

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



DICK LODERHOSE AND FAMILY . . . and the "CROWN PRINCE" . . . see page 5

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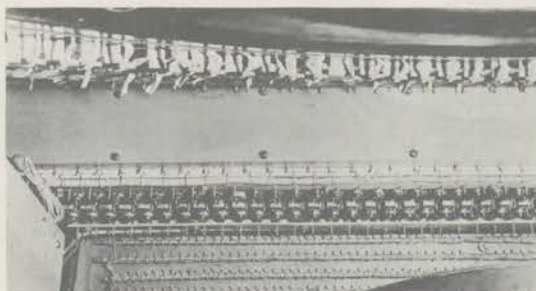
Wurlitzer List Continued • LETTERS • CHAPTER NEWS

Questions and Answers

- Q. How do you go about recovering the little pneumatics and the magnets in a theatre organ console? My organ is a Wurlitzer, 2 manual 6 rank.
- A. We have received a very fine picture story from Bruce Jacobsen of Bellingham, Wash., which we are using to reply to this inquiry.



Close-up view of interior of two manual Wurlitzer console showing action pneumatics on top of stop bolster. Note inflated pneumatics. To recover, insert chisel gently under the end of pneumatic, and pry off. Thin leather glued under pneumatics acts as gasket, also allows prying loose without splitting wood ... leather splits instead.



Close-up showing the underside of bolster and the "off" pneumatics. These have a small block screwed to the underside which should be removed before prying pneumatic off. In background can be seen the underside of combination action chest in which has been installed a "replacement" magnet.



To replace dead magnet without removing cover, remove two dags holding magnet cap in place, remove cap, armature. Pry out magnet, pull down so wires are accessible. Clip wires close to magnet, straighten as much as possible. Strip off 1/4" of insulation, slip 3/4" length of insulating spaghetti onto wire. From replacement magnet, cut off excess wire, strip ends, twist each wire to one of the wires protruding from chest, and solder. Snip off excess length of splice, slip spaghetti over solder joint, slide magnet into place. With Reisner magnet, attach with two small 1/2" screws.



After the pneumatic is removed, and having assembled necessary materials as pictured, scrape off all the old leather and glue. Be careful not to remove "hinge" cloth on end of the pneumatic -- leather will usually come off easily without damage. Using "very thin" tan pneumatic leather, which has been cut into strips long enough to wrap around pneumatic with a lap on the hinge end, and as wide as the original leathering (measure wide end before removing old leather), you are ready to start. Shown are two damaged pneumatics, one scraped ready to re-leather, and one completed.



Apply glue to each block on open end. With leather smooth side down, "stand" pneumatic up on leather approximately in center of strip, with blocks at edge of leather. When pressed into place, hold block by hand, apply glue to each side. Wrap leather squarely around corners (be sure to get glue ON corners, too). Stretch slightly as you press into place. Apply glue to hinge end, press one end of leather down; cover this leather with glue, lap other end onto first end, trimming length as necessary beforehand. After glue has set (righthand pneumatic in photo), trim excess leather with sharp shears. Glue piece of same leather to bottom of pneumatic, being sure to cut out for hole. Pneumatic is ready to be re-glued onto bolster.



Picture of the Style No. 215 Wurlitzer console, Opus No. 1558, in the Bellingham (Wash.) Theatre, which was completely re-leathered by Bruce Jacobsen and his associates. Jacobsen writes that he had no previous experience in this work, but that the organ is now in top shape except for some refinishing needed on console. Many otherwise doomed organs can be saved for enjoyment in theatres, or elsewhere if they must be moved, simply by having someone intent on saving them intact apply their time and effort to the project. Too often, enthusiasts seem to be bent on removing as many parts of the organ as possible. Jacobsen invites all enthusiasts to stop by and "have a go" at their newly-rehabilitated organ.

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

Dear Enthusiasts:

In one of his Ballads, Rudyard Kipling said,

"Oh, East is East, and West is West, and never the twain shall meet,

Till Earth and Sky stand presently at God's great Judgment Seat; . . ."

At this time of the year men's hearts are open, and brotherhood extends itself in thought and deed, in work and music. In a few weeks ATOE shall see its sixth birthday. East and West did meet on the eve of the birthdate of Robert Hope-Jones in February 1955 and ATCE came into being. As a major undertaking, the publication of a magazine was visualized as the unification of the organization.

Almost from the beginning the East has provided more activities and active chapters more organs and more organists. That ATOE was a California Corporation was more of a coincidence than a planned circumstance. The first officer and administrative force were largely western. The magazine was published in the East through great cooperative efforts of all those who were actively concerned. The line of communications was long, and even enthusiasm did not alter its tenuousness. When this became the greatest single difficulty in getting out the magazine on schedule, your Board of Directors decided to move all magazine activities together.

A long period of reconstruction followed in which a schedule was worked out and the magazine was put on a predictable basis for the first time. The long distance between East and West was still

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there, but its effect was reduced greatly. The ATOE Board is now looking back over the path it has taken and then at the goals it wishes to achieve.

In this issue of Theatre Organ, for the first time, too, we have a real feature article on an East Coast home or studio installation. Our mail has been supplied generously with 'suggestions' that we forget the West and look toward the East. One might add that some of the hints were not altogether subtle. But the unfortunate facts were that we did not have any material with which to remedy this situation. Just now are we beginning to acquire enough materials to provide us with some choice and effective balance between East and West. This, we hope, will continue.

The next Annual Meeting of ATOE is being planned for the East. Although incomplete, so far no real obstacle to the plans has appeared. It is our sincere desire to make and keep this an organization for all theatre organ enthusiasts, without geographic distinction. We feel that in this issue, East and West have met. It seems more than a meeting -- an actual joining of hands and hearts. It is the Christmas Wish of your ATOE Board and Staff that this will be a permanent merger, and that material will continue to flow into our hands.

"But there is neither East nor West, Border nor Breed, nor Birth,

When two strong men stand face to face, though they come from the ends of the earth!"

Faithfully yours,

Ralph M. Bell

A.T.O.E.

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We are pleased to report that as a result of our last column statement, and help from ads in *The American Organist* and *The Diapason*, our membership has now passed the 900 mark. This insures the continued success of A.T.O.E. and *Theatre Organ*. A.T.O.E. Membership is Four Dollars per year, and includes a subscription to *Theatre Organ*, for the four issues produced for that fiscal year. 1960 members will receive the four issues of Volume II, and 1961 members will receive the four issues of Volume III, etc. Membership subscriptions do not start with the "current issue", but are retroactive to the first issue of the year in which membership is paid.

THE PRESIDENT'S COLUMN

by

Judd Walton



Answering mail is one of the real problems encountered by your president. To your A.T.O.E. Directors and *THEATRE ORGAN* staff, the mail is a barometer of member re-action to our combined efforts. Since taking office, not a single day has passed without at least one letter waiting in the post-office box. On many days, the letters number a score or more! Should this flow of mail stop it would be a sure indication that interest in A.T.O.E. was dead, and it would then seem rather pointless to continue our efforts in its behalf.

However, such is NOT the case...and for this we are grateful to each person who takes a few minutes to write. Many letters contain only a check for dues, or perhaps a brief note. Some are long and full of news and unfulfilled desires....to own a theatre organ perhaps, or to have the opportunity to hear one again. Others are letters of appreciation for our official journal, or an inquiry on some technical matter, etc. Since *THEATRE ORGAN* has been mailed on schedule, letters of criticism have ceased entirely. (Surely we can't be doing THAT good a job!)

In the past, an honest endeavor has been made to answer each letter received, although we are quick to admit that we have not been entirely successful in this activity. As a matter of fact, we might as well face the issue squarely and admit that it has become almost impossible to keep up with the volume of mail now being received. Letters regarding membership or issues of *THEATRE ORGAN* are being handled by our secretary, and are kept current. Membership cards are being mailed promptly and, of course, *THEATRE ORGAN* is mailed by the staff the day it comes from the printer.

It is the mail dealing with other matters that we find ourselves unable to cope with. From these letters we are able to find news items of general interest, and some reach these pages. Regretably, other letters are in no way acknowledged. To each of you who may feel that your time and effort in writing was wasted, let me assure you that such is not the case. Your letters are carefully read, passed among the staff and eventually find their way back to the president's desk to be answered. Soon the pile of unanswered mail reaches the point of no return as it becomes necessary to pursue those matters which MUST be attended to in order to keep A.T.O.E. current in its business activities. Such matters as Chapter communications must be answered (even these have suffered lately), as well as the ever-constant flow of mail pertaining to *THEATRE ORGAN* articles.

In any event, we shall continue to do our best in this regard, and we sincerely urge you to continue to write. We need your letters, and who knows -- we may even get caught up and answer them! In the meantime, thanks for writing, and keep up the good work.

Response to the request for information on home installations (see *THEATRE ORGAN*, Vol. I, No. 3 & 4, the double issue, Page 4) has been exactly zero -- nothing -- blank!!! Surely there beats within the breast of at least ONE theatre organ owner enthusiast a heart full of ever-flowing with pride of ownership! We have had many excellent pictures sent in with letters of general context, but in not one case have we had enough information for a story. We don't have to have a full feature story such as the excellent coverage of the Loderhose "home" installation written for this issue by Ben Hall! (And our sincere thanks to you, Ben!). Just a few details, pictures, etc. will do. Let's try it once again, with feeling!

Watch for Annual Meeting announcement in next issue!

HIS MIGHTINESS,

The Crown Prince of North Tonawanda



Dick Loderhose and "The Crown Prince" as it was when he purchased it.

THE STORY OF A FAMOUS ORGAN NOW LAUNCHED ON A SECOND GREAT CAREER

By Ben Hall

The house on Radnor Street, in Long Island's Jamaica Estates, is not the largest in the block. But it has a distinction that sets it apart from its neighbors and, indeed, from any other house in the world. For behind it, in a huge concrete block studio building (where Jane Loderhose's rose garden used to be) lives the biggest privately-owned Wurlitzer in captivity.

