

Stop List Ex-Capital Sacramento Morton

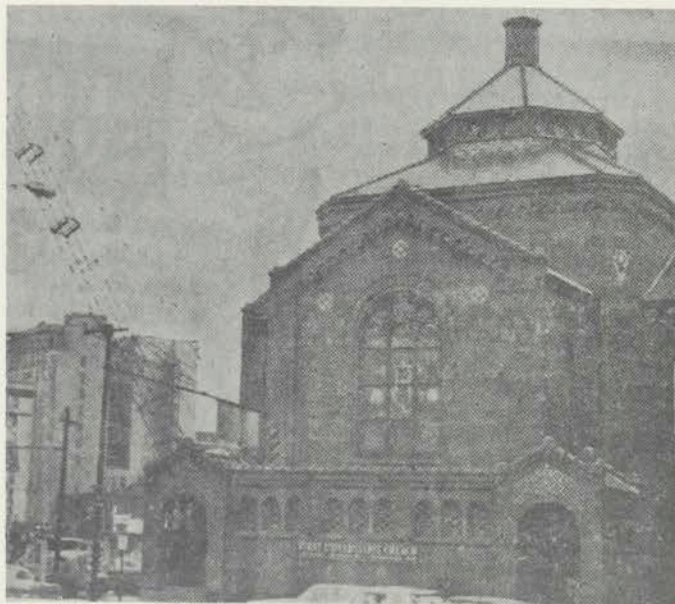
DIVISION I (Pedal)	4' Tibia
16' Bourdon Flute	4' Flute
Bass Flute	Violin
Bourdon *	2 2/3' Twelfth
8' Tuba	2' Piccolo
Tibia Clausa	1 3/5' Tierce
Concert Flute	16' Bourdon *
Flute	8' Violin *
Cello	Flute *
Clarinet	Cello *
4' Tibia	Violin Celeste *
Coupler:	4' Orch Flute *
Div. I, 8'	Chrysoglott
	Cathedral Chimes
DIVISION II (Lower Manual-Acc)	Couplers:
16' Bourdon	Div. III, 16' (Solo to Solo)
Contra Viol	Div. III, 4' (Solo to Solo)
8' Tuba	Div. II, 8' (Acc. to Solo)
Diapason	SHADES (Rocker Tabs)
Tibia Clausa	Woodwind On-Off
Concert Flute	Brasswind On-Off
Violin	INTERMANUAL COUPLERS
Viol Celeste	Rocker Tabs on manual
Kinura	cheek blocks
Clarinet	Division I to Division
Vox Humana	III On-Off each side of
Orch Oboe	Solo Manual
4' Concert Flute	Division I to Division II
Violin	On-Off each side of
Viol Celeste	Solo Manual
2 2/3' twelfth	Unison On-Off left side
2' Piccolo	of Acc. Manual
8' Diaphonic Diapason *	General On-Off
Concert Flute *	TREMULANTS
Dulciana *	Woodwind
4' Octave *	Brass Wind
Xylophone	Vox Humana
Chrysoglott	PISTONS
Cathedral Chimes	10-10
Couplers:	EXPRESSION PEDALS
Div. II, 16' (Acc. to Acc.)	Woodwind
Div. II, 4' (Acc. to Acc.)	Brass Wind
Div. III, 8' (Solo to Acc.)	Crescendo
DIVISION III (Upper Manual - Solo)	TOE STUDS
16' Ophecleide (Tuba)	11 (not connected)
Bourdon	MANUFACTURER:
Violin TC	Robert Morton
8' Tuba	Organ Company
Diapason	Factories: Berkeley
Tibia Clausa	Van Nuys, Calif.
Concert Flute	(* Pilcher transplants)
Violin	
Viol Celeste	
Kinura	
Saxophone	
Clarinet	
Vox Humana	
Orch Oboe	

HOLLYWOOD CAVALCADE is taking a breather for this issue while its director, Lyle Nash, is on vacation. Lyle will be back next issue with more news and anecdotes about silent movie personalities.

VOX POPS

SHORT SHOTS FROM EVERYWHERE

Roger W. Roszell, writing in SILENT NEWSREEL, reports that a 12 rank Barton, originally in a Galesburg, Illinois, theatre has been removed and carted 11 miles to Wataga, Ill., and reinstalled in the home of college freshman John Near by John and his brother. The three year project started with the purchase of the Barton for \$1,000. The instrument's pipework is now housed in two large attic chambers with swell shutters installed in the ceiling of the living room, where the console is located. John plans to install six more ranks, college work permitting...April 23 was the final day of operation for the Minneapolis Arena ice rink which must go to make way for a super market. What became of the 2-7 Wurlitzer which supplied music for the skaters? Reiny Delzer bought it and carted it off to add to his collection in Bismarck.



UP FOR SALE - The First Universalist Church. It shelters one of the finest examples of Hope-Jones organs.

Lloyd Klos reports that the First Universalist Church, Rochester, N.Y., which houses one of the finest examples of Hope-Jones organ, may be due to go the steel ball route. With a deficit of \$22,500, the membership voted to sell the 60-year old property rather than spend 100 grand for repairs. The shutters of the 3-deck organ (opus No. 2) are damped with lead; the sound is conducted into the auditorium through a concrete flume, a favorite H-J innovation. The church was one of the places visited during the 1964 ATOE convention... In Moorhead, Minn., a local FM radio station has approached Lance Johnson concerning the possibility of Broadcasting a live weekly organ program from Bud's Roller Rink where Lance's soon-to-be 3-7 Barton reposes, ready and waiting (it started as a 2-3). If it jells, the organ-cast will be patterned after WLW's late-lamented "Moon River" which took so many organ fans "down the valley of a thousand yesterdays" in the '30s and '40s. A story on the Barton has been promised for a future BOMBARDE...Organist Lyn Larsen was invited to present a concert at the 1966 ATOE convention but had to bow out because of his Panama Hilton contract...Famed Leonard

(Continued on Page 35)

VOX POPS--

(Continued From Page 34)

MacLain couldn't participate either, due to ill health....The results of repairs made by Dick Simonton, Henry Pope and Gordon Kibbee on the NY Radio City Music Hall 4-58 Wurli are evident in the words of ATOERs Dr. Charles Stein and ex-RCMH organist Eddie Baker after attending the 1966 Easter Spectacle: "The organ is magnificent in the grandeur of its sound. The pedals never before sounded so full and rich and the highs definitely show the results of regulation. The right console, occupied by an usher going through the motions of playing, appeared to have its top manual removed. Jack Ward was doing the honors at the left console."...George Wright phoned to express his appreciation of Lee Haggart's review of his Pasadena Rialto theatre concert in the last issue. Asked how close, in his opinion, Haggart had come to probing and analyzing the playing techniques used, George said, "To get any closer he'd have to be me"... Occasionally plain luck leads to the purchase of an organ. Angelenos recently opened Sunday newspapers to find an ad for a small Robert Morton. The first man there was Dick Schroder of Encino (suburb of LA) and he really hit pay dirt. He purchased, for a very reasonable price, a 2-4 Morton in mint condition, one which had been removed from a Whittier, Calif., theatre only a year ago by a man who planned to install it at home and then lost interest because of the complexity involved. It's style 75 Special Morton with a Schoenstein No. 5 (huge scale) Vox Humana voiced by Eaton, a Morton No. 1 Violin voiced by Arthur D. March Sr., a Dulciana voiced by Kingsley and a Horn Diapason. How the vandals, air conditioner men, wide screen installers and big time organ brokers missed this one while it slept in the theatre is a mystery with a happy ending. Schroder will keep it intact.

TECHNICAL TIP. "Pliabond" is an excellent releathering glue. It's a latex adhesive which sets in about 20 minutes without the solid stiffness of hot or white glue.

...Rebuilding of the Minneapolis Civic Auditorium is progressing and the circa 125 rank Kimball is prominent in the plans. The contents of the chambers have been protected by carefully placed tarps while the hard-hat boys alternately tear down and build up. Although it hasn't been decided whether both consoles will be retained (one "straight," one theatre), one will be given a treatment similar to the setup at the NY Radio City Music Hall. The console will be concealed in a niche at one side of the proscenium arch and will roll out on a dolly when used....That mysterious Phil Stock 3-31 Wurlitzer in West Hartford, Conn., reared its lovely evasive stop-rail again when it was learned that progress on the home installation had to cease in the underground chambers when the materials guaranteed to keep water out didn't. Seepage started soon after about half the organ was winded, writes correspondent Bert Brouillon... In Thurmount, Maryland, Dick Kline's growing organ (now up to 4-25!) will soon boast an Echo section to be built on a rear balcony which will house some of the percussions. The 10 horsepower motor has been replaced by a 15 and some new innards in the blower have it purring smoothly. Those who may recall it was a 3-decker in the Washington Fox/Capitol would never recognize their old friend. Next job; ringing out the huge new cable -- to which Dick exclaims "Ugh!"....Remember Bob Denny's 3-11 Morton that was installed in the International Restaurant at Walnut Creek, California, for a couple of years--until the beanery folded (after they'd discontinued organ music)? It's now doing similar duty some distance away in Walnut Grove at Miller "River Mansion." In fact the Sacramento TOES spread out in that direction for their final organmeet of the season and Pres. Bob Longfield

reports that in addition to the Morton the ham'n eggery boasts a Conn horseshoe model, an Orgatron and an Estey Minuet (not all going at once!) and seats from the lamented SF Fox. Speaking of Bob Denny, he claims there's no mystery about the origin of the beat old console whose photo has been kicking around in organmags recently billed as a "possible" genuine Hope-Jones, the one originally from the Rialto theatre, Butte, Montana. Bob examined it once and he's reasonably certain that it's early Morton--with old Hope-Jones relays added...No matter how much of a Wurlitzer "purist" ATOE ex-Pres. Judd Walton tries to be, he admits a deep admiration for the Robert Morton in the Loew's Kings Theatre, Brooklyn. Besides, Judd's home installation isn't quite pure North Tonawanda. A 16' octave of a Morton String has been "integrated" and is getting along just fine with the Wurli pipework... Unsquare straight organist Searle Wright reports that much space was devoted to theatre organ in a recent issue of the British "Musical Opinion." Essence of the piece was that the theatre instrument is like the man who is supposed to be dead but who refuses to lie down. Or as Mark Twain put it, "Reports of my death have been greatly exaggerated." For that matter, the June "Diapason" is indicative of the new attitude of the American Guild of Organists toward theatre organ. Not only is Billy Nalle's Atlanta Fox 4-43 Moller concert for the conventioning AGOers covered but also the Wisconsin AGO chapter meeting which featured Fred Hermes 5-28 Wurlitzer -- including a photo of the huge console! "Diapason" editor Cunkle is to be congratulated. Which is more than we can say for his record reviewer (the guy still verbally holds his nose when he must review a theatre organ record).

...In Los Angeles, Calif. Bills Coffman and Field just passed the 150 mark in their continuing series of Sunday afternoon pipe organ sessions (4-20 mostly Wurlitzer) at their Woodcarver Shop installation. Their project, now in its third year, continues to stupify members of dealer's plug-in clubs (their chief target) who most likely never before heard a pipe organ in close perspective. The boys say they've noted a slight fall off in attendance which they attribute to the proximity of their studio to the racial disturbance area of last year... While he was passing through LA enroute to another Wurli plug-in demonstration, John Seng dropped in to say "howdy" and let us hear some of his sparkling new arrangements. During his visit we learned that he was instrumental in helping Lyn Larsen land the job at the Panama Hilton 3-27 Wurli in the Bombarde Room, John's recommendations were sought (it was out of the question for him because he's a full time Wurlitzer concert artist) and young Lyn's name was at the top of Seng's list. The rest is history. John's music still has that feeling of immediacy and spontaneity which spellbinds audiences whether he's playing pipes or kilowatt chompers.. Calliapist Jay Quinby phoned Dick Simonton that their "Delta Queen" river steamer won a Mississippi river race against the competing "Belle of St. Louis" by three lengths on June 11. And Jay also won the calliope playing contest on such



Bill Field -- 150 Sunday afternoons for the glory of pipes.



Musical excitement personified -- John Seng.

(Continued on Page 36)

points as "delicacy, whimsy, subtlety and taste." And he did all this on a real steam screamer which can be heard two miles against the wind!...Offside to J.B., Yes, the Sigmund Krumbgold whose name you still see during the TV late movie show music score credits is the same one who was second organist at the NY Paramount during the Crawford era...ATOE Prez, Carl Norvell, facing the ATOE Board of Directors, "You can't say any more to me than has been said through the mail!"... Our inside man at the Holiday Inn school reports that ATOE Prexie Carl Norvell was one of five students who passed the final exam with a score of 100% in the Hotel Management course...Bob Wilson reports from Yakima that visitors are no longer encouraged to visit the organ in the Egyptian theatre, Coos Bay, Oregon, it appears to be reserved now for the managers daughter... .In Mineral Wells, Texas, Jim Sanford would settle even for any nearby "1-1 Wurlitzer" if such were available. The nearest theatre is the Worth, in Fort Worth, with its 3-11 organ, a 50-mile trek, and besides "the management (Interstate) is extremely covetous." Wonder if Jim was in the audience the night that Paul H. Forster, the best of singalong organists, opened the Wurlt along with the theatre in 1928... Wish we could have taken in the Lowell Ayars concert staged by the Niagara Frontiersmen on June 27 at the Skat Haven Rink in Lackawanna, N.Y. If Lowell made the 3-16 Wurlt (from the Buffalo Seneca theatre) as he did the Geneva during the 1965 ATOE convention in Chi, the joint must have jumped. ..Lloyd Klos reports that a concert-size organ, selling for \$278,000, was recently put on display in Tokyo, the novelty being that it is equipped with bamboo pipes which the manufacturer claims to be chemically treated to prevent cracking or rot. Wonder if they know over there that we making pipes from plastic over here? Substitutes for wood and pipe metal are not new. Toward the close of the last century an experimenter named Mark Wicks wrote a book, "Organ Building for Amateurs," in which he detailed how to make pipes from rolled paper. We've never heard the sound of cardboard pipes but those who have say they aren't so cool.

