

Mr. W. Stuart Green
Box 5013, Bendix Station
North Hollywood, California

Dear Stu:

Just a note to say "Thank You" for your letter of June 3 concerning the "Farewell to the Fox" Vol 3. I appreciate your taking the time. Also, I'll look forward to the release of Volume 4, since "Tiny", in my opinion, is the very epitome of good, listenable, unpretentious theatre organ music.

Please don't apologize for the late BOMBARDE; while all of us in ATOE look forward to the publications (or else we wouldn't be members), I hope that none of us ever forget the tremendous amount of work and the time that must go into the publications, strictly a labor of love on the part of you, "Tiny", George Thompson, and your whole staff. If we ever get to the point that we expect too much, just remind us of how little we pay for what we get....we're getting a real bargain!

I'm planning to be in Portland for the convention and hope I have the opportunity to meet you then.

Again, thanks very much for the record information.

Sincerely,
James Sanford

* * * * *

Dear Mr. Green:

Thanks very much for your interest in the present status of my Marbro 5-21 Wurlitzer. To spike a rumor, I have not sold my organ and have no intentions of doing so in the foreseeable future.

Presently I have all the main chests, offset chests and console all re-leathered. The console has been scraped down to the bare wood ready for finishing. I have retained all the fancy scroll work just as it came from the factory and intend to refinish it exactly as it looked originally in ivory and gold. For several years I have been battling with the architectural and building committee in the suburb where my lot is located and was unable to secure a building permit to build my home for the organ. However, at this point, there is a new committee and I am anticipating getting my building permit within the next week or two. If this is accomplished, I will be in a position to begin the organ installation sometime in the fall.

Sincerely,
Byron Carlson
Minneapolis, Minn.

Summer '66

Mr. Editor: Please help me settle an argument. My wife says that "Prisoner's Song" was Jesse Crawford's first 78 for Victor. I'm just as certain that it was Schubert's "Serenade." Can you settle the difference--and help save our happy (?) home?
Fred Battersley (and Mrs!)
Boston, Mass.

(The facts probably won't help your case one whit. Here's a clip from the 1925 Victor catalogue which should cast aside all doubt. Read it and weep!)

Victor Records

February
1st

1925

19520	Rose-Marie (from Rose-Marie)	Jesse Crawford
10-in. list price 75c.	Dreamer of Dreams	Jesse Crawford
19521	Somewhere a Voice is Calling	Jesse Crawford
10-in. list price 75c.	Serenade (Schubert-Crawford)	Jesse Crawford



Jesse Crawford at the organ

For a long time we have been asked to make some organ records of this description. These are by a famous moving-picture theatre organist, who is so popular in Chicago that audiences flock to hear him as much as to see the pictures. They are made on the Wurlitzer organ. They represent, in its most characteristic form, the peculiar style of the American "Movie" organist, who has his own ideas of such technical details as "registration," of the choice of stops, and tempo and phrasing,—which belong to all music. The curious and elusive tone-colors of the "pipe-organ" are faithfully reproduced—and the "breathy" quality commented on with our first group of organ records.

* * * * *

708 S. 9th Ave.
Yakima, Wash.
May 15, 1966

Dear Stu:

I cannot resist dropping you a line to express a hearty "amen" to the sentiments expressed in Spring BOMBARDE on the folly of producing everything nowadays in stereo. It is one of my pet peeves. It is especially aggravating in tape, the commercial tapes being almost 100% stereo whereas the number of monaural recorders in use must outnumber the stereo ones on the order of three to one, at least. The British are not so thoroughly taken up with stereo and offer some excellent monaural tapes. One British distributor (Deroy Sound Service) was quite offended when I timidly inquired if any of his tapes were mono and replied heatedly that all of them are, that he believes in leaving stereo to those who want to fool with it.

Also I must heartily echo your opinions on the abilities (?) of Dick Hyman who produces the worst abominations in the name of organ music I have yet heard. About the only favorable aspect of his organ records that I can discern is they make me better satisfied with my own bumbling attempts at the console.

