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JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Above, left: Harlan Judkins at the Malco Theatre 3/13 Wurlitzer in Memphis, Tennessee. Story on page 6. Top right: George Merriken of Silver Springs, Maryland at his Wurlitzer. See page 8. Bottom right: 4/18 Marr & Colton, Roosevelt Theatre, Buffalo, New York. Story on page 4.

Also in this Issue: *Theatre Organ Enthusiasm "Down Under"*

'62 CONVENTION SITE CHOSEN

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CHAPTER NEWS IN WORD and PICTURE

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LOS ANGELES PICKED FOR '62 ATOE CONVENTION

The evening of November 4 at 7 p.m. saw the ATOE Board of Directors and their wives and a host of ATOE members meeting in the Fox Theatre, San Francisco, for the start of a large evening, including dinner, a meeting of the Board, and a George Wright concert. Joining with the directors and their wives for dinner at Del Webb's Town House were Scott Gillespie and Dave Poll from Salt Lake City; John Nelson, Denver; and Dennis Hedberg of Portland, along with many from all over California including Judd and Verle Walton, Bob and Lucile Jacobus, Bob Denny and Dick Villeman, to mention a few.

Following dinner, the group returned to the Fox Theatre for the directors' meeting, which was held in the Directors' room of the Theatre, courtesy of Manager Bob Apple. The meeting was called to order by President Tiny James and the roll call showed Directors Simonton, Kibbee, Cagle, Thompson, and Killinger present. Absent were VP Dick Loderhose and Vern Gregory.

The agenda included a financial report, a report from Director Simonton on the Los Angeles Archives project, the appointment of a nominating committee for directors for 1962 composed of Judd Walton, Dewey Cagle and Dick Simonton, a report from Editor George Thompson on "THEATRE ORGAN", and the picking of the location for the 1962 ATOE convention. The selection of the location of the next annual meeting was the next order of business. It was generally agreed that the annual meeting would be alternated between east and west coast locations with mid-point places in between as the situation warranted. It was pointed out that when A.T.O.E. was first organized annual meetings were held on the west coast and in Salt Lake city due to the difficulties encountered in planning the meetings from a great distance. Now that Chapters are active in A.T.O.E. affairs, and the excellent job done by the Potomac Valley Chapter in arranging for the meeting in Richmond, Va., last year, it has become feasible to hold the meeting at almost any place where a Chapter is located and where there are theatre organs available in a room large enough to hold the members who might be expected to attend. For these rea-

(continued on page 9)

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The Marr & Colton in the Roosevelt Theatre, Buffalo, New York

By
Charles W. Stein

One of the most outstanding theatre organs in the Buffalo area is the 4m/18r Marr and Colton at the Roosevelt Theatre. Built in 1927, at a cost of \$37,500, this organ is a true example of fine craftsmanship. Its tibias are among the richest ever heard, its Guatamalan marimba speaks out far more clearly than in similar instruments and the great organ peals forth with a fullness and depth rarely heard in theatre organs.

Several prominent organists played this Marr and Colton in its early years. When the 1800-seat theatre was opened in April of 1927, Tim Crawford was the featured artist. He was followed by Sylvester Stambaugh and a number of other well-known artists.

When talking pictures sounded the death-knell of theatre organs around 1930, the owners of the Roosevelt locked up the organ chambers and very carefully boarded up the fine Marr and Colton console. As was typical all over the land, the organ sat for twenty-five years. Fortunately, little or no water damage took place. But the organ was all but forgotten until 1956 when two enterprising young men, Harry Radloff and Heino Olandt (of the Niagara Frontier Chapter of ATOE), persuaded the Roosevelt's owners to let them re-build the organ.

Then followed three years of painstaking effort--effort that frequently resulted only in frustration! Gradually, the pattern emerged; gradually, the "new" Marr and Colton took shape. The entire organ was re-leathered, reservoirs and chests repaired, blower and generator refurbished, wiring checked and the console completely overhauled. Parts from other Marr and Coltons and WurliTzers in the area were obtained, three more ranks were added to the organ and by late 1957, the old Marr and Colton had a decidedly new look. All this had taken place with the full co-operation and help of the owners, George and Morris Rosing.

In the Fall of 1957, the organ was placed in use every Sunday--to be played briefly between films. Harold Jolles, a well-known theatre organist of silent picture days, was engaged as feature artist. For the past three years he has played the organ regularly on Sundays to the delight of the theatre's patrons.

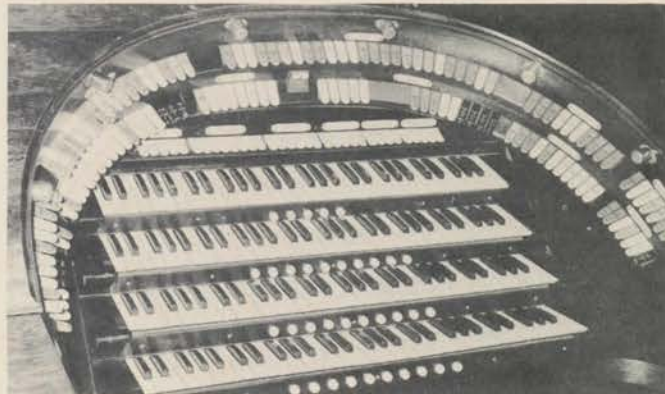
Recently, the Niagara Frontier Chapter of ATOE presented a full-length concert at the theatre one Sunday morning. Harold Jolles played, together with Dr. Edward Bebko of Olean, New York, former associate organist at Radio City Music Hall. Though the concert was held on a Sunday morning, over 400 persons attended and all of them thrilled to the sound of the magnificent Marr and Colton theatre organ.



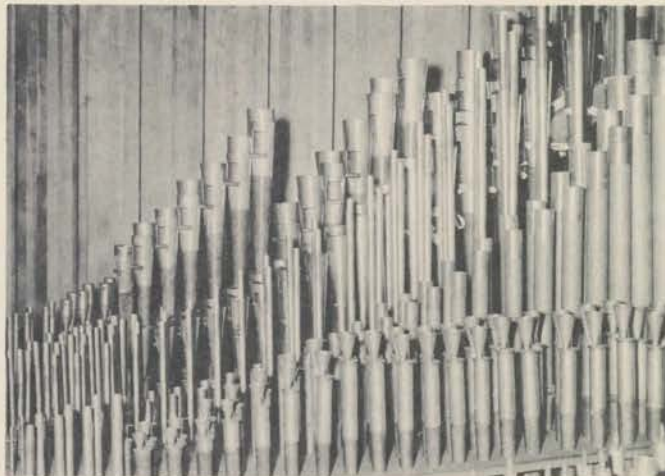
Harold Jolles at the Roosevelt Marr & Colton.



Percussion in solo chamber. Sleigh Bells, Glockenspiel, Chrysoglott, Chimes (in background)



Marr & Colton 4/18 Console, Roosevelt Theatre



View of Main Chamber. Right to left -- Kinura, Horn Diapason, Solo String, French Horn, Trumpet, Vox Humana.

