

# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



REINY DELZER and his *"Wurlitzer of a Thousand Memories"* (see page 8 and center insert)

# .. NEWS.. AND VIEWS

RECENT ATOE VISITORS to the SF Bay Area include Dick Kline, Frederick, Md., Bob Wilson, Yakima, Wash., Johnny Seng, Aurora, Ill., Andy Crow, Tacoma, Wash., Mr. and Mrs. Harry Jorgensen from Minneapolis, Minn., and Ken Hodgson of Vancouver, B.C.....Always glad to meet ATOE-ers when they are in our vicinity....RECEIVED AN APPLICATION from new member Elmer Perkins of South Berwick, Maine, with the information that he has a (quote) Small Tracker In Home, Currently Being 'Electrocuted' (unquote).... Elaine Ulman of Grimes, Iowa: The Reginald Foort LP's were released by Cook Laboratories, 101 Second Street, Stamford, Conn.....JIMMY BOYCE, talented organist at the Alexandria, Va., Arena Roller Rink,

has purchased the 4/34 WurliTzer formerly owned by Dr. Warren Phillips of Harrisburg, Pa.....Jimmy is in the process of installing this giant . . . in the roller rink . . replacing the 2/7 WurliTzer that he has been using there nightly for a number of years ....This WurliTzer was originally installed in the Centre Theatre, N.Y.....Complete story with pics and stoplist will be in a future issue of THEATRE ORGAN....In our last issue we placed the Fisher Theatre in Chicago....Mr. R. David Brewer of Dearborn, Mich.....wants us to return it to Detroit....Thanks, Dave!....REGIONAL MEETINGS OF AGO have included visits to THEATRE ORGANS as part of their programs in at least three instances... SYRACUSE CHAPTER held a Milk-

man's Matinee at the RKO Keith (3m WurliTzer)....OHIO VALLEY CHAPTER spent some time at the Toledo Paramount's 4/20 WurliTzer ....SOUTHERN REGIONAL AGO had a jam session at the Malco Theatre, Memphis 3/13 WurliTzer....Nice way to top off a convention! ! !....We are trying to locate information on all the Robert Morton installations . . . Can anybody help? ? ?....Thanks to Stu Green for nice comments on our efforts....We enjoy yours too! ! !.... Our NEW mail address is P. O. Box 248, Alameda, California....Congrats to ATOE member Dr. John Klein of Muscatine, Iowa....His WurliTzer Opus 1780....received a nice spread in THE AMERICAN ORGANIST....

Seems that someone recently made the remark . . . 'Theatre Organ concerts . . . in the San Francisco area have not been sellouts' . . . This certainly does not apply . . . to two George Wright concerts at the big Fox . . . Both were sellouts . . . you have our word for it . . . we were there . . .

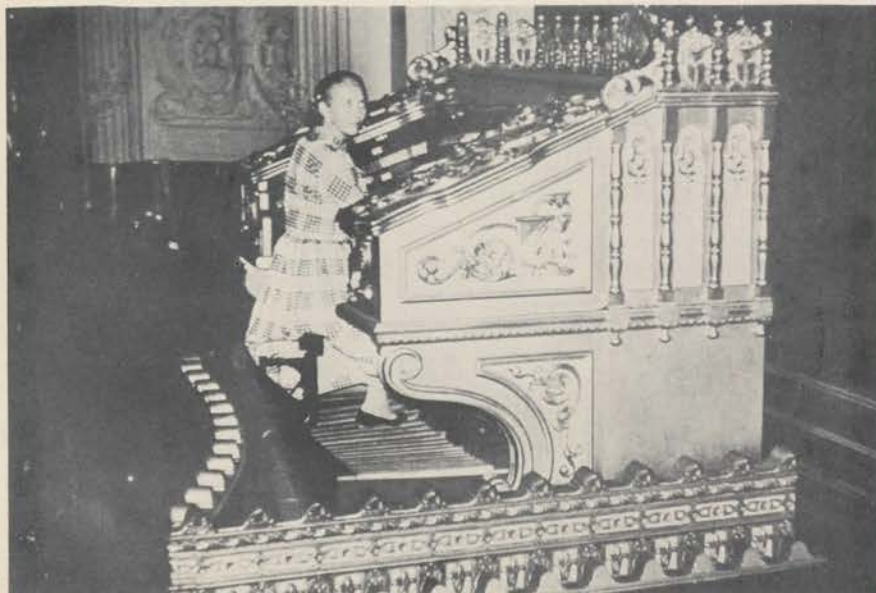
## CHAPTER ACTIVITIES

### NIAGARA FRONTIER

The desire of a famous organist and his wife to see Niagara Falls proved a boon to the Niagara Frontier Chapter during the month of August. The artist, Leonard MacClain -- the well remembered "Melody Mac" of radio, Epic recording artist, organ teacher, and one grand guy -- played his first concert Wednesday evening, August 23, at the 4/18 Marr & Colton in the Roosevelt Theatre in Buffalo. The second concert was held Sunday morning, August

27, at the 4/21 WurliTzer in the RKO Palace in Rochester, N.Y. One of the highlights of the Roosevelt concert was the use of song slides which brought the house down, as they harkened back to the golden days. A few mix-ups were prevalent, just like in the old days, too!

Vivacious Dottie MacClain added her talents to both programs acting as intermission performer, playing some delightful ballads, interspersed with talk about her famous husband.



Dottie MacClain at the Wonder Morton, Loew's Kings Theatre, New York.

Anyone witnessing these concerts will agree that the Niagara Frontier Chapter couldn't possibly miss. First, it had an artist of established stature who made use of every conceivable part of the organ, including all traps and toy counter. Next, two organs in tip-top condition were used. Credit must be given to Harry Radloff and Danny Schultz for keeping the Roosevelt and Palace organs, respectively, in perfect shape. Also, appreciation is given to Messrs. George and Morris Rosing of the Roosevelt Theatre, and to Jay Golden of the Palace Theatre for accommodating the members during these concerts.

An informal schedule of events was the order of the day for the chapter on July 8. First order of business was a picnic at the home of Mr. and Mrs. Joseph Thomas, treasurer and secretary respectively in Lancaster, N.Y. Following the picnic, formal ceremonies were held for the groundbreaking of a new addition to the Thomas' home. Having a Marr & Colton "Beast in the Basement", the Thomases are to build a 20' x 40' structure to house the instrument.

The assembled members then made their way to the 1500-seat Bellevue Theater in Niagara Falls for an informal hearing of that movie house's WurliTzer. This instrument, a 2-manual, 8-ranker was installed in August 1921. It is opus 442, Style 185, and situated in front of stage center. For the past several years, the organ has been kept in good condition by Chapter Member Dave Vender Hoek. The theatre at present is undergoing complete refurbishing with new seats, new paint and decor scheme, and will open under new

(continued on page 12)

theatre organ

# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION  
OF THEATRE ORGAN ENTHUSIASTS

## 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 - Heino H. Olandt, 131 Wendover Ave., Kenmore 23, 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 - Grace Johnson, 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.

## MEL DONER HONORARY 1961 ATOEE MEMBER

by Judd Walton

The nomination and election to Honorary Member which took place at the Annual Meeting of A.T.O.E. in Richmond, Va., on July 1, 1961, is belated recognition of one of the world's most avid organ lovers. Dr. Melvin P. Doner, PhD., is indeed one of the "old school" of music lovers, and organs have been his primary source of enjoyment for many, many years. Mel, as he has come to be known by hundreds of A.T.O.E. members, numbers as his close personal friends more organists probably than any other person alive today.

Mel's love for theatre organs dates way back to the very beginning when they first were becoming recognized as a new art form. When the old 78 rpm shellac phonograph records started featuring pipe organ music, Mel began a collection which now numbers into the thousands, and is without a doubt the most extensive collection in the world. The hours spent searching through stack after stack of records in Salvation Army Stores, Goodwill Industry Stores, used Book Shops, and the like must number into the thousands, too!

Mel's field is Entomology, and as

(continued on page 7)



MEL DONER

### A.T.O.E.

News and Views	2
Chapter News	2
Honorary Member	3
By-laws	6
Financial Report	6
Letters to Editor	9
Record Reviews	15

### ARTICLES

Unusual Wurlitzer	4
Reiny Delzer Installation (and four center pages)	8
The Swingin' Austin	10

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

### STAFF FOR A.T.O.E.

PRESIDENT . . . . . W. Tiny James  
Vice President . . . . . Dick Loderhose  
Secretary-Treasurer . . . . . Mrs. Ida James  
Advertising Manager . . . . . Dewey Cagle

THEATRE ORGAN is a quarterly publication devoted to the interests of theatre organ enthusiasts, and to publishing of official notes and proceedings of the American Association of Theatre Organ Enthusiasts. All communications and material should be sent to THEATRE ORGAN, P. O. Box 248, Alameda, California. Inquiries and all materials intended for A.T.O.E. should be directed to the above address and will be correctly routed to the proper office.

THEATRE ORGAN (title registered U.S. Patent Office) is published by the American Association of Theatre Organ Enthusiasts, President W. Tiny James, 2834 Santa Clara Ave. Alameda, California. All rights reserved. Entire contents copyright 1961 by A.T.O.E., Incorporated.

POSTMASTER: If undeliverable send Form 3579 to THEATRE ORGAN, P. O. Box, 248 Alameda, California.

Second Class Permit paid at Alameda, California.



Dr. Lawson, Mr. and Mrs. Harold Walker, Mrs. Ray Lawson, John Hollywell, Don Hyde, and Wendy Lawson (on bench, foreground) all seem to be enjoying former theatre organist Phil Savage at Lawson's 4/20 Wurlitzer.

Although not the largest theatre organ home installation, the Wurlitzer owned by Dr. Ray Lawson of Montreal is one of the most interesting installations to be reported by THEATRE ORGAN.

Actually, this instrument is a composite of two instruments. One was originally installed in the Strand Theatre, Madison, Wisconsin; the other in the Tiffin Theatre in Chicago. The Strand organ was first bought by a Chicago recording firm. However, the relay system and the console were damaged by fire. The relay was completely rebuilt and the console was replaced by the one from the Tiffin Theatre organ. The composite organ was put up for sale by the recording company, and Dr. Lawson lost no time in negotiating for it.