Dick Loderhose, its proud keeper, refers to the high-pressure Behemoth in more respectful terms--"The Crown Prince of North Tonawanda," he calls it, with a deferential bow towards the Queen Mother of all the Wurlitzers, the great instrument still enthroned in New York's Paramount Theatre and considered by COGNOSCENTI to be the

definitive theatre organ of all time.

The Loderhose Wurlitzer--now boasting 37 ranks and still growing--is composed of the original Paramount building studio Wurlitzer of 21 ranks plus some additions with a personality all their own. The organ is fiery, almost overpoweringly brilliant, and (if it is fair to compare Victor records of 30 years ago with today's United Artists products) sounds very little like it did in its earlier days. The reasons for this we'll touch on later. Meanwhile a bit of background on the instrument for those not already familiar with it.

When Adolph Zukor decided to build a monument to the Famous Players-Lasky Corporation in the form of

the Paramount Theatre and its towering building at New York's Times Square, he included in his scheme the finest pipe organ money could buy. Naturally, it would be a Wurlitzer. But he wisely did not leave its design up to the artisans in North Tonawanda entirely; instead, he summoned a young organist from Chicago, the brightest star in the Balaban & Katz constellation, to plan the instrument, and to supervise its voicing and installation. Jesse Crawford and the original "Crawford Special" were an immediate sensation when the Paramount opened in November, 1926. Every week the marquee proclaimed "Jesse Crawford at the Organ," and newspaper advertisements carried special boxes reading "Come

and hear Jesse Crawford and the "Mystery Voice" of the Wurlitzer" or (later) simply "The Crawfords at THAT organ."

Crawford had already become an established Victor recording star. His records, since the "Pre-Orthophonic" days, had been made in the Wurlitzer showrooms in Chicago on one of the several small instruments set up there for demonstration. After Zukor stole him away from the Chicago Theatre to the Paramount, Crawford at first continued to go back to Chicago to record. But this soon proved impractical, and Victor arranged for Crawford to record on a modest instrument in Wurlitzer Hall on New York's 42nd Street, only a few blocks from the Paramount. But Crawford felt (and rightly) that he needed an organ with more range and resources for his recordings. No doubt tests were made in the Paramount Theatre, and it was decided that Victor's microphones (this was in 1927) could not do justice to the far-away acoustics of the huge theatre and the idea was abandoned. (What wouldn't you give today to hear some of those "rejects"?)

And so it was decided that Wurlitzer would build a special organ, ideal for recording and broadcasting, and install it in a studio on the 8th floor of the Paramount building. After all, Wurlitzer's stake in Crawford's Victor recordings was a large one—every record bore the legend: "Played On the Wurlitzer Organ" (a device copied by Kimball on Lew White's Brunswicks with less success.) So Wurlitzer agreed to build the "dream organ" for Crawford exactly as he specified.

By this time a second console had been installed in the pit in the Paramount Theatre (plus two more spinet-like portable consoles on the stage) to permit Jesse and his beautiful wife, Helen, to perform duets before dazzled Paramount audiences. Consequently, the new studio organ had two consoles, also, as it was to be used not only for broadcasting and recording but for rehearsal by the Crawfords. Both consoles were on movable platforms; the second console had no stop tabs, only pistons, and was a slave to the main.

One of the many unique features of the studio organ was its percussion chamber—a low-ceilinged section running the width of the studio and extending about six feet out in front of (and below) the shutters to the two organ chambers. The percussion chamber had its own expression shutters in the top of the chamber that could be operated independently from the rest of the organ. A large Wurlitzer concert grand piano on the studio floor, playable from either console, completed the set-up. A duplicate 20-Hp Spencer Motor and blower was installed as a standby.

The studio was heavily draped and was about as dead acoustically as a padded cell. This was back in the days when "reverberation" was a dirty word;



-- N.Y. Daily News Photo

Interior of solo chamber of "Crown Prince".
Pictured are Dick Loderhose and Ronald Bishop.

those ancient microphones couldn't cope with anything but a pure sound coming in a straight line from one direction.

The first recording made on the new organ was the memorable "You're The Cream In My Coffee" coupled with "Me And The Man In The Moon" on Victor 21844. The year was 1928, and Crawford (with an occasional assist from Mrs. Crawford) continued to record on it until after the mid-thirties. Of course, Helen Crawford made two recordings on her own: the sensitive and rollicking accompaniments to Bing Crosby's singing of "Can't We Talk It Over" and "I Found You" on the Brunswick label—a tantalizing sample of her artistry in her own right.

Crawford's Victor records never identified the organ; it was always simply a "Wurlitzer." But there is one organist who almost single-handedly put the Paramount studio Wurlitzer on the map in the minds of millions of people all over the country. Ann Leaf, with her CBS network broadcasts, "Nocturne," and "Ann Leaf At The Organ," always came on with her theme song, "In Time," and faded under while the announcer said, "The next program originates in the Paramount Theatre building in New York, where Ann Leaf, at the console of the Wurlitzer, is waiting to greet you."

"Nocturne" was heard around midnight or later, depending on where you were tuned in, and at least one younger listener (whose parents thought he was sound asleep) used to sneak a Philco "Cathedral Gothic" midget radio under the covers and suffocate slowly to the strains of the Paramount Studio Wurlitzer every night.

Many other artists have been identified with this famous organ. Don Baker, during his highly successful reign at the Paramount Theatre, made (in addition to a series of hymns for Brunswick) two 78-RPM. albums for Columbia which, in LP form, still sound marvelous. George Wright made a less-fortunate album on it "accompanying" (as it turned out) Cozy Cole and his drums on a New Year's Eve some years back; George's wonderful King recordings, made during the same period on the 36 ranker in the theatre downstairs more than redeem this indiscretion, however. Lew White and Fred Feibel both recorded a number of hymns, Christmas carols and light program material, plus the usual standards from the field of wedding music on the studio Wurlitzer during the late thirties, and Ann Leaf made a series of transcriptions for even more somber use, for Summit Sound Systems. Dick Leibert also made albums of a some-

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what restrained nature on it. No one will ever know how many "Ave Marias" and "Oh, Promise Me's," performed on this organ, have been heard in funeral parlors and wedding chapels all over America — or why.

Maybe it was a case of too many "Traumereis"...whatever the reason, the 1940's found the Paramount studio organ in almost total eclipse. It sat there in solitary confinement, gathering dust for almost ten years. Meanwhile, the theatre had changed hands—the once-proud Publix chain was trust-busted out of existence and the American Broadcasting Company-Paramount Theatres, Inc., took over. The space occupied by the studio was needed to house some hush-hush communications projects, and the organ was put on the block.

This was 1956. Enter a man and his dream.

Dick Loderhose had been bugs on organs ever since he followed the classic pattern and stayed behind to play the organ in church one Sunday. Theatre organs came next, and soon he was playing semi-professionally at the RKO Kieth's Theatre in his neighborhood. Even after he went into the Navy he kept at it, performing in theatres in his sailor suit or on Hammonds in service clubs. Soon after becoming a civilian again he bought the beautifully-voiced Wurlitzer from station WMCA in New York and set it up in his home, where he was happy with it...

Still, Dick had the dream.

The dream was to own the biggest and mightiest Wurlitzer (outside of a theatre) in the world. Nothing else would do. So, when he heard that the famous Paramount building Wurlitzer was for sale, his course of action was clear.

Negotiations were complicated, but Dick, a negotiator of no little experience, managed to get the deal set. What did it cost? "You wouldn't believe me if I told you," he will answer, while wife Jane (among the more understanding of the nation's "Wurlitzer Widows") looks heavenward. Even so, the price he paid ABC-Paramount was only the beginning. It cost more than \$5,000 simply to remove the organ from the Times Square building and store it until its new home was ready. To take the organ out of the Paramount meant demolishing and then restoring whole parts of the building. Walls had to be removed, doors had to go, and to get the parts down the elevator shaft, a platform had to be built on top of the elevator car itself.

In building the new studio, Dick wanted to duplicate the dimensions and general plan of the original while at the same time improving the listening conditions. His architects designed a building 71 feet long, 26 feet wide, 20 feet high. The studio proper occupies more than half this space, and is complete with its own radiant heating system in the walls, telephone system and "smoking room" facilities. The entire building is made of stout concrete block, painted pale green inside with a

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black and white vinyl tile floor, all highly sound-reflective. To alter the acoustics, curtains may be drawn in front of the shutters. As many as 150 have attended recitals in the studio, and on summer afternoons the crowd spills out on the lawn, hearing the organ through large double doors.

In the studio area is enough musical merchandise to startle even the most sophisticated visitor. First, there is the original 4-manual Wurlitzer console, refurnished completely in glistening white hand-rubbed enamel and gold; it sits on a rolling platform covered in red plush with deep gold fringe. The only thing that hasn't been completely renovated is the upholstery on the Howard seat. That well-worn fabric has been glorified by so many famous posteriors as to make replacement unthinkable. Otherwise, all is new; the console has been completely re-leathered, all the brightwork has been re-chromed, new scarlet felt has been inserted throughout, stop tabs have been cleaned, even the inlaid brass and burl walnut "Wurlitzer" nameplates were refurbished. To accommodate the added ranks in the organ, two additional bolsters of stop tabs have been added to the horseshoe, plus greatly enlarged 2nd touch and tremulant facilities.

Next to the main console is the slave console, still in its original walnut finish. Behind the two, just as in the Paramount studio, is the setter board where new combinations may be set up conveniently. Then comes the latest addition to the Loderhose organ empire: the huge golden five-manual Kimball console from the late-lamented Roxy Theatre. This most recent acquisition will soon be hooked up to the Wurlitzer relays; with its more than 300 stop tabs, it will open up even wider horizons for the man with the dream.

Along with the giant console, Dick brought home the Kimball Fanfare Trumpet, Military Bugle and 8' Post Horn which are being added to the organ.

Also of Kimball pedigree, though

not from the Roxy but from the Strand Theatre in Brooklyn, is the upright piano which stands along the wall to the percussion chamber. Audiences at recitals in the studio always gape when the piano starts to "play itself." Mounted above the piano is a set of Hope-Jones tuned saucer bells bought from Lorin Whitney—rare but juice-consuming trappings.

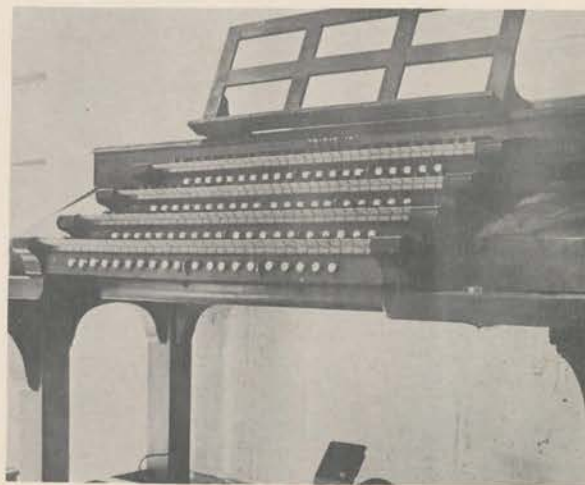
The electronic equipment in the studio is pretty rare (and juice-consuming) too. There's a big Ampex 351-1 installed in a movable console, with attendant mixers and remote-control switches. Then there are the two matched Capps condenser mikes, S-M-mike and Altec mikes and their power systems.

In either corner of the studio, at the organ end, is a big Altec Laguna speaker system, powered by two 60-watt Grom-Amplifiers. A complete stereo record-playback system completes the set-up.

But it's what's up front that counts.

"Up front" consists of two chambers, each 19 feet deep, 12 feet wide, and 17 feet high, finished in hard-surface plaster. Behind them, the blower room and relays. Laid out in front of the organ chambers, just as in the Paramount Building, is the percussion chamber with its overhead expression shutters. The original chests, (all chromatic) are built 4 feet above the floor and are 12 feet long instead of the usual 8 feet. According to Dick this is a feature not found in any other Wurlitzer. Dick has gone to great pains in soundproofing the chests, tremulants, wind trunks and reservoirs; during some early recording sessions several of Jane's best pink blankets were pressed into emergency duty. Now 3 inches of fiberglass between a sandwich of plywood and special acoustical board do the job. For all its ponderous size and power, it is an amazingly quiet organ (until someone strikes a chord at the console!).

Of course, Dick hasn't done the job alone. He has had some of the fin-



Studio organ slave console used by Mrs. Helen Crawford. Not now with the Loderhose organ, it is owned by Reiny Delzer, Bismarck, N.D.

est professional help in the business-- Danny Papp (who still gives the Paramount Theatre organ the loving care it deserves, and who installed it as well as the studio organ originally); Louis Ferrara, custodian of the Radio City Music Hall's 58-rank giant; Don De Witt, the well-known "Tibia Gynecologist"; Douglas Pennoyer, former Aeolian-Skinner technician; and Ronnie Bishop, assistant to Louis Ferrara, and now representing Casavant. All these, as well as numerous volunteers with varying degrees of enthusiasm and skill, have helped make the Loderhose organ what it is today.

The organ was officially "unveiled" at a premiere concert by Ann Leaf on Sunday, October 19, 1958. Since that time Don De Witt and Johnny Seng have given recitals to full studios, and many of the outstanding figures of the organ world have played it informally. Dick's telephone is constantly ringing with calls from out-of-town visitors who feel that their visit to New York is not complete without a chance to see and hear this outstanding organ. Dick graciously welcomes them all, and the studio guest book has already gone into Volume II.

Now the organ is being heard all

over the country through the United Artists records that have been made on it--"Introducing The Mighty Wurlitzer," "Sing Along With The Mighty Wurlitzer"; featuring the "King Of The Bouncing Ball", Dick (Loderhose) Scott, "Christmas In Your Heart" (Reginald Foort), "Beyond The Blue Horizon" (Johnny Seng), "Organ Treasures" (Don De Witt).

Dick has even greater plans for the months ahead. In the meantime he extends a cordial invitation to ATOE members and their friends to visit him and "The Crown Prince Of North Tonawanda."

SPECIFICATIONS OF DICK LODERHOSE WURLITZER 37 RANKS & PERCUSSIONS

<p>GREAT-MANUAL II</p> <p>TUBA MIRABILIS TC 16 ENG HORN 16 OPHICLEIDE 16 DIAPASON TC 16 DIAPHONE 16 TIBIA CLAUSA (S) II 16 CLARINET 16 SAXOPHONE TC 16 SOLO STRING 16 SOLO STR CELESTE II 16 FRENCH HORN TC 16 BOURDON 16 VOX HUMANA (S) TC 16 VOX HUMANA (M) TC II 16 TUBA MIRABILIS 8 ENG HORN 8 SOLO TRUMPET 8 TRUMPET 8 TUBA HORN 8 OPEN DIAPASON 8 HORN DIAPASON 8 TIBIA CLAUSA (S) II 8 TIBIA CLAUSA (M) 8 CLARINET 8 SAXOPHONE 8 SOLO STRING 8 SOLO STRING CELESTE II 8 STRING CELESTE II 8 VIOL CELESTE II 8 GAMBA CELESTE II 8 KRUMET 8 FRENCH HORN 8 KINURA 8 ORCH OBOE 8 FLUTE 8 VOX HUM. (S) 8 VOX HUM. (M) II 8 MUSETTE 8 COR ANGLAIS 8 CLARION 4 OCTAVE 4 PICCOLO (S) II 4 PICCOLO (M) 4 SOLO STRING 4 SOLO STR CELESTE II 4 STRING CELESTE II 4 VIOL CELESTE II 4 FLUTE 4 TIBIA 12TH (S) II 2-2/3 TWELFTH 2-2/3 PICCOLO (S) II 2 15TH (VIOL CEL) II 2 PICCOLO 2 TIEREE 1 3/5 PIANO 16 PIANO 8 PIANO 4 MARIMBA SUB OCT HARP SUB OCT XYLO MASTER SUB OCT XYLO MASTER</p>	<p>GLOCKENSPEIL CHRYSSUB OCT CHRYSOGLOTT SNARE DRUM TAMBOURINE BRUSH CYMBAL CASTANETS CHINESE BLOCK GREAT 16 GREAT 4 SOLO 16 SOLO 8</p> <p>PIZZICATO</p> <p>SOLO 8</p> <p>ACCOMP.-MANUAL I</p> <p>TUBA MIRABILIS 8 ENG. HORN 8 TRUMPET 8 TUBA HORN 8 OPEN DIAP 8 HORN DIAP 8 TIBIA CLAUSA (S) II 8 TIBIA CLAUSA (M) 8 CLARINET 8 SAXOPHONE 8 SOLO STRING 8 SOLO STRING CELESTE II 8 STRING CELESTE II 8 VIOL CELESTE II 8 GAMBA CELESTE II 8 KRUMET 8 OBOE HORN 8 QUINTADENA 8 CONCERT FLUTE 8 FLUTE CELESTE TC. 8 VOX HUMANA (S) 8 VOX HUMANA (M) II 8 OCTAVE 8 PICCOLO (S) II 4 PICCOLO (M) 4 SOLO STRING 4 SOLO STRING CELESTE II 4 STRING CELESTE II 4 VIOL CELESTE II 4 VIOL CELESTE II 4 GAMBA CELESTE II 4 FLUTE 4 VOX HUM. (M) II 4 VOX HUM. (S) 4 PICCOLO 2 PIANO 8 PIANO 4 MANDOLIN VIBRAPHONE CHYS. DAMPERS MARIMBA HARP XYLO-MASTER SUB OCT. CHRYSOYLOTT</p>	<p>CHRYSSUB OCT SNARE DRUM TAMBOURINE CASTANETS CH. BLOCK BRUSH CYMBAL ACCOMP 4 SOLO 8</p> <p>2ND TOUCH</p> <p>TUBA MIRABILIS 8 TRUMPET 8 ENG HORN 8 TUBA HORN 8 OPEN DIAP 8 TIBIA CL (S) 8 SAXOPHONE 8 PICCOLO (S) II 4 PICCOLO (S) II 2 CHIMES GLOCKENSPEIL GREAT 4 SOLO 8 SOLO 4 PIZZICATO SOLO 8</p> <p>BOMBARDE-MANUAL III</p> <p>TUBA MIRABILIS TC 16 ENGLISH HORN 16 SOLO TRUMPET TC 16 DIAPASON TC 16 TIBIA CLAUSA (S) II 16 SAXOPHONE TC 16 SOLO STRING 16 SOLO STRING CELESTE II 16 VOX HUMANA (S) TC 16 VOX HUMANA (M) TC II 16 TUBA MIRABILIS 8 ENG HORN 8 SOLO TRUMPET 8 TUBA HORN 8 OPEN DIAP 8 TIBIA CLAUSA (S) II 8 SAXOPHONE 8 SOLO STRING 8 SOLO STRING CELESTE II 8 SOLO STRING 8 VOX HUMANA (SX) 8 VOX HUMANA (MX) II 8 SOLO TIBIA II 5 1/2 CLARION 4 PICCOLO (S) II 4 SOLO TIBIA II 3-1/5 SOLO TIBIA II 2-2/3 SOLO TIBIA II 1 FT. PICCOLO (S) II 2 PIANO 8 CHIMES XYLO MASTER SUB OCT XYLO MASTER SLEIGH BELLS ELECTRIC BELLS (REIT.)</p>	<p>SOLO-MANUAL IV</p> <p>TUBA MIRABILIS TC 16 ENG HORN 16 TIBIA CLAUSA (S) II 16 SAXOPHONE TC 16 SOLO STRING 16 SOLO STRING CELESTE II 16 VOX HUMANA (S) TC 16 VOX HUMANA (M) TC II 16 TUBA MIRABILIS 8 ENG HORN 8 SOLO TRUMPET 8 TUBA HORN 8 OPEN DIAP 8 MUSETTE 8 TIBIA CLAUSA (S) II 8 TIBIA CLAUSA (M) 8 CLARINET 8 SAXOPHONE 8 SOLO STRING 8 SOLO STRING CELESTE II 8 STRING CELESTE II 8 VIOL CELESTE II 8 KRUMET 8 FRENCH HORN 8 ORCH OBOE 8 KINURA 8 COR ANGLAIS 8 VOX HUMANA (S) 8 VOX HUMANA (M) II 8 PICCOLO (S) II 4 HARMONIC FIFE 4 SOLO TIBIA II 2-2/3 PICCOLO (S) II 2 SOLO TIBIA II 1-3/5 SOLO TIBIA II 1 HARMONIC FIFE 2 PIANO 8 CHIMES MARIMBA HARP XYLO MASTER SUB OCT XYLO MASTER GLOCKENSPEIL BELLS REIT CHRYSSUB OCT CHRYSOGLOTT SOLO 16 ACCOMP 8</p> <p>PEDAL</p> <p>RESULTANT 32 DOUBLE ENG. HORN 16 OPHICLEIDE 16 DIAPHONE 16 BASS 16 TIBIA (CL) (S) II 16 DBL. STRING 16 DBL. STR. CEL. 16 OBOE HORN 16 BASSOON 16 BASS CLARINET 16 BOURDON 16</p>	<p>TUBA MIR. 8 ENG. HORN 8 TRUMPET 8 TUBA HORN 8 OPEN DIAP. 8 HORN DIAP. 8 TIBIA CLAUSA (S) II 8 TIBIA CLAUSA (M) 8 CLARINET 8 SOLO STRING 8 SOLO STR. CELESTE II 8 STRING CELESTE II 8 VIOL CELESTE II 8 GAMBA CELESTE II 8 OBOE HORN 8 QUINTADENA 8 FLUTE 8 PIANO 16 BASS DRUM SIZZLE CYMBAL SNARE DRUM CRASH CYMBAL BRUSH CYMBAL ACCOMP 8 GREAT 8 BOMBARDE 8 SOLO 8</p> <p>TREMULANTS</p> <p>MAIN (3) SOLO (2) SOLO HIGH PRESSURE TIBIAS (3) ENGLISH HORN VOXES (3) TIBIA CELESTE (SOLO) VOX CELESTE (MAIN) 20 PISTONS ON ACC.- DOUBLE TOUCH PEDAL 20 PISTONS ON GREAT- DOUBLE TOUCH GENERALS 20 PISTONS ON BOMBARDE 20 PISTONS ON SOLO TOE LEVERS: SFORZANDO CYMBAL & DRUM TOE STUDS: 17 TOE STUDS FOR TRICK EFFECTS 2 CONSOLES: 2ND CONSOLE IS ROXY 5 MANUAL KIMBALL</p> <p>BOTH CONSOLES ON MOVABLE PLATFORMS. CAN BE ROLLED ANYWHERE IN STUDIO. 3 CHAMBERS: MAIN SOLO PERCUSSION 20 H.P. ORGOBLO BLOWER</p>
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ABOVE SPECIFICATIONS INCLUDE 3 TIBIAS (SOLO 1, SOLO 2, AND MAIN), 2ND POST HORN ON BOMBARDE ONLY, QUINT CELESTE

BY CUTOUT SWITCH, AND ADDED TRAPS AND EFFECTS.

WURLITZER FACTORY SHIPMENT LIST

CONTINUED FROM LAST ISSUE

914	109	Detroit, Mich. Ambassdor	9/29/24	942	H	Indiana Harbor, Indiana New	11/12/24
915	E	Chicago, Ill. Store	10/ 1/24	943	260	Chicago, Ill. Capitol	11/11/24
916	D	Minneapolis, Minn. Homewood	10/ 1/24	944	B	Hartford, Conn. Grand	11/14/24
917	F	Suffolk, Va. Chadwick	10/ 4/24	945	Church	Beverly Hills, Calif. Good Shepherd	11/14/24
918	B	Ellwood, Pa. Majestic	10/ 2/24	946	135	N.Y. City Store	11/18/24
919	235	Oklahoma City, Okla. Criterion	10/ 6/24	947	D	St. Petersburg, Fla. Plaza	11/17/24
920	D	Cleveland, Ohio Hough	10/ 2/24	948	D	Lakeland, Fla. Palace	11/20/24
921	D	Los Angeles, Calif. Store	10/ 6/24	949	F	Astoria, Ore. Liberty	11/20/24
922	D	Elmhurst, Calif. New	10/ 8/24	950	Church	Fairfield, Ill. Christian	11/21/24
923	Church	Fort Pierce, Fla. St. Anastasia's	10/ 9/24	951	215	Beverly Hills, Calif. Quinlan	11/24/24
924	E	Hastings, Neb. Auditorium	10/16/24	952	D	Santa Maria, Calif. Gaiety	11/26/24
925	135	Muskogee, Okla. Palace	10/17/24	953	B	Kansas City, Mo. Art	11/29/24
926	House	Ogontz, Pa. Mr. K. W. Breyer	10/21/24	954	E	Fall River, Mass. Bijou	11/28/24
927	215	Highland Park, Calif. West Coast	10/22/24	955	F	Steubenville, O. Howard	12/ 1/24
928	Church	Rockaway Park, N. Y. Temple Beth El	10/23/24	956	D	Walsall, England Pearce	12/ 1/24
929	B	Chicago, Ill. Plaisance	10/23/24	957	D	St. Johns, Ore. Multnomah	12/ 1/24
930	B	Buffalo, N.Y. Emblem	10/23/24	958	D	Melbourne, Fla. Van Croix	12/ 2/24
931	F	Morgantown, W. Va. Metropolitan	10/27/24	959	260	Minneapolis, Minn. State	12/ 5/24
932	Church	E. Boston, Mass. Star of the Sea	10/25/24	960	235	Houston, Texas Iris	12/ 5/24
933	109	Syracuse, N.Y. Roe	10/24/24	961	B	Pittsburg, Pa. Harris Amus. Co.	12/ 4/24
934	109 C	Tiffin, Ohio Lyric	11/ 1/24	962	B	Detroit, Mich. Tivoli	12/ 6/24
935	260	Cleveland, Ohio State	10/30/24	963	235	Madrid, Spain Real Cinema	12/ 9/24
936	108	Waterbury, Conn. Carroll	11/ 5/24	964	B	Luzerne, Pa. Theatre	12/13/24
937	108	New York City Bedford	11/ 1/24	965	100	Philadelphia, Pa. Star	12/15/24
938	Church	Cleveland, Ohio St. Mary's Seminary	11/ 5/24	966	D	Lyndhurst, N.J. Lyndhurst	12/15/24
939	E	San Francisco, Calif. Store	11/ 5/24	967	Church	Lakeworth, Fla. 1st Cong.	12/15/24
940	House	Queens Borough Long Island, N.Y. Elks Lodge	11/ 6/24	968	B	Fort Washington, Wisc. Grand	12/18/24
941	F	Richmond, Va. Brookland	11/ 8/24	969	B	Philadelphia, Pa. Lafayette	12/20/24
				970	F	Philadelphia, Pa. New Olney	12/22/24
				971	F	Cleveland, Ohio Capitol	12/19/24
				972	Church	St. Augustine, Fla. Grace Meth. Episcopal	12/23/24
				973	B	Ozone Park, L.I.N.Y. Park	12/22/24
				974	B	Brooklyn, N.Y. Sommers Highway	12/26/24

(continued on next page)

Notes on Wurlitzer Style Numbers (part 2)

By Gordon Kibbee

Available information about later models not included in the first installment of "Notes on Wurlitzer Style Numbers" will be presented in this and future issues to coincide with the first appearance of each new style number in "the list".

The only such item in this issue is the style 216. Eleven organs of this model appear in the list, the first being #1142 Rialto Theatre, South Pasadena, California 8/27/25.

Style 216, 10 ranks:

English Horn, Harmonic Tubas, Tuba Profunda 16', Tibia Clausa, Clarinet, Orchestral Oboe, Viole d'Orchestre, Viole Celeste, Concert Flute-Bourdon 16', Vox Hu-

mana.
Wood Marimba-Harp, Chrysoglott, Xylophone, Chimes, Sleigh Bells. Usual traps and effects. Second touch on pedal and both manuals. Three toe pistons for pedal combinations, 10 pistons for each manual, 4 tremulants. Installed in two chambers, 5 ranks in each. This model has three very noteworthy features: 1. The English Post Horn (on 10" wind), the smallest regular model with this stop; 2. Several very useful couplers, namely: Accompaniment Octave, Solo to Accompaniment, Solo Sub, Solo Unison Off, Solo Octave, Solo to Accompaniment Second Touch; 3. Register Crescendo

Pedal, the only two-manual model with this device.

It may also be of interest to note that all eleven of these organs were installed in theatres in Southern California.

Footnote to comments on Piano Consoles Vol. 2., No. 2., pg 5, (col 3, 5th line from bottom):

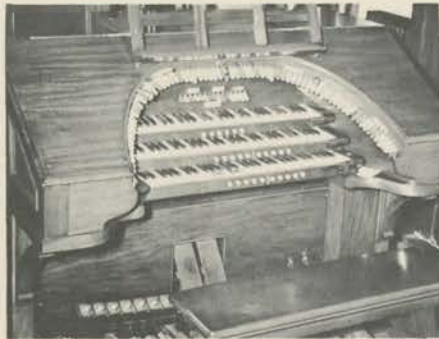
While the upper manual was an organ keyboard of standard 61-note compass the keys were considerably shorter than normal and the fulcrum much closer to the front, making these something less than ideal in the matter of playing ease.

