

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Tom Hazelton at the San Francisco Paramount Wurlitzer 285 Special
See story on pages 4-9.

The Colonial Barton Organ Story

CHAPTER ACTIVITIES *Richmond Convention Report*

CHAPTER ACTIVITIES

EASTERN MASSACHUSETTS CHAPTER

The fifth annual concert of the Eastern Massachusetts Chapter was held May 6 at Stoneham Town Hall in Stoneham, Massachusetts, where the old WNAC organ, a 2/14 Wurlitzer, is kept in excellent condition by a fund set up by the Patch family.

The musical entertainment was by the incomparable Reginald Foort, who did a corking job for a paid attendance of



Reginald Foort at Stoneham

over 700. Visitors were present from as far away as Niagara Frontier and Delaware Valley chapters, and about a dozen members of the Connecticut Chapter made the trip down from Hartford.

"As a result of our concert," says Chairman Al Winslow, "we've had 88 inquiries into membership in the club. If all join, this would put our membership up to about 140. How to house this many?" Al goes on to say, "Keep up the good work on the magazine."

CONNECTICUT CHAPTER

A meeting of the Connecticut Chapter was held in the home of Everett Bassett in Waterbury, Conn., on the evening of April 8, with Chairman Allen Miller pre-



Left to right: Chairman, Allen Miller; Program Chairman, Everett Bassett; Sec.-Treas., Joe Tobin; Vice Chairman, Fred Mitchell.

siding. After a business session, Everett demonstrated his technique on the 2/4 Robert Morton pit organ. Later, as coffee, punch and pastries were served by Mrs. Bassett, many tried their skill at the instrument, and it was generally agreed that its size and voicing made it ideal for a home installation.

Enthusiasts present at the meeting were Mr. and Mrs. Bassett, Chairman Miller, Mr. and Mrs. George Fay, Mr. and Mrs. Frank Manion, Mr. and Mrs. Preston Miller, Joe Tobin, "Doc" Ginsberg, Fred Mitchell, Reggie Watson, Al Colton, Jack Fenstermaker of Ohio, Al Steel of Pennsylvania, Al Coyle of New York, Mike Foley and Tom Felice.

The Spring meeting of the Connecticut Chapter was held June 10 at the Al Miller home in East Hartford. Colored slides, and mono and stereo recordings of outstanding organs in this country as well as in England, were featured. The Millers own a Wurlitzer electric organ, to which electric traps have been added. And Al is building a three manual practice organ in his bedroom.

NIAGARA FRONTIER CHAPTER

The third meeting of the '61 year for the Niagara Frontier Chapter was held in the Masonic auditorium in East Aurora, N.Y., in May. The auditorium organ, a 2/5 Wurlitzer, had been worked on to some extent by Irving Toner, Harvey Elsaesser, Don Hyde Jr., and Dick Muench. Although it is a small installation as theatre organs run, Irv and Harvey, and Dr. Edward Bebkco, filled the auditorium with beautiful sounds, in a two-hour program.

Programs for the rest of the year were discussed. They will feature Our Lady of Victory R.C. Church Wurlitzer, organs in Shea's Buffalo Theatre, the Roosevelt Theatre in Buffalo, the Bellevue Theatre, Niagara Falls, N.Y., the Riviera Theatre, Tonawanda, N.Y., and the installation in Harold Logan's home in Niagara Falls, Ontario, Canada.

(ED. NOTE: This Chapter is doing a magnificent job of preserving the Theatre Organ. Its work will be given a more complete coverage in a future issue.)

... News ... and Views

MEMBERS OF THE THEATRE ORGAN CLUB, England (They publish THEATRE ORGAN REVIEW) have purchased the 3/10 Wurlitzer from the Metropole Theatre, Victoria, London. This organ was originally shipped as No. 2013 by Wurlitzer to the Lorain Theatre, Cleveland, Ohio, as a style 205, on December 31, 1928. Members of the club would like to know details concerning the original installation as to specs, pictures, if anyone prominent played the organ, and so forth. Anyone knowing any of the history of this organ can forward same to the Editor of THEATRE ORGAN and it will be passed on to the THEATRE ORGAN CLUB Secretary.....Many questions regarding organs in Radio Stations -- might be an interesting story - we already have some material on this subject -- does anyone care to submit such an article??? Also received inquiries as to Roller Rink Pipe Organs -- This would be real interesting as most are still in use -- Can anyone help us - How about it, Bill Holleman (Arcadia Roller Rink)??? To Walter Trepte, La Mesa, California - The Scottish Rite Temple in Oakland has a 4 manual Estey with push buttons that light up to indicate that stop is on instead of traditional tablets. . . . The 4 manual Wurlitzer from the Fisher Theatre, Chicago, has been purchased by a group in that area and is to be installed in the Iris Theatre which they have rented for the purpose . . . Norman Mitchell, P.O. Box 3546, Seattle 24, Washington, would like to know a source of electric solenoid units used to operate percussion and trap effects. Can some member help Mr. Mitchell???

KAY McABEE OF AURORA, ILLINOIS, WRITES AND SAYS, "WGN Radio and TV in Chicago have re-installed their Kimball in their new studios in special chambers that were built for it. Also, the organ was supposed to be enlarged. I have not seen it yet, but plan to do so very soon and will let you know all about it. I am so glad that WGN saw fit to put the organ back in. When they took it out of their old studios, they said they were going to put it into storage. But most of us thought that was the end of the last radio organ in Chicago. Even Harold Turner, the organist for the station, was surprised when they put it back in."

W. W. KIMBALL COMPANY MANUFACTURED OVER 7,000 PIPE ORGANS . . .both theatre and church instruments. Among the famous instruments is the giant Kimball installed in the Public Auditorium in the city of Pretoria, capital of Transvaal, Union of South Africa. Probably the most famous of all was the three-console organ in Roxie's, Broadway, New York, which is reported to have cost \$135,000. The theatre no longer exists. However, Dick Loderhose has the main console, a beautifully proportioned five manual, coupled to his ex-Paramount studio Wurlitzer.

IN CHECKING THE WURLITZER FACTORY SHIPMENT LIST which appeared in the Spring, 1961 Issue of THEATRE ORGAN, directly below Opus Number 1335 the name Robert Morton appears. This poses a good question . .

(continued on page 13)

theatre organ

**A. T. O. E. Chapter
Directory**

Delaware Valley

Chairman - Richard Loderhose, 84-25 Radner, Jamaica, Long Island, N.Y.
Secretary - Dawn Reichert, 27 Alice Lane, Clark, New Jersey

Northern California

Chairman - Francis Aebi, 537 Brookside Dr., Richmond 10, Calif.
Secretary - Frank E. Bronson, 2545 Alameda St., Vallejo Calif.

Potomac Valley

Chairman - Richard Kline Jr., Frederick Maryland.
Sec.-Treas. - Mrs. Louise Bartlett, P. O. Box 67, Oakton, Va.

Niagara Frontier

Chairman - Myron Limburg, 76 Dexter Terrace, Tonawanda, N.Y.
Secretary - Laura Thomas, 3534 Bowen Road, Lancaster, New York.

Mid-West

Chairman - Kay McAbee, High Road R-3, Lockport, Ill.
Secretary - John Seng, c/o Jack Gibbs, 7333 N. Bell Ave., Chicago 45, Ill.

Land O'Lakes

Chairman - Al Schmitz, 3404-27th Ave. N. Minn. 22, Minn.
Secretary - George Rice, 5005 Moore Ave. Minn. 24, Minn.

Ohio Valley

Chairman - Herbert C. Wottle, 80 Garrett Drive, Milford, Ohio
Secretary - Joan A. Wottle (same address)

Dallas

Chairman - Walter Kuehne, 4106 South Better, Dallas, Texas
Secretary - E. M. Johnson Jr., 5436 Glenwick Lane, Dallas, Texas

Connecticut

Chairman - Allen R. Miller, 383 Forbes St., East Hartford 8, Conn.
Secretary - Joseph M. Tobin, 1565 Blvd. West Hartford, Conn.

Puget Sound

Chairman - Bruce R. Jacobson, 930 Indian St., Bellingham, Wash.
Secretary - M. H. Strickland Jr., P. O. Box 457, Bellingham, Wash.

Eastern Massachusetts

Chairman - Al Winslow, 1 Fairbanks Rd., Foxboro, Mass.
Secretary - Bob Thompson, 9 Gardner Rd., Norwood, Mass.

HOW TO JOIN A.T.O.E.

any person interested in . . . preserving the tradition of the Theatre Organ and furthering the understanding of the instrument and its music through the exchange of information . . . is invited to membership. Make your check payable to A.T.O.E., and mail to: P.O. Box 248, Alameda, California. Dues \$4.00.

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION
OF THEATRE ORGAN ENTHUSIASTS

OUR NEW EDITOR

George Thompson, new editor of THEATRE ORGAN, is about the most avid pipe organ enthusiast (Organ-Nut) imaginable, and a truly fine person. Born in Fresno, California, sometime prior to World War I, he completed his schooling there before moving to San Jose, and his first full-fledged job. It was while working as an apprentice stagehand at various theatres, that he claims to be first exposed to and immediately falling in love with the Theatre Pipe Organ. Our suspicion is that it happened back in Fresno much earlier in his life.