The fact that it wouldn't fit in his house caused no concern - just a slight delay while an extension was built on the residence for the pipe work. According to the information on the stoplist, the organ now stands at 4m/20r comprising 1,423 pipes controlled by 156 stopkeys. It will be noted upon examination of the stoplist that only 12 ranks appear on the great manual. However, the organ is well coupled, giving it extreme versatility. The installation of the organ was handled by Bill Hansen of Portland, Oregon, and required about

six months to complete (ED. NOTE: We believe the word, "Complete", is a misnomer....They're never complete!)

The career of Dr. Ray Lawson is as interesting and versatile as the Wurlitzer. Son and namesake of Hon. Dr. Ray Lawson, former Lieutenant-Governor of Ontario and former Canadian Consul General in New York, he was born in April of 1914 near London, Ontario. His early education was all obtained in Ontario, with both his B.A. and M.D. received at the University of Western Ontario. After internship, he practiced in a Northern Ontario lumber, mine and railroad town. Of this, Dr. Lawson says, "I did everything from, and including, pulling teeth and delivering babies." He later studied in England and Vienna. From this, Dr. Lawson signed on as ship's doctor on the Empress of Britain. At the time World War II started, he was in Canada and signed up with an ambulance corps outfit in the Canadian Army. After a few months of this, he changed over to the R.C.A.F., setting up hospitals throughout Canada. Shortly after getting into the service, he married his childhood sweetheart, Gertrude. The Lawsons had three children. (Mrs. Gertrude Lawson passed away about five years ago.) After the war, Dr. Lawson opened an office for private practice. His particular interest as a doctor

# UNUSUAL WURLITZER in MONTREAL

is in cancer. About half of his time is spent doing research. This has taken him through the far reaches of the Arctic many times, studying malignancies in the Eskimo population of the far north.

Besides Dr. Lawson's intense interest in medical research and pipe organs, he has been raising Beagles for many years, and has one of the largest libraries in the world concerning this breed of dog. He also has a large collection of organ recordings, as well as books on pipe organ buildings, etc.

Dr. Lawson is married to Dr. Anne Richardson, an anaesthetist at the Royal Victoria Hospital.



Ray Lawson relays, Wurlitzer augmented with Reisner.



Solo Chamber of Ray Lawson Organ

ORCHESTRAL ( 3rd Manual)

- 16 Tibia Clausa
- 8 English Horn
- 8 Trumpet
- 8 Diaphonic Diapason
- 8 Tibia Clausa
- 8 Vox Humana
- 8 Krumet
- 8 Kinura
- 8 Clarinet
- 8 Saxophone
- 8 Viole d'Orchestra
- 8 Oboe Horn
- 8 Quintadena
- 8 Concert Flute
- 4 Piccolo
- 4 Viol
- 4 Flute
- 2 Piccolo ( Tibia)
- 2 Fifteenth ( String)
- 2 Piccolo
- Glockenspiel
- Orchestral Sub Octave
- Orchestral Octave
- Solo to Orchestral

SOLO ( Top Manual)

- 16 Tibia Clausa
- 8 English Horn
- 8 Harmonic Tuba
- 8 Trumpet
- 8 Tibia Clausa
- 8 Tibia Clausa Minor
- 4 Harmonic Flute
- 8 Krumet
- 8 Kinura
- 8 Clarinet
- 8 Saxophone
- 8 Solo String
- 8 Oboe Horn
- 8 Quintadena
- 4 Tibia Clausa
- Cathedral Chimes
- Xylophone
- Glockenspiel
- Orchestra Bells
- Solo Sub Octave
- Solo Octave

EFFECTS

Surf, Bird No. 1, Surf No. 2, Fire Gong, Steamboat Whistle, Auto Horn, Horse Trot, Tom Tom, Oriental Gong, Crash Cymbal

MAIN CHAMBER

- Quintadena
- Clarinet
- Concert Flute
- Diaphonic Diapason
- Viole d'Orchestra
- Viole Celeste
- Krumet
- Salicional
- Voix Celeste ( TC)
- Tibia Clausa Minor ( TC)
- Vox Humana
- Harp
- Bird Whistle No. 2
- Chrysoglott

SOLO CHAMBER

- Kinura
- Saxophone
- Brass Trumpet
- Harmonic Tuba
- English Horn
- Oboe Horn
- Solo String
- Tibia Clausa
- Harmonic Flute
- Glockenspiel
- Sleigh Bells
- Xylophone
- Cathedral Chimes
- All non-tonal percussions

SPECIFICATIONS OF RAY LAWSON WURLITZER AND STOP TAB LAYOUT

<b>PEDAL</b>	4 Octave Celeste ( Viol)
16 Tuba Profunda	4 Salicet
16 Diaphone	4 Octave Celeste ( Cel)
16 Tibia Clausa	4 Flute
16 String Bass	4 Vox Humana
16 Bourdon	2-2/3 Twelfth
8 Harmonic Tuba	2 Piccolo
8 Diaphonic Diapason	Harp
8 Tibia Clausa	Chrysoglott
8 Cello	Chrysoglott Octave
8 Flute	Accomp. Sub Octave
4 Flute	Accomp. Octave
Bass Drum	Orchestral to Accomp.
Kettle Drum	Solo to Accomp.
Triangle	Snare Drum
Cymbal	Tambourine
Accomp. to Pedal	Castanets
Orchestral to Pedal	Chinese Block
Great to Pedal	8 Solo to Accomp. ( PIZZICATO)
Solo to Pedal	
16 Tuba Profunda	<b>GREAT</b>
( PIZZICATO)	16 Tuba Profunda
<b>ACCOMPANIMENT</b>	16 Diaphone
16 Contra Viol	4 Octave Celeste ( Viol)
8 Harmonic Tuba	4 Salicet
8 Diaphonic Diapason	4 Octave Celeste ( Cel)
8 Tibia Clausa	4 Flute
8 Vox Humana	2-2/3 Twelfth ( Tibia)
8 Krumet	2-2/3 Twelfth
8 Clarinet	8 Harmonic Tuba
8 Solo String	8 Diaphonic Diapason
8 Viole d'Orchestra	8 Tibia Clausa
8 Viol Celeste	8 Tibia Clausa Minor
8 Salicional	8 Clarinet
8 Voix Celeste	8 Solo String
8 Oboe Horn	8 Viole d'Orchestra
8 Quintadena	8 Viol Celeste
8 Concert Flute	8 Salicional
8 Vox Humana	8 Voix Celeste
4 Piccolo	8 Concert Flute
4 Viol	8 Vox Humana
	4 Clarion
	4 Octave
	4 Piccolo
	4 Viol
	Solo to Great
	Solo to Great ( PIZZICATO)

# By-Laws of the American Association of Theatre Organ Enthusiasts

## PREAMBLE

Article 1. The name of the association shall be, "The American Association of Theatre Organ Enthusiasts", hereinafter referred to as ATOE.

Article 2. The Association shall be a non-profit organization devoted entirely to furthering the ideals set forth in Article 3.

Article 3. The purposes for which this Association is formed are: To Preserve the Tradition of the Theatre Organ, to Further the Understanding of the Instrument and its Music, and to have published a periodical to be called "THEATRE ORGAN".

Article 4. It is hereby expressly stated that the use of the name of the Association (ATOE), the publication "THEATRE ORGAN", or its letterhead must be for the good of all the group and not for personal gain and that the Officers of the local Chapters will be held responsible for any such use, in poor taste, of the good name of ATOE.

The following by-laws are the result of efforts and desires of the ATOE to accomplish these objectives:

## SECTION I. MEMBERSHIP

Article 1. The membership of the association shall consist of individuals interested in furthering the purposes of the Association as stated in Article 3 of the Preamble, and spouse.

Article 2. There shall be two classes of membership, to be known as regular and Charter. The rights and privileges of each class of membership shall be the same and identical.

Article 3. An honorary member shall be chosen by the members at the Annual Meeting of Members, each year, who will enjoy the privileges of membership without the payment of dues for the ensuing fiscal year, and who shall serve as an honorary member of the Board of Directors with power to vote for the ensuing fiscal year.

## SECTION II MEETINGS OF MEMBERS AND DIRECTORS

Article 1. The policies of ATOE shall be determined at an Annual Meeting of Members, to be held on a date and place to be designated by the Board of Directors.

Article 2. A special meeting of members may be called by the President, with the approval of the Board of Directors, and shall be called by him at the written request of twenty-five (25) members, at a place to be designated by the President.

Article 3. Meetings of the Board of Directors shall be held at least once each year immediately after the Annual Meeting of Members and at any other time necessary to handle the affairs of ATOE, as determined by the Executive Officers.

Article 4. At least five (5) members of the Board of Directors, including one of the Executive Officers, shall constitute a quorum for a meeting of the Board of Directors.

Article 5. The members present at an Annual or Special Meeting of Members shall constitute a quorum.

Article 6. No written notices of either the meetings of members or the meetings of the Board of Directors shall be required, except for the Annual Meeting of Members, and as may be provided for elsewhere in these by-laws.

## SECTION III ADMINISTRATION

Article 1. The business and property of the Association shall be administered by the Board of Directors consisting of nine (9) members elected by the members at the Annual Meeting of Members, eleven (11) chapter chairmen and the honorary member as provided in Section 1, Article 3.

Article 2. The Executive Officers of this association shall consist of the President, Vice-President, Secretary-Treasurer, Editor, and Assistant Editor, all of whom shall be elected by the Board of Directors at the Annual Meeting of the Board of Directors. The Executive Officers shall be elected from among the directors and shall serve for a term of one year, with no limit on the number of terms to which they may be re-elected.

Article 3. Five (5) members of the Board of Directors shall be elected at the Annual Meeting of Members held on the odd-numbered years, and four (4) members of the Board of Directors shall be elected at the Annual Meeting of Members held on the even-numbered years.

Article 4. Duties of the Executive Officers and the Board of Directors.