Billie Nalle at the Atlanta Fox Moller (American Guild of Organists Convention)

By Dick Kline, Jr.

Last, but surely not least on the program of the American Guild of Organist's National Convention held this year in Atlanta, was Billy Nalle, featured at the Fox Theatre's giant 4/42 Moller Deluxe. By Friday, a week of listening to Gedacks, Principals and Rohrflotes had surely saturated the ears of the Guild Members. For out of 1400 Registrants, 3,000 showed up!

At 19:45 the huge spot-lighted console rose from the pit heralded by a roar of cymbals and "Mighty Mo", as the Moller is affectionately known, with Billy at the helm, broke into "Georgia On My Mind". After a brief musical tribute to Atlanta, which included the inevitable "Dixie" (and a lot of applause) Billy launched into a solid hour of sweet music.

Tunes like "From This Moment On", "People", and "More Than You Know" got the full treatment many of us are learning to associate with Billy's clean, musical approach so well demonstrated in his recent Mirrosonic release, "Billy". Then there were toe-tappers like "Fascinatin' Rhythm" and "Tom, Tom, The Piper's Son" were the Moller's battery of tuned percussions rang out, and a most regal rendition of "Falling In Love With Love" done in courtly Viennese style, but best received by the group was Billy's hilarious, yet wonderfully

(Continued On Page 39)



The BOMBARDE reviews organ recordings for official ATOE publications. Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send copies (monaural, if possible) to the BOMBARDE, c/o ATOE, Box 248, Alameda, Calif. Be sure to include purchasing information, if applicable.

JOHN LANDON AT THE PARAMOUNT THEATRE ORGAN, 3-7 Page organ in the Paramount theatre, Anderson, Indiana, Available by mail only from Professional Books Co., Box 88270, Indianapolis, Indiana. Stereo only, order by name (no label or number assigned), \$3.67 postpaid.

ATOE's Rev. John Landon (organist) and John A. Osborne (producer) have combined talents to record perhaps the only Page organ on LP records. Its a 3-7 Flute, String, Vox and Sousaphone in the Main; Tuba, Krumet and Tibia in the Solo) but the sound is big and full. The ranks are in good voice. This is no "Preacher at the Paramount" exercise; the only thing hinting of the ecclesiastical is the organists title. Beyond that it's good old timers, a whopping 19 selections, played as they were heard "way back when." The recording is good, including adequate stereo separation.

"Jalousie" is well played on full combinations. "Rain" features the famous Page Tibia and some deft noodling. The Krumet and bells add sparkle to "Long Long Trail" while the Glockenspiel and Xylophone tinkle as "The Rest of the World" rolls by. A danceable "Mood Indigo" is notable also for the crash of a coke bottle on the concrete floor mid way through. An atmospheric "Just a Memory" features a distant Vox chorus accompanying a Tibia melody and the bridge is played and the chorded on solid Tibias--a most enchanting sound and the treble Vox sounds so much like a heavenly choir we can't help but wonder if the reverend didn't call on help from "up there" for some of the best moments on the record. Also heard on this side are rhythm tunes "Five Foot Two", "Yes Sir, That's My Baby", "You've Got Me Cryin' Again", "My Baby Just Cares For Me" (with a wood block beat and crash cymbal encounters) and "Roll Along Prairie Moon" (which, we just noted, is very reminiscent of "Give Me Five Minutes More!").

"Blue Hawaii" gets full combination treatment while "Somewhere a Voice is Calling" reveals a strong Crawford influence and some moving pedal figures. "Til There Was You" is an emotion-charged reading with the to-be-expected minor error in the bridge (which is way off-beat as written, to say the least) and Provost's "Intermezzo" recalls the "angel chorus" (all right, Voxes) and single line Tibia lead, a most effective combination in the theatre perspective. "Love Me" is somewhat confusing because of its marked similarity to "Will You Remember?" Brom Romberg's "Maytime." First time through it appeared Mr. Landon was trying for "Will You Remember?" and missing the melody by a wide margin but a look at the list of tunes on the jacket allayed our fears. However, we have no doubts regarding "A Cottage For Sale"--mostly well played, the bridge is pure improvisation. The closer is a beautiful, moody "Lay My Head Beneath A Rose."

The atmosphere of the 1920's permeates John Landon's play-

(Continued On Next Page)