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SPECIFICATIONS of 4-MANUAL ROOSEVELT THEATRE MARR & COLTON

MAIN FOUNDATION CHAMBER			PEDAL ORGAN			ACCOMPANIMENT ORGAN			GREAT ORGAN			
No.			32	Resultant	1st Keyboard (continued)		2nd Keyboard (continued)					
Pipes Range			16	Trombone		Snare Drum		Chrysoglott				
85	16'-4'	Diaphonic Diapason	16	Ophicleide		Tambourine		Xylophone				
97	16'-2'	Horn Diapason	16	Diaphone		Castanets		Glockenspeil				
97	16'-2'	Tibia Clausa	16	Diaphonic Horn		Chinese Block		Orch Bells				
73	16'-8'	Trumpet	16	Contra Tibia Clausa		Tom Tom		Cathedral Chimes				
73	8'-4'	Tibia Plena	16	Contra Tibia Clausa		Sand Block		Great to Great	16			
61	8'	String	16	Bourdon		Triangle 2nd T		Great to Great	4			
61	8'	French Horn	8	Tuba Horn				Solo to Great	8			
61	8'	Vox Humana	8	Octave	GREAT ORGAN			Solo to Great 2nd T	8			
61	8'	Kinura	8	Horn Diapason	2nd Keyboard							
85	16'-4'	Piano	8	Tibia Clausa	16	Ophicleide		SOLO ORGAN				
		Toy Counter	8	Tibia Clausa	16	Diaphone		3rd Keyboard				
SOLO CHAMBER			8	Tibia Plena	16	Diaphonic Horn		16	Trombone			
85	16'-4'	Tuba Horn	8	Clarinet	16	Contra Tibia Clausa		16	Ophicleide			
85	16'-4'	Tibia Clausa	8	String	16	Contra Tibia Clausa		8	Trumpet Royal			
97	16'-2'	Flute	8	Cello	16	English Post Horn (Ten C)		8	Trumpet			
61	8'	English Post Horn	8	Flute	16	Clarinet (Ten C)		8	Tuba Horn			
61	8'	Trumpet Royal	4	Octave	16	Contra Viol (Ten C)		8	Diaphonic Diapason			
61	8'	Oboe Horn	4	Flute	16	Bourdon		8	Tibia Clausa			
61	8'	Orch Oboe	8	Orch to Pedal	16	Vox Humana (Ten C)		8	Tibia Clausa			
61	8'	Clarinet	8	Solo to Pedal	8	Trumpet Royal		8	Tibia Plena			
61	8'	Vox Humana	8	Great to Pedal	8	Trumpet		8	Orch Oboe			
85	8'-2'	Viol 'D Orch.	8	Accomp to Pedal	8	English Post Horn		8	Kinura			
73	8'-4'	Viol Celeste	16	Ophicleide Pizz	8	Tuba Horn		8	Clarinet			
61	8'	Quintadena	16	Piano	8	Diaphonic Diapason		8	Saxophone			
61	8'	Saxophone		Bass Drum	8	Horn Diapason		8	String			
20		Chimes		Kettle Drum	8	Tibia Clausa		8	Oboe Horn			
25		Sleigh Bells		Snare Drum	8	Tibia Clausa		8	English Post Horn			
30		Glockenspeil		Crash Cymbal	8	Tibia Plena		8	Quintadena			
49		Chrysoglott		Cymbal	8	Orchestral Oboe		4	Clarinet			
37		Xylophone		Pedal traps first or	8	Kinura		4	Piccolo			
49		Marimba-Harp		second touch	8	Clarinet		4	Tibia Clausa			
Auto Horn (Pierce Arrow)					8	French Horn		4	Tibia Plena			
Bird Effect					8	Saxophone			Xylophone			
GENERAL					8	String			Glockenspeil			
Two Expressions Levers with			16	Contra Viol (Ten C)	8	Viol 'd Orchestre			Orch Bells			
Indicating Keys			16	Bourdon	8	Viol Celeste			Sleigh Bells			
Balanced Crescendo Pedal			16	Vox Humana (Ten C)	8	Flute			Cathedral Chimes			
Thunder Pedal (Reed)			8	Tuba Horn	8	Vox Humana		8	Piano			
Thunder Pedal (Diaphone)			8	Diaphonic Diapason	8	Vox Humana						
Tremulants			8	Horn Diapason	5 - 1/3	Tibia 5th						
Main			8	Tibia Clausa	4	Clarinet			ORCHESTRAL ORGAN			
Solo			8	Tibia Clausa	4	Kinura			4th Keyboard			
Tibia plena -			8	Clarinet	4	Octave		16	Vox Humana (Ten C)			
Diaphonic Diapason			8	Saxophone	4	Diapason		8	Tibia Clausa			
Tibia Clausa			8	String	4	Piccolo		8	Tibia Clausa			
Tibia Clausa			8	Viol 'd Orchestre	4	Tibia Clausa		8	Tibia Clausa			
Vox Humana			8	Viol Celeste	4	Viole		8	Concert Flute			
Vox Humana			8	Oboe Horn	4	Octave Celeste		8	Viol 'd Orchestre			
Tuba - English Post Horn			8	English Post Horn	4	Flute		8	Viol Celeste			
Sforzando Pedal (Wind) - Full Stops			8	Trumpet Royal	4	Tibia Plena		8	Clarinet			
Sforzando Pedal - Full (Everything)			8	Quintadena	2 - 2/3	Twelfth		8	French Horn			
Sforzando Pedal (Snare Drum)			8	Flute	2 - 2/3	Nazard		8	Kinura			
Sforzando Pedal (Base Drum & Cymbal)			8	Vox Humana	2	Fifteenth		8	Vox Humana			
Piano Pedal (Sustain)			8	Vox Humana	2	Piccolo		8	Vox Humana			
Piano Pedal (Soft)			4	Octave	2	Piccolo		4	Flute			
			4	Viole	2	Piccolo		4	Violin			
Surf Effect			4	Octave Celeste	1 - 3/5	Tierce		4	Orch to Orch			
Auto Horn			4	Flute	1 - 1/3	Larigot		8	Solo to Orch			
Fire Gong			4	Vox Humana	1	Fife			Harp			
Steamboat Whistle			}	Operated by	2 - 2/3	Twelfth			16	Mixture IV		
Horse Hoofs					2	Piccolo	16	Piano			Piano	
Two Bird Effects			}	Pistons	16	Piano		8	Piano			
Chinese Gong					8	Piano	4	Piano		8	Piano	
Telephone Bell					4	Piano		Marimba			Harpsichord	
Auto Horn								Mandolin			Cathedral Chimes	
Ship's Bell						Marimba			Shuffle Effect			
10 pistons per manual except						Harp						
Orchestral Organ which is 5						Chrysoglott						
15 hp Spencer Orgoblo			4	Accomp to Accomp		Solo To Accomp		Stop list is subject to change as further additions are hoped to be made				
100 amp motor generator set			8	Solo To Accomp		Solo to Accomp 2nd T						
(Variable Voltage)			8	Solo to Accomp 2nd T								

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Malco Theatre

Wurlitzer 3/13

IN

MEMPHIS, TENNESSEE

By Harlan Judkins

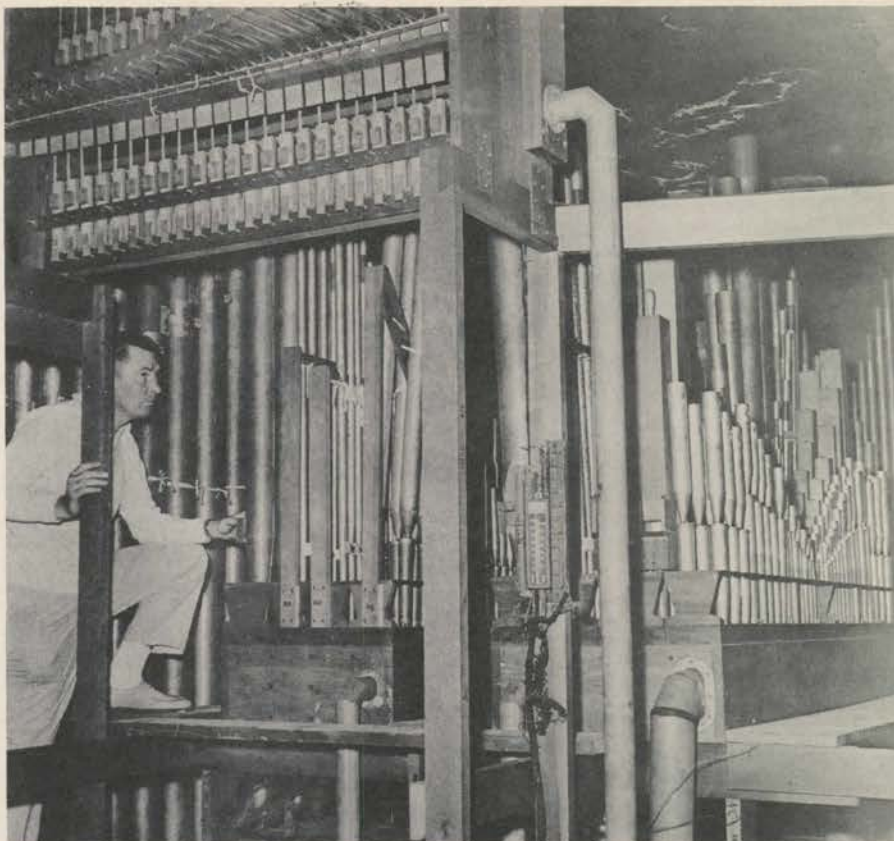
In the Malco Theatre located at Main and the famous Beale Street in Memphis, Tennessee, is a Wurlitzer Theater Organ, designation Model 240. Wurlitzer's 240's were 3 manual 13 rank with brass trumpets and horn diapasons that distinguished them from the Model 235. This organ was installed in a new theatre building in the fall of 1928, a building which was built by a group of Memphis investors and leased by RKO Keith.

The theatre that originally stood on the site was built in the early 1900's and was destroyed by fire in the early 20's. The site was cleared and the auditorium in the new theatre building was planned for 3000 seats. At the time the plans were being drawn, the architects did not know the size of the organ being specified by the owners or RKO, so the chambers were constructed to take at least 26 ranks in 4 chambers, 2 chambers on each side.

Construction of the building was slow, and the organ arrived in Memphis before the theater was ready for installation. The organ was stored in an old warehouse near the railroad yards for a considerable time. Finally, the building was ready for the organ. The roof was not complete but it was decided to drop the chests and relay rack into the chambers to simplify the installation when the Wurlitzer technicians arrived. The building contractor did not consult anyone about the proper placement of the chests...so everything marked Solo went into the LEFT side and everything marked Main went into the RIGHT side. When the Wurlitzer men arrived, they found the roof on...pipe chests in respective chambers...but on the wrong side!

It was too late to change them without considerable difficulty. So today 33 years later, the organ is reversed from the standard installation, Solo on the left and Main on the right. The console was placed on the left side on an elevator. The organ is difficult to balance musically for the organist due to the Solo chamber being so near to the console. The top two chambers house the organ and the lower chamber on the left side contains the relay. The lower right chamber is empty.

The organ has survived some troubled



Harlan Judkins in Malco Wurlitzer Main Chamber. Note fire damage in roof (upper right).

moments. Some years back it was decided that a flat white paint would be more reflective to the spotlights than the Wurlitzer beige. A painter was engaged to do this job. He did it with a spray gun and completely covered the lower manual contacts with white enamel. It took a week to remove the paint from the contact plates...and there are still traces of the paint on the contacts.

Five years ago a short circuit in the stage lighting system caught the front curtain on fire. Before the fire department arrived the curtain had fallen to the stage and ignited the velvet cover over the organ. Luckily, it only smoldered until the fire department generously sprayed the console with water. Water damage to the inside of the console was light, but the wood surfaces were badly scorched and broken as the firemen opened the console in their usual way...with axes. But the keyboard was not hurt in any way.

The surface of the console has been refinished by sanding and a black enamel with gold trim has been applied. Also during the clean-up operations the fire department went into the chambers to double-check on the possibility of fire in the walls. They broke the ceiling of the right chamber open and a generous amount of plaster and dust filled the 16 foot Diapason pipes. Those have been cleaned and checked, and are back in operation.