### THE PRESIDENT

1. Preside at all meetings of Members

and Directors of ATOE, or arrange for a presiding chairman in his absence or as the situation may dictate.

2. Call together meetings of the members and those meetings of a special nature on approval of the Board of Directors.

3. To act on matters of policy and business relating to the Association and the publication when approval from the Board of Directors is impossible to obtain on short notice and the delay in obtaining such approval would result in a hardship to the best interests of the Association or its publication.

4. To appoint such committees and individuals as he deems necessary in aiding him in his efforts to carry out the business of ATOE.

### The VICE-PRESIDENT

1. To assist the President.

2. To assume the duties of the President in his absence.

### The SECRETARY-TREASURER

1. To take care of correspondence relative to the finances and records of the Association.

2. To assist others in the preparation of reports.

3. To keep account of receipts and expenditures of the Association.

4. To sign checks and otherwise disburse the monies of the Association in payment of debts accrued by the Association.

5. To report on the finances of the Association at the meetings or at the request of the President or the Board of Directors.

6. To prepare written reports annually

(continued on next page)

## A.T.O.E. FINANCIAL REPORT FOR THE YEAR ENDED DECEMBER 31, 1960

### INCOME:

1959 Dues Received	\$ 653.36
1960 Dues Received	3,804.74
Prepaid Dues	319.00
Charter Fees	15.00
Advertising Income	678.10
Total Income	\$ 5,470.20
Cash on Hand, January 1, 1960	<u>2,031.25</u>
Total Income and Cash on Hand	\$ 7,501.45

### EXPENDITURES:

Printing Volume I, Nos. 2, 3, 4	\$ 2,084.69
Printing Volume II, Nos. 1, 2, 3	1,791.44
Magazine Layout Volume II, Nos. 1, 2, 3	240.00
Office Supplies, Telephone and Postage	692.18
Accounting	250.00
Advertising	100.34
Cinema Organ Fund Donation	25.00
Miscellaneous	70.30
Annual Meeting - Salt Lake City	296.17
Total Expenditures	\$ 5,550.12
Cash On Hand December 31, 1960	\$ 1,951.33

### Accounts Payable Volume II, No. 4

Printing	\$ 533.00
Layout	<u>80.00</u>
	\$ 613.00
Cash Balance after paying for Volume II, No. 4	\$ 1,338.33

for the benefit of the members.

7. To determine the status of a Chapter as stated in Article 2 of Section IV.

#### BOARD OF DIRECTORS

1. Make decisions regarding the policy and business of the Association when a referendum to the members is not convenient. Such decisions must have the approval of the President.

#### The EDITOR

1. In general, to be responsible for the material for publication in "THEATRE ORGAN".

a. Obtain, edit, and prepare material for inclusion in "THEATRE ORGAN".

b. Work with the publisher in preparing the material for publication in "THEATRE ORGAN".

2. Appoint a staff to aid him in securing material for publication in "THEATRE ORGAN".

3. It shall be his right to ask for and receive reports from the Secretary-Treasurer and the various chapters for use in "THEATRE ORGAN".

#### The ASSISTANT EDITOR

1. To assist the Editor in his duties.

2. To carry out assignments and duties as may be designated by the Editor.

3. To assume the duties of the Editor in his absence.

#### SECTION IV CHAPTERS

Article 1. Chapters may be organized by a group of at least ten (10) members, subject to, (1) the approval of the president, and (2) the provisions of the following Articles in Section IV.

Article 2. The request for a Charter for a Chapter must be submitted in writing and signed by at least ten (10) members in good standing, as determined by the Secretary-Treasurer, who will be members of the Chapter, together with a list of the names of the members who will serve as Chairman, Vice-Chairman and Secretary of the Chapter. All Chapter members must be ATOE members in good standing.

Article 3. The request for a Charter for a Chapter shall be accompanied by a payment of five dollars (\$5.00).

Article 4. The Charter shall be issued for a period of one (1) year with automatic renewal so long as (1) the membership in the Chapter is not less than ten (10), and (2) the chapter has held at least four (4) meetings during the present fiscal year.

Article 5. The Board of Directors shall have the right to withdraw a Charter if an investigation shall determine that continued existence of a Chapter's Charter is detrimental to the purposes of ATOE subject to review at the next Annual Meeting of Members. There shall be no liability on the part of the Board of Directors to return any part of the initial five dollar (\$5.00) fee as a result of withdrawing a Chapter's Charter.

Article 6. Additional dues may be levied by a Chapter for its own use after approval of the amount to be levied by the Board of Directors or the President, subject however to a two-thirds majority vote of the Chapter's members approving the additional dues levy.

#### SECTION V DUES AND FINANCES

Article 1. Each member shall pay to the Secretary-Treasurer four dollars (\$4.00) per year, which sum shall be due and pay-

able on January 1st of each year.

able on January 1st of each year.

Article 2. The said annual dues of four (\$4.00) shall be the total of the member's obligation to the Association.

Article 3. The membership and fiscal year of this Association shall be from the 1st day of January of each year through the 31st day of December of the same year.

#### SECTION VI DISSOLUTION

Article 1. In the event of the dissolution of the organization, after all liabilities have been met, the property shall be distributed equally among the current mem-

### MEL DONER

(concluded from page 3)

head of this department for the J. R. Watkins Company Mel was fortunate in taking field trips to practically every part of the United States. After his official duties had been completed, anyone looking for him would have had the best success finding him by checking the aforementioned stores in the particular town he was in at the time. He has often ridden all night in a train coach rather than stay comfortably in a hotel, just to gain a few extra hours in the next town to search for records! Suffice it to say, name it and he has it!

Gradually, Mel's acquaintanceship with organ enthusiasts grew. He was one of the original seven on the old round-robin gang of Al Miller's letters. It was only natural that he would be present at the organization meeting of A.T.O.E. in Los Angeles in 1955. For several years he served as Editor of The TIBIA which was the original Official Journal of A.T.O.E. This task was indeed close to Mel's heart, as at last he could reach not just a few organ enthusiasts, but literally hundreds. He put almost unlimited time into the job, unselfishly giving up his record search to serve the members of A.T.O.E.

Some years back, Mel suffered a nearly fatal coronary, but came through with colors flying. More recently, a second attack laid him low for several months, but again his great spirit and love of the fine things in life contributed to his recovery.

This brief review of Mel Doner's theatre organ activities would not be complete without mention of his lovely wife, Eleanor. A really grand person, Eleanor has no doubt played the role of hostess to visiting firemen more than once when she was long ago ready for bed...for the record sessions and just plain organ talk often went far into the wee hours of the morning!

Mel and Eleanor, now grandparents, have four children, all nearly grown.

bers in good standing as determined by the Secretary-Treasurer.

#### SECTION VII AMENDMENTS

Article 1. These by-laws may be amended at any regular or special meeting of the Board of Directors by a majority vote, except that a by-law fixing or changing the number of Directors may not be adopted, amended or repealed without the vote or written assent of members entitled to exercise a majority of the voting power, or the vote of a majority of a quorum at a meeting of members duly called pursuant to the articles or by-laws.

To one who has done so much to share his enjoyment of a favorite hobby, and who has done it without thought of reward, no honor in the theatre organ field is too great. Election to Honorary Membership is little enough to do in the way of showing the members' appreciation for Mel's untiring work in their behalf, done modestly, quietly but unfailingly. It is the heartfelt wish of the A.T.O.E. staff that Mel Doner continue for many, many years to enjoy his beloved hobby -- the theatre organ!

#### 1960-61 ROSTER

THE ROSTER of the ATOE membership for 1960-61 is now available at 50¢ per copy. Just write National Secretary Ida James, P.O. Box 248, Alameda, California, include your half dollar, and your copy will be forthcoming.

#### "VOX"

"VOX", newsletter of the Theatre Organ Society of Australia, covers organ activities 'down under'. Annual Subscription from the U.S. Foreign Money Order from the post-office for \$1.50 (Australia pound.) Please, no checks or cash. Send to either Mr. V. J. Arnold, 67 New St., Brighton Beach, S5 Melbourne, Australia, or John W. Clancy, 10 Caloola Road, Wentworthville, N.S.W. Australia.

OF ALL THE FAMOUS THEATRE ORGAN BUILDERS, Robert Morton seems to be the one whose history is the least known. It is known that Morton was combined with American Photoplayer for the production of bigger and better theatre instruments and they gave Wurlitzer, Kimball, and some of the others considerable competition. The factory was located on the West Coast at Van Nuys, California. Judging by the number of Mortons still around - both in theatres and homes - they must have built a good share of the total output of all theatre organs.

# Wurlitzer of a Thousand Memories

SEE SPECIAL INSERT - NEXT FOUR PAGES

To the newcomer in Minneapolis, there is a nice parking lot downtown. To the long time resident, this parking lot is the one time location of the Minnesota Theatre, later called the Radio City Theatre.

The Minnesota Theatre was one of the largest in the area. It was a famous showcase for the Paramount Publix Chain in association with the Minnesota Amusement Company, which, in 1928, following the policy of this large theatre circuit, installed a large Wurlitzer Unit orchestra commonly known as a "Publix No. 1".

The Wurlitzer Publix No. 1 model was an organ of 20 ranks controlled by a 4-manual console. The stops and unification of the organ were reputedly set up by Jesse Crawford, leading organist for the Publix Theatre Circuit. The design of the instrument was very carefully thought out and the installed results were wonderful to hear. The ranks and location were:

#### SOLO CHAMBER

Tuba Mirabilis, Brass Trumpet, Tibia Clausa, Orchestral Oboe, Kinura, Saxophone, Solo String, Vox Humana, Oboe Horn and Quintadena.

#### MAIN CHAMBER

Tuba Horn, Diaphonic Diapason,

Tibia Clausa, Clarinet, Solo String, Viol d' Orchestra, Viol d' orchestra Celeste, Dulciana, Concert Flute and Vox Humana.

The percussions and sound effects were distributed in the usual manner except that the piano and master Xylophone were unenclosed.