The next move was to Northern California, where he learned the trade of motion picture projectionist working in Redding, Red Bluff and Sacramento, during the days just prior to the advent of sound pictures. This was the era that saw theatre organs used for cueing silent pictures, playing community sings and solo spots, as well as accompanying the week-end 'vodvil' shows that played the smaller towns.

In the early thirties, the bright lights of San Francisco beckoned, and so it was off to the big city for George during the golden days of Organ Presentations, Fanchon & Marco, RKO and other great vaudeville shows, and...the beginning of sound pictures.

During the middle 30's George had the itch to go into business for himself, and entered into partnerships with several independent operators. At the outset of World War II, George and the U.S. Navy entered into a form of 'partnership' during which time he traveled overseas to various locations, thereby broadening his outlook on life.

When this partnership was dissolved, George entered business for himself as owner/operator of a small theatre in Greenfield, California. This was a moderately successful venture until the one-eyed monster known as television began to take its toll of small theatre operators. The next move was to Salinas, California, where his love for music and organs in particular found him working as a salesman for a piano and electronic (ugh) organ dealer. He is now the manager of this dealership and, it would seem, a permanent resident of this California valley town.

George is one of the original Charter members of ATOE, and the proud possessor of a late model 6 rank WurliTzer, Opus No. 1900, ex Amazon Theatre, San Francisco and a Watsonville church, where it had two ranks, Dulciana and Oboe Horn added.

A.T.O.E.

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A.T.O.E. Membership - \$4.00 per year includes subscription to THEATRE ORGAN.

A.T.O.E. HONORARY MEMBERS

- 1959 Jesse Crawford
- 1960 Fanny Wurlitzer
- 1961 Mel Doner

EDITOR George F. Thompson
Associate Editor Bud Abel
Production Manager Phil Lockwood

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THE SAN FRANCISCO PARAMOUNT THEATRE'S WURLITZER 285 SPECIAL, AND ITS

"Resurrection"

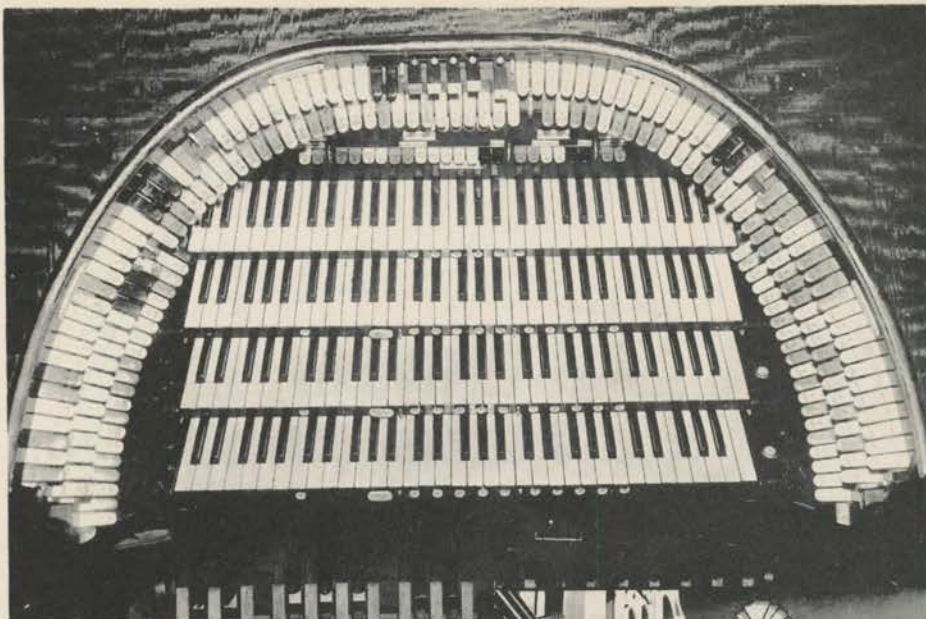
Since about 1930, theatre organ enthusiasts have become used to hearing about the death of some famous theatre organ. Relentlessly, one by one, these magnificent instruments have departed the contemporary scene without fanfare and without any apparent concern except for the saddening void left in the memories of those who understand the wonderful music produced by them.

The Paramount Theatre, San Francisco, was opened in 1921 as the Granada and contained a gorgeous Wurlitzer, Style 285, 4/33. The story of this organ is typical of hundreds of others in that it was in daily use during the era of silent movies, being played by many famous West Coast organists, all of whom claimed it to be a particularly good organ to play — with nice lush tibias and reeds that really spoke out into an ideal auditorium acoustically. Then came synchronized films — the movies talked and the decline of the theatre organ began.

For a while, the Paramount 285 furnished intermission music, helped with an occasional stage show, and finally the console was lowered into the pit and, for all intents and purposes, the usefulness of this great organ was finished.

As time went on, the pit was flooded over — trapping the organ forever. Meanwhile, another theatre owned by the same circuit was leased to a church and the organ in that theatre was to be used. However, it was in bad shape, had many pipes missing, and all manner of things needed replacement.

Where to get these needed pipes and parts? The answer, of course, was from the Paramount. This was done, and spelled the death knell, for certain, of one of the West Coast's finest theatre



organs. Every true organ fan shook his head and scratched another organ from his list of re-constructable instruments. The same old story — a wonderful, expensive, mighty theatre organ, neglected, cannibalized, and permanently out of use.

But for once, all enthusiasts can take down the crepe, because the mighty San Francisco Paramount Wurlitzer speaks again with all its grandeur. Many people are responsible for this resurrection, and it is hoped that all of them will receive the plaudits deserved.

The great Wurlitzer organ in the Paramount Theatre in San Francisco is housed in six large chambers which tower on both sides and above the proscenium arch. On the lower left side, facing the stage, is the Main Organ; directly above it is the Foundation Organ and from a level above the Foundation, the 32-foot Pedal Diaphones tower straight upwards. The beautiful Echo Organ is located above the center of the proscenium and speaks through a specially constructed metal lath and plaster acoustical horn which carries the sound out and down through a diamond shaped opening towards the center of the auditorium ceiling. Three chambers are located on the right side of the arch. The lower is the Solo Organ. Above it is the Percussion Division and above that is the Brass Organ. The piano is located at the far right end of the pit.

Some changes from the organ's original specification were made in 1929 with the addition of a Solo scale Tibia Clausa by Robert Morton. Some Horn Diapason and Harmonic Flute Tabs were altered to play this Tibia and the Solo to Great Coupler was changed to become a Great Sub-Octave.



During the current restoration, the Morton Tibia has been replaced by a Solo scale Wurlitzer Tibia Clausa. A further note of interest at this time is that there are no dead magnets in the entire organ, nor were there any at the time the restoration work began in October, 1960. This most certainly speaks well for the old pot metal magnets.

When the organ was turned on for the first time in October of '60, it did nothing but cipher loudly. This was caused by the effect of a steam pipe bursting in a section that passes through the relay room. All of the leather gaskets were treated with neatsfoot oil and, when the relays were put back, they all operated perfectly.

The pump on the console lift was completely worked over and now operates like new.

There are two blowers which are coupled, in tandem, to the main wind trunks. One is driven by a 25 H.P. D.C. motor and supplies 3300 cpm at 15 inches. The other is powered by a 10 H.P. D.C. motor and supplies 1500 cpm at 25 inches. There are two generators (one of which is a stand-by) belt driven from the two motor shafts. It might be interesting to note that all air is originally taken in through the 25 H.P. blower and that the air supply for the 10 H.P. blower is taken from the wind line leading out of the big blower.

The Concert - The Artist

By Jim McMillan

The May 5 concert re-introducing the mighty Paramount organ in San Francisco was an exhibition of astute showmanship on the part of Mr. Earl Long, Managing Director of the 2650-seat Paramount Theatre, and presented Tom Hazelton as an artist of great talent.

The concert began with a forty-year old silent film taken at the WurliTzer factory showing the Paramount organ under construction. Included were sequences showing various stages of construction, the final factory regulation of the instrument, and the 32-foot Diaphones being lowered for shipment. An interesting shot was shown of the ten box cars leaving the plant for San Francisco with the cars being appropriately labeled, "The World's largest WurliTzer Pipe Organ being shipped to the Granada Theatre, San Francisco, California". The final scenes showed the unloading of the organ in San Francisco.

This portion was run without any sound background. Only the stirring of the audience, seeing this re-creation of 40 years ago, could be heard. As the end title faded out, a spotlight was focused on the center of the stage apron and, to the strains of "Granada", the beautiful 4-manual console rose once again from the orchestra pit.

Mr. Long acted as MC for the musical program. His introduction of each number or groups of numbers was brief, but each included the outstanding stop or percussion to be featured and its chamber location. There was much favorable comment on this method of presenting the program since it gave everyone a good idea of the physical layout of this great organ.