Very cordially,
Bob Wilson
Yakima, Wash.

(Our purpose in calling attention to the great stereo hoax is to try to stimulate thinking on the subject. So many people just go along with whatever tide Madison Avenue selects for them. There may be some sounds for which stereo is suitable--parlor "ping pong" and running express trains through the living room. We have not found that it enhances organ music appreciably. We reached that conclusion after playing a number of both cheap and expensive playbacks, and switching back and forth

LETTERS (Continued on Page 43)

4544	Portage, Wisconsin	Home Theatre	2	28	5202	Great Kills, N.Y.	Strand Theatre	2	90
4551	Memphis, Tenn.	Linden Theatre	3	52	5203	Parson, Penn.	Parsons Theatre	2	90
4554	New Orleans, La.	Crown Theatre	2	30	5204	Atlantic City, N.J.	Royal Theatre	2	90
4570	Newark, N.J.	Roosevelt Theatre	3	97	5211	Bethlehem, Penn.	College Theatre	3	179
4577	Moundsville, W.V.	Strand Theatre	3	66	5212	Newark, Ohio	Midland Theatre	3	179
4607	Egg Harbor, N.J.	Colonial Theatre	2	40	5214	Sanbury, Penn.	Strand Theatre	3	93
4628	Brooklyn, N.Y.	Olympic Theatre	3	95	5230	Mt. Airy, Penn.	Sedgwick Theatre	3	191
4629	New York, N.Y.	Mecca Theatre	3	95	5251	Winston Salem, N.C.	Lincoln Theatre	2	50
4653	Canton, Ill.	Garden Theatre	2	28	5252	Lancaster, Ohio	Regal Theatre	2	50
4719	Bayshore, L.I., N.Y.	Bayshore Theatre	2	32	5271	Toms River, N.Y.	Traco The	2	98
4767	E. Hampton, L.I., N.Y.	East Hampton Theatre	2	41	5272	Portsmouth, Va.	Gates Theatre	2	99
4777	Philadelphia, Penn.	Allegheny Theatre	3	157	5286	St. Louis, Mo.	Fox Theatre	3	72
4800	Chambersburg, Penn.	Capitol Theatre	3	69	5287	Detroit, Mich.	Fox Theatre	3	72
4805	Asbury Park, N.J.	Mayfair Theatre	3	95	5310	Revere, Mass.	Crescert Garden Thea.	2	90
4817	Mineola, N.Y.	Mineola Theatre	2	31	5311	Collingsdale, Penn.	Villa Theatre	2	90
4861	Annapolis, Md.	Circle Theatre	2	33	5315	Philadelphia, Penn.	Met. Opera House	4	421
4937	Charleston, S.C.	Gloria Theatre	3	70	5331	Olyphant, Penn.	Granada Theatre	2	92
4944	Blackwood, N.J.	Blackwood Theatre	2	64	5336	Westfield, Mass.	Park Theatre	2	67
4945	Columbia, Penn.	Circle Theatre	3	123	5337	Newark, Del.	New Theatre	2	67
4946	Allentown, Penn.	Earle Theatre	3	123	5341	Lancaster, Penn.	Grand Theatre	3	156
4979	Roselle Park, N.J.	Roselle Park Theatre			5351	Scranton, Penn.	Rivera Theatre	3	153
4980	Samokin, Penn.	Victoria Theatre	3	123	5352	Williamsport, Penn.	Capitol Theatre	3	153
5040	Denver, Colo.	Santa Fe Theatre	3	61	5356		Theatre	2	67
5062	Attleboro, Mass.	Union Theatre	2	53	5357		Theatre	2	67
5086	Audubon, N.J.	Century Theatre	3	93	5361		Theatre	3	156
5088	Lancaster, Penn.	Strand Theatre	2	50	5362		Theatre	3	156
5089	Shenandoah, Penn.	Strand Theatre	2	50	5371	Rome, N.Y.	Capitol Theatre	3	155
5098	Parkersburg, W.V.	Smoot Theatre	3	88	5373		Theatre	3	132
5139	Allentown, Penn.	19th St. Theatre	3	93	5436	Pittsburgh, Penn.	Roosevelt Theatre	3	132
5150	Philadelphia, Penn.	Century Theatre	3	123	5497	San Francisco, Calif.	Fox Theatre	4	430
5151	Ashland, Penn.	New Theatre	3	123	5792	Raleigh, N.C.	Radio Station WPTF	2	29
5192	Newark, Ohio	New Auditorium Thea.	3	94	6144	Spartansburg, S.C.	Radio Station WSPA	2	32
5198	Trenton, N.J.	Lincoln Theatre	3	191	6416	White Plains, N.Y.	Radio Station WFAS	2	21
5201	Port Jervis, N.Y.	Strand Theatre	2	90					

