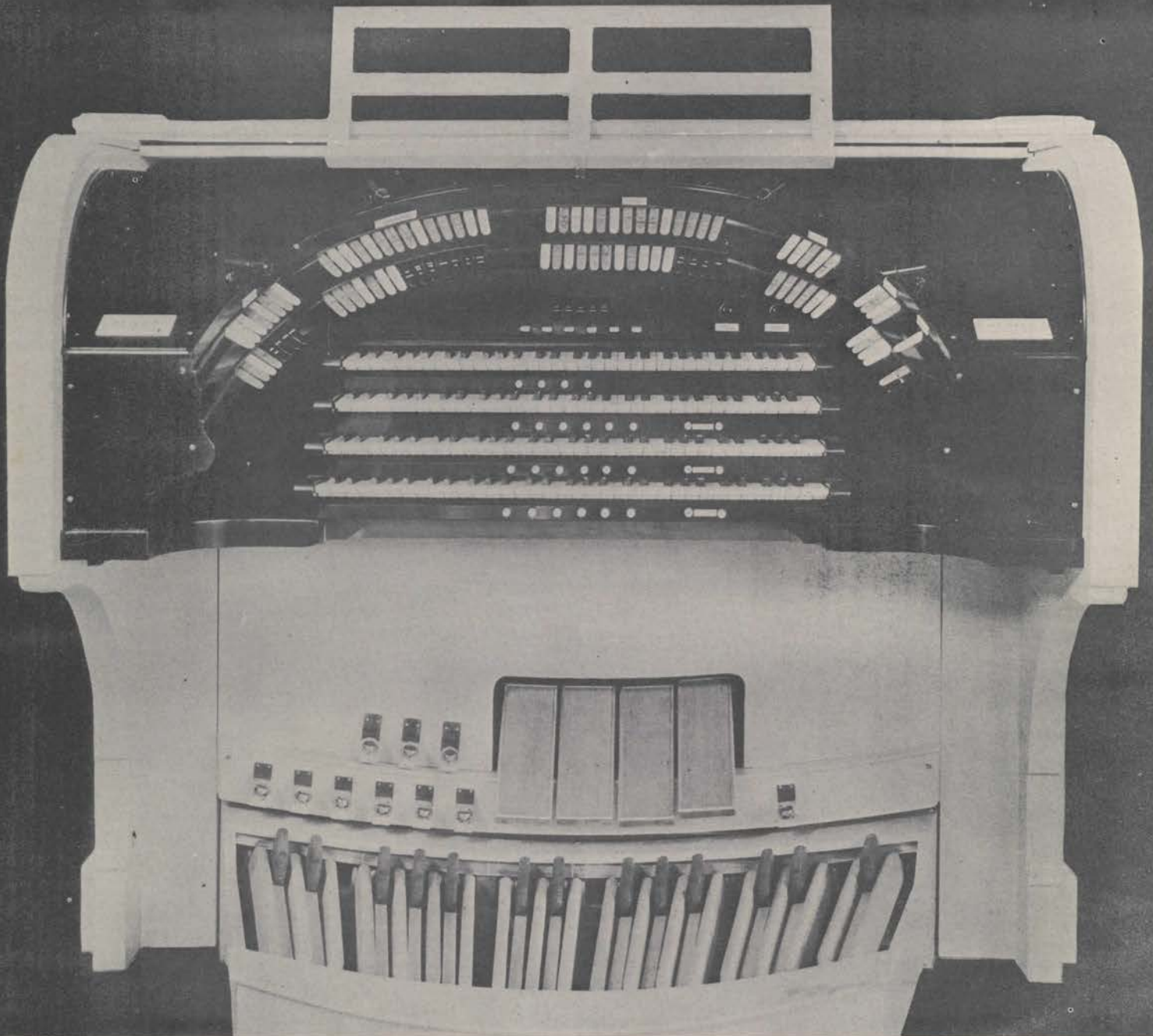


SUMMER, 1962

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Reuter Organ, Arcadia Theatre, Dallas, Texas - Opus 250, 4m/14r. See story on page 4.

WURLITZER LIST CONTINUED
IN NEXT ISSUE

ALSO IN THIS ISSUE:

"THE U. S. ORGAN" - Taken from 1931 issue of "FORTUNE"
WGN REPORT CHAPTER NEWS

JESSE CRAWFORD, POET OF THE ORGAN, DIES

Death has ended the career of Jesse Crawford, known throughout the English-speaking world as "The Poet of the Organ."

On May 28, the 66-year-old famed organist suffered a stroke in his Hollywood home while entertaining friends, and died the following day in a Los Angeles hospital. Funeral services were held May 31.

Crawford started his career as a young organist in a Seattle theatre after hearing for the first time a newly-installed Wurlitzer theatre organ. Born and raised in his early years in Woodland, Calif., his early musical training on the piano led him ultimately to nationwide, and even worldwide fame.

He was playing the theatre organ in the old Strand Theatre in San Francisco when he was discovered by Sid Grauman. An extended engagement in the Los Angeles Million Dollar Theatre followed. But it was in Chicago that he first attracted nationwide fame as a theatre organist, during which time he started recording for the Victor Company. Nearly a hundred records were made for Victor, and Crawford was recognized as the star recording organist of the 1930's. One of his most famous records, "Valencia," sold over a million copies.

Crawford ultimately was called to the pinnacle of theatre organ posts, at the famous Paramount Theatre on Times Square in New York, where there was installed for him the largest and most complete Wurlitzer theatre organ ever built. It was here, in a studio above the theatre, that Crawford broadcast for both NBC and CBS throughout the country his well-remembered "Poet of the Organ" programs on a specially designed studio organ.

At the peak of his theatre organ career, during which time Crawford brought that instrument into recognition as a new and different art form, he made a guest appearance as featured organist at the Empire Cinema in London, where he was enthusiastically received by press and music circles alike. On his return to this country in 1934, he appeared as a solo organist in the Swift open-air pavilion at the Chicago World's Fair.

Following the demise of the theatre organ, Crawford conducted student courses and concerts throughout the country. In recent years, he had again returned to prominence as a theatre organist through recordings made for the Decca Company. His latest recording was completed just prior to his death, but not yet released.



Jesse Crawford

Crawford in his life attained recognition as the greatest theatre organist of his time, and his recent return to the instrument by means of recordings was long awaited and enthusiastically received by the record buying populace.

The public and organ enthusiasts alike will miss Jesse Crawford greatly. Few like him appear in a lifetime.

.. NEWS.. AND VIEWS

Terry Helgesen of Hollywood advises that the Los Angeles Paramount was never the home of Fanchon & Marco's "Ideas"; these famous stage presentations played at Loew's State Theatre, Seventh and Broadway - - later, when the "Ideas" were over, Fanchon & Marco did elaborate stage shows at the Los Angeles Paramount for a long time - - - Member Johnny Ferguson will be playing the 3/11 Barton in the Springfield, Illinois Orpheum (THEATRE ORGAN, Winter 1961-62) every Friday, Saturday and Sunday starting May 11, doing three shows a day - - - Member Ferguson would appreciate meeting and talking with any and all organ bugs who might be passing through Springfield - - - Member Art (Braniff Air Lines) Stovall of Dallas, Texas was a recent visitor in the San Francisco Bay Area - - - next stops Portland, Los Angeles, Salt Lake, Denver and Dallas, making quite an organ tour holiday - - - Wurlitzer No. 2068, a divided Model 165 shipped to the Regent Theatre, Ipswich, England will in the future receive tender, loving care following a long silence, says its new

owner, David H. Hayes of Surrey, England, who plans to install No. 2068 in his home - - - Lloyd Klos mentions the ex-Atlantic City Warner Theatre Wurlitzer 3/77 that is going to be installed in the Panama City Hilton Hotel - - - We will have to try and get a story on this installation - - - The Brooklyn Paramount Theatre is the latest candidate for the big round wrecking ball - - - The Delaware Valley Chapter held a meeting there Sunday, May 6, enjoying Opus No. 1984 Wurlitzer 4 manual special - - - John Clancy from 'down under' tells us that only two Theatre Organs are being played professionally in Sydney at this time while Knight Barnett continues his programs at the Wurlitzer in the Regent Theatre, Adelaide, Australia - - - no activity at present in Melbourne - - - Our apologies to RAY BRUBACHER for trying to change the spelling of his name in our last issue - - - Don Baker certainly gets around the country with that 3 manual Horseshoe Console Rodgers Organ, almost every chapter has reported Don and the Rodgers being in their neighborhood - - - ATOE member John Ledwon has a ter-

rific LP just released entitled 'Organist At Play' - - - It was recorded on his own Wurlitzer and is available from Alpha Records, 5965 West Boulevard, Los Angeles 43, California - - - Woody Wise Jr., 413 Farmington Drive, Alexandria, Virginia wants to know about Wurlitzer Organ Opus 2036 R-J4 now located in the balcony of the Hotel Sterling, Wilkes Barre, Penna. - - - Number of manuals, ranks, where it was first located, straight or theatre organ - - - Can anyone help? - - - Mrs. S. H. Cargill, widow of the late 'Sal' Cargill, has offered his superb 3/26 Wurlitzer for sale - - - Anyone interested in an organ with lots of 'goodies' such as Brass Sax, Brass Trumpet, Skinner French Horn, and others, should get in touch with Mrs. Cargill at Route 3, Excelsior, Minnesota.

The 4m/34r Wurlitzer, formerly in the Fisher, Detroit, Mich. is now installed in the Iris Theatre Detroit...It is rumored that the management of the Chicago Theatre, Chicago, is seeking bids for the restoration of the famous Chicago Theatre Wurlitzer .. Jesse Crawford was featured on this organ before the New York Paramount was built..Lamp-lighters Inn, restaurant lounge, Olmstead Falls, Ohio, a suburb of Cleveland has the 3m/10r from the Variety Theatre, Cleveland.

**WHEN YOU CHANGE
YOUR ADDRESS**

You won't want to miss your issues of THEATRE ORGAN when you move—so please tell us, well in advance, what your new address will be. Your local Post Office has a convenient form for this purpose.

28 YEARS AGO

(From The Rochester Democrat and Chronicle, March 31, 1934).

"A special feature of the RKO Palace bill is the double-console playing of a noted theatre organ team, Mr. and Mrs. Jesse Crawford. Their performances won much favor from the audience. At one console, Mr. Crawford opened with "Trees", playing alone. His interpretation was sympathetic and melodically appealing, and it had feeling for the text. At the other side of the pit, located on the stage, Mrs. Crawford appeared at another console. She began her arrangement of 'Dinah', which she did with capital rhythm and sprightliness. They joined finally in duet playing a medley of the finer waltzes, and delighted with individual touches."

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION
OF THEATRE ORGAN ENTHUSIASTS

ELECTION RESULTS

Following are the results of the recent voting for members of the Board of Directors: R. Simonton, 301; G. Kibbee, 298; R. Nelson, 289; G. Carter, 296; F. Killinger, 283; E. Young, 4; and J. Kearns, 2.

There was one vote for each of the following: Bud Abel, Fred Clapp, Chuck Baker, Vern Gregory, Ben Hall, Jesse Crawford, Reiny Delzer, Harry Jorgensen, Doug Erdman, Mike Cahill, Jim Ells, Larry Vanucci, Dick Liebert, Harvey Heck, Sal Cargill, Kay MacAbee, John Strader, Tom Hazelton, Dick Villeman, George Wright and Lorin Whitney.

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A.T.O.E. HONORARY MEMBERS

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

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

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LETTERS TO THE EDITOR

Gentlemen:

Enclosed is my check for \$5.00 to cover 1962 dues.

For some time I have been planning to write and suggest that THEATRE ORGAN contain some practical aids, sketches, etc. for installing organs in homes, how-to-do-it articles, and suggestions as to playing theatre organs, with particular emphasis on registration. In this latter connection I am thinking in terms of present-day organists who have done church work but have not had any theatre organ experience. It occurs to me that some of the theatre organ masters could make a most worthwhile contribution and enhance the interest in theatre organs.

About a year ago we bought the 3m/15r Wurlitzer that was formerly in the Paramount at Atlanta, Ga. Unfortunately, the brass trumpet, brass sax and part of the percussions are missing. Should you hear of an available brass sax or post horn or tuned sleigh bells, would appreciate hearing from you, though I know you must have dozens of similar requests.

After seven long months we have finally completed a 1500 square foot addition to our home to house our "toy". We have a 25' x 35' music room and two 12' x 15' chambers, all with cathedral ceiling ranging from 13' to 18'. The room is very "live", and we are now eager to reassemble the organ.

Thank you for the splendid job you, Mrs. James and the others are doing for the cause.

Vincent Rohloff, Dallas, Texas

Following in answer to Ed Lustig letter (THEATRE ORGAN, Winter 1961-62)

I am familiar with all three installations which you mention in your letter. As a boy of 14 I was privileged to play for practice upon both the Plaza Wurlitzer, which incidentally, is a 3m/8r including tuned sleigh bells in the percussion section, and the Robert Morton you purchased from the Fox Circuit.

If you have not heard your organ yet, may I be permitted to tell you it is quite lovely (especially the flutes), and while it was "smothered" behind curtains when in the theatre it was still a powerful sound.

The Plaza organ has been reinstalled in the Conservatory in mint condition which is remarkable.

There are two other remaining installations here in town, both of which I have used very recently in public. One is a 3m/12r Kimball in the Empire Theatre (formerly, Main St.). The second is the Robert Morton referred to in your letter (Loew's State).

There are many legends concerning this Morton, some of which range to the 43 ranks you mentioned and a unification to 500 stop tablets. The organ is actually a 4m/20r at most; 6 of these ranks do not function at the present time. It is a magnificent instrument, nevertheless.

If you should visit Kansas City and wish to see either or both of these remaining organs, I will be most happy to try and arrange it for you.

Guy Gillette, Jr. K.C., Mo.

The Reuter Theatre Organ



2m/7r Reuter organ (with player), Opus 270, Radio Station KMA, Shenandoah, Iowa.

Story by JACK L. SIEVERT

If one's travels did not carry him through the central United States during the late 1920's, and more specifically within listening range of a Dent-managed theatre in Texas, then he very possibly has not seen or heard a theatre organ bearing the nameplate "The Reuter Organ Co., Lawrence, Kansas". Of the forty-seven opus numbers assigned to orchestral type instruments, thirty were credited to Texas, six to Kansas, three to California, two to Illinois, and one each to Arkansas, Missouri, Minnesota, Iowa, New Mexico, and Idaho. Thirty-eight of these forty-seven numbers represent complete instruments, the remainder being horseshoe consoles and/or additions to church organs adapted for theatre use except for two opus numbers assigned to organs for theatres which were never built. Actually during no period did production of theatre organs exceed 25% of the total Reuter output, this firm having been (and

still is) primarily a builder of church and recital organs.

It is also possible that a few theatre organ devotees with photographic memories recall another similar name when "Reuter" is mentioned—that of Reuter-Schwarz. The latter is actually the name under which the present company was founded in Trenton, Illinois, during the year 1917. Of the first fifty or so instruments built under this banner, only two found their way to theatres, the first being that in the Hippodrome Theatre, Murphysboro, Illinois (Opus 26 installed in 1919), and actually the last organ built in the Reuter-Schwarz, Trenton, Illinois plant prior to their move to Lawrence, Kansas, the present home of the Company. The Hippodrome organ was a "straight" two manual with couplers encompassing fourteen ranks, and, other than minor nomenclature changes, bore far more resemblance to its church brethren than to the already distinctive theatre instruments of various other builders.

The second theatre installation, and the only other theatre organ built under the name of Reuter-Schwarz, was also a two manual of fifteen ranks and design similar to the Hippodrome organ,

this being for the Royal Theatre, Little Rock, Arkansas.

The third venture into the "entertainment" world, and the first of a series of Texas installations, involved the addition of an echo division to an existing Smith-Seeburg Organ in Wichita Falls. All went well—until the organ became lost enroute during rail shipment. Fortunately, this temporary delay did not dampen the interest of the Dent Theatres Inc. in the future purchase of the Reuter product.

Following this episode were several opus numbers assigned to replacement consoles for other makes of organ, and it was actually not until 1925 that the first indications of a truly orchestral instrument began to emerge from this firm, a two manual, five rank unit organ for the Iris Theatre, Houston, Texas. During this year some five additional small unit organs were sent to Texas theatres, each blossoming a little further until Opus 199 was reached when a two manual, eight rank unit, with a fairly complete supply of traps and percussions, was contracted for by the Orpheum Theatre, Topeka, Kansas. Actually the installation of this organ was never completed in this theatre with the organ being removed, resold, and reinstalled in the Columbia Theatre, Junction City, Kansas.

Close on its heels was Opus 204 for the Varsity Theatre of Lawrence, Kansas, home ground for the Reuter factory. Obviously this three manual eight rank unit equipped with ample accessories was to be the show organ for the Reuter Company, which now was seeking to make itself known in the theatre organ world. This installation was completed in 1926 and was expected to be the foundation for greater inroads in the field of orchestral instruments. Unknown to the builder, however, less than two and one half years remained before the last theatre organ was to be built by the firm.