Tom Hazelton's efforts reflected many hours of practice and good training. Mr. Hazelton is a young gentleman of 18 years. His understanding of theatre or-

gan playing proved that he has great talent, lots of imagination, and is a good student. Proof of this was his cueing of a two-reel silent comedy. This was not just a musical background but a cueing job with appropriate music and well-timed sound effects which sounded like an "old pro" of the silent-movie era.

Tom Hazelton was raised on California's beautiful Monterey Peninsula in the town of Pacific Grove. His early years of musical training were occupied with the study of the piano before switching to the organ. He studied with many well-known teachers including his present teacher, Richard Purvis of San Francisco's Grace Cathedral.

His interest in the theatre organ was aroused upon hearing "hi-fi" recordings of it. Through association with Ed Stout, he was introduced to the "legendary" Paramount WurliTzer about the time the restoration work on it was about to begin. He joined forces with Stout and Jim Tyler and, by working with them, was able to put in many hours of playing time on the instrument. It was Tom's brilliant playing that convinced Earl Long to invite him to play the concert re-introducing the Fabulous 285 to San Francisco.

Meet Earl W. Long

Probably the most glamorous days for the motion-picture industry were those within the span of years from 1915 through 1935, when the careers of Anita Stewart, Pola Negri, Anna Q. Nilsson, Mae Murray, George Arliss, Viola Dana, Charles Chaplin, Douglas Fairbanks, Norma Shearer, Marie Dressler, Rudolph Valentino, Janet Gaynor, Greta Garbo and a host of others soared to Olympian heights.

Within that tightly-woven tapestry are the indistinct but multitudinous figures of men and women whose task it is to hold together the gigantic structure of this opulent industry. And behind these titans is a vast force of men and women

who have devoted their lives to the daily business of this mammoth operation. It is here that we find Earl W. Long, in the position of managing the affairs of the Paramount theatres in San Francisco.

In 1919, young Long began as an usher in one of the theatres in his hometown, Brockton, Mass., and within a short time had made up his mind that the motion picture business was to be his life's work. He progressed rapidly and before too long became assistant manager of the Brockton Theatre, the leading house of the town, which played vaudeville as well as motion pictures. He was soon exalted further to the position of manager of the Rialto Theatre in Brockton.

In the course of his work he became acquainted with theatre organs and grew to love their wonderful sounds. This love has never left him, although he has never received any training as a musician.

In 1928 Long was moved into the advertising department of Paramount Public Theatres in New York City. He was also involved in Paramount's managerial school. In 1932 Earl Long was transferred to the Minneapolis Amusement Company, where he managed several of the circuit's theatres until 1947, when he came to San Francisco and the Paramount theatre.

Later he became city manager for three theatres, the Paramount, the St. Francis, and the State. He was then able to pursue the possibilities of the restoration of the "legendary" WurliTzer which had been silent far far too long in the Paramount Theatre.

Profile

THE PIPE ORGAN SERVICE COMPANY OF SAN FRANCISCO

The layman who for the past twenty-five years or so has been exposed to the sounds of electronic instruments would most likely not give a second thought to the fact that pipe organs still exist, that they are still being built in large numbers, and that there is still a place in the pipe organ field for technicians, designers, pipe-makers, voicers, and tonal designers. Of course, a major pre-requisite for such a career is an inner love of the multitudinous beauty and color of the sound of music. Two men with such a love are Edward Stout and James Tyler, who form the Pipe Organ Service Company of San Francisco.

Stout is a fiery, intense, slightly built young man of 26, originally from a small city in southern Michigan. His grandfather was in the business of building console cases for a number of pipe organ builders, and Stout's exposure to the business was a natural one. Later, he devoted every spare moment away from school work and household duties to his new-found love. He has lived on the West Coast for the past seven or eight years. So intense has his love of and respect for his life's work now become that it is sometimes almost impossible for an "outsider" to share his enthusiasm.

The meeting of Ed Stout and Jim Tyler most likely took place in an organ

(continued on page 7)



Earl W. Long

The San Francisco "Examiner" Story

EDITOR'S NOTE: Below is a reproduction of a page from the San Francisco Examiner of November 17, 1921, concerning Wurlitzer, San Francisco's Granada Theatre, and Oliver Wallace. On the opposite page is reproduced the text from the Examiner story.

WURLITZER
The World's Largest Organ House

In San Francisco
250 Stockton St.

In Oakland
575 14th St.

The Wurlitzer Building
New York City



Rudolph Wurlitzer—Founder

OLIVER WALLACE

who will make his first appearance in San Francisco at the

GRANADA THEATER



Wallace at the Wurlitzer



The HOUSE OF WURLITZER

Two centuries' experience—five generations of skilled craftsmen, all equally intent on making and improving musical instruments—are behind the achievements of the Rudolph Wurlitzer Company of today.

Beginning with the crude manufacture of the wooden boxes of early times the men of the House of Wurlitzer—fathers, sons and grandsons—have been famed through the centuries as leaders in their craft.

Today the huge manufacturing plant of the Rudolph Wurlitzer Company in New York State covers several acres of ground at the railroad station of Wurlitzer, near North Tonawanda.

In this almost unbelievably large plant—everything needed—from a child's toy whistle to that greatest of all creations, the type of organ used in the Granada Theater—is made.

The Wurlitzer organs are known all over the world for their exquisite beauty of tone and artistic construction. They are the most expensive horns made.

In the Wurlitzer Building (pictured on this page) in New York City, there is a complete stock of every kind of musical instrument made. This building has the honor of housing one of the world's greatest collections of rare old violins. Travelers from every corner of the globe visit this museum, which includes the masterpieces of Stradivari, Amati, Guarnerius and hundreds of other renowned makers of violins.

Today every principal city from the Atlantic to the Pacific has a Wurlitzer store—fully equipped to meet every musical need!

Realizing that music in the home is an important factor in happiness, the Wurlitzer Company aims to make some kind of musical instrument possible for every home in America. To this end they have adhered for years to a "factory to home" price policy. The Wurlitzer Company today is as beloved for its square dealing and generous price policy as it is admired for its musical achievements.

THE WURLITZER ORGAN

The great Wurlitzer organ, which is one of the outstanding features of the beautiful Granada Theater, was built in the huge Wurlitzer factory at Wurlitzer, North Tonawanda, New York.

Ten freight cars were necessary to transport this, the largest of all organs, across the continent.

Combined in one gigantic unit, there are nine complete organs or sections—and over three hundred individual instruments.

The reeds and pipes of this mammoth organ vary in weight from an ounce to half a ton. Miles upon miles of electric wiring were used in connecting up the various sections.

Complete the organ is literally a magnificent orchestra, including every known orchestral instrument and many never heard in any orchestra. In volume of melody the Wurlitzer organ excels an orchestra of one hundred men.

All the intricate mechanisms of the unit orchestra is under the instantaneous control of a single musician. A double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in solo any one instrument, while with the other fingers of the same hand he plays the melody parts on other instruments. Besides the three hundred stops and keys controlled by the hands, there are eight foot pedals.

The artifice who listened to the vital control of the great organ, were struck with its wonderful range of expression. The masterful of a tone, a softness, the house of strings, the delicate rust of flutes—nothing seemed beyond its capacity. A visit into with rare amazement was followed by the sprightly harmony of an ultra-soft, just wonderful. And in each section, the organ was perfect. As a musical achievement it stands alone—superior.

Two centuries' experience--five generations of skilled craftsmen, all equally intent on making and improving musical instruments--are behind the achievements of the Rudolph Wurlitzer Company of today.

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three hundred stops and keys controlled by the hands, there are eight foot pedals.

The audience who listened to the trial recital of the great organ were thrilled with its wonderful range of expression. The slender trill of a lute, a violin solo, the blaze of trumpets, the deafening roar of thunder--nothing seemed beyond its capacity! A violin solo with harp accompaniment was followed by the syncopated harmony of an ultra-modern jazz number! And in each selection, the organ was perfect. As a musical achievement it stands alone--supreme.

OLIVER WALLACE
who will make his first appearance in
San Francisco at the
GRANADA THEATRE

A product of the Pacific Coast, Mr. Wallace has an enviable record from Seattle to Los Angeles. He played the huge Wurlitzer organ (then the largest in the world) in the Liberty Theater, Seattle, for five years.

This will be his first appearance in San Francisco--and the city that knows so well how to appreciate the unusual and the beautiful--will open its arms to this wonderful artist.

Mr. Wallace cannot be compared with any other organist. He is in a class by himself--the absolute master of the mammoth organ described elsewhere on this page.

Some eleven or twelve years ago, Mr. Wallace was one of the first organists to "interpret the picture" with music. Great skill as well as an intense human sympathy, makes him a master in this form of improvising. Versatile to an extraordinary degree, Mr. Wallace seems as much at home playing a classic as when syncopating a jazzy selection.

Mr. Wallace is also a composer of considerable note. Among his most popular creations are "Hindustan," "Louisiana" and "Indiana Moon."

He has the tireless energy of all successful musicians, spending from four to six hours daily at the organ, in addition to his recital work.



At organ on opposite page is Oliver Wallace in 1921. Above is Oliver Wallace in 1961 still at the organ.

PIPE ORGAN SERVICE CO. (concluded)

loft somewhere in the San Francisco bay region, and the two decided to meld their talents.

