

THE LONESOME ORGAN

NOSTALGIA IN PICTURES . . .

The following article was written shortly before the 3-26 Buddy Cole recording organ was dismantled and shipped East to a new home.

THIS WAS HIS DREAM—The late Buddy Cole, pictured here during a recording session, loved theatre organs from the time he was in knee pants. He first heard the LA United Artists Wurlitzer during the week the theatre opened. He couldn't know then that it would be his one day.

The place is silent since the master departed and the organ he so lovingly assembled and installed is lonely. It misses his inspired touch, the feel of the musical peaks they experienced together, the gentle subtle harmonies as well as the soaring excursions and crashing colors of "the big sound." But that is all in the past and things could never be the same. There was only one Edwin LeMar (Buddy) Cole and when he died at the peak of his organ playing career, the loss was felt far and wide. It was also the end of a wonderful career for the organ which Buddy had housed in an acoustically "live" studio on the grounds of his North Hollywood home.

It's generally known that the Cole organ was actually a combination of two instruments, the entire Wurlitzer 3-17 which Buddy and his friends had removed from the Los Angeles United Artists theatre in the late '50s plus choice ranks from a one-time radio station Robert Morton which Buddy had previously installed in a former North Hollywood home and had added pipework until it boasted 13 ranks. Buddy had cut several records for Columbia and



Capitol on it but the cramped installation in a garage had never resulted in the sound he wanted from pipes. But nine of its choice ranks made an ideal blend with the Wurlitzer's 17; from the combination Buddy obtained a sound quite unlike anything ever before recorded, as evidenced by his "Modern Pipe Organ" and "Autumn Nocturne" recordings for Warner Bros. label.

The end of the dream came on November 4th, 1964. The next morning the extensive music world centered in the film capital learned that Buddy Cole was dead, the victim of a heart attack. From that day the organ would vegetate in its spacious concrete block studio, silent and lonely.

It had a few happy moments when Ann Leaf recorded an album and there were a couple of sessions with organ enthusiast groups, but they were no substitute for the daily caresses of Buddy or the frequent all-night sessions when he was rehearsing a recording.

Then, one day, word came out that the organ had been sold and would be removed. It was then that the editor of **Bombarde** realized that no stoplist for the instrument had been published, nor did he know whether one had been compiled. Through the kindness of Buddy's widow, Clare, the **Bombarde** was permitted to make the photos on these pages and compile a stoplist which indicates the lineage of the voices which sang so sweetly for Buddy.

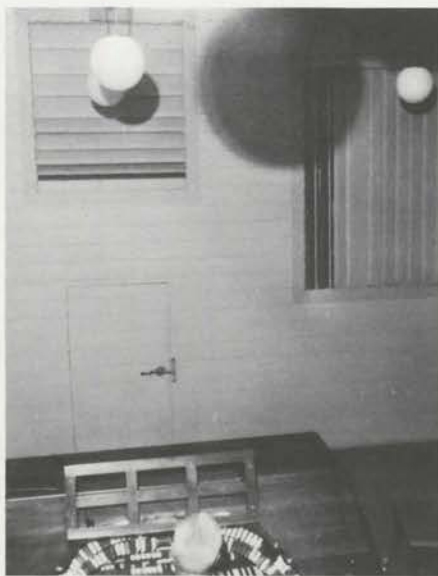
It was a singularly unnerving experience to enter the silent studio which had once known so much life, an experience which brought many reminiscences of happier days such as the one when Buddy first ushered the editor into the extremely live



LEFT STOPRAIL—The horseshoe stopkey arrangement remains much as it was when the instrument was in the LA United Artist's theatre. The Morton ranks have been added to the front board above the top manual.

room and electrified the atmosphere with some stirring passages on the newly created instrument, music which included some two-octave, fingered "rolls."

(Continued Next Page)



SPACIOUSNESS—18 foot ceiling gave the organ lots of room to speak into. Percussion chamber is above Relay Room door (with old icebox latch). Solo Chamber is at right.

But memories aside, there were photos to be shot and sound samples to be taped. It occupied the entire evening, and then some, ending about four o'clock the next morning. The imprint of Buddy's personality was everywhere, but strongest when the blower was turned on and some of the



RIGHT STOPRAIL—Many of Buddy's combinations remain unchanged on the between-manual pistons although some are Ann Leaf's recording combinations.

combinations he had set on the pistons played. Even with no talent the editor felt some of the surge of excitement which must have inspired Buddy while playing that magnificent instrument. The organ seemed to be trying to sound beautiful; it wanted so much to be played—even badly. And beautiful it was.

If it sensed the lesser skill, as a steed does when mounted by a novice rider, it never let on. And later, when it "posed" for photos, it was especially gracious; every picture turned out beautifully—de-

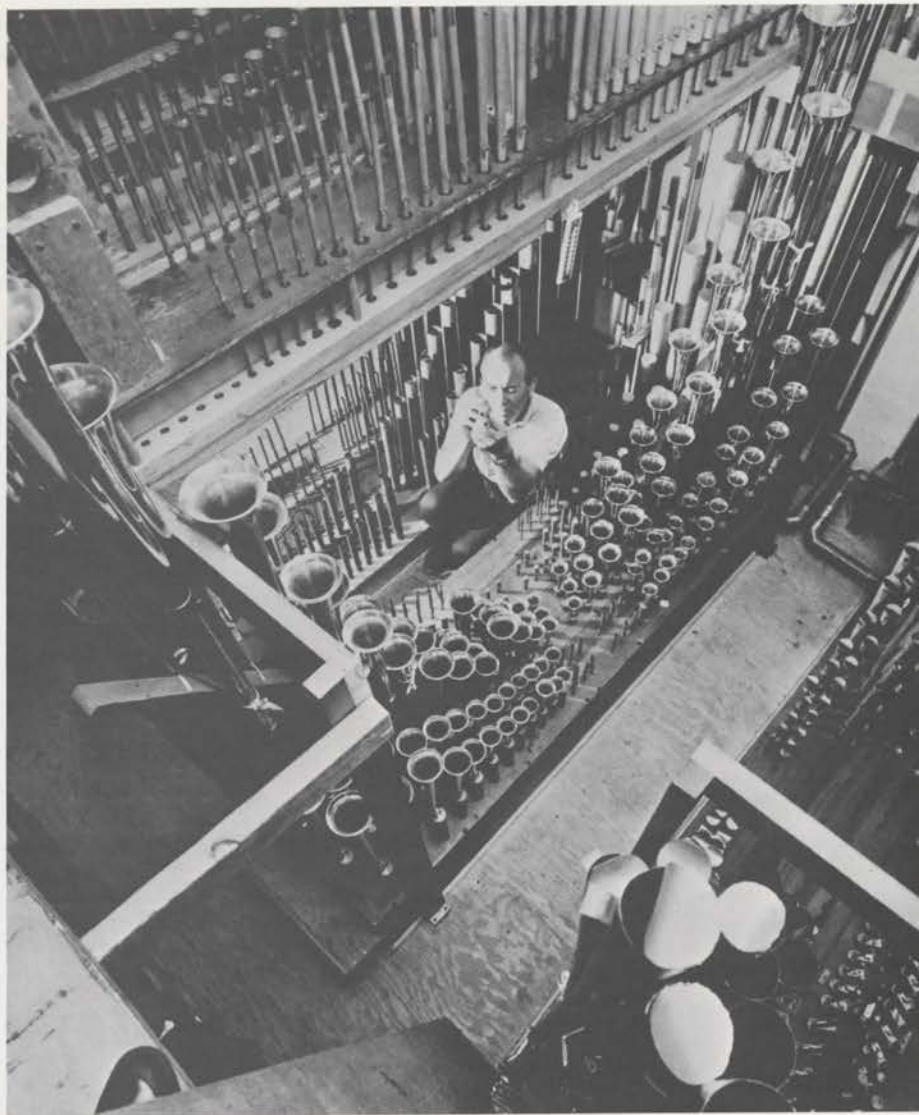


BACK TO WORK—The "Wurlimorton" got its best workout while Ann Leaf was making a recording for Warner Bros. label. Here she's rehearsing, perched on a special Leaf-height bench built for her by Les Pepiot.

spite the editor's reputation as the world's most unreliable photographer.

Here, then is a formal portrait of the instrument Buddy Cole loved, shot in the lavish setting Buddy provided for his treasure. It's all going to be different soon. The organ will be dismantled and shipped away, perhaps to sing again one day. And into the chambers designed for the 3-26 will go a church organ.

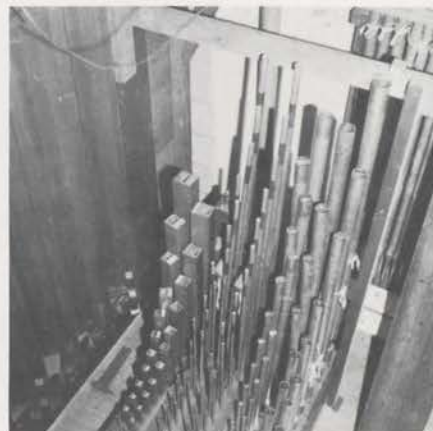
But this shows the scenes Buddy would like to remember, and the detailed stoplist completes the picture of "The Lonesome Organ."