The prime cause for the purchase of the Varsity instrument was the renovation of the parent building including an ample stage for vaudeville plus enlarging the seating capacity to 1200. Installation of the organ was looked forward to with exceptional interest since it was to be the first in a Lawrence theatre. Excerpts from the review of the opening recital indicated that not all the effects were found to be in the organ. "An amber-colored spot light was turned on the ivory and black console of the organ and the whole theatre was beautiful in the blue and purple light effects." This concert was performed by Harold Loring, specialist in "American Indian Music", and Miss Elsie Arbutnot, contralto. Note was also made concerning a vocal encore, "a Spanish waltz song, Carmena. In the accompaniment of this song the

theatre organ

tambourine and castanets were used as part of the organ accompaniment, with almost startling effect."

Its actual cost was approximately \$12,600.00, although it was highly publicized as a \$25,000.00 instrument. The organ was divided in the usual two chambers with the Solo and Percussion on the right and the "Main" on the left. Complete specifications are found elsewhere in this article.

The largest orchestral type instrument created by the Reuter Company, was a four manual fourteen rank organ for the Arcadia Theatre, Dallas, Texas, in 1927. A quotation from "The Dallas Journal" of September 20, 1927, indicated that "the Arcadia Reuter . . . will be the largest theatre organ in Dallas; . . . the organ will have more pipes, more degrees of unification, more stopkeys, will cover more space and will weigh more than any theatre organ ever installed in Dallas." Even with this buildup of the "largest" and "more", it proved to be the only four manual orchestral unit built by the Reuter Company.

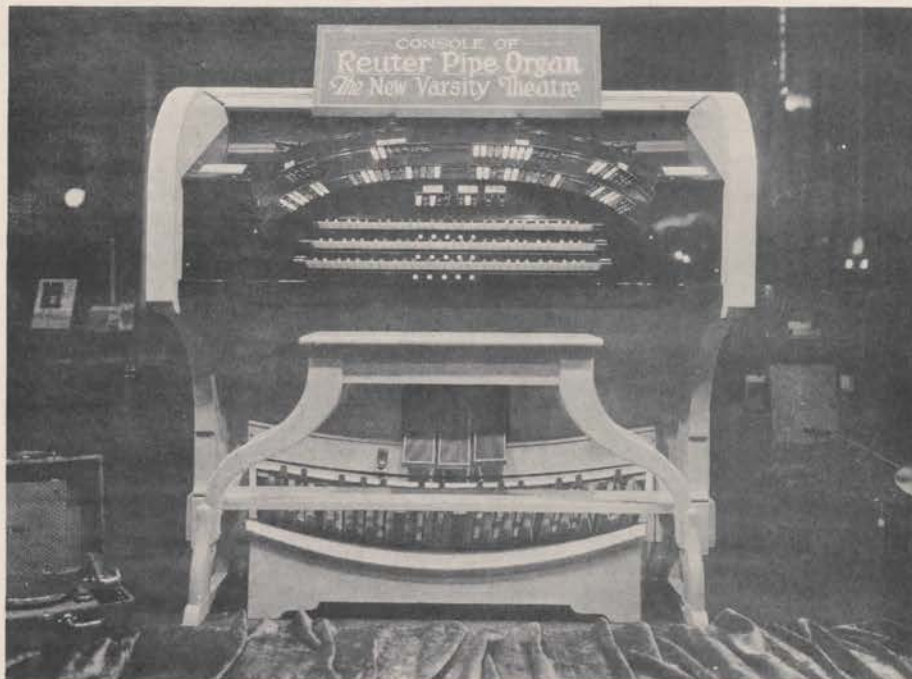
It is interesting to note that although over 60% of the Reuter Theatre Organs were sold in Texas, few of these contained any traps or percussions and rarely were they on greater than 5" to 7" pressure. These were nearly all designed by W. G. Redmond, the then Reuter representative in Dallas, which perhaps gives some clue to their variant from the remainder of the "family". On the other hand, nearly all the Kansas, Missouri, Minnesota, and other central

states organs were on 8" to 10" pressure, the latter proving to be the highest pressure utilized by this firm.

None of these organs is known to still exist in original condition and in their original habitat. Several were moved to churches, and in that position,

some remain in use without major modification. Fire, water, and the price of scrap tin, however, have taken a severe toll of the majority of these instruments as with those of many other builders.

Perhaps partly due to a relatively
(please turn page)



3m/8r Reuter organ, Opus 204, Varsity Theatre, Lawrence, Kansas

SPECIFICATIONS OF THE REUTER ORCHESTRAL ORGAN, VARSITY THEATRE, LAWRENCE, KANSAS

SOLO CHAMBER - 10"	Compass	Pipes	Pedal	Accomp.	Acc. 2nd	Great	Gt. 2nd	Solo
Tuba	16'-8'	73	16-8	8	8	16-8	16	16-8
Tibia Clausa	16'-4'	85	16-8	8	16	16-8-4	8	16-8-4
Vox Humana	8'-4'	73		8		16-8		8-4
Chimes		13				x		x
Xylophone		37			x	x		x
Orchestral Bells		37				x		x
Glockenspiel		--		x		x		
Bass Drum			x					
Snare Drum (Roll)				x				
Snare Drum (Tap)			x					
Tympani			x					
MAIN CHAMBER - 10"								
Open Diapason	8'-4'	73	8-4	8	8	16-8-4		8-4
Concert Flute	8'-1-3/5'	89	8	8-4-2-2/3-2		8-4-2-2/3-2-1-3/5		2
Violoncello	8'-4'	73	8	16-8-4		8-4		8
Viole Celeste	8'-4'	61		8-4		8-4		
Clarinet	8'	61	8	8		8	8	8
Saxophone	8'	Syn.				8		
Orchestral Oboe	8'	Syn.		8		8		8
MISCELLANEOUS PERCUSSIONS								
Cymbal			x					
Triangle			x		x			
Castanets				x				
Tom-Tom				x				
Tambourine				x				
Chinese Block				x				
Door Bell (Piston)								
Siren (Piston)								
Auto Horn (Piston)								
Bird Call (Piston)								
Crash Cymbal (Toe Piston)								
Buzzer (Piston)								
Couplers			Ac-Pd 8					Ac-So 8
Pistons				5 & Ped		5 & Ped		5 & Ped

GENERAL

Tremolo, Main Expression, Main Balanced Crescendo Pedal
Tremolo, Solo Expression, Solo Crescendo Indicator Light

low dependence on theatre business, the Reuter Company was not severely harmed by the advent of talking pictures. This, coupled with conservative fiscal management, permitted the firm to continue operation throughout the depression, reopen after World War II, and

with progressive second generation leadership, develop a healthy backlog of orders during the current period.

The following is believed to be a complete factory listing of Reuter Theatre Organs.

Questions and Answers

OPUS	CONTRACTED FOR	REMOVAL OR DISPOSITION	MANUAL OR RANKS	PRESSURE	INSTALLED
26	Hippodrome Theatre Murphysboro, Ill. (Reuter-Schwarz)		2 / 14 (straight)		Dec. 1919
33	Royal Theatre Little Rock, Ark. (Reuter- Schwarz)	Removed 1933	2 / 15 (straight)		Apr. 1920
113	Strand Theatre Wichita Falls, Tex.	(See Opus 176)	3 rk, Echo added to Smith-Seeburg	4"	Apr. 1924
129	Palace Theatre El Paso, Tex.	Reported to be in Montebello, Calif. in 1954	3 / 12 (straight)	5" & 4"	Oct. 1924
130	Queen Theatre Bryan, Tex.		2 manual console for 4 ranks		Apr. 1924
134	Ideal Theatre Corsicana, Tex.		2 manual console for 10 ranks		Oct. 1924
135	Palace Theatre Corsicana, Tex.		2 manual console plus 1 set pipes		Oct. 1924
137	Iris Theatre Houston, Tex.		2 / 5	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Console removed and attached to Hilgreen-Lane Organ, Parkway Theatre, Dallas, Tex.	2 / 4	5"	Mar. 1925
140	W. G. Redmond Residence Dallas, Tex.	Enlarged from above. Sold in early '30s.	3 / 9 & perc.		1927
145	Arcadia Theatre Tyler, Tex.	Moved to Catholic Church, Tyler; removed about 1956.	2 / 5	5"	Jun. 1925
149	Auditorium Theatre Crockett, Tex.	To Methodist Church, Henderson, Tex.	2 / 5	5"	May 1925
158	Broadway Theatre Cisco, Tex.	To Methodist Church, Sterling City, Tex.	2 / 5		Oct. 1925
160	Capital Theatre New Braunfels, Tex.		2 / 6 & Xylophone	5"	Sep. 1925
172	Queen Theatre Abilene, Tex.		2 / 6		Dec. 1925
176	Strand Theatre Wichita Falls, Tex.	(See Opus 113)	2 manual console plus 2 ranks	6"	Jan. 1926
177	Olympia Theatre Wichita Falls, Tex.		3 manual console plus 1 rank	7"	Jan. 1926
188	Mayflower Theatre Florence, Kan.	In First Presbyterian, Conway Springs, Kan. - 1940	2 manual console renovation 11 stop Estey		Mar. 1926
194	Plaza Theatre Paris, Tex.	In First Christian Church, Commerce, Tex. - 1936	2 / 5		May 1926
195	Hotel Orndorff El Paso, Tex.	To Asbury Methodist, El Paso - 1928, still there in 1951	2 / 6		Aug. 1926
199	Orpheum Theatre Topeka, Kan.	Installation not completed	2 / 8 w/traps & perc.		
	Resold to: Columbia Theatre Junction City, Kan.				
204	Varsity Theatre Lawrence, Kan.	To Dickinson Theatre, Lawrence - 1930's, removed and destroyed around 1940	3 / 8 w/traps & perc.	10"	Sep. 1926
214	Palace Theatre Corpus Christi, Tex.	To Church of the Good Shepherd - 1939 (since renamed All Saints Episco- pal), traded in on electronic to Oneal Piano Co. - early 1950s.	3 / 8 & Xylophone	7"	Oct. 1926
216	Majestic Theatre Wichita Falls, Tex.	Believed moved to residence, Wichita Falls - 1941	2 / 7		Oct. 1926
218	Mission Theatre Amarillo, Tex.	To Center St. Methodist Church Tucumcari, N. M. - 1937	2 / 5	5"	Dec. 1926
224	Booth Theatre Independence, Kan.	To Baptist Church, Nevada, Mo. - replaced in early 1950s	2 / 7 w/traps & perc.	10"	Jan. 1927
225	Vernon Theatre Vernon, Tex.		2 / 5	5"	Feb. 1927
228	Ellanay Theatre El Paso, Tex.	To Paramount Theater, Amarillo, Tex. - 1931	3 / 8 plus perc. - no traps	7"	Mar. 1927
236	Florence Theatre Los Angeles, Calif.		2 / 3	5"	Apr. 1927
246	Ward Theatre Pismo Beach, Calif.	Removed in 1929, resold to Eagle Rock Baptist, Los Angeles - 1929	2 / 4	7"	Jul. 1927
250	Arcadia Theatre Dallas, Tex.	To Baylor University, Waco, Tex. - 1938	4 / 14 w/traps & perc.	Main 10" Echo 7"	Sep. 1927
251	Florecita Theatre Los Angeles, Calif.	To our Savior's Lutheran, Long Beach, Calif. - 1930	2 / 3	5"	Jul. 1927
256	Colonial Theatre Kansas City, Mo.	Destroyed by fire	2 / 5 w/traps & perc.	10" Vox 6"	Sep. 1927
261	Lyric Theatre New Ulm, Minn.	To Zion Lutheran, Ocheyedan, Iowa - 1941; still there in 1959	2 / 5 plus traps	10"	Dec. 1927
262	Harlandale Theatre San Antonio, Tex.	To Christian Church, Alexandria, La. - still there in 1951	2 / 5	5"	Nov. 1927
263	Beacon Hill Theatre San Antonio, Tex.	Moved and rebuilt, First Baptist, Ft. Scott, Kan. - early 1940's	3 / 9	10"	Dec. 1927
264	Highland Park Theatre San Antonio, Tex.	Ruined by water, sold as parts - 1935	2 / 5	5"	Dec. 1927
265	Alamo Heights Theatre San Antonio, Tex.	Planned for theater which was never built	2 / 5	5"	

(continued on next page)

Q Having just purchased a six rank WurliTzer, I am about to start its removal from the theatre. What is the best way to disconnect the cables that go to the relay room from the chests and the console?

A The cables are made up of many small wires. These branch off to the various sets of bussing, and except in rare instances, are "tied off" with serving twine at each place a wire branches off. This served section is known as a "tree". The trees are wrapped onto the wooden spreaders, usually by one extra turn of wire through the small hole bored in line with each buss strip.

There are two ways of removing these trees. (1) Remove the screws from the spreader strip. Insert a screw driver under the tip end of the spreader, and with this pressure applied, start unsoldering the connections on the bussing. This is slow going, and care must be used not to break the wooden spreader by too much applied pressure. Also, be careful of solder splattering as the individual wires pop loose from the buss. (2) A faster way of disconnecting is by cutting the wires at the point where they are wrapped around the connection pin on the spreader itself. The individual wire passes through the small hole and is brought back around the entire tree and down through the hole again. It is then twisted around the connection pin. Using a sharp knife, start at either end, and carefully cut the wires by drawing the knife along the spreader between the connection wire pins and the wrap lip of the spreader. Then, using a sharp awl or toothpick, insert the tip under the loops on the wrap lip of the spreader. This will pull free the first wrap of the wires. Then lift the tree off the spreader starting at the butt end.

CAUTION: Be sure that the trees are served before starting, and that the serving is in good condition. Otherwise you might well have a big job ahead of you buzzing out each individual wire. The second method is by far the fastest although it takes a little more time to re-connect. However, unsoldered spreaders can be difficult to re-solder in the vertical position.

Q I have built a small coil winding jig to re-wind WurliTzer black cap magnets. What are the coil specifications?

A Each coil is random wound with approximately 1500 turns of Number 37 enamelled wire. Since there is a possibility of some slight differences in wire resistance, it would be wise to measure the resistance of a few of the coils first wound. They should read 90 ohms

PER COIL for a total per magnet of 180 ohms. Black cap magnets, however, vary from 150 ohms to 190 ohms, so it would be well to check a good one in your organ to determine the original readings, as they seem to run in batches with varying resistance.

Q Being a Ham Operator as well as a theatre organ enthusiast, I am familiar with the principles of operation of electrical devices. Rather than undertake a complete re-leathering job on my newly acquired Robert Marton theatre organ which was damaged by water, I have been considering installing direct electric action valves in place of the pneumatic action. Is this advisable?

A Direct electric action has had a long history in organ building, primarily in the United States. Former objections to the action system have been overcome with improved components, and this type of action has been adopted by more and more builders. Therefore, your suggestion has real merit so far as the action system is concerned. The action is very fast, reliable and cypher free. Servicing problems are different, however, and a competent technician familiar with servicing direct electric action should be consulted before starting. Direct electric actions have been literally ruined by improper servicing by persons who, though possibly experienced in organ electro-pneumatic systems, were otherwise untrained!

However, careful analysis should be made of the costs involved in the replacement units. It might well be advisable to re-leather unless you are planning on making the entire organ direct electric as voltage requirements of the two systems may differ. Some direct electric systems operate on 14 volts, although they draw less current than an ordinary organ magnet, and a new higher voltage DC supply would be necessary.

The Wicks Organ Company has had the most experience in this field, and are without a doubt the largest builders and the most successful users of these components. Reisner and Klann also build these units, and most organ parts concerns carry these products. Wicks units may only be purchased through local factory representatives, however.

CONCLUSION OF REUTER THEATRE ORGAN LIST

266	Main Avenue Theatre San Antonio, Tex.	Planned for theater which was never built	2 / 5	5"	
270	Radio Station KMA Shenandoah, Iowa		2 / 7 w/auto. player	7"	Dec. 1927
275	Arcadia Theatre Harrington, Tex.	To Walla Walla College, College Place, Wash. - believed rebuilt late 1940's	2 / 7	7" Tibia 8"	Mar. 1928
280	Reuter Studio Chicago, Ill.	To Trinity Ev. United Brethren, Kansas City, Mo. - 1931; still in existence	3 / 5	6"	Feb. 1928
282	Arcadia Theatre Ranger, Tex.	Known to have been for sale in late 1930's	2 / 6	7" & 10"	Apr. 1928
285	Uptown Theatre Wichita, Kan.	Removed late 1930's or early 1940's	3 / 5 plus traps	10"	May 1928
290	Arcadia Theatre Temple, Tex.	To church in Breckenridge, Tex. - 1939	2 / 7	7"	Jun. 1928
293	El Morrow Gallup, N. M.		2 / 5 plus traps	10"	Jul. 1928
310	Uptown Theatre Junction City, Kan.	To Catholic Church, Junction City - 1939; moved to All Angels Episcopal, Denver - 1953; Still in existence	2 / 5	8"	Sep. 1928
329	Strand Theatre Pocatello, Idaho		2 / 5	5"	Mar. 1929

Q I am building a grill to cover the swell shades of my home installed theatre organ. Will it impair the sound of the organ?