From a schooling which was inclined toward a scientific career comes James B. Tyler, a tall, slender young man with a pleasant, almost handsome face set with penetrating eyes. Born in Sacramento, California, he is the son of a prominent educator, Henry T. Tyler. Both parents were musically talented.

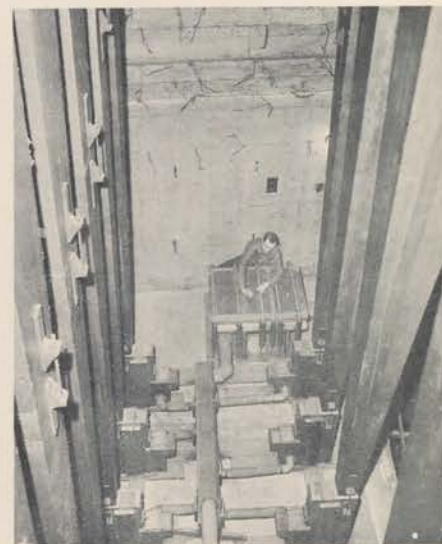
Even though a career in science was



Edward Stout and James Tyler

indicated, Tyler's fascination for mechanical and pneumatic musical instruments led him to learn more of the art of pipe organ building, and he began such training in the services of Hilary J. Burke, an organ technician in southern California.

So in the Pipe Organ Service Company is a union of craftsmanship and ability, which led them to begin work on the great Wurlitzer in the San Francisco Paramount Theatre in October of 1960. The results of their collaboration on restoration of this magnificent instrument were readily apparent to all who witnessed and heard the memorable concert of May 5.



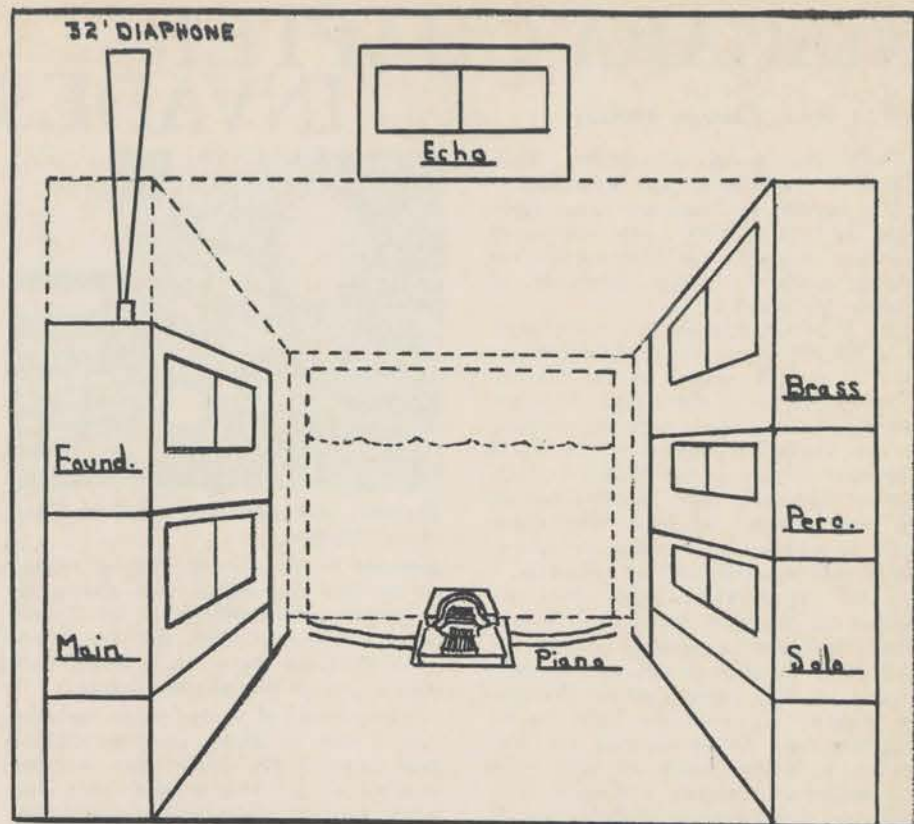
32' Diaphones in San Francisco Paramount. Ed Stout is seen at regulators.



Specifications

San Francisco Paramount

Wurlitzer 285



STOP TAB LAYOUT

- PEDAL**
(Lower Left Bolster)
- 32 Diaphone
 - 16 Bombarde
 - 16 Diaphone
 - 16 Ophicleide
 - 16 Double English Horn
 - 16 Tibia Clausa
 - 16 Diaphonic Horn
 - 16 Clarinet
 - 16 Bass String
 - 8 Tuba Mirabilis
 - 8 Tuba Horn
 - 8 English Horn
 - 8 Octave
 - 8 Open Diapason
 - 8 Tibia
 - 8 Solo String
 - 8 Horn Diapason
 - 8 Clarinet
 - 8 Cello
 - 8 Flute
 - Octave Coupler
- (Middle Left Bolster)
- 16 Piano
 - Bass Drum
 - Snare Drum (large)
 - Snare Drum (small)
 - Cymbals
 - Bass Drum - 2nd Touch
 - Kettle Drum - 2nd Touch
 - Crash Cymbals - 2nd Touch
 - Snare Drum (large) - 2nd Touch
 - Cymbals - 2nd Touch
 - Snare Drum (small) - 2nd Touch
 - Triangle - 2nd Touch
 - Bombarde to Pedal Coupler
 - Great to Pedal Coupler
 - Solo to Pedal Coupler
 - Accomp. to Pedal Coupler
 - (originally Echo to Pedal)
- BOMBARDE (3rd Manual)**
(Top Left Bolster)
- 16 Bombarde
 - 16 Diaphone
 - 16 English Horn
 - 16 Tibia Clausa
 - 16 Tibia Clausa
 - (originally 16 Solo String)
 - 8 Tuba Mirabilis
 - 8 English Horn
 - 8 Diaphonic Diapason
 - 8 Tibia Clausa
 - 8 Tibia Clausa
 - 8 Tibia Clausa
 - (originally 8 Solo String)
 - 8 Gamba
 - 8 Cello
 - 4 Clarion
 - 4 Piccolo
 - 4 Piccolo
 - (originally Harmonic Flute)
 - Xylophone
 - Glockenspiel
 - Snare Drum
 - Great to Bombarde Coupler
 - Great to Bombarde Octave Coupler
 - Solo to Bombarde Coupler
 - Sforzando Touch (Brass)
 - Sforzando Touch (Foundation)
- ACCOMPANIMENT (1st Manual)**
(Lower Center Bolster)
- 16 Contra Viol (TC)
 - 8 English Horn
 - 8 Tuba Horn
 - 8 Diaphonic Diapason
 - 8 Open Diapason
 - 8 Tibia Clausa
 - 8 Horn Diapason
 - 8 Gamba
 - 8 Gamba Celeste
 - 8 Saxophone
 - 8 Clarinet
 - 8 Viole de Orchestre

- 8 Viol Celeste
 - 8 Kinura
 - (originally 8 Krumet)
 - 8 Oboe Horn
 - 8 Salicional
 - 8 Quintadena
 - 8 Concert Flute
 - 8 Vox Humana
 - 4 Piccolo
 - (originally 4 Octave)
 - 4 Viol
 - 4 Viol Celeste
 - 4 Harmonic Flute
 - 2-2/3 Twelfth (Flute)
 - 2 Piccolo (Harmonic Flute)
 - 2 Piccolo (Flute)
 - Mandolin
 - (Top Center Bolster)
 - 16 Piano
 - 8 Piano
 - 4 Piano
 - Harp (Main)
 - Chrysoglott
 - Snare Drum (large)
 - Snare Drum (small)
 - Tambourine
 - Castanets
 - Chinese Block
 - Tom Tom
 - Accomp. Octave Coupler
 - Solo to Accomp. Coupler
- GREAT (2nd Manual)**
(Lower Right Bolster)
- 16 Ophicleide
 - 16 Tibia Clausa
 - (originally 16 Diaphonic Horn)
 - 16 Clarinet
 - 16 Saxophone (TC)
 - 16 Contra Viol (TC)
 - 8 Tuba Mirabilis
 - 8 Brass Trumpet
 - 8 Tuba Horn

SOLO CHAMBER

- 8 English Horn
- 8 Diaphonic Diapason
- 8 Open Diapason
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Solo String
- 8 Tibia Clausa
- (originally Horn Diapason)
- 8 Gamba
- 8 Gamba Celeste
- 8 Saxophone
- 8 Clarinet
- 8 Viol D' Orchestre
- 8 Viol Celeste
- 8 Kinura
- (originally 8 Krumet)
- 8 Oboe Horn
- 8 Salicional
- 8 Quintadena
- 8 Concert Flute
- 8 Vox Humana
- 5-1/3 Tibia Quint
- (originally 4 Clarion)
- 4 Piccolo
- (originally 4 Octave)
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Viol Celeste
- 4 Harmonic Flute
- 4 Flute
- (Top Right Bolster)
- 2-2/3 Twelfth (Flute)
- 2 Fifteenth (VDO)
- 2 Piccolo (Tibia)
- (originally 2 Harmonic Flute)
- 2 Piccolo (Flute)
- 1-3/5 Tierce (Flute)
- 16 Piano
- 8 Piano
- 4 Piano