After being installed in 1928, this instrument fast became the musical wonder of the Twin City area, due mainly to the artistry of Eddie Dunstedter, who was featured at the ornate console from 1928 to 1933. Several of Eddie's famous Brunswick recordings of those years were made on this organ. Eddie also added to recording fame by his network radio broadcasts which were regularly featured during the Golden Era of theatre organs.

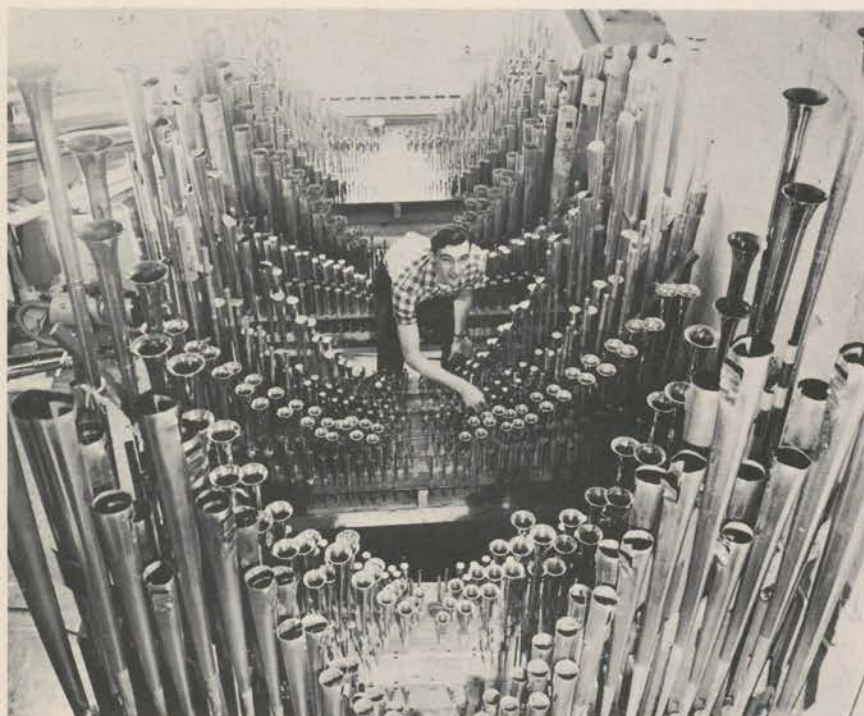
Upon Eddie's departure from the Minnesota Theatre in 1933, use of the organ became intermittent, then was completely stopped until 1950, when organ programs were revived for a short time. However, the theatre itself was doomed for destruction in the interests of parking needs and the once famous Publix No. 1 Wurlitzer was neglected and almost forgotten.

"Almost forgotten" means that it would have ended up as scrap, or at best cannibalized, had it not been

for Reiny Delzer of Bismarck, North Dakota, who happened to be looking for a good-sized Wurlitzer to put with the Marr Colton 2m/6r already in his home. Reiny's speed in closing the deal for this famous Publix organ can be imagined by any organ enthusiast who has ever traveled far and wide to locate an elusive theatre organ.

Before the organ was removed and the theatre closed, one last program was run and the organ featured. The house was filled to at least seventy-five percent of capacity, and many tears were shed by those who remember the roaring days when no show was complete without a Mighty Wurlitzer rising out of the pit to fill the entire auditorium with music.

Reiny Delzer removed the organ in 1958, re-installed it, (see following four-page section), completing the installation in 1960. Reiny felt his purpose had been accomplished in January of this year, however, when Eddie Dunstedter sat at the console of this organ for the first time in 27 years and poured out a two-hour program of the same arrangements he had used at the Minnesota Theatre. The Bismarck, N.D. and Minneapolis newspapers covered this program as a major news feature.



Gerhart Ehardt, organ mechanic, sorts and cleans pipes and chests of Minnesota organ in Reiny Delzer's shop.

#### EDITOR'S NOTE

Reiny Delzer has very kindly supplied the following four-page supplement to THEATRE ORGAN. He asks that we call attention to the following errors that were not caught by his printer:

Eddie Dunstedter is the IDOL of millions, rather than "idle".

The word Marr is misspelled wherever mention is made of the Marr and Colton organ.

Reiny also points out that the fellow standing by the barricade (second page) has been in his employ for 25 years, while the one supervising the lowering of the console (fourth page) has worked for him for 35 years. Some record!

The ATOE staff wishes to thank Reiny Delzer for this wonderful contribution to our publication.

#### WHILE THEY LAST

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



# Letters To The Editor

Sir:

I have received several ATOE publications and enjoyed them - but feel that I am not entitled to such pleasure unless I make some contribution, hence find my check for the membership dues. (Secretary's note - dues already paid, have returned check).

I am naturally a real "E", for I played for nine years in and around the Bay Area. My longest engagement was here in San Jose at the Liberty Theatre playing a very special and beautiful 3 manual Morton of 27 ranks. This was a 3 chamber installation with 7 ranks on 6 inches of wind for church effect. Also I worked at the California on a 3 manual 11 set WurliTzer.

My wife and I enjoyed to the fullest the concert at the Paramount. I played there many times as substitute, and for 'days off'. Good luck to you all.

Faithfully,

Gene Dorais  
139 South 19th Street  
San Jose 27, California

Dear Mr. Thompson:

I just received my summer issue of TO yesterday. . . You have done yourself proud with this, your first effort. You have kept errors to a bare minimum, and that is to be commended. Your coverage of the SF Paramount was a beaut -- good pictures, good text, everything first rate. . . There is one correction for you to make, and probably you were unaware of it. The new President of Niagara Frontier Chapter is Heino H. Olandt of 131 Wendover Avenue, Kenmore 23, N.Y. . . Again may I say More Power to you, Mr. Editor! Good luck in all future issues. It is a rough job, but from what you've shown with this issue, I have no fears.

Every best wish,

Lloyd E. Klos  
104 Long Acre Road  
Rochester 21, N.Y.

Dear Sir:

Congratulations on the current issue -- what a magnificent coverage of the San Francisco Paramount Organ! It's like we were all there in person. Any chances of someone recording commercially on this organ? It sure must have been a labor of love for all concerned. Also glad to hear that the magazine is increasing to 20 pages. . . Now may I ask my favorite Fall, 1961

question. Maybe you could devote a whole issue to it. At least put him on the cover when it comes about. What am I asking for? Why, of course, that long promised article on JESSE CRAWFORD! I see that he is already down on your masthead as an 'honorary' member. How about making that 'honorary' really mean something?

There are so many legends concerning the 'master' that I am sure your staff could give us something. If such exists, could we have pictures of him in the theatres where he rose to fame (especially the 'Chicago' in Chicago). . . Best wishes for the continued success of your wonderful journal.

Sincerely,

Brother Benedict Meyer  
Delbarton School  
Morristown, N.J.

(Editor's Note - An article on Jesse Crawford is in the formative stage. This is a joint project of former president Judd Walton and former Editor Ralph Bell, who have been working on it for over a year.)

Gentlemen:

I can't tell you how very sorry I am that I have delayed sending you my dues for the coming year. I think that it would be impossible to tell you how much I enjoy THEATRE ORGAN . . .

While on vacation this summer I went to the Shea's Buffalo Theatre in New York. I really didn't go to see the movie but to look into the orchestra pit to see if the grand old WurliTzer was still there. I did not see it but it seemed that the pit was covered over by a floor. Do you know if this theatre still has its organ? I also noticed this summer that every Sunday at the Shea's Roosevelt Theatre a gentleman by the name of H. Jolles (ATOE member), performs on this theatre's Marr & Colton organ. Unfortunately I did not get over to hear this organ.

I wish you all the success in the world for the coming year and once again I think that the ATOE is a fine organization and I hope that it grows more each year, and also that more theatre managers get with the times and start using the organs that have been too long silent in their theatres.

Sincerely,

Brother William Redmond,  
C.S.C.  
Pius XII School  
Gibson Hill Road  
Chester, New York

Gentlemen:

Yes, please renew my membership - enclosed is a check for my dues \$4.00.

PS. I just got my 3 manual 10 rank Barton playing - WOW!!!!

Mark Kenning  
309 Nottingham Drive  
Richardson, Texas

Dear Editor:

Sorry to report one of Yakima's two theatre organs went up in flames last week when an entire block of business buildings burned, including the studios of Radio Station K I T which contained a two manual WurliTzer.

While this organ had not been used for years, Larry Langevin of Yakima, who owns the other theatre organ here, also a WurliTzer ex Liberty Theatre, Yakima, which he has installed in his home, had just bought this K I T organ to augment his own. He had it insured, but the settlement of course will only get him his money back, not the parts he wanted, as the studio was a complete loss.

Very truly,

Robert S. Wilson  
708 South 9th Avenue  
Yakima, Washington

Dear Mr. Thompson:

Congratulations on becoming editor of THEATRE ORGAN. I wish you every success as you undertake the responsibility of continuing the job of editing this fine magazine.

Needless to say, I was thrilled beyond words to see my name listed as the honorary member for 1961. Imagine that! Right along with Jesse Crawford and Fanny Wurlitzer! I had hardly expected to ever receive such an honor, particularly in a field that means so much to me. . . I am just old enough to have very many memories of the years that I travelled over the country and met outstanding performers of the console. . . The evening spent with Jesse Crawford in his home in L.A. was one of the highlights of my life. Best of luck.

Sincerely yours,

Mel Doner  
466 Glenview Court  
Winona, Minnesota

# The Swingin' Austin ...

## HARTFORD'S "MIGHTY" THEATRE ORGAN



Interior of Allyn Theatre, Hartford, Connecticut.

### THE 3M 12R AUSTIN OPUS 1512, INSTALLED IN 1927 IN HARTFORD'S ALLYN THEATRE

by Allen R. Miller and  
Joseph M. Tobin, Jr.

In 1927, the Allyn family of Hartford built the one-million dollar Allyn Theatre. Designed by Eugene DeRosa of New York, it was a 2,200 seat house featuring ankle-deep carpeting, plush red and gold draperies, a huge crystal chandelier weighing over a ton, and a garden in the orchestra pit containing live plants and three real fountains. There is a clear view of the 44' by 28' stage from every seat in the house, and the theatre is acoustically perfect. A person on stage speaking normally can be heard clearly anywhere in the house. There are no "dead spots".