975	B	Roslindale, Mass. Bellevue	12/29/24	1033	Spec.	Milwaukee, Wisc. Elks Lodge	4/ 7/25
976	D	Charlotte, N.C. Craver	12/30/24	1034	F	London, England New Galleries	4/ 8/25
977	D	Long Beach, Calif. Scheuters	12/31/24	1035	109	Detroit, Mich. Harper	4/10/25
978	260	London, England Plaza	12/31/24	1036	100	Beloit, Knasas Grand	4/13/25
979	E	Bozeman, Mont. Ellen	1/ 2/25	1037	108	San Francisco, Calif. Aztec	4/15/25
980	H	Lowell, Mass. Merrimac Square	12/31/24	1038	108	San Francisco, Calif. Egyptian	4/15/25
981	235	Los Angeles, Calif. Loews State	1/ 7/25	1039	B	Buffalo, N.Y. Rialto	4/16/25
982	D	Sacramento, Calif. Oak Park	1/16/25	1040	D	Brooklyn, N.Y. Arion	4/18/25
983	D	Philadelphia, Pa. Lincoln	1/19/25	1041	Spec.		
984	235	San Francisco, Calif. Warfield	1/21/25	1042	260	Chicago, Ill. Harding	4/24/25
985	E	Brooklyn, N.Y. Lefferts	1/24/25	1043	Church	Taylor, Pa. St. Paul's Evangelical	4/23/25
986	Church	Sarasota, Fla. First Methodist	1/24/25	1044	Spec.	Lakeland, Fla. Cumberland	4/24/25
987	260	Chicago, Ill. Diversey	1/26/25	1045	260	Chicago, Ill. Riding Club	4/25/25
988	E	Brooklyn, N.Y. Mirror	1/29/25	1046	Church	Berkeley, Calif. Epworth University	4/27/25
989	235	Ocean Park, Calif. Dome	1/31/25	1047	210	Pasadena, Calif. Pasadena	4/27/25
990	108	Brooklyn, N.Y. Eden	1/30/25	1048	Church	Paris, Ill Presbyterian	4/28/25
991	109	Weatherly, Pa. Keystone	1/30/25	1049	D	Grand Rapids, Mich. Kieth's Empress	4/29/25
992	E	Columbus, Ohio Southern	2/ 2/25	1050	210	Los Angeles, Calif. Adam St.	5/ 1/25
993	Church	Oakland, Calif. 5th Church of Christ	2/ 4/25	1051	215	Glendale, Calif. West Coast	5/ 1/25
994	B	Los Angeles, Calif. Manchester	2/ 4/25	1052	135	New York City Store	5/ 2/25
995	F	Logan, W. Va. Widelburg	2/ 4/25	1053	B	Lake Geneva, Wisc. Majestic	5/ 5/25
996	F	Atlantic City, N.J. Criterion	2/13/25	1054	105	Monroe, Wisc. Monroe	5/ 8/25
997	B	Lorain, Ohio New	2/14/25	1055	B	Pacific Grove, Calif. New Pacific Grove	5/ 9/25
998	Spec.	Los Angeles, Calif. Roosevelt Memorial Park	2/18/25	1056	210	Los Angeles, Calif. Chotiner	5/ 9/25
999	D	London, England Palace	2/21/25	1057	108	Pasadena, Calif. Fair-Oaks	5/14/25
1000	E	Austin, Minn. Park	2/26/24	1058	105	Lomita, Calif. Lomita	5/14/25
1001	H	Cincinnati, Ohio Crosley Radio Corp.	2/27/25	1059	108	Glen Falls, N.Y. Park	5/14/25
1002	235	Long Beach, Calif. West Coast	2/26/25	1060	B	Astoria, Oregon Astoria	5/16/25
1003	H	Eugene, Ore. New	3/ 2/25	1061	285	Chicago, Ill. Uptown	5/18/25
1004	B	Frackville, Pa. Garden	2/28/25	1062	108	Sebastopol, Calif. Starland	5/19/25
1005	D	San Francisco, Calif. Royal	3/ 2/25	1063	B	LaJunta, Colo. Rourke	4/21/25
1006	B	Berkeley, Calif. Lorin	3/ 3/25	1064	105	Philadelphia, Pa. Regis	5/22/25
1007	D	Kane, Pa. Temple	3/ 9/25	1065	B	Ft. Collins, Colo. Lyric	5/23/25
1008	D	Cleveland, Ohio Ritz	3/ 3/25	1066	109	Paulsboro, N.J. Paulsboro	5/25/25
1009	D	Los Angeles, Calif. Neve's	3/ 4/25	1067	H	Lockport, N.Y. Palace	5/25/25
1010	E	Manchester, Conn. Rialto	3/ 4/25	1068	E	Gothenburg, Sweden Cosmorama	5/26/25
1011	235	Los Angeles, Calif. West Coast	3/10/25	1069	135	Norway, Mich. Rialto	5/27/25
1012	F	Camden, N.J. Temple	3/11/25	1070	109	San Francisco, Calif. Store	5/27/25
1013	215	San Bernardo, Calif. West Coast	3/14/25	1071	Church	San Francisco, Calif. Store	5/27/25
1014	215	Glendale, Calif. West Coast	3/18/25	1072	B	Hornell, N.Y. Majestic	6/ 1/25
1015	105	Lamar, Colo. Isis	3/16/25	1073	Church	New York, City Store	5/29/25
1016	Church	Ironton, Ohio St. Lawrence Church	3/20/25	1074	E	San Francisco, Calif. Store	6/ 1/25
1017	215	Pasadena, Calif. West Coast	3/20/25	1075	210	Monrovia, Calif. Lyric	6/ 1/25
1018	B	Detroit, Mich. Piccadilly	3/20/25	1076	E	Brooklyn, N.Y. Apollo	6/ 8/25
1019	108 B	Brooklyn, N.Y. Peerless	3/23/25	1077	100	Fox River Grove, Ill. Grove	6/12/25
1020	F	Washington, D.C. Rialto	3/21/25	1078	108	San Francisco, Calif.	6/11/25
1021	235	Lincoln, Neb. Lincoln	3/24/25	1079	160	San Antonio, Texas Plaza	6/15/25
1022	B	Maywood, Calif. Egyptian	3/25/25	1080	D	Newburg, N.Y. Broadway	6/13/25
1023	D	Haywards, Calif. Haywards	3/28/25	1081	105	Philadelphia, Pa. Elm	6/12/25
1024	D	Los Angeles, Calif. Wabash	3/27/25	1082	B	Elmira, N.Y. Majestic	6/16/25
1025	135 C	Greenville, S.C. Egyptian	3/28/25	1083	E	Fall River, Mass. Rialto	6/18/25
1026	D	Shelton, Wash. Granada	3/31/25	1084	109	Salina, Kan. Strand	6/17/25
1027	100	Yazoo City, Mass. Ideal	4/ 1/25	1085	108	Tujunga, Calif. Tujunga	6/18/25
1028	E	Greenville, S.C. Carolina	4/ 1/25	1086	108	Pasadena, Calif. Photoplay	6/18/25
1029	B	Greenville, S.C. Rivoli	4/ 1/25	1087	B	Danville, Ill. Lincoln	6/19/25
1030	105	Tompkinsville, N.J. Victory	4/ 1/25	1088	108	Norristown, Pa. Lyric	6/20/25
1031	F	Philadelphia, Pa. Franklin	4/ 2/25	1089	Church	Daytona, Ohio 1st Church of Christian Science	6/19/25
1032	E	Boulder, Colo. Isis	4/ 1/25		105	Hendersonville, N.C. Queen	6/23/25