- Marimba-Harp (Solo)
- Harp (Main)
- Xylophone (Percussion)
- Sleigh Bells
- Orchestra Bells
- Chrysoglott
- Cathedral Chimes
- Octave Coupler
- Sub-Octave Coupler
- (originally Solo to Great Unison)
- Sforzando Touch (Foundation)

SOLO (4th Manual)

(Top Right Bolster continued from Great)

- 8 Tuba Mirabilis
- 8 Trumpet (Brass)
- 8 English Horn
- 8 Tibia Clausa
- (originally Diaphonic Diapason)
- 8 Tibia Clausa
- 8 Orchestral Oboe
- 8 Kinura
- 8 Saxophone
- 8 Oboe Horn
- 8 Quintadena
- 4 Piccolo
- 4 Piccolo
- (originally 4 Harmonic Flute)
- 2 Harmonic Piccolo
- Cathedral Chimes
- Marimba
- Xylophone (Percussion)
- Xylophone (Main)
- Glockenspiel
- Sleigh Bells
- Orchestra Bells

ECHO (Affects Great Manual and Pedals)

- (Bottom Right Bolster)
- 16 Bourdon (Pedal)
 - 8 Cello (Pedal)
 - 8 Flute (Pedal)
 - Bass Drum (Pedal)
 - 8 Horn Diapason
 - 8 Gamba
 - 8 Gamba Celeste
 - 8 Viol D' Orchestre
 - 8 Viol Celeste
 - 8 Trumpet
 - (originally Oboe Horn)

CHAMBER LAYOUT

- 8 Flute
- 8 Vox Humana
- 4 Gambette
- 4 Gambette Celeste
- 4 Viol
- 4 Octave Celeste
- 4 Flute
- 2 Piccolo
- Cathedral Chimes
- Snare Drum

FRONT BOARD TABLETS

- PEDAL**
- 32 Diaphone - 2nd Touch
 - 16 Bombarde - Pizzicato
- ACCOMPANIMENT - 2nd Touch**
- 8 English Horn
 - 8 Tuba Horn
 - 8 Diaphonic Diapason
 - 8 Tibia Clausa
 - 8 Clarinet
 - 8 Saxophone
 - Cathedral Chimes
 - Glockenspiel
 - Sleigh Bells
 - Triangle
 - Bird Whistle
 - Solo to Accomp. Coupler
 - Solo to Accomp. Pizzicato

- GREAT - 2nd Touch**
- 16 Ophicleide
 - 8 Tuba Mirabilis
 - 8 Tibia Clausa
 - 8 Solo String
 - Solo to Great Coupler
 - Solo to Great Pizzicato
- BOMBARDE - 2nd Touch**
- 16 Bombarde
 - 8 English Horn

- 6 Tremulant Tabs located just above 2nd touch tabs controlling 11 tremulants.

MAIN ORGAN - 9 Ranks 10" Wind

(Unless otherwise noted)

- Pipes**
- Tuba Horn-Ophicleide 85
 - (15" wind)
 - Clarinet 73
 - Horn Diapason - Diaphone (metal) 73
 - Open Diapason 61
 - Concert Flute 85
 - Salicional 61
 - Viol De Orchestre 85
 - Viol Celeste 73
 - Kinura (tenor "C") 49
 - Chrysoglott 49
 - Harp (wood) 49
 - Xylophone II 37
 - Bird Whistle
- FOUNDATION ORGAN**
- 7 Ranks 10" wind
 - (Unless otherwise noted)
 - Diaphonic Diapason - Diaphone (wood) - (25" wind) 73
 - Tibia Clausa II 85
 - Solo String 73
 - Gamba 73
 - Gamba Celeste 73
 - Harmonic Flute (Tuned Celeste to Concert Flute) 73
 - Vox Humana - (6" wind) 61

UNENCLOSED ABOVE FOUNDATION CHAMBER - 30" Wind

- Diaphone 32' extension of 16' Diaphone 12
- SOLO ORGAN - 7 Ranks 10" Wind**
(Unless otherwise noted)
- Tibia Clausa I - (18" wind) 85
 - Brass Trumpet 61
 - Brass Saxophone 61
 - Orchestral Oboe 61
 - Oboe Horn 61

- Quintadena 61
- Kinura 61
- Solo Marimba - Harp 49

PERCUSSION CHAMBER

- Xylophone - 37 bars
- Solo Chimes - 25 tubes
- Glockenspiel-Orchestra Bells - 37 bars
- Sleigh Bells - 25 bells
- Bass Drum (large) - Tympani
- Snare Drum (large) - Tom Tom
- Snare Drum (small)
- Tambourine
- Castanets
- Wood Block
- Cymbal Crash
- Cymbal Tap
- Triangle
- Surf Machine
- Fire Gong - Ship Bell
- Auto Horn (large)
- Boat Whistle
- Telephone Bell
- Horses Hooves
- Wind Machine (with air whistles)

BRASS ORGAN - 2 Ranks

- Tuba Mirabilis ; Bombarde 85
- (25" wind)
- English Post Horn - (15" wind) 73

ECHO ORGAN - 8 Ranks 10" Wind

(Unless otherwise noted)

- Bourdon - Concert Flute 97
- Horn Diapason 61
- Gamba 73
- Gamba Celeste 73
- Viol De Orchestre 73
- Viol Celeste 73
- Trumpet 61
- Vox Humana (6" wind) 61
- Chimes 25
- Snare Drum
- Bass Drum
- 2 bird whistles

NIAGARA CHAPTER "INVADES" TORONTO

By H. Clealan Blakely

"Well, this really is a Mighty Wurlitzer", exclaimed an enthusiastic ATOE member at Toronto's huge Maple Leaf Gardens. Horace Lapp, the genial Gardens' organist, had just opened the concert with a rousing rendition of "Strike Up the Band".

The Gardens concert was the climax of a Theatre Organ weekend in Toronto June 10 and 11, staged by the Niagara Frontier Chapter of the ATOE. The proceedings started early Saturday morning at the Royal York Hotel at the 5/110 Casavant Organ in the Concert Hall. Harvey Elsaesser from Buffalo, one of our more talented members, entertained with a medley of familiar favorites. While the big Casavant is primarily a Concert Organ and suffers from its bottled up location backstage, it has many beautiful orchestral voices as well as plenty of traps and percussions.

Later, at the Odeon-Carlton Theatre, we entered the beautiful lobby to be surprised and delighted with the discovery of a big poster saying, "The Odeon-Carlton Extends a Cordial Welcome to the American Association of Theatre Organ Enthusiasts". This was just the first indication of the red-carpet treatment accorded to us by Victor Nowe, the Odeon manager, and his staff. The Carlton is the gem of the Odeon chain and, unquestionably, the most beautiful theatre in Canada. The smart blonde horseshoe console of the 3/19 Hillgreen-Lane organ was rolled out on its track at the right of the stage and a small section of the huge contour curtain was lifted to frame the console.

Mr. Colin Corbett, former resident organist at the Odeon opened with a thrilling arrangement of "Bless This House", then carried on with a medley of all-time favorites. His arrangement of "Dancing Tambourine" was a real standout. This organ is only partially unified, but has plenty of couplers and good pipework. There are no traps, and percussions consists of chimes, xylophone, and orchestra bells. The kinura-krumet is rather cutting but effective.

After the finale, Colin Corbett came to the stage mike and expressed his



Quentin Maclean at Mapleleaf Gardens Wurlitzer.

pleasure at discovering that an organization like our ATOE was attempting to preserve the tradition of the theatre organ. He hoped that the day would come when the organ would return as a regular part of the theatre program.

Having heard of a pipe organ installation in the T. Eaton Company Department Store, a few doors away, a group decided to investigate and were cordially invited by the management to try out the 4/90 Casavant. Harvey Elsaesser put the organ through its paces and tells us that it was in beautiful shape and the voices outstanding, a much better installation than the one at Royal York Hotel.

At 2:30 p.m. we assembled at Maple Leaf Gardens to hear Quentin Maclean and Horace Lapp at the 5/21 Wurlitzer. The Gardens is Toronto's huge Sports Palace, home of the Toronto Maple Leaf Hockey Club, with a seating capacity of almost 17,000. The organ is basically a Style 260 Wurlitzer which was originally installed in Shea's Theatre. When the Gardens bought the organ early in 1957, they had to work fast to keep ahead of demolition crews. All the original wiring was removed from the chests and, when the organ was re-installed, complete new all-electric relays, switches and wiring were supplied. Mr. Doug Morris, Technical Director of the Gardens, designed complete new organ chambers, bandshell and press gallery. The chambers are adequate in size and are lined with glazed tile for maximum sound reflection. A new 5-manual console was designed and built right on the spot. It is not a horseshoe console but has stopkeys in angle side jambs, and is covered with pale green arborite trimmed with white. Four of the keyboards came from the former right console of the Paramount Theatre Wurlitzer in New York. The wiring is color coded, with a distinctive color for each note throughout the relays, switches, console, etc. The percussions are in a separate chamber, amplified electronically to the proper level with Altec mike and horns.