from mono to stereo. However, no less an expert in the field of sound than George Wright disagrees. As for the transistor torturing of Dick Hyman, there, too, is room for argument. What sounds like abominable travesty on pop music to us must have a different sound to its champions, one being a fine organist right in your own balliwick -- Dick Schrum. But isn't it pleasant to know we can all disagree to various degrees and still remain friends?).

* * * * *

Dear Mr. Thompson,

In his always interesting "Questions and Answers" department in the last issue of THEATRE ORGAN, Judd Walton (who should have known better!) answered a question concerning 5-rank Wurlitzers by saying that the company produced no standard 5-rank model. As the proud owner of Wurlitzer Number 2095, Style 150, I feel I must speak up in behalf of my little beast's hurt feelings (since it can't speak for itself yet).

The Style 150 was a standard model -- though for some reason it was overlooked both by Gordon Kibbee (in his valuable compilation of Wurlitzer styles several years ago) and in the recently-published list of Wurlitzer specifications issued by the Vestal Press. Twenty-four of these models were built between 1927 and 1930,

and it is the smallest standard Wurlitzer to boast a Tibia Clausa. Three Style 150 Specials were built, 2063, 2202, 2225, all of which ended up in England, and these seem to have had an added Diapason, making them actually Style D's. The standard Style 150 had Flute (Bourdon 16'), Tibia Clausa, Tuba Horn (labeled Trumpet on console) Salicional and Vox; both the Flute and the Tibia are available at 2' pitch, and the Second Touches are (Acc.) Trumpet 8', Chimes, Triangle and (Solo) Trumpet 16' (Ten.C), Tibia 8'. There are 58 tabs, 6 pistons and 9 toe studs.

My organ, which was the last Style 150 built, was installed in 1930 in the Lawler Theatre, Greenfield, Mass., later moved to the Rainbow Roller Rink, Deerfield, Mass., when the Lawler was demolished. I bought it in 1962. The console is unusual for such a small organ, being of the "Publix" design, with gracefully curved side panels.

Work goes slowly on the project, though the end is in sight, and when I find time to work on it I have excellent assistants, all of whom know a lot more about the job than I do. Among them are Lee Erwin, of WLW "Moon River" fame and now organist on the Arthur Godfrey Show; Bob Gates, who is installing a mammoth Wurlitzer in his country home in Westchester County; Warren Westervelt, who is carrying out the total re-build job on the

Radio City Music Hall organ; and Tony Buffano, who is full-time custodian of the great Aeolian-Skinner in Riverside Church.

When completed, it will be the only privately-owned Wurlitzer theatre organ in Manhattan. By sheer coincidence, the only other privately-owned Wurlitzer in the city, the Style R-16 formerly in the Rainbow Room at Rockefeller Center, is in the home of Joseph Oelhaf, whose living room is only 30 feet away from mine. We are thinking of petitioning to have the intersection of Christopher Street and Weehawken Street changed to "Wurlitzer Corners!"