Being friendly with the Austin family, the Allyn's ordered an organ which would be built to meet the needs of the theatre. The largest theatre organ built by Austin Organs of Hartford, Connecticut, at that time, the instrument was one of about 100 built by that company, nine of which were unit organs, the others 'straight' organs. The organ, installed in two chambers high on the sides of the theatre, speaks through three tone projectors (Accompaniment, Swell, and Percussion), which focus the sound into the theatre through grilles which were disguised as loges. The theatre itself has a reverberation time of three seconds.

The left chamber, on 10" wind, contains: Open Diapason (85 pipes), extended from 2' to 16'; a large scale Gross Flute which sounds like a Tibia Plena (73 pipes); Gemshorn (73 pipes); Viole d'Amour (73 pipes) voiced so softly that it cannot be heard with the swell shades closed; Clarinet (73 pipes); Harmonic Tuba

(85 pipes). Also on this side are the non-tonal and accompaniment percussions: Harp (61 notes), Chimes, Tom-Tom, Snare Drum, Chinese Block, Tambourine, Bass Drum, Cymbal, Triangle, two Birds which automatically chirp back and forth at each other, Auto horn (old bus type), Telephone (a real telephone), and Steamboat Whistle.

The right chamber, on 12" wind, is somewhat smaller than the left chamber, and contains the Tibia Clausa (85 pipes); Viole d'Orchestre (85 pipes), extended to 16'; Celeste (61 pipes); Concert Flute (85 pipes); Vox Humana (61 pipes), Hope-Jones type enclosed in box, and Orchestral Oboe (61 pipes), with brass resonators. There is also a Deagan Xylophone holding the place of honor just behind the swell shades.

The organ is powered by a 7½ hp Spencer Orgoblo with a TWO phase motor.

To hear this instrument is definitely an experience! It is lush theatre sound at its best, very much like the sound of the Richmond Mosque organ.

It is unfortunate that all the care and precision that went into the pipework and layout of the organ was forgotten when the console was built. There was mass confusion in the stop tablets, some of the Accompaniment stops having been placed among the Great stops. In addition, the Great pistons controlled some of the Accompaniment stops. If this was not enough to anger an organist, the console shell was.

The console supplied by Austin

was a conventional church model which proved satisfactory until 1929 when Paramount took over the theatre. Paramount officials spent weeks trying to make the console look like a WurliTzer. Finally, the present console, a grotesque "horseshoe" affair, was constructed as a shell to fit around the old console. Oddly enough, even though the console looks like a candy box from up close, some sort of optical illusion seems to make the bolster appear curved when seen from the balcony.

On the other hand, the Austin console does have its advantages. It is completely silent (no air hiss or pneumatic "bump"), and the relays, which are in the console, are almost foolproof and very easy to adjust.

It will be noted from the specifications that the Accompaniment manual operates only those pipes in the left chamber, while the Solo manual operates only the pipes in the right chamber. As is usual theatre organ practice, everything can be found on the Great manual.

Since each chamber contains two each of Flute, String, and Reed stops, there is really no need for complete unification of these manuals. In fact, this system is very appropriate for Stereo recording.

This is the only theatre organ in Hartford which never stopped playing, and it probably has one of the most colorful histories. The theatre was officially opened Sunday, April 18, 1927, as a vaudeville house. The program opened with an organ interlude by Norman Strickey, the first organist at the theatre. Mr. Strickey, of Danbury, Connecticut, had just finished a tour of Publix Deluxe Theatres throughout the United States, and for several years had been solo-

theatre organ

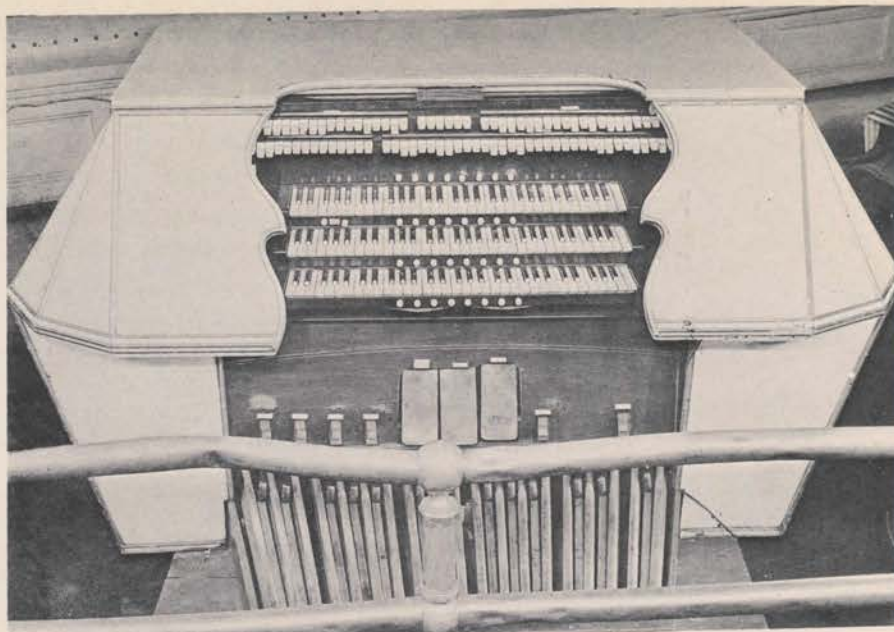
ist at the Allyn Theatre in Cleveland, Ohio.

Following the organ interlude, the orchestra under the direction of Louis Holtman played "The Star Spangled Banner". Guest speaker for the evening was none other than Dr. Lee DeForest, inventor of the vacuum tube and the Phonofilm. After due explanation, an example of the Phonofilm, the first talking picture, was shown. Vaudeville then followed the picture. This was probably one of the only theatres which showed "Talkies" before silent movies.

The theatre's policy for the next three years was "The Best in Vaudeville". At that time, the movie was only about 15 minutes long, and the organ was used to accompany the picture and for the "community sing" feature. Admission was about forty cents at that time, and included coffee, tea, and cookies, which were served on the mezzanine.

In 1929, Paramount saw the possibilities in the theatre and its patrons, and tried to buy it from the Allyn family. The Allyn's would not budge. Finally, when Paramount threatened to erect a bigger and better theatre across the street, the Allyn's gave in. It was at this time that several changes were made in the organ to make it as much like a Wurlitzer as possible. Larger tremolos were installed, the wind pressure was raised, and the pipes were revoiced. Along with the new management, came a new organist.

Collin Driggs, a 19-year-old just out of school, took over the position at the console. Collin studied under



Console - Allyn Theatre - Hartford, Connecticut

Lew White at the Roxy, and knew most of the tricks, such as "The Phantom Organ", with a separate console backstage, singers and a violinist hidden in the chambers. These, together with Collin's personality and showmanship, made the organ a feature. It was not long before Collin Driggs was playing the organ twice a week for WTIC radio, and it was through this medium that the organ won most of its fame.

The organ was on the climb, and survived the musician's union's death-blow which would not allow a theatre organ to be played without a full orchestra accompanying it. While the other theatres in the city abandoned their organs, the Allyn theatre struggled on, still using the organ with a small band. Then, in 1938, a flood hit Hartford, and the deluge of rain caved in the roof of the theatre

(continued on page 13)

## Specifications of Allyn Theatre 3m, 12r Mighty Austin Organ

### PEDAL:

32 Resultant  
16 Open Diapason  
16 Bourdon  
8 Diapason  
8 Gross Flute  
8 Tibia  
8 Cello  
8 Violer d'Orchestre  
5-1/3 Viole  
4 Flute  
16 Tuba Profunda  
8 Harmonic Tuba  
8 Clarinet  
8 Orchestral Oboe  
Bass Drum  
Kettle Drum  
Cymbal

### ACCOMP:

16 Gemshorn  
16 Gamba  
8 Gross Flute  
8 Gamba  
8 Viole d'Amour  
4 Flute  
4 Gamba  
4 Viole  
2-2/3 Quint  
2 Superoctave  
8 Tuba  
8 Clarinet

4 Clarion  
4 Clarinet  
Tremolo  
Harp  
Octave Harp  
Xylophone  
Snare Drum Strike  
Snare Drum Roll  
Chinese Block  
Tambourine  
Tom-Tom  
Birds

### GREAT:

16 Contra Gamba  
16 Gemshorn  
16 Tibia  
8 Open Diapason  
8 Gross Flute  
8 Gamba  
8 Viole d'Amour  
8 Tibia Clausa  
8 Concert Flute  
8 Viole D'Orchestre  
8 Viole Celeste  
4 Octave  
4 Flute  
4 Gamba  
4 Violin  
4 Tibia  
4 Harmonic Flute

2-2/3 Quint  
2 Superoctave  
2 Piccolo  
16 Tuba Profunda  
16 Vox Humana (TC)  
8 Harmonic Tuba  
8 Clarinet  
8 Orchestral Oboe  
8 Vox Humana  
4 Clarion  
4 Vox Humana  
Chimes f  
Chimes p  
Harp

### SOLO:

16 Tibia Clausa  
16 Bass Viol  
8 Tibia  
8 Concert Flute  
8 Viole d'Orchestre  
8 Viole Celeste  
4 Tibia  
4 Flute  
4 Violette  
4 Celestina  
2-2/3 Twelfth  
2 Flautino  
8 Orchestral Oboe  
8 Vox Humana  
4 Vox Humana

Tremolo  
Xylophone

### EFFECTS:

Triangle  
Birds  
Auto  
Telephone  
Steamboat Whistle  
Crash Cymbal

### MISCELLANEOUS:

3 balanced swell shoes:  
Accompaniment  
Solo/Master (controlled by switch)  
Crescendo  
4 toe studs operating generals  
1 toe stud operating Triangle  
1 Sforzando pedal  
8 pistons for Solo and Pedal  
8 pistons for Great and Pedal  
8 pistons for Accomp. and Pedal  
8 generals  
Cancel bar for each division  
Combination action is of the "Capture" type  
Austin "Universal Chests" and unit actions used throughout.