After Horace Lapp's opening number, he introduced Quentin Maclean, who then played a fast-swinging medley.

After playing a request number, he called Horace back to the console for a medley of operatic favorites. Mac came back to the mike to announce that he would play a medley he had prepared especially for the occasion. From here the familiar melodies melted into each other with constantly changing registration. This time Mac poured it on; everyone knew by this time about "The Magic of Maclean" which our English friends felt when he played at the Trocadero. Horace Lapp then played another clever arrangement which was followed by a Charlie Chaplin comedy (silent) while he played the accompaniment. Horace was organist at Shea's and Pantages (now Imperial) theatres in the twenties, and demonstrated here that he has not forgotten the art of photoplaying. After this showing Maclean returned to the console and concluded the afternoon program with another beautifully handled medley.

Sunday morning we arrived at Studio "G" at the CBC on Jarvis Street to find Quentin Maclean already seated at the console and we were greeted by the music of Chopin in a typical Maclean style. Maclean then introduced David Legge, the son of Franklin Legge, who built the organ. Mr. Legge traced the history of the 3/14 unit from its first home in Casa Loma (an authentic castle in Toronto) in 1926, its removal to the CKNC studios in the Everready plant on Davenport Road, to its present Jarvis Street location. Quentin then followed with a program of request numbers from the members.

In reflection of our memorable week-end, it is quite remarkable the distances that some enthusiasts travel to hear these organs. Among others we noticed in the audience were Reginald Watson, designer of the famous BBC Moller and owner of a beautiful 17 rank organ in Manhasset, Long Island; also Rev. H. Harrison Flint from Maitland, Ontario former theatre organist in Boston, Massachusetts, and Mr. and Mrs. Bill Purdy, owners of a Style 235 Wurlitzer in Syracuse, New York.



Horace Lapp at Mapleleaf Gardens Wurlitzer.



Colin Corbett at the Odeon-Carlton's Hillgreen-Lane.

theatre organ

Dusty Rhodes .. a Wurlitzer and Memories



Too often, the Theatre Organ enthusiast's interest lies with the big organs in plush movie palaces in the large cities. Certainly a 4-manual Wurlitzer, a Marr & Colton, or a Wonder Morton is more than adequate to satisfy the appetite of any organ lover. However, if an organ sleuth has exhausted his research, he expands his radius of operations until he comes across a small-size organ in a typical theatre in a typical small town. Such was the case not long ago when Lloyd Klos and Jess G. Littlefield visited Batavia, New York.

Learning that the organ in the Family Theatre was still intact, though not played for years, Jess and Lloyd made a trip there which turned out to be very fruitful. The manager, Mr. John Oberle, was most cooperative in showing the instrument, answering questions, and volunteering additional information.

The theatre is not located on Main Street, but on a one-way side street. It is a 1,000-seat affair and is used for local amateur productions and stage shows passing through town. It has a striking interior with balcony, ornate carvings, beautiful curtain, and modern seating. The organ is in typical unused condition...dusty and dirty. A fire near the stage a few years ago resulted in torrents of water being showered upon the console.

It was in 1923 that the management of the Family Theatre decided to completely modernize it. This was rather startling in itself because Batavia at the time listed only 20,000 citizens and there were two other theatres in the city. Included in the renovation was the decision to install an organ. A two-manual, 6-rank Wurlitzer, Style D, was purchased and positioned in front of the stage at the left. Chambers were situated on each side of the auditorium near the stage. The theatre, when reopened, was renamed "The New Family Theatre". While discussing the Family Theatre and its Wurlitzer with the theatre staff and other citizens of Batavia, the name of Dusty Rhodes was mentioned often.

EDITOR'S NOTE: The Wurlitzer Shipment List was left out of this issue due to convention reports. It will be resumed in the next issue.

More information concerning the organist, Dusty Rhodes, was obtained from Robert O. Monaghan, a teacher of music at the State School for the Blind. Though blind, he had had experience as an organist in theatres in Wolcott and Fredonia, New York, before going to Batavia. He knew Dusty Rhodes well and used to sub for him at the Family Theatre. Much valuable information was obtained. From the view point of Mr. Monaghan and others with long memories in Batavia, Dusty Rhodes was indeed a fabulous character.

Even though Dusty was being paid the enormous sum for those days, \$250 a week, the management of the theatre was able to realize the cost of refurnishing the theatre in a very short time. The artist built up a tremendous following and several persons have attested that the audience which always packed the theatre did so just to hear Dusty's artistry on the Wurlitzer and without regard to the calibre of the film being shown.

Mr. Monaghan stated, "I maintain a high and respectful regard for his memory and feel that he gave me much which was of value to me in my own career. He was an excellent organist for so relatively small a community and attracted a large audience who came specifically to hear the music. He was, of course, a showman playing in a somewhat spectacular and emotional style, but he drew from the sonorous tones of that organ thrilling effects--warmly sentimental selections, spinningling and stirring march rhythms, rapturous

2/6 Wurlitzer, Family Theatre, Batavia, N.Y., played by Dusty Rhodes.

waltzes, current song hits, fast or slow, but more often the slower ballads. He resorted to rather violent crescendos and diminuendos at times to further the effects he wanted.

"Most valuable and appreciated were the times he permitted me the opportunity to spell him--usually during the news and comics--sometimes by myself and sometimes with a child to read the captions for me. Then Dusty gave me a little coaching, standing beside me as I played, and making terse suggestions (always much to the point as, 'Don't fill up your chords with all the notes each hand can play. I don't know why or-

(continued on page 13)

CLASSIFIED ADS

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ONE 61 NOTE pipe organ manual complete with contacts and cable. Make offer. Bud Abel, 75 Colgett Drive, Oakland 19, California.

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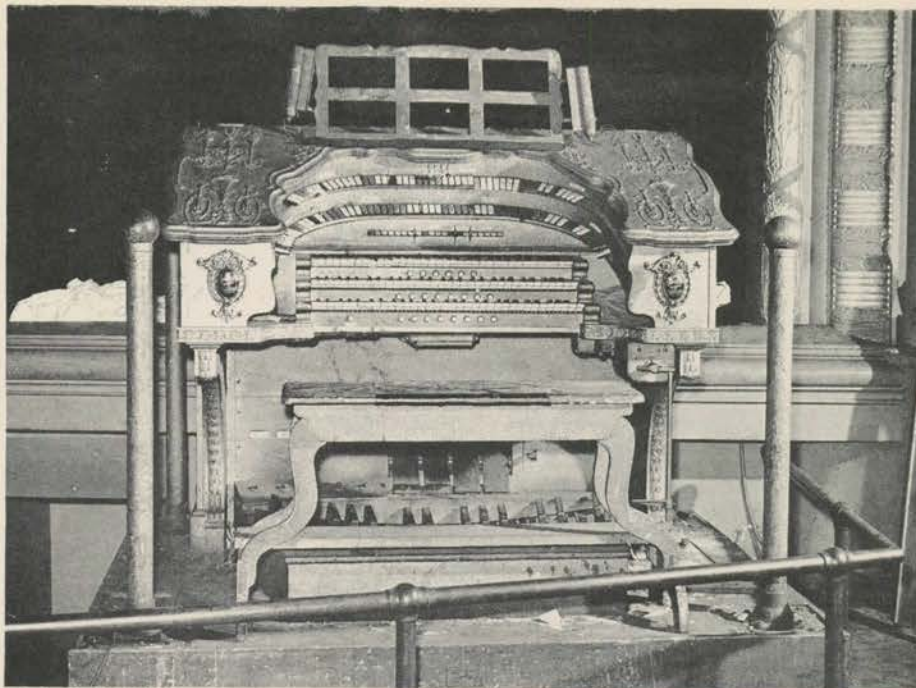
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Colonial Theatre Barton



Colonial Theatre Barton organ. Gilt, plaster will be removed upon re-installation, as Barton used good maple under all the "gee-gaws."

Another long-silent theatre organ has been saved from probable destruction, this one by ATOE member David A. Strassman, Milwaukee, Wisconsin. A modest 3/10 Barton has been removed from the Colonial Theatre in Milwaukee, and is now in dead storage pending the design and construction of a new home to house it.

The Colonial organ was not too well known by ATOE's, since the management of the theatre (independent) was rather protective toward the instrument. The organ was installed in January, 1927, at an estimated cost of \$22,000. It was last played regularly in the late thirties. Until the theatre closed in May, 1959, the organ was occasionally maintained by organ students in return for the privilege of practicing. Luckily nothing suffered from amateur workmanship.

After the building was closed, Dave approached the owners and got permission to examine the organ in January. By

that time a Milwaukee winter had started taking its toll in the abandoned theatre. "When we entered the theatre that rainy January day," recalls Dave, "the temperature inside was about 35 degrees, there was a terrible odor of mustiness...and directly over the console a monumental leak in the roof had disfigured the proscenium arch and was, in fact, dripping noisily over the keys!"