Sincerely,
Ben M. Hall

* * * * *

(Editor's note -- reply prepared by Judd Walton)

Gordon Kibbee's article on Wurlitzer style numbers was never completed, although this project is still contemplated for inclusion in Theatre Organ. For this reason the style 150 was never mentioned. The three style 150 specials mentioned in the second paragraph of Ben's letter were opus no. 2063, no. 2202 and no. 2225, all of which were two-manual, five-rank instruments, according to in-

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LETTERS

(Continued From Page 43)

formation supplied by Frank Hare in June of 1962. It appeared, therefore, that the "special" designation on the 150 meant the addition of a fifth rank.

Because style 150's were shipped both as four- and five-rank organs, and because in each case where listed as a special, they had five ranks, we have assumed that the style 150 was the same as a style B, i.e., four ranks. To our knowledge none of the style 150 specials shipped had six ranks. It appears that on this particular style Wurlitzer we cannot as yet say for sure that it was a standard five-rank organ. We are still researching the subject and perhaps by the time Gordon Kibbee has the final section of his article on Wurlitzer style numbers completed, we will have some answers. This is but one of the models on which we are still searching for facts. Ben's information is much appreciated.

* * * * *

Dear Sir,

I enjoy reading the usually nostalgic articles in the "Theatre Organ" and the "Bombarde" especially those referring to the rebuilding of old organs. I have been engaged in such work for the past couple of years at home, although I would not claim the instruments would qualify for the title of "theatre" organ. Number one is an Aeolian two-manual, twelve-rank duplexed residence organ complete with chimes and organ harp; number two was a one-manual, three-rank job; whilst number three was a sixteen-rank church organ, all of which I am combining into one large instrument, with the pipe-work spread around in our large recreation rooms.

For nearly thirty years I have earned a comfortable income and much general appreciation playing popular and light classical music on theatre organs and, for most of the past twelve years on Hammond and electronic instruments in hotel and convention work; and consequently sorely miss the breath of organ pipes, and also weary of the popular type of music. Hence the idea of building a practice organ at home, where I may accept the challenge of Bach, Franck, Mendelssohn, and Handel, wherein lies more worthy artistry.

As an amateur builder I am very interested in the "Questions & Answers" by Judd Walton, who, in the Fall issue of the Theatre Organ referred to a "British Horn", stating it 'may be too loud' in comparison to the English Horn. I have searched through all my organ books, including those by Dr. Barnes, Dr. Sumner, Reginald Whitworth, Bonavia-Hunt, Grove and Stevens Irwin, but can-

not find any reference to a British Horn. Perhaps Mr. Judd would explain this elusive pipe.

I also think his advice on solder for speaking pipes would have been better by recommending 75/25 or even 63/37, which although not usually found in hardware stores, is however, offered by several Organ Supply Houses. The above will run with a much cooler copper than 50-50, as I found out myself when first working on a Voix Celeste.

In deriving 32' Resultant tone, it is preferable to draw the fifth from a slightly softer, not the same, rank; the 16 v.p.s beat will still be heard - or felt - and the fifth will not overpower the tonic quite so much.

Yours very truly,
Ronald W. Padgett
English Organist

* * * * *

(Editor's note -- reply prepared by Judd Walton)

The term "British Horn" is only a play on words for English Horn. The writer first heard an English Horn called by this term by Walter Blanchard, an organ enthusiast from California now deceased. He used a lot of strange puns in his organ talk which were interesting and fun and I regret that the use of his term "British Horn" was confusing to Mr. Padgett.

Mr. Padgett is entirely correct in mentioning 63/37 solder, which we usually refer to as 60/40. It is available from organ supply houses, which we assumed everyone here would know.

Mr. Padgett is also correct in his analysis of the 32' Resultant stop, but very few organs have two 16' stopped pipes that are usable, there usually being only one, a Bourdon. Using the 16' Tibia at Unison pitch and a Bourdon at the fifth

pitch does not seem to produce as good a result as when the Bourdon alone is used for the Resultant, the Tibia being much too powerful in most cases. Some of the church organs now being built use an individual valve soft wind action and a beautiful Resultant can be obtained from these Bourdons, which in actuality follow the principle outlined by Mr. Padgett.

LETTERS (Continued on Page 47)

Closing Chord

Louis Lockwood died June 15, 1966, at the National Elks Home in Virginia (Bedford), at the age of 95.

His career with the Wurlitzer Company began in their New York office in 1908 and then was promoted to Superintendent in charge of the Organ Department at North Tonawanda, N.Y. in 1912 - he perfected the tracker-bar for the company - 165 holes - was in charge of the Denver Auditorium installation, the largest Wurlitzer Organ ever built.

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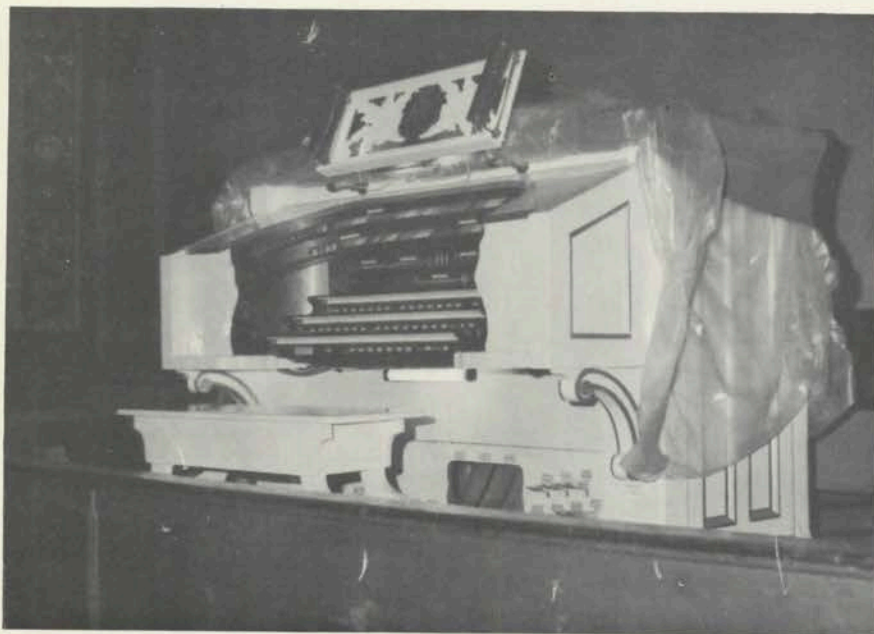
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ASHLEY MILLER AT THE CAPITOL THEATRE, ROME, N. Y.

By Father John Quinn



3/7 Moller - Capitol Theatre, Rome, New York

"An ancient pipe organ, unused since the days of the silent movies, rumbled to life again Tuesday night (May 3) in the Capitol Theatre." (Rome, N.Y.) So began the article in the Utica Daily Press concerning our recent concert starring the great Ashley Miller and the Moller Deluxe Theatre Organ. 563 people enjoyed a "Miller Magic" evening for 2-hours of fine theatre artistry. Organ fans from Rochester and Syracuse were sprinkled with organ lovers of the Mohawk Valley from Utica-Rome and as far east as Amsterdam. After the Overture began, they knew their trip was worth the time.

Mr. Miller easily went from "Soft Lights and Sweet Music", "Say It With Music", "That's Entertainment", into a series of songs based on girl's names. For the A.G.O.'s present, the Artist played Bach's "Trio Sonata I", "Adagio" by Franck and "Divertissement" by Vierne (could be wrong spelling, couldn't make our writing and am not familiar with the tune. Laura) - with help from a lady of the audience who 'turned the pages.' (This was the rare time he used written music). A salute to spring followed by some musical varieties ending in a tremendous version of "Slaughter On Tenth Avdne", which left the audience breathless.