A GARDEN OF PIPES—A rare photo of Buddy working in the Solo Chamber which illustrates how he stacked chests one above the other (in both chambers) to make room for the 26 ranks. Note how the gleaming bells of the Brass pipework (Trumpet at left, and Sax) dominate the scene. The chamber floor is at chest level, a trick which keeps out noise from tremis, regulators and windlines underneath. It's all Wurlitzer pipework on the lower level while a fat Morton String and Trumpet are visible on the upper level.



MORTON SENTINELS—A row of Morton Tibias, stacked high in the Main Chamber.



—hover over these Wurlitzer accompaniment ranks.

(Continued Next Page)

STOPLIST for the Buddy Cole organ installed in his residence studio in North Hollywood, California. Stoplist compiled at the studio April 11, 1966. Because of the unusual makeup on the instrument, the make and location of most voices and effects have been listed.

PEDAL

- 16' Diaphone (Morton)*
- Ophicleide (Wurlitzer)
- Diaphone (Wurlitzer)
- Bass Viol (Marr & Colton)
- Bourdon (Wurlitzer)
- 8' Tuba Horn (Wurlitzer)
- Octave (Wurlitzer)
- Tibia Clausa (Wurlitzer)*
- Clarinet (Wurlitzer)
- Quintadena (Wurlitzer)*
- String (Wurlitzer)*
- Cello (Wurlitzer)
- Flute (Wurlitzer)
- 4' Flute (Wurlitzer)
- Blank
- Blank
- Couplers:
- Great to Pedal 8'
- Solo to Pedal 8'
- Effects:
- Bass Drum
- Kettle Drum
- Snare Drum
- Cymbals
- Chinese Block
- Tom-Tom
- Tamborine
- Snare Drum (Morton)

ACCOMPANIMENT (Bottom Manual)

- 16' Diaphonic Diapason (Wurlitzer)*
- 8' Flute (Morton)*
- Vox Humana (Morton)*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)
- Horn Diapason (Wurlitzer)*
- Tibia Clausa (Wurlitzer)*
- Clarinet (Wurlitzer)
- Dulciana (Wurlitzer)*
- String (Wurlitzer)*
- Viol D'Orchestra (Wurlitzer)
- Viol Celeste (Wurlitzer)
- Oboe Horn (Wurlitzer)*
- Quintadena (Wurlitzer)*
- Flute (Wurlitzer)
- Vox Humana (Wurlitzer)
- Dulciana (Wurlitzer)

Castanets

- Violin (Morton)*
- Viol Celeste (Morton)*
- 4' Viol (Wurlitzer)
- Octave Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Flute (Morton)*
- Vox Humana (Wurlitzer)
- Vox Humana (Morton)*
- Viol (Morton)*
- Dulcet (Wurlitzer)
- 2 3/4' Twelfth (Wurlitzer Flute)
- 2' Piccolo (Wurlitzer Flute)
- Vibraharp
- Harp
- Chrysoglott
- Couplers:
- Acc. to Acc. 4'
- Solo to Acc. 4'

ACCOMPANIMENT 2ND TOUCH (On Front Board)

- 8' Tuba Horn (Wurlitzer)
- Tibia Clausa (Wurlitzer)*
- Chimes
- Xylophone
- Triangle
- Pizzicato Coupler —
- Solo to Acc. 8'

GREAT (Middle Manual)

- 16' Ophicleide (Wurlitzer)
- Diaphone (Wurlitzer)
- Tibia Clausa (Wurlitzer)*
- Clarinet (Wurlitzer) Ten. C
- Saxophone (Wurlitzer) Ten. C
- Contra Viol (Wurlitzer) Ten. C
- Bourdon (Wurlitzer)
- 8' Brass Trumpet (Wurlitzer)*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)*
- Horn Diapason (Wurlitzer)
- Tibia Clausa (Wurlitzer)*
- Orch. Oboe (Wurlitzer)*
- Kinura (Wurlitzer)*
- Clarinet (Wurlitzer)
- Saxophone, Brass (Wurlitzer)
- String (Wurlitzer)*

Viol d'Orchestre (Wurlitzer)