The console was protected as well as possible for the moment and a hurried examination proved that the pipe chambers were still dry. (Later in the spring, water started dripping on the top of the main chamber ceiling. "We got it out just in time," says Dave.)

A purchase price was agreed upon late in February whereupon the console was completely protected by plastic. Now

that removal of the organ could wait for better weather, Hugh Burdick came up from Lake Geneva to help put the organ back into shape for one last fling. Happily, dirty switches and armatures proved to be the most serious trouble...no dead magnets, no tired leather!

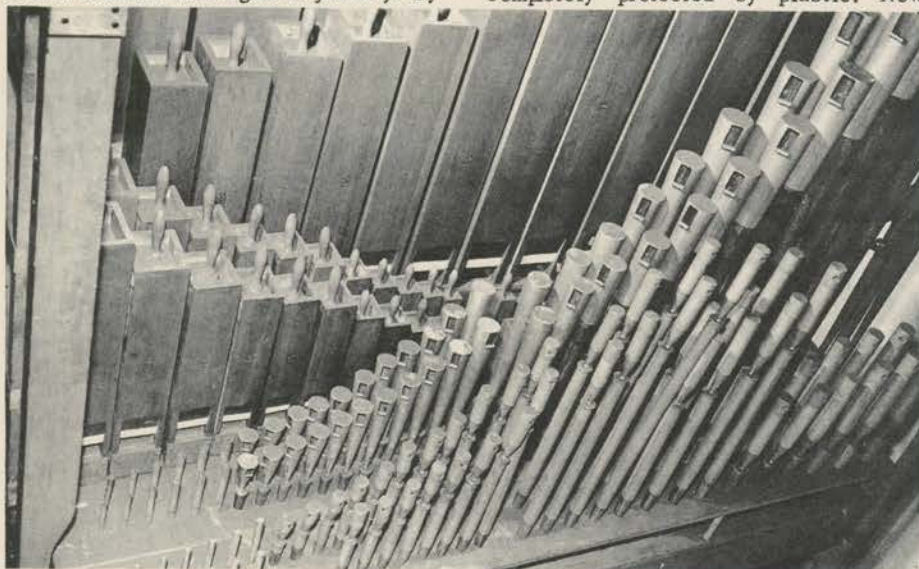
In May, an informal group of about 15 midwest ATOE's gathered in the unheated building (still only 48 degrees. The percussions never did get into tune with the pipes.) to give the organ a worthy send off. The evening lasted well past midnight and was recorded in stereo. Dave hopes to make tapes available to ATOE members.

The organ was removed during June with little trouble, except that the cables going over the stage had to be cut. Everything fit through existing doors with the small exception of the switchboard and relay.

The Colonial Theatre is a 1600-seat house, without any acoustic treatment and with a high, domed ceiling. "Sound movies must have been miserable in there," says Dave, "but for the organ it was perfect."

The organ was located in two triangular chambers flanking the proscenium, about 15 feet above the floor of the house. The console was on a Barton four-poster elevator at the right of the orchestra pit, the blower in the basement directly under the console. Relay and switchboards were in a separate room on the left, behind the main chamber. Only a thin cloth screen covered the tone openings, with the result that the organ really sang out with gusto. It filled the theatre, sounding like considerably more than ten ranks!

Dave has only one lament now that time has dulled the memory of the removal operation. "Where am I going to put those unmitred 16' Tubas?"



Solo chamber view shows vox humana, oboe horn, and leathered tibias, with 16' extension just visible.

SPECIFICATIONS of the COLONIAL THEATRE PIPE ORGAN

<p>MAIN CHAMBER (left) 10'' press. Flute: 97 pipes Tuba: 85 pipes Open Diapason: 73 pipes Clarinet: 61 pipes Chrysoglott: 37 bars Bird Song</p> <p>GENERAL SPECS. 5 H.P. Spencer Orgbbo is directly below console, delivers 19'' pressure to the regulators. Combination setter panel in back of console. Accompaniment: 7 combination buttons, 1 cancel, 1 general cancel Great: 7 combination buttons, 1 cancel Solo: 5 combination buttons, 1 cancel Foot Pistons and Expression: Fire Gong, Siren, Boat Whistle, Auto Horn, Bird Song. Division I, Division II and Master expression, Crescendo, Sforzando. Tremulants: Main, Solo, Tibia, Vox, Blank</p> <p>SOLO CHAMBER (right) 12'' press. Tibia: 85 pipes (15'' press.) String: 85 pipes String Celeste: 73 pipes Vox Humana: 73 pipes (7'' press.) Kinura: 61 pipes Oboe Horn: 61 pipes Marimba Harp: 37 bars Xylophone: 37 bars (reit.) Cathedral Chimes: 20 tubs Glockenspiel: 37 bars Orchestra Bells: (top 25 Glock., Reit.) Snare Drum Bass Drum Kettle Drum (Bass Drum)</p>	<p>Tom Tom Cymbal Triangle Tamborine Castinets Chinese Block Fire Gong Boat Whistle Auto Horn Siren</p> <p>ACCOMPANIMENT Contra Viole (TC)..... 16' Clarinet (TC)..... 16' Vox Humana (TC)..... 16' Diaphonic Diapason..... 8' Claribel Flute..... 8' Tibia Clausa..... 8' Oboe Horn..... 8' Vox Humana..... 8' Clarinet..... 8' Kinura..... 8' Tuba..... 8' Viole de Orchestra..... 8' Viole Celeste..... 8' 2 Blank tabs Flute..... 4' Tibia Clausa..... 4' Violin..... 4' Viole Celeste..... 4' Twelfth..... 2-2/3' Flautino..... 2' Marimba Harp..... 8' Chrysoglott..... 8' Tamborine Castinets Chinese Block Tom Tom Snare Drum Acc. to Acc..... 4' 4 Blank tabs</p> <p>ACCOMP. 2ND TOUCH Tibia Clausa..... 8' Tuba..... 8'</p>	<p>Chimes..... 8' Glockenspiel..... 4' Triangle Solo to Acc..... 4'</p> <p>GREAT Bourdon..... 16' Tibia Clausa..... 16' Diaphonic Diapason..... 16' Ophicleide (Tuba)..... 16' Viole de Orchestra (TC)..... 16' Clarinet (TC)..... 16' Vox Humana (TC)..... 16' Oboe Horn (TC)..... 16' Diapason..... 8' Concert Flute..... 8' Tibia Clausa..... 8' Oboe Horn..... 8' Vox Humana..... 8' Clarinet..... 8' Kinura..... 8' Tuba..... 8' Orchestral Oboe (Syn.)..... 8' Viole de Orchestra..... 8' Viole Celeste..... 8' 2 Blank tabs Principal..... 4' Flute..... 4' Tibia Clausa..... 4' Vox Humana..... 4' Clarion (Tuba)..... 4' Violin..... 4' Viole Celeste..... 4' Nazard..... 2-2/3' Piccolo..... 2' Tierce..... 1-3/5' Tibia Twelfth..... 2-2/3' Tibia Mutation (4 notes, each key) Fifteenth..... 2' Marimba Harp..... 8' Chrysoglott..... 8' Xylophone..... 8' Cathedral Chimes..... 8' Glockenspiel..... 4' Orchestra Bells..... 4' 4 Blank tabs Solo to Great..... 16'</p> <p>GREAT 2ND TOUCH Tuba..... 16' Tibia Clausa..... 8'</p> <p>SOLO Tibia Clausa..... 16' Tuba..... 16' Vox Humana (TC)..... 16' Diaphonic Diapason..... 8' Tibia Clausa..... 8' Oboe Horn..... 8' Vox Humana..... 8' Kinura..... 8' Tuba..... 8' String..... 8' 2 Blank tabs Tibia Clausa..... 4' Cornet (Tuba)..... 4' Xylophone..... 8' Cathedral Chimes..... 8' Glockenspiel..... 4' Orchestra Bells..... 4' 4 Blank tabs</p> <p>PEDAL Resultant..... 32' Tuba..... 16' Tibia Clausa..... 16' Bourdon..... 16' Diaphone..... 8' Flute..... 8' Tibia Clausa..... 8' Tuba..... 8' Cello..... 8' Flute..... 4' Snare Drum 1 Blank tab Acc. to Pedal..... 8'</p> <p>PEDAL 2ND TOUCH Tuba..... 16' Diaphone..... 8' Bass Drum Cymbal Snare Drum Kettle Drum Thunder</p>
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DUSTY RHODES

(concluded)

ganists have to play with big chords. They do not need to. Whenever you can, keep a counter melody running above or below your tune.) By picking up the chord from beneath each other's hands, we made the transition so that most folks did not know there had been a change in organist."

Frequently when the supper hour approached, Bob Monaghan would take over the playing for his idol. When the proper moment arrived Dusty would say, "Take over, Bob. I'm going out for a sandwich." Dusty would edge toward the left of the bench, Bob would place his fingers under Rhodes', and, assuming his spot in the center of the bench, would continue the playing without a hitch.