A Organ swell shade area should at least equal the combined area of the tops of all the chests in the organ chamber, manual as well as offset. Of this swell shade area, a minimum of 80% opening should be maintained to avoid serious loss of sound quality and volume in an auditorium. However, in a home installation, the grill might well be used to help control too much volume and this problem would have to be treated individually to suit your taste (as well as that of your immediate neighbors, probably). Some home installations have been greatly enhanced by leaving a mixing chamber between the swell shades and the actual grille openings to the room. This is a good place to install your piano and/or Chrysoglott.

Q In considering the purchase of a theatre organ for installation in my home, I am trying to consider all possible complaints and resolve them ahead of time. What are the most commonly stated complaints to home installation?

A Wives, money, wives, space, wives, time, wives, neighbors, wives, and so on far into the night! If you win the first one, you've got it made.

Q I have a Smith Theatre Organ. I am troubled by what seems to be a slight leak past the valve under some of the pipes, causing some of them to speak softly. The valves seem to be in good shape, and the pneumatic system is working properly and no other leaks are apparent. Boring a small hole in the foot of the pipe seems to stop the trouble. What is basically wrong?

A Smith chests are bored with windways in the side and top to the pipe seat. The valve and its operating pneumatic are the Roosevelt type, located



3m/5r Reuter organ; Opus 285, Uptown Theatre, Wichita, Kansas

(continued on page 12)

"The U.S. Organ"

The following article appeared in the April 1931 issue of FORTUNE MAGAZINE.

Since our hobby is composed largely of memories of a glorious past, it is appropriate that we should run an article which was a part of the current of events of the year 1931.

1931 was not a particularly notable year. It was between elections, the entire world was at peace, there were no international crises, therefore newspapers had to depend on the deepening depression for headlines.

The full impact of the 1929 stock market crash became fully apparent in 1931 with the lengthening breadlines, greater unemployment, and the universal shout for the government to do something.

Of course, there were still plenty of people able to buy

the nicer things. Movie stars were traveling in Model J Deussenbergs, playboys were awaiting the arrival of the 1932 model twelve cylinder Packards while the "solid" rich were shopping for residence pipe organs. (Mr. Hammond was still busy trying to synchronize his whirling wheels in 1931.)

By 1931 it was conceded that sound movies were here to stay, the theatre organ had been relegated to opening and closing the show, nothing more, in the deluxe movie palaces; while in the smaller theatres the switch had been pulled for the last time on the Style "D's" etc.

The stage is set—the following will show how it seemed the pipe organ industry would fare in the years forward from 1931.

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Being fond of incongruities, history has recorded the first mechanical organ to have been the invention of a Greek barber. Of course, the elementary principle of creating sound by air vibrations in a pipe is indefinitely older, and a mouth-blown organ was used by the Israelites; but the product of the Greek tonsorial parlor (about 300 B.C.) was an actual mechanism which later became capable of about ten notes. It was called the *Hydraulis*, because air was fed into the pipes by means of a water appliance, and became popular with the Roman emperors because it was louder than any contemporary instrument. By 100 A.D., the *Hydraulis* had a range of perhaps three octaves, and by 950 had become identified with churches and monasteries. The first music—in the modern sense of music—was developed in the church about that time, and was therefore written for this kind of instruments which had been metamorphosed into the organ. This music culminated in the remarkable compositions of Bach (1685-1750), which the world will probably never surpass and will certainly never forget.

But it was in those days a primitive sort of king, with resources not in any way comparable to the modern organ; a king who was to be dethroned shortly by a long line of composers who wrote principally for other instruments. Due to the direct mechanical connections between the organ key and the air pressure, the medieval instrument called forth strenuous exertions on the part of its player. Technique was impossible because the keys had to be struck with the fist, and were therefore several inches wide. The willing virtuoso was called an "organ-beater," and only by the help of several pumpers could he obtain enough volume to fill the large cathedrals. It is noteworthy that the modern keyboard for the feet, called the *pedal clavier*, originated in the 15th century, not because the organist had so many things to do with his hands (which is the case today), but because the bass keys were so stiff that it was more convenient to stand on them. By the time of Frescobaldi, famed Italian Organist (1583-1644), the keys had shrunk to approximately their present dimensions, but were still much more difficult to depress than those of the modern piano.

The organ of the 18th and 19th centuries became a thing of beauty, but the organ of the 20th century is a thing of miracle. Not only has the matter of key action been solved, so that the organ touch can be made easier than that of the piano if so desired, but the rapidity of response actually exceeds the piano in good instruments. Pierre S. du Pont's conservatory near Wilmington, Delaware, has a cubic content equal to three European cathedrals, yet the merest touch of the fingers on the Aeolian organ installed there fills the whole place with music. Any modern maker can accomplish this result, which is, of course, effected by electrical mechanisms. Modern keys make electrical contacts. Modern wind pressure is delivered by electric fan-blowers. Modern stop levers are electrical switches connecting into a vast and complicated switchboard exchange. Besides this, electricity has made possible the modern mechanical player-rolls, with the result that the organ is the one instrument whose music can be successfully "canned." Phonograph, radio, and even the best automatic piano attachments have their certain limitations in reproducing the work of virtuosos. Not so the organ attachment which has only to duplicate the precise electrical contacts that the organist made on his keyboard. This task never passes the precise limits of mechanics, and is obviously far simpler than the reproduction of the strike of a piano hammer. Thus electricity has not only changed the organ into a colossus of music, but has brought firsthand musicianship into homes where it might not otherwise exist.

The modern king of instruments falls naturally into three divisions: residence, church, and theatre. The effects desired by each are so different than an argumentative contrast of their virtues seems most futile; but the organ world is an intensely argumentative one, to a point just short of the forensic. The reason for this is that the American organ is in a state of flux, and will so remain for many years, both because of its potentialities and the variety of demands made upon it. No field is the exclusive property of any builder, although the Aeolian Co. is certainly the star performer in the matter of residences having

built at least 75 per cent of the nation's private organs. But the Wurlitzer company, which dominates the theatre business with an easy hand, has recently cut spectacularly into residence and church markets—except in certain circles. What these circles are, it will be the duty of this article to explain. Meanwhile, to fix things in their proper proportions, it is necessary to grasp the facts of Wurlitzer's success.

The Wurlitzers are modernists, and are perhaps the only organ-builders who have a thorough understanding of the modern public. A stream of unsolicited testimonials (never used in their advertising) makes it clear to them that persons for whom organ music is dull and uninspiring are converted to this instrument upon hearing the colorful, at times passionate, Wurlitzer tone. As a result of this understanding of the contemporary mind, Wurlitzer now does one-third of the American residential business, and installs from thirty to forty church organs a year. Naturally, in the era of installing organs for motion picture theatres, the Wurlitzer organ drove other makers (except W. W. Kimball Co.) out of the theatre business, helter-skelter; for this field, more than any other, is dominated by what the public likes. But the company's success has not been confined to America, for it has a healthy exporting business, and this is maintained against restrictive tariffs and in spite of the fact that Wurlitzer organs are expensive to begin with. Outside of America, the Wurlitzers have succeeded best in England and Germany, where many musicians have acclaimed them. They are the most progressive builders in the world, and their instruments are the most perfect mechanically. Because of these virtues, they predict that in ten years they will dominate all fields, from the theatre to the church, and their recent popularity in the residence may be a foretaste of this success. Their gross organ business at peak is in the neighborhood of \$6,000,000 a year, and their business ability is such that they present to their competitors (who are for the most part less able financiers) a front that is constantly mobilized with great reserves behind it. Their factory capacity is one organ a

ED. NOTE: "THEATRE ORGAN" IS INDEBTED TO BILL LAMB OF PRINCETON, ILLINOIS, FOR SENDING IN THIS ARTICLE.

day—which is larger than any other except that of M. P. Moller, Inc.

So much at least must be borne in mind throughout the following discussion, in which an attempt is made to outline the controversy that has grown up in the organ world.

The organ is an affair of several hundred thousand parts, two hundred to fifteen thousand pipes, from one to six keyboards (including that for the feet), and from ten to a thousand stops. To describe the instrument of any one manufacturer is therefore an impossibility, but if the Aeolian organ can be briefly characterized, it is by the word "American". As the New World is notoriously polyglot, so does Aeolian embrace many extremes of organ tone in its ample musical arms. For this very reason, perhaps, its organs are considered somewhat uninteresting by proponents of the English school, who have very definite ideas about what is good and what

is bad. But this Aeolian organ, like the nation whose millionaires it supplies with music, is a colossus unshackled by esthetic formulas.

It is the direct descendant of the revered Roosevelt Organ Works, owned by Hilbourne and Frank Roosevelt, early American organ-builders and first cousins to the late President. After thirty years of catering to the musical tastes of tycoons, that is to say, after developing an orchestral tonal design very rich in the more sentimental stops, they invited Leslie N. Leet of the conservative Skinner Co. to join them, and they began to build church organs. Thus their technique is adaptable to all demands, although, on the one hand, the ultra-conservatives are not entirely satisfied with this organ, and, on the other, the Wurlitzer tonal ideas are more progressive. The Aeolian factory capacity is ten or eleven organs a month, and while the company publishes no statements, a fair estimate of

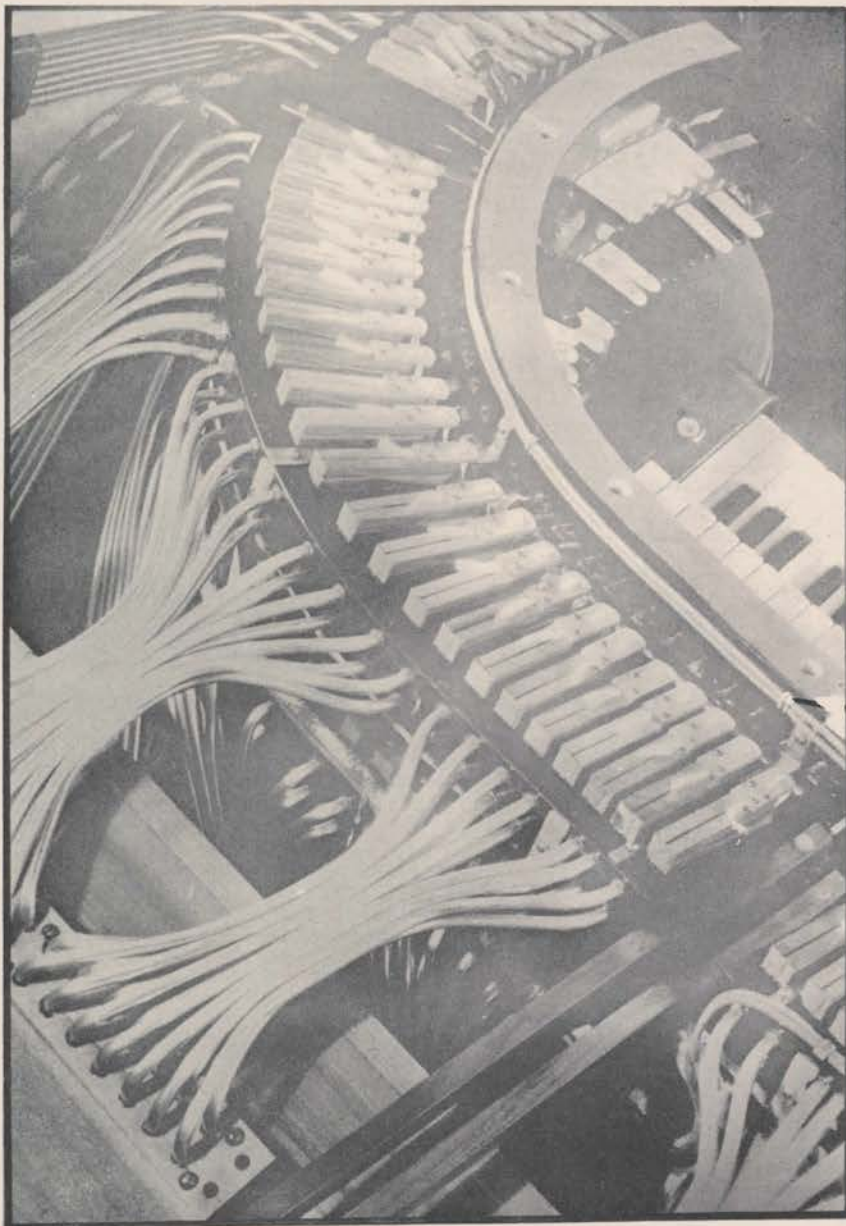
its gross business under high pressure conditions would be in the neighborhood of \$1,250,000 a year. The summer of 1930 was rather a ghastly time for Aeolian, as it was for all other organ manufacturers; but quite recently their business has picked up, large contracts having been signed with Duke, Vanderbilt, and Syracuse universities.

Superintendent Leet, who manages the Aeolian factory in Garwood, New Jersey, is a person of some remark. His talents are by no means confined to the designing of church organs, in which he was trained, for his hobby is musical instruments, of which he owns fifty different kinds. He is able to play all of them. Musician, mechanic, engineer, scientist, and manager, if he is not at the executive's desk, he will be found in his private soundproof laboratory developing a more accurate imitation of a brass trumpet or even of a musette; or if not thus occupied, may be found performing the duties of organist at one of several churches in the vicinity of Garwood—a personality quite as universal as the organ he makes.

Having specialized on residence organs, Aeolian was a pioneer in the matter of mechanical players, and has built up one of the largest libraries of any manufacturer, containing over 2,000 rolls, the listing of which fills several bound volumes. The matter of library rolls represents a large frozen investment for organ-builders, and since the rolls of no two manufacturers are interchangeable, they are quite vital to sales. Besides its library, Aeolian specializes on problems of space, being able to cram thousands of pipes into the most ingenious places—a practice which is, however, not conducive to the best organ tone. One of their cleverest jobs is the duplex apartment of Organist Archer Gibson on West Eighty-sixth Street, Manhattan, which is equipped with a large Aeolian of about fifty ranks of pipes controlled by ninety-one stops. The pipes are installed all over the house in the music room itself, the dining room the halls, the bedrooms upstairs, the closets, even the bathrooms, so that when he plays, majestic music seems to pour in on him from all directions. The price of residence organs, whether Aeolian or otherwise (with reproducing attachments), ranges from \$5,000 or \$6,000 to somewhat indefinite upper regions around \$300,000 or even higher. Aeolian prices, like those of Wurlitzer, are 5 to 6 per cent above the average. Some of their more noted installations have been, aside from the du Pont organ, those for Charles M. Schwab, Felix M. Warburg, William K. Vanderbilt, the John D. Rockefeller, senior and junior, Mrs. H. McKay Twombly, Andrew W. Mellon, and Edsel Ford.

By contrast to the freedom of musical ideas as expressed by Aeolian, there is the organ that has been developed by Ernest M. Skinner, sixty-five-year-old vice president of the Skinner Organ Co. and undoubtedly the dean of American builders. This company, with factory in Boston, installs about sixty organs a year, mostly in churches, such as Manhattan's St. Thomas's and St. Bartholomew's. Gross business is normally about \$1,500,000. For those who prefer conservative tonal-design, Skinner has also installed important residence organs, notably for Arthur Curtiss James, Dudley S. Blossom, and Robert Law. They have built most of the nation's university organs, such as those at Princeton, Harvard, Chicago, and Wellesley. Mr. Skinner has devoted his entire life to the organ, and having weathered the turbulent revolution that occurred in the early part of this century, has achieved his present conservative position. But in order to understand what his position is, and what kind of organ he

(please turn page)



Margaret Bourke-White

In the brains of a Wurlitzer console, there will be found not merely electrical nerves, but pneumatic tubes whose action is incredibly swift.

builds, it is necessary to delve a little into organ esthetics.

Of all the hundreds of possible sounds or tones that the organ can produce, there is only one which is not imitative. This particular one is the diapason, and it is to the organ what the gut string is to the violin. It alone is truly "organ"—all else is but the organ's version of the violin, the clarinet, the flute, the trumpet, the bassoon, the human voice, and so forth. (The imitation of the human voice, called *vox humana*, is the least imitative of imitative stops and may be thought of as distinctive of the organ. It is tremendously popular with the public, anathema to conservative organists. One of Manhattan's leading church organists calls it, not *vox humana*, but "*nux vomica*." A similar exception is the tibia, which has no counterpart in the orchestra.) The term "diapason" is derived from Greek words "dia" and "panta" meaning "through" and "all," and this quality of permeating every stop in the organ is perhaps the best description that can be given of it in words. It might also be described as that stop at the sound of which the average husband at a recital begins to feel bored. It is stately and is not excessively loud. It should not be blown with much pressure; it is not sentimental; it certainly does not jazz. The best diapason has a dignified strength—a kind of steely quality which is never shrill. Its architectural parallel is the Gothic nave, and its most suitable expression is that of ascetic religious ecstasy. It is not what is called a "color" stop, but rather a structural stop, a skeleton around which a variegated body of expression can be built. A good diapason has more audible overtones, or upper-partials, than a flute, but fewer than a violin, and far fewer than the human voice. Consequently, the best conservative practice intensifies the upper-partials by the addition of artificial harmonics or "mixtures," which form a kind of superstructure to the fundamental tone, and since some are discordant, make it sharper and more brilliant.