- Viol Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Vox Humana (Wurlitzer)
- Dulciana (Wurlitzer)
- 4' Clarion (Tuba Horn)
- Piccolo (Wurlitzer Tibia)*
- Viol (Wurlitzer)
- Octave Celeste (Wurlitzer)
- Flute (Wurlitzer)
- Dulcet (Wurlitzer)
- 2 3/4' Twelfth (Flute) (Wurlitzer)
- 2' Fifteenth (VDO) (Wurlitzer)
- Piccolo (Flute) (Wurlitzer)
- 1-3/5' Tierce (Flute) (Wurlitzer)
- Marimba
- Harp
- Bells
- Chimes
- Xylophone
- Glockenspiel
- Chrysoglott
- Couplers:
- Solo to Great 8'
- Sub Octave 16'
- Octave 4'
- Solo to Great 16'
- Sleight Bells

GREAT Stopkeys on Front Board (Additions)

- 8' Trumpet (Morton)
- Diapason (Morton)*
- Tibia Clausa (Morton)
- Flute, Open (Morton)*
- Vox Humana (Morton)*
- String (Morton)
- String Celeste (Morton)*
- 4' Trumpet (Morton)
- Diapason (Morton)
- Piccolo, Tibia (Morton)
- Flute (Morton)*
- Vox Humana (Morton)*
- 2' Flute (Morton)*
- 2 3/4' Tibia Twelfth (Wurlitzer)*
- 2' Tibia (Morton)
- Vibraharp
- 8' Dulciana (Wurlitzer)*

SOLO (Top Manual)

- 16' Ophicleide (Wurlitzer)
- 8' Brass Trumpet (Wurlitzer)*
- Tuba Horn (Wurlitzer)
- Diaphonic Diapason (Wurlitzer)
- Horn Diapason (Wurlitzer)*
- Tibia Clausa (Wurlitzer)*
- Orch. Oboe (Wurlitzer)*
- Kinura (Wurlitzer)*
- Clarinet (Wurlitzer)
- Saxophone, Brass (Wurlitzer)*
- String (Wurlitzer)*
- Oboe Horn (Wurlitzer)*
- Quintadena (Wurlitzer)*
- 4' Clarion (Tuba Horn) (Wurlitzer)
- Piccolo, Tibia (Wurlitzer)*
- Vibraharp
- Glockenspiel
- Chrysoglott
- Chimes
- Bells, Orch., Re-it.
- Xylophone

SOLO Stopkeys on Front Board

- 8' Trumpet (Morton)
- Posthorn (Morton)*
- Tibia Clausa (Morton)
- Vox Humana (Morton)*
- 4' Tibia (Morton)
- 2' Tibia (Morton)

TREMULANTS

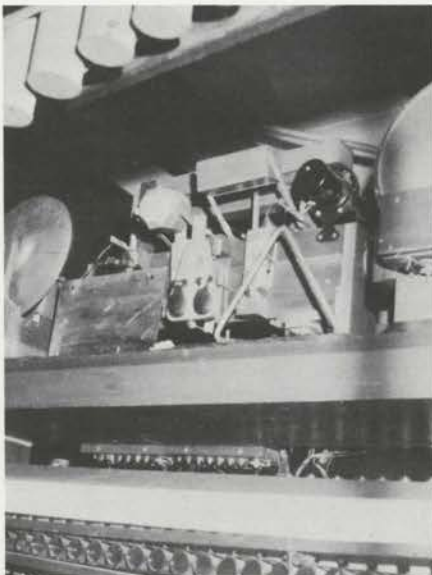
- Main (Wurlitzer)
- Solo
- Wurlitzer Vox (Main)
- Wurlitzer Tibia (Solo)
- Diapason Phonon (Main)
- Morton Tibia (Main)
- Morton Main

10 combination pistons, release and Suitable Bass buttons for each manual.

EXPRESSION PEDALS

- Left—Main (left chamber)
- Middle—Solo (right chamber)
- Right—Percussion (center chamber)
- Extreme Right—Crescendo

* Rank in Solo (right) chamber. Unmarked ranks in Main (left) chamber and Percussion (center) chamber.



NOISEMAKERS—"Toy Counter" items and Percussions were installed in a special chamber between the Main (left) and Solo (right) Chambers, complete with swell shutters.



SOLO SYMMETRY—The eye-catching arrangement of the Wurlitzer pipework as viewed from the rear of the solo chamber.



GOLDEN BRASS! The bright reeds (Brass Sax and Brass Trumpet), poised, ready for a mighty fanfare!

(Continued Next Page)

STOP LIST

(Continued from Page 34)

Two rows of Toe Studs, seven for such effects as Crash Cymbal, Siren, Fire Gong (single tap), Boat Whistle, Fire Gong (Re-iterating); Bird Whistle, Klaxon Horn & Doorbell operated from manual end jamb buttons.