Each year the management would have a "big name" organist play in Dusty's place as an added attraction. These "big names" were famous throughout the country and were always a hit. However, in Batavia they received only polite applause. Then, when Dusty

Rhodes would return to the console for the film accompaniment the polite applause would break into a crescendo. The people of Batavia considered him their own, and this status remained until the end of his engagement in 1925.

In 1925, Dusty Rhodes left the Batavia scene, according to Lloyd Klos and Jess Littlefield. But where he went is uncertain. Some say he went to Canada for awhile, and beyond that...no one seems to know. But one thing is certain. Of the more than 17,000 people residing in Batavia today, there must be several hundred who still remember the blinking of the console lights in the Family Theatre, the bow of the performer, and the superb artistry which belonged to Dusty Rhodes during the Golden Days of the Theatre Organ in that little New York town.

WHILE THEY LAST

The following issues of TIBIA magazine are available while the supply lasts at \$1.00 each: Volume I, Numbers 2, 3, and 4; and Volume II, Numbers 1, 2, 3 and 4. Mail your request with remittance to ATOE, Box 248, Alameda, California.

Was WurliTzer rebuilding a Morton . . . Did they trade it? . . . or . . .? Also noted throughout the entire list...after an Opus Number the cryptic wording "Rep'd". Now the question is....Does this mean repaired or repossessed?

Incidentally, some of the pipework in Robert Morton installations stands up as some of the best built by anyone. Robert Morton also introduced many progressive ideas into the organ builders' art and enjoyed a reputation for having a very reliable, simple action. Oldtime theatre owners also have stated that Morton's prices were very reasonable, which probably accounts for the many smaller theatres installing them.

1961 ROSTER

THE ROSTER of the ATOE membership for 1961 is now available to members at 50¢ per copy. Just write - National Secretary, Ida James, P. O. Box 248, Alameda, Calif., send in the half dollar, and your copy will be forthcoming.

Third A. T. O. E. Convention

The 3rd Annual ATOE Convention opened Friday afternoon, June 30, in Richmond, Virginia, with 187 members registering at the Jefferson Hotel and the Mosque. Due to a rather tight schedule many members were unable to register, but a count of members present at the Mosque and Byrd Theatre concerts indicated about 230 in attendance.

The Saturday afternoon meeting at the beautiful Mosque commenced with a few announcements by President Judd Walton, who then introduced the first artist, Leonard MacClain, Epic recording artist, one of the organists at the Wanamaker store in Philadelphia and better known as 'Radio Mac' in the hey-day of organ broadcasting. MacClain proceeded to put the magnificent 3/17 WurliTzer through its paces, presenting a varied program ranging from DIXIE to TENDERLY and KNIGHTSBRIDGE MARCH, and concluding with a TRIBUTE TO GER-SHWIN.

This 5000 seat auditorium with its wonderful acoustics is made to order for the artistry of Leonard MacClain, and the applause and enthusiasm of the audience were conclusive evidence of a performance par-excellence.

Following this, the second artist for the afternoon was then introduced as Eddie Weaver, resident of Richmond, Virginia, who had graciously agreed to fill in for Bill Thompson of Hollywood, the artist shown on the program, who due to unforeseen circumstances was unable to be present.

Eddie Weaver is no stranger to the WurliTzer pipe organ, having played at the Loew's Theatre in Richmond for some 23 years. His program, featuring popular, novelty and the classics was definite proof of real musicianship and showmanship. Registration, feeling and perfect execution bore witness as to why, in this age of almost non-existent theatre organ presentations, this man was able to continue this type of program up until this year. It is our understanding that the programs terminated because Weaver wished to enjoy a little family life, confining himself to one job at Miller and Roads in Richmond, Virginia, where he can be heard playing daily programs.

Our hats are off to Eddie Weaver, and the thanks of our membership go to him for helping to make our convention a success.

The next scheduled event was the Annual Banquet held in the ballroom of the Jefferson Hotel, with 174 in attendance. Following an excellent dinner, the Annual business meeting was called to order by out-going President Walton at 8:15. Thanks were given to all who had worked to make the convention possible, with a very special thanks to the Potomac Valley Chapter for hosting the

convention. The key man in this operation was Captain Erwin Young, who worked untiringly, making many trips between Washington and Richmond in order to set up the necessary arrangements for the use of the Mosque, the Byrd Theatre and the Jefferson Hotel, prior to and after the death of Harold Warner.

Thanks were also extended to Tommy Landrum, R. G. Pierce, Dick Barlow, Bob Carson and Don Lewis, who under the direction of Tommy Landrum carried on the excellent work started by Harold Warner on the Mosque and Byrd WurliTzers; also to Bob Coulter, manager of the Byrd Theatre, and Mr. Anthony of the Mosque.

Following introductions of guests at the head table, the financial report was read and a brief review of business transacted at the last Annual Meeting by in-coming President 'Tiny' James. Out-going President Walton then summarized his activities, making special note of the much improved schedule of THEATRE ORGAN.

The question of increasing the size of THEATRE ORGAN from 16 to 20 pages per issue, with a corresponding increase in dues was presented to the members at the request of the Board of Directors. Following a short discussion it was moved by Dan Schultz of Rochester, New York and seconded by Jay Quinby of Summit, New Jersey and the Mississippi River, that effective January 1962, THEATRE ORGAN be increased to 20 pages and dues raised to \$5.00 per year. This was carried unanimously.

Other business transacted covered the location of the 1962 Annual Meeting, the increase in the number of honorary directors due to increase in chapters, and the request that Jesse Crawford be made an honorary 'life' member.

The new officers, as elected by the Board of Directors, were then announced as W. 'Tiny' James, President; Richard Loderhose, Vice President; Frank Killinger Jr., Treasurer; George Thompson, Editor; and Bud Abel, Assistant Editor. It was moved by Ben Keller of Frederick, Md., and seconded by Laura Thomas of Lancaster, N.Y., that the names as read be accepted. The vote was unanimous.

At this point, out-going President Judd Walton turned the gavel of authority (a tibia pipe) over to 'Tiny' James, new ATOE President, who made a short acceptance speech pointing out the importance of chapters and membership participation, and commended the various chapter secretaries for their excellent work. This was followed by a few words from the new Vice President Dick Loderhose.

Mel Doner, first editor of TIBIA, was unanimously elected as Honorary Member

of ATOE for 1961. With this, the business meeting was brought to a close with the announcement of the final scheduled event for the convention. This was the program at the Byrd Theatre which was to start at 11:45 p.m., featuring Gaylord Carter at the famous 4 manual WurliTzer.

At approximately midnight, the house lights of the Byrd Theatre dimmed and on the screen was seen the WurliTzer factory film mentioned in the San Francisco Paramount article elsewhere in this issue. Following this short film, Gaylord Carter brought the console up to stage level with a mighty fanfare. And thus it was that most of us heard the Byrd WurliTzer in person for the first time. It was great, it was thrilling. It was terrific!

New President 'Tiny' James then introduced Carter, who is a well known theatre, radio and television organist, probably best known for his accompaniment to the 'Beulah' and 'Amos and Andy' radio shows. In that connection Carter was asked to play the "Amos and Andy" theme for the audience. The applause for this short interlude was proof that all present were thrilled to hear this famous rendition of "The Perfect Song", done as only Gaylord Carter can do it.

Carter then explained the fact that he was going to play the Snub Pollard comedy "cold" (without rehearsal), and went on to explain and demonstrate the themes to be used in playing the musical background for the silent feature, 'Mark of Zorro'. He then played an overture comprising all of the themes to be used with the picture, and with this went right into the picture.

Gaylord played the entire (86 minutes) with force, precision and the perfection for which he is so well known. Here is a true musical artist, and when at the end of the feature the organ rose out of the pit, sincere applause of over 200 persons sounded like 2000; a real tribute to an organist from people who understand and love music, especially when it emanates from a theatre pipe organ.

And so it was on this note that the 3rd Annual ATOE Convention came to a close. Sincere thanks go to artists Leonard MacClain, Eddie Weaver and Gaylord Carter, and all others concerned, for their efforts in making this convention a successful memorial to the late Harold Warner Jr., pipe organ enthusiast extra-ordinary.

Members in attendance represented the States of California, Arizona, Texas, North Dakota, Kentucky, Tennessee, New York, Virginia, Maryland, Ohio, Connecticut, New Jersey, North Carolina, South Carolina, Georgia, Florida, Illinois and Minnesota plus Washington, D.C.

Candid Shots from the Convention



Erwin Young, and Mrs. Ethel G. Cline.



Janice and Ida James, Mrs. Arthur Stovall, Erwin Young, Art Stovall, at registration desk of Jefferson Hotel.



Eddie Weaver, Leonard MacClain, and Gaylord Carter pose for pictures at the Mosque.



L. A. Waldsmith, of Dayton, Ohio, and Mr. and Mrs. H. Garratt Paul.



Jack Gustafson, Reg Watson, Lowell Ayara, and Tom Sheen.



Left to right: Mrs. H. Garratt Paul, Dottie MacClain, and Mrs. Dick Loderhose.



Dick Loderhose, Judd Walton, and H. Garratt Paul.



Left to right: David Miller, Clarence Roggmann, Don Curtis, George Miller, Mrs. William Street (seated).



Announcement

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