Orpheum-Keith operated the theater

from its opening in 1928 until 1940, when the M. A. Lightman Company bought the property from the Memphis businessmen. The Malco organization has operated the theater since that time.

The opening night in 1928 was, as usual, a gala occasion. The "Giant Wurlitzer", as it was advertised, was reportedly played in its first concert by Jesse Crawford. Numerous other organists performed at the console at various times, most of them from Memphis and most still there. They include Art Hays, Fred Heck and others.

The name that is synonymous with the organ, however, is that of Milton Slosser. He started playing in 1925 and played last in 1946. His between-shows offerings are remembered by most Memphians and everywhere the organ is mentioned...the question is always asked...what happened to Milton Slosser? After he left Memphis, he played the Capitol Theater Wurlitzer in Washington, and died in 1958 in the nation's capitol.

After Slosser's departure the organ was more or less idle and rapidly fell into a state of disrepair. Bob Mac (Bob McCombs) was engaged for a short while in 1956 but he and the Malco gave up after two weeks. At every session the organ would give trouble. Bob tried to keep out the ciphers and worked steadily on the chests, but to no avail.

Harlan and Philip Judkins, brothers, have been organ fans for many years, dating from the 30's when Milton Slosser

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used to alternate 6 months in Memphis at the Malco and 6 months in Tulsa at the Ritz 24 rank Robert Morton. Being from Tulsa, Harlan and Philip worked on the Robert Morton together. After Harlan moved to Memphis in 1954 Phil continued to service the Ritz Robert Morton and soon learned to play it. After moving to Memphis, Phil and Harlan visited back and forth often and would play the Robert Morton when in Tulsa; when Phil visited in Memphis there was nothing to play so they investigated the Malco Theater.

Elton Holland, the manager, agreed to let them play the organ, but warned that it was in a bad state of repair. Turning the organ on for the first time brought a symphony of ciphers. It took an hour or so to clear the ciphers in order to play it. The session was a continuous process of scaling the chamber ladders with very little playing. After the session, they talked with Holland and then to Richard Lightman, the theater owner, and made arrangements to fix what they could. It was agreed, and this launched a project that has lasted 3 years and many to come. The arrangements was that Harlan would keep the organ in repair at no cost to the theater for the privilege of playing it.

Work was started..it was found that the ciphers and other troubles stemmed from coal soot. The soot had been blown into the chests..pipes..and all other air parts from the blower. The blower room is in the basement and its opening was into the furnace room. For many years the theater was heated by coal furnaces and the filter on the blower room and on the blower itself was saturated with coal dust. Soot had caked on the magnet caps to such an extent that they could not open and close properly. The first project was cleaning all magnet caps.

The next project was cleaning as many pipes and throats as they could. Filters were changed at the outset.

After the cleaning work had progressed, it was discovered that the organ had numerous dead magnets in every rank and throughout the console and traps. The relay rack was full of dead ones but the spreader was clean and worked perfectly. The Malco management had by this time given the brothers a completely free hand in the overhauling and wished them the best in their work. It was decided to rebuild the magnets and other parts that were not operating.

The organ by this time had regained some of the mellow tone and at least it could be played without continuous ciphers. Most of the dead magnets had breaks at the connection between the coils and the lead-in wire. Most of the breaks were caused by humidity and the tell-tale green spots would lead to the break. The magnets were repaired or rewound. This was a long and tedious job.

About this time, a mutual friend, Art Stovall, a pilot for Braniff Airways, gave the boys invaluable help. He became interested in the project and would help in Memphis, taking out bad magnets and replacing with rebuilds and then taking the bad magnets to Tulsa for Phil to work on. In fact, a regular parts airlift was going from week to week. Memphis to Tulsa and back to Memphis, Art and Harlan would do the organ work and Phil the parts repair in Tulsa. This arrangement went on for over a year. Slowly the work progressed.

To help keep the organ in playing condition with so many magnets out at a time, the second touch on the accompaniment manual was removed for spares..leaving all second touch couplers operating. Anytime there was a

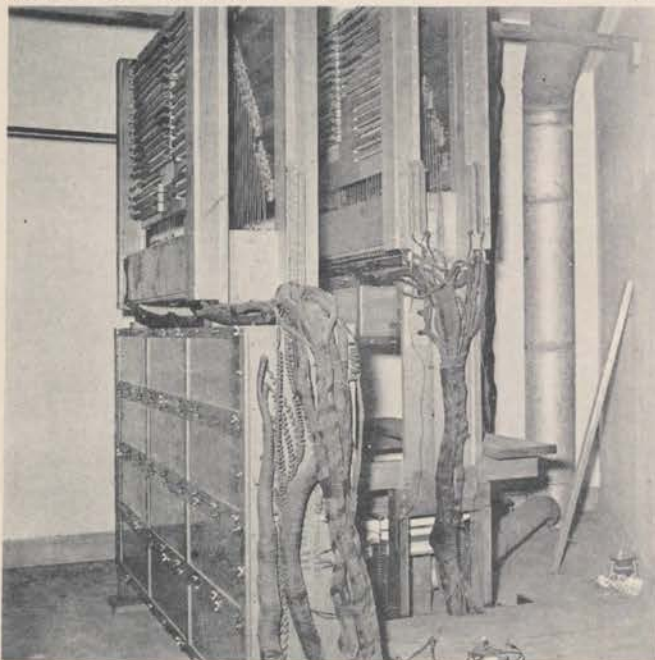
holiday all three, Harlan, Phil, and Art, would get together in Memphis to work on the organ. It was found in the process of work that the ole' bug-a-boo coal soot was as much a help as it had been a hindrance. The leathers are as good as the day they were put in. The coal soot contains an oily substance that has had a preservative action on the leathers..every leather in the organ was found to be in perfect condition. Coal soot is no longer a problem, nor will it be, for the theater was converted to gas heat in the early 40's.

By the fall of 1959 the organ was in good playing condition but with considerable work yet to do. The theater hired a young organist, Ernest Nichols from Clarksville, Tennessee. He was featured between shows and was an immediate success. He played from November 26, 1959 till January 4, 1960. The management reported that the organ more than paid its way. Nichols left for bigger pastures and the work continued.

The management then advanced some money for new Reisner magnets. With the installation of the Reisners, the airlift was stopped. All magnets are now working, with the exception of a few in the traps and those will soon be replaced. The organ is tuned regularly in the spring and fall. There is some trouble keeping it in tune during cold months due to the heaters being burned out..but this coming winter this will be corrected.

The organ was missing two items..the snare drum and castanets. The drum was replaced with one from a Beale Street hock shop...cost 15 dollars. They have the castanets but have not yet made a sounding board for them. With new magnets..perfect leathers..and work

(continued on page 10)



Relays in Malco Wurlitzer



Solo Chamber in Malco Organ

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Decor Establishes Silent Movie Mood for MERRIKEN Home Installation

Throughout the country it is possible to see many, many excellent home organ installations. Most of these feature a well laid out organ chamber plan with the console dominating a living room.

George Merriken of Silver Springs, Maryland (ATOE Potomac Chapter), has gone a step farther. His theatre organ is installed in a barn adjacent to his home, the barn being decorated with furnishings from an old theatre in Baltimore, Maryland.

The listening room is draped in red velvet, with thick carpets on the floor (from the theatre lobby), and thin scrim type drapes over the swell shades. The theatrical effect is completed with the use of colored lights and dimmers.

George even obtained and equipped the room with period furniture and a beautiful candelabra. The candelabra is lighted by eight dimmer controlled spotlights, as the organ is played, the colors are changed from one shade to another for dramatic effect. The console itself is brightly lit by other spotlights.

The use of the drapes, lights, and furniture makes it possible for Mr. Merriken to transport his guests back to the 1920's even before hearing the organ.

The organ itself is made up of several organs, mainly the Tivoli, Washington, D.C., Wurlitzer and the Steubenville, Ohio, Paramount Wurlitzer (opus 2159). George is using the Publix Style console from the Paramount to activate his installation.

The total organ boasts 22 ranks, at this time, (Fall 1961). There are eleven ranks playing, the other eleven are in place but not wired. Since George is working constantly on the installation the stoplist is somewhat fluid therefore only the ranks in the organ are listed, a full analysis not being practical at this time.

The list of ranks are:

Viole D' Orchestra	Diapason
Violin Celeste	Vox Humana
Solo String	Kinura
16 Viola (Gottfried)	Kinura (Gottfried)
Concert Flute	Oboe Horn
Harmonic Flute	Orchestral Oboe
Dopple Flute	French Trumpet (Gottfried)
Tibia Clausa	French Horn (Gottfried)
16 Tibia Clausa	
Tuba	
16 Ophicleide	
Musette	
Clarinet	
English Post Horn	

Chamber shot of the George Merriken installation at Silver Springs, Maryland.



Besides the usual Wurlitzer tuned percussions including a vibraharp, the organ contains a marimba, a second larger set of larger scale traps, grand piano 61 note metal harp converted to a vibraphone, a large persian gong, and a set of tubular chimes measuring 8' long, with a 4" diameter.

Another unusual and desirable feature of George Merriken's home installation is the placing of french doors which open from the barn "auditorium" onto an acre of rolling lawn. In this way, by opening the doors during the summer, George can accommodate several hundred people.

A visit to the Merriken home and in-

spection of the "Wurlitzer Music Hall", as the installation is labeled, was a highlight of the 1961 ATOE National Convention.

* * * * *

George T. Merriken, Age 44, married, father of 4 children, is Production Manager for Byron Motion Picture Co., Washington, D. C., producers of documentary films.

Mr. Merriken has been a theatre organ enthusiast since his boyhood. As a boy, his favorite theatre was the Tivoli in Washington because of the organ, the same "Mighty Wurlitzer" he now owns.

MORE PHOTOS ON
NEXT PAGE



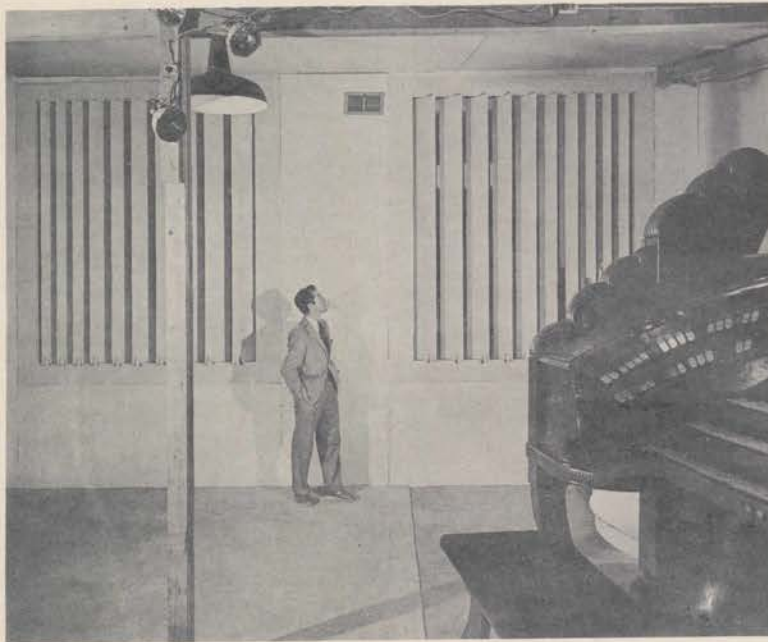
At right: Tivoli (Washington, D. C.) console, located in Merriken's Wurlitzer "Music Hall".

\$5.00 - DUES ARE DUE FOR '62 - \$5.00

Merriken Wurlitzer Music Hall



The Wurlitzer Music Hall of George Merriken



Merriken's Music Hall before installation of drapes, carpets and lights.

1962 CONVENTION SITE

(concluded from page 3)
sons, it was decided that A.T.O.E. can now follow a pattern of meeting locations across the country that will allow more members to attend. The west coast location this year, therefore, naturally follows after the eastern seaboard last year, with the possibility of a Mid-west location in 1963. This would be followed in 1964 with a meeting on the east coast. Such an arrangement, obviously will depend on invitations from Chapters who want to host the convention. It is hoped that the members will find this plan a reasonable approach to an equitable solution of this problem.

It was moved, seconded and un-animously voted to accept the offer of the Los Angeles Chapter to host the next annual ATOE meeting in Los Angeles, on July 7, 8 and 9, 1962. A complete program of the meeting will be announced in the next issue of "Theatre Organ."

Our thanks to Eddie Clifford, Sal Cargill and Reiny Delzer, Don Wallace and Charles Brown for their generous offers of convention sites.

Following a discussion regarding the use of electronic organ material in "THEATRE ORGAN" which was voted down, the meeting was adjourned at 11:30 P.M.

The directors and members present then returned to the Fox Theatre lobby to join their wives for the George Wright concert.

FLOYD WRIGHT

FLOYD WRIGHT, noted San Francisco Bay Area organist, passed away December 11, 1961.

Floyd played organ for silent pictures in many local theatres and with the advent of the big stage shows was the feature organist at such theatres as the Granada (Paramount), Golden Gate, Warfield in San Francisco and the Grand Lake, California, and United Artists in the East Bay Area.

He was also the staff organist for NBC and later CBS in the heyday of radio. He was also very popular as a night club and dance hall organist in the area.

His many friends and "THEATRE ORGAN" send their condolences to his wife Rosina. We will really miss Floyd.

"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.

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RECORD REVIEWS

PIANO - PIPES AND POPS - TS-140
Timbre Recordings, Seattle Washington

Eddie Clifford and Tubby Clark combine their talents to bring some of the finest pipe organ and grand piano music we have heard in quite some time in this, their latest effort.

The recording was made on the 4-manual Robert Morton in the Music Hall Theatre in Seattle, with Eddie Clifford at the console, while Tubby Clark plays the grand in a well balanced pick-up that lets you know that the organ is in a large theatre. Good engineering balance combines the piano and organ and

the artists prove that they have worked together as a team for over twenty years as their tempos never falter in what is certainly not the easiest of combinations to record in a large auditorium.

The numbers on this disc are all sure fire hits (standards to the trade) and include Best Things In Life Are Free, After You've Gone, Giannina Mia, When you're Smiling, Serenade from the Student Prince, Make Believe, and Schubert's Serenade, to mention but a few.

The cover notes tell us that Eddie Clifford has been a pipe organist since

1922 when he played for silent movies, while Tubby Clark started playing professionally in 1933. Listening to this disc will prove that here are two real musicians that know how to play the music that everyone likes to hear.

On the technical side: this TIMBRE Recording was made with an Ampex 601-2 stereo recorder. The piano was recorded with two American 330 microphones, and the organ was picked up with two Sony Condensor microphones.

A previous release featuring Clifford and Clark at the Baldwin electronic organ and Baldwin concert grand piano is also available for those liking piano-organ recordings. This one, titled "Clifford and Clark Play Requests", stems from their playing together as a team in the beautiful Marine Room of Seattle's Olympic Hotel since 1949, and features tunes most requested by their many fans.

.. NEWS.. AND VIEWS

According to news just received from Astoria, Oregon the former Loew's Rochester 5/24 Marr & Colton...is now playing..for the patrons of Bill Blunk's Viking Roller Rink...A feature article on this mighty instrument...will appear in THEATRE ORGAN soon...organ used for the first time in new setting in October...Genial Bill Blunk invites all to visit...Those that can play are welcome to try their hand...There's an offer for ATOE members!...Thanks Bill!!! ...Erwin Young...UAL pilot was privileged to attend the Malco Theatre in Memphis...October 12th...when the 3/13 WurliTzer was used in conjunction with the regular show..Was very well received, says Erwin, who witnessed the show with Harlan Judkins...one of the men responsible...for the rehabilitation of this organ...See feature article in this issue...Two WurliTzers (style

235) are for sale...says Harlan Judkins of Memphis...One in Loew's State, the other Loew's Palace...both in Memphis ...Asking price \$2500 each...Harlan says both are in good shape...Organ activity in SF...started November 4 with George Wright filling over 4,000 seats... at the Fabulous Fox (WurliTzer 4/36) ...for a midnite concert...\$2.25 per seat...Paramount (WurliTzer 4/32) with Tom Hazelton...used to celebrate Theatre's anniversary...November 17 and 18...Gordon Kibbee at the Big Fox... Friday midnite, December 1...for members of the Northern California Chapter of ATOE...(See Chapter Reports)... Tiny James at the Big Fox...Saturday morning, December 2...for ABC TV 'Toys for Tots' show...with a host of TV personalities on the stage...The Paramount featured...Tom Hazelton at the organ...Friday night December 22...

for a concert starting at 10 PM until??? ...Now if the Oakland Paramount...will just get off the dime...but then we in the Bay Area haven't done too badly... with one exception...Voters turned down the Bond issue to buy the Big Fox... Now what's going to happen!!!!

MALCO WURLITZER

(continued from page 7)

progressing, the organ sounds like the WurliTzers of old.

The Malco now plans to put it back into regular operation as soon as an organist can be found. It will be used a number of times during the coming months for public performances. A Stereo tape is being planned in the near future featuring Jim McLin, a very skilled local organist who has helped in the repair. Since the project started McLin has kept the dust blown out in a very pleasurable way. The organ is played almost every day before showtime and it always gathers a group to listen.

Speaking for his brother Philip and Art Stovall, Harlan Judkins stated: "I would like to thank M.A. Lightman Jr., President of the Malco Company; Richard Lightman, vice president in charge of theater operations; Elton Holland, theater manager; and Watson Davis, publicity director, for their support...both financial and moral..in the restoration of this WurliTzer 3-13. Also I thank them for their confidence in three A.T.O.E. members!"

If any member of the ATOE plans to come through Memphis during his vacation he is welcome to see and play the organ. Just get in touch with Harlan at Radio and Television Station WREC.

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.

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WHILE THEY LAST

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

LETTERS TO THE EDITOR

Dear Tiny:

On behalf of the Los Angeles Chapter, I wish to take this opportunity to thank all of those involved for awarding us the privilege of playing host to the 1962 Convention. We hope to make it one that will be well remembered. My only regret is not having been present at the board meeting. However, George Wright made the evening memorable for me.

I have the new THEATRE ORGAN for Fall 1961 in front of me, and am happy to note the mention of our Chapter in the news. I notice that our organ restoration was located at the "Fox" Wiltern. This might disturb the Stanley-Warner chain, as they operate the Wiltern Theatre. I hope that you can correct this in a future issue.

We are holding our December meeting at Joe Kern's, and Ann Leaf will play for us. I hope that you can attend, and that I will get the chance to meet you then.

Sincerely,
Don Wallace
Bellecliff
2736 Hollyridge Drive
Hollywood 28, Calif.

To the staff:

I want to thank you for the very nice review given my efforts on Richard Loderhose's Renwick Label, and also to tell you how much I enjoy receiving your magazine.

At some future date, if you are looking for material, you might investigate the Detroit Theatre Organ Club, whose installation (4/33 WurliTzer) is now complete and very wonderful. This club is very unique.

Also, Fred Hermes' 5/28 WurliTzer is completed and holding its own. This organ for the last year has been my "baby". The installation is well done and neat; however, in a small room, four chambers does not produce a balanced blend.

Bill Hickman, an Evansville (Ind.) oil producer, has an excellent installation of the Nashville (Tenn.) Paramount 3/15 WurliTzer built in 1931. It is in the most beautiful setting imaginable, with Steinway grand pianos on each side. The console is in an all-white room and still golden. Johnny Seng and I have been doing some musical benefits on this organ for the organ fund of Bill's church.

Best wishes and thanks again.

Tom Sheen
88 N. Peck Ave.
La Grange, Ill.

Dear Sir:

Last summer many of the theatre organ enthusiasts in the Western New York area were treated to an informal concert by Leonard MacClain, the "Melody Mac" of Philadelphia theater organ fame and Epic Records recording artist.

In response to the tremendous enthusiasm for his performance, Ben Readerman of Buffalo is arranging a concert for May 5 featuring Leonard MacClain playing the 4 manual Marr and Colton of the Roosevelt Theater in Buffalo.

The organ in the Roosevelt Theater is presently being maintained and is in excellent condition. It is also the only one in this area being played publicly.

MacClain, being thoroughly familiar with the instrument, should be an outstanding success at the May concert. I sincerely hope that all theater organ enthusiasts in this area will plan to attend.

Sincerely,
Roger H. Mumbroe
1307 Marywood
Royal Oak, Michigan

Gentlemen:

Received the fall issue of THEATRE ORGAN in today's mail and as usual it was a treat.

You mention on page 2 of wanting to know of Robert Morton installations. We know of two. We are the proud owners of a 3/13 Robert Morton, as yet not reinstalled from the Uptown Theatre in Kansas City, Mo. It was built in 1927.

We are not sure it is still installed but the Loew's State Theatre in Kansas City, Mo. has, or had a 4/37 or 43 Robert Morton which also included a "plucked" harp. It had not been, to our knowledge, played since the middle thirties. To our knowledge Loew's bought quite a few large Mortons.

We will be very anxious to see what results you have in "digging" up Robert Morton installations. From what we have been told... "WurliTzer" had the name but Morton picked up technically where they (WurliTzer) left off.

By the way, the Plaza Theatre organ, a WurliTzer 3/9, is gone. Purchased by the Kansas City Music Conservatory... you can be sure it won't be reinstalled as a theatre organ.

In closing, we are meeting here in St. Louis this Friday night, December 1, 1961, relative to organizing a St. Louis or area A.T.O.E. Chapter.

Keep up the good work.

Edgar Lustig
10117 Carolynne Drive
St. Louis 28, Mo.

Dear Tiny James:

As requested, here is the latest from 'down under'.

The Theatre Organ Society of Australia takes over the LYCEUM THEATRE, SYDNEY, on Monday night (9th October) at 7:45 p.m. for a two hour splash of real live theatre organ music! Cecil Cranfield is at the controls of the GIANT CHRISTIE PIPE ORGAN which is equipped with about every sound effect ever thought of for a theatre organ, and they are all UNENCLOSED. Wouldn't Leon Berry just love this organ!

It is an unusual organ in other ways too, because a few of the pipe ranks are unenclosed also. We anticipate a full house due to a high pressure publicity campaign. I will send you over a programme and console diagram after the event.

The ABC will record it all on Hi-Fi equipment and we can probably get some microgrooves run off if enough people are interested. Cecil Cranfield has a terrific programme prepared and we are all waiting for 'The Day'.

TOSA is also arranging a series of TO broadcasts from the Sydney State Theatre 4/21 WurliTzer to take place in November, by various organists who are members.

Best wishes to you all over there!

John Clancy
Honorable Secretary
Theatre Organ Society
Of Australia

Dear Mr. Thompson:

I noticed an entry in the "News and Views" section of THEATRE ORGAN, Summer 1961, referring to the Robert Morton name being listed below Opus Number 1335 of the WurliTzer factory list. While I know nothing of this, I, however, play a Robert Morton organ which replaced a WurliTzer. The WurliTzer, Opus 791, was a Style D and was installed in the Ritz theatre here in Indiana in 1924. In 1927 the owners, the Elkin family, wanted a larger organ for show and wanted the console on an elevator. So the Morton company installed a 3m/8r in 1927 and this organ is still playing. The WurliTzer was removed to the carriage house on the Elkin property (which is now owned by our college) and there it remained until Mrs. Elkin's death and the organ was given to a junk dealer. The Ritz theatre, now owned and called the Manos theatre, takes great pride in this Morton and has given me the oppor-

(continued on page 15)

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CHAPTER ACTIVITIES

NIAGARA FRONTIER

The first fall meeting of the Niagara Frontier Chapter was held October 20 at the home of member Harold Logan of Niagara Falls, Ontario.

Following the business meeting, members and their friends were entertained by Don Scott on Harold Logan's 3/19 Wurlitzer, originally installed in Shea's Hippodrome Theatre in Buffalo in September 1922. Another artist at the console was Arthur Melgier, who presided over the console in the thirties.

Don Scott first entertained the chapter in April, when he appeared with his mentor, Tom Grierson, at the RKO Palace organ in Rochester. Don is one of an increasing number of young organists, who, though they might not have had the experience of seeing "the console ride up, bathed in a golden spotlight" in the old days, are indeed coming to the fore, playing theater organs for a new generation in concert at ATOE meetings. The members were so impressed by Don's April performance that they persuaded him to do an encore show for them. He plays an electronic at the Town Pump near Canandaigua, N.Y., but will play the theater organ at the drop of a hat--and play it well he does. He specializes in light classics,

(Editor's Note - We have just received the story, complete with pictures, of the Harold Logan home installation. It will appear in a future issue. Watch for it).

show tunes, and the raucous melodies from the Roaring Twenties which are so well suited to the theatre organ. He played an hour, and judging from his reception, will be called upon often in the future.

Following Don were Harvey Elsaesar and Harold Logan, who gave creditable performances. A guest of member Lou Rosa, Marvin Curinky, an employee of the Wurlitzer Company played requests in typical old time theater organ style.

The next meeting is tentatively scheduled on November 19 in the Buffalo Museum of Science, at which time, the election of 1962 officers has been rescheduled.

Of interest to ATOE members is that Danny Schultz, who supervised the restoration of the RKO Palace Wurlitzer, is now in Germany where he and his family will reside for over a year. Schultz, a project engineer for General Dynamics Corp., is working from 7 to 7, five days a week. "No organs to work on as yet", he has written to chapter members in Rochester.

Lloyd Klos

OHIO VALLEY

Monday, October 30, was the date for the first meeting of the 1961-62 season for the Ohio Valley Chapter of A.T.O.E. The meeting was held at the residence of Mr. and Mrs. John J. Strader and was in the nature of a "special event" in that it was held around the

newly installed 3/15 Wurlitzer in the Strader home, originally installed in 1931 in the Paramount Theater located on Peebles Corner in Cincinnati, Ohio.

This was the largest turnout of the Ohio Valley Chapter thus far with a total of fifty-six people crossing the Strader threshold. Eighteen of this number came as guests and nine of these became members on the spot.

A brief business meeting was held at which time Mr. and Mrs. Strader offered their residence as the meeting place for the 1961-62 season for The Ohio Valley Chapter A.T.O.E. Prior to the business meeting a buffet dinner was served. A good time was had by all, and the organ blower was finally turned off at 2:00 A.M.!

Photographs taken at the above meeting, as well as a picture-story of the former Paramount Wurlitzer installation in the Strader residence, will be forthcoming for THEATRE ORGAN magazine.

Attending were: Joan and Herb Wottle, Mr. and Mrs. Stan A. Todd, Mr. and Mrs. John J. Strader, Bill Wayne, Al Meyer, John Scott, Glenn Merriam, Don Campbell, Mr. and Mrs. Marlowe, Mr. and Mrs. Hamilton, J. Andrew Sack, Mr. and Mrs. Steman, George Eaglin, Mike McLaughlin, Pat Gillick, Mr. and Mrs. Klensch, and Dr. and Mrs. Wippermann. New members attending were: Mr. and Mrs. Kenneth W. Hunt, Mr. and Mrs. Oliver Steinkamp, Justin Greiwe, Mr. and Mrs. Gordon Shirley, Bob Read, Eddy Osborn and Stanley J. Landrum.

John J. Strader, Vice Chairman

NORTHERN CALIFORNIA

On December 1, some 150 members gathered for a midnight meeting-concert as guests of the Fox Theater in San Francisco, and another chance to hear the magnificent Fox Wurlitzer in the hands of one of the few real artists of the orchestral organ -- Gordon Kibbee.

President Fran Aebi called the meeting to order, and these officers for the coming year were elected: Fred Clap, chairman; Ron Bailey, vice chairman; and George Morris, secretary-treasurer.

Judd Walton was master of ceremonies for the concert, and before introducing Kibbee, he led the audience in an appreciative round of applause for those who had done so much for the Chapter -- notably Fran Aebi and Mr. and Mrs. Frank Bronson.

Gordon then took command of the organ for one of the most memorable performances this reporter has ever heard. Kibbee is a musician's musician! The best way to describe his playing is simply to say -- tasteful. His technique is flawless, but above all he NEVER resorts to tricks or "gimmicks", but plays pure music.

The program included "Everything's Coming Up Roses", "Diane", "Louise" a medley of "Easy to Love" and "Under Paris Skies", a change of mood to a clever arrangement of "Never On



Don Scott at console of Harold Logan Wurlitzer

\$5.00 - DUES ARE DUE FOR '62 - \$5.00

Sunday", and conclusion of the first half of the show with two medleys from the Goldwyn Follies and "Flying Down to Rio".

The Fox organ, incidentally, must share the spotlight with Kibbee, for it never sounded better. It had been put in top mechanical and tonal condition by Judd Walton, Bob Jacobus, Bud Perry, and friends.

The second half of the program opened with selections from "Cancan", impressing us with Kibbee's restraint in using the organ. Never did he play a harsh combination or use tricks. A set of Latin tunes, a medley, and "Begin the Beguine" concluded the show. But the audience wouldn't let Gordon Kibbee go, so he obliged with "Sunny Side of the Street" (one of the best numbers of the evening, with some easy-going "ad-lib" trumpet solo work that would make Bobby Hackett jealous); and "Careless".

Club members were then invited to try their hand at the 4/36 Crawford Special. Everett Nourse, Fox staff organist, turned in a very fine performance, followed by Fred Clapp, Allen White, and Dr. Ralph Bell.

The meeting concluded at 3:30 a.m.

Jack Bethards

LOS ANGELES

On October 3, the second meeting of the Los Angeles Chapter was held at Lorin Whitney's Studio in Burbank. The following were elected the officers for the remainder of 1961 and the calendar year of 1962:

Chairman: Don Wallace; Vice Chairman: Dr. Philip Olson; Secretary: Chuck Baker; Treasurer: Dan Haworth; and Program Chairman: Gaylord Carter.

At this meeting the Wiltern Organ Rehabilitation was discussed and a committee, headed by Dick Simonton, formed so that the club project of rehabilitating the Kimball organ at the Wiltern Theatre would get under way. (By this time the project is well under

way, with many of the club members, working like beavers, re-leathering. We hope to have this organ playing within 2 or 3 months.)

At the meeting, which had an attendance of approximately 75, Gordon Kibbee gave a very fine concert on Lorin Whitney's Robert Morton.

POTOMAC VALLEY

The Potomac Valley Chapter is honored to have as two of its newest members, Peter Moller Daniels, member of the M.P. Moller family, one of the world's foremost pipe organ companies, and Ben M. Hall, no stranger to the theatre organ world. Mr. Hall's new book, "The Best Remaining Seats", has just hit the bookstands and tells the story of the Golden Age of the Movie Palace with some of the most spectacular photography you will ever see. The book is certain to become the authoritative work on this subject.

Eddie Weaver was presented at the Richmond Mosque Wurlitzer on Sunday the 12th, in a program which attracted more than 2,000 people. Those of you present for the National Convention will be reminded of Weaver's mastery of this organ. The entire orchestra and first balcony were filled. Eddie even had a community sing which had 'em shaking the walls. Our next chapter meeting is scheduled for November 19th at Erwin Young's home near Mount Vernon. Mr. Young is the proud owner of an unbelievably theatrical sounding Wurlitzer 2/7 home installation in his cathedral ceiling studio. Ray Jenkins will be featured at the console so a real program is guaranteed. Jim Boyce is progressing slowly but surely with his installation of the 4/34 Wurlitzer, formerly from the old Center theatre, N.Y.C. The console has been set into place on its loft, the relays are in place and are being wired, and all chests are now in their approximate places. Jim says he is going to experiment with placement before he builds his cham-

bers (3) in order to get the best results from this fabulous instrument.

The District Chapter of the A.G.O. got together for its annual picnic last September at the home of Mr. George Merriken of Silver Springs, Md. who has a combination of two Wurlitzers played from one console; the 3 manual golden beauty from the Paramount theatre, Steubenville, Ohio. Ray Brubacher was at the console to warm things up for the A.G.O. members, and then many of our church friends took their turns at the console and it is certainly surprising how well many of them did. Maybe it's because of their secret love for the grand old Wurlitzer that comes out when they actually come face to face with one, or maybe it's just because the urge and curiosity to try something far more elaborate than their usual fare overtook them. Our thanks go to Mr. and Mrs. Merriken who provided everyone with such an enjoyable time.

Woody Wise, manager of the Virginia Theatre, has persuaded a local organ firm to install a large Gulbransen "Rialto" in his theatre as a promotion to get organ music back in the theatre as part of the daily fare. Anyone know a nice ten ranker for him? The theatre is well provided for with two large rooms on each side of the stage.

Our thanks to Mr. and Mrs. Wendell Hill for allowing the club to use their fine Marr & Colton on September 10th for our last meeting. Thanks to Darrell Stuckey and Al Gasdor for the work they did on the organ prior to the meeting and to Ray Brubacher and Clyde Burke who entertained us with a nicely arranged program.

Win McDonald is doing a swell job with her "Organaires" over WAYE on Sundays at 12:00 noon in Baltimore. If you've heard the program I know she and the station would be happy to receive a card.

We're hoping to have our next meeting at the State Theatre in Baltimore about a week before Christmas. Dick Haffer, Harold White and several other members have nearly finished up their work with the State's 2/7 Wurlitzer. The pipes are now back in the reconditioned chamber and it is ready for a tuning. More about this meeting later.

Richard F. Kline, Jr., Chairman,
and Ray Brubacher



Newly elected officers of Los Angeles Chapter. From left to right: Chuck Baker, Don Wallace, Phil Olsen, Mrs. Gordon Kibbee, Dan Haworth and Gordon Kibbee.



Gordon Kibbee at console of Robert Morton in the studios of Lorin Whitney.

\$5.00 - DUES ARE DUE FOR '62 - \$5.00

T. O. ENTHUSIASM "Down Under"



J. Clancy at 15r Wurlitzer in his home.

In past issues of "Theatre Organ", many fine installations have been reported. None of these has been any more thought-provoking than the installation made by John A. Clancy of Wentworthville, New South Wales, Australia.

The organ itself was originally built as a demonstration instrument in 1928 and was set up in a residence. The original residence set-up was reported as having three consoles wired to ten ranks of pipes. The pipe work itself was all especially selected by WurliTzer and voiced for a residence.

Around 1930 the organ was sold to the Civic Theatre, Auburn, (a suburb of Sidney). However the theatre was large, seating 2500 and since the organ was residence-voiced it did not have enough speaking power. To overcome this, three ranks were added, brass trumpet, solo string, and orchestral oboe.

During its use in the theatre many well known Australian and English organists were heard. These included

Knight Barnett, Paul Cullen, and Denis Palmistra, with the last regular organist being Cecil Cranfield. It was regularly broadcast for 30 minutes each Sunday in a program called "Theatre Organ", and was heard by thousands of listeners and organ-lovers all over Australia.

After several years of use, the theatre management decided to dispose of the organ. One of the most enthusiastic listeners of this instrument was John Clancy. Upon hearing the organ was for sale, John lost no time in arranging to purchase it.

The removal of the organ proved difficult but not impossible. When re-installed, the organ had completed a cycle from residence to theatre and back to residence. Incidentally there is no record of the disposition of the other two

consoles.

Before installing the organ in his home, John built a special music room measuring 65 feet by 25 feet and 40 feet high at its highest point with provisions for two chambers at one end. Chamber number 1 (Solo) measures 25 feet by 12 feet with a 25 foot ceiling. Chamber number 2 (Main) measures 12 feet by 12 feet with a 40 foot ceiling. The unique design of this room and chambers is shown on the accompanying drawing of the floor plan.

In addition to the ranks added by the Civic Theatre, Clancy augmented the stop list with a Kinura and Horn Diapason bringing the organ to 15 ranks.

The following stop list and disposition of ranks is reported as submitted by John Clancy.

SOLO CHAMBER	16	Bourdon	8	Oboe Horn
Tibia Clausa	16	Viole	8	Salicional
Trumpet	8	Tuba	8	Celeste
Oboe Horn,	8	Open Diapason	8	Aeoline
Orch Oboe	8	Tibia Clausa	8	Flute
Tuba	8	Clarinet	8	Vox Humana
Solo String	8	Cello	8	Solo String
Kinura	8	Flute	8	Kinura
Horn Diapason	8	Aeoline	8	Horn Diapason
All percussions except	4	Horn Diapason	8	Orchestral Oboe
Chrysoglott and Piano			8	Brass Trumpet
		GREAT ORGAN	4	Clarion
Inside surface of	16	Bourdon	4	Octave
chambers, polished	16	Viole	4	Piccolo
tallowwood.	8	Tuba Horn	4	Salicional
	8	Open Diapason	4	Celeste
MAIN CHAMBER	8	Tibia Clausa	4	Flute
Aeoline	8	Clarinet	4	Aeoline
Salicional	8	Oboe Horn	4	Horn Diapason
Celeste	8	Salicional	2-2/3	Twelfth
Open Diapason	8	Celeste	2	Piccolo
Vox Humana	8	Aeoline	1-3/5	Tierce
Clarinet	8	Flute		
Flute	8	Vox Humana		TRAPS AND PERCUSSIONS
Chrysoglott-Vibraphone	8	Solo String		Cathedral Chimes
	8	Kinura		Xylophone
PEDAL ORGAN	8	Horn Diapason		Glockenspiel
32 Accoustical Bass	4	Flute		Chrysoglott
16 Tibia	4	Octave		Chinese Block
16 Tuba	4	Piccolo		Castanets
16 Diaphone	4	Salicot		Piano-mandoline
	4	Celeste		Bass Drum
	4	Vox Humana		Kettle Drum
	4	Aeoline		Snare Drum
	4	Horn Diapason		Crash Cymbal
	2	Piccolo		Tap Cymbal
				Gong



SOLO CHAMBER

16	Oboe Horn
16	Tibia Clausa
16	Tuba
16	Diaphone
16	Bourdon
16	Contra Viole
16	Clarinet (TC)
8	Tuba Horn
8	Open Diapason
8	Tibia Clausa
8	Clarinet

MAIN CHAMBER

8	12' x 12'
---	-----------

Pedals: Two swell, one Crescendo
 10 pistons on great, 5 on swell
 Couplers:
 Pedal to great, Pedal to swell,
 Swell Sub Great, Swell unison Great,
 Swell octave great, Swell Sub Octave,
 Swell unison off, Swell octave.
 Tremulants: Main, Solo, Tibia, Vox
 Tuba
 Blower: 5 HP Orgoblo
 Pressures: 5 1/2" - 10" - 15"

\$5.00 - DUES ARE DUE FOR '62 - \$5.00

Book Review

By
Lloyd E. Klos

THE BEST REMAINING SEATS by Ben M. Hall, Clarkson N. Potter, \$15.00.

Considered by many as the foremost authority on the history of the Theatre Organ, Ben Hall has made a real contribution to the lore of the Golden Age of the Movie Palace in America with a thrilling 266-page book. Done on glazed paper with several colored plates, the work could be correctly labeled "The Life of Roxy", for the golden days of the Motion Picture Theater did revolve around this human dynamo, and there are few pages in which Samuel Rothafel is not in evidence.

Following the foreword by Bosley Crowther, movie critic of the New York TIMES, the reader is taken to the grand opening of the Roxy Theater, the biggest, most sumptuous movie theater ever constructed to that time, March 11, 1927. He is personally escorted through the doors and the massive rotunda, and thence to his seat, amid the glitter and excitement of a big opening. "The amber house lights dimmed. Majestically, from the bowels of the orchestra pit, rose not one, not two, but three great organ consoles, each manned by an organist in a sort of green velvet smoking jacket. Dezso Von D'Antalfy, Emil Velazco, and Casimir A. J. Parmentier were their names, and they thundered through 'The Pilgrims Chorus' with a fervor befitting the occasion."

Through the succeeding 27 chapters, the reader follows the life of Roxy, meeting his friends and associates such as Gloria Swanson, Major Bowes, Lew White, William Fox, and his famous "gang" which pioneered in radio variety programs. How Roxy brought new life to old movie houses is graphically shown. The man was rich in ideas, he was sure those ideas would work, and work they did.

Of special interest to the Theatre Organ Enthusiast is that in addition to 41 pictures which show organ consoles and some of the stars who presided over them, there is an 18-page chapter devoted exclusively to "The Apotheosis of the Mighty Wurlitzer." For once, we have an author who is not afraid to delve into the subject. All the major makes of organs are mentioned. The ideas of Hope-Jones are explored. The rise of Jesse Crawford is followed, and included is the notation that "When John Philip Sousa's Band played a week at the Paramount, trained nurses were stationed in the aisles to assist those overcome by the sheer magnitude of sound when the Sousa Band, the Paramount Grand Orchestra, and Mr. & Mrs. Jesse Crawford at the twin consoles of the Mighty Wurlitzer all joined in their rendition of 'The Stars and Stripes Forever'".

All the big names of the theatre or-

gan world are mentioned—Don Baker, Ann Leaf, Georges Montalba, Lew White, C. A. J. Parmentier, Melody Mac (Leonard MacClain), Iris Vining, Henry Murtaugh, Milton Charles, Sigmund Krumgold, Dick Leibert, Eddie Dunstedter—a veritable "Who's Who" at the Console.

Other chapters deal with the operation of the plush movie houses, the ushers and their daily rituals, the machinery backstage, production, projection, every conceivable facet is covered most adequately. Finally, with the advent of the talkies, comes the inevitable decline of the great movie theaters, and the final page shows Gloria Swanson amid the ruins of the Roxy in 1960, making the circle complete after she had attended the grand opening 33 years previously.

ATOE members are listed as having contributed to the success of the book by its author. Among them are H. Clelan Blakely, Jesse Crawford, Mel Doner, Dr. Ray Lawson, Ann Leaf, Richard Loderhose, Al Miller, Roger Mumbrue, Daniel Papp, E. J. Quinby, Dick Simon-ton, and Ray Shelley.

The book with its 301 assorted pictures, illustrations, plans and drawings is a must for every theater organ lover's library. To Ben Hall, after four years of research, goes an accolade from this reviewer, who shouts "Well done!"

LETTERS

(concluded from page 11)

tunity to partially restore this beautiful instrument. There still remains a lot of work to be done, but everything in the organ works. I play it every Friday evening before the movie begins and sometimes on Saturday evenings during intermissions. I would be pleased to answer any inquiries concerning the organ, but the Manos folks have definitely stated that the organ will not be sold.

Yours truly,
Nick Snow
Box 34 Langham Hall
State Teachers College
Indiana, Pennsylvania

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.

- THANKS -

The officers and staff of THEATRE ORGAN wish to take this opportunity to extend to all of our members best wishes for a happy and prosperous New Year. Please accept our thanks for the many holiday greeting cards that were received.

Geo. Wright San Francisco Concert

Saturday midnight, November 4, 1961, will go down in theatre organ history as an experience to remember. This was the night George Wright put on the best show yet in his series of midnight organ concerts at the mighty Wurlitzer (4/36) in the Fabulous San Francisco Fox Theatre. An audience in excess of 4,000 were treated to organ music in the "Wright" manner for two hours during which time George played everything from brassy show-tunes to "The Rosary" and a rendition of "Bringing In The Sheaves" that will never be forgotten by those privileged to be in attendance.

Judd Walton, Bud Perry and Bob Jacobus had labored many, many nights and week-ends to put this giant Wurlitzer in such perfect shape that George was able to demonstrate each and every individual rank and percussion on the organ, much to the delight of the entire audience, many of whom had never heard some of the really beautiful ranks that appear on this organ. George made it a point during the show to publicly thank Judd, Bud and

Bob for the tremendous job they had done on the organ and said that it was in the best shape that he had ever known it to be. This no doubt had a lot to do with George extending himself to the utmost to do his best concert to date.

Many thanks are due to Fox Manager Bob Apple. Here is a man who really loves this theatre and especially the two organs that it houses. He sees to it that the organ is under lock and key so that it may be kept intact, but is always willing to let the organ be used for organized ATOE meetings. He also makes use of the organ in conjunction with various events that take place at the Big Fox. Those in the San Francisco-Oakland area are extremely lucky to have managers like Bob Apple of the Fox, Earl Long of the San Francisco Paramount, Herman Kersken and Gordon Stoddard of the Oakland Paramount and Mark Alling of the RKO Golden Gate in San Francisco, for without their cooperation, organ entertainment would be hard to come by.

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A BARTON SPEAKS OUT IN ILLINOIS

By Bill Bartlow

There was an air of excitement as the picture finished. The stage curtains swiftly closed and the house and stage lights came up. A murmur of expectation crept from the audience and then only the house lights dimmed . . . and out of the pit arose the beautiful white and gold console of the long-hidden and silent Grand Barton Organ of the Orpheum Theatre in Springfield, Illinois. The night was Friday, September 23, 1960, and the organist was Tom Harmon, a young Springfield artist of great promise. It was the culmination of better than a year's work.

The organ is a 3m/11r Barton, installed in 1927 when the theatre was constructed. It was used continuously until 1933 - first for silent pictures, later for picture interludes and broadcasting. But as in many instances, the instrument fell into disuse and the orchestra pit was boarded over. Most people didn't even know the organ was in the theatre.

The management showed considerable interest in refurbishing the instrument, and ultimately awarded a contract to Bill Hansen Jr. of Portland, Oregon. Work commenced in June, 1960, and was nearly three months in progress.

The ravages of time, water, dirt, and moths had taken their toll. The solo chambers had sustained particularly heavy damage from a series of roof leaks. As an example, the original Tibia (15") was a total loss, as were the piano and English Horn. The balance was repairable. The main chambers had escaped undamaged except for dirt and moths. The console was indeed a sorry sight, but after cleaning and regulating was restored to its former splendor.

The 1960 rebuild included a complete renovation of the solo chambers. The original Tibia was replaced with a Brass Trumpet, and the Piano with a Wurlitzer Chrysoglott. The main chambers were cleaned and a 12 note extension of the Tuba Profunda 16' (Wurlitzer) was added. The console was completely refinished and reworked mechanically and the entire organ tonally refinished to more modern standards of solo performance and recordings.

Present plans are for using the organ regularly for solo interludes between movies. In the future, some recordings and special concerts may



Three manuals; 11 ranks; 159 tablets; 2 chambers. Originally built and installed in the theatre in 1927 by the Barton Organ Company of Oshkosh, Wisconsin. Rebuilt and enlarged by Bill Hansen Jr., in 1960.

Tom Harmon and Orpheum Theatre Barton

GENERAL SPECIFICATIONS, STOP LIST

MAIN CHAMBER

Tuba
Bourdon-Flute
Diapason
Clarinet
Harp

SOLO CHAMBER

Tibia Clausa
Brass Trumpet
Kinura
Vox Humana
Violin I
Violin II

PEDAL ORGAN

32 Acoustic Bass
16 Diaphone
16 Bourdon
16 Contra Bass
16 Tuba Profunda (added)
8 Diapason Phanon
8 Flute
8 Tibia Clausa

materialize. The reopening brought the first live theatre pipe organ music in more than a decade to Springfield fans. Full page ads in the papers heralded the event, and the organ was used at all performances for the opening week-end.

Editor's Note - We have just received word that Tom Harmon is now a resident of Palo Alto, California. We hope that this does not stop the use of this grand Barton organ.