The conservative organ is divided into several major divisions, such as great, swell, choir, solo, and pedal. The great organ comprises the main body of the instrument, and it is there that one looks for the builder's fundamental ideas. For instance, the great organ of the Newberry Memorial Organ at Yale, recently reconstructed by Skinner, has thirteen stops devoted to diapasons, their mixtures, octaves, and harmonics—this out of a total of twenty-eight stops for the entire division; the Wurlitzer installation in St. Paul's Cathedral, Buffalo, with a total of seventeen stops in the great organ, has but three diapason stops and no mixtures whatever. It has two tibias—a colorful stop, peculiarly lacking in harmonics, which the great organ at Yale avoids entirely. Obviously, the fundamental tone of each of these instruments is quite different. Those impressive pipes set high in the chancel of a church are usually, if not imitations, the pipes of the great organ. To the diapasons of the great, conservative practice adds a flute or two and a family of trumpets.

Unlike other musical instruments, the organ cannot be played loudly or softly—its pipes must always be blown with the same wind. Therefore, to increase the volume of the great, there is added the swell organ, concealed behind a grille, its volume of sound regulated by mechanical shutters which close and open. This division should contain a number of diapasons to be added to those of the great; but its chief function is that of adding the brilliant chorus reeds to the ensemble—oboe, cornepean, clarion, trumpets. Thus the diapasons of the great organ, somewhat dull and monotonous by

themselves, can be made more and more brilliant, first by the addition of their own mixtures, then by the swell organ reeds.

The next conventional division is the choir organ, used theoretically to accompany the singing of the choir (the great organ being necessary to support the congregation). Here many lovely and soft effects can be achieved, particularly with the strings, and with such stops as *unda maris*, clarinet, oboe *d' amore*, and *quintadena*. Stringed sounds, incidentally, are rich in overtones, and their addition to the ensemble adds a final touch of brilliance. There is, then, the solo organ, equipped with voices peculiarly fitted to carry the melody by themselves, the rest of the organ accompanying them. Last of the major divisions is the pedal organ, including diapasons, bourdons, gedeccks, etc., some of whose enormous pipes are often left exposed. The vast majority of all pipes are put behind expression shutters. Where the great organ is exposed, pianissimo passages can be played practically inaudibly in the choir or swell. There are various other possible divisions, but they are only variations of the principle of adding more and more brilliance to the fundamental tone, in such a way, and by such gradations, that the ensemble will never "fly to pieces." And the question of what constitutes "flying to pieces" is really the crux of all organ dispute.

The virtue of this type of ensemble is that it is better adapted to the performance of contrapuntal music than any other. Bach wrote music that can be described as strictly contrapuntal; Wagner did not. Bach is classical, his music essentially one of form. He was succeeded by a long line of romanticists who wrote of their passions, for the orchestra and not for the organ. This is not to say that formal organ music has not been produced. The essential point is, however, that the king of instruments was dethroned, or rather was put on bounds in the churches, where he awaited, for 200 years, the birth of his own romanticist-prophet.

In 1859, this prophet was born, and his romanticism has certainly never since been questioned. Because he was an electrician as well as a musician, the sixty-odd American organ manufacturers, and indeed all others in the world, are vastly indebted to him for the existence of the modern electrical colossus; yet because he was a revolutionary in tonal design, his name is a muleta of bright crimson color to orthodox organ-builders, the mere mention of it being cause for the most intense and invective argument. Robert Hope-Jones was a frail, nervous, Shelleyan youth of Birkenhead, England, who had inherited considerable musical talent, and who took to playing the organ because he was too sensitive to play with other boys. Until he was thirty, however, the organ was merely his avocation, his official duties being those of chief electrician for the Lancashire & Cheshire Telephone Co. He was at the same time choirmaster and honorary organist of St. John's Church, Birkenhead, and it was to this organ that he first applied his revolutionary methods. In his off time, and with the help of enthusiastic choir boys (since there was no money to hire expert workmen), he electrified the organ, moved the console to a position that would have been impossibly far from the pipes for a pneumatic system, and began experimenting with organ tones. He then proceeded to set up in business for himself, but since the ways of electricity were then little known, all electrical organs had a reputation for unreliability, which non-electrical manufacturers did nothing to discourage. This difficulty, together with all sorts of ideas about tonal design which are still in dispute, caused Hope-Jones to remove to America, where he

went through a series of financial and personal catastrophes. Several years before his death (1914), however, he had been fortunate in the sale of his business to the Rudolph Wurlitzer Co. This ingenious Wurlitzer family—a combination of musicianship and unusual business ability—proceeded to manufacture Hope-Jones organs under his supervision. After his death, they not only continued his progressive ideas, but took the lead in the development of an expensive orchestral ensemble which Hope-Jones alone could not possibly have attained, with the wonderful modern Wurlitzer organ for a result. So far as tonal design is concerned, the American organ world divides itself today into Wurlitzer versus all other manufacturers.

As a romanticist, Hope-Jones did not eliminate the diapason, but neither did he favor it. He wanted color, quick action, magic effects. He invented a new kind of diapason with a smooth flutey tone; that is, a diapason whose natural superstructure was suppressed by putting leather on its metal mouth. The artificial superstructure, or mixtures so important to formal organ music, he very largely neglected. For the reluctant diapasons of the bass, he substituted the diaphone, a pipe of his own invention with terrific power and extraordinarily quick action. He made also a number of mechanical simplifications, which organists include under the dire word "unification"; which means, so far as the layman is concerned, that fewer pipes are used to accomplish a given result. Without arguing the hundreds of questions involved in unification it is sufficient to point out that the conservative or "straight" organ has a set of from sixty-one to seventy-three pipes (each pipe representing a half tone) for every stop or voice or octave thereof in the organ, this involving a large amount of duplication; whereas, on the unified principle, the duplications are eliminated by ingenious electrical switches. Conservatives point out that this weakens the body of the tone, since certain pipes, notably the diapasons, are thus "played double," though sounding only singly; radicals, with Jesse Crawford of Paramount in the van, affirm that a wider, more colorful range of voices is thus made available. So far as the latter school is concerned, it is willing to pay money for its beliefs, for Wurlitzer unification is expensive.

Beginning with the early days of the American organ, then, Ernest Skinner went through this revolution to the extent of being associated with Hope-Jones before that romanticist was bought out by Wurlitzer. Mr. Skinner adopted the Hope-Jones ideas concerning diapasons, and it was many years before he consented to the removal of softening leather from the pipe-lips. Meanwhile, certain visits to England had stimulated Mr. Skinner's development of the reed pipes, such that the Skinner reeds (to be chiefly identified, it will be remembered, with the swell organ) are now internationally famed, and notably the Skinner French horn. Then in 1927, G. Donald Harrison, noted organ-builder and designer of London, joined the Skinner staff. At once the Skinner tone blossomed with diapasons and mixtures, constructed along classical lines inherited through generations of builders. If the word "American" described the Aeolian organ, the modern Skinner instrument is most emphatically English.

Equally as conservative as Skinner is the Estey Organ Co. whose business is divided between church, auditorium, and residence. They have also specialized in school installations which have colored lights which flash on to show the children what stops are being used. With the exception of Hook & Hastings (an old but relatively inactive firm), Estey is the oldest organ company in

America, founded in 1846. They, too, therefore, are rooted in tradition, nor were they ever associated with that enfant terrible, Hope-Jones. Their organ in the Church of the Blessed Sacrament is one of the largest in Manhattan, while they have installed residential organs for Henry Ford, H. F. Sinclair, Walter H. Aldridge of Texas Gulf Sulphur, Sir Joseph Duveen, Bart., Mme Schumann-Heink. One of the four organs they have put up for Mrs. Richard M. Cadwalader Jr. was on her old yacht Savarona (now Mrs. William Boyce Thompson's Alder), formerly the largest private yacht in the world. Estey has also done one really large theatre contract, at the Capitol, Manhattan. In this case the company was given carte blanche, the result being an elaborate orthodox instrument which subsequent managers have changed about in an effort to achieve quick, jazz effects not contemplated in the original specifications. Perhaps their most valuable patent is a telescopic pipe, a startling acoustical discovery which consists of placing one pipe within another, and obtaining—no one knows why—a note twice as deep as that which would be emitted by either one. This gives very quick speech in bass notes, and has the further virtue of saving space in residential work. By means of it, Estey has produced what is probably the most compact, and certainly one of the cheapest organs on the market, an organ built like an upright piano and only a trifle larger. (It may also be had shaped like a grand piano with the pipes on their sides.) With the telescopic pipe, Estey achieves a sixteen-foot tone in this midget, or as they call it, Minuette. It contains three sets of pipes—flute, string, reed (or diapason), or 231 altogether—from which a dozen stops are created on the "unified" principle. Selling price of \$3,500 for the grand, \$2,750 for the upright, and the instrument will play any one of the 2,000 Estey rolls mechanically. It will also play piano rolls.

Buying an organ is a more complicated task than buying an automobile, and if one becomes too much involved, it may actually reach the proportions of an avocation. William H. Barnes, for instance, author of *The Contemporary American Organ*, has taken up the avocation to the point of installing organs for other persons and a most unusual one for himself.

Among conservative builders who should be visited, while organ-shopping, is the Austin Organ Co., remarkable alike for the tone of its instruments as well as for its mechanical ingenuity. It is said that Austin owns more patents covering organ mechanisms than any other manufacturer in the country. In 1930, they installed fifty-five organs for about \$900,000. Their premier instruments include those of the Mormon Tabernacle, Salt Lake City; the Cathedral of All Saints, Albany; the fine open-air organ in Balboa Park, San Diego; and that given by Cyrus H. K. Curtis to the City Hall, Portland, Maine. A thriving theatre organ business is conducted by the W. W. Kimball Co., notably in Chicago. Their installation at Roxy's Theatre, Manhattan is played by the versatile Lew White. Among the conservatives, also is Welte-Tripp. Very fine liturgical work is done by George Kilgen & Son, Inc. (mirabile auditu), notably the organ in Saint Patrick's Cathedral, Manhattan. Casavant Freres of Canada has sold a good many organs in this country and is rated among the finest builders in the world.

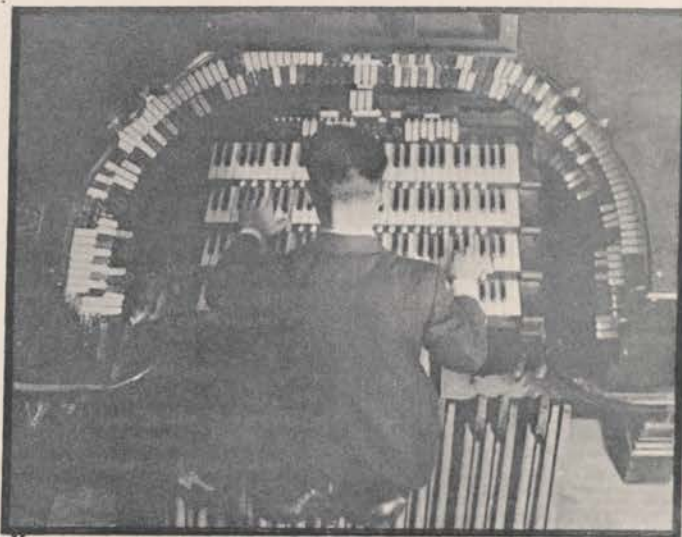
So much for conservatism. So much for dignity and form. American pride would suffer a bad jolt were we not the possessors of the largest organ in the world. As a matter of fact, we have the two largest, the first being that in Wanamaker's store, Philadelphia, built by the Art Organ Co. of Los An-

geles for the World's Fair in St. Louis in 1903, where it acquired a reputation for shaking plaster from the walls. Since then, it has been made larger by Wanamaker's own organ shop, and is more voluminous than ever. Its six manual keyboards have been played by almost every great organist in the world. Its size will be exceeded by an organ now building in the Atlantic City Convention Hall under the direction of Senator-Architect Emerson L. Richards. This Midmer-Losh mammoth will have 35,000 pipes comprising no less than 1,000 different stops to be played on seven keyboards for the hands and one for the feet. The practicality of it has not yet been proved. The company claiming to have the biggest capacity of production is M. P. Moller, Inc. of Hagerstown, Maryland, capable of outstripping the Wurlitzer pace of one organ a day. Mr. Moller at seventy-six is the oldest active organ-builder in the country.

And again, American pride would suffer a severe jolt had we developed nothing more progressive in organs than what has arisen from English tradition. But here we are saved by the Rudolph Wurlitzer Co., to whom it is now time to return. There is no immutable reason why an organ should be considered correct merely because it is classic, or even merely because it is English. Electrification has probably revolutionized the organ more drastically than conservative builders have as yet realized. For instance, the conventional divisions into great, swell, and choir were at one time mechanically necessary; today, the organ keyboard is in the nature of a telephone exchange, and, conceivably, more resources can be tapped by grouping the stops in some other manner than that which has been outlined. An outstanding diapason structure is academically desirable, but the modern arts are notoriously anti-academic, and organists are very likely to join this parade in the near future. Of such a probability, the Wurlitzers are very well aware. They have made a bold step into the possible future. They have developed an esthetic of their own, the principles of which they have drawn from the contemporary civilization around them. They stem directly from Hope-Jones, and are consequently romantic; for form they have substituted color, for contrapuntal strength they have substituted drama and song. But along with this romanticism, and out of it, they have de-

veloped that variety typical of modern life and expressible by an almost infinite linking of organ voices. This is achieved by a mechanical perfection capable of the most subtle and surprising turns. If, as conservatives maintain, the character of their ensemble is not suited to formal, ascetic music, it is popular with parishioners nevertheless. It is noteworthy that those who like the Wurlitzer organ are unable to get along with any other. This is by way of contrast to the organs of other builders, between whose tones it is very difficult for the wayward amateur to distinguish.

In a sense, therefore, the Wurlitzer company deserves to be called "American" even more than Aeolian; their organs have been listened to by more Americans than those of any other manufacturer; they have made more converts to the organ, they have stirred more emotions. The Wurlitzer has also a quality of universality, for its builders are able to adapt their tonal designs to many different requirements, the residence organs being quite distinct from those installed in churches. But if a single word is to be found for the Hope-Jones-Wurlitzer tendency, it is "orchestral." Treating the diapason as a blending stop, they have called all manner of other stops into the great organ. The stops are all interlinked or unified. The result has not been short of the spectacular. Paramount's Jesse Crawford, holding the fort at the corner of Broadway and Forty-third Street, Manhattan, is the dazzling peacock of the organ world, at something less than \$50,000 a year (excluding radio broadcasting, of course, to which the Wurlitzer tone is preeminently suited). Mr. Crawford will tell you frankly that he could not be what he is without the Wurlitzer organ; he could obtain his effects on no other. He will tell you also that when he first heard the Wurlitzer, as a struggling organist in Spokane and Seattle, he thought it was musically wrong; that in discovering the Wurlitzer qualities he discovered something that people desire. Until this brilliant musical family took up its manufacture, the organ was an eclectic instrument, giving pleasure to refined souls about once a week. But it is not enough to say that no other organ manufacturer has succeeded in reaching the great-American heart; none but Wurlitzer has so much as tried.



Keystone

THE PEACOCK OF THE ORGAN WORLD
Broadway's Jesse Crawford at the unorthodox Wurlitzer keyboard. Mr. Crawford delights audiences for Paramount -- romanticist, lover or colorful effects.

QUESTIONS AND ANSWERS

(concluded)

on the side of the chest. The side is bored for the valve, and up to the top. At this point the boring is met by a matching bore in the toe board which ends under the pipe. Usually the problem described is caused by a slight leak in the joint where the top board meets the side rail of the chest, and air under pressure in the chest leaks into the boring, and into the pipe with enough volume to make the pipe just barely speak. To remedy, remove the screws from the toe board, and re-insert a new screw one inch longer on which has been placed a washer, a compression spring and a second washer in that order. Tighten good and snug. The problem was originally caused by slight swelling and subsequent shrinking of the wood. Without a compression spring to continue the pressure on the joint between the two members, the shrinkage allowed the joint to separate just enough to cause a leak. The compression springs will overcome the problem. They are available from organ supply houses.



