Bom. 16
- Solo to Bom. 8
- Solo to Bom. major third
- Solo to Bom. major fifth
- Solo to Bom. dominant seventh
- Solo to Bom. 4

SOLO 4th Man.

- 8 French Horn
- 8 English Post Horn \*
- 8 Tuba
- 8 Open Diapason
- 8 Tibia Clausa \*
- 8 Tibia Minor
- 8 Clarinet \*
- 8 Saxophone
- 8 Solo Strings \*
- 8 Viol d'Orchestra
- 8 Viol Celeste TC
- 8 Oboe
- 8 Kinura \*
- 8 Solo Flute
- 8 Vox Humana
- 4 Horn
- 4 Clarion
- 4 Tibia Clausa \*
- 4 Tibia Minor
- 4 Solo String \*
- 4 Violina
- 4 Celeste
- 4 Flute Harmonic
- 2 2/3 Tibia Clausa Twelfth \*
- 2 2/3 Tibia Minor Twelfth

Chicago in '65

- 2 Tibia Clausa \*
- 2 Tibia Minor
- 1 3/5 Tiercena
- 8 Pianoforte
- 4 Pianoforte
- 8 Harp
- 4 Harp
- 8 Marimba
- 8 Carillon G \*
- 8 Harp Celeste G \*
- Orchestral Bells MC
- Glockenspiel MC (reit.)
- Xylophone MC
- Cathedral Chimes 25 notes \*
- Solo to Solo 16
- Solo Unison Off - 8
- Solo to Solo 4

TREMULANTS

- Main & Tuba
- Tibia Minor
- Vox Humana
- Solo Main \*
- Tibia Clausa \*
- Post Horn \*

TOE STUDS

- Cymbal
- Fire Gong reit.
- Fire Gong stroke
- Thunder
- Train Whistle
- Rain
- Bird "A"
- Bird "B"
- Siren
- Steamboat Whistle
- Grand Crash
- Auto Horn
- Telephone Bell

RANKS IN MAIN CHAMBER

- Tuba 16, 8, 4 85 Pipes
- Sousaphone 16, 8, 4 85 Pipes
- Tibia Minor 8, 4, 2 2/3, 2 85 Pipes
- Viole 16, 8, 4, 2 97 Pipes
- Celeste 4 61 Pipes
- Vox Humana 8, 4 73 Pipes
- Oboe 61 Pipes
- French Horn 8, 4 73 Pipes
- Bass Flute 16, 8, 4, 2 2/3, 2, 1 3/5 101 Pipes
- Harp - Marimba 49 Bars
- Xylophone 49 Bars
- Glockenspiel 37 Bars
- Piano 88 Notes

RANKS IN SOLO CHAMBER

- Tibia Clausa 16, 8, 4, 2 2/3 97 Pipes
- Solo String 73 Pipes
- Post Horn 8 61 Pipes
- Kinura 8 61 Pipes
- Clarinet 8 61 Pipes
- Saxophone 8, 4 73 Pipes
- Chimes 23 Tubes
- Carillon 49 Bars

BLOWER

- Spencer Orgoblo with 10 hp motor.
- Action current generator: 13.2 VDC @ 30 amps.

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your seat." They spent about 30 minutes in the Empress, and the evening drew to a close.

The next day, the visitors drove to Carlisle, located near the Scottish border, to visit the cathedral where Rochester's Tom Grierson was reared, and learned his organ technique. Happily, Dr. Wadely was present, the same Dr. Wadely who was Tom's teacher. This man, obviously in his 80's, is still quite active, examines for the Royal College of Organists, and teaches everyday. "A very wonderful person with whom to talk; it was one of the highlights of our trip," Danny had the Doctor say a few words to Tom on tape, and when they returned to America, played it for him.

From Carlisle, the Schultz family headed toward Newcastle, riding the road which parallels the old Roman wall. They stopped at Durham Cathedral to hear its organ. The maintenance team was tuning it, and invited the family to visit their employers, the Walker Organ Works. Time prevented acceptance of this invitation. The Durham organ was built by Willis, one of the great British organ builders. The voices are richly beautiful, according to Danny. There were 3 or 4 diapasons for each manual, a tuba mirabilis on 25" wind pressure, 32' open diapasons, 32' bombards—a simply wonderful organ.

From there, they stopped at York Cathedral, then headed back to London. The end of the week had come, and they were invited to a concert on Oct. 28 at Wurlitzer Lodge to hear such British greats as Vic Hammett, George Blackmore, Robin Richmond, and Felton Rappley. "I must say, the hospitality of the British Theater Organ group, the

fellowship, and the artistry which were shown there were indeed something which will long be remembered by us." Naturally, there were the tea and cakes, served by Mrs. Rawle and her helpers to top off the British hospitality.

"The Rawle Wurlitzer is a very uniquely-installed instrument, and it sounds nearest to any theater sound of any home installation I have ever heard", says Danny. This is without any electronic reverberation or trick sounds to accomplish it. The chamber is of concrete, 14 inches thick. All the swell shades which were in the theater are installed in one wall of the chamber. The sound speaks into a small flue about 1½ feet deep. The tone finally comes through an aperture 2' x 3' above the console. The organ is very well balanced, the highs coming out clear and crisp, and the pedal notes coming out booming. Yet, one can engage in conversation without shouting. The excellent blending of voices is a great asset, and this feature caused Danny to make some radical changes in the plans of his own installation.

On October 29, the family left for Southampton, the embarkation port for the SS America to the good old United States.

Although their British tour was limited as to their time available for this venture, they were able to sample the famed British hospitality, which they say was "tremendous." The British enthusiasts couldn't do enough for their guests. The welcome mat is always out to any theater organ lover, no matter who he may be.

What is most important to Danny Schultz is that he was able to glean new ideas for his proposed home installation.

in the audience. The crowd laughed heartily, sang gustily and seemed to enjoy every minute of their audience participation for the Sing-along.

Mr. Nolan is a Judy Garland fan and he doesn't let his listeners forget it for he always includes Garland numbers in his programs. This organ concert was no exception for he closed with several tunes she has made famous (tunes that he hadn't used in previous programs) — "Born In A Trunk," "The Man That Got Away," etc. During the Garland medley the white and gold console was spotlighted from the ceiling and balcony with all blue lighting that was extremely effective.

Before he played his closing, Nolan thanked the audience for their interest, attendance, and support. He then called his stage manager to come from backstage to take a bow and the gentleman walked out into the spotlight dressed in a Beatle outfit. After that bit of comic relief, Nolan played Judy Garland's famous closing number "I Will Be Back." The audience interpreted that as a promise of a future organ program. He stepped from the console and stood next to the Page accepting the applause as the lift slowly descended into the organ pit. Nolan and his crew must have spent many hours working on the lighting effects for this program which made it more than an organ program and they are certainly to be commended for it.

Theatre Organ fans of Fort Wayne and the Tri-State area look forward to that next in the series of Nolan sponsored programs. We can imagine that it will be bigger, but it is difficult to consider it could be better.

### VESTAL REISSUES WURLITZER CATALOGUE

Of interest to both the theatre buff and the organ buff is a Vestal Press reissue of a Wurlitzer Hope-Jones Unit Orchestra catalog, originally printed in about 1916, called "The World's Greatest Achievement In Music for Theatres." Of sixty pages, and including over thirty photos of Theatres (both interiors and exteriors), it is a priceless adjunct to the Wurlitzer Factory Shipping List (published in Theatre Organ earlier).

For example, we discovered that the Style 6 Wurlitzer had a console almost identical to the rare Style 35 models (3 manuals with a 37 note Solo). We find a photo of the original 3 manual instrument in the Paramount Theatre, Seattle; the fantastic Ocean Grove Auditorium Wurlitzer in New Jersey; the Elks Lodge in New York. But we won't give any more secrets away — get a copy and see for yourself. (Ad elsewhere in this issue.)



Seated at console of Wurlitzer in the Rawle home, London left to right are Robin Richmond and George Blackmore. Standing in front of console - Vic Hammett. Behind console is owner Len Rawle. Danny Schultz seated in front of window.

—Photo by John D. Sharp

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