1090	235	York, Pa. Strand	6/22/25	1151	Church	Buffalo, N.Y. Temple Beth Zion	9/ 3/25
1091	E	West Palm Beach, Fla. Kettler	6/26/25	1152	B	Bellefonte, Pa. Richelieu	9/ 5/25
1092	B	Los Angeles, Calif. Brooklyn	6/26/25	1153	F	Cleveland, Ohio Alhambra	9/ 5/25
1093	B	Trenton, N.J.	6.29/25	1154	E	Lafayette, Ind. Luna	9/ 9/25
1094	D	Cleveland, Ohio Keiths	6/27/25	1155	E	Brooklyn, N.Y. Manor	9/11/25
1095	D	Canton, Ohio Valentine	7/ 1/25	1156	E	Minneapolis, Minn. Macphail School	9/12/25
1096	D	Cleveland, Ohio Lexington	6/29/25	1157	H	Philadelphia, Pa. Victoria	9/17/25
1097	260	Atlanta, Georgia Howard	6/30/25	1158	E	Marmaroneck, N.Y. Playhouse	9/16/25
1098	109	Emporia, Kan. Royal	7/ 1/25	1159	109	Eastwood, N.Y. Debella	9/19/25
1099	Spec.			1160	B	Philadelphia, Pa. Hippodrome	9/19/25
	260	Chicago, Ill. Store	7/ 2/25	667	160		
1100	D	Chicago, Ill. Parkway	7/ 1/25		Repair.	Taylorville, Ill. Capitol	9/25/25
1101	E	Brooklyn, N.Y. Hub	7/ 3/25	1161	Church	Richmond, Va. M.E. Church	9/19/25
1102	105	Covington, Va. Strand	7/13/25	1162	235	Los Angeles, Calif. Figueroa	9/21/25
1103	E	Brooklyn, N.Y. Dean St.	7/15/25	1163	Spec.		
1104	D	Peoria, Ill. Apollo	7/16/25		Club	Philadelphia, Pa. Graphic Sketch Club	9/29/25
1105	B	Brooklyn, N.Y. New Singler	7/17/25	1164	216	Los Angeles, Calif. West Coast	9/26/25
1106	D	Atlantic City, N.J. Palace	7/18/25	1165	F	Cleveland, Ohio Star	9/30/25
1107	108	Abilene, Texas Majestic	7/18/25	1166	F	Bethlehem, Pa. Lorenze	9/26/25
1108	F	Greenburg, Pa. Strand	7/21/25	1167	H	Australia Arcade	10/ 1/25
1109	B	Newark, N.J. West End	7/21/25	1168	285	Patterson, N.J. New Fabian	10/ 3/25
1110	D	Oakland, Calif. Park Blvd	7/27/25	1169	F	Edinburgh, Scot. Scotland	10/ 2/25
1111	B	Sturgis, Mich. Strand	7/23/25	1170	F	Akron, Ohio Colonial	10/ 6/25
1112	E	Brooklyn, N.Y. Orpheum	7/28/25	1171	105	Detroit, Mich. Hazel Park	10/ 9/25
1113	E	Brooklyn, N.Y. Greenpoint	7/27/25	1172	109	Hoboken, N.J. New	10/10/25
1114	D	Cleveland, Ohio Ambassador	7/22/25	1173	260	Kansas City, Mo. Newman	10/12/25
1115	260	Boston, Mass. Keith's	7/29/25	1174	D	Norristown, Pa. West End	10/13/25
1116	E	Jacksonville, Fla. Arcade	7/29/25	1175	B	Cedar Rapids, Iowa Isis	10/13/25
1117	H	Kearny, N.J. Regent	7/31/25	1176	B	Hillsdale, Mich. Dawn	10/15/25
1118	F	Lockport, N.Y. Rialto	8/ 4/25	1177	109	Brooklyn, N.Y. Crystal	10/17/25
1119	F	Glasgow, Scotland	8/ 6/25	1178		Colorado Springs, Colo. Rialto	10/31/25
1120	D	New Orleans, La. Orpheum	7/31/25	1179	D	Greeley, Colo. Sterling	10/17/25
1121	B	Newark, N.J. Capitol	8/ 5/25	1180	235	Savannah, Ga. Savannah	10/16/25
1122	H	Providence, R.I. Albee	8/ 3/25	1181	105	Omaha, Neb. Hamilton	10/17/25
1123	260	Detroit, Mich. Capitol	8/ 4/25	1182	235	Oakland, Calif. West Coast	10/21/25
1124	B	Detroit, Mich. Gratiot	8/ 5/25	1183	B	Hot Springs, Ark. Nutt	10/22/25
1125	E	Ashville, N.C. Imperial	8/10/25	1184	E	Augusta, Ga. Imperial	10/23/25
1126	H	Marshfield, Ore. Egyptian	8/13/25	1185	210	Wilmington, Calif. West Coast	10/24/25
1127	D	Watsonville, Calif. Appleton	8/14/25	1186	E	Philadelphia, Pa. Store	10/27/25
1128	108	Philadelphia, Pa. Bell	8/13/25	1187	109	Blytheville, Ark. Ritz	10/26/25
1129	D	Glendale, Calif. Bard's	8/15/25	1188	108	San Francisco, Calif. Store	10/26/25
1130	D	Clearfield, Pa. Drigg's	8/15/25	1189	135	Glenfalls, N.Y. Rialto	10/28/25
1131	Spec.			1190	B	Clinton, Iowa Orpheum	10/30/25
	Lodge	Ft. Lauderdale, Fla. Masonic Lodge	8/15/25	1191	235	Cleveland, Ohio Park	10/31/25
1132	B	Portland, Ore. Kenton	8/18/25	1192	E	Cedar Rapids, Iowa Majestic	10/31/25
1133	Church	Maquoketa, 1st Church of Christ Scientist	8/20/25	1193	D	Detroit, Mich. Lanwill	10/31/25
1134	Church	N. Tonawanda, N.Y. St. Mathews	8/25/25	1194	E	San Francisco, Calif. Store	11/ 2/25
1135	E	Gloversville, N.Y. Hippodrome	8/24/25	1195	Spec.		
1136	E	Minneapolis, Minn. Garrick	8/26/25		260	Chicago, Ill Terminal	11/ 4/25
1137	235	Chicago, Ill. State	8/20/25	1196	260	Buffalo, N.Y. North Park	11/ 4/25
1138	105	Philadelphia, Pa. Coulter	8/22/25	1197	B	Hoquiam, Wash. Liberty	11/ 4/25
1139	109	Detroit, Mich. East Side	8/19/25	1198	260	Miami, Fla. Paramount	11/ 6/25
1140	B	N.Y. City New Weinstock	8/22/25	1199	F	Leicester, England	11/16/25
1141	B	Wellsville, N.Y. Babcock	8/26/25	1200	H	Burlington, Vt. Majestic	11/16/25
1142	216	S. Pasadena, Calif. West Coast	8/27/25	1201	H	New Haven, Conn. New	11/18/25
1143	235	Syracuse, N.Y. Keith's	8/27/25	1202	235	Bloomfield, N.J. Royal	11/19/25
1144	B	Hazleton, Pa. Savoy	8/29/25	1203	260	Camden, N.J. Stanley	11/21/25
1145	B	Valley City, N. Dak. New Grand	8/31/25	1204	E	Eau Claire, Wisc.	11/24/25
			8/31/25	1205	D	Northville, Mich. Penniman Allen	11/24/25
1146	B	New Phila. O. Arcade	8/31/25				
1147	B	Pocatella, Idaho Rex	8/31/25				
1148	260	Detroit, Mich. State	9/ 2/25				
1149	216	Huntington, Park, Calif. West Coast	9/ 1/25				
			9/ 3/25				
1150	D	St. Petersburg, Fla. Capitol	9/ 3/25				

(continued in next issue)

Letters To The Editor



Sir:

I have seen several references in your "Letters to the Editor" pages of people looking for Theatre Organs. Recently I was called in to appraise a Wurlitzer being removed from its foster home in a church, to make way for an electronic. I would date the instrument about 1926. It was removed from a Philadelphia theatre (possibly the Fern Rock, on North Fifth Street) about 1937, and has been in a central Massachusetts church since. Condition at time of removal was fair—most ranks played.

The following is a brief description: three manual, Model F. Chrysoglott and chimes, no traps, Blower 5 h.p., 220 v. See photo above.

The organ will be sold, removed, for \$1495.00 F.O.B., any crating or packing extra. I'd be glad to communicate with interested parties, or to supply additional available data.

Sincerely,
Malcolm J. Dickson
27 Woodland Road
Northborough, Mass.

Sir:

I am 19, and have caught the T.O. bug so bad that I live, eat, and sleep theatre organs. For several years, I regretted not living on the West Coast where the theatre organ seems to be active. However, your last two editorials have changed my viewpoint. As a result, a small group of us here in Hartford are now finishing work on the only remaining theatre organ in the city, and plans are for a console party, the formation of an ATOE chapter, a roundup of all interested persons for new ATOE members, and a story about the organ which we are just completing at the present time.

Keep up the good record reviews!

Musically yours,
Allen R. Miller
383 Forbes St.
E. Hartford 8, Conn.

Sir:

I wish to express my thanks to you and the gang out there for the wonderful job you are doing to further the theatre organ. I especially liked the editorial in the Spring issue regarding the work behind the scenes in readying "Ethyl" for concert. I can well appreciate the comments regarding the fact that one of these wonderful monsters is never completely in top shape.

To a more serious vein, I feel that an editorial is in order regarding the thievery of parts of organs in theatres which are not used. We found this condition here at the Palace (the Brass Sax gone). This action hurts the ATOE immeasurably, and is a major reason why many theatre managers will not let honest enthusiasts even look at their organs. This is a very serious matter and one close to my heart, as I have owned three theatre organs and paid cash for every part, and feel that other people wanting an organ or parts should do the same, and not ruin the fun for reputable enthusiasts.

Very sincerely yours,
Danny Schultz
373 Carling Road
Rochester 10, N.Y.

EDITOR'S NOTE: The following is from a recent issue of VARIETY:

"Detroit, Aug. 30 — Ardell Lenze, manager of the Regent Theatre, closed for remodeling, noticed that something looked different about the 2,000-pipe, \$70,000 organ. He investigated and found half of it gone. A few days later, while workmen were pounding away fixing up the rest of the theatre, Lenze heard someone pounding near the organ and called police.

"Police arrested four men who were using parts from the Regent's organ to add to their own 550-pipe organ. Detective Dennia O'Neill said: 'It definitely was not a theft for profit. It was their love of music that drove them on.'"

Sir:

I have a small 2/5 Kimball in my home from the Door theatre, Sturgeon Bay, Wis., and am in the process of buying a 2/7 Barton. Would also like to correspond with anyone who knew my uncle, H. B. Pierce, who was organist for Balaban & Katz in Chicago for a number of years till the crash.

Sincerely,
B.F. Comstock
1630 Holly Drive
Manitowoc, Wisconsin



Derrick Marsh (see letter below), and Stan Tudor at Gaumont, Manchester, following Deroy sessions in 1955.

Sir:

I was most interested to see the article on Tom Grierson in the latest copy of THEATRE ORGAN, as I have recordings of him from pre-war days, and have often wondered who he was if the name was a nom-de-plume, as was the case with many early American records.

I also have the following in the same category: Fred H. Benz, Chester H. Beebe, Howard Brockway, Henry S. Fry, Maritz F. Forbes, Chandler Goldthwaite, Arthur Gutow, Wm. J. Gomph, Rollo Maitland, Raoul Pugno, Anton Toschak, and A. Williams.

I would like to see a photo and article of that rather mysterious Sigmund Krungold, who apart from his few records never received the publicity of his contemporaries.

The articles on Hope-Jones have been priceless—a great genius whom we must all thank for our pleasurable hobby. Happy-listening to you all.

Yours sincerely,
Derrick Marsh
Restil, Stalham Road,
Wroxham, Norfolk, England

Sir:

While I was attending ROTC summer camp at Fort Lewis, Washington, last summer, I spent my weekends in nearby Seattle. At the Orpheum theatre there, I found a three manual Wurlitzer of about eight ranks. The organ needs a major tune-up, and I found that none of the traps worked. I would urge ATOE members in the Seattle area to talk to Mr. Messer about getting to play the organ and to tune it up. You will find that this is one manager who is not indifferent towards theatre organs!