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Report on WGN Radio Organ. Chicago

• Basically a WurliTzer, Rebuilt by Kimball •

by Kay MacAbee

In the summer issue (1961) of THEATRE ORGAN, the "News and Views" column contained a report on the re-installation of the WGN Radio organ in Chicago. Since that time, Kay MacAbee has furnished more information regarding this instrument.

The organ is now installed in a large studio with 18-foot ceilings and very little sound-absorbing material. The organ speaks from one end of the studio with the swell shades exposed. In fact, one can walk right up to the chambers and look in when the shutters are open.

WGN arranged for a good installation by having Frank Wichlac, one of Chicago's top organ men, handle the details. The organ is mechanically very silent with no blower or wind noise. The combination action is so quiet that, when used, the only thing heard are the tablets themselves hitting the felt.

The organ is basically a WurliTzer, but Kimball rebuilt it around 1942, adding some new pipe work, chests, and console. The console has a modern appearance using Ebony on the outside with Korina on the horseshoe and manual blocks. The horseshoe rounds out on the ends somewhat like Radio City. It is a three manual console with second touch on the Accompaniment and Great. There are ten pistons for each manual and pedal plus ten generals. The organ contains ten ranks with tonal percussion only . . . no toy counter. It is a two-chamber installation. The list of ranks and maker is as follows:

Kimball - Tuba Profunda - 85 Pipes
16' 8' 4'
WurliTzer - Brass Trumpet - 61 Pipes TC
16' 8'
Kimball - Diapason - 85 Pipes
16' 8' 4'
WurliTzer - Tibia Clausa - 97 Pipes
16' 8' 4' 2-2/3' 2'
Kimball - English Horn - 73 Pipes - TC
16' 8' 4'
WurliTzer - Clarinet - 61 Pipes - TC
16' 8'
WurliTzer - String - 85 Pipes - TC
16' 8' 4' 2'
WurliTzer - String Celeste - 73 Pipes - TC
16' 8' 4'
Kimball - Concert Flute - 101 Pipes
16' 8' 4' 2-2/3' 2' 1-3/5'

WurliTzer - Vox Humana - 61 Pipes - TC
16' 8' 4'

Kimball - Xylophone - 37 Bars

WurliTzer - Glockenspiel - 37 Bars

Kimball - Vibra Harp - 49 Bars with

Pulsators on and off.

Kimball - Chimes - 21 Bells with

sustain and softening devices

It is to be noted that the pitches given above are the way they appear on the Great with every rank available at 16'. The Flute runs all the way to the Tierce. The Diapason does not run into a Diaphone . . . it is an open-metal Diapason all the way to 16'. The English Horn is not a post horn as put out by WurliTzer . . . it is more of the orchestral type but is somewhat brassy.

* * *

On Page 13 is an incomplete listing of radio stations which have had pipe organs. Submitted by Lloyd Klos, it is presented with the hope that it will be thought-provoking enough to eventually furnish us with a complete listing.

* * *

The organ in radio station WHEC, Rochester, N. Y. was acquired from the Coconut Grove in Los Angeles, according to station officials. It was installed in the WHEC studios in the Rochester Savings Bank building, 40 Franklin Street in the summer of 1934. It was dedicated on October 10, 1934 by Ann Leaf, the Columbia Broadcasting System "Mighty Mite of the Mighty WurliTzer." (Ed. Note: See page 22)

The WurliTzer, a 3-manual organ, was featured on locally-originated programs. It was played by J. Gordon Baldwin, who had a previous engagement at the Loew's Rochester Marr & Colton. In latter years up to the time of its removal, it was played by Jerry Vogt. The latter organist died in June of this year at the age of 47.

The WHEC organ did not have a brass trumpet when it arrived in Rochester. In time, the brass trumpet of the 1914 Hope-Jones WurliTzer in the Regent Theater was added to it. The organ was sold after World War II to Dick Hull, organist of Denver.

RADIO STATIONS WHICH HAVE HAD PIPE ORGANS

Compiled by Lloyd Klos

City	Station	Organ Make	Year Inst.	Remarks
Birmingham, Ala.	WAPI	Kimball	1930	Stan Malotte, organist
Boston, Mass.	WEEI	Estey 3M		Doris Tiril, organist
Boston, Mass.	WHDH	Kilgen 2M 5R	1935	Ken Wilson, organist
Boston, Mass.	WMEX	Wur. Style B Sp	1934	With tibia
Boston, Mass.	WNAC	Skinner 4M		Francis Cronin, organist
Buffalo, NY	WGR	Wur. Style H 3M	1943	
Chicago, Ill.	WAFL	Barton 2M		Eddie Hanson, organist
Chicago, Ill.	WBBM	Wurlitzer	1932	Rebuilt
Chicago, Ill.	WENR	Wur Sp 3M 13R	1927	Recorded by Milton Charles
Chicago, Ill.	WGN	Wur Sty 165 2M	1930	Rebuilt; added to by Kimball in 1935
Chicago, Ill.	WHT	Page 3M		Former 2M Kilgen; Al Carney, organist
Chicago, Ill.	WLS	Barton		Recorded by Ralph W. Emerson
Chicago, Ill.	WMAQ	Wur 3M	1935	Recorded by Herman Voss
Cincinnati, Ohio		Wur Special	1925	Crosley Radio Station
Cincinnati, Ohio		Wur Spec Sty B	1931	Crosley Radio Station
Cincinnati, Ohio	WKRC	Wurlitzer	1930	
Cleveland, Ohio	WHK	Austin		Originally a 2M Gottfried
Cleveland, Ohio	WTAM	Wurlitzer 3M	1929	Former Victor Studio organ, Chicago
Council Bluffs, Iowa	KOIL	Kilgen 2M 3R	1927	
Dayton, Ohio	WHIO	Wurlitzer 3M	1934	Rebuilt
Dayton, Ohio	WSMK	Wur Sp Style B	1933	
Denver, Colorado	KLZ	Kilgen 2M 5R	1927	
Denver, Colorado	KPOF	Robert Mor. 2M		
Fort Smith, Ark.	KFPW	Kilgen 2M 6R	1936	
Kansas City, Mo.	KMBC	Wurlitzer 3M		Howard Ely, organist
Lawrence, Mass.	WLAW	Wur Style H	1937	
Long Beach, Cal.	KGER	Wur Spec. 3M	1929	Elmer Beick recorded it
Los Angeles, Cal.	KFI			
Los Angeles, Cal.	KFVD	Kilgen 3M 5R	1930	Hal Roach Studio
Los Angeles, Cal.	KFWB	Wurlitzer 3M		
Los Angeles, Cal.	KMPO	Rob. Morton 3M		
Los Angeles, Cal.	KNX	Wur 3M 10R		Originally a Robert Morton
Louisville, Ken.	WHAS	Kilgen 3M 7R	1932	Original organ
Louisville, Ken.	WHAS	Kilgen 3M 10R	1934	Additions
Louisville, Ken.	WHAS	Kilgen 4M 14R	1936	Rebuilt; Recorded by Herbie Koch
Miami, Florida	WIOD	Wur Style E	1934	
Milwaukee, Wis.	WKAF	Kilgen 2M 4R	1926	
Milwaukee, Wis.	WHHD	Wur Style R5	1927	
Minneapolis, Minn.	WAMD	Kilgen 2M 4R	1926	
Minneapolis, Minn.	WCCO	Wur Sp 3M 16R	1929	Recorded by R. Gerhard & E. Dunstedter
Mooseheart, Ill.	WJJD	Wur Sp 3M	1935	Albert Brown, organist
Nashville, Tenn.	WLAC	Kilgen 4M 12R	1938	Rebuilt Wurl.; Mary Hicks, organist
New York, NY	WBBR			Watchtower Sta.; Edith White, organist
New York, NY	WCBS	Kimball		Recorded by Lew White
New York, NY	WMCA	Wur. Style E	1931	
New York, NY	WMCA	Wur. Style H	1941	Second organ or added to first
New York, NY	WNBC	Wur. Sp 3M	1932	
New York, NY	WNBC	Skinner		Straight console, though unified
New York, NY	WNEW			Kay Reed, organist
New York, NY	WOR	Wur. Style B	1935	
Oklahoma City, Okla.	WKY	Kilgen 4M 14R	1934	
Philadelphia, Pa.	WCAU	Wur. Style B	1935	With tibia
Philadelphia, Pa.	WFIL	Kilgen 4M 14R	1937	
Pittsburgh, Pa.	KDKA	Wurlitzer	1939	Rebuilt
Portland, Ore.	KGW-KEX	Wur. 3M 9R		
Portland, Ore.	KOIN	Wur 3M 6R		
Richmond, Va.	WRVA			Eddie Weaver, organist
Rochester, NY	WHEC	Wur 235 3M	1934	J. Gordon Baldwin, Jerry Vogt, organists
Saint Louis, Mo.	KMOX	Kilgen 2M 5R	1925	Original organ
Saint Louis, Mo.	KMOX	Kilgen 3M 10R	1929	Rebuilt
Saint Louis, Mo.	KMOX	Kilgen 3M 16R	1931	Additions
Saint Louis, Mo.	KMOX	Kilgen 4M 16R	1934	New Console
San Francisco, Cal.	KFRC	Rob. Morton 2M		
San Francisco, Cal.	KNBC	Wur. 3M 19R		Formerly Paramount Studio organ
Spartanburg, S. Car.	WSPA	Moller 2M		
Spokane, Wash.	KFPY	Wur Style D		Rebuilt
Tacoma, Wash.	KMO	Rob. Morton 2M 8R		
Toledo, Ohio	WSPD	Wur Sp. Style D		
Wheeling, W. Va.	WWVA	Wur Style B		
Yakima, Wash.	KIT	Wur 2M 5R		
Toronto, Ont.	CBL	Legge 3M		MacLean, Todd, Bollington, organists
Toronto, Ont.	CFRB	Wur 150 Style B	1933	
Windor, Ont.	CKLW	Wur Style B	1935	With tibia

CHAPTER ACTIVITIES

We are proud to announce three new ATOE Chapters, and to extend to them best wishes for a successful future. This is another step toward creating local interest in "The Theatre Organ".

CHAPTER No. 15 - The Southeastern Chapter, Atlanta, Georgia
 CHAPTER No. 16 - The St. Louis Area Chapter, St. Louis, Missouri
 CHAPTER No. 17 - The Western Reserve Chapter, Euclid, Ohio.

CHICAGO CHAPTER

Chairman - William F. Barry, 620 Pleasant Ave., Glen Ellyn, Illinois
 Secretary - Nancy Tahlman, 1280 South Lloyd Avenue, Lombard, Illinois.

The Chicago Area Chapter held an election of officers January 16, and the following now head up the group: Bill Barry, chairman; Tony Tahlman, vice chairman; Nancy Tahlman, secretary; Bob Montgomery, treasurer, and Wally Rathman, sergeant-at-arms.

Prior to our first official meeting as a Chapter, we held a social in Bob Montgomery's basement at his 2/6 Wurlitzer, with Tony Tahlman and Frank Pellico as guest artists. On this occasion and at all C. A. T. O. E. socials, everyone present is welcome to play the organ.

Bill Barry's basement was the scene of our next social. His unusual 2/4 Reproduco with added traps and built-in roll player kept us all fascinated. Since there was a piano next to the organ, duets prevailed most of the evening. When Tony Tahlman arrived, he and Ron Bogda played a few duets and Tony gave a complete demonstration of this unique organ.

On December 22 we held a "rededication" of the Senate Theater's 3/17 (with Wurlitzer Tibias) Kimball. Despite blizzard conditions in Chicago, most of the members attended, plus

quite a few guests. "Al" Melgard played a program and afterwards everyone else was able to play.

Our first concert was at the Elm Skating Club, where regular organist Tony Tahlman, theatre organist George Strandt and classical progressive organist Les Strand presented a well received program (see last issue).

In February, we tried something different and had a "get acquainted with Al Melgard" social on a Gulbransen Rialto which was placed in a V. F. W. hall for the occasion by member Ray Tinucci.

March found us in Jack Gustafson's basement enjoying his 2/8 Special "hybrid". Jack played us a program in his usual terrific style, and Pearl White and John Seng also entertained us. Jack's organ is in beautiful condition and was a sheer delight to play and listen to.

After a lot of hard work and a bit of finger-crossing, April 14th found us at the Chicago Stadium for our first paid concert. "Al" Melgard played first, with selections that showed off those "wailing" Tibias that are heard on all his records and the Big Barton's own special type of Thunderstorm, complete with lightning. Guest artists Lou Frechette, Pearl White, George Strandt and Ron Bogda all did outstanding jobs. After the Concert most of the audience took advantage of Al's invitation to come up and see the gigantic Six Manual

Console. We learned a lot by having this concert, and with almost 1000 people attending, consider it a success.

Besides the organs mentioned above, various members are involved in restoring the Montclare Barton 3/10 which is in almost "mint" condition, and the Atlantic Kilgen 3/11. The Kimball 3/8 from the New Theater in Barrington, Ill., has been purchased by some of our members who plan to install it in a place where it will be available to members and usable for public concerts. One of our newest members has purchased the Gateway Theater Wurlitzer 3/11 and is now engrossed in the project of removing it.

We would like to take this opportunity to invite any fellow enthusiasts who might have occasion to come to the Chicago Area, to come and enjoy any of the organs mentioned above. Just contact the Chairman or secretary of our Chapter at any time.

Nancy Tahlman,
 Secretary

CONNECTICUT CHAPTER

Chairman - Allen R. Miller, 383 Forbes St., East Hartford 8, Conn.

Secretary - Miss Judy Derby, 109 Layton Street, West Hartford, Conn.

DALLAS CHAPTER

Chairman - Walter Kuehne, 4106 South Better, Dallas, Texas

Secretary - Grace Johnson, 5436 Glenwick Lane, Dallas, Texas

DELAWARE CHAPTER

Chairman - 'Dottie' MacClain "Melody Hill" Rees Road, Devault, Pennsylvania.

Secretary - Mrs. Roger Bloom, Chester Springs, Pennsylvania.

Sunday, March 25 was the date of a most successful and interesting theatre party held by the Delaware Valley Chapter of ATOE, according to Dorothy Bloom, Secretary. The scene was the RKO Lincoln Theatre, Trenton, N.J., with its 3m/15r Moller DeLuxe installed in 1927.

Bolton Holmes, house organist for the Lincoln Theatre since 1936 was the featured artist presenting a very entertaining and varied program for about 100 members and invited guests. Mr. Holmes is heard playing this organ every Sunday over Station WBUD (1260) Trenton, N.J. at noon in a pre-taped program. Our thanks to John Armstrong for making all the arrangements for this meeting.

Announcement was made of the Delaware Valley official project, the rehabilitation of the Moller Theatre Organ in the Sedgewick Theatre, Germantown, Penn. This location will become the 'home' of the Chapter.

The next meeting will be held at the Brooklyn Paramount Theatre, and will feature house organist Bob Mack play-



"Al" Melgard at the Stadium Barton

ing a final program on Opus No. 1984, a special 4m Wurlitzer installed in November 1928. Ben Hall, author of "The Best Remaining Seats" will be on hand to give a brief talk on the history of the Brooklyn Paramount. The theatre is scheduled to be demolished and the property used for expansion of the main campus of Long Island University. (Editor's Note - They will probably tear down an excellent facility and rebuild practically the same thing).

EASTERN MASSACHUSETTS CHAPTER

Chairman - Al Winslow, 1 Fairbanks Rd., Foxboro, Mass.

Secretary - David Hartshorn, 8 Little Lane, Framingham, Mass.

Leonard (Melody Mac) MacClain presented one of his excellent programs on the Mighty Wurlitzer in Stoneham Town Hall, Stoneham, Mass. on Saturday, May 12. All Theatre Organ lovers were invited to come hear the best, and thrill once again to the whispering of the lush tibias and throaty grandeur of the tubas of the 'King of Instruments' at its greatest.

LAND-O-LAKES CHAPTER

Chairman - Al Schmitz, 3404 - 27th Ave., N. Minn. 22, Minn.

Secretary - George Rice, 5005 Moore Ave. Minn. 24., Minn.

LOS ANGELES CHAPTER

Chairman - Don Wallace, 2736 Hollywood Drive, Hollywood 28, Calif.

Secretary - Chuck Baker, 829 Grand View, Fullerton, Calif.

MID-WEST CHAPTER

Chairman - Kay McAbee, High Road R-3, Lockport, Ill.

Secretary - John Seng, c/o Jack Gibbs, 7333 N. Bell Ave., Chicago 45, Ill.

NIAGARA FRONTIER CHAPTER

Chairman - Irving J. Toner, 703 Main Street, East Aurora, New York

Secretary - Laura Thomas, 3534 Bowen Road, Lancaster, New York.

A resume of the Niagara Frontier activities during the Spring of 1962 indicates many hours of good theatre organ listening and unbounded enthusiasm by the members according to Chapter Chairman Irving J. Toner.

The chapter has extended Honorary Memberships to Tom Grierson, long time RKO Theatre staff organist who held the post at the Mighty 4m/20r Wurlitzer in the RKO Palace Theatre in Rochester, and to Harold Jolles, regular organist at the Roosevelt Theatre, Buffalo, N.Y.