Seven Toe Studs set for Pedal combinations (bottom row, left of Expression Pedals)

Toe Studs at right of Expression Pedals include Snare Drum and Thunder peal (from Diaphones).

All percussions located in a center chamber above the relay room. Includes traps and effects as well as pitched percussions.

All three chambers under expression.



PLEASE PLAY ME—SOMEBODY! This photo shows the Swell and Crescendo Pedals, also the "effect" toe buttons and studs. Corners of Main (left) and (right) Solo Chamber shutter frames may be seen above the console.

Send In Chapter News Mail To

A. T. O. E. P. O. Box 7404
Bitter Lake Station
Seattle, Wash. 98133

THEATRE ORGAN REVIEW QUARTERLY

WENATCHEE WURLITZER WELL AND WILLING

Dewey Cagle, a wheel in the Pacific Council for Organ Clubs and also this mag's advertising manager, had a pleasant experience when he returned recently to the scene of his early years. As a boy he often attended the Liberty theatre in Wenatchee, an isolated little town in North-Central Washington between Seattle and Spokane. The console attraction then was the late Ken Warner and the instrument was a 2-7 Wurlitzer. That was back in the '30s.

Approaching the area in 1966, Dewey was prepared for the worst, knowing only too well the current trend toward theatre demolition. But the Liberty was still there and owner Dave Gallatly ushered him down the aisle of the well-maintained house to examine his old friend, the Wurl. Not only is it there but had been enlarged to a 2-11 in the late '30s and, even better, it was in good playing order. It is serviced regularly by Richard Warburton and used occasionally before and between shows. Dewey played a few tunes on it and though it sounded even better than he remembered it. The additions, he learned, had been installed by Sandy Balcom. No, it isn't for sale.

SEASON'S GREETINGS

The folks who put together your *Theatre Organ* and *Bombarde* extend their best wishes for the Yule season and the coming year to the wonderful people who make this twin-pack possible—you, the ATOE members!

Published quarterly in London
by The Theatre Organ Club
(President: Robinson Cleaver)

Annual Subscription \$1.50,
Post Free or \$3.00 for two years.

brings you illustrated features on famous organs and organists, news items, record reviews, and reports of meetings enjoyed by theatre organ enthusiasts in Great Britain.

Subscription Agent
for U.S.A. and Canada
ROBERT CLARK, JR.
939 Green Street N.E.
Orangeburg, South Carolina 29115

DISC SQUEALS

... George Wright's next will probably be his long planned "mod" album which will feature Beatle and mariachi style music with a rhythm section supplementing his 3-30 studio organ, although he says "don't bank on it until I have it on tape." ... Concert Recording is behind schedule in delivery of the Don French recording ("French Goes Oriental") for a most peculiar reason: according to sources close to the operation there was a temporary shortage of cardboard used for record jackets because the government was buying up the cardboard for containers to package supplies bound for Viet Nam . . . We may yet get to hear George Blackmore playing the 4-37 Christie in the gone London Marble Arch theatre, including the huge Carillon. The one recording of this combination, long the subject of a three-way international legal tug-of-war (for the release rights), will be released by the "Organ of the Month" Club according to Prexie Bill Johnson. Among other goodies planned for Club members is a record made by BBC organist Frank Olson on the only Scottish-built theatre organ in a theatre in Scotland. The instrument was recently refurbished, apparently without the knowledge of Great Britain's T.O. fans, by, of all people, the theatre's owner, just because he likes organs. Also in the mill by Concert Recording is a platter featuring Bryan Rodwell at the ex-BBC Moeller, now a fixture at Hilversum Radio in Holland. And on this side of the pond, Bill Johnson is anxious to discuss a recording session with Eddie Dunstetter now that Eddie is free of his long term Capitol contract. Eddie has expressed interest for some time after finishing his weekly weekend stints at the Carl Greer Inn in Sacramento. . . . From our British correspondent, Cecil Whiffletree, we learn that within a month after Stanley White took over representation of Concert Recording in Great Britain, membership in the "Organ of the Month" Club had increased by an estimated 600 per cent. Business in Britain has picked up so much that the California firm is now pressing discs in England . . . So many requests have been received concerning the availability of the MGM label sides played in theatre style by Dick Ellsasser on the Lorin Whitney 4-34 Morton a few years ago that we contacted Dick for further information. He reports that all supplies of the MGM platters have been sold out, but there's a chance that some of them may be released on the Heliodor label shortly.