Sincerely,
Lance Johnson

Sir:

Just a line or two with a little bit of news of interest for THEATRE ORGAN. As you already know, we have a wonderful Wurlitzer theatre organ in our Loew's Akron theatre and it has just been put in first-class playing condition. Radio station WADC in Akron is broadcasting it three days a week for ten minutes each day, and beginning September 13, there is a 25-minute broadcast starting at 12:05 a.m. The news of the broadcast is news in this corner of the world.

The organ is a three manual, 12 rank Wurlitzer loaded with traps. Ken Alexander is planning to record it soon.

Two more little items -- the Robert-Morton is being removed from Loew's Canton theatre and is to be installed in a home in Akron, Ohio. The Palace Theatre, Canton, has a Kilgen organ in playing condition.

Thanks for listening -- keep up the good work.

Sincerely yours,
Ken Richards
440 Whitney Avenue
Akron 6, Ohio

Sir:

How about one-reel motion pictures being taken of an organist playing an organ in a large theatre and these pictures circulated out among the smaller theatres just like the news reels used to be?

Respectfully yours,
Mark L. Alcorn
Chesapeake City, Md.

Sir:

Just a note to thank you for making THEATRE ORGAN as interesting as it is. If only it came oftener and was "thicker"!

Would it be possible to do a story on the U.S. organ?

This is perhaps selfish, as my wife and I have a 6 rank U.S., but I'm sure there must be others who are interested in some of the lesser known makes. (Our U.S. is Opus #157).

If, on the other hand, you know of some other U.S. owners, would appreciate knowing of them.

Thanks again for your MOST interesting magazine.

Cordially,
Sherman Stevens
58 Laura Avenue
Wanaque, N.J.

NEW ANN LEAF RECORD

A new L.P. record of the Dick Simonton 4/36 Wurlitzer will feature Ann Leaf. Entitled "That Ain't the Way I Heard It," the recording will feature standards played in different rhythms.

SORRY!

Because I have been terrifically busy with an engineers' convention, I was unable to make the deadline with Record Reviews for this issue. But watch the next issue. They'll be there! F.R.K.

Fall, 1960

Sir:

We have enclosed \$4.00 for membership in the A.T.O.E.. Fred has been intrigued by theatre organs for a long time. I'm just beginning to get involved, but I love them also. George Wright's March Fox Theatre concert was our first real date -- We attended his October concert as a married couple!!

Sincerely,

Eva & Fred Beeks,
185 Perry Place
Oakland 10, Calif.

Ed. Note -- well, George, see what happens -- se faire comprendre'.....

Organ Recordings

By M. H. DONER

(*--Stereo; **--Monaural)

BOHR, RAY -- Design 67;128
Radio City Organ -- (Wurlitzer, Studio,

BOHR, RAY -- Design 67;128
Radio City Organ -- (Wurlitzer, Studio,
Radio City Music Hall, N. Y.)

CRAWFORD, JESSE
Decca DL78861; 8661

The Song is You -- The Music of Jerome Kern - (Lorin Whitney Studio, Glendale, California - Morton).

DEWITT, DON (See Gress, Ed)
DUNSTEDTER, EDDIE -- Capitol T1410
Pipes and Power - Pipe & Hammond - (Robert Morton, Lorin Whitney Studio, Glendale, California).

FARNEY, GUS - Warner Brothers B1359
Colossus - (Wurlitzer, Bray's Organ Loft, Salt Lake City, Utah).

GRESS, ED -- ALIAS DON DEWITT
United Artists 5055; 4055
Organ Treasures -- (Loderhose Studio, Jamaica, L. I. - Wurlitzer).

United Artists 4059; 5059
Virtuoso Artistry on the Mighty Four Manual Wurlitzer Pipe Organ -- (Loderhose Studio, Jamaica, L. I. - Wurlitzer)

KILEY, JOHN -- (Review of aliases). (Selections on following discs same as previously issued under Parade and Piourette labels):

ALIAS GEORGE GOULD -- Lion S-70100
Pipe Organ

ALIAS GEORGE MATHER -- Tops L-1605
George Mather at the Palace Theatre Organ.

ALIAS WILLIAM DALY -- Crown CST-127
Organ Rhapsody
LEIBERT, DICK

Westminster WST1050*; WP6119**
Sing a Song with Leibert -- (Wurlitzer, Paramount Theatre, N. Y. City).

LANE, KENNETH -- (See Miller, Ashley)
LODERHOSE, DICK

Alias Scott, Dick
United Artists UAL 5058; 4058
Sing Along with the Mighty Wurlitzer -- (Loderhose Studio, Jamaica, L. I. - Wurlitzer).

BACK ISSUES AVAILABLE

All issues of THEATRE ORGAN are available EXCEPT the FIRST issue... (i.e., Vol. I, No. 2; No. 3 & 4 (double issue); Vol. II, No. 1; No. 2) Price is \$1.00 each, except Vol. I, No. 3 & 4 - \$2.00.

Complete sets of the TIBIA are no longer available -- Write direct to Ed Newman, Radio Magazines, P.O. Box 696, Mineola, N.Y. for additional information.

United Artists UAL 4059; 5059

Virtuoso Artistry on the Mighty Four Manual Wurlitzer Pipe Organ -- A high fidelity introduction to the world famous Wurlitzer pipe organ formerly owned by Paramount Pictures Corp. - See also DeWitt, Don and Seng, Johnny. (Loderhose Studio, Jamaica, L. I. - Wurlitzer). MATHER, GEORGE -- (See Kiley, John) MILLER, ASHLEY

Columbia CS8230; CL1434

The Famous Radio City Music Hall Organ.

ALIAS LANE, KENNETH -- RK01033; 139
Unique -- *Your're On My Mind* -- See T.O. 1959-60, p. 29.

MacCLAIN, LEONARD

Epic BN555; LN3655

More Theatre Organ in Hi-Fi -- (Wurlitzer, Tower Theatre, Upper Darby, Pa.)
PANDIT, KORLA -- Fantasy 8013; 3272
Music of the Exotic East.

8027; 3284

Latin Holiday

8034; 3288

Tropical Magic.

8039; 3293

Speak to me of Love.

SCOTT, DICK -- (See Loderhose, Dick).
SENG, JOHNNY

United Artists UAL 5056 (UAS 4056)

Beyond the Blue Horizon -- (Loderhose Studio, Jamaica, L. I. - Wurlitzer).

United Artists UAL 4058 (UAS 8059)

Virtuoso Artistry on the Mighty Four Manual Wurlitzer Organ.

WRIGHT, GEORGE -- Hi-Fi S-721; 721
Have Organ Will Travel

Solo SM267-S; SM267

Let George Do It -- (Wurlitzer, George Wright Studio, L. A., Calif.).

WYATT, BOB -- Roulette S-25087; 25087
The Happy Organ of Bob Wyatt - (Organ?)

RELEASED IN U. S. BUT RECORDED ELSEWHERE
GERMANY

GREGOR, GERHARD -- Rondolette 121
Best Known Organ Selections.
Rondolette 129

Great Organ Dance Tempos.

Perfect 14021; 12021

Wedding Music Favorites -- Same as Rondolette 121 above.

AUSTRALIA (?)

MAGNUSSON, JAMES -- Fairlane 502; 505
Pipe Organ Spectacular -- The fabulous Wurlitzer at the Pickwick Square, Sidney, Australia. - (Note: According to Eric Reeve, he has been informed by his agents in Sidney that no such organ or organist exists there).

CHAPTER ACTIVITIES

DELAWARE VALLEY CHAPTER

By Esther Sweet
Secretary-Treasurer

The 20th quarterly meeting of the Delaware Valley Chapter of the A.T.O.E. was held Sunday, May 15, 1960, at the home-studio of Mr. & Mrs. Jay Quinby, Summit, N. J., from 2 to 6 P.M. It was estimated about 115 to 125 members and guests were present, although only 100 signed the guest register.

Mr. & Mrs. Quinby have most successfully combined home and organ into an organ lover's dream. The residence is a converted carriage house - with everything tastefully and thoughtfully provided for - including organ chambers, bar, indoor formal pool - and a great deal of space, more nearly resembling the usual habitat of a theatre organ. The day was a rare, perfect spring day - many spent as much time out-of-doors on the lawn, enjoying the afternoon's entertainment, as others did surveying and playing the organ.

The Quinby organ is a combination Moller, U. S., Odell, and Wurlitzer, with a 3 Manual and a 4 Manual consoles. The two large chambers are divided by a narrow passage way, which is the main entrance to the living room. It is with some trepidation that a non-organ visitor enters the abode of the Quinbys at all when someone is playing full organ. Our brief business meeting was held at about the half-way point of the afternoon. Routine business was discussed and the Program Chairman told of the details of the next meeting at Hershey, Pa. An invitation was extended by Dick Loderhose to a concert at his studio for Saturday, May 28th.

Commodore Quinby, co-owner of the Delta Queen, a Mississippi River Boat, at this point distributed folders describing the boat, its routes and facilities. The Delta Queen sounds so inviting, it was hard to resist the urge



Business portion of Delaware Valley meeting, ably conducted by Chairman Stanley Warzala.

POTOMAC VALLEY CHAPTER

MEMBERSHIP. Our Chapter now has 77 members. as of October 15. Since then, several more memberships have come in.

BALTIMORE. Work is going forward on the 7-rank Wurlitzer in the State Theater and on the 30-rank Kimball in the Stanley. The thanks of the Chapter go to R. G. Pierce, who is working on the Kimball, and to Charlie McClelland who is doing the work on the Wurlitzer. Both men are putting in about four nights a week. How about giving them some help on these projects? We will all want to play these organs when they are finished, so anyone who can do so is asked to give Mr. Pierce or Mr. McClelland a call and offer to lend a hand.

MEETING. At least one of the Baltimore organs should be ready by the end of November, and I hope to be able to notify you of a definite date for our next meeting over there within a short time.

RADIO CITY. Several members of the Potomac Valley Chapter were guests of the Delaware Valley Chapter at its recent meeting in the Radio City Music Hall, and heard performances by Don DeWitt, Bill Floyd, Ashley Miller, Jack Ward, Dick Loderhose, Leonard McClain, Dottie McClain and others, on both the big organ in the Music Hall and on the smaller but excellent Wurlitzer in the recording studio upstairs. The group was invited by the management to attend the entire show, which was preceded by a 30-minute program played by Ray Bohr.

FREDERICK. Dick Kline informs me that the Wurlitzer in the Tivoli Theater is being overhauled and should be ready before too long. Bob White and Darrell Stuckey are helping on it. The Moeller in the Hood College Chapel has also been overhauled, and Bill Sprigg is anxious for the Chapter members to hear it. And for those of you who may not know it, Lem Keller has an excellent three-manual installation in his home in Frederick.

"HOMER KNOWLES NIGHT". Homer Knowles was a member who died last November 30 of leukemia. He was organist at the Greenway Restaurant in Glen Burnie, and formerly played the 40-rank Moeller at the Fox Theater in Atlanta. It has been proposed that a "Homer Knowles Night" be held on the anniversary of his death, and that the proceeds of the event, which would be held at the Greenway, be turned over to the Leukemia Fund.

FAMOUS LAST WORDS. Ad in the October 28, 1928, Sunday Star:

THEATRE ORGAN - TEACHING AND PRACTICE

The Wurlitzer Company installed more organs in September than in any previous month. Sound pictures will not affect the demand for organists.

WASHINGTON COLLEGE OF MUSIC - is equipped with a modern Wurlitzer, theatre organ

to sign on immediately.

Many tried the organ during the afternoon - and all found it quite exceptional. Mr. & Mrs. Quinby were most gracious to our group. The bar was opened during the afternoon, and Mrs. Quinby prepared and served beautiful trays of canapes.

As we slowly and reluctantly took leave of the Quinby Organ Studio, we were treated to strains of the Delta Queen's calliope music, taped right at the boat on the Mississippi River. Our gathering for dinner at the New Hampshire House in Summit found everyone happily discussing the afternoon's events. Our many, many thanks to the Quinbys for their most kind hospitality.

NEW OHIO VALLEY CHAPTER

The Board of Directors are pleased to announce the formation of a New A.T.O.E. Chapter, the Ohio Valley Chapter. A letter received from Herbert C. Wottle on September 11, 1960 contained all the necessary information to grant the Charter, which included the list of officers as follows, Chairman, Herbert C. Wottle; Vice Chairman, Stann Todd; Secretary-treasurer, Joan A. Wottle. The new Chapter has an enrollment of twenty members, and have set their Annual Dues at \$2.00 per person per year. Present at the meeting were E. J. Quinby and Hugh Burdick, who lent their knowledge of A.T.O.E. and its operations to the group. Glenn Merriam served as Chairman pro-tem until the permanent officers were elected. We extend our heartiest welcome to the new Chapter and shall look forward to their activities in reports published in these pages. Congratulations to all who assisted in the organization work.

screen and projector. Fanny Amstutz Roberts is in charge of the Department. Write or phone for complete information. 17th St. at Pa. Ave.

John J. McAuliffe, Chairman
Potomac Valley Chapter, ATOE

NIAGARA FRONTIER CHAPTER

The Summer Meeting of the Niagara Frontier Chapter was held on August 14, 1960 at the RKO Palace Theatre, Rochester, New York. The featured artist was Tom Grierson, playing the four manual, twenty rank Wurlitzer as he did back in the golden days. Attendance for the concert was 90.

For several months prior to this meeting, three Rochester members, Daniel O. Schultz, Lloyd E. Klos and Jess G. Littlefield, worked to get the instrument into tip-top condition. Over

CLASSIFIED ADS

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No charge for your first ten words.

FOR SALE

Wurlitzer and Barton Theatre Organ Pipes, Chests, Console and assorted parts. Descriptive lists and prices available upon request. Bill Bartlow, P.O. Box 307, Rushville, Illinois. Phone.

Three 16' Octaves tuba pipes and chests; one Morton wood resonator-two Wurlitzer metal. Few odds and ends still left-no orating, prices low, FOB Judd Walton, 227 Texas, Vallejo, Calif.

Books on the organ. Send for catalogue. Reeves, 1A Norbury Crescent, London, S.W. 16, England.

WANTED

Wurlitzer or R-M trumpet or tuba--10 inch pressure--also, interested in broken sets as possible fill in for my broken sets. Bud Mathews, YE 4-0633, 2094 San Miguel Drive, Walnut Creek, California.

TO SWAP

Theatre Organ for home use wanted. Will trade equity in house or income property. Allen C-4 considered. Stich, 46 Turrini Circle, Danville, California.

Fall, 1960

100 magnets had to be re-wound, tremulants had to be readjusted, chambers cleaned, console troubles climinated and pipes tuned. A total of 323 man hours of labor was spent at the theatre during this project.

The program began when Tom Grierson, rising from the pit, played the immortal "Hello, Hello, the RKO" just as he did years ago. The program of an hour-and-a-half duration ran the gamut from church hymns to modern light classics.

Following Mr. Grierson's program, other organists were invited to display their skills on the Wurlitzer. Among those giving it a try were David Teeter of Elmira and Dr. Edward Bobko of Olean who was featured organist at the concert in Shea's Roosevelt Theatre in Buffalo last January 31st.

For lunch, the members adjourned to the "Wishing Well", a nearby restaurant. A movie on the building of organs was shown. President Harry Radloff announced that several meetings are being planned for the Fall, with a Christmas Party at the Roosevelt Theatre in Buffalo in December.

(Editor's Note)

New officers for the Niagara Frontier Chapter for 1961 have been elected, according to news received from Charles W. Stein, secretary-treasurer. Elected for the coming year were; Myron Limburg, President; Heine Olandy, Vice-President; Joseph Thomas, Treasurer; Laura Thomas, Secretary; Louis Rosa, Daniel DuBois, and Charles W. Stein, Executive Committee. Welcome to the fold, and best wishes for a successful and enjoyable term of office.

FRED W. YEATER PIPE ORGAN SERVICE

New custom-built pipeorgans for Home or Church.
Unit or Straight from three ranks.
403 Roberta Ave. Pleasant Hill, Calif.



Photo from Massachusetts Chapter. Organ is Chuck Whitehead's 8 rank Wurlitzer. From left to right: Al Winslow, chairman; Bob Thompson, Secretary; Geo. Marshall, treasurer; and Chuck Whitehead, vice chairman.

Send your Chapter news to **THEATRE ORGAN**. Let others know what you are doing!

THE ORGAN PLAYER Edited by PHIL RABOIN

To inform and instruct the
HOME ORGANIST

Published monthly October through May. Lesson each month by Raboin. Question and answer department. Music and Record reviews. Letters to the editor so you too may speak your mind.

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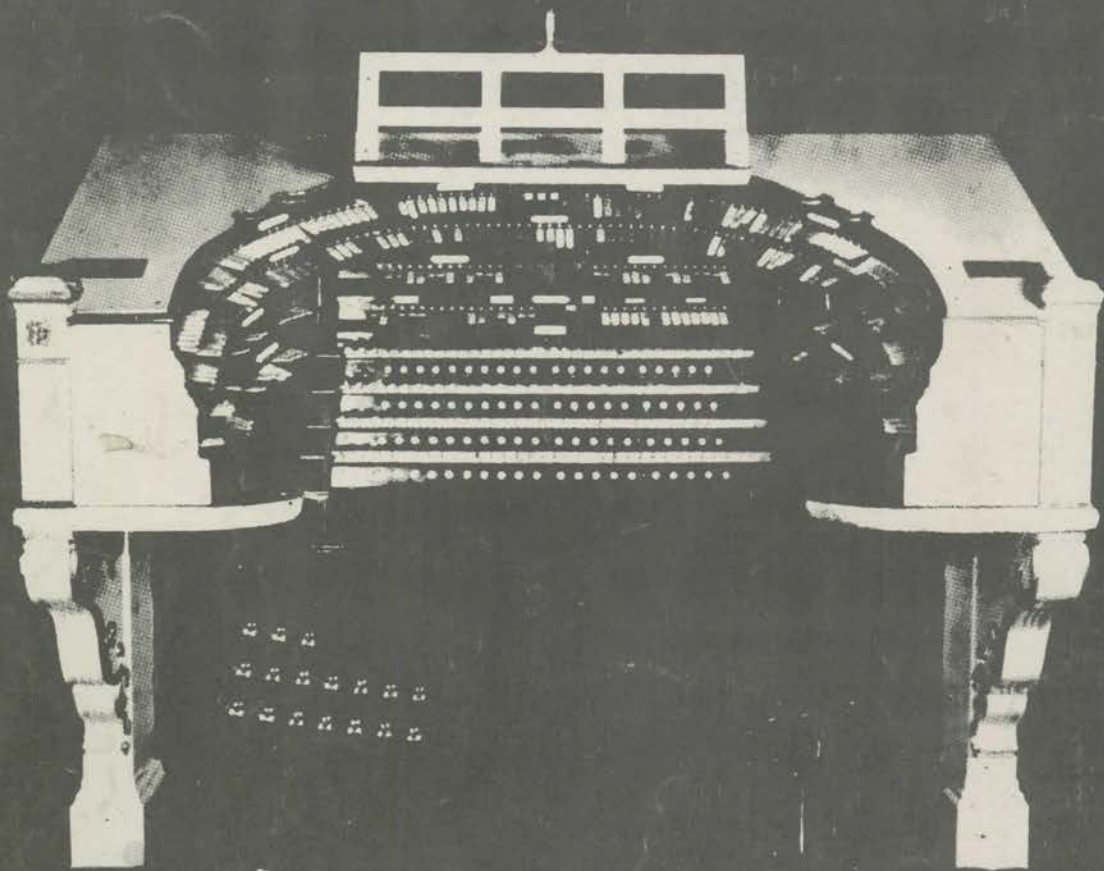
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Dick Scott, Johnny Seng, Don DeWitt

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