Sunday, March 18 was the date of the meeting held in the Riviera Theatre in North Tonawanda, N.Y. The proceedings were open to the public and the theatre management was more than pleased to announce 249 admissions were paid to hear the Wurlitzer Opus 1524, a 3 manual special, which was used by the Wurlitzer sales staff as a demonstrator in the 'good old silent days'.

Carlton Finch and his father Harry have restored this instrument to near-perfection, and it was therefore proper to have Carlton play a program interspersed with community singing, led by Mrs. Rhoda Wolfe.

At the conclusion of the Riviera program ATOE chapter members adjourned to the home of John Spalding to enjoy his 3m/9r Marr and Colton. John Spalding, Program Chairman has listed at least fourteen organs available for meeting in the area.

NORTHERN CALIFORNIA CHAPTER

Chairman - Fred Clapp, 5610 Castle Drive, Oakland 11, California.

Secretary - George Morris, 1447A Silver Avenue, San Francisco 24, Calif.

About 100 members journeyed to North Sacramento's Grant Union high school on Saturday, May 5, to enjoy an afternoon of pipe organ music played on the Mighty Wurlitzer that was a George Wright 'first' some years back. This wonderful instrument with its three

Tibias, Saxophone, Krumet, English Horn and 16' String has a specially built Kilgen 4 manual console and is installed on either side of the stage in an auditorium of about 1200 seats.

ATOE member Clyde Derby of Carmichael (near Sacramento) played the main portion of the program presenting a varied program of pops and old time favorites that showed off the various ranks and percussions to their best advantage.

Following the regular concert, names were drawn from a hat and each person was allowed ten minutes at the console. An egg timer with a loud bell was used to indicate 'time'. This is an excellent procedure as it gives everyone an equal opportunity to try his hand at playing during one of these meetings. Chapter members that had their name pulled from the hat included Fred Clapp, (who claims his wife put his name in the hat) Howard Weil, Larry Vannucci, Frank Bronson, Dave Schutt, Tiny James, Lora Edwards and Herbert Dunkley. This last named member, recently moved to California from Edina, Minneapolis, and proved himself to be no stranger to a pipe organ. He was doing an excellent job on 'Dance Of The Hours' when the bell caught him. It is too bad that he didn't ignore it and go on, as we are sure nobody would have protested. We shall look forward to hearing more from this gentleman.

Following the meeting most of those present adjourned to Sam's Hof Brau for an excellent repast. Many members in 'caravan formation' then journeyed to Clyde Derby's home to hear and play his fine two manual Wurlitzer home installation. All in all, a very fine day of organ music, talk and just good friendship.

OHIO VALLEY CHAPTER

Chairman - Pat Gillick, 2651 Gilbert Avenue, Cincinnati 6, Ohio

Secretary - Mrs. John Strader, 3630 Clifton Avenue, Cincinnati 20, Ohio.

The regular meeting of this Chapter was held on Sunday, March 18th. After roll call, minutes of the preceding meeting were read and approved.

Member Robert Steman gave a brief explanation of the Constitution and By-Laws of the Ohio Valley Chapter. Mr. Steman put a motion to the floor, which was seconded by Pat Brady, that the Constitution be adopted, and the motion was carried.

Michael McLaughlin nominated Robert Steman and Stan Todd for the Executive Board of the Chapter. Motion seconded by Pat Brady and carried. Herbert Wottle, past year's Chapter Chairman, automatically became the third member of the newly formed Executive Board under the Chapter Constitution.

E. Jay Quinby of Summit, N.J. ATOE member and guest of the John Straders, spoke a few words and in turn introduced Dick Simonton, ATOE member from North Hollywood, Calif. Dick gave a brief sketch on the initial formation of ATOE. In response to the question



Organist Tom Grierson, 1962 Honorary Member, Niagara Frontier Chapter.



Ohio Valley Chapter membership listens as Dick Simonton describes plans for 1962 ATOE annual meeting. Directly behind Simonton is Chapter Chairman Pat Gillick. Center is Mrs. John Strader, secretary.



Jay Quinby and Dick Simonton look on as Stan Todd executes a maneuver on Wurlitzer in John Strader residence, Cincinnati.

by Chapter Secretary Mrs. John Strader, Simonton gave the group a description of the upcoming National ATOE Meeting scheduled for July in Los Angeles. He was also questioned on the Wiltern Kimball project and gave a most interesting description of the work and progress.

Concluding the business meeting at this time, Pat Gillick played a few Irish pieces in honor of St. Patrick's Day. The formal organ program was played by Stan Todd.

PUGET SOUND

Chairman - Bill Blunk, Viking Roller Rink, Astoria, Oregon.

Secretary - Leonard G. Vernon, 962 - 14 Street, Astoria, Oregon.

The second 1962 meeting of the Puget Sound Chapter of ATOE officially started at 2:00 p.m. at the Rodgers Organ Factory Hillsboro, Oregon on Saturday, April 28, at which time the doors of

the factory were opened to chapter members and friends. The members were allowed to browse thru the factory and play the theatre and classic model organs on display in the show room. At 3:00 p.m. guided tours were made thru the factory and division heads were present to answer any questions. At 4:00 p.m. William Anderson, general manager, gave a talk on the history of the Rodgers Organ and a demonstration of the theatre organ stop by stop, after which Mrs. Jane McKee of the McKee Piano & Organ Company, Tacoma, Washington, played an excellent program on the theatre organ.

Anderson then demonstrated the classic organ stop by stop and played an all-too short program. At 6:00 p.m. all moved on to Merrill's Cafe for a roast beef dinner.

The business meeting was called to order by President Bill Blunk at 7:45 p.m. Under old business, the president told of a meeting to be held at Dave

Markworth's home in Portland April 29 in regard to forming an Oregon Chapter of ATOE.

President Bill then called for new business and discussion on the next meeting that is to be held up North sometime in August. Alden Bice suggested a Fair trip and a tour of home organs in the Seattle area. Dick Warburton offered the Mt. Baker Theatre in Bellingham, Wash. and also the classic organ out on Orcas Island. The Fox Theatre in Centralia, Wash. was suggested. Reggie Stone's Theatre project in Victoria, B.C. was also suggested, and the idea well received. Mrs. McKee suggested theatres in Tacoma, Wash. She will look into the arrangements and report back to the president.

Meeting number 4 is set for sometime in November. President Bill reported that he had heard from Leonard McClain and that he will be in Astoria sometime this summer, as will Eddie Layton. A announcement will be sent to members if we learn the dates soon.

The Secretary then read a letter from Don Baker wishing the Chapter the best of luck at the meeting and expressing regret at not being able to attend.

President Bill called for a motion to adjourn at 8:35 p.m. Everyone then moved on to the Oriental Theatre in Portland for the last showing of "Pinnocchio" and "Mysterious Island", and at 1:00 a.m. the organ and theatre were turned over to the Chapter for the rest of the night. Andy Crow from Tacoma, Wash. played a very entertaining program after which Dennis Hedberg played a short program and told about the Oriental 3m/13r Wurlitzer. Others present there tried their hand, and 7½ hours later the organ was shut down and a tired group of enthusiasts left the theatre. Attendance figures showed 52 at the Rodgers Organ Company; 47 at the dinner and business meeting and 80 at the Oriental Theatre.

SOUTHEASTERN CHAPTER

Chairman - Dr. C. E. Holbrook, Jr. - 741 Central Avenue, Hapeville, Georgia
Secretary - A. W. Southerland, 1039 Ralph Road, N.E., Atlanta 5, Georgia

This is the first of our NEW chapters, and we are particularly glad to now have representation in this area. There have been two preliminary meetings to elect officers and establish policy as well as get acquainted with fellow organ enthusiasts. Eastern Regional Vice-President Erwin Young is scheduled to be present at the May meeting to answer questions and see that this 'baby' chapter gets off to a good start. Arli Southerland advises that we shall hear more from the Southeast in the near future.

ST. LOUIS AREA CHAPTER

Chairman - Edgar 'Ned' Lustig, 10117 Carolynne Drive, St. Louis 28, Mo.
Secretary - Wendell Whitcraft, 445 Baker Avenue, St. Louis 19, Mo.

The first "Chartered" meeting of the new St. Louis Area Chapter ATOE was held Sunday evening, May 6, at the home

theater organ



Some of group at first "chartered" meeting of new St. Louis Area Chapter. Bill Greebe at the console.

of Mr. and Mrs. Wendell Whitcraft. Sixteen local enthusiasts elected officers and discussed plans and format for the progress of the Chapter, its growth and success.

The Chapter officers are: Edgar "Ned" Lustig, Chairman; Fred Pillsbury, Vice-Chairman and Wendell Whitcraft, Secretary.

Among those in attendance were: Stan Kann, local organist who plays daily at the Fox 4/36 Wurlitzer; John



St. Louis Chapter officers. L. to R., Ned Lustig, chairman; Wendell Whitcraft, secretary; Fred Pillsbury, vice chairman.

Ferguson, Art Edinger, also local professionals. Jerre Cammack, who was playing for "silents" before most of us were around, was also at his best.

Practically all tried their hands (and feet) on Wendell's 3/13 Wurlitzer, formerly the WENR - Chicago organ and the original "Amos and Andy organ". The installation is noteworthy and will receive later reporting.

Refreshments wound up a well rounded meeting. It is our hope to at-



John Ferguson at Wendell Whitcraft's 3/13 Wurlitzer during first St. Louis Area Chapter meeting held May 6.

tract other local enthusiasts and if possible restore to "new" the only two remaining theatre organs in St. Louis, the Fox (playing but in need of work) and the 4/26 Ambassador which besides a chopped cable needs months of work.

(Editor's Note - This looks like a real 'live wire' chapter. We shall be looking for great things from the St. Louis Area. Congrats and Good Luck!)

POTOMAC VALLEY CHAPTER

Chairman - Richard Kline Jr., Frederick Maryland.

Sec.-Treas. - Ruth L. Hill, 1301 Chalmers Road, Silver Springs, Maryland

The Potomac Valley Chapter of ATOE held its mid-winter meeting on January 27 at the Tivoli Theatre, Frederick, Maryland and at the home of Mr. and Mrs. Lem Keller.

Chapter Chairman Dick Kline played the intermission program at the Tivoli

Theatre, then members with their guests drove to the Keller's to take a crack at the unusual 3m/12r Lem Keller pipe organ. (Editor's Note - This organ described in Volume IV, Number 1 of Theatre Organ.)

Sunday, March 18, a meeting was held at the home of Mr. and Mrs. Wendell Hill in Silver Spring, Maryland. Member Jim Boyce presented an outstanding program to about 65 appreciative members and guests. The organ is a fine 2m/5r Marr and Colton formerly

in the Hiser Theatre, Bethesda, Maryland. The Hill's have a very fine home installation in their basement rumpus room.

Another 'new' organ has been added to the growing list of Potomac Valley residential installations. ATOE member Warren Thomas of Gaithersburg, Maryland has just purchased the 3m/8r Robert Morton from the Carolina Theatre in Elizabeth City, North Carolina and is now in the midst of removing the organ from the theatre. He hopes to have it installed and playing in his home by late fall.

WESTERN RESERVE CHAPTER

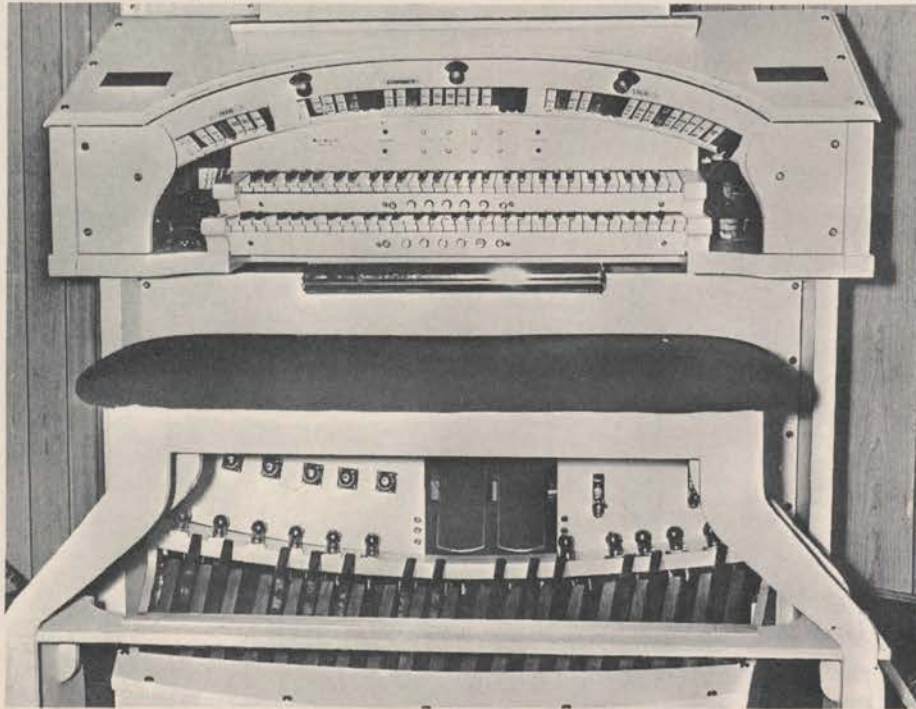
Chairman - Duane D. Arey, 215 East 206 Street, Cleveland 23, Ohio.

Secretary - Clayton D. George, 20101 Beachview Drive, Cleveland 17, Ohio

This is the third of our new 'baby' chapters and we are very glad to welcome its members to the ever-growing number of ATOE enthusiasts. The preliminary meeting was held April 29, at the home of Mr. and Mrs. Donald Borden, with 45 people in attendance. Following election of officers and a discussion of national ATOE by-laws, a program of six regular meetings per year was established. After a "thank you" to the host and hostess, the meeting adjourned for a buffet luncheon and a get-acquainted period, plus organ talk. (what else!!)

During this recess the augmented Style D Wurlitzer was cranked up and many of the guests tried their luck and produced many interesting musical renditions. The organ remained on through the best part of the evening. The pro-

(please turn to page 19)



Former Hiser Theatre 2m/5r Marr & Colton now in home of the Wendell Hills, Silver Springs, Maryland.

The Mighty Wurlitzer, Official Organ of Toledo Paramount

The Toledo Paramount Theatre was built in the heyday of theatre expansion as practiced by the Paramount Publix Circuit, and like other theatres built by this firm in those never to be forgotten days, was designed to dazzle the populace.

This theatre, when built in 1928, seated 3,500 people, the ceiling was specially designed and featured twinkling stars with moving clouds. The entire theatre was patterned to resemble a Greek amphitheatre. The switchboard as installed was a massive affair consuming over 200,000 watts of power, all lighting was indirect. Over 3,000 lighting combinations were available from the stage board.

Naturally, this magnificent palace featured a Mighty Wurlitzer of 20 ranks and 4 manual console - a Publix No. 1 Model. The Wurlitzer Publix No. 1 model was featured in a number of Paramount's deluxe showcases of the late 1920's. This might be a good place to describe this model which was designed by none other than Jesse Crawford for use in Publix Theatres throughout the world.

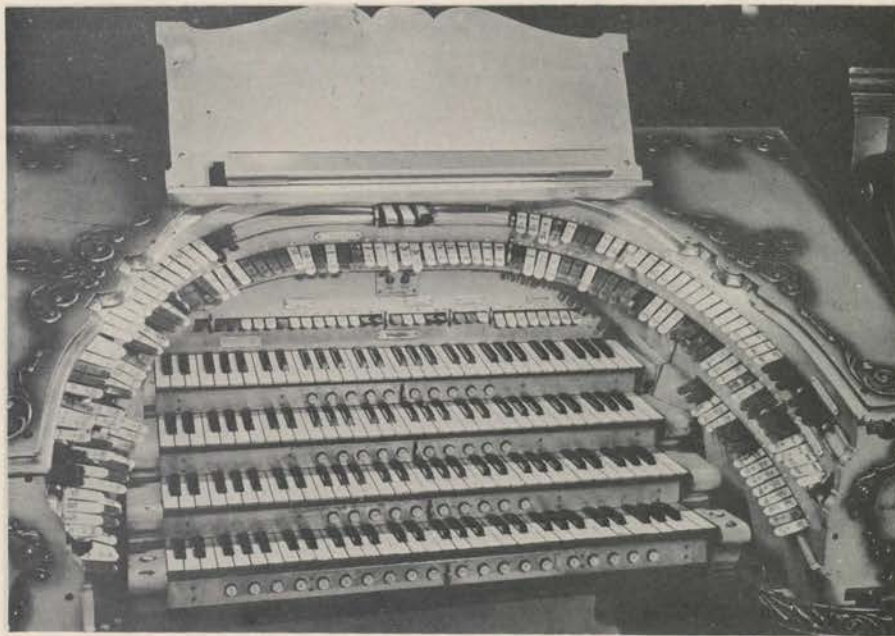
The following is a description of the Publix No. 1 as installed in the Paramount, Toledo, Ohio and is similar to other installations of this same model.

CONSOLE--The four manual Wurlitzer console is located to the left of the rising orchestra pit on its own independent elevator, and can be brought into view of the audience either by controls at the console, or by a similar control located on the main switch panel backstage. There are doorbell type signals to the projection booth and to the switch panel backstage that can be operated by the organist to signal the end of his recital, etc.

PIPE WORK--Twenty ranks comprising:

Tibia Clausa 1	Vox Humana 1
Tibia Clausa 2	Vox Humana 2
Flute	Clarinet
Diapason	Oboe Horn
Quintadena	Orchestral Oboe
Dulciana	Kinura
String 1	Saxophone
String 2	Trumpet
Viole De Orch.	Tuba Horn
Violin Celeste	Tuba Mirabilis

The organ is laid out in two chambers under expression, the Main on the left and the Solo on the right side of the theater. A third open chamber is located on the left side of the theater under the Main pipe chamber, and houses the Master Xylophone and the Piano. The Piano, an upright Wurlitzer of 88 notes, has an electro-vacuum action with four stages of vacuum which varies the piano's volume as the General swell pedal is operated at the organ console. The General Swell Pedal also has the piano sustaining control button on the upper right hand corner. As part of the piano, there is a mandolin attachment. The mandolin attachment is simply a small wooden rod, hinged on each end of the piano, to which are attached leather fingers, each of which has a small metal clip on the end. The hinged arrangement allows one of the fingers to drop into place in front of each piano hammer, resulting in the metal clip on the end of each finger being struck by the piano hammer and in turn striking the strings and producing the peculiar metallic twang so com-



Wurlitzer (Publix No. 1) 4/20, Paramount Theatre, Toledo, Ohio.

mon to this attachment. The Mandolin attachment is controlled by the Mandolin stop of the Accompaniment manual and then causes the Mandolin to sound on any other manual when the Piano stop is depressed.

PERCUSSIONS--Some of the special effects available on the organ include two harps (Chrysoglott 'Metal Harp' or Vibraharp if tremolo is turned on, and standard Harp 'Wood Harp', two Xylophones, a Marimba, Auto Horn, two Bird Whistles, Crash Cymbal, Sand Block, two degrees of thunder, 25 note set of cathedral chimes (Undamped), and a 25 note set of tuned sleigh bells, plus a full size bass drum and a standard snare drum actuated by depressing certain keys and pushbuttons on the console.

WIND SUPPLY--Located in the basement of the theater is the blower room, containing a 10 H.P. Spencer Orgoblo to provide wind for the pipes and percussion devices of the organ at 15" wind pressure, along with filters (similar to those used in home heating systems) to purify the air before being sent to the pipes, etc.

ACTION CURRENT GENERATOR--Located in the relay room, is a motor generator set used to provide the D.C. current necessary for the operation of the organ.

ELEVATOR--The motor on the elevator is a 5 H.P. intermittent duty motor, driving a mechanical jack-screw type lift. No hydraulics are used on this installation.

The organ was installed in 1928 during the construction of the theatre. It was first played publicly Saturday, February 16, 1929. To play it, Dwight Brown, "one of the flashiest organ masters in the country", was lured from the great Palace Theatre in Dallas, where his popularity with Texans had kept him for six years. (Publix, with whom

Brown was under contract, usually shifted its artists from city to city much more often than this.)

As was the case in almost every city of the U.S., the Toledo Paramount organ fell into disuse about 1931. In 1933, as a result of heavy rains the roof leaked, causing extensive water damage to the organ in the Solo (right) chamber. The water damaged parts were removed at that time and emergency repairs were taken care of by the Toledo Pipe Organ Co.. However, in the past 28 years no authorization was ever given to complete the repairs; therefore the removed parts were stored by the organ service company awaiting the word to complete the job. From then on the organ was played minus four ranks of pipes, namely, Tuba Mirabilis, Brass Trumpet, Brass Sax, and Solo Tibia. Percussions were also damaged by water and removed.

In 1960 the Paramount was made over for Cinerama showings, reducing the seating capacity to 1,250 with the huge curved screen covering the entire stage area. At this time Virg Howard, Sales Manager of the Organ Department at The Bleckner Music Company, stirred up interest in the organ to the extent that when the Paramount Theater needed an organ for the opening of Cinerama, Bleckner was called on to provide it. A Wurlitzer Electronic Organ, with Four Leslie Speakers, was installed on the rising orchestra pit and played for the two day-Premiere showing of "This Is Cinerama" November 21 and 22, 1960, by Mr. Howard. It was at this Premiere that Virg Howard had the opportunity to talk with the Manager and the Owners of the Paramount and presented them with the offer to rebuild the Mighty Wurlitzer Pipe Organ.

The TOLEDO PIPE ORGAN COMPANY and the BLECKNER MUSIC COMPANY, both

of Toledo, integrated labor and material as well as financial forces into rebuilding the Mighty Wurlitzer. In actual dollar value, this amounted to about \$2,000 in material and at least a similar amount in labor. On a contract basis the job would have cost the theater approximately \$5,000. It was only because of the careful storage of pipes and wind chests at Toledo Pipe Organ and much volunteer labor from both companies that such an undertaking could even be attempted. To further culture in Toledo, and to have tangible evidence of leadership of local Toledo concerns--the above two companies agreed to do the repair and rebuilding of the Paramount Theatre Organ FREE OF CHARGE to the theater.

(Ed note: Virg Howard volunteered to fix the organ, so we'll let him tell the details).

"For the most part repairs went smoothly, just being very time consuming. We refinished the pedals, and while they were removed, discovered that nearly all of the pedal contacts were badly bent, twisted together, etc. These required straightening, and as we progressed with this job we continually got more ciphers, and more shorted notes as we went up the scale, (a two day job), but miraculously, as we finished with the last pedal contact and again tried the pedals--everyone of them worked perfectly.

"With the installation of the Cinerama screen which circles around the theater, the console would rise directly under the screen. This necessitated moving the console on its elevator. We had just 18½ inches that we could move the console to the right, and it took three of us one full day to accomplish this, the main problem being to cut a new wind hole through the floor of the elevator which was five inches thick (The top inch being hard wood) and the space available only permitted use of 1/4 inch electric drill. It took a lot of 1/4 inch holes to cut out a 4 x 4 inch square.

"When we finally got to the necessary

console work, we discovered that all the Great Pistons were Generals on first touch. After lifting the manuals, we found all contacts were working perfectly and could see no immediate reason for the malfunction, however upon checking further we located some extra wiring in the console and determined that someone had gone to a lot (and I do mean a lot) of extra work, permanently wiring all the Great Pistons to ALL keyboards. We started on this mess by cutting all the extra wiring--nearly half a bushel basket full, upon completion of the cutting, the entire combination action worked correctly.

"A similar experience occurred in the relay room. There were a few shorts in the organ wiring, so that when one note was played you got another along with it. We discovered an extra cable wired into three or four places of the relay. As we would cut one of these extra wires a short would correct itself, but in turn this same note would go out on the piano. From this we decided the piano must have been rigged up after the main organ wiring was in. We complained about this to the head electrician of the theatre. He asked if we knew about the extra keyboard? We didn't know anything about it, so he took me to the basement and presented me with a standard 61 note keyboard with 4 combination pistons on it. This was a homemade device using the keyboard from an old Wurlitzer player piano-organ. It only took a moment to discover the cable attached, was the same cable we had discovered in the relay room. This cable had been crudely disconnected and coiled up which was the cause of the remaining shorts in the organ."

Wire tracing, tuning, rebuilding, and regulating was finally completed and at long last another Mighty Wurlitzer was brought back to life for enjoyment of Cinerama patrons in Toledo, Ohio. Theatre Organ Enthusiasts everywhere are grateful to Virg Howard, The Bleckner Music Company and the Toledo Pipe Organ Company, for the efforts put forth.

CHAPTER NEWS (cont.)

gram was completely unplanned but a great talent was discovered in the person of Dennis Awe of Mineola, New York. His styling and artistry were beyond our greatest hopes and the organ never sounded better than when under the control of this young man.

Mid-evening we were pleasantly surprised by the showing of three sound sing-a-long films featuring Dick Liebert, Don Baker and Lew White at the Paramount Studio Wurlitzer. These were real gems and everyone participated in the singing. An ex-theatre organist of Cleveland, Paul Heideman then took over the console and played for the Keystone Cops' pie-demolishing "Keystone Hotel" comedy, and finally the Our Gang troupe in the "Haunted House".

By this time it was nearing midnight and good-byes were said with the hope that this was only the send-off for a very active and enjoyable chapter.

(continued on page 23)

PROFILE VIRG HOWARD

Virg Howard was born in Cincinnati, Ohio, in 1930, and moved to Columbus, Ohio, in 1940. At the completion of high school in 1947 he worked one year prior to entering college at the University of Cincinnati. It was during this year that he attended the Ohio State Fair and happened upon an exhibit of electronic organs. Arrangements were made, and Virg started taking organ lessons the next week.

No, he didn't buy one! All practice was done at one of the local churches for the nominal sum of \$.35 per hour for the use of the largest church organ in the city. Having had piano background, the organ work came fairly easy, and two months after starting lessons he played a wedding at this church. He continued organ lessons for a two year period when not in school, and while in Cincinnati, played the Paramount Theatre Organ prior to showtime in the evenings. He also did some outside sales work for the Wurlitzer store in Cincinnati.

After two years in Cincinnati, Virg transferred to Ohio State University and played Smith's Roller Rink in Columbus to provide additional funds while in college. His college major was Industrial Engineering and Industrial Photography which he did for three and one-half years with the U. S. Army as Chief of the Photo Branch of the Army Electronic Proving Grounds in Arizona.

While in the service, Virg organized a trio (Organ, Sax, and Drums) and played extensively through central and southern Arizona, with programs broadcast by the Army featuring his trio aired over a dozen or so local stations. He also appeared as a weekly soloist via tape recording on Concert in Khaki, a half hour radio show sponsored by 4th Army, Fort Sam Houston, Texas, which is aired over more than 100 radio stations throughout the south and west.

Upon return to civilian life, Virg moved with his family, wife-Elizabeth, and daughter-Lisa Anne, to Toledo, and accepted a position with the Bleckner Music Company where he is presently employed. He still maintains his Commission in the Army Reserve and holds the rank of First Lieutenant.



Reprint from
WURLITZER
"FIELD AND FACTORY"

BLECKNER'S REBUILDS MIGHTY WURLITZER FOR TOLEDO CINERAMA THEATER

The Mighty Wurlitzer builds recognition for Wurlitzer and Wurlitzer Dealers year after year. Virg Howard, Manager of the Organ Department of Bleckner Music Company in Toledo, is the official organist for the Paramount Theater Cinerama productions, and he is at the console of this Mighty Wurlitzer practically every evening. When the Cinerama films came to Toledo, the Bleckner Music Company provided organists and Wurlitzer Organs

for pre-show entertainment and for music during the intermission. A later discovery revealed that the Paramount had a Mighty Wurlitzer, installed in 1929, but water had damaged it in 1933, and it had remained idle for over a quarter century. Virg Howard conceived the idea of restoring the organ.

Cooperating with Toledo Pipe Organ Company, Bleckner's effected a complete restoration of this majestic instrument.



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CINERAMA
Presenting
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at the console of the
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BLECKNER MUSIC CO.
187 Jefferson Ave. Phone 6-6123 Toledo 2, Ohio

LLOYD KLOS REPORTS

Another in a series of delightful concerts for ATOE members was held Sunday morning, April 15, at the Roosevelt Theater in Buffalo. Two organists were featured—Dr. Edward Bebko, and Harold Jolles. What made the concert so delightful was the addition of a better piano to replace the former instrument. Harry Radloff, the genius behind the Marr & Colton's restoration and maintenance, removed the piano from the main chamber and set it up on the opposite side of the orchestra pit. With Dr. Bebko giving out with such numbers as the "Doll Dance" and "Piano Roll Blues", and using the piano throughout, the effect was magnificent. For tropical numbers, the mandolin attachment on the piano was used. Although he feels that the piano will need additional tuning, Radloff has really enhanced the beauty of this already fine organ.

One enthusiast was heard to remark "I thought there was nothing finer than a Wurlitzer, but I will have to add 'unless it is a magnificent Marr & Colton.'" Harold Jolles, who plays the organ every Sunday prior to two shows, spelled the Doctor, and performed some of the numbers which show the beauties of the tibias and strings. Following the program, the members adjourned to the Sheraton Hotel for a luncheon.

Danny Schultz, the Palace organ restorer now in Germany has informed his stateside friends that he has discovered a theater organ in his area. However, it is in Czechoslovakia, a restricted area and cannot be seen by American personnel.

And, miracles of all miracles! The Rochester Chapter, AGO wants to hear the Palace organ sometime, and is hoping that a program can be arranged when they can hear it, other than a Sunday morning. Perhaps a Milkman's Matinee is the answer.

On May 6, area enthusiasts were entertained again in a varied program by Dr. Edward Bebko. The good Doctor played a 2½ hour program, and the audience was appreciative, with generous offerings of applause.

What has become traditional in these Sunday morning meetings was the showing of two silent comedies, courtesy of enthusiast Jess Littlefield and his employers, James Duncan Audio-Visual Company. The films were "Old Fashioned Movie", starring the Easy Aces, and "She's Oyl Mine", featuring the deadpan comedy artistry of Buster Keaton. Doc Bebko's work at the console was even more appreciated, as he was doing the work "cold", not having seen the film previously.

Bebko uses all resources of the organ to great effect, and, as is the mark of all great theater organists, will occasionally switch off the tremulants, thereby making the theater organ sound



Harold Jolles, Roosevelt Theatre, Buffalo, N.Y.

more effective when the tremulants are used again.

A luncheon was held following Doc's opening of the first show, after which a contingent of enthusiasts held a theater party to view Cinerama.

On the evening of March 9, the Palace used the organ to celebrate the opening of the movie, "State Fair". Tom Grierson, the old pro, who presided over the 4/21 Wurlitzer in the Golden Days, thrilled the audience with a 22-minute program. With house lights dimmed, proscenium and organ grille red lights on, spotlight on, the thunderous chords of "Hello, hello, the RKO" shook the movie palace as the console rode up into the golden spotlight. Tom went right to stage level with his beast from the pit. He introduced the New York State Fair Queen, and then, dedicating his first number to the Midtown Plaza ("Rochester's Fort Knox"), he opened the program with Dick Leibert's "In a Little Clock Shop". Here, the orchestra bells and glock were

utilized, and a flute stop was cleverly used as a cuckoo. Next selections included a selection from Romberg's "Maytime"; "One Hand, One Heart", and the beautiful "Moon River" in which the tibias were shown to their true beauty. Final number was begun as "American Patrol", and worked into a resounding brass band rendition of Sousa's "Stars and Stripes Forever". To the writer, this was the most stirring, pulsating number he has ever heard on any theater organ, bar none. With another chorus of the RKO number, the console descended slowly into the pit.

The organlude was advertised for several days in both papers, thanks to Jay Golden, District Manager of RKO Theaters. Mr. Golden is one theater official who loves organ music, as does the Palace manager, Mr. Frank Lindcamp. Although plans are not definite, it is believed that the organ will be used more in the future for special events of the above nature.

THEATRE ORGAN REVIEW

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RECORD REVIEWS

Organist At Play, John Ledwon at the Mighty Wurlitzer pipe organ in his home at Canoga Park, California. Stereo ST 7700, Monaural M 7700. Alpha Records, 5965 West Boulevard, Los Angeles, California.

Side 1 | Waiting for the Robert E. Lee, Indian Love Call, Granada, Dancing Tambourine, Dream, Under Paris Skies.

Side 2 | I Could Have Danced All Night, Around The World, Jealousie, Sentimental Journey, When Day Is Done.

John Ledwon, the organist, is somewhat of an infant prodigy, having started studying organ at the age of 11, and five months later made his debut at a convention in San Francisco. Since that time he has continued his study of the organ, playing for many organizations in the San Francisco and Los Angeles areas. He is still a young man now attending San Fernando Valley State College where he is majoring in music.

For one so young he has had quite a career, playing various types of organs from Radio City Music Hall to Disneyland, and the USS Franklin Roosevelt while in the harbor at San Francisco.

According to the program notes, the Wurlitzer Theatre pipe organ on which this recording was made was originally in the Lyceum Theatre in Duluth, Minnesota, where John Ledwon's mother used to listen to its music as a youngster. Like many other organs, it was removed with the organ going to Minneapolis and its console to Phoenix, Arizona. The console which now controls this organ was originally in a Watertown, New York, Theatre and had 3 manuals and 11 ranks.

It was moved to Syracuse, then rebuilt by the Wurlitzer factory to 13 ranks for the San Francisco World's Fair of 1939. It was then sold to enthusiasts in Los Angeles who in turn sold the console to the same person who had the Lyceum Wurlitzer in his home in Minneapolis.

After a few years he sold the complete organ to the Ledwons in Los Angeles, who have installed it in a large room adjoining their home. The program notes also state that all sounds were recorded on the Wurlitzer pipe organ and its piano, except for two notes that were taken from a Hammond.

The opening number, "Robert E. Lee", is gimmicked with a lot of different effects such as, an ocean-going liner's whistle. This reviewer had never heard a whistle like this on a Wurlitzer or a Hammond. There is some double speed overlay recording in this first number used for effects. This is a good opener, full of life. Next is

"Indian Love Call", which shows good sensitivity for registration, and is somewhat reminiscent of Jesse Crawford. The third number, "Granada", uses the piano very effectively, the fourth number, "Dancing Tambourine", also uses the piano, but to this reviewer it did not quite seem to sparkle. The fifth number, "Dream", has a very nice introduction, rather ethereal in character, and then goes into a very smooth rendition. The piano is once again used effectively. The last number on this side, "Under Paris Skies", starts out full with the piano and includes a double speed effect.

Side two starts with a good opener, "I Could Have Danced All Night", presented in a very lively tempo. This very quickly goes into "Around The World" where quite a use is made of single stops. The full organ sound is excellent. Again the piano is used. The third number, "Jealousie", features the Chrysoglott in the opening and again uses the piano. The counter-melodies used are very good, however, to this reviewer's ears, the finish was a little weak. The fourth number, "Sentimental Journey", makes use of the train effect. The last number on this side, "When Day Is Done" has rather an easy style, with no particular build-up, but slides right into the finish.

To this reviewer, John Ledwon certainly has the sensitivity for registration and the technique for playing, and we believe that a couple more records will produce some marked changes in his overall style. We would suggest that you do not miss buying this one as it is well worth while for listening.

Technically, the recording is very good. We note that a Telefunken 251 and an Altec 21-B microphone were used. It is our opinion that the Altec microphone lends itself to organ recording. This reviewer's particular copy was not the best, there being some distortion, which we suspect is in the mastering and not in the original recording. The engineer apparently left the dynamics completely to the organist as there is no indication of change in levels that usually denotes a 'knob-twisting engineer'.

Perhaps this reviewer is a purist, as we find it hard to account for the use of double speed or overlay effects. The Wurlitzer, or any other theatre pipe organ, has all the necessary effects that any organist should need to turn out an effective record. This we realize is a view not shared by all persons.

Editor's Note: The jacket lists the POSTHORN, THEATRE ORGAN, and THEATRE ORGAN REVIEW, with

their addresses, as publications dealing exclusively with theatre pipe organs. Also listed is the AMERICAN ORGANIST, which runs occasional theatre pipe organ articles. This is a very nice gesture on the part of Ledwon and Alpha Records. Many thanks.

The Al Ringling Theatre Pipe Organ featuring Wayne Chapman. Cuca Record K-8080 STEREO, K-8080 MONO. R. L. P. Co., 233, 3rd Street, Baraboo, Wisconsin.

The Golden Voiced Barton Pipe Organ in the Al Ringling Theatre in Baraboo, Wisconsin is brought to life by Wayne Chapman in this new recording pressed by RCA for Cuca Records. This record is available from the above address on a mail order basis.

Wayne Chapman plays Give My Regards To Broadway, Hey Look Me Over, 18th Century Drawing Room, Toot Toot Tootsie, Yellow Bird and other favorites in a very rollicking style using a variety of effects in each of his selections. If you like the big sound of an organ in a large auditorium this record has it. We suspect that the mikes were placed pretty far back in the auditorium thereby losing some of the definition that this reviewer likes to hear. The jacket tells us that the recording was taped in the theatre where the balanced acoustics provide full and natural sound, and the instrument is heard as if one were sitting in one of the red plush seats in the theatre, and that the three-manual Golden Voiced Barton was installed in the theatre in 1928, replacing the original Wurlitzer, and was designed to add background music and sound effects for silent movies.

WORLD PREMIER, Norm Nelson at the Gulbransen Rialto Theatre Organ

Here we have a new release on the Rialto label, very well recorded and showing off the Gulbransen Transistor organ to good advantage. The Tibias, Tuba and Percussion effects are excellent.

Nelson displays considerable skill and a true 'theatre organ' style as he presents a program of standards which includes All The Things You Are, Anything Goes, If I Had You, Lize, Please Don't Talk About Me, Roses Of Picardy, Willow Weep For Me, Is It True What They Say About Dixie, and Lida Rose. This reviewer particularly liked the treatment given the two latter numbers.

One of our pet peeves is record jackets. This one, for a change, is tastily done and informative. The front depicts a theatre facade, one sheet and all. The reverse tells us that Norm Nelson has been engaged in the music field for nearly 25 years. His credits including radio, TV, private clubs, lodges plus arranging for organ. Columbia is credited with the recording and pressing, but the disc is apparently not available in local music stores. The address given in the jacket is Rialto Records, Box 20, Hinsdale, Illinois.

If you include electronic organ recordings in your collection, we heartily recommend this album.

When Ann Leaf Dedicated WHEC Wurlitzer

Note: The following was taken from the Rochester *Democrat & Chronicle*, October 10, 1934, on the occasion of the dedication of the Wurlitzer organ in Station WHEC:

"STAR ORGANIST OF ETHER WAVES PROVES ATTRACTIVE YOUNG GIRL: She stands four feet, 11 inches, without the aid of her French heels, is a brunette, has brown eyes which crinkle humorously at the corners, and has an easy, friendly manner. That is Ann Leaf, staff organist of the Columbia Broadcasting Company, in Rochester for a series of special programs.

"Miss Leaf gave a recital last evening before an invited audience in the new WHEC Concert Hall in the Rochester Savings Bank Building, 40 Franklin Street. This evening between 7:45 and 8:45 o'clock, she will participate in the program dedicating the new organ and concert hall, and the opening of the new service station of the Gulf Refining Company at Main Street West and Plymouth Avenue South. A portion of this program will originate on the stage of the RKO Palace Theater.

"Following the program, Miss Leaf will make a personal appearance at the Palace Theater with the Gulf Rochester Symphony Orchestra in a program featuring the "Gulf Headliners." Miss Leaf will give her customary Wednesday afternoon broadcast tomorrow from 2 to 2:30 PM, playing the new WHEC organ over the Columbia broadcasting hookup.

"She was having a busy time before her concert last night, working out combinations with her electrical mechanic, Mr. Jones. Her public kept arriving, news cameramen bustled in, officials strode importantly up to shake hands, indeed dragging her hands right off the keys to do it. Miss Leaf was smiling, not just showing her teeth frostily. She exchanged a word here and there with her friends, said she was sorry she had not been able to get to the organ earlier, and went right on trying snatches of the program on the keys, and telling Mr. Jones whether it would be harp and a piccolo or a bass viola.

"She's a vivid young person who looks fresh, unspoiled and quietly competent. She wore a black velvet dress with an embroidered gold jacket and a couple of orchids, and should have looked very impressive. Instead, she looked young and unsophisticated.

"Miss Leaf insists she learned to play the organ in Los Angeles by the school of hard knocks, although she's careful to state she's a home-town girl from Omaha, Nebraska. She began playing when she was 15, went East hunting a job as a theater organist and "happened" into radio. That was five years ago, and it's been a very happy happening, she avers.

"She hummed a bar from a popular



Ann Leaf trying organ prior to dedication; C. Wheeler looking on.

tune, ran her finger over the keys, and shook her head sadly because someone had forgotten to tell her until yesterday afternoon about last night's concert.

"About then, Mr. Jones finished his adjustments at the back of the console. Miss Leaf slipped down from her perch and into the lounge from which her managers agreed she was to make her entrance. She gave her velvet skirt a little swish, her bobbed hair a pat, and adjusted her elfish grin for a proper entrance."



Dottie Mac Clain

Leonard Mac Lain

at the Stoneham Town Hall Wurlitzer during the Sixth Annual Concert sponsored by the Eastern Massachusetts Chapter of ATOE on Saturday, May 12.

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We're adding to our 3/13 Robert Morton. Want the following chests, pipes and stop tabs, preferably Morton: 16' - 8' - 4' Solo String; 8' Quintadena; 8' Oboe Horn; 8' - 4' Viol D' Orchestra; 8' - 4' Tuba Mirabilis; 8' Dulciana; 8' Saxophone; 8' Musette; 16' (12 note) Trombone. Also want top end of Morton 97 note Tibia and a 10 rank or larger Morton relay. Write particulars to E. L. Lustig, 10117 Carolyne Drive, St. Louis 28, Missouri.

Link Stop Keys, Ronald McDonald, 4480 W. 4100 So. Salt Lake City, Utah.

Collector wants exotic and nostalgic theatre pipe organ memorabilia and its music and history; also acting as clearing house for theatre pipe organ sales, buys, equipment and parts; all correspondence answered. Alden Miller, 3212 Thirty Fourth Avenue South, Minneapolis 6, Minnesota, USA.

FOR SALE

Wurlitzer opus 1763, October 22, 1927, Style 190 Special - 8 ranks plus 4 rank Echo. Excellent condition. Price \$1200 uncrated FOB Atlanta, Georgia. For details write Joe G. Patten, 406 Oak Hill Drive, College Park, Georgia.

HI-FI LP "The Al Ringling Theatre Pipe Organ" featuring WAYNE CHAPMAN. 30 minutes of ROLLICKING theatre organ on the mighty GOLDEN VOICED BARTON -- recorded in the theatre -- pressed by RCA for CUCA RECORDS. STEREO K 8080 st \$4.98 postpaid. MONO K 8080 \$3.98 postpaid. R. L. P. Co., 233 - 3rd St., Baraboo, Wisconsin.



EASTERN MASSACHUSETTS CHAPTER

The Eastern Massachusetts Chapter meeting on May 12 at Stoneham Town Hall with Leonard MacClain was followed on Sunday with a tour of the organs in the area including the Lynn Paramount's 3/22. Chuck Whitehead's 2/8 and Lennie Alpert's 3/16 - All WurliTzers. This annual Spring concert is becoming an eagerly anticipated and festive occasion for this chapter. It is followed by a reception for the artist plus the coffee and goodies and a feeling of well-being and satisfaction with the club's activities that seems to pervade the night air. This program provides an excellent modus-operandi for any chapter. The concert brought in about 75 requests for ATOE information.

On May 25, the Chapter were entertained at Bethany Congregational Church, Foxboro, where Chapter Chairman Al Winslow is the incumbent organist/director. The organ is a 3/37 Skinner-Frazeze and has three enclosed sections, plus exposed Diapason chorus. The tremolos are just right and Al's program of well known classics together with a collection of Leroy Anderson's rhythm numbers rattled the old church rafters to everyone's delight. Chapter activities come to a close for the summer with a banquet and concert at the Stoneham Town Hall WurliTzer on June 23.

DELAWARE VALLEY CHAPTER

Roy H. Caruth of the Delaware Valley Chapter advises that the word is now official that the Brooklyn Paramount Theatre will close in August 1962. Long Island University, owners of the building, wish to use the building for the expansion of their main campus in downtown Brooklyn, N.Y.

On Sunday, May 6, the Delaware Valley Chapter converged on the Brooklyn Paramount for a last look, see, and hear, of this mighty 4/27 WurliTzer with its twin consoles in the pit. This vast house with its gaudy and beautiful multi-type forms of architecture, the last word in theatre palaces, held many youngsters (and oldsters) in awe. The thrilling WurliTzer sound soon filled the house and Bob Mack, host organist, started his recital as the console rose into view. Following his recital Mr. Mack welcomed the chapter and its friends and turned the console over to the group for an open house.

Many of our professional members had a try at this wonderful WurliTzer, including former chairman Reverend G. MacNeal, Dick Loderhose, Garrett Paul and Jack Ward, who has just returned from a triumphant tour in Europe. Jack is staff organist at Radio City Music

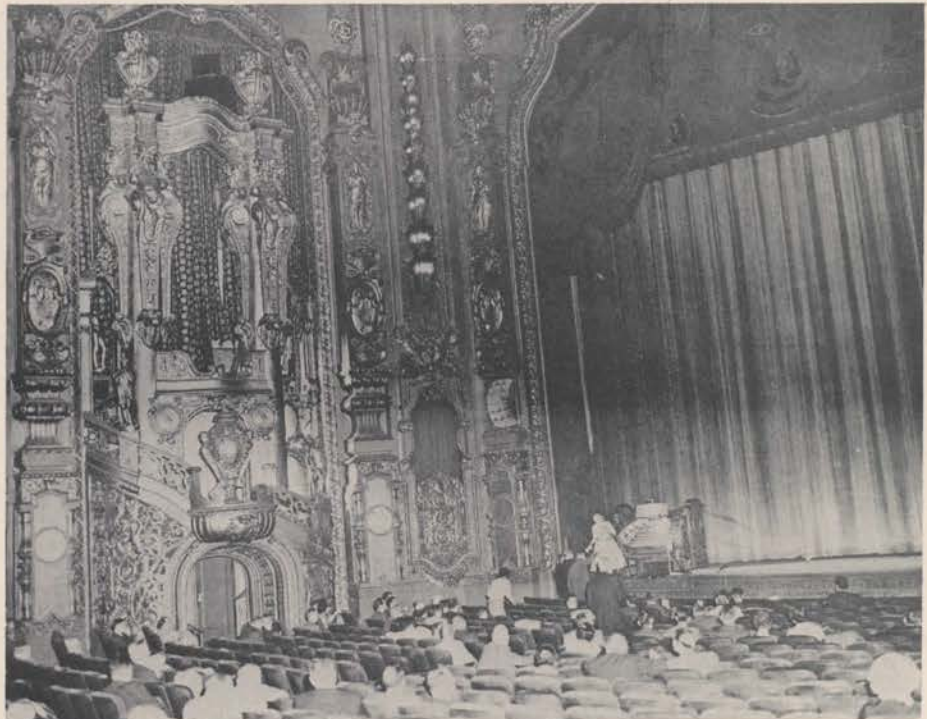
Hall. Mr. and Mrs. Ed Weimer had intended a two console duet, but the lift for the slave console failed to operate.

The highlight of the program came when Ben Hall, associate editor of Time Magazine, author of that 'must have' book, "The Best Remaining Seats", an ATOE member, spoke about the beautiful Brooklyn Paramount Theatre.

Taking us back to 1928, Ben told of the opening night theatre program. Of the thrilling effect when the TWIN consoles thundered forth the organ interlude, and when the slave console lowered into the pit, leaving Mr. Henry Murtagh, to perform his organ solo - - -

the grand orchestra on the pit elevator, and that inimitable personality Paul Ash on the great stage - - of that former chorus girl who later went to Hollywood, Miss Ginger Rogers, and of the personalities that were to come to this exciting mecca of entertainment. Mr. and Mrs. Jesse Crawford at the dual consoles, and Dick Liebert, who stayed while, before going to Radio City Music Hall as chief organist there.

We are indeed grateful to the manager of the Brooklyn Paramount, Mr. Pleshette for having the theatre with its WurliTzer available to the Delaware Valley Chapter and for having the stage and house crews on duty to afford us every comfort.



Interior of Brooklyn Paramount Theatre taken during recent Delaware Valley Chapter Meeting.

NOTICE

FIRST ANNUAL ATOE

EASTERN REGIONAL MEETING

SUNDAY, AUGUST 19, 1962

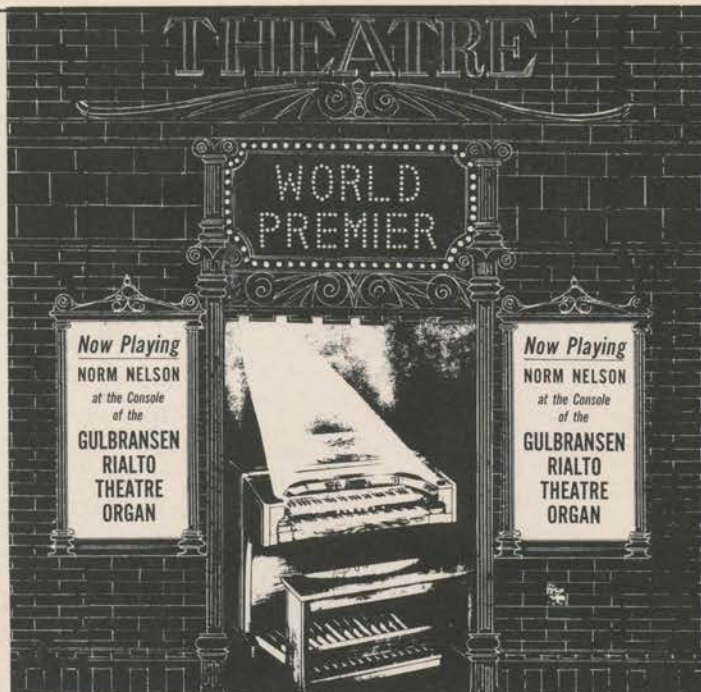
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