The organ was in good shape for a lady born in 1928. It's 7-ranks seemed like 17, as Mr. Miller carefully and skillfully chose his registrations and colored each musical selection.

The only time the organ began to show

it's age was when a reservoir cover began to bang and knock at intervals, distracting only those present who know theatre organs. I spent the entire intermission in the chamber stuffing cloth around the offending lid but Mr. Miller showed his greatness by cleverly covering up the noise whenever it came up, incorporating it into the melody!

A "Sing-Along" in which many old timers found a lump in the throat, was well received. Bathub baritones and shower stall soprano's sang out easily as Mr. Miller teased them on with familiar all-time standards. The finale was unforgettable - "Now The Day Is Over" and "Fantasia Impromptu", played the way only an Ashley Miller can play. The end of the concert found the Artist and



Left to right - Father John Quinn, Ashley Miller, Don Robinson, Howard Teller

Organ married into a musical whole. The applause was sincere - Mohawk Valley loved him.

Now we have some working capitol, we hope to obtain 4-more ranks of pipes and rebuild the blower for more pressure. Mr. Miller stayed with us 2-days and was a delight to listen to as we talked T.O. the entire time. A fine gentleman and talented also - what more could you want! To those who missed this concert, don't ever miss any Miller concert - you'll be tempted to take organ lessons! A great concert. —



LETTERS (Continued From Page 44)

Dear Sirs,

Just a note to say that I am interested in knowing of the existence of your organization and would like to know more about it. Will you please send me any literature you might have and a copy of your magazines Bombarde and Theatre Organ.

We have a former theatre organ here in our church. It is a Wurlitzer originally built in 1924 for a theatre in Newburgh, N.Y. and then was installed here in our church in 1947. It is a rather small instrument; only six full ranks of pipes, also harp and chimes. It has given us good service for the past twenty years and still is played every Sunday. However we recently contracted for a new \$30,000 21 rank pipe organ from the Reuter Organ Co. Lawrence, Kansas. It is to be installed in the summer of 1967. At that time our present organ will be available for sale and any help or contacts you can

give us will be greatly appreciated. We will be glad to give more information concerning the organ, furnish a stoplist and have anyone interested see it at any time. It has a horseshoe shaped console and the pipes are all under expression in one large wooden case.

Hoping to hear from you soon, I am

Sincerely Yours,
Rev. William P. Lewis, Pastor
Jackson Street Baptist Church
1206 Jackson Street
Scranton, Pennsylvania

* * * * *

Heart of America Chapter May 15th Meeting

The home of Marlene and Joe Warko was the setting for the May 15th afternoon meeting of the HEART OF AMERICA CHAPTER. During the business meeting, Chairman Jerry Dawson presided over the adoption of the Chapter Bylaws. He reported on the successful negotiations with the University of Missouri at Kansas City to "adopt" the former Plaza Theatre Organ installed since 1961 in Stover Auditorium of the Conservatory of Music. Bob Foley invited the Chapter to schedule the July meeting in Wichita, Kansas where he has tentatively planned a theatre organ concert. Randy Charles asked for volunteers to help unload his 2m/10r Kimball theatre organ purchased from Leroy Conrad of Hinsdale, Illinois. The organ was originally installed in the Teatro Del Argo at Glenview, Illinois. Members and guests enjoyed punch and cake while they inspected the Warko 2m/6r Wurlitzer, Opus 1575, which is in its fourth year of renovation.

After the meeting, the group about 40 strong, reassembled at Stover Auditorium in Kansas City, Missouri to hear the Style 220, 3m/8r Wurlitzer Opus 1949 which was shipped to the Plaza Theatre in Kansas City, Missouri on August 31, 1928. Bob Foley played a fast number while the curtain opened for a dramatic effect. Ed Love, Bill Williams and Harry Rupf each pleased the audience with a selection of numbers. The organ sounded well although a number of improvements in the installation are required. We consider ourselves extremely fortunate that the U.M.K.C. Conservatory is willing to offer the auditorium as a meeting place and let us take charge of the organ installation. We understand there is a good possibility of showing "old time" movies with organ accompaniment in the future which might be open to the public.

Stan Kann, popular theatre organist from St. Louis, was in Kansas City at the end of May to play for the Hammond Organ Society (Ahem!). He played several of the ATOE home theatre organ in-



Bob Foley playing the former Plaza Theatre 3/8 Wurlitzer. (Photo by Randy Charles)

stallations to the great delight of the owners. Stan played the Bob Jones 3m/7r Morton, the Roy Emisons 3m/19r Wurlitzer, and the 2m/10r Wurlitzer owned by Bill Wilson and Dave Weaver.

Joe Warko
Secretary

San Francisco's Newest Wurlitzer Project By Jim MacMillan

The peregrinations of the many Wurlitzers, Mortons, Bartons, Marr & Colton's pipework, chests regulators, and percussions would seem like the vagaries of the "wheel of fortune" as to where it will stop. What if they were all moved at one and the same time! The Mormon Migration of the 1840's and its logistics they would seem only comparable to a present day shopping tour through the local supermarket.

Some of these great instruments moved from East to West, North to South, and the reverse, have found homes in homes, additions to homes, barns, garages, skating rinks, restaurants, bars, and even churches. Few have been re-located in their proper setting, a theatre, where the wonderful sounds can be available to those who remember "those days" and introduce to the present generation a new facet of the fabulous heritage of the motion picture when the organist subtly set the mood and became the voice of the photoplay.

With all of this in mind we come to the re-location of the 3-13 Wurlitzer formerly housed in Chicago's State Lake Theatre (now doubled in size) to the Avenue Theatre in San Francisco. Installed in its former home in 1927, it was in use for about 18 months until silenced by the advent of "talkies." During the interim years it received occasional use from time to time. Stringent security measures taken by the theatre's management throughout the years kept all pipe-work and percussions well protected. No evidence of tinkering or tampering was apparent when the instrument was purchased by Vernon Gregory, removed, and shipped to San Francisco in 1962.

During the latter part of '62 Ed Stout began refurbishing work in the famous top floor of Gregory and Falk. The following year (1963) Ed Stout and Vern Gregory formed the Lyric Photoplay Theatre Company and leased the Potrero Theatre with the idea of presenting the Wurlitzer, in its proper setting, to the public at large. However, with the planned additions to the instrument and the ever growing scope of the idea it soon became apparent that the small house would be inadequate and a long lease on the 1100 seat Avenue Theatre was secured and the entire project moved to the new location in August of last year.

Three huge chambers were constructed in the stage area directly behind the motion picture screen and the theatre's former orchestra pit was restored and the console placed into position. The old dressing room space below the stage is now occupied by the winding system, relays, switchboards, regulators, tremulants and the enormous blower (rescued from the ruins of the State Theatre at 4th and Market) and its new 25 H.P. motor. Static wind pressures are at 18 and 30 inches.

The original 13 ranks is now expanded in excess of 25 ranks which will play from the present three manual console. A new four manual console patterned on the styling and construction of Wurlitzer is to be built to accommodate the additions which will exceed 38 ranks.

This big Wurlitzer is now in the final stages of being readied for its first public appearance about mid-July. A special "nostalgia" program is being planned for late August to introduce the organ to the members of the many organ clubs. Several leading organists will be on hand to put the new instrument through its paces.

Organists and organ enthusiasts are welcome to stop in at the Avenue theatre, San Francisco, where members of the staff will be happy to supply information and answer questions. Sorry, but no tours through the inside of the organ can be accommodated due to space limitations and restrictions implemented by the insurance companies.

WANT ADS

(Continued From Page 45)

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