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**JOURNAL OF THE AMERICAN ASSOCIATION  
OF THEATRE ORGAN ENTHUSIASTS**



Douglas Reeve, Organist, at Dome Organ, Brighton, England. Story on Page 4.

Also in this Issue:

LOGAN WURLITZER • "MISSING LINK" • WURLITZER LIST

Bismarck, North Dakota, Chosen for 1963 Annual Meeting.  
George Wright to be one of the Performing Artists. See page 3.

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**"ORGAN ADVENTURE  
INTO CINEMA PAST"  
AT SAN FRANCISCO  
FOX THEATRE**

At midnight on Saturday, December 1, nearly 3000 organ buffs gathered at the Fox Theatre in San Francisco to witness an "Organ Adventure Into The Cinema Past", as the tickets for the event called it. Little did anyone realize the marvelous treat in store for them until Gaylord Carter, the star of the evening, came up out of the pit at the console of the delightful 4 manual 36 rank Wurlitzer! For the next three hours, Carter held his audience spellbound, as he cavorted through colorful reminiscing of his career as a theatre organist, demonstrating the types of playing used for various silent movie situations and bringing on the vaudeville comedians (and doing it again when they missed their cue, etc.).

Everyone participated in the sing-time presentation, complete with slides, parodies, and the operator missing the cues and forgetting to change the slides in time! All this was made more enjoyable by being able to hear Gaylord's remarks throughout, as he wore a mike which was left on throughout this part of the program.

The experience of again seeing a full length, first rate silent movie with organ accompaniment handled by an experienced artist is one that every theatre organ enthusiast should not miss! "The Mark of Zorro", featuring Douglas Fairbanks, Sr., was a great opportunity for Gaylord to go back into the past and bring up to date an art form that is almost lost to modern day audiences! It was so tastefully and artistically done that it almost defies description! Many who were present, but too young to have attended silent movies in years past, marvelled at the whole effect so professionally achieved.

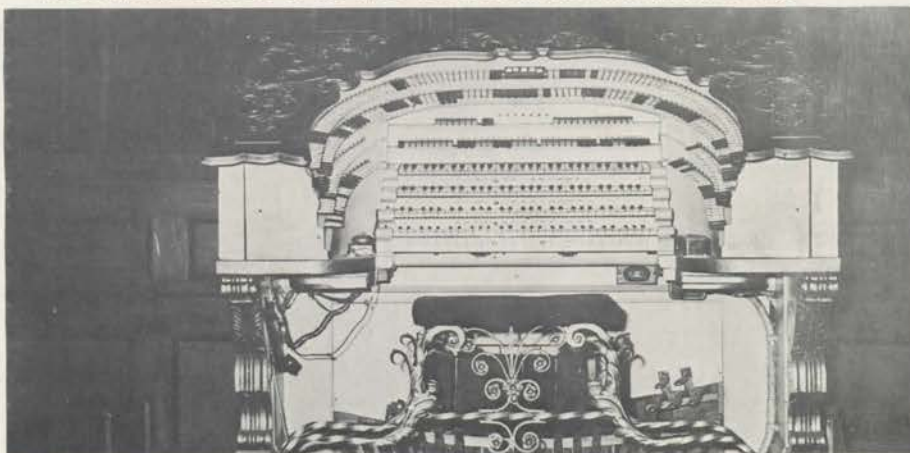
At the conclusion of the movie, Gaylord announced that he would close the program with some "quiet music", playing until 3:00 a.m. when the cleaning crew would come in. The next 30 minutes were an experience that alone would have justified the price of admission. The great Wurlitzer came alive with a flash of fire and brilliance never before heard — music of Jerome Kern, — music from the "West Side Story" ("Maria" was so beautiful that Gaylord later said, "It sounded so perfectly gorgeous that I just had to play it over a second time for my own enjoyment") — then gradually tapering down to the quietest combinations imaginable. The entire audience sat hushed, quiet and relaxed as this gently beautiful music poured from the fingers of this gifted artist, becoming quieter and quieter and ending with combinations like French Horn 8', Quintadena

**S. F. Fox Soon to be "Just a Memory"**



(Above) The 5,000 seat auditorium of the Fox Theatre in San Francisco.

(Below) Main console of the 4/36 Wurlitzer in the San Francisco Fox



A \$25 million upper Market Street redevelopment program to replace San Francisco's historic Fox Theatre starting with the first stage of an ultra-modern 36-story office building was announced December 18 at a press conference attended by Judd Walton. The program, he says, includes the block-sized Fox property on Market Street in addition to a corner site diagonally across market.

The new 36-story, three-winged building will contain about 500,000 square feet of rentable space. Demolition of the 5,000-seat Fox Theatre, a San Francisco landmark since 1929, will start in late February, according to Walton. Work will then begin on the first stage of the new office building.

National General Corporation, Los Angeles-based owner of the Fox Theatre as part of a 220-theatre circuit it operates throughout 16 western states, and one of the developers of the venture, began a broad diversification program early in 1962, aimed at eliminating unprofitable operations and boosting income from others, it was announced at the press conference.

8', Solo Tibia 4' and Octave Coupler! The final number ended on just one of the Tibia at 8' and at the end the spot was faded out and the console lights went out as the house lights were brought up to end the evening's presentation. What an experience!

Recognition should be given to the other members of the "Flicker Fingers" organization which made the presenta-

tion possible: Jim Day, a fine organist in his own right, who manned the booth; Ted Hofler, who managed the appearance of Carter; B. K. Billings, who sponsored the presentation; genial Bob Apple, managing director of the Fox Theatre; and Judd Walton and Bob Jacobus, who have kept the "monster" in top playing condition for the past 10 or 12 years.

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# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION  
OF THEATRE ORGAN ENTHUSIASTS

## 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.

## ATOE Annual Meeting is Set for Bismarck, N.D., July 6-7

The ATOE Board of Directors is pleased to announce that the 1963 ANNUAL MEETING will be held in Bismarck, North Dakota, on Saturday and Sunday, July 6 and 7. The Land O'Lakes Chapter, through the combined efforts of Reiny Delzer and Harry Jorgenson, extended the invitation to ATOE members, with the assurance of the full cooperation and support of Chapter members in hosting the convention.

Organs to be featured are Reiny Delzer's 4 manual 20 rank Wurlitzer, and Charles Welch's 2 manual 6 rank Marr & Colton. According to the letter from the Land O'Lakes Chapter bidding for the convention, several organists have already indicated their acceptance of the Chapter's invitation to be featured,

including George Wright.

Following the weekend meeting in Bismarck, plans are being made for a tour of theatre organs in the Twin Cities area, with the hope that most of the members can plan to participate and see several home installations as well as the possibility of seeing the twin console Kimball in the Minneapolis Auditorium. This area is also fortunate in having a wonderful skating rink organ on 20" pressure that is a real experience to see and hear, as well as many original church organs made by Wurlitzer.

The Board of Directors is grateful to Land O'Lakes Chapter members for their invitation, and recommends that each member make plans to attend if at all possible. Watch for more information in the next issue.

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## .. NEWS.. AND VIEWS

We hear that Bill Peterson of Portland, Oregon, is trying to compile the history of the Woods Pipe Organ Company, and would appreciate any help ATOE members can give him . . . His address is 2708 North Portland Boulevard, Portland. Eastern Regional Vice-President makes the headlines with a story about his home installation and ATOE in the United Air Lines employees magazine The Shield . . . Can't think of anyone who works harder for ATOE than Erwin . . . Congrats . . . Speaking of magazine coverage, we have been honored by the Catholic Preview of Entertainment magazine in its June 1961 issue . . . Niagara Frontier Chapter member Bill Kessel has a fine story, complete with pictures, in this issue . . . An announcement in The Audio Bucket, a publication of Cook Laboratories, tells of a special offer of any 3 Cook Albums for \$10 . . . This is the firm that produced Pipe Organ

in the Mosque - Reg. Foort (No. 10501), Organ Percussion and Pedal - Reg. Foort (No. 10523), The Organ At Symphony Hall - Reg. Foort (No. 10545), Organ Pops, Reg. Foort (No. 10579), Waltz and Ballet - Reg. Foort (No. 1058), and King Of Organs - Bill Floyd at the NY Paramount (No. 1150) . . . These are available at this price DIRECT from Cook Laboratories, 101 Second Street, Stamford, Connecticut . . . Irving J. Toner, President of the Niagara Frontier ATOE Chapter, also makes the headlines for himself and ATOE. He was recently elected President of National Alliance of Television and Electronics Service Association and in giving his story to the Association's trade paper saw to it that ATOE received appropriate mention . . . Nice going, Irv . . . Brother William Redmond, C.S.C. of Cardinal Mooney High School in Rochester, New York, wants to know

Please turn to page 15

## Happy New Year

FROM OFFICERS and STAFF

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# The Dome, Brighton:

## ITS ORGAN AND ORGANIST

by David H. Hayes

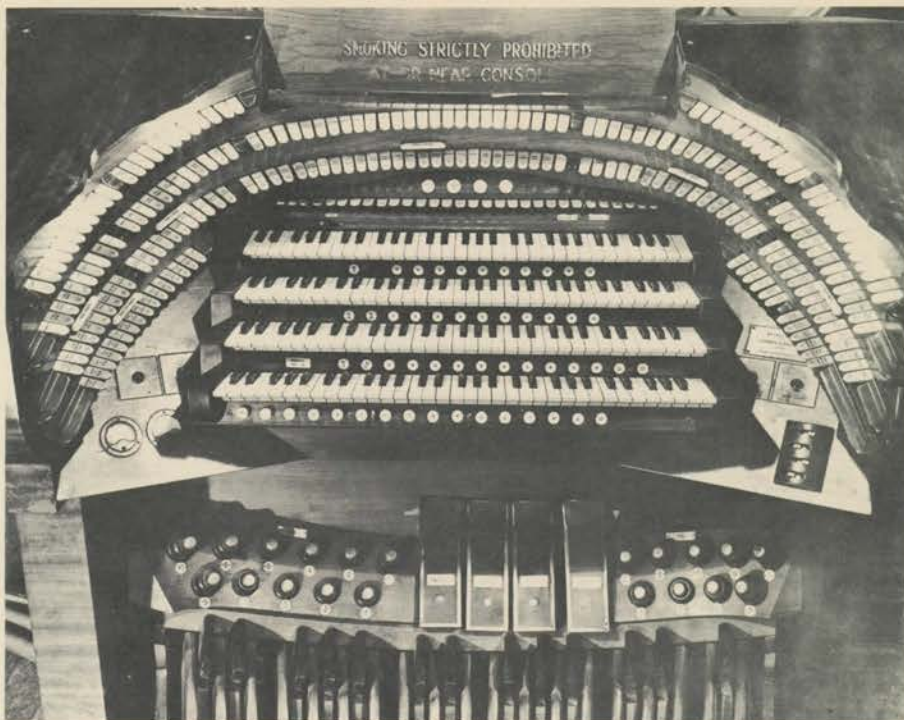
### The Dome

In 1804 the seaside palace of King George IV, the Royal Pavilion, Brighton, was completed. On the estate was a large domed building designed as a stable. The building was circular and round, the outer walls were stables for 44 horses. The upper floor comprised harness and saddle rooms and accommodation for grooms. To illuminate the building a large glass dome surmounted the roof. It was 65 ft. high from the floor, in the centre of which was a drinking fountain for the horses.

Brighton Corporation purchased the estate from Queen Victoria in 1850, and opened the gardens and grounds to the public. The interior of the Dome was converted into a concert hall, the work being finished in 1867. From 1914 to 1920 it was used as a military hospital. This concert hall had a four-manual Father Willis Organ.

In 1935 the interior of the Dome was again remodelled, this time to convert it into a great theatre, with fully raked floor and permanent fixed seating for 2,096 persons, every seat having a perfect view of the stage on which 250 performers can appear at any one time. The original Willis organ was removed, and the pipework used in various church projects in hand at the time. The work was completed in 1936 at a cost of £45,000. From pictures I have seen of the Mosque Auditorium at Richmond, Virginia, the Dome is very similar, but smaller; 2096 seats as against 5026.

As a civic centre the Dome, Brighton has many uses: Orchestral and Choral Concerts, Opera, Ballet, Variety



Organ specially designed for the dome, Brighton, England.

and Jazz performances. It is also possible to lay a flat floor over the centre seats of the stalls to convert the building into a ballroom. A modern dual-purpose organ was specially designed by Dr. Stanley Roper, then organist at the Chapel Royal, Windsor; Dr. Alfred Abdey, Borough organist at that time, and Quentin Maclean. The latter officially opened the instrument when completed. It was built by Wm. Hill & Son and Norman & Beard, Ltd. (makers

of Christie Unit Cinema Organs) at a cost of £8,800.

### The Organ

The organ, in four chambers, is divided to either side of the proscenium: on the left the Solo, with Swell beneath; on the right the Great, with Accompaniment beneath. A single blower above the left chambers feeds this enormous organ, a supply trunk over the stage taking wind to the right-hand portions.



The Dome Concert Hall in Brighton.

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RANK	CHAMBER	PITCH	NO. OF PIPES
*Open Diapason (wood)	Great	32	32 Open to, G. 7 notes electronic
Open Diapason - II (Metal)	Great	16	85
Contra Gamba	Swell	16	85
Viola	Accomp.	8	73
Tibia Clausa	Solo	16	97
Bourdon	Great	16	73
Ophicleide	Great	32	56
Open Diapason - I	Great	8	61
Open Diapason - II	Great	8	61
Octave	Great	4	61
Wald Flote	Great	4	61
Twelfth	Great	3	61
Fifteenth	Great	2	61
Mixture	Great	IV	244
Contra Tromba	Great	16	85
Rohr Gedeckt	Swell	16	97
Violin Diapason	Swell	8	73
Fifteenth	Swell	2	61
Voix Celeste	Swell	8TC	49
Mixture	Swell	IV	244
Double Trumpet	Swell	16	85
Contra Oboe	Swell	16	73
Horn	Swell	8	61
Dulciana	Accomp.	16	97
Har. Claribel	Solo	8	73
Tuba Horn	Solo	16	85
Tuba Mirabilis	Solo	8	61
Orchestral Trumpet	Solo	8	61
Saxophone	Solo	8	61
Clarinet	Solo	8	61
Orchestral Oboe	Solo	8	61
Vox Humana	Accomp.	8	61
Con. Viole	Accomp.	16	61)
Quintadon	Accomp.	8	61)
Viole d'Orch. (2 ranks)	Accomp.	8	110)
Lieb. Gedeckt	Accomp.	4	61) String
Voix Celeste (2 ranks)	Accomp.	8	110) Organ
Violette	Accomp.	8	61)
Cor des Violes	Accomp.	IV	244)
Musette	Accomp.	8	61)

\*This Open Diapason is available on the pedals only  
(See complete specifications on next page)

Instead of the normal relay room, the relays are rather cleverly installed in the chambers to which they correspond, and thus minimise both the length of wiring and any possible time-lag.

The all-electric console is surprisingly neat and compact for an organ of this size, the four manuals being named (upwards) Accompaniment, Great, Swell, Solo. Stopkeys, which number over 250, are coloured ivory for "flues", light brown for "reeds". They are arranged in the following groups from left to right: Pedal, Swell, Great, Accompaniment, String, Solo, and cancel bars are fitted above each group. A useful feature is that when every stopkey of a particular unit is on the "off" position, a ventil is brought into operation; thus should a cipher occur, it is only necessary to cancel all stopkeys of the unit concerned, and wind is automatically cut off. Although the manual names correspond to those of the chambers, they are not confined to the particular chambers, and the organ is generally well unified. Most of the Strings are housed

in the Accompaniment chamber, but at the console are treated as a separate manual with their own group of stopkeys which are coupled to manuals as required. This String department contains a 4-rank Violes mixture; the two other 4-rank mixtures being on Great and Swell manuals.

The organ is well equipped with couplers - 23 manual-to-manual or manual-to-pedal, and 11 octave, etc. Each manual has 10 thumb-pistons, with extras for couplers, "full organ", etc., and a "doubles-off" tilting tablet by the Great pistons cuts off 16 ft. registrations on that manual. 20 toe-pistons operating pedal and manual stopkeys are provided, and traps may be switched to either 1st or 2nd touch on Pedal and Accompaniment. All combination pistons are adjustable at the console by means of a setter piston.

There is the usual selection of non-tonal percussions and traps, and tonal percussions consist of Xylophone, Marimba, (used mainly for accompaniment purposes), Glockenspiel/Orchestra

Bells, Sleigh Bells, Chimes and Chrysoglot/Vibraphone, the latter being sensibly placed immediately behind the shutters in the Accompaniment chamber.

Swell pedals number four, the last one being for Crescendo. The four sets of swell shutters may be coupled as desired to the remaining three pedals by means of small levers, one of which when pushed to the extreme right disconnects the Great shutters from the swell pedals, and opens them fully, forming the nearest possible approach to the "unenclosed" Great of the "straight" organ. This obviously is for when the organ is required for concert use, and at such times percussions and traps can be disconnected via a switch.

With four-Diapasons and plenty of other suitable ranks, the instrument is an excellent Grand organ (it is used for Religious Services every Sunday), but its Tibia build-up, sweet voicing, and good tremulants, make it a perfect theatre organ.

#### The Organist

Douglas Reeve is the name that has been and always will be associated with the Dome, Brighton, but they did not officially meet until 1941 when, the Dome having been converted into a dance hall, he was appointed dance organist as relief to the dance band. Thousands of servicemen and women became familiar with his style, the use of the snare drum, and the expressive use of the powerful reed stops, during those five years. Thus commenced an association which has lasted to the present day, because he was appointed Borough Organist when the Dome was reconverted into a concert hall again in 1946.

Douglas Reeve was born in Brighton. He learnt the piano at an early age, and at only nine years old had graduated to a local church organ. Already cinema organs were being installed in the town's main cinemas, so at the age of 14 he became a pupil of Terence Casey at the Regent Cinema, who was making recording and broadcasting fame for himself and Brighton with the 2/9 WurliTzer (this now famous little WurliTzer has just been saved from destruction by an individual club member). Under Terence Casey's expert tuition he soon mastered the cinema organ techniques, and was appointed assistant organist at another Brighton cinema, the Savoy, which had a 3/12 Compton. Reginald Foort was the musical director of the circuit and on a visit to Brighton he was so impressed with Douglas Reeve's playing that he engaged him for a tour of the circuit, billed as "The Wonder Boy Organist". The experience was no doubt very helpful as he played organs of various makes and sizes. Later he settled in the London area, at the Regal, Golders Green, and had his first broadcast in 1937 at the old B.B.C. theatre organ.

On the outbreak of Hostilities, he,

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SPECIFICATIONS OF DOME, BRIGHTON, CHRISTIE ORGAN

PEDAL ORGAN

- 32 Double Open Diapason
- 16 Open Diapason (wood)
- 16 Open Diapason (metal)
- 16 Contra Gamba
- 16 Major Bass
- 16 Bourdon
- 16 Double Dulciana
- 16 ContraViole
- 16 Echo Bourdon
- 10-2/3 Quintadena
- 8 Octave
- 8 Principal
- 8 Cello
- 8 Bass Flute
- 8 Tibia Clausa
- 5-1/3 Twelfth
- 4 Fifteenth
- 4 Flute
- 32 Ophecleide
- 16 Trombone
- 16 Double Trumpet
- 16 Contra Tromba
- 16 Tuba Horn
- 8 Trumpet
- Bass Drum Tap F (2 Touch)
- Bass Drum Tap P (2 Touch)
- Bass Drum Roll (2nd Touch)
- Cymbal Crash (2nd Touch)
- Cymbal Roll (2nd Touch)
- Triangle (2nd Touch)
- Snare Drum Roll (2nd Touch)
- Accompaniment To Pedal Cplr
- Great To Pedal Cplr
- Swell To Pedal Cplr
- Solo To Pedal Cplr

ACCOMPANIMENT ORGAN

- 16 Contra Dulciana
- 16 Gedeckt
- 16 Vox Humana TC
- 8 Open Diapason
- 8 Viola
- 8 Flute
- 8 Dulciana
- 8 Gamba
- 8 Tibia Clausa
- 8 Tuba Horn
- 8 Orchestral Trumpet
- 8 Saxophone
- 8 Clarinet
- 8 Orchestral Oboe
- 8 Vox Humana
- 4 Octave
- 4 Viola
- 4 Flute
- 4 Dulciana
- 4 Gambette
- 4 Tibia Clausa
- 4 Vox Humana
- 2-2/3 Flute Twelfth
- 2-2/3 Dulciana Twelfth
- 2 Flute
- 2 Dulcet
- 1-3/5 Flute Tierce
- 1-3/5 Dulciana Tierce
- III Dulciana Mixture
- Chrysoglott
- Marimba Harp
- 8 Tibia (2nd Touch)
- 8 Tuba Horn (2nd Touch)
- 8 Open Diapason (2nd Touch)
- 8 Clarinet (2nd Touch)
- 8 Orch. Oboe (2nd Touch)

- 8 Saxophone (2nd Touch)
- 4 Tibia (2nd Touch)
- 2 Tibia (2nd Touch)
- Triangle (2nd Touch)
- Tolling Bell (2nd Touch)
- Cymbal Crash (2nd Touch)
- Bird Whistle (2nd Touch)
- Tambourine
- Castanets
- Chinese Block
- Sand Block
- Sleigh Bells
- Tom-tom
- Snare Drum Roll
- Cymbal Tap
- Switch-1st Touch Traps
- To 2nd Touch
- Accomp Octave Cplr
- Solo To Accomp
- Solo To Accomp 8 (2nd Touch)
- Solo To Accomp 4 (2nd Touch)
- Solo To Accomp 16 (2nd Touch)
- Swell To Accomp 8
- String Organ To Accomp.

GREAT ORGAN (And Collective)

- 16 Double Open Diapason
- 16 Bourdon
- 8 Open Diapason 1
- 8 Open Diapason 2
- 8 Open Diapason 3
- 8 Stopped Diapason
- 8 Viola
- 5-1/3 Quint
- 4 Octave
- 4 Principal
- 4 Wald Flute
- 2-2/3 Twelfth
- 2 Fifteenth
- IV Mixtures
- 16 Contra Tromba
- 8 Tromba
- 4 Clarion

COLLECTIVE GREAT ORGAN

- 16 Tibia Clausa
- 16 Contra Gamba
- 16 Lieblich Gedeckt
- 16 Contra Dulciana
- 16 Tuba Horn
- 8 Flute
- 8 Dulciana
- 8 Gamba
- 8 Tibia Clausa
- 8 Harmonic Claribel
- 8 Tuba Horn
- 8 Clarinet
- 8 Vox Humana
- 8 Orchestral Oboe
- 8 Orchestral Trumpet
- 8 Saxophone
- 4 Flute
- 4 Dulciana
- 4 Tibia Clausa
- 4 Gambette
- 4 Octave Claribel
- 4 Tuba Horn
- 4 Vox Humana
- 2-2/3 Tibia Twelfth
- 2-2/3 Flute Twelfth
- 2 Flute

- 2 Dulcet
- 2 Tibia
- 1-3/5 Flute Tierce
- Xylophone (37 notes)
- Glockenspiel (37 notes)
- Orchestral Bells (37 notes)
- Chrysoglott (37 notes)
- 16 Tibia (2nd Touch)
- 8 Orchestral Trumpet (2nd Touch)
- 8 Tibia Clausa (2nd Touch)
- 4 Tibia Clausa (2nd Touch)
- Great Octave Cplr.
- Swell To Great 8
- Swell To Great 4
- Swell To Great 16
- Accomp. To Great 8
- Accomp. to Great 4
- Accomp. To Great 16
- String Organ To Great 8
- Solo To Great 8
- Solo To Great 4
- Solo To Great 16
- Solo To Great 8 (2nd Touch)
- Solo To Great 16 (2nd Touch)

SWELL ORGAN

- 16 Contra Gamba
- 16 Lieblich Gedeckt
- 8 Violin Diapason
- 8 Gamba
- 8 Voic Celeste
- 4 Gemshorn
- 4 Flute
- 4 Gambette
- 2 Fifteenth
- 2-2/3 Twelfth
- IV Mixture
- 16 Double Trumpet
- 8 Trumpet
- 4 Clarion
- 16 Contra Oboe
- 8 Oboe
- 8 Horn

STRING ORGAN

- 16 Contra Viola
- 8 Quintaton
- II Violes d'Orchestre
- II Voic Celeste
- 4 Violette
- IV Cornet de Violes
- 4 Musette
- 4 Lieblich Gedeckt
- Octave Cplr
- Sub Octave Cplr
- Unison Off

SOLO ORGAN

- 16 Tibia Clausa
- 16 Tuba Horn
- 16 Contra Tromba
- 16 Contra Oboe
- 16 Double Trumpet
- 8 Tibia Clausa
- 8 Harmonic Claribel
- 8 Open Diapason
- 8 Flute
- 8 Tuba Horn
- 8 Tromba
- 8 Tuba Mirabilis
- 8 Orchestral Trumpet
- 8 Saxophone
- 8 Clarinet
- 8 Trumpet
- 8 Orchestral Oboe
- 8 Oboe
- 8 Vox Humana
- 4 Octave
- 4 Tibia Clausa
- 4 Octave Claribel
- 4 Flute
- 4 Clarion
- 4 Tuba Horn
- 4 Trumpet
- 4 Vox Humana
- 2-2/3 Tibia Twelfth
- 2 Tibia Clausa
- Marimba Harp
- Chrysoglott
- Xylophone-Re-it.
- Xylophone-Tap
- Glockenspiel
- Orchestral Bells
- Carillon (25 notes)
- Sleigh Bells
- Chimes (17 notes)
- Solo Octave Cplr
- Solo Sub Octave Cplr
- Solo Unison Off
- String Organ To Solo

ORCHESTRAL SWELL ORGAN

- 16 Tuba Horn
- 8 Tuba Horn
- 8 Orchestral Trumpet
- 8 Saxophone
- 8 Orchestral Oboe
- 8 Clarinet
- 8 Vox Humana
- 8 Harmonic Claribel
- 8 Tibia Clausa
- 4 Tibia Clausa
- 4 Harmonic Claribel
- 4 Vox Humana
- 2 Tibia Clausa
- 2-2/3 Tibia Twelfth
- Swell Octave Cplr
- Swell Sub Octave Cplr
- Swell Unison Off
- Solo To Swell 8
- String Organ To Swell 8

SEE GENERAL INFORMATION  
ON NEXT PAGE

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# THE DOME, BRIGHTON: ITS ORGAN AND ORGANIST

(Concluded)

like many other Organists, was called up, but on being invalided out of the Army in 1941, he returned to his home town, Brighton, and became the dance organist at the Dome.

Apart from his duties as borough organist, he was also busy on civic entertainments during the holiday season, and was the inaugurator of the "Tues-

day at the Dome" variety series. This show has now been running for 16 years and has played to approximately 1,500,000 persons, the organ being used to accompany first class variety acts as well as a solo spot. On Thursdays he gives a popular organ recital; the writer has attended many of these, and there are very few empty seats, in fact you have to be there early to get a good seat. He introduces each item personally, and there is always some

thing to suit every taste. An average of three or four finale encores are inevitable, such is the popularity and high esteem achieved by this Brightonian in his home town - yes indeed, the local newspapers can say with pride - "Local boy makes good!"

It would be most rude of me if I did not record my thanks to Douglas Reeve himself for scrutinising this article for accuracy, and to Frank Hare for some technical information.

## GENERAL INFORMATION ON ORGAN

Double Touch Thumb Pistons - 10 to Great, 10 to Swell, 10 to Accompaniment, 10 to Solo. All adjustable on 1st Touch by setter piston at the keys. 2nd Touch brings on Suitable Pedal Pistons. 5 Single Touch Thumb Pistons for String Organ. 18 Single Touch Pedal Pistons, 8 to pedal and 10 duplicating Swell Thumb Pistons. 6 Reversible Thumb Pistons - Swell To Great Coupler, Great To Pedal Coupler, Solo To Great Coupler, Solo To Pedal Coupler, Swell To Pedal, Full Organ.

2 Reversible Pedal Pistons - Swell To Great, Great To Pedal.

Rocking Tablets (under great keys) Doubles Off.

Thumb Piston - Octave Couplers Cancel

5 Vibratos; (Tremulants)

Cancel Bars - one to each department (Editor's Note - These are the small horizontal tablets above each division of the organ tablets that resemble name plates for each division) Balanced Swell Pedals - one to each enclosed section. The Swell Pedals Selector Switchboard (lower right) enables any of the enclosed sections to be operated from any desired pedal.

Balanced general crescendo pedal.

Ventil controls operated in conjunction with stop keys to all unified stops.

Tumble switch to cut out cinema effects.

3 stop keys to control Vibraphone, Chrysoglott Damper, and Muted Chimes.

Electro-pneumatic action and a duplex blower.

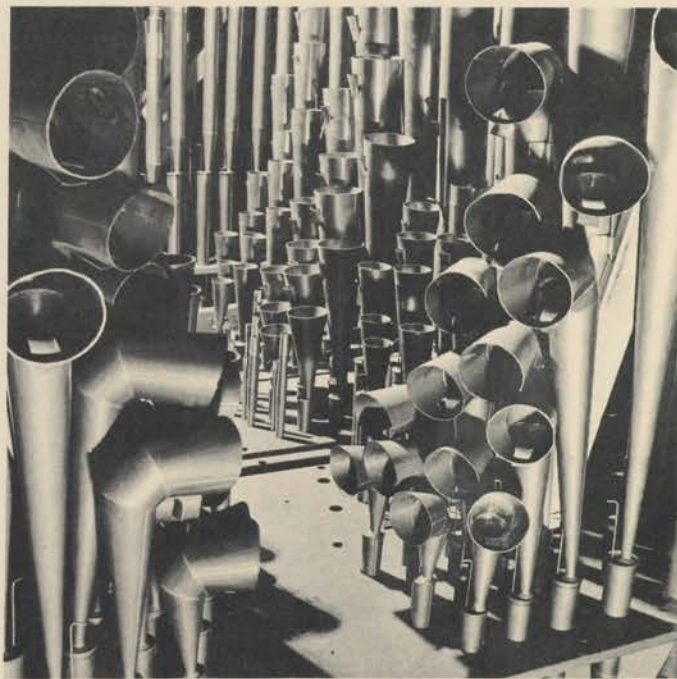
Stop Key Console placed on a lift, and can also be used on a mobile platform.



Great Trumpet, No. 1 Diapason, Stopped Diapason, No. 2 Diapason.



William Ashby, Tuner. String organ including Vibraphone, Muesette, Celeste, Quintadon, Viol d'orchestre, Gedeckt, Cornet d'violes 4 rank mixture, 16 Contra Viol.



Tuba Mirabilis, Saxophone, Tuba Horn, Orchestral Trumpet, Clarinet.

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## A WARNING!

# THE CASE OF HAROLD A. LOGAN

Anyone considering the purchase of an electronic organ will do well to ignore any information he may see concerning theatre pipe organs. Don't even listen to a theatre organ recording. If this warning is not heeded, you may end up with more than bargained for.

Let's take the case of Harold A. Logan of Niagara Falls, Ontario, as an example of what can happen.

Mr. Logan has been interested in the organ, both classic and theatre, most of his life. This in itself is a "mistake". About five years ago, Mr. and Mrs. Logan were contemplating building a new home and were considering the purchase of a small electronic organ, a spinet or perhaps one of those more deluxe 25-note pedal board jobs. About this time, Logan also subscribed to the little theatre organ magazine put out by Al Miller known as the KINURA. This magazine was subversive as far as electronic organs were concerned since it dealt strictly with pipe organs, theatre style. Harold was amazed to find out that people actually put regular, full size theatre organs in their homes!

The idea seemed rather unique and intriguing; therefore, the Logans started investigating the idea further. Armed with the addresses of several theatre organ owners in the New York area they went visiting. After thoroughly questioning these theatre organ owners, a great deal of information and advice was acquired. It was then decided to see if a theatre organ was available in their area. (The Logans were rapidly approaching the "point of no return")!



Logan standing in Main Chamber of his residence Wurlitzer...



Harold Logan, Niagara Falls attorney, at the console of his 3/19 Wurlitzer.

Shortly after returning home from an information gathering trip, Logan received word that Shea's Toronto Theatre was to be torn down and the well known Wurlitzer, played for many years by Quentin McLean, was to be sold. A bid was promptly submitted, but then it was learned that the owners of the Maple Leaf Gardens were also bidding, so the Logan bid was withdrawn. Rumor indicated that another Wurlitzer located in Loew's Downtown, Toronto, was available, but this rumor had traveled slowly, as Jack Ward of Picton, Ontario already had the bill of sale on this instrument.

As is natural with all true organ buffs, these frustrations only increased determination. The Logans jumped across the border to Buffalo, N. Y., to size up the situation, and after considerable investigation, purchased the 3 manual 19 rank Wurlitzer at the Centre Theatre (formerly Shea's Hippodrome). This organ is well remembered by residents of Western New York as it accompanied many dozens of vaudeville shows at the Hipp.

After purchase of the organ, plans for the new home in Niagara Falls went forward. These plans called for a basement room with eleven-foot ceilings with openings into a four-foot tone chute pro-

jecting upward to the end of the living room. An alcove was arranged at the opposite end of the living room to house the console. To stop the transmission of sound through the floor, a suspended ceiling was installed in the organ chambers, and the entire ceiling well insulated. Harold, incidentally, says this works very well.

The problem of Customs Duty with Canadian Customs nearly proved insurmountable. As the Wurlitzer was not a usual object for importation, the Department was completely baffled in assessing duty. The whole matter ultimately ended up in Ottawa, the Canadian Capital, where a reasonable assessment was finally worked out.

Then came the moving. The organ was brought to Niagara Falls, Ontario, in three vans, and, as any organ man knows, the mass of parts is something to cope with when an organ is dismantled. The parts filled the Logan garage and entire basement for several months.

The installation progressed nicely with the mitreing of only a few pipes. It was a disappointment to learn, however, that all of the cables to the solo chamber had to be lengthened. This job, a-

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long with the repairing of switches broken in the moving, proved to be somewhat time consuming.

After solving an unforeseen electrical problem in the blower, the organ was playable, but it soon became apparent that the leathers, which didn't look too bad, were much more deteriorated than had originally been thought. Next followed the re-leathering of some four thousand primary and secondary pneumatics so the organ would be completely re-leathered. To those who have not indulged in this pastime, it should be recorded that it is no small task.

With the console all refinished in the meantime, and the keys rebuffered, the Logans were ready for a performance. That is, ready as soon as many dead magnets and broken wires were traced out and fixed.

Finally, after some three years, the Wurlitzer was ready for a christening party. So it was that in the Fall of 1961 that Niagara Falls Chapter of the ATOE held its meeting at the home of Mr. and Mrs. Harold Logan with 78 in attendance, and Don Scott at the console of the Wurlitzer.

Harold Logan's comment on the project is that he looks forward to many years of pleasure from the Mighty Wurlitzer. Meanwhile, his wife, Dorothy, has threatened to write a book entitled "My Three Years In An Organ Factory". The Logan children, Gordon, Kathy and Linda, are not making any statements, except to note that since the organ is done, they see more of Daddy.

Logan's only further comment is to notify others that unless they have lots of spare time, some extra money lying around, considerable tenacity, and a very understanding wife, it is better to haunt the showrooms of the electronic organ dealers for your home organ.

### THE RELAY ROOM



Photo shows Relay Room in Harold Logan Wurlitzer installation.



The Logan family: Linda, Mrs. Dorothy Logan, Gordon, and Kathy, seated at one end of living-room in front of louvered tone chute.

### SPECIFICATIONS OF LOGAN 3/19 WURLITZER

#### SOLO

16 Ophecleide  
8 Trumpet  
8 Tuba Horn  
8 Diaph. Diapason  
8 Tibia Clausa  
8 Orchestral Oboe  
8 Kinura  
8 Clarinet  
8 String

#### GREAT

16 Ophecleide  
16 Diaphone  
16 Tibia Clausa  
16 Clarinet (TC)  
16 Saxophone (TC)  
16 Contra Viol (TC)  
16 Bourdon  
16 Vox Humana (TC)  
8 Trumpet  
8 Tuba Horn  
8 Diaph. Diapason  
8 Open Diapason  
8 Tibia Clausa  
8 Orchestral Oboe  
8 Kinura  
8 Clarinet  
8 Saxophone  
8 String  
8 Krumet  
8 Viol d'Orch.  
8 Viol Celeste  
8 Salicional  
8 Voix Celeste  
8 Flute  
8 Vox Humana  
4 Clarion  
4 Octave

#### GREAT 2nd TOUCH

16 Ophecleide  
8 Tibia  
Solo To Great Cplr  
Solo To Great Pizzicato

8 Oboe Horn  
8 Quintadina  
8 Krumet  
4 Clarion  
4 Piccolo  
Bells  
Glockenspiel  
Xylophone  
Cathedral Chimes

4 Piccolo  
4 Viol  
4 Octave Celeste  
4 Salicet  
4 Celestina  
4 Flute  
4 Vox Humana  
2-2/3 Twelfth  
2 Fifteenth  
2 Piccolo  
1-3/5 Tierce  
16 Piano  
8 Piano  
4 Piano  
Harp  
Bells  
Sleigh Bells  
Xylophone  
Glockenspiel  
Chrysoglott  
Cathedral Chimes  
Sub Octave Cplr  
Octave Cplr  
Solo To Great Cplr

#### ACCOMPANIMENT 2nd TOUCH

8 Tuba Horn  
8 Tibia Clausa  
Cathedral Chimes  
Sleigh Bells  
Bird  
Triangle  
Solo To Acc. Cplr  
Solo To Acc. Pizzicato

#### ACCOMPANIMENT

16 Contra Viol (TC)  
16 Bourdon  
8 Tuba Horn  
8 Diaph. Diapason  
8 Open Diapason  
8 Tibia Clausa  
8 Clarinet  
8 Saxophone  
8 String  
8 Krumet  
8 Viol d'Orch.  
8 Viol Celeste  
8 Salicional  
8 Voix Celeste  
8 Oboe Horn  
8 Quintadena  
8 Flute  
8 Vox Humana  
4 Octave  
4 Viol  
4 Octave Celeste  
4 Salicet  
4 Celestina  
4 Flute  
2-2/3 Twelfth  
2 Piccolo  
16 Piano  
8 Piano  
4 Piano  
Mandolin  
Harp  
Chrysoglott  
Snare Drum  
Tambourine  
Castanets  
Chinese Block  
Tom Tom  
Sand Block  
Octave Cplr  
Solo To Acc. Cplr.

#### TREMULANTS

Main  
Vox Humana  
Solo  
Tibia Clausa

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# PIPE ORGANS and PILOT TRAINERS

As Told to Duane Arey  
by E. A. Link, Jr.

In the usual discussion of theatre organs, four or five makes of instruments always dominate the conversation, leading one to believe that no other builders were in the field. This, of course, is not true, as there were several dozen manufacturers serving the theatre industry, including most of the makers of church organs.

If it hadn't been for Al Jolson's "Jazz Singer" on the Vitaphone, it is entirely possible that Link might have been a "name" along with WurliTzer, Robert Morton, Kimball, and others.

E. A. Link Sr. was first associated with the Shaff Bros. Piano Company of Chicago. In 1910, Link sold his interest in this company, and moved to Binghamton, N.Y. where he began the building of the Link piano. Link, like his big competitor, WurliTzer, slanted his production to the musical desires of the masses. In his six-story factory building he turned out a formidable array of musical instruments including coin-operated pianos, nickelodeons, phonographs, and finally Link Pipe Organs.

The Link factory started production of pipe organs for funeral establishments, residences, and concert halls just prior to World War I. True theatre organ production began in the early 1920's. The total pipe organ output, of all types, was approximately 1,000 instruments. Of these, about 200 were theatre organs. Many of them were single manual models with player attachments. The bulk of the production was made up of two manual instruments, a good percentage having the Link Automatic Player. Many of these units were installed in hotels and plush residences. There were only about 12 three manual theatre organs built, and these were not adapted for use with the automatic players.

In later years, besides the Link family, the regular staff of the Link organization included the services of the late C. Sharpe Minor, well-known theatre organ personality and authority. Mr. Minor's influence was reflected in a special model bearing his name. Three organs of this model were installed, one in the Capitol Theatre, Binghamton, N.Y., another in the State Theatre, Ithica, N.Y., and the third in the Haltnorth Theatre, Cleveland, Ohio. This last named "C. Sharpe Minor" model is now the property of Duane Arey of Cleveland, and is described elsewhere in this issue.

Link had a five manual model on the drawing boards but it was never built.

Pipework for the Link Organ was by Gottfried. However, due to production schedules some pipework was furnished by Organ Supply Company of Erie, Pa., under the guidance of Gottfried.

Pipework on the Link closely resembled that of Barton and Page. The Vox pipes have greatly extended boots which give very smooth speaking characteristics while the Kinura is rather refined in tone with not too much "bee in the bottle" resemblance. The Kinura resonators were small and shaped much like small trumpet bells rather than funnels.

The Link Organ was a well designed instrument. Some of the features are not necessarily unique; however, the design showed great far-sightedness and practical sincerity for production of a quality product.

A few worthwhile features were the cast aluminum key frames, adding rigidity and strength to the manuals,

preventing the possibility of warping... the addition of filters to the wind lines in a location before they entered the pipe chests...a very simplified valve action for the windchests, eliminating primaries on all but the largest valves on the largest pipes. (The chests greatly resemble those of the Kilgen design). Another innovation was the adaption of vacuum for the operation of actions on the pouches of the relays, key switches, console combination action, swell shades, tuned percussion, traps, and of course, the piano... special vacuum magnets were used in great numbers, and, as other magnets in the organ, were of very heavy design. The use of vacuum was undoubtedly decided on after many successful years of use on the many assorted automatic instruments built by this firm.

The Link Company was especially proud of its automatic player, and de-

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## PARTIAL LIST OF LINK THEATRE ORGAN INSTALLATIONS

Jefferson Theatre.....	Auburn, New York
Lafayette Theatre.....	Charlottesville, Virginia
Jefferson Theatre.....	Charlottesville, Virginia
Rex Theatre.....	Bessemer, Michigan
Bush's Egyptian Theatre.....	San Diego, California
Bradley Theatre.....	Elko, Nevada
Lincoln Theatre.....	New Martinsville, West Virginia
James Theatre.....	Utica, New York
Elmwood Theatre.....	Syracuse, New York
Clyde Theatre.....	Clyde, New York
Savoy Theatre.....	Buffalo, New York
Ridge Theatre.....	Lackawanna, New York
Astor Theatre.....	Cleveland, Ohio
Plaza Theatre.....	Cleveland, Ohio
Haltnorth Theatre*.....	Cleveland, Ohio
Morenci Y.M.C.A.....	Morenci, Arizona
Capitol Theatre*.....	Binghamton, New York
Merrill & Peralta Theatre.....	Culver City and Downey, California
Fred Whrenberg Theatres.....	St. Louis, Missouri
Capitol Theatre.....	Elmira, New York
Glen Theatre.....	Williamsville, New York
Seminole Theatre.....	Tampa, Florida
Glenwood Theatre.....	Binghamton, New York
Symphony Theatre.....	Binghamton, New York
Warner's Egyptian Theatre.....	Pasadena, California
Schuchert's Theatres.....	Buffalo, New York
Pontiac Theatre.....	Saranac Lake, New York
Valley Theatre.....	Spring Valley, Illinois
Rialto Theatre.....	Edgerton, Wisconsin
Holland Theatre.....	Old Forge, Pennsylvania
Empire Theatre.....	Binghamton, New York
Jensen's Melrose Theatre.....	Los Angeles, California
William Mead Residence.....	Los Angeles, California
State Theatre*.....	Ithica, New York

\* Denotes installation of "C. Sharpe Minor" Model

Company records were lost many years ago therefore list is incomplete as to total number of theatre installations. Dates of installation and size of organs, except as noted; are not known.

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# The Missing Link...



As is common with most avid theatre organ enthusiasts, Duane Arey dreamed of having a genuine theatre organ in his living room. Again, like most berserk enthusiasts he wanted a WurliTzer, or — as a second choice — maybe a Morton. But after considerable searching, he found these choices hard to locate, at a price somewhere this side of bankruptcy. A rumor was floating about that an organ was available in one of Cleveland's older theatres, but it wasn't thought to be worthwhile, inasmuch as removal would be almost impossible and the instrument was of some unknown make.

Arey, after many disappointments in seeking his "dream organ", finally decided to check out the Cleveland rumor, which proved to be fact. After inspecting the organ, Duane decided to take the plunge, even though the organ was neither a WurliTzer or a Morton. In fact, it was a Link "C. Sharpe Minor" Model, Opus no. 616. Nevertheless Duane now says, "As the owner of Link no. 616, which I have named 'The Missing Link', I find every bit of excitement and pride that would come from being the possessor of one of the name brands. I was somewhat disappointed at first that I was unable to locate one of the more famous makes, but I have since gained much respect for the effort that must have gone into the engineering and design of Link Unit Organs. And I give them an 'A' for effort at a time, when I'm sure there must have been very keen competition. The Link most assuredly contained the qualities for performing the spine-tingling entertainment demanded from these 'Kings of the Movie Palaces'."

As had been rumored, the organ was located in an older theatre, the Haltnorth, located in an older section of Cleveland. The theatre was built in 1914 and was remodeled in 1926, to accommodate the "Missing Link". The



Duane Arey and 16' Violone, which should add plenty of authority to bass end of Arey's Link.

seating capacity was 2300 with all seats on one floor. The house decor was very plain . . . a contrast to most theatres built in the same era. The acoustics are reported to have been "live".

The organ itself was originally installed in July of 1926, on an Otis water-lift, centered in the orchestra pit with the piano installed along side, on the right. This organ played regular performances until 1931, then was silent until 1938, at which time it was used for a short period. Some work was done on the organ at that time. After the 1938 programs, the instrument fell silent and remained so from then until its removal in 1960.

Through the ensuing years the usual deterioration took place, the console being badly beaten by carelessness and vandalism, with great quantities of dirt and debris covering it and the orchestra pit. Mice and moths had taken their toll of the action leathers and felts. A hot-water radiator standing in the pit had been dripping water on one of the cables for years. All in all, from the orchestra pit the project looked almost hopeless.

Unlike the pit components, the

chambers were completely void of any damage, and were in remarkably sound condition. Aside from bushels of coal dust and a bird nest or two, everything was in its proper place, unharmed. Under the dust, all the pipework, percussion, and traps were like new. The brown leather of the chests was in a good state of preservation, and most of the rubbercloth on the vacuum divisions was pliable and would not need renewing.

The person who claimed that removal would be impossible was almost right. The organ was installed in two chambers, solo and main, one on each side of the proscenium arch. The only access to the chamber was through thirty-inch trap doors located at the top of steel ship's ladders which entered into the ventilating blower rooms. These were barely negotiable in themselves, with the huge blowers allowing little more than a man's width on all sides. The chamber doors were directly behind these blowers with only 36" wall to wall at this point.

The key relay and switch stack unit

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**SPECIFICATIONS "LINK"...C. SHARPE MINOR...Unit Organ**

OPUS 616  
 "The Missing Link"  
 Manufactured in Binghamton, New York

Installed in the Haltnorth Theatre...Cleveland, Ohio...July 1926  
 Removed January-April 1960...to the residence of Duane D. Arey  
 ...Cleveland, Ohio

..Ranks..

MAIN...(Left Loft)

Concert Flute ..... 10" ..101 pipes  
 Open Diapason ..... 10" .. 73 pipes  
 Viole d'Orchestra..... 10" ..101 pipes  
 Viole Celeste ..... 10" .. 49 pipes  
 Vox Humana ..... 8" .. 61 pipes

SOLO...(Right Loft)

Kinura.....10" ..49 pipes  
 Tuba ..... 10" ..61 pipes  
 Orchestral Oboe..... 10" ..73 pipes  
 Tibia Clausa..... 15" ..97 pipes  
 All Percussion and Traps,  
 16 oz. (27" vacuum)

. . STOPS . .

PEDAL ORGAN

32'	Basso Profundo	PP	Cymbal
16'	Tibia Profundo	PP	Tympani
16'	Violone	FF	Bass Drum
16'	Bass Flute	FF	Cymbal
8'	Trombone	FF	Tympani
8'	Octave		Crash Cymbal
8'	Tibia		Martial Drums
8'	Orch. Oboe		Traps Reverse
8'	Violon Cello	16'	Piano
8'	Flute	8'	Grt. to Ped.
PP	Bass Drum	8'	Solo to Ped.

SOLO ORGAN

16'	Tibia Major
16' tc	Vox Basso
8'	Tuba Trumpet
8'	Open Diapason
8'	Tibia Clausa
8'	Orch. Oboe
8'	Kinura
5-1/3'	Tibia Quint.
8'	Clarinet Syn.
8'	Orientele Syn.
8'	Viole d'Orchestra
8'	Viole Celeste
8'	Concert Flute
8'	Vox Humana
4'	Plenette
4'	Solo Violin
4'	Flute Traverso
4'	Mixture
2'	Tibia Piccolo
	Harp
	Glockenspiel
	Xylophone-Stroke
	Marimba
	Orchestra Bells
	Xylophone-Roll
	Cathedral Chimes
16'	Solo to Solo
4'	Solo to Solo
10-2/3'	Dominant
6-2/3'	Terz

TREMOLOS

Main  
 Vox  
 Solo  
 Tibia  
  
 Suitable Bass-All Manuals  
 Combination Pistons-  
 10 all manuals

Toe Studs...L to R

Operator  
 Pedal 1  
 Pedal 2  
 Thunder PP  
 Wind  
 Thunder FF  
 Boat  
 Train  
 Siren  
 Fire  
 Auto  
 Blank (Horse Trot)

TOE LEVERS

Drums and Crash  
 Thunder-with Traps

TAB COLORS

\*White with Black Letters...

Diapason  
 Tibia  
 PP Traps  
 Piano  
 Martial Drums  
 Birds  
 Triangle  
 Chimes  
 Glockenspiel  
 Sleigh Bells  
 Orchestra Bells  
 Re-iterating  
 Piano Mandolin  
 Piano Clog

\*White with Red Letters...  
 Flute

\*Light Blue...Black Letters  
 Sforzando

\*Brown (Wood Grained)...White  
 Letters

Marimba  
 Harp  
 Xylophone

ACCOMPANIMENT ORGAN

16'	Contra Viole		Marimba
8'	Tuba Trumpet	8'	Piano
8'	Open Diapason	4'	Piano
8'	Tibia Clausa	4'	Acc. to Acc.
8'	Orch. Oboe	8'	Grt. to Acc.
8'	Kinura	8'	Solo to Acc.
8'	Viole d' Orchestra	4'	Solo to Acc.
8'	Viole Celeste	PP	Snare Drum-Tap
8'	Concert Flute	PP	Snare Drum-Roll
8'	Vox Humana	PP	Drums Ensemble
4'	Plenette	FF	Snare Drum-Tap
4'	Oboe	FF	Snare Drum-Roll
4'	Octave Viole	FF	Drums Ensemble
4'	Octave Celeste		Tambourine
4'	Flute Traverso		Castinet
4'	Vox Choral		Tom Tom
2-2/3'	Tibia		Sand Block
2'	Tibia Piccolo		Wood Block
2'	Harmonic Piccolo		Sleigh Bells
	Harp		Traps Reverse

ACCOMP. 2nd Touch

8'	Tuba		
8'	Open Diapason		Bird Song (Main)
8'	Tibia		Triangle
4'	Plenette	8'	Great
4'	Chimes	8'	Solo

GREAT ORGAN

16' tc	Ophicleide	8'	Viole Celeste
16' tc	Diapason	8'	Concert Flute
16'	Tibia Major	8'	Vox Humana
16' tc	Contra Bassoon	4'	Clarion
16'	Contra Viole	4'	Octave
16'	Bass Flute	4'	Plenette
16' tc	Vox Basso	4'	Octave Oboe
8'	Tuba Trumpet	4'	Kinura
8'	Open Diapason	4'	Octave Viole
8'	Tibia Clausa	4'	Octave Celeste
8'	Orch. Oboe	4'	Flute Traverso
8'	Kinura	4'	Vox Choral
8'	Viole d'Orchestra	2-2/3'	Twelfth

2'	Tibia Piccolo
2'	Fifteenth
2'	Harmonic Piccolo
1-3/5'	Tierce
	Piano Mandolin
	Piano Clog
	Pizzicato...Grt. & Acc.
	Re-iterating...entire organ
	Sforzando

	Harp
	Glockenspiel
	Xylophone-Stroke
	Marimba
	Orchestra Bells
	Xylophone-Roll
16'	Piano
8'	Piano
4'	Piano
2'	Piano
16'	Grt. to Grt.
4'	Grt. to Grt.
8'	Solo to Grt.
4'	Solo to Grt.

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\*Tortoise Shell...Black Letters

FF Traps  
Strings  
Pizzicato  
Tom Tom  
Sand Block  
Wood Block

\*Red...White Letters

Tuba  
Oboe  
Vox  
Kinura  
Clarinet Syn.  
Orientale Syn.  
Tambourine  
Castinet & Crash Cymbal

\*Black...White Letters

Couplers  
Traps Reverse

(a) Synthetic Clarinet

Viole d'Orchestra 8'  
Flute 8'  
Twelfth 2-2/3'

(b) Synthetic Orientale

Kinura 8'  
Solo Violin 4'  
Oboe 4'  
Celeste 4'  
Twelfth 2-2/3'  
Tierce 1-3/5'

(c) Mixture

Celeste 4'  
Piccolo 2'  
Tