

SPRING . 1962

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

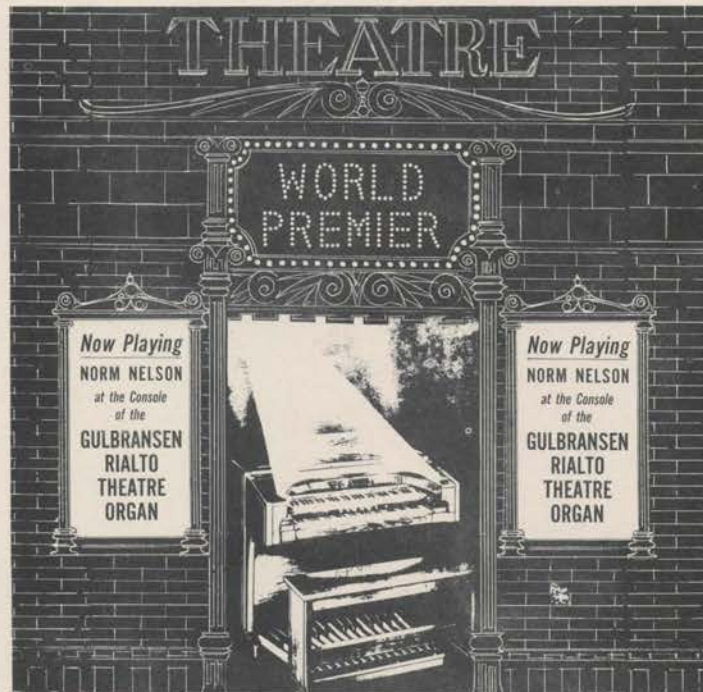


Genial "Jay" Quinby deserts his calliope on the Delta Queen for the John Strader Wurlitzer.
See Quinby's story of this famous "rescued" theatre organ beginning on page 4.

Also in this Issue:

- CONVENTION NEWS • ENGLISH T.O. CLUB • MORE WURLITZER LIST
- CHURCH THEATRE ORGANS • CHAPTER NEWS • QUESTIONS AND ANSWERS

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theatre organ

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OF THEATRE ORGAN ENTHUSIASTS

ERWIN YOUNG AND JUDD WALTON APPOINTED REGIONAL VICE PRESIDENTS

by President, W. 'Tiny' James

This is to officially announce the appointment of Erwin Young of Alexandria, Virginia, as Regional Vice-President, Eastern United States. Former ATOE President Judd Walton of Vallejo, California, has been appointed Regional Vice-President, Western United States.

As these two positions are not elective and serve only at the pleasure of the President, with confirmation by the Board of Directors, there is no right of ascendancy indicated by these appointments. Our executive officers must be elected from members of the Board of Directors, as set forth in our By-Laws.

For a long time now the need of a closer liason between the increasing number of chapters and members throughout the country with National Headquarters has been apparent. Following a recent meeting with the members of the Board of Directors, who were unanimous in agreement, I have decided to try this approach as a means of better unifying our organization. This is extremely important to the members in the eastern half of the United States as it now provides a representative of the National Headquarters in that area to interpret the policies of the President and ATOE in general.

I feel very fortunate in having Erwin and Judd accept these appointments, as they both are devoted and sincere members of our organization and I am proud to have them represent me. Feel free to call on them at any time and be guided by their counsel. They both are directly responsible to the president in carrying out their duties.

This does not in any way rule out your writing or calling me at National Headquarters for any information that you desire. We welcome your inquiries; as a matter of fact, we need them in order to keep in touch with the happenings of our organization.



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Jack Strader Rescues Famous Wurlitzer

By
E. Jay Quinby

If there was one beautiful Wurlitzer Theatre Organ which SHOULD have been rescued and preserved in operating condition for posterity, it was the fine instrument in the Cincinnati PARAMOUNT Theatre, for this magnificent institution and in fact the entire block on which it stood was owned by Mrs. Wurlitzer. Naturally, when it came to providing an appropriate organ for the establishment, the Wurlitzer organization extended itself and did an outstanding job. With the experience of the entire great Cinema Organ Era at their disposal, they built and installed this 3 Manual, Thousand Pipe masterpiece in 1931, just at the close of that fantastic hey-day of the Movie Palace Organs.

With two major divisions, one at the left and the other at the right of the proscenium arch, this organ boasted one of the handsomest consoles ever designed. Located on an electro-mechanical lift in the best tradition, this console resplendent in Roman Gold would rise out of the left side of the orchestra pit sparkling in the spotlight, while the organist, suitably attired in formal evening clothes, was playing. Joining the orchestra for the overture, the organist would continue after they departed, taking over the accompaniment of the best in feature films of the silent age.

But this combination was short lived, for sound-films were already being produced in Hollywood, and soon the Organist found himself playing only for the introductions and intermissions. Then, with the economy wave born of the depression, the organist was eliminated from the program and the payroll, and the organ lapsed into silence for extended periods, gathering dust.

But contrary to the sad experience of

so many of these fine instruments, this one was never permitted to deteriorate. Periodically it was properly serviced, and every now and then an organist was retained to play it for some gala occasion, some unusual celebration. One of the now famous organists who had access to this instrument was Eddie Osborn, the "Fabulous Eddie" of recording popularity.

A certain young man of whom we were to hear more in later years also had the good fortune to gain access to this delightful Wurlitzer. He prevailed upon the theatre management to let him enter the dark edifice after closing time and practice far into the wee small hours, but his family viewed this procedure very dimly. They felt that he should be home in bed instead of prowling at such unseasonable time. Nevertheless he persevered, and like many another young enthusiast of that age, he developed a keen "feeling" for Theatre Organ technique and steadily improved. This 'teen ager was Jack Strader. From present day perspective, it seems that his family should have been genuinely grateful that he acquired this burning enthusiasm for such a worthy subject instead of developing into a juvenile delinquent. Like many of us who weathered the objections and discouragement of our elders, Jack made up his mind that some day he would own an organ of his own, one that he could play when the spirit moved him, and without any objections.

Jack Strader started out owning Electronic "Organs" after he became of

age, and in the course of this phase of his experience, he surrounded himself with the best of super-power amplifiers, walloping big loudspeakers and fancy grilles of imitation organ pipes to lend atmosphere. But always he was conscious that the illusion was far from complete. Gradually he became aware that this type of rig was not satisfying his musical soul, although it was serving a very useful purpose in providing means for continuing his keyboard improvement and expanding his interest in the organ-type music. He realized that one day he would just HAVE to carry through with his original resolve to have a real Pipe Organ in his residence.

Recently the opportunity presented itself. Having been active in founding the Cincinnati Chapter of the Association of Theatre Organ Enthusiasts, Jack listened with keen interest to the comments of his fellow members to the effect that SOMEONE certainly ought to rescue that wonderful Wurlitzer in the Cincinnati PARAMOUNT. Word had arrived through the underground that the theatre was to be closed down and the property sold with its future very uncertain. Jack agreed that SOMEONE should certainly rescue this, his first love in the Organ Realm.

Dick Simonton and I did what we could to encourage Jack in this venture, which to him seemed as wild, fantastic and preposterous an undertaking as man ever tackled. Nevertheless we did what we could to assure him that it was not beyond the realm of possibility and



A view of the Strader console on its portable platform in alcove of the organ studio.

practicability. Both of us, we pointed out, had crossed such a bridge and had survived to enjoy the better life that resulted - and we assured Jack that he, too, could make it. All he needed, we insisted, was courage, an understanding wife, and a little loose money. Fortunately Jack was possessed of these prerequisites, and together we won him over to the idea. Together we led him, in a slightly dazed condition, right up to the place where he signed the contract on the dotted line.

"What," he asked us soon afterward, "the H-L have you two guys got me into?"

Well, today Jack and his charming, indulgent wife Joan and his lovely, enthusiastic daughter Jackie don't question the advisability of becoming involved in such an outside hobby. The steam-shovels, the rock-drills, the concrete-mixers and the snorting trailer trucks have departed from the Strader premises. In place of their disorderly, decadent cacaphony there is now the magnificent chorus from one of the finest Wurlitzer organs ever built. A two-story masonry addition now graces the original family mansion, designed to harmonize with the original architecture. This addition provides the two large expression chambers for the organ proper, with swell-shades opening into the spacious former sun-porch which in turn opens through large archways into the

ample-sized living room. The curved upper surface of the interior of the organ chambers is designed to project the organ tone into the combined sun-porch and living room, where now stands that beautiful golden console, all freshly re-finished. The nightmare of dismantling, moving, cleaning and overhauling all the component parts such as wood pipes, metal pipes, wind chests, reservoirs, tremolos, relay banks, switch groups, blower machinery, et al, is now but a memory of exhausting effort, often lasting 20 hours out of the day's 24.

I'll never forget the cryptic, descriptive comment of the Strader household help (Lee and his wife Ethel), when we returned via the back door from one of our marathon sessions of dismantling this organ which was deeply encrusted with the accumulated dust and soot of some 20 years. "Y'all look like you been up a chimney," was their observation. Exhausted as we were, we broke into refreshing laughter, and sought warm tubs in which to dissolve our disguise and sooth our aching muscles. To view this pristine installation today, nobody would dream how filthy this equipment was when we first laid hands upon it to remove it from the theatre.

On that first day we had just disconnected the first section of wind-trunk when Eddie Osborn showed up in the coffee-shop next door. "Eddie," I exclaimed, "you've just GOT to come in

and play this organ for the last time before we knock it all down." And Eddie came into the theatre, sat at the console while we PUT BACK that dismantled section of wind-trunk - and how he made that organ talk! It mattered not that electricians, mechanics, carpenters and truckmen stood idly by (on Jack's time) - we and they remained spell-bound while the Fabulous Eddie turned out one of his fabulous programs. Too soon it was all over, the last echo died away, and Eddie was gone. Then, a little sadly it seemed, we fell to the task of ripping out this magnificent organ.

To avoid interrupting our important task, the Strader household staff brought in a huge wicker hamper containing an elaborate chicken dinner, Southern style, with all the FIXIN'S. This they spread out on the big stage to revive our lagging strength. Between courses, Jack Strader surveyed the great piles of pipes and assorted organ parts, with mounting misgivings. Lee, ever alert to anything which threatened to disturb his household routine, eyed the scene with suspicion. "Where we gonna put all this stuff, Boss?" was his melancholy question.

But now all is happiness again in the Strader abode. This organ now enjoys a better installation layout than was possible in the comparatively cramped wedge-shaped chambers at the Para-

STRADER 3 MANUAL 15 RANK WURLITZER

MAIN CHAMBER	Comp.	Pipes	Pedal	2nd Tch	Pizz	Accompaniment	2nd Tch	Pizz	Great	2nd Tch	Pizz	Solo
Flute-Bourdon	16-2	97	16-8-4			16-8-4-2 2/3-2			16-8-4-2 2/3-2-1 3/5			
Diaphonic Diapason	16-4	85	16-8	16		8-4			16-8-4			16-8-4
Viol D'Orchestre	8-2	85				16 (tc) 8-4			16 (tc)-8-4-2(15th)			
Viol Celeste	8-4	73	8 (Cello)			8-4			8-4			
Vox Humana	8-4	61				16 (tc) 8-4			16 (tc)-8			
Clarinet	8	61	8			8	8		16 (tc)-8	8		8
Tuba Horn	16-4	85	16-8		16	8	8		16-8-4	16		16-8-4
Chrysoglott		49				x			x			
SOLO CHAMBER												
Tibia Clausa	16-2	97	16-8			8-4	8		16-8-4-2 2/3-2	8		16-8-4
Quintadena	8	61				8						8
Salicional	8	61	8			8			8			8
Oboe Horn	8	61				8						8
Orchestral Oboe	8	61				8			8			8
Saxophone	8	61	8			8			16 (tc)-8			8
Trumpet	8	61							8			8
Kinura	8	61				8			8			8
Harp		49				Marimba Harp			Marimba Harp			
Cathedral Chimes		25					x		x			x
Sleigh Bells		25					x		x			
Xylophone		37					x		x			x
Glockenspiel		37							Glockenspiel			Glockenspiel
									Orch. Bells			Orch. Bells
Bass Drum			x	x								
Kettle Drum			x	x								
Snare Drum			x	x	x							
Cymbal			x	x								
Crash Cymbal			x	x								
Tambourine					x							
Castanets					x							
Chinese Block					x							
Tom-Tom					x							
Sand Block					x							
Triangle							x					
Couplers			Grt to Pedal Solo to Ped.			Octave Solo to Accomp	Solo to Acc.	Solo to Acc.	Sub-Octave Octave Solo to Great	Solo to Great		Solo to Great

mount. Today there is ample space all around for proper acoustic development and for convenient tuning access and maintenance. The entire organ is air-conditioned so that tuning will not be affected by sudden and wide changes in temperature, and there will be neither too much dampness nor too much dryness to affect the instrument. Guests may enter the chambers and stroll around to admire the beautiful craftsmanship of this creation at close range. The brass trumpets and brass saxophones sparkle brilliant reflections in the bright lighting.

Description of the tonal results achieved by this organ in its new surroundings will be attested by the 56 ATOE Members and their friends who had the privilege of hearing the preliminary test program at the Strader residence Monday, October 30th, 1961, six months after the organ dismantling work began at the theatre. On this gala occasion, Fabulous Eddie Osborn played this organ again. He was joined by Stan Todd, long time friend and former student of Jesse Crawford; Ronnie Dale, popular theatre organist; and Pat Gillick, who played for many silent films in Cincinnati theatres and who is the new Chairman of the local ATOE Chapter. The gracious hospitality of the Strader family included a buffet supper at 7:30 in the evening, and the blower equipment was not shut down until 2:00 a.m. the next morning. The effect must have been impressive, for 10 new ATOE Members were signed up on the spot!

Credits are generously and enthusiastically offered by the Straders to:

The best Wurlitzer-experienced Technicians from both East Coast and West Coast for design assistance and actual installation work.

Henry Pope of Los Angeles for design of the Organ Chambers.

Harry Garrison of the Cincinnati Player Piano Shop who, with his staff, re-leathered the action of the Sleigh Bells, Chrysoglott, Xylophone, etc.

Ray Arnold, Organ Technician, who had installed this Organ in the Paramount Theatre back in 1931.

Mr. and Mrs. Stan Todd, who enthusiastically undertook the vast cleaning task along with Jack, Joan and Jackie Strader.

Robert T. Klensch, General Contractor of Covington, Ky., whose organization moved the Organ from the theatre and landed it in its new location - after having built the addition for it at the Strader residence.

Selden Jorden, Master Carpenter of the above Klensch firm, who so carefully numbered and labeled each pipe and item of equipment so that he would know exactly the relationship of each component in the new layout.

Regal Electric Co. of Cincinnati, for the power wiring for the Blower, the lighting system, control system and much of the Relay circuits.

For the benefit of the dyed-in-the-wool organ enthusiast who wants specific in-

formation about this splendid organ, the table on page 5 is offered. From this data, a quick analysis shows that the organ possesses:

- 1071 Pipes
- 222 percussion notes
- 520 relays
- 21,000 contacts
- 15 ranks of pipes
- 6 ranks of percussions
- 126 stops
- 11 couplers
- 3 manual Console, all double-touch
- 10 hp blower
- 15 inch wind pressure
- 10 preset pistons

Comprehensive "toy counter"
Entire Organ air-conditioned
2 main divisions under separate expression
4 tremolos

During the business session of the ATOE meeting on the above occasion at the Strader residence, Jack Strader was elected vice-chairman of the local Chapter and (Mrs.) Joan Strader was elected secretary-treasurer. It is this writer's prophesy that the beautiful Steinway player piano which is located not far from the organ console will one day find itself being played by remote control from that console. Don't look at me with such surprise, Jack - it's practically inevitable!



Jay Quinby, Gaylord Carter, Dick Simonton and John Strader view assembled parts of Wurlitzer.



ATOE members gathered around the console in the Strader organ studio. Shown at console, left to right: Eddie Osborn; Stan Todd playing; and Gordon Shirley.

theatre organ

.. NEWS.. AND VIEWS

Wally Smith of Maple Shade, New Jersey, has just purchased an 8/r Kimball from the Liberty Theatre in Philadelphia, and is installing it in his home...Don Davett of Normandy Beach, New Jersey is looking for a 3/11 or 4/11 WurliTzer for his home...wants to know if any of our members can help him...We understand that VP Dick Loderhose has a beautiful 3/19 Robert Morton "in mint condition" for sale...located in the NY area, too...George E. White, Cleveland, Ohio, tells us that the 3/15 WurliTzer from Cleveland's Palace Theatre has been saved and now provides delightful music for the patrons of the 'Rollercade Skating Rink' on Dennison Avenue in Cleveland...The stop list includes a Brass Trumpet, Brass Saxophone, Orchestral Oboe, Oboe Horn, Kinura, Vox and Tuba as reeds and includes four 16's in the Pedal...Al Hermanns of Reading, Pennsylvania, would like to see an article on the well-known Theatre and Radio Organist Fred Feibel...We would too, if some one of our members would care to give us the details...Shea's Seneca Theatre closed its doors probably forever on December 3, 1961. The fine 3/15 WurliTzer has been sold to Sal Yoviene, for installation in the Skate Haven Roller Rink in Lackawanna...Our regrets to Don Hyde, Buffalo, NY, who received quite a shock upon arriving home after playing a terrific concert for the Detroit Theatre Organ Club...his garage was burned to the ground...and you guessed it - it was filled with the pipes, chests, etc. of his ex-Kenmore Theatre WurliTzer...Saved was the 3/m console, being stored at Joe and Laura Thomas' home...We are very happy to hear that Eddie Weaver is to play the BYRD THEATRE WurliTzer on a regular three-a-day schedule...Eddie is a terrific organist/entertainer and the people in and around Richmond, Virginia, are very lucky to have an organ-minded theatre manager like Bill Coulter. Good luck Eddie...Watch for a new RCA recording featuring Gaylord Carter playing the Simonton 4/36 WurliTzer...Rumor also has it that Ann Leaf and Jesse Crawford are recording on this 'Mighty WurliTzer, too...Gaylord Carter has also started a series of TV shows featuring organ and sing-along type program on a local Network...Check with your local outlet for this program...Oscar Harrison of Springfield, Illinois, writes that WGN, Chicago, features Harold Turner at the studio pipe organ every Sunday AM, 11:35 to 11:55...We would also like to mention that KNBC, San Francisco, features George Wright playing his own studio WurliTzer (via tape) five nights a week, 10:05 to 10:30...Are there any other theatre-type organ programs being broadcast at this time ???...L. Rosenblatt, 247 Park Avenue, New York, is looking for a catalog or listing of sheet music that was used for accompanying

Spring, 1962

silent movies...Can any of our readers help ???...An anonymous envelope from North Hollywood with the statement 'DO YOU THINK THE PIPE ORGAN WILL EVER REPLACE THE ELECTRONIC ORGAN? PROBABLY NOT, EH!!!...The Kimball Theatre Organ from the Lona Theatre, Sedalia, Missouri, has been purchased by ATOE member Marvin Merchant of Kansas City who is preparing to install this 2m/8r beauty in a residence...We have received comments that the 'News and Views' column has been broken up by too many dots - Hope this one is better.

BACK ISSUES

The following T.O. back issues are available while they last: \$1.00 each.

- Vol. I, Numbers 2, 3, 4.
- Vol. II, Numbers 1, 2, 3, 4.
- Vol. III, Numbers 2, 3, 4.

Mail your remittance to:
ATOE, Box 248
Alameda, California

There are no more back issues of TIBIA.

Death Takes Two ATOE Members

ATOE is sorry to announce the deaths of two prominent members, Sylvester (Sal) Cargill of Excelsior, Minn., and Joseph Kearns of Hollywood, California.

Sal Cargill passed away January 6, 1962, due to the results of cancer. He was responsible for organizing the Land-O-Lakes Chapter, ATOE, and was the proud owner of a 3/27 WurliTzer that he had installed in his home on the shores of Lake Minnetonka. George Rice, Secretary of that chapter writes, "He worked hard to make the Chapter a success and to expand the cause of the Theatre Organ. His guiding counsel will be missed."

Joseph Kearns, better known as "Mr. Wilson" on the "Dennis the Menace" TV program, died February 17, 1962, from the effects of a cerebral hemorrhage. He was 55. Joe Kearns was an avid organ fan, having done some playing in the silent days, and was an enthusiastic ATOE member. He had purchased the Warner Brothers Studio 3m/19r WurliTzer and literally built his home around the installation.

ATOE wishes to express its regrets, and extends condolences to their families.

ATOE Financial Statement - 1961

Bank balance as of 1/1/61

1951.33

INCOME:

1961 Dues	3658.47	
1962 Dues prepaid	380.50	
1963 Dues prepaid	6.00	
Back Issues T.O. sold	297.34	
Tibias Sold	180.00	
Rosters sold	88.00	
Advertising	621.20	
Chicago Chapter Charter	5.00	
		5236.51
		7187.84

EXPENSES:

Print Magazines (V2 No. 4, V3 No. 1-2-3-4)	3317.20	
Print Rosters	319.80	
Office supplies	539.50	
Bookkeeper	275.00	
Telephone and Postage	396.79	
Used Mimeograph	61.88	
Acc. Pay - Local Chapter	2.00	
Annual Meeting Richmond, Virginia:		
Banquet	407.60	
Plane Fares:		
Gaylord Carter	330.00	
Judd Walton	235.57	
Tiny James	235.57	
Print WurliTzer Factory Film	43.68	
Film Rent & Projectionists	84.40	1336.82
		6248.99

Bank balance 12/31/61

938.85

Rosters on hand 500
T.O. Back Issues 500

Lem Keller Builds Own Organ

By Richard Kline, Jr.

ONE OF MOST UNUSUAL "IN CAPTIVITY"

Shows What Ingenuity Will Do

Lem Keller, a building contractor from Frederick, Maryland, and a Potomac Valley Chapter member, has one of the most unusual organs in captivity. Several years ago he picked up a homemade 2 manual console with four ranks of pipes which was used by a local electric relay manufacturer for experimentation. As the console was small and not in good condition, Keller began immediately in his basement workshop to build a completely electric console of more grand dimensions, and this time a "Keller" pedal clavier built to exact AGO specification was included. A third manual was added, 12 pistons, a crescendo pedal and an additional 8 ranks which he picked up in the area. A 3 manual Wurlitzer relay, Marimba, Xylophone, set of swell shades purchased from the Century Theater in Baltimore and a special electric Glockenspiel, built entirely by Mr. Keller, completed the picture.

At present, the organ has 12 ranks of pipes and is powered by a Keller built rectifier, and a 3 HP Spencer blower. The stoplist is as follows:

Gamba (Kimball)	<u>Wind Pressures</u>
Violin (Kimball)	
Violin Celeste (Kimball)	6 inches
Melodia	
Diapason (Kimball)	
Quintadena	

Oboe	
Vox Humana (Reuter)	
Kinura (Wurlitzer)	10 inches
Tibia (Moller)	
Flute D'Amour	
Stopped Diapason	

Many of the above ranks of pipes are sitting in "Keller-built-from-scratch" chests. 16 foot extensions of the above include the following Wurlitzer pipes: Tibia, metal Diaphone, and Tuba.

When the tremolos he first employed did not give him the results he wished, Mr. Keller simply designed a large pneumatic driven by an electric motor, connected eccentrically, which provided quiet and reliable tremulation. Two of these special tremolos are now employed. The latest addition is a full Link toy shelf including Bass Drum, Snare, Cymbal, Castanets, Block and Tamborine.

Association with music is not new to Mr. Keller, who played trumpet with a



Lem Keller, contractor turned organ builder.



ATOE President 'Tiny' James at Keller console. Judd Walton in background.



Judd Walton holds homemade Keller tremulant.



Walton and James look over Keller chambers.

dance band for about ten years as a youth on a national circuit and was known as one of the best; however, the organ was a new twist! It certainly

shows what a little ingenuity will do when the exact part is not close at hand and one takes pride in creating good music.

REMEMBER THIS DISC?

By Ray Brubscher

The other evening I devoted some time not to listening to the latest George Wright release or other recent discs, but going deep into my record cabinets and I came up with a few items I had forgotten I even owned. Then an idea hit; why not recall in print the second great rise of the theatre organ through high fidelity recordings? It seems that the theatre organ was brought back into prominence largely by the development of modern high fidelity sound equipment, thus we theatre organ enthusiasts must have a feeling of gratitude toward the early recording companies who staked their fortunes to bring back to life many of the great Wurlitzers, Mollers, Morton, etc.

The first theatre organ I.p. I ever heard was at the winter 1955-56 Hi Fi Show in Washington. It was none other than Leon Berry playing his Wurlitzer in the Chicago Hub Rink (1) on a ten inch Replica disc with which I immediately became fascinated and bought a copy, paying \$4.00 which was pretty high for a 10 inch. This presented me with a great deal of amusement and pleasure until I learned that, lo and behold! Another firm, Cook Records, had recorded some unknown organist by the name of Michael Chesire (2) in what I thought was some church called the Mosque in Richmond, Virginia. However, I couldn't quite comprehend such items as "Stars and Stripes Forever" or "The Skaters' Waltz", or, better still, "Nightmare in the Mosque" being played in such a solemn edifice as a Mosque, so out went another \$4.00 of my hard-earned money (I was 16 at the time), and on hearing it for the first time I was a bit stunned, but pleasantly so.

Discovering that the Mosque was really the Richmond Civic Auditorium, I decided to find out more about Michael Chesire. This we all know was the pseudo name for Reginald Foort, the eminent British-American theatre and concert organist whom I was later privileged to hear when he came to Richmond in April, 1959, to play for the organ enthusiasts club at the Mosque, a night I shall never forget. It was like having the grandest symphonic ensemble made up of top virtuosi players, and the music literally lifted the building from its very foundations. Foort's recordings still continue to sell well, but other labels have purchased master tapes and are issuing albums under false names. For instance, an album on Rondolette features a pretty girl standing in a garden with a basket of flowers in her arms, the organist being Ken Griffin. I sometimes wonder how many times Griffin's name has been

used under false pretenses. This album (3) features Reginald Foort playing the organs in the Detroit Fox theatre and the Richmond Mosque. Incidentally, my choice for the best disc Foort made at the Mosque is "Intermission in the Mosque." (4)

The big companies did not jump on the bandwagon right away but waited until the smaller firms had laid the groundwork for them. Victor contracted with Ray Bohr to do a series at the N.Y. Paramount theatre and Decca still issues recordings of Jesse Crawford.

Meanwhile, Replica records of Des Plaines, Iowa, continued to turn out some of the finest monaural theatre organ records we have to this date. Kay McAbee, a rising young organist in the mid-west, made a 10 inch recording (5) for them at the Aurora Illinois Paramount theatre 3-18 Wurlitzer. This disc is a masterpiece and is one of the most realistic theatre organ recordings to this date and I often play this one and consider it a real collector's item. Bill Knaus did a disc for Replica called "The Latin Set" (6) at the Trianon Ballroom in Chicago. The playing is spritely and well recorded. Helen Westbrook (7) and Arsene Siegel (8) recorded for Replica at the Oriental Theatre, Chicago. Eddie Osborn's discs are well known, his first being on the Hub Rink organ (9) and his later two on the Replica studio organ now owned by Dr. Ray Lawson of Montreal. Bill Huck, owner of Replica, built his own 4-24 studio organ from a combination of two Wurlitzers and put it into a studio where his garden used to be and issued an album affectionately titled "Gorilla in the Garden" (10) with organist Byron Melcher at the console. This title intrigues me because it seems so harmonious with one of their earliest releases, "Beast in the Basement" (11), which featured for the first time Leon Berry playing his 6 rank residence Wurlitzer.

Then along came another name strange to me. Some fellow by the name of George Wright had made a record for a company called Hi Fi Records out in Hollywood. This first disc (12) made me decide to start a rebuilding project on my hi fi rig, a project which is steadily continuing. No more mention of his achievements is necessary as we are all familiar with Wright's mastery.

How many of us remember a small firm by the name of Prescott, which has been defunct for some time now? This firm came up with a disc which today stands as a monument to good theatre organ recording and the t.o. enthusiast owning one of these should really be proud. It features Ed Gress, well known to us through his articles in THE TIBIA and THEATRE ORGAN, playing the 4/36 Wurlitzer in the De-

troit Fox Theatre. (13) The playing is splendid and the recording thrilling. A little earlier, Columbia's pop label EPIC came out with a recording of Leonard MacClain playing Christmas music on the 3-18 Wurlitzer in the Tower Theatre, Philadelphia, Pa., a series which EPIC still continues to our good fortune. This Christmas disc should be reissued, and it is worth hunting for. Those of you who do not own Leonard's "Operetta for Theatre Organ" (14) should get this as soon as possible because it is rapidly going into extinction. It brings chills up my spine and really hits the soft spots for nostalgia and thrilling playing with deep feeling, of favorites by Victor Herbert, Sigmund Romberg, and others.

For those who have never heard George Wright play the N.Y. Paramount organ, do some hunting and you can still come up with some of the KING recordings which though might lack the latest recording techniques, are still prime examples of the art of this genius. (15)

We now go back to Richmond, Va., where Dick Leibert chose to record his outstanding series at the Byrd theatre for Westminster records. This 4/17 Wurlitzer is the organ that ATOE members will so vividly remember from the National Convention, and it was through the care of Harold Warner and a few devoted friends that the organ has been in top shape even today. The series by Leibert consists of four albums (16) which are available in mono and stereo. Ann Leaf made two more (17) for Westminster and Graham Jackson of Atlanta Fox fame made a disc for them which unfortunately never sold though it features some of the most spirited playing available on any t.o. disc. I believe that due to the very unattractive packaging of the recording, many people tended to flip right by it in record shops without realizing that it was a recording of special merit, and it has been withdrawn (18).

Cook Labs later took their four early Mosque releases and re-issued them on two twelve-inch discs and then prevailed upon Foort to do an album called "Waltz and Ballet" (19). Bill Floyd, organist for the N.Y. Paramount theatre did a platter called "King of Organs" (20) which was the first really hi-fi recording of this organ, although I personally prefer the KING discs of Wright because even though the sound is not as polished in fidelity, the organ sounds better. A recent disc recorded for RCA Camden by the blind organist Robert Brereton (21) on the above instrument really deserves a great deal of recognition as he plays classics both heavy and light, such as the complete orchestral version of Elgar's "Pomp and Circumstance No. 1", a good, big reading of music from Bizet's Carmen, and a straight non tremulant rendition of the Purcell-Clarke (your choice) Trumpet Voluntary.

Now that we have dug so deeply into the past, let us pause to look at the
(continued on page 21)

Church - Theatre Organs

By Douglas Marion

Now that most of the WurliTzer installation list has appeared in these pages, questions have been asked by ATOE members about the many special church models listed. Some have asked if these were simply theatre organs installed in churches, or straight organs built to conform to more "accepted" standards of church organ construction.

Certainly not in the majority of installations, but in more than one might suspect, there are installed in churches, organs manufactured by WurliTzer, Morton, Kimball and Smith to name just a few. In England and on the Continent, there are similar, though fewer such instruments!

It is not hard to determine when such an installation is a converted theatre organ. These are usually sad to behold (to the theatre organ enthusiast), as all too often an attempt has been made to make a "church organ" out of the instrument. The resulting emasculation creates a lot of nothing! If lower pressures are used, chests and relays are slow to respond. Generally the conversion of a theatre pipe organ to a church installation is rarely successful (musically)! In other cases, many churches wanted a theatre organ, and believe me they got them...most often to the joyful enthusiasm of the entire congregation.

Differing from the foregoing examples are the instruments actually designed by the theatre organ builder as a church organ. The W. W. Kimball Company made many fine church instruments, and the relationship to their theatre organs, while recognizable, was nonetheless apart. To be sure, the selection of pipe ranks, and the almost complete exclusion of mixtures, reflected some of the tastes of the theatre building days. This in turn reversed itself in the specifications of the Radio City Music Hall and the Center Theatre WurliTzers. The latter, now being installed in an Alexandria, Virginia skating rink by ATOE member Jimmy Boyce, has a two rank mixture. The Radio City Music Hall has several mixture ranks, one a four rank with harmonic breaks as in church instruments. But that is another story.

Several Robert Morton church organ installations pretty well established the fact that this builder used theatre organ components throughout, although some voicing was done. In a few instances, smaller scales were used. Traps and percussions were eliminated, except for the chimes and an occasional metal bar harp.

In the case of WurliTzer church organs, a rather unique instrument evolved. Several of these have come to our at-

tention, and so far as can be determined, WurliTzer did not purposely design an organ for church use that was a true theatre organ. One of the late models they installed is the organ in the First Baptist Church in Phoenix, Arizona. It is a good example of this type of organ, and a close examination will reveal its many attributes.

The Phoenix WurliTzer is a 3 manual, 14 rank instrument installed in two chambers located above the choir loft. This would be the equivalent of a proscenium installation in a theatre. The organ speaks through shutters into a long sound chamber, with grilles in the bottom which allow the sound to travel down to the choir and organist below, and also straight forward through grilles into the sanctuary itself. When originally installed, the floor or choir grilles were not opened, and it has been stated that the organ was very muffled to those below.

The Swell chamber has 6 ranks and the Great has 8 ranks. The entire organ is built and voiced for 8" pressure, with the exception of the vox Humana which is on the usual 6". This was a common feature of these organs, AND the WurliTzer home installations. While most of the pipe ranks are recognizable cousins of their theatre organ counterparts, the difference in scaling and resulting sound is immediately noticeable. Pipe voices are gentler and less assertive than in theatre organs. Note the difference in the pipe dimensions in the specs which follow.

The console is the standard 3 manual shell, with gothic arched panel sides and back. The stop tablets are white with red or black lettering. The couplers are black with white lettering. The flue stops are lettered in black and the reeds in red. This was standard in church and home organs. In the Phoenix instrument there are many blank stop tablets, and no doubt never realized additions were originally planned. The organ has a very lovely, warm and rich sound, but it is definitely not an organ that would meet present day concert requirements. It is lacking in highs, but suits the church's need admirably.

Other instruments of this type that have been inspected include a 3 manual, 8 rank, which except for the aforementioned scaling appears to be exactly like a Style F, sans traps, of course. An earlier 1924 model on the other hand, was totally unlike the regular seven rank Style E, having the following ranks: Open Diapason, Flute, Salicional, Voix Celeste, Dulciana, Lieblich Gedeckt, and Vox Humana. (Opus 822, St. Paul's, San Rafael, Calif. 5/2/24).



3m/14r Church-WurliTzer, 1st Baptist Church, located in Phoenix, Arizona.



Swell Chamber. Stopped Flute, Voix Celeste, Diapason Phonon, Oboe Horn and Vox, from left to right.



Great chamber principal diapason in foreground, with Gemshorn, Violin Diapason and Tibia Clausa behind.

As far as has been determined, the Cathedral Organ built and installed in Mexico City was one of the largest WurliTzer church models built. There may be others of equal or larger size (and this we would like very much to know for sure), but for the most part,

theatre organ

the Wurlitzer church organs corresponded closely in size with their theatre cousins, for a given size seating capacity. Chamber components, such as chests, reservoirs, tremolos, swell shades, floor frames, etc. are identical with

those in theatre organs, except for minor differences in dimensions to accommodate the smaller scales. Relays are noticeably smaller due to the limited unification.

The fourteen ranks of the Phoenix 1st Baptist organ are as follows: -

GREAT			
Principal Diapason	16' - 4'	85 Pipes	(16' Octave Open Wood Pipes)
Gemshorn	8' - 4'	73 Pipes	(Special Tapered Pipes)
Traverse Flute	8' - 4'	73 Pipes	(Concert Flute)
Violin Diapason	8' -	61 Pipes	(Special)
Tibia Clausa	16' - 4'	73 Pipes	(Small Scale 11½ x 9 CCC,)
Dulciana	8' -	61 Pipes	(Standard)
Clarinet	8' -	61 Pipes	(Small Scale Special)
Trumpet	8' - 4'	73 Pipes	(Small Scale Special)
SWELL			
Diapason Phonor	8' -	61 Pipes	(Std. 6" at 8' CC)
Stopped Flute	16' - 2'	97 Pipes	(A Lieblich Flute)
Salicional	8' - 4'	73 Pipes	(Standard Scale)
Voix Celeste	8' -	61 Pipes	(Standard Scale)
Oboe Horn	16' - 4'	73 Pipes	(16' Contra Fagotto)
Vox Humana	8' -	61 Pipes	(Standard Scale)

The Stop List is as follows:-

PEDAL	
32' Acoustic Bass	8' Dolce (Gemsh)
16' Open Diapason	8' Gedeckt (Stpd. Fl.)
16' Bourdon (Tibia)	16' Contra Fagotta (Oboe Horn)
16' Lieblich Gedeckt (Stpd Fl.)	Great to Pedal
8' Octave	Swell to Pedal
8' Cello	Swell Octave to Pedal
8' Flute	Choir to Pedal

CHOIR	
16' Gemshorn	2' Piccolo
8' Violin Diapason	8' Clarinet
8' Concert Flute	Sub Octave
8' Gemshorn	Unison Off
8' Dulciana	Octave
4' Traverse Flute (Concert Fl.)	Swell Sub to Choir
4' Gemshorn	Swell Unison to Choir
2-2/3' Dolce Twelfth (Gemshorn)	Swell Octave to Choir

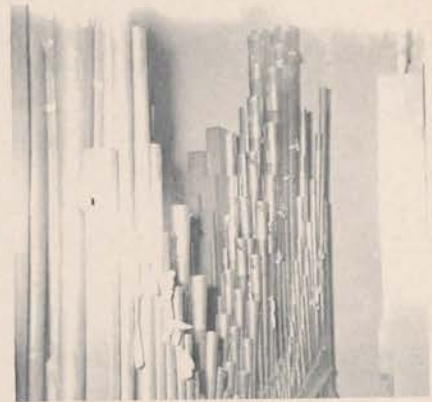
GREAT	
8' Principal Diapason	Unison Off
8' Tibia Clausa	Octave
8' Concert Flute	Swell Sub to Great
8' Gemshorn	Swell Unison to Great
4' Octave	Swell Octave to Great
4' Traverse Flute	Choir Sub to Great
4' Gemshorn	Choir Unison to Great
8' Trumpet	Choir Octave to Great
Sub Octave	Tremulant

SWELL	
16' Bourdon	Unison Off
8' Diapason Phonor	Octave
8' Stopped Flute	Choir to Swell
8' Salicional	Tremulant (Swell)
8' Vox Celeste	Vox Humana Tremulant
4' Salicet	
4' Flute D'Amour	Sforzando Pedal (full organ)
2-2/3' Nazard	
2' Flautino	
1-3/5" Tierce	
16' Contra Fagotta	
8' Oboe Horn	
8' Vox Humana	
4' Oboe Clarion	
Sub Octave	

Great to Pedal Reversible Toe Piston

BLANK STOP TABLETS

Pedal	5
Choir	3
Great	6
Swell	13



Part of Great Chamber in Phoenix church. Small-scale Clarinet in foreground, with Trumpet, Dulciana and Concert Flute (Traverse) behind.

LLOYD KLOS REPORTS

Theater Organ Enthusiasts of Central New York State were treated to a unique program at the RKO Palace Theater in Rochester on January 14. Cavorting on the console of the 4M 21R Wurlitzer was Dr. Edward Bebko of Olean, N.Y., one-time organist at Radio City Music Hall, and veteran of many programs in the golden days of radio. The good doctor began the 3-hour show with semi-classics and popular show tunes. Feature event of the program was the showing of two silent pictures, "Muddled In Mud", featuring the antics of the Keystone Cops, and "First In War", the humorous accounts of that intrepid U. S. Marine, Charlie Chase. Even though he accompanied both pictures "cold", Dr. Bebko did a sterling job, and the audience was enthusiastic in its appreciation of his efforts. This, as far as is known, is the only time that the Palace organ was ever used to accompany silent pictures, the theater being opened when sound was coming in strongly in 1928.

While the featured artist was taking an intermission breather, Harry Radloff, who is in charge of the Palace organ, gave a very creditable performance. Following this, Dr. Bebko resumed his place at the console, and dedicated the remainder of the program to requests from the audience.

A luncheon was held at the Wishing Well following the opening of the first show at the Palace for which Dr. Bebko played. ATOE members came from Buffalo, Warsaw and Elmira for the events.

In a few months, another organ will be available to these enthusiasts. Elmira members Dave Teeter, Lauren Peckham, and Bob Oppenheim have been working for months to get the Elmira Theatre Marr & Colton into tip-top condition. They hope to have it squawking by late summer or early fall.

Q Please explain how second touch and pizzicato touch work.

A The normal depth to which a key on an organ can be depressed is 3/8". On an organ equipped with second touch, varying somewhat according to make, the key when depressed about 1/4" meets a stop which prevents the key from being depressed further unless additional pressure is applied. When it is, the key will depress another 1/8" or so whereupon its travel is completely restricted further by the key bed. When depressed to the first stop, a contact is made under the key which operates the usual relay circuits thereby causing the note to play if stops are drawn. When the key is depressed beyond the first stop to the second stop (hence the name second touch) another contact is made which operates through the relays and/or switches to cause other pipe ranks or percussions to play. A separate set of stops is installed for each manual having second touch, and the stops of this group that are drawn will be played when the second touch contact is made. Example:- Accomp. manual registration-Flute 8' and 4'. Accomp. manual second touch registration - Chime. Only the Flute 8' and 4' will play on first touch. When a key is depressed down to second touch the Flute 8' and 4' AND the Chime will play. Pizzicato touch is really a misnomer as no special or different touch is involved in the true sense of the word. An organ equipped with this device has a separate relay for the pizzicato effect. Usually, a coupler from let us say the Solo Manual to the Great Manual is wired through this relay. There may also be a regular Solo to Great coupler which has no relationship to the operation of this device except to make it inoperable if both are drawn together. When the Solo to Great Pizzicato Coupler is drawn, the circuitry passes through the aforementioned relay. This relay has contacts which are normally closed, as contrasted to the regular relay contacts which are normally open. Assuming that you have a fairly light registration on the Great manual, and a heavier registration on the Solo which can be heard over the Great, the Great keys when depressed play both the Great and Solo stops. However, those on the solo are only played for a fraction of a second and then become silent even though the keys on the Great manual are still depressed. The Great registration still plays, however, as the Great stops are playing through the Great relay in the regular manner. The effect is of a pizzicato emphasis on the chord or notes played. If the playing is fast, the effect is nullified, as the key itself is released before the pizzicato relay has a chance to open the Solo to Great coupler circuit. If no stops are drawn on the Great Manual, and the Solo to Great Pizzicato coupler is drawn, the registration drawn on the Solo manual will play momentarily and then stop, leaving the Great keys de-

Questions and Answers

pressed with no sound coming forth. The effect can be obtained with some limitations without a pizzicato relay using only a very simple pneumatic device. If any interest is shown, instructions for making this device can be included in a future issue.

Q What can be done to correct the speech of a reed pipe that almost flies off speech when the tremulant is on?

A This condition can be corrected by an adjustment to the reed tongue. Assuming that the pipe speaks properly when the tremulant is NOT on (which is an indication that the trouble is caused by the air being tremulated), the reed tongue must be removed to make the adjustment. Slide the tuner down and off the tongue, remove the wedge with a knife blade and the tongue out. By slightly increasing the tongue curvature at its TIP, it is nearly always possible to correct this condition. The curvature adjustment should be made on approximately the bottom 1/4 of the tongue length. The amount of the change must be very slight, or the pipe will not speak at all. If you have a reed adjusting block, use it to accomplish the change. If not, a hardwood flat surface and a smooth round steel surface or rod can be used by holding the tongue on the hardwood block, and using the steel rod against the tongue, moving toward the tip of the tongue and pressing down progressively harder as you near the end of the tongue. This is tricky business, and extreme care must be used. Check your progress as you go, and when you think its almost good enough, STOP before you go too far!

Q When I play full organ on my Robert Morton, the tremolos slow down. Can this be overcome?

A From the description in your letter, here condensed, it would appear that your blower is not of sufficient capacity to operate your organ when played with full combinations. You indicate you have raised pressure on several sets, and herein lies your trouble. The horsepower requirements of a blower increase with the cube of the pressure, and you have overloaded your blower by increasing the pressure over the design pressure of the organ. Either get a larger blower (a costly procedure at best), or reduce the pressure somewhat. A fifteen horsepower blower should be more than

sufficient to blow an organ of eleven ranks, when regulated at ten inches, but you have raised the pressure to fifteen. Try dropping pressure to 13" or 14" and you may overcome your difficulty.

Q Which material is the best for re-leathering pneumatics, very thin brown leather, or the paper thin white leather known as zephyr-skin?

A Most organs of early vintage were leathered with zephyr-skin (actually tanned intestine). Later organs were covered with brown leather. It is generally understood that brown leather is the more durable of the two, although this statement will get you an argument quicker than politics! Zephyr-skin was supposed to have been used to help increase the speed with which a pneumatic operated, it being so very thin and pliable. For many reasons, it is recommended that brown leather of proper weight be used, as it is today recognized as superior in all respects to any other material for wear and aging properties. Some of the new plastics have been experimented with, but the age factor has not had time to be proven, and the cost difference is really not great. If you have just completed re-leathering your entire organ with zephyr-skin, do not be alarmed -- many zephyr-skinned organs are still going hard at it after nearly fifty years of constant use!

Q Is it possible to buy lead tubing as used in the interior of my WurliTzer console?

A The tubing in your console is not lead, but pure tin. Remove a piece and heft it -- too light for lead! Lead tubing is available from organ supply houses, but I have not been able to locate a supply of tin tubing such as you are concerned with. This department would be pleased to learn of such a supply being available now. We have tried without success.

Q I recently purchased some replacement stop keys known as type K-4. They appear to be an exact replacement for theatre organ stops, but they do not line up right when installed. What is the difference, and can it be corrected?

A The K-4 stop keys are ALMOST exact replacements, but not quite, and this is your problem. The fulcrum slot on the replacement keys is made at a slightly different angle than the original equipment stop keys and they will not align perfectly with the originals unless you adjust the slot by filing with a jeweller's or pattern-maker's rat-tailed file. This must be done very meticulously, as too much material removed will cause the key to operate improperly -- it will bind or be sloppy in its action. If possible, use original stop keys,

scraping away enough surface to remove the original engraving. Sand with 12/0 sandpaper and buff to a high gloss. If you send old keys in to be re-surfaced and re-engraved, they will take off too much of the surface, and the result is a key that looks unnaturally flat. Specific instructions are necessary to avoid this treatment when submitting your order for re-engraving. Better to clean and buff them yourself!

Q What are the Sforzando Stop Tablets found on some of the larger Wurlitzer organs, some being white and some red?

A This is a device that causes the first one or two shutters of each shutter frame to remain open. Then as any key or keys are depressed for the manual on which the Sforzando stop is located, the circuits of the Sforzando device are bypassed and the shutters return to the normal position. If the Swell Pedal is holding open, let us say, the first three shutters, then the Sforzando device holds open the next two shutters that would be normally closed until the keys are played, and then again the shutters held open by the device close. This is in a sense somewhat like a pizzicato device in principle, but differs in that it is the expression of the organ which is affected and not pipes. It tends to give emphasis to the notes played when the de-

vice is in operation. Not many were installed and they were found mostly on organs built in and around the early twenties.

Q Was C Sharp Minor the true name of an organist?

A Yes. His first name is Charles, we believe, and he was well known throughout the Western part of the country.



Editor George Thompson (left) President 'Tiny' James (right) working on layout of THEATRE ORGAN.

NEW CHICAGO CHAPTER OFF TO GOOD START

C. ATOE's first social of 1962 was a Concert in January at the Elm Skating Club, Elmhurst, Illinois, where a 4/12 "hybrid" reigns forth every night for roller skating. The concert began about 11:00 p.m., with selected specialties by Tony Tahlman, regular Elm organist, who also gave a very informative demonstration of Elm Pipe Organ. Les Strand followed with classical selections and modern jazz, the like of which is very rarely heard on a theatre organ. George Strandt wound things up with old favorites played in traditional theatre organ style, which brought back memories to many of the 200 people present. Climax of the concert was the same selection played by all three organists with notable contrast between individual styles.

After the concert, members and guests enjoyed refreshments provided by hosts Lynn and Bill Fuchs and were welcome to play the Elm Organ. Included in the basic specifications of the Elm pipe organ are such delicacies as a Wurlitzer Tibia, Tuba and English Horn; a Gottfried Kinura, French Trumpet, Open Diapason, Tibia and Vox Humana, a Kimball Diaphone and a Wicks Post Horn custom built for the Elm.

Among those present were Tom Sheen, Violet Bournet, Shay Torrent, and child prodigy Rosemary Bailey.

Nancy Tahlman
Secretary

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CHAPTER ACTIVITIES

CONNECTICUT

The Connecticut Chapter met on December 8, 1961, at 2:00 at George Shaskan's organ studio in Stamford, Connecticut. The organ is a 25 rank WurliTzer with a 3m Kimball and 2m WurliTzer console, and is ideal in its installation and setting.

The Chapter gathered again February 10 for a business meeting at the home of Everett Bassett, followed by a theatre party at the State Theatre in Waterbury.

As of this meeting, the Connecticut Chapter was one year old, and Everett's house was properly decorated with a large sign across the front porch reading: "Happy Birthday, Connecticut Chapter ATOE", and a fanfare of four reed pipes over the mailbox. (See photo below, right).

The business meeting included election of officers for the coming year as follows: Allen Miller, chairman; Frederick Mitchell, vice chairman, and Everett Bassett, program chairman, all reelected from last year. Secretary-Treasurer Joseph Tobin asked to be retired from his office because of his lack of time and the amount of time required by the job. The office was divided into two offices, and the electees for those were: Judy Derby, secretary, and Sam Edsall, treasurer.

We were reminded that meetings are held the second Saturday of even-numbered months, except for August,

this arrangement giving us a definitely-fixed time through the year and an easy time to remember. A motion was also passed requiring guests to become members after attendance at two meetings.

Everett is the proud owner of a two manual, 4 rank Robert Morton pit organ, in excellent condition. The organ is in two very neat oak grille cases in the basement, each with its own Swell box with the console in the living-room. The instrument speaks through a slot in the living-room floor (and up the cellar stairs). Everett has for the time being removed the Vox and put in a Trumpet, this proving to be an effective change. Now he has the problem of how to keep this and the Vox too. A judicious relocation of some percussions, plus the introduction of a new chest, will see this accomplished. The organ saw much use before and after the February 10 business meeting, and was also thoroughly toured.

Everett's wife, Eleanor, fortified us for the theatre party with a generous supply of coffee and a birthday cake decorated with "Happy Birthday ATOE" and a console pictured in colored frosting.

Reginald Evans had gone on ahead to warm up the beast, and we were greeted with WurliTzer sounds on entering the theatre. The State Theatre has a two manual, ten rank WurliTzer, which Everett and "Reg" have kept in very good condition and which Everett plays on occasion.

Several members took full advantage of this opportunity to play a good WurliTzer, and a wide variety of selections was offered. Something over 50 people appeared in the theatre, so we had an appreciative audience. The meeting finally began to break up at 2:00 o'clock Sunday morning, ending another very successful get-together.

F. L. Mitchell
Vice Chairman



Fabulous studio of George Shaskan in Stamford, Conn. (December 9 Connecticut Chapter meeting). WurliTzer, about 20 ranks; 3m Kimball console, 2m slave WurliTzer console.



Connecticut Chapter officers, left to right, are: Allen Miller, chairman; Fred Mitchell, vice chairman; Everett Bassett, program chairman; Sam Edsall, treasurer; and Judy Derby secretary (seated at 2/10 WurliTzer, State Theatre, Waterbury.)



Front porch of Everett Bassett's home for the February 10 business meeting.

theatre organ

EASTERN MASSACHUSETTS

The Eastern Massachusetts Chapter meets the 4th Friday each month. September was election meeting. New officers for 1962 are Al Winslow, Chairman, George Marshall, Treasurer, Clayton Stone, Asst. Treasurer and David Hartshorn, Secretary.

The October meeting was at Stoneham Town Hall with their 2/14 Wurlitzer. This was an invitational meeting and resulted in 12 new members joining.

The Eastern Massachusetts January meeting was held at the home of member Joe Lavacchia. Joe has the former WMEX Wurlitzer 2m/8r which he is now increasing to 11 ranks. This is the or-

gan John Kiley played for over 20 years.

Our February meeting was held at Stoneham Town Hall with Len Winters and John Kiley entertaining at the 2m/14r Wurlitzer.

Our annual spring concert to be held on May 12 at the Stoneham Town Hall will feature Leonard (Melody Mac) MacClain. This will be our sixth annual meeting, and each succeeding year has seen an increase in enthusiasm and patronage. Last year Reggie Foort favored us, and we had 700 in attendance. This year we hope for a capacity house of 900.

This organ in Stoneham is a real "gasser" with Trumpet, Post Horn, Krumet and two Tibias. The hall has

excellent acoustics and the organ is professionally maintained. All of our artists have been enthusiastic about performing on this organ, and we are looking forward to a real "hep" program from "Melody Mac". There will be "silents", of course. We invite all neighboring Chapters.

Al Winslow,
Chairman

POTOMAC VALLEY

Because of so many conflicts in busy schedules, there was no meeting prior to Christmas as we had planned.

Our sincerest thanks to Captain and Mrs. Erwin Young for hosting our last meeting at their home in Alexandria. Darrell Stuckey and Ray Jenkins did the honors at Erwin's snappy 2/7 Wurlitzer; all three performed admirably. The weather was tops and attendance was excellent with even a few of our Richmond members up. Recent work on the organ apparently paid off as it really sparkled. Our thanks too, to the refreshment committee who made the afternoon very complete.

Several of us met late in 1961 with Harold White in Baltimore and paid a visit to the Stanton & State Theater. Win McDonald and Jimmy Boyce took turns dusting off the keyboard while Dick Hoffer showed us around the chambers. The organ is a 3/31 Kimball and sounds amazingly good for the little bit of work which has been done in the chambers. (The console is in pretty good shape). Afterwards we went across town to the State Theater where Charlie McClelland and Dave Richards are doing a beautiful job restoring the State's 2/7 Wurlitzer. Console and pedal board have been refinished, keys recovered and extensive work done in the chambers. It should be finished within a week or two.

I also had a tour of the Capital Theater's 3/13 Wurlitzer in Washington last week and it looks mighty good. As soon as the blower is repaired we hope to start using it.

Woody Wise, our Vice Chairman, announces that a Rialto electronic Gulbransen organ and a whole battery of speakers has been placed in his theater, The "Virginia" in Alexandria, for the holidays, and will be featured nightly at the break before the last show with Jimmy Boyce at the console.

Jimmy Boyce is progressing nicely with his Herculean project at the Alexandria Roller Rink. The hefty 4 manual console is now in place up on the gallery, blower ready to be connected, relay completed, and many of the chests in place. The first of the 34 ranks was to go up around Christmas and shortly thereafter he hoped to hear the first sound.

Richard F. Kline, Jr.
Chairman, Potomac
Valley



Geo. Marshall, treasurer; Al Winslow, chairman; Clayton Stone, assistant treasurer (sitting left to right); Joe Lavacchia, Pat Fucchi and other Eastern Massachusetts Chapter members standing beside Lavacchia's 2/8 Wurlitzer.



Joe Lavacchia (holding viol pipe) standing in chamber of his Wurlitzer (former WMEX organ).

Spring, 1962

LAND-O-LAKES

The November 10th, 1961, meeting of the Land-O-Lakes Chapter, ATOE, was held at the Minneapolis - St. Paul studios of KSTP-TV. The 3/18 Wurlitzer, which was originally in the Paramount Theater, St. Paul, Minn., has been placed in special chambers where it sounds through a speaker system into the television auditorium.

A business meeting at which Chairman Al Schmitz reported the 1962 National meeting would be in Los Angeles instead of the middle West had been hoped, was followed by a series of informal concerts presented by various members and guests including R. J. Kinney, who had played this instrument in the 1930's at the Paramount Theater.

Following a TV broadcast (not involving the organ) which many were able to watch quietly, the organ was available to every one on into the night. Our thanks are expressed to Stan Hubbard and the management for their indulgence.

The first meeting of the new year was a memorable one to salute our special guest, Honorary Member Eddie Dun-



Al Schmitz, Land-O-Lakes Chapter chairman, at KSTP-TV.

stedter and his wife. Forty-two members and guests met for dinner at the Edgewater Inn, Minneapolis, Minn., January 30th., where Mr. Dunstedter is currently playing a Theatre-Style Gulbransen electronic organ. The temperature was 11 below zero outside, but inside Eddie proved with out any question of a doubt that he is as "hot" now as he was on the Minneapolis, Minnesota Theatre Wurlitzer in times gone by. His playing of Gershwin was incomparable as was his entire program. The group was so entranced that they did not break up until long after our normal bedtime and Mr. Dunstedter finally had to plead fatigue.

George A. Rice



Mrs. Rose Morley, former organist for the 2/9 Kilgen, Auditorium Theatre, Red Wing, Minn., at the KSTP-TV Wurlitzer console, Minneapolis, Minn. (The management of the Auditorium Theatre sent Mrs. Morley to the Kilgen factory to learn how to play a theatre organ "theatre-style" before the organ was installed in 1925. She learned well!)



General view, KSTP-TV, Minneapolis, Minn., after regular meeting of Land-O-Lakes Chapter.

LOS ANGELES CHAPTER

The Los Angeles Chapter of ATOE met February 16th at the home of Mr. and Mrs. R. C. Simonton, Toluca Lake.

After viewing a silent movie, "The Big Brother", starring Harold Lloyd, with Gaylord Carter at the superb 4/36 Wurlitzer, the members adjourned to the living room for an important business meeting.

Don Wallace, Chapter Chairman, conducted the meeting and reports on the progress of the Wiltern Theatre Kimball rehabilitation were heard. Plans for the forthcoming annual ATOE meeting were discussed and groundwork laid to insure an unforgettable program for traveling ATOE'ers this coming July. (Ed. Note: complete details elsewhere, this issue.)

In addition to a large turnout of chapter members, many guests were present including Harold Lloyd, ATOE President 'Tiny' James, National Secretary Ida James, and Editor George Thompson.

NORTHERN CALIFORNIA

The Northern California Chapter had its first meeting of the New Year on Saturday, February 10, at the Palmer Studios in San Francisco. Guest artist for this meeting was San Francisco's popular Larry Vanucci (strange that he is not an ATOE member). This studio, used for making TV commercials, recently acquired a very late divided 6 rank Wurlitzer, complete with English Horn. This organ was removed from the Mill Valley Theatre, California, and installed by Bob Gregory in the Palmer Studios.

Larry played his usual 'tremendous' program to a standing-room-only audience. Following the regular concert many of the members present tried their hand at the console. The next meeting was to be a 'noodling' session at Oakland's Neighborhood Church on Monday, March 26. This church is the home of a 3m/10r Robert Morton that was installed just as it was in the California Theatre, Pittsburg, California.

PUGET SOUND

The first regional quarterly meeting of the ATOE Puget Sound Chapter was held in Astoria, Oregon, Saturday, February 10. The members first met at Leonard Vernon's residence to register and hear his Robert Morton theatre pipe organ. Because the English organist, Reggie Stone, who was to have been guest artist, was unable to attend, Bill Blunk filled in to get the program started, after which members took their turns. Many of the members have theatre pipe organs installed in their homes.

Some 90 people were registered at the Vernon home, where Mrs. George Vernon served refreshments, assisted by Mrs. Alta Schalk, Mrs. David Newman and Mrs. James Smith.

The afternoon meeting adjourned at 5:00 p.m., and resumed again at 6:00 p.m. for a banquet dinner. A short busi-

theatre organ

ness meeting was followed by election of 1962 officers. Leonard Vernon was elected secretary-treasurer, and Bill Blunk was elected chairman, for the Pacific Northwest, which encompasses Oregon, Washington, and British Columbia.

Don Baker was the guest artist for the evening. Three short movies were shown, the last featuring Don Baker 25 years ago playing a "sing-along" movie. The Rodgers Organ Company of Hillsboro, Oregon, demonstrated a new electronic theatre organ, and Baker played a 20-minute request program on this organ.

The meeting then adjourned to the basement of Radio Service Company, where David Newman showed and played for the guests many mechanical musical instruments, calliopes, merry-go-round organs, music boxes and theatre pit organs.

At 10:00 p.m. all members converged on the Viking roller rink, where after a skating session, the huge Marr & Colton theatre pipe organ console was

rolled to the center of the floor under the spotlights, with Don Baker taking command of the five-manual instrument. He entertained approximately 125 members and guests for an hour, with the audience emotionally moved by his keyboard artistry and organ orchestrations.

After his performance, the organ was played continuously until 4:00 a.m., with light refreshments served by Mrs. Delbert Shepherd, Mrs. Bill Mattson and Mrs. James Smith.

The next meeting of the club will be held in Portland at the Oriental Theatre.

OHIO VALLEY

The second meeting of the season for the Ohio Valley Chapter, - ATOE was held January 8, 1962 at the home of Mr. and Mrs. John J. Strader.

Pat Gillick, chairman, called the meeting to order. After a reading of the minutes of the previous meeting and roll call, a discussion was held regarding delinquent dues of members, and

how long those members would be notified of meetings.

The announcement was made by Kenneth Hunt of Dayton, Ohio, that he and his wife had purchased the four manual, seventeen-rank WurliTzer from a theater in the Mid-West area. It's a 1925, 260-Special. It has a piano too. Mr. and Mrs. Hunt plan to build their house to suit the requirements of the organ. Thanks to the Hunts, another mighty WurliTzer has been rescued.

John J. Strader announced that the Chapter's next meeting (scheduled for March) would probably be held in early April, due to the fact that Richard C. Simonton of Los Angeles is expected to be a guest of the Straders in April, at which time the ATOE meeting would be slated.

It was announced, with great pleasure that Johanna Grosse had accepted the invitation of the Straders, to become a member of the local Chapter. Miss Grosse is well remembered and loved by

(please turn page)



Leonard Vernon's 2/11 Robert Morton.



Member Joyce Morrison, 17, of Everett, Wash., entertains members of Puget Sound Chapter.



Bill Blunk, owner of the Viking Roller Rink; guest artist Don Baker, and Leonard Vernon. In background, 5 manual Marr & Colton.



Members record the concert at the Viking Roller Rink on 5 manual Marr & Colton.

all those who can recall the days of the silent films, as well as early radio.

After the business portion of the meeting was concluded, Pat Gillick introduced Miss Grosse, our guest organist for the evening. She played an hour's concert, which was thoroughly enjoyed by everyone present. Even after the recital was "officially" concluded, she played on for the pleasure of all.

Coffee and dessert were served to the 74 members and their guests who attended despite snow, ice and severe weather conditions. It is interesting to note that of those who arrived as guests eleven departed as new members. The last members departed at 2:25 a.m.

Mrs. John Strader
Secretary

DELAWARE VALLEY

The Delaware Valley Chapter met in the studio of Dick Loderhose in February to elect new officers and see and hear the gigantic theatre organ there. Despite icy roads and cold weather, an almost entire membership and friends from the Massachusetts Chapter, and the Detroit Theatre Organ Club, arrived at 2:00 p.m. and found the "start" button turned on for open house at the console.

At 3:00 p.m., Mr. Loderhose called the meeting to order. The nominating committee submitted a list of candidates and the following were elected: Mrs. Dottie MacClain, chairman; S. Daughterty, vice chairman; R. Bloom; treasurer; Mrs. R. Bloom, secretary; and Garrett Paul, program chairman.

After the usual announcements and questions answered, the group was given a preview of the soon-to-be-released "Renwick" record of Bob Mack at the Loderhose WurliTzer. The small portion we heard was very pleasant and well played, with the registrations utilized to their fullest.

Mr. Loderhose, aided by Mr. Reginald Watson, gave a lecture-demonstration of the various types of metal and wood pipes found in the 4/39 organ (36 ranks playing). This organ was originally designed by Jesse Crawford as a 4/21, and was used in the Paramount Theatre studio.

Ben Hall wrote of this organ as "The Crown Prince of North Tonawanda" (THEATRE ORGAN, Fall, 1960), but the organ is no longer the "Crown Prince". It is, indeed, a "King" of organs, and is comparable to the 4/36 Crawford special now slumbering in the New York Paramount Theatre.

Also in the Loderhose studio is the former Roxy Theatre console (5 manual) which will be incorporated as a second console for the WurliTzer.

The treat of the day was an informal concert with Leonard MacClain at the console. "Melody Mac" did his usual excellent job.

With all business over, it was "open house" again at the organ. Mr. Loderhose is a considerate host, and our

thanks go out to him for his hospitality and for having the organ in excellent condition for the meeting.

Roy H. Caruth

NIAGARA FRONTIER

The new Executive Board met on January 5, and discussed plans for the coming year, with the first meeting planned for February 11, at the home of John Spaulding in Kenmore, N.Y. John has a fine 3m/9r Marr-Colton with full percussions and toy counter. An all electric universal player attachment has been added.

The February 11 meeting lured 60 persons to the Spaulding home. Three organists were heard by members and guests, with some of the members also playing.

Spaulding, who built the console himself, had moved it to a different part of his average-size living-room. He had done this to install regulation swell shutters. The organ now also has a crescendo pedal. Spaulding hasn't added any more pipes recently. Those he found in a theatre in Renova, Pa., together with others he located elsewhere, already give him nine different ranks of sound.

Harold Jolles of Cattaraugus led off at the February 11 meeting, until he had to leave. On Sundays, Jolles plays interludes at the Roosevelt Theatre, the only place in Buffalo offering a theatre organ to the public.

Bill Miller of Buffalo then played a big electric organ with a special speaker system, and did a very fair job of imitating the pipe organ. Then he played duets with the Chapter's president, Irving Toner of East Aurora. Electric amplification seemed for awhile to conquer the air-blown organ, but Toner had the final "word". He found two drums, a cymbal, a glockenspiel, a xylophone, and horse blocks in the pipe chamber, controlled from the console.

Finally, Spaulding's pipes played without a human player. He has assembled a device which plays the organ in the manner of a player-piano. Paper rolls pass over a roller; a wire brush transmits current through the holes. The notes play, the shutters open and close. "Look Ma! No hands!"

As flashbulbs popped, and coffee and doughnuts were served, and Messrs. Toner and Miller called "What key is it in?", the 60 enchanted listeners refused to admit that the Mighty Organ's day is over!

"THE DIAPHONE"

"The Diaphone", 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.

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.

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.

Link organ player rolls. Any type. John Spaulding, 289 Fayette, Kenmore, New York.

Theatre Organ complete or parts. A. W. Winterborne, 217 Post Avenue, San Antonio 15, Texas.

Will pay cash for 2 Manual WurliTzer Console and Relay. Console does not have to be in excellent condition, but must be complete. S. Joseph Restivo, 1983 San Luis Avenue, Mountain View, California.

FOR SALE

Kimball pipe organ, with Kimball grand piano attachment. Large music library. Mrs. Charles C. Hard, 2000 West McKinney Avenue, Houston 19, Texas.

3m WurliTzer in Paramount Theatre, Fort Wayne, Indiana. Complete-Good condition. E. H. Kilbourne, Lincoln Bank Tower, Fort Wayne, Indiana.

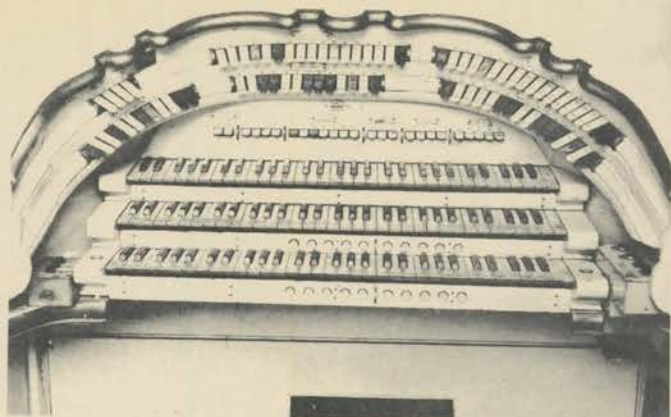
IT IS SURPRISING HOW MANY THEATRES are beginning to consider the organ again as an attraction. We have received information from several sources indicating that pipe organs are being or have been used recently at the Saenger Theatre, New Orleans; The Oriental, Portland, Oregon; and Paramount, San Francisco. Gene Myers, new member from Belfair, Washington, has promised us a story on the reopening of the organ at the Oriental. Joseph Damery of Bedford, Massachusetts, another member, says there are at least six organs still intact in theatres around Boston. He doesn't say how many of these are playable. How about someone in Boston giving us a run down. . . ?

WURLITZER FACTORY SHIPMENT LIST

(continued from last Issue)

1792	105	Falls City, Neb. Rivoli Th.	10/22/27	1852	190	Calcutta, India. Madan	3/12/28
1793	260	Bronx, N. Y. Chester	10/23/27	1853	RJ-12	Beverly Hills, Cal. Sheehan	2/29/28
1794	#11	Anderson, Ind. Christ Scientist	10/25/27	1854	D	Las Vegas, Nev. Cragin & Pike	3/ 8/28
1795	B	Omaha, Neb. Military	10/25/27	1855	109	Cincinnati, O. Idle Hour	3/ 9/28
1796	#5	Indianapolis, Ind. AME Ch.	11/26/27	1856	116	Buffalo, N.Y. St. Andrews	3/12/28
1797	150	Bloomsburg, Pa. Capitol	11/26/27	1857	E-X	Columbia, S.C. Imperial	3/14/28
1798	B	Little Falls, N.J. New	11/26/27	1858	220	Lorain, O. Palace	3/14/28
1799	109	Orangeburg, S. C. Carolinian	11/26/27	1859	Ch.	Duluth, Minn. M.E. Ch.	3/15/28
1800	Spec	Miami, Fla. Tem. Israel	11/29/27	1860	Ch.	N. Tonawanda, N.Y. Christ Ch.	3/16/28
1801	D	Northfork, W. Va. New	11/29/27	1861	E-X	Poughkeepsie, N.Y. Bardavon	3/17/28
1802	H	Brooklyn, N.Y. 64th St.	11/28/27	1862	D-X	Dormont, Pa. New	3/17/28
1803	F	Quincy, Mass. Strand Th.	11/28/27	1863	D-X	Beaver Falls, Pa. Colonial	3/19/28
1804	150	Portland, Me. Maine	11/29/27	1864	140	New Brighton, Pa. Empire	3/23/28
1805	D-X	Oakland, Cal. Allendale	11/29/27	1865	235	Milwaukee, Wis. Orpheum	3/24/28
1806	E-X	Anderson, Ind. Riviera	11/29/27	1866	Ch.	Chicago, Ill. St. And.	3/26/28
1807	F	Corvallis, Ore. Whiteside	11/30/27	1867	40	Kansas City, Mo. M.E. Ch.	3/28/28
1808	260	Perth, Australia	11/30/27	1868	H	Sydney, Australia Kings Cross	3/30/28
1809	108	Brooklyn, N.Y. State	12/ 6/27	1869	235	Louisville, Ky. Loews	4/13/28
1810	H	San Francisco, Cal. Orpheum	12/ 8/27	1870	3MH	Oil City, Pa. Drake	4/16/28
1811	160	Bronx, N.Y. New	12/10/27	Repaired #3		Buffalo, N.Y. Store	
1812	190	Saranac Lake, N.Y. Pontiac	12/13/27	1871	235	San Francisco, Cal. El Capitan	4/20/28
1813	260	Sydney, Aus. Capitol	12/15/27	1872	150	Racine, Wis. Wash. Ave.	4.24/28
1814	B	Marshalltown, Ia. Strand	12/16/27	1873	210	Los Angeles, Cal. Whittier Ave.	4/26/28
1815	D-X	Detroit, Mich. East Side	12/19/27	1874	Sp. F	Utica, N.Y. Avon	4/26/28
1816	E	Brooklyn, N.Y. Marathon	12/19/27	1875	DA	Berlin, Germany Crystal Palace	5/ 4/28
1817	D	Ventura, Cal. Ventura	12/20/27	Repaired 135		Philadelphia, Pa. Store	5/ 8/28
1818	E	New York, N.Y. Wor Station	12/20/27	1876	109	Columbus, O. Linden	5/10/28
1819	4 Mn.	Seattle, Wash. Seattle	12/21/27	1877	Ch.	Pella, Iowa Ref. Ch.	5/12/28
1820	108	Ukiah, Cal. State	12/22/27	1878	165X	Sacramento, Cal. Del Paso	5/15/28
1821	235	Los Angeles, Cal. Orpheum	12/23/27	1879	S.R15	Sydney, Australia Crowle	5/19/28
1822	B	Mansfield, O. Madison	12/23/27	1880	150	Detroit, Mich. Store	5/19/28
1823	109	Cincinnati, O. Variety	12/23/27	1881	125	New Ulm, Minn. Niles	5/19/28
1824	260	Detroit, Mich. Unit. Art.	12/24/27	1882	Sp. B	Las Cruces, N. Mx. Rio Grande	5/21/28
1825	4M	Syracuse, N.Y. Loews	1/13/28	1883	235	Toronto, Ont. Loews	5/21/28
1826	Ch.	Bamberg, S.C. Bap. Ch.	1/17/28	1884	Sp. B	Loveland, Colo. Rialto	5/22/28
1827	235	Richmond, Va. Loews	1/20/28	1885	E-X	Irvington, N.J. Roxy	5/29/29
1828	E	Sheboygan, Wis. New	1/21/28	1886	235	Utica, N.Y. Strand	5/29/28
1829	190	Cleveland, O. La Salle	1/23/28	1887	200	San Francisco, Cal. Taraval	5/29/28
1830	3M	Racine, Wis. Rialto	1/24/28	1888	100A	Milton, Mass. Markell	5/29/28
1831	4M	Portland, Ore. Publix	1/25/28	1889	RJ-2	Los Angeles, Cal. Store	5/31/28
1832	D	Orville, Cal. New	1/27/28	1890	235	Oakland, Cal. Oakland	5/31/28
1833	E	Chico, Cal. New	1/27/28	1891	Sp 250	New York, N.Y. Midway	6/ 6/28
1834	235	Cincinnati, O. Keiths	2/ 3/28	1892	150	Maidenhead, Eng. Plaza	6/ 8/28
1835	210	Fresno, Cal. W. Coast	2/ 4/28	1893	RJ-12	Detroit, Mich. Store	6/13/28
1836	3M	Jersey City, N.J. Stanley	2/ 9/28	1894	4 M	Detroit, Mich. Fox	6/14/28
1837	E	Indianapolis, Ind. New	2/11/28	1895	200	Preston, Eng. Regent	6/15/28
1838	109	Wilkinsburg, Pa. Regal	2/13/28	1896	260	Adelaide, Australia	6/21/28
1839	235	Indianapolis, Ind. Loews	2/15/28	1897	205	Klamath Falls, Ore. Pelican	6/23/28
1840	Sp. B	Thomas, W. Va. Sutton	2/15/28	1898	Ch.	Lincoln, Neb. Em. Ref. Ch.	6/23/28
1841	F	London, Eng. Palladium	2/17/28	1899	190	Allentown, Pa. Knauss	6/28/28
1842	D	New York, N.Y. Tuxedo	2/17/28	1900	165	San Francisco, Cal. Amazon	6/29/28
1843	D	Sacramento, Cal. Hippodrome	2/18/28	1901	260	Philadelphia, Pa. Tower	6/29/28
1844	109	Winfield, Kan. Novelty	2/18/28	1902	260	Perth Australia Ambassador	6/29/28
1845	Ch.	Bainbridge, Ga. A.M.E. Ch.	2/21/28				
1846	F	Bristol, Eng. Regent	2/23/28				
1847	H	Brooklyn, N. Y. Biltmore	2/23/28				
1848	4M	Minneapolis, Minn. Minnesota	2/24/28				
1849	D	San Bruno, Cal. New	2.28/28				
1850	216	San Bernardino, Cal. New	2/27/28				
1851	H	Washington, D.C. Keiths	2/27/28				

(continued in next issue)



Metropole 3/10 console now owned by English T.O.C. Top manual is controlled by four front board tablets to left of tremulants.



Wurlitzer console from the Gaumont Theatre, Stamford Hill, England.

The Wurlitzer of the English Theatre Organ Club

By Ralph T. Bartlett

The original organ purchases made by the General Secretary, and Treasurer (Ralph Bartlett and David Pawlyn), did not consist of anything like a complete organ (from Odeon, Barnet, and parts in storage at the Gaumont, Luton). One console was broken down, the other, plus relays, sundry items, and xylophone, was sold - leaving the relays from the Gaumont, Holloway.