# CHAPTER ACTIVITIES

(continued from page 2)

management as "The Rapids Theater." - Lloyd Klos, Publicity Chairman.

## LOS ANGELES CHAPTER RE-ACTIVATED

The long inactive Los Angeles Chapter of ATOE was sparked back to life on Monday, August 28, at the home of past president Dick Simonton in North Hollywood, with an outstanding program featuring Gaylord Carter playing the musical background to the original silent version of Lon Chaney's 'Phantom Of The Opera'. The 4 Manual, 36 rank Wurlitzer located in the Simonton home provided Carter with everything an organist could ask for to provide a superb musical accompaniment. Following the showing of the picture, approximately 90 persons adjourned for refreshments, then reconvened

once again for the ATOE meeting, which was called to order by Acting Chairman Don Wallace who read the welcoming telegram from National President Tiny James. After a discussion period the motion was made to form an active chapter under the charter which had been held inactive for the past several years. A nominating and steering committee was formed, which will meet within a few days for a slate of officers which will then set a schedule for regular meetings which will be at the rate of one per month, at least for the winter season. The major project of this chapter will be the restoration of the mighty Fox Wiltern organ in Los Angeles.

The meeting was adjourned about 12:00 midnight at which point other organists came forward to try their hand at the mighty Wurlitzer and the last guest departed about 1:30.



Presented in private screening at  
THE BIJOU, Toluca Lake, Calif.

DICK SIMONTON, Director

Monday, August 28, 1961

for the Los Angeles chapter of the  
AMERICAN ASSOCIATION OF  
THEATRE ORGAN ENTHUSIASTS

Incidental music arranged and played at the  
4 manual, 36 rank Wurlitzer theatre organ by

GAYLORD CARTER

A FLICKER FINGERS PRESENTATION

Program design, JIM DAY

## OHIO VALLEY

Sunday, June 25th, was the date of the fourth meeting of the Ohio Valley Chapter of ATOE. This meeting was held at the home of member Cal Baker. The business portion was conducted by Herb Wottle, chairman.

Bill Wayne and John Scott will serve as nominating committee for new officers for the coming year.

John Strader gave a run-down on the progress of the installation of the recently acquired Cincinnati Paramount 15 rank Wurlitzer which he is installing in his home. (Editor's note - We have some beautiful pictures on hand and the promise of a complete story of this installation for a future issue of THEATRE ORGAN.)

Following the meeting, everyone had a very enjoyable day picnicking in Cal's lovely yard and playing his 2/6 Wurlitzer.

Mr. and Mrs. John Strader, Bill Wayne, John Scott, Glenn Merriam, George Eaglin, Mr. and Mrs. El Marlowe, Don Campbell, Cal Baker, Webb Bond and Mr. and Mrs. Herb Wottle were the lucky ATOE members present. - Joan A. Wottle, Secretary

## LAND O'LAKES

The Land O' Lakes chapter met July 15, in the home of S. H. "Sal" Cargill, on the shores of beautiful lake Minnetonka, just West of Minneapolis. A large crowd was in attendance, since this was a family affair. Many children got an idea of what their folks mean when they say, "There's nothing like a theatre organ, Kiddies". The organ in this case was Sal's 3/26 Wurlitzer, uprooted from the Garrick (Duluth) and State (Minneapolis) theatres. The pipes are housed in two basement chambers and speak into a space at the end of the living room through a planter-grille arrangement. Hi-fi speakers relay the sound to other parts of the house, for a fine surrounding effect. The generous State console is recessed into the living room floor, losing the feeling of bulkiness due to reduced height.

Following the picnic supper, a business meeting was held. This marked the second anniversary of the forming of the chapter. An election of officers was held. The new president is Al Schmitz, secretary is George Rice, and program chairman, Harold Peterson.

Where else but at an ATOE chapter meeting could one enjoy a barbecued picnic supper by a shimmering lake with live pipe organ music in the background? - Don Taft.

## TRY A CLASSIFIED!

DO YOU HAVE ANYTHING TO SELL or do you want to buy something for an organ project? Why not take advantage of THEATRE ORGAN Classified?

# OLD THEATRE ORGANS NEVER DIE

In looking over the WurliTzer shipping list of some 2200 theatre organs, one cannot help but wonder what happened to all of them. This would apply especially to the smaller ones, since they for the most part were installed in smaller show-houses, and in recent years the mortality rate of small theatres has been heavy.

Very fortunately, a great number of these little gems have been saved either by removal to churches or by enthusiasts who have gone to almost any length to fit an honest-to-goodness theatre organ into a home.

For example, let's look at the journeys of WurliTzer No. 678. According to the WurliTzer Shipping List (THEATRE ORGAN, Volume 2, Number 1), this Style B, 2m/4r organ was shipped to the York Theatre, Los Angeles, California, August 7, 1923. Talkies were a long way off when No. 678 started cueing the antics of Doug Fairbanks, Vilma Banky, Lon Chaney, and other greats of that long, ago era. No doubt this little four rank "B" merrily played right up to the day that sound engineers checked out the new fangled equipment for synchronizing the "Jazz Singer" mechanically. It might have been used even after that, where sound records for current pictures were not shipped with the film. In such an event, the organist would be called on to fill in until the Vitaphone records could be found.

With the improvement of Sound on Film and other electronic gains which made the talkies reliable, the little WurliTzer was forgotten until it was disposed of and moved to a Southern California church. Naturally, the theatrical accessories (traps) had to be taken off. Except for that, our little four ranker had its second "permanent" home. It would probably have been there forever except for the hobby of Los Angeles traffic

engineers...building freeways.

The church was to be razed to allow for a freeway, and No. 678 was again so much surplus. At this point, Norman Lincoln of Monterey Park, California, an ATOE member, acquired the organ and incorporated it into his three manual organ (mostly Kimball). Norman has disposed of the console and relay, but the balance of the organ is singing happily in a home, and you can be sure that it is getting tender care.

About the York Theatre...it is now known as the Artisan Music Hall, and is being used by the Electronic Organ Arts, Inc., to show the Artisan Custom Organ and the Electronic Organ Arts line of products. The former pipe chambers are now loaded with speakers for the electronic organs.

As Mr. Lincoln says, "This should prove something or other!"

## THE SWINGIN' AUSTIN

(continued from page 11)

at one point just above the right chamber, dropping plaster and tons of water into the pipes. Half of the pipes were smashed, the regulator fell apart, the bottom of the chest rotted away, and the floor of the chamber became rotten. The organ was still being used occasionally, but any notes that played at all in the right chamber were most likely ciphers. An usher was trained to pull out pipes as the ciphers developed, and there were more pipes off the chest than on it.

A West Hartford dentist, Dr. David Ginsberg, played the organ on Sunday mornings before the theatre opened, but other than that, the organ's future looked pretty dim. Several persons (some of them avid ATOE members now) made attempts at re-viving the right chamber, but soon

became disgusted, and left for better grounds.

Finally in October, 1959, Allen Miller discovered the organ while investigating the remaining theatre organs in Connecticut. The blower started on the first try, but the ciphers and dead notes were a sure sign that the organ needed work. Tackling the organ single-handedly for three months, Al got the left chamber in good order, but the right chamber, its air supply temporarily cut off, remained silent.

Then Al met Joe Tobin of West Hartford, and they both went at the right chamber in earnest. With help from Al's father, they removed the 200 pound regulator, and releathered it. With this done, a new bottom was made for the chest. The exciting moment came when the air was turned on, and the chest blew right off the floor, pipes and all. Cape Canaveral couldn't have done better! Since the floor of the chamber was rotten, the chest had to be firmly anchored to the 8" thick concrete floor underneath.

The removal of three layers of canvas which had been nailed over the swell shades brought out the original brilliance of the organ, and reports are that the organ now sounds better than ever.



ATOE member, Richard F. Kline, regular organist at Tivoli Theatre, Frederick, Maryland.



S. H. "Sal" Cargill at the console of his 3/26 WurliTzer in his home at Excelsior, Minnesota.

Fall, 1961



Those present at June 25, 1961 meeting of Ohio Valley Chapter. Glenn Merriam at the console.

# WURLITZER FACTORY SHIPMENT LIST

( continued from last Issue )

1630	E	Milwaukee, Wis. Downer Th.	5/ 2/27	1686	Sp. B	Waterloo, Iowa. Rialto Th.	7/28/27
1631	H	White Plains, N.Y. New	5/11/27	1687	Ch.	Portland, Ore. Rose City Pres. Ch.	7/29/27
1632	190	Ponca City, Okla. Copper Shine		1688	E	Torrington, Conn. Palace Th.	7/29/27
			5/12/27	1689	H	Salt Lake City Orpheum Th.	7/30/27
1633	Sp. B	Lancaster, O. Lyric Th.	5/13/27	1690	E	Winston-Salem NC Auditorium	7/30/27
1634	235	New Rochelle, N.Y. Keiths Th.		1691	Sp. B	Carnegie, Pa. Grand Th.	7/30/27
			5/14/27	Additdons		Youngstown, O. Hipp. Th.	8/ 2/27
1635	R-15	Detroit, Mich. Store	5/16/27	Console		New Haven, Conn. Olympia Th.	8/ 2/27
1636	216	Los Angeles, Cal. Ramish	5/17/27	1692	B	Detroit, Mich. Mill. Doll.	8/ 3/27
1637	105	Milwaukee, Wis. Jackson Th.	5/18/27	1693	B	Kansas City, Mo. Gladstone Th.	8/ 4/27
1638	Sp. B	Milwaukee, Wis. Riviera Th.	5/19/27	1694	108	Norwalk, Cal. Norwalk Th.	8/ 9/27
1639	Sp. B	Milwaukee, Wis. Juneau Th.	5/19/27	1695	108	Palms, Cal. Palms Th.	8/ 9/27
1640	Sp. F	Akron, O. Strand Th.	5/24/27	1696	eM	Kenosha, Wis. Universal Th.	8/10/27
1641	105	St. Paul, Minn. Mohawk Th.	5/25/27	1697	190	Dedham, Mass. Community	8/12/27
1642	H	Paris, France Paramount Th.	5/25/27	1698	E-X	Macon, Ga. Capitol Th.	8/12/27
1643	Sp. B	Findlay, O. Royal Th.	5/26/27	1699	235	New York, N.Y. Canal St.	8/13/27
1644	E-X	Kearney, N.J. Lincoln Th.	5/26/27	1700	D-X	Malone, N.Y. Grand Th.	8/13/27
1645	19	Enola, Pa. Zion Lu.	5/27/27	1701	100	Detroit, Mich. Columbia	8/15/27
1646	E-X	Savannah, Ga. Odeon Th.	5/27/27	1702	109	Muscatine, Iowa Palace Th.	8/16/27
1647	260	Washington, D.C. Fox Th.	5/28/27	1703	B	Cincinnati, O. Carrel Th.	8/16/27
1648	D Pl.	Chicago, Ill. La Salle Th.	5/28/27	1704	E	Union. N.J. New	8/19/27
1649	Hq	Brooklyn, N.Y. Congress Th.	6/ 3/27	1705	3M	Chicago, Ill. Prtge. Pk.	8/20/27
1650	F	Roxborough, Pa. Levering Th.	8/22/27	1706	F	Philadelphia, Pa. Columbia Th.	8/20/27
1651	E-X	Hartford, Conn. Princess Th.	6/10/27	1707	H	Indianapolis, Ind. Keiths Th.	8/28/27
1652	B	Fairport, N.Y. Schine Th.	6/11/27	1708	R-15	Hollywood, Cal. Hotel Roosevelt	8/22/27
1653	D	Wakefield, Mass. Princess Th.	6/11/27	1709	235	Omaha, Neb. Orpheum Th.	8/23/27
1654	E-X	Spartansburg, S.C. Rex Th.	6/12/27	1710	235	Portland, Ore. Orinetal Thea.	8/24/27
1655	Spec.	Chicago, Ill. Lawndale	6/14/27	1711	190	Bristol, Conn. Cameo Thea.	8/25/27
1656	E-X	Atlanta, Ga. Rialto Th.	6/16/27	Additions		Cincinnati, Ohio Nordland Plaza	8/25/27
1657	260	Vancouver, N.C. Capitol Th.	6/17/27	1712	E	Taunton, Mass. Park Thea.	8/26/27
1658	D	Edgemere, L.I. Fox Hall	6/16/27	1713	Ch.	Chicago, Ill. Temple Baptist	8/26/27
1659	3M	Chicago, Ill. Edison Th.	6/21/27	1714	Sp. B	Findlay, O. Harris Theatre	8/26/27
1660	E-X	Chattanooga, Ten. Rialto Th.	6/22/27	1715	160	Brooklyn, N.Y. Canarsie Thea.	8/26/27
1661	190	Revere, Mass. Capital Th.	6/23/27	1716	F	London, Eng. Toussauds Thea.	8/27/27
1662	235	Syracuse, N.Y. Strand Th.	6/24/27	1717	Ch.	Fort Wayne, Ind. Un. Breth.	8/29/27
1663	B-3	Nurenberg, Ger. Nurenberg Th.		1718	B	Bronx, N.Y. Concourse Thea.	8/29/27
			6/27/27	1719	E-X	Cleveland, O. Almira Thea.	8/29/27
1664	D	Liverpool, Eng. Trocadero Th.	6/27/27	1720	D	Elma, Wash. Graham Thea.	8/30/27
1665	Ch.	Buffalo, N.Y. N.P. Bap.	7/20/27	1721	Sp B	Carroll, Iowa E 5th St. Thea.	8/30/27
1666	D	New York, N.Y. Oxford Th.	7/12/27	1722	B	Butler, N.Y. Fabian Theatre	8/31/27
1667	D	Albuquerque, N.M. Bachechi Th.		1723	235	Philadelphia, Pa. Keiths Thea.	8/31/27
			7/13/27	1724	B	Bath, N.Y. Babcock Thea.	9/ 1/27
1668	B	Massena, N.Y. Strand Th.	7/14/27	1725	235	Cleveland, O. Loews Thea.	9/10/27
1669	D	Willard, O. Temple Th.	7/14/27	1726	260	Denver, Colo. Denver Thea.	9/13/27
1670	D-X	London, Eng. Maida Vale	7/15/27	1727	190	Narberth, Pa. Narberth Thea.	9/13/27
1671	B	Carthage, N.Y. Strand Th.	7/17/27	1728	F	Adelaide, Australia New	9/14/27
1672	E-X	Rochester, N.Y. Webster Th.	7/18/27	1729	100	Lowell, Mass. Victory Thea.	9/14/27
Rep.	135	Philadelphia	7/19/27	1730	F	Sydney, Australia New	9/16/27
1673	190	Cleveland, O. Commodore Th.		1731	260	Los Angeles, Calif. United Art.	9/17/27
			7/19/27	1732	Sp F	Watertown, N.Y. Avon Thea.	9/17/27
1674	235	Seattle, Wash. Orpheum Th.	7/20/27	1733	H	Jamestown, N.Y. Sheas Thea.	9/19/27
1675	B	Newport News. Va. Rialto Th.	7/21/27	1734	H	Pawtucket, R.I. Strand Thea.	9/19/27
1676	F	London, England Kilburn Th.	7/22/27				
1677	H	New Haven, Conn. Olympic	7/22/27				
1678	235	Brooklyn, N.Y. Universal Th.	7/23/27				
1679	Sp. H	Vancouver, Wash. Kiggins Th.	7/25/27				
1680	260	Cincinnati, O. Keiths Th.	7/25/27				
1681	Sp. B	Sedalia, Mo. Sedalia Th.	7/25/27				
1682	B	Rochester, N.H. Scenic Th.	7/27/27				
1683	H	New York, N.Y. Park Plaza	7/27/27				
1684	B	Plattsmouth, Neb. Parmela Th.	7/27/27				
1685	B	Brooklyn, N.Y. Belvedere Th.	7/28/27				

( continued in next Issue )

theatre organ

## CLASSIFIED ADS

Classified ads are accepted at the rate of ten cents per word per issue. A ten percent discount allowed if remittance accompanies your order. Head your ads: "WANTED", "SWAP" "FOR SALE", etc. Send your ad to: Theatre Organ, Adv. Mgr, 4438 Camden St. Oakland 19, California.

**SPECIAL OFFER to ATOE MEMBERS** No charge for your first ten words.

### FOR SALE

**CUSTOM MADE HI-FI LP Records.** 10 inch LP at \$4.00 post free. Many rare European organs available and organists not now playing. Private and commercial records from 1926 onwards, many recorded in Theatres, Ballrooms 1950-60. Lo-Fi up to 1955 includes many rarities. Enquiries, swaps, to: - Derrick Marsh, 52 Hest Bank Lane, Hest Bank, Lancaster, England.

### WANTED

**ROTOGRAVURE NEWSPAPER** sections going back to 1920, featuring theatre pipe organ installations in movie palaces, civic auditoriums, radio broadcasting studios, residences; also clippings from newspapers, magazines, catalogues, advertisements, encyclopedias, books, etc. on orchestral unit pipe organs and Hope-Jones history. Information on T.O. dispositions. Alden Miller, 3212 - 34th Avenue South, Minneapolis 6, Minn., U.S.A.

**COMPLETE OR PORTION of traps.** Also 16" Diaphone. Warren Gould, Box 141, Waco, Nebraska.

1. Theatre Organ Recordings (78 rpm). Total discs, 1532.

Domestic (61 organists):

10", 466; 12", 27

Imported (78 organists):

10", 974; 12", 65

Prefer to sell library intact. Collected over period of 25 years. Selling price \$1500 plus shipping costs.

2. "Theatre Organ Discography of the World" by Doner and Mander. 316 pages. Only a few copies left. \$3.00. Reply to Mel Doner, 466 Glenview Ct., Winona, Minnesota.

Link 2/6 complete organ: blowers, motors, all pipes, console, relay, wiring, duct, marimba, xylophone, chimes, glockenspiel. For complete information write Box A, c/o Theatre Organ, P.O. Box 248, Alameda, California.

## RECORD REVIEWS

### MR. RICHARD E. LODERHOSE REQUESTS YOUR PRESENCE --

Thomas Sheen at the Loderhose studio Wurlitzer. Renwick Record, Vol. I. Renwick Record Co., 42 Renwick St., N.Y. 13, N.Y.

This production is a refreshingly new approach to theatre organ recordings! Ballyhooed for several months in advance, one might have wondered what was coming off. Dick Loderhose made no effort to fool anybody in his ads for this, his first record, telling the world what his aims were, who was responsible, and risking the wrath of prospective purchasers should his venture not work out. The record consists of two discs, Record A an informal discussion between four well known organ buffs on theatre organ matters in general, and Renwick's aims in particular. Record B is the musical program, and one of the first really fine organ records to appear on the market during the past several months. This is real theatre organ playing, and no fooling about it. Tom Sheen is indeed a new star in the theatre organ field, a galaxie not known for excessive numbers! He is one of the few younger musicians who comes to the organ with the real feel for the instrument! For ballad playing, listen to Golden Earrings and I'll Take Romance! Soft, quiet and lovely! Smooth portamentos, key changes and deep feeling. The lively numbers are well done in a style that is modern, orchestral and with a decisive up-beat. A double leaf re-

cord jacket is replete with pictures, much-to-the-point notes, and tastefully designed covers.

The program in-toto is not a pat public domain series of selections, but to the contrary -- a well thought out concert program, just as the jacket-front invitation infers. Not available in record stores, the record must be ordered direct from Renwick Records Co. It can be truthfully said, "Mr. Loderhose has done what he set out to do!"

MANY "OLD TIME" THEATRE ORGANISTS who knew their stuff at cueing silent movies are members of A.T.O.E. It would be great if some of them got around to putting memories down on paper and sent them in for publication...

\* \* \* \* \*

IN THE DAYS WHEN THEATRE ORGANS were an attraction at all selfrespecting theatres, there was no such thing as an ordinary organ. The organ was either a "Mighty", or "Wonder" or "Golden Throated". You name a superlative and you can bet some theatre manager tacked it onto the organ in his theatre. Then there was size ... many places had the "Largest in the World". More conservative admen would cut the area somewhat .. "Largest in the State" ... "County", etc. We suppose that in the crowded areas such as New York City, some enterprising manager, would even claim the "Largest Organ in the Block". Large or small, they were great . . . still are, in fact.

## THEATRE ORGAN REVIEW

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

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

**Annual Subscription \$1, Post Free**

**Subscription Agent for U.S.A.**

**R. GROVE**

2210 INDIANA AVENUE

CONNERSVILLE, INDIANA

Overseas Distribution from:

121 CLYFFORD ROAD, RUISLIP GARDENS, MIDDLESEX

# OPEN LETTER TO ORGAN ENTHUSIASTS EVERYWHERE!

## Renwick Recordings Co.

42 Renwick Street  
New York 13, New York

Dear Friends,

Thank you for the tremendous response to our first record, Volume 1, featuring Tom Sheen at the Mighty Wurlitzer.

Renwick Recordings Company was started as a small customized venture, which hoped to make available to organ enthusiasts truly high quality theatre pipe organ recordings as well as some classical and electronic organ releases. However, as a result of your support, we are pleased to be able to announce the re-release of our second record in the near future!

We now plan to issue five or six organ records each year, in contrast to our previous hopes of releasing only two or three! As previously stated, we will continue to search out new talent and fine organs to record for your pleasure!

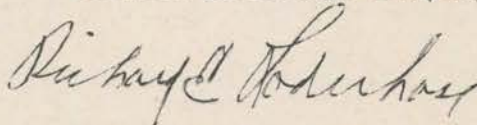
It is a great thrill to bring forth a new and unknown but talented artist such as Tom Sheen. In the few weeks since the release of our first record, he has been acclaimed by the letters received from so many of you who have recognized his unusual ability. Most letters express the same thought - "Where do these twenty-one year old kids learn to play like this???" Its fabulous!!!"

We fully recognize the faith and trust that you displayed in ordering prepaid a record of an unknown organist, issued by a newly organized company when so many of the organ records you have previously purchased have been complete duds! Especially after having been taken in perhaps by so many of the corner drug store 88¢ "organ" records! Furthermore we recognize our responsibility in meriting your continued support.

My co-worker, Judd Walton, our entire staff here at Renwick and I sincerely appreciate your kind and generous support.

Sincerely yours,

Renwick Recordings Company



Richard E. Loderhose,  
President

P.S. If you have not sent in your name and address for our mailing list, we urge that you do so soon.



# New Home for Publix No. 1 Wurlitzer



Now located at Reinhold Delzer Residence, 609 Avenue F West, Bismarck, North Dakota

The Wurlitzer Four Manual Twenty Rank was originally installed in the Minnesota Theatre, later named Radio City Theatre in Minneapolis, Minnesota.

Organ located on ground level at left side of home in Amusement Room

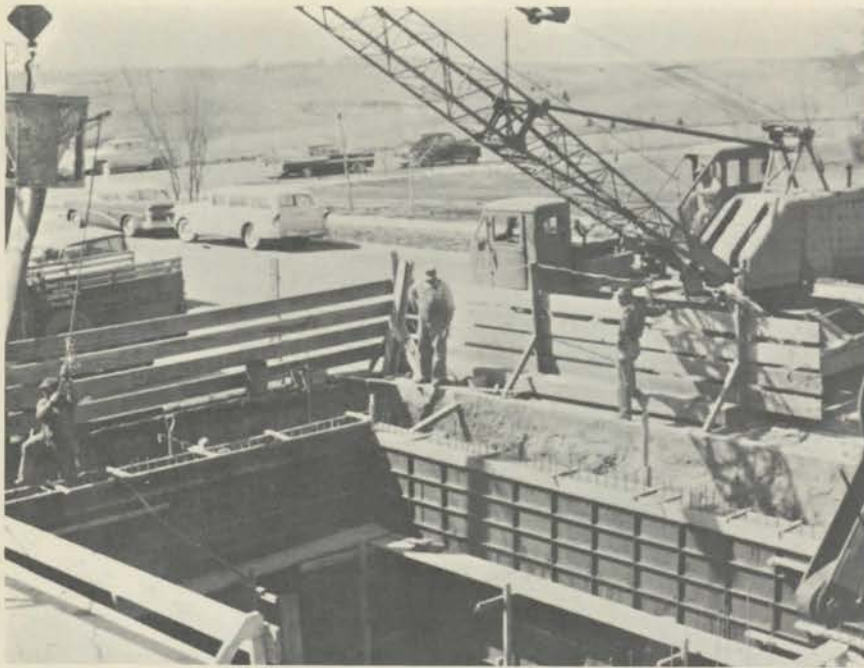
The organ was dedicated March 23, 1928 by Eddie Dunstedter, the idle of millions in the North Central States.

Safely tucked away in the chambers of this amusement room which can accommodate 125 persons.

Because of the reinforced concrete chambers and the room it speaks into, the organ has terrific expression and a tremendous Fortissimo from a whisper.



Colorful lighting system features the Organ in this handsome installation



Pouring Solo Chamber Walls

Special permission from the city commissioners was necessary to build chambers partially on city right of way.

The chambers consist of relay room, solo and main sections. 167 cubic yards of concrete with 22 tons of reinforcing steel assures permanent structure. Walls, floors and ceilings are damp proof.

Two inches of foam glass was used for insulation. The chambers total a space of 23 by 46 feet with approximately 13,000 cubic feet of space. No two walls are parallel to each other to break up the sound waves.

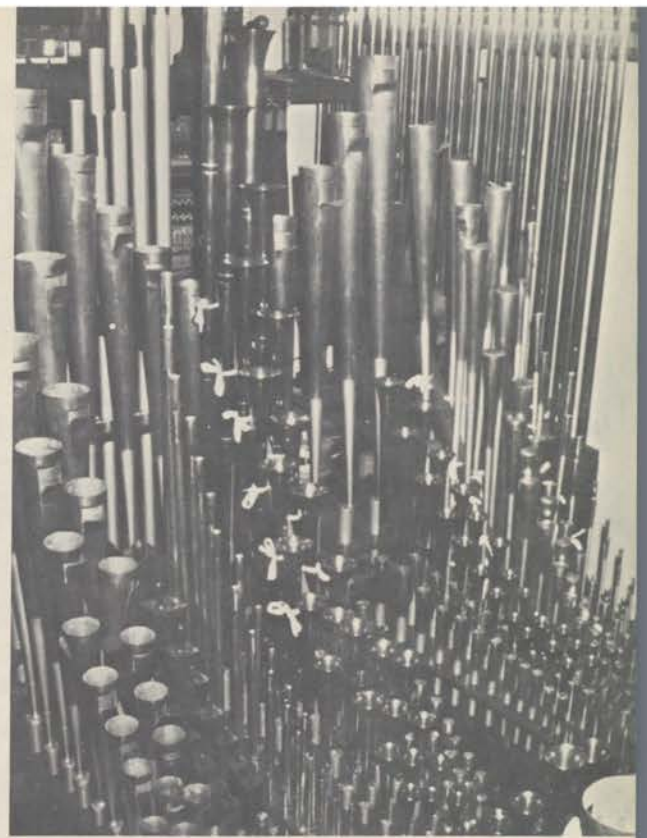
It was necessary to build concrete chambers with Bridge type quality to insure public safety because the underground chambers are tangent to the street.



Solo walls are poured, footings for main chambers are being poured.



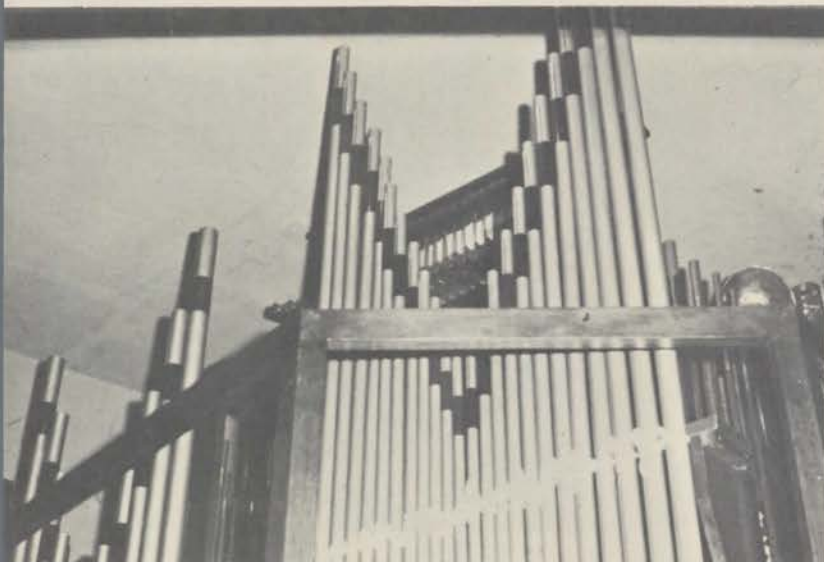
Solo Chamber



Another View of the Solo Chamber

Helen Crawford's Slave Console from the Paramount Studios purchased from Dick Loderhose will replace Morr and Colton Organ in Living Room. (See next page)

Main Chamber



The console will be wired to the Minnesota Organ and speak to the living room with Altec sound equipment.

It was more convenient to place console in this manner in lieu of dismantling it.



Living Room Morr and Colton will go to neighbor Charles Welch's amusement room.

Organ Enthusiasts are welcome to inspect and play this organ at the Delzer Home, 609 Ave. F West, Bismarck, North Dakota.

After two and one half years of refurbishing the Minnesota Organ, January 28, 1961, almost 33 years later this organ was re-dedicated by none other than the same fabulous Eddie Dunstedter, a most delightful event. Eddie praised the installation.