ACCOMPANIMENT ORGAN

16 Bourdon
16 Contra Viole (TC)
8 Diapason Phanon
8 Concert Flute
8 Tibia Clausa
8 Vox Humana
8 Clarinet
8 Tuba
8 Violin I
8 Violin II
4 Orchestral Flute
4 Solo Piccolo

8 Vox Humana
8 Clarinet
8 Tuba
8 Cello I
8 Cello II
4 Violin I
4 Violin II
4 Cornet
8 Accomp. to Pedal
8 Orch. to Pedal
Bass Drum
Cymbal
Snare Drum Roll
Tympani

(Editor's note - The synthetic Oboe Stop must be the eleventh rank mentioned)

4 Vox Humana
4 Cornet
4 Violin I
4 Violin II
2 Piccolo
8 Chrysoglott
4 Chrysoglott
8 Harp
8 Cathedral Chimes

4 Xylophone
4 Glockenspiel
Cymbal
Tambourine
Castanets
Chinese Block Tap
Tom Tom
Snare Drum Tap
Snare Drum Roll
Muffled Drum

ORCHESTRAL ORGAN

16 Bourdon
16 Vox Humana (TC)
16 Bass Clarinet (TC)
16 Bassoon (TC)
16 Trombone (TC)
16 Bass Viole I (TC)
16 Bass Viole II (TC)
8 Diapason Phanon
8 Concert Flute

8 Tibia Clausa
8 Vox Humana
8 Clarinet
8 Brass Trumpet
8 Tuba
8 Orchestral Oboe (Synthetic)
8 Violin I
8 Violin II

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2-2/3 Nazard
 2 Piccolo
 1-3/5 Tierce
 16 Chrysoglott
 8 Chrysoglott
 4 Chrysoglott
 8 Marimba
 4 Marimba
 4 Xylophone
 4 Glockenspiel
 4 Orchestra Bells

8 Solo to Orchestra
 4 Solo to Orchestra
 4 Octave
 4 Orchestral Flute
 4 Solo Piccolo
 4 Vox Humana
 4 Cornet
 4 Violin I
 4 Violin II
 2 Fifteenth (Viol I)

FRONT BOARD STOPS

PEDAL 2nd TOUCH

8 Cathedral Chimes
 Bass drum
 Tympani
 Triangle
 Chinese Gong Stroke

16 Bassoon (TC)
 16 Tibia
 2-2/3 Tibia Twelfth

TOE PISTONS

Bird Song I
 Bird Song II
 Triangle
 Bass Drum and Cymbal

SOLO ORGAN

16 Diaphone
 16 Contra Tibia Clausa
 16 Vox Humana (TC)
 16 Bass Clarinet (TC)
 16 Bassoon (TC)
 16 Kinura (TC)
 16 Tuba (TC)
 16 Bass Virole II (TC)
 8 Diapason Phonon
 8 Flute
 8 Tibia Clausa
 8 Vox Humana
 8 Clarinet
 8 Brass Trumpet
 8 Kinura
 8 Tuba
 8 Violin II
 4 Solo to Solo

4 Octave
 4 Flute
 4 Solo Piccolo
 4 Cornet
 4 Violins II
 2 Fife
 2-2/3 Nazard
 2 Piccolo
 1-3/5 Tierce
 8 Chrysoglott
 8 Cathedral Chimes
 8 Marimba
 4 Marimba
 4 Xylophone
 2 Xylophone
 4 Glockenspiel
 4 Orchestra Bells

ACCOMPANIMENT 2nd TOUCH

8 Diapason Phonon
 8 Tibia Clausa
 8 Tuba
 8 Brass Trumpet
 8 Clarinet
 8 Cellos II
 4 Orchestra Bells
 Snare Drum Roll
 Chinese Block Roll
 Triangle
 8 Orch to Accomp.
 8 Solo to Accomp.

ORCHESTRAL 2nd TOUCH

16 Diaphone
 16 Tuba
 16 Bass Clarinet (TC)

TOE LEVERS

Chimes Soft
 Tympani Roll
 Chinese Gong Roll, 1st Touch
 Chinese Gong Stroke, 2nd Touch
 Tympani, 1st Touch, Bass Drum,
 2nd Touch
 Snare Drum Tap, 1st Touch
 Snare Drum Roll, 2nd Touch
 Sforzando
 Crash
 Muffled Drum

WURLITZER FACTORY SHIPMENT LIST

(continued from last issue)

1735	190	Kansas City, Mo. - Orpheum	9/20/27	1765	E	Mobile, Ala. - Capitol	10/22/27
1736	EX	Johnstown, Pa. - Majestic	9/21/27	1766	E-X	Bronx, N. Y. - Ward Ave.	10/23/27
1737	B	Jersey City, N. J. - Monticello	9/21/27	1767	E-X	Daytona Beach, Fla. - Florida	10/24/27
1738	190	Phoenixville, Pa. - Colonial	9/22/27	1768	F	Sheffield, Eng. - Picture H	10/25/27
1739	F	Cleveland, O. - Shaw Hayden	9/23/27	1769	Sp	Everett, Wash. - Granada	10/25/27
1740	E	Bronx, N.Y. - Castle Hill	9/23/27	1770	S 25	Cincinnati, O. - Store	10/26/27
1741	190	Elmira, N. Y. - Regent	9/24/27	1771	108	Bay City, Mich. - Temple	10/27/27
1742	190	Brooklyn, N. Y. - New	9/24/27	1772	Sp B	Pittsburg, Pa. - Webb Stud.	10/27/27
1743	B	Niagara Falls, N. Y. - Falls	9/24/27	1773	235	Chicago, Ill. - State Lake	10/28/27
1744	F	Nottingham, Eng. - Hippodrome	9/27/27	1774	Sp B	New Bern, N. C. - Athens Show Shop	10/28/27
1745	H	Roanoke, Va. - American	9/28/27	1775	3M H	Lima, O. - Schine	10/29/27
1746	235	Vancouver, B.C. - Orpheum	9/28/27	1776	100	Carnegie, Okla. - Liberty	10/29/27
1747	E	Linden, N. J. - New	9/28/27	1777	E	Kew Gardens, N. Y. - New	10/31/27
1748	160	Palmeston, N.Z. - Cozy	9/29/27	1778	260	Portland, Me. - Strand	10/31/27
1749	F	Stratford, Eng. - Broadway	9/29/27	1779	100	Weymouth, Mass. - Markell	11/ 4/27
1750	E Pl.	Dayton, O. - New	9/29/27	1780	235	Huntington, W. Va. - New	11/ 5/27
1751	190X	Cincinnati, O. - Store	9/30/27	1781	E	Astoria, L. I. - New	11/ 7/27
1752	260	Ridgewood, N.J. - New	9/30/27	1782	B	Asuza, Cal. - Asuza	11/10/27
1753	E-X	Hammonton, N.J. - 3rd Ave.	10/11/27	1783	4 M	Birmingham, Ala. - Alabama	11/11/27
1754	3ME	Springfield, O. - State	10/12/27	1784	Sp B	Dayton, O. - Salem	11/12/27
1755	H	Chicago, Ill. - Apollo	10/12/27	1785	Sp.	Philadelphia, Pa. - B.M. Ch.	11/17/27
1756	E-X	Lyndhurst, N.J. - Lyndhurst	10/13/27	1786	B	New York, N. Y. - Major	11/17/27
1757	260	Richmond, Va. - Mosque	10/15/27	1787	Sp B	Troy, O. - New	11/18/27
1758	Sp. D	Hull, England - Picturedrome	10/19/27	1788	4 Mn.	Pittsburg, Pa. - Stanley	11/19/27
1759	235	Sioux City, Ia. - Orpheum	10/19/27	1789	190	Cleveland, O. - Jennings	11/21/27
1760	F	Nyack, N. Y. - New	10/20/27	1790	E	Bluefield, W. Va. - Cohens	11/22/27
1761	E	Syracuse, N. Y. - Temple	10/21/27	1791	3 MF	Colorado Spgs. - Opera House	11/22/27
1762	108	Fort Bragg, Cal. - New	10/21/27				
1763	190	Montgomery, Fla. - Empire	10/21/27				
1764	E	Denver, Colo. - Orpheum	10/22/27				

(continued in next issue)

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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, P. O. Box 248 Alameda, California

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

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(1) Robert Morton, 2m/8r - Clarinet, Vox Humana, Kinura, Flute-Bourdon 16, Trumpet, Violin, Tibia, Diapason-Diaphone (16' Wood), Complete Toy Counter, Console, Motor/Blower. Excellent condition. (2) Wurlitzer, 2m/8r Style F. Complete and excellent condition. Edw. Nawn, 109 North 12 Street, Paterson 2, New Jersey, Ph AR 4-4596

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Two 61 note electronic manuals from church organ, and 30 note radiating pedal board with electrical contacts. Also 3 1/2" wind blower and generator including motor. 550 C.F.M. Make Offer. Weir Penrod, 208 Highland Avenue, Punksutawney, Pennsylvania.

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., USA.

Wurlitzer Trap Relay - Write: Bud Perry 1825 Union, San Francisco, California.

WANTED

Will pay cash for Wurlitzer 8' - 73 note Std Scale Tibia, leathared lip Wurlitzer snare drum with snare (action not needed) Write: C. M. Marsh, 3619 Fernwood Avenue, Vallejo, California.

Vox Humana on 10 inches. Ronald McDonald, 4480 W 4100 South, Salt Lake City 7, Utah.

SWAP

Will swap 122 note Wurlitzer pizzicato relay for Wurlitzer Tibia Clausa with chests. Whitehead, 33 Amherst Road, Marblehead, Mass.



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