During December, 1960, a bid was made on behalf of the club for the Troxy Stepney, Wurlitzer 3m 10r, but we were overbid, and after a discussion between the two persons already named, an offer was made for the Metropole, Victoria Wurlitzer 3m 10r - which was not at that time for sale.

The offer was accepted, and it was decided to invite a third person to share the expense, thus TOC member Len Watson came into the concern. Later it was decided that funds would not permit alterations, and additions needed to the organ, so it was decided to invite two organists to share: namely Robinson Cleaver, the TOC President, and Graeme Wright, an organist with the modern touch.

At this stage it was suggested that a name should be given to the holding concern, thus the Theatre Organ Preservation Society came into being. It was agreed that the General Secretary and the Treasurer should handle all business, and organize transport, working arrangements, until the organ was playing again.

The console was inspected by Ralph Bartlett and David Pawlyn at the Gaumont, Chelsea, London, on Wednesday, 18th January, and in company with Len Watson, the chambers were inspected at the Metropole, Victoria, on Sunday, 22nd January, 1961. The console was removed and placed in store at a church in the West London area, on Sunday, 26th February, 1961. The commencement of stripping the organ started on the 19th March, and was finished on Sunday, the 22nd October, 1961.

Owing to damaged pipes at the Metropole, the original purchasers made an offer for the pipes of the Wurlitzer 2m 9r of the Gaumont, Stamford Hill, London, which was accepted, and the material was taken away between 23rd and 28th May, 1961. This gave T.O.P.S. an additional rank of Krumet - apart from other items needed.

It was also decided to make a further offer for the remainder of the Stamford Hill organ, and subsequently the offer was accepted, and everything apart from the relays was stripped down, and taken away between 13th and 19th November, 1961.

During the time that the Metropole was being stripped down, members also helped to take out the Wurlitzer in the Plaza, Maidenhead, and the Compton, in the Gaumont, Southall. All material from Victoria and Stamford Hill was transferred to T.O.P.S. store at Buckingham, and the console was taken to an organ firm also in the county of Bucks.

The Theatre Organ Club on behalf of the Theatre Organ Preservation Society is at this moment in communication with the Buckingham Town Council about installing their Wurlitzer on loan to the Council, for an unknown length of time, and insurance has been commenced, and a withdrawal notice of one year has been agreed by both parties.

The town of Buckingham will have an organ FREE of their rates, and everything being done will be executed by members of the Theatre Organ Club at

theatre organ



Solo chamber, Metropole Theatre. Dave Pawlyn, Ralph Bartlett and Len Watson commence to strip pipes prior to removal.

weekends during the coming year, under the supervision of the Club Treasurer, David Pawlyn

The necessary alterations have been made to the Town Hall, cutting aperture for the grill, relaying the chamber floor, and making good the ceiling of the proposed chamber. All this expense will be paid for by T.O.P.S. and it is hoped that the local townspeople will support their own organ when concerts are organized in 1963.

It is hoped that the opening recitalists will be Robinson Cleaver (noted for his period with Granada Theatre Ltd): Jackie Brown (famed for his "Bright and Early" sessions every Friday a.m.): and Joseph Seal (past Musical Director, and now Variety Manager of Associated British Cinemas, although better known for his past BBC broadcasts from the Ritz, Belfast).

The founder members of the Theatre Organ Preservation Society are: Ralph Bartlett: David Pawlyn: Leonard Watson: Robinson Cleaver: Graeme Wright: John Rideout, and Bob Simkins. The cost of Associate membership is one guinea for life, and to date there are over 50 in the South of England.

One cannot publicize this organ enough, and it would be far from fair to state that this is the only organ owned by the club, as the Northern Division of the club, has recently purchased and removed a Compton organ from Merseyside, which is now in store near Manchester. The Theatre Organ Club wishes to give its members the best advantages possible to hear organists via their own two organs, when in a few years time, there might be well only a third left of those playing today.

Editor's Note - The 3m/10r WurliTzer from the Metropole, Victoria, referred to in this article was originally in the Lorain Theatre, Cleveland, Ohio. It is listed on the WurliTzer list as No. 2013 and given as a style 205. This would indicate that it was originally a two manual, double bolstered console. It

REMEMBER THIS DISC?

(continued from page 9)

we have at hand. Not much is coming out these days in regard to recordings of organs in theatres. Capitol has recently issued a recording greatly awaited by many of us, by Reginald Dixon, the famous organist of the Tower Ballroom, Blackpool, England. (22) What this man does with a theatre organ leaves you gasping for breath. Dixon, like most of the other British organists, does not rely on electronic dubbing or gadgetry, but rather on superb musicianship, a facet which many of our own boys have yet to bring out. I have many tapes of his playing and I marvel at some of his renditions which I know to be entirely his own playing because they are live broadcasts with audience participation. Those of you who have not heard Dixon's version of the "Old Piano Roll Rag", unfortunately not on the recording, are in for a real treat. His playing is in a dance style and this is just what he does, and does so well, that he is known throughout the world of popular dance music. Columbia has recently issued an outstanding recording of Ray Shelley playing the Detroit Fox WurliTzer. (23) This one deserves two gold medals, one for the playing of Shelley and the other for the superb recording. Columbia seems to have a definite knack when it comes to organ recordings and this disc of Shelley is complete with praise from none other than E. Power Biggs himself.

was originally shipped from the factory December 31, 1928 to Cleveland, Ohio, and reshipped to England in April 1935. The 3m console pictured here is a rebuild of the 2m/10r WurliTzer from the Tower Ballroom, Blackpool. It is assumed that the original 2m console went with the Tower Ballroom organ to the Empress Ballroom.

As far as studio organ recordings go, Somerset has just released a pressing of Lee Erwin playing the Radio City Studio WurliTzer with a beautiful full-color photo of the N.Y. Paramount console on the cover. We are all familiar with George Wright's latest ventures in his own label, Solo Records. (24) Riverside, the great jazz label, issued a new recording which is played backwards starting at the label. It goes under the name of Fortissimo Records and features Paul Renard at the Radio City Studio organ. (25) The playing is fair, and even though the sound is flawlessly recorded, it tends to lack the warmth that the not so hi-fi recordings give studio recordings in general.

I have enjoyed making up this informal review because I hope that many of you fellow organ enthusiasts will be prompted to go digging as I did, and come up with some ancient treasures that you probably forgot you even had, when our mutual hobby the theatre pipe organ was reborn for the second time in what we all hope will be a permanent resurrection. I have listed the complete names, labels and numbers ip

(please turn page)



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Buckingham Town Hall, site of reinstalled Metropole organ.

Spring, 1962

chronological order, of all the recordings I have mentioned here.

- (1) Glockenspiels, Traps and Plenty of Pipes - Replica 33x501.
- (2) Percussion and Pedal - Cook1052
- (3) Ken Griffin at the Great Organ (Foot) Rondolette - A-30
- (4) Intermission in the Mosque - Cook 1059x
- (5) Organ Echoes - Replica 33x506
- (6) The Latin Set - Replica 33x500
- (7) Helen's Holiday - Replica 33x512
- (8) Matinee - Replica 33x513
- (9) Fabulous Eddie Vol. I. 33x511
- (10) Gorilla in the Garden - Replica 33x521
- (11) Beast in the Basement - Replica 33x509
- (12) George Wright Plays the Mighty Wurlitzer - Hi Fi Record R 701
- (13) Mighty Wurlitzer, Mighty Sound, Mighty Good - Prescott PR 1002
- (14) Operetta for Theatre Organ - Epic LN 3372
- (15) Organ Reveries (Not Religious) KING 504
- (16) A. Leibert Takes Richmond - Westminster XWN 18245
later WP series Stereo - WST 15009
B. Leibert Takes a Holiday - WP 6042
C. A Merry Wurlitzer Christmas - WP 6060
D. Leibert Takes Broadway - WP 6071
- (17) Ann Leaf -
A. At the Mighty Wurlitzer WP6064
B. The Very Thought of You WP6065
- (18) Solid Jackson - Westminster WP 6084
- (19) Waltz and Ballet - Cook 1058
- (20) The King of Organs - Cook 1150
- (21) Pipe Organ Encores in Hi Fi - Camden CAL 591
- (22) England's Eminent Reginald Dixon - Capitol ST 10285 (stereo)
- (23) Introducing the Fantastic Raymond

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Letters to the Editor

Dear et al,

Our mighty 3/13 Morton plus Piano from the Burlingame Fox is about ready for regulation and fun (if anyone cares!) Please send me two ATOE Membership lists.

Pete Sweeney
Visalia, California

Dear Editor:

The last issue of 'THEATRE ORGAN' arrived while I was out of town. There were a couple of points I wanted to clear up on the article about the 3/m-11r Barton in the Orpheum Theatre, Springfield, Illinois.

Apparently I omitted the 11th rank which was a rank of strings. The 'synthetic Oboe' was not the 11th rank. There are three ranks of strings with the organ. Also the water damaged trumpet was replaced with another Brass Trumpet and the Tibia Clausa (15'') was replaced with a Wurlitzer Tibia Clausa (10'').

The organ is still maintained and was last used publicly when Tom Harmon was home over the holiday season.

Yours respectfully,

Bill Bartlow
Rushville, Illinois

Shelley - Columbia CS 8393

(24) Let George Do It - Solo SM 267

(25) Pipe Organ - Paul Renard - Fortissimo XK 8002 series.

IF YOU WANT TO RECEIVE 'THEATRE ORGAN'

Please keep us advised of your correct address. The Post Office DOES NOT forward Second Class Mail.

Dear Sirs:

Enclosed please find - - - - -

Was very pleased with the last edition of "Theatre Organ" with the article on the Minnesota Theatre. I had heard a lot about the organ from the man who taught me the organ business. Back in the days of the theatre organ he was doing work in that area and as I understood from him at one time Eddie Dunstedter worked with him as a helper to tune organs . . . The name of the man was Harry Burkhart, now deceased, I am sorry to report.

John W. Pummil
Memphis, Tennessee

Dear Mr. James,

May I take this opportunity of expressing my sincere appreciation at receiving these publications and I congratulate all concerned in the production of a most interesting magazine.

I look forward very much to receiving the 1962 issue.

H. N. Woolhouse
London, W.3, England

Gentlemen:

Here's the fiver that brings me more pleasure than any other fiver I spend for dues - Keep it up!

L. Rasey
Prairie Village, Kansas

Editor -

Yeah, there are plenty of typos NOT caught in editor's note. One probable typo comes right in your by-laws, and is a vital one. There's one on page 3, insert 1, - well, I didn't go looking for them, those are errata spotted in ordinary reading.

Generally, misspellings don't really matter; BUT they do give a shabby appearance. One can forgive a bunch of amateurs; but when money changes hands, and pros are used . . . After all, members save TO, practically forever. Fall 1961 is certainly an improvement, but TO doesn't compare with its British counterpart.

Wm. C. Kessel
Hamburg, New York

Gentlemen:

Please enroll my husband as a member of ATOE

We have a small spinet in our home now but since my husband has started to be interested in ATOE I'm afraid if he can possibly manage it - there goes den, patio, et al, for a theatre organ.

Helen Martin
Sun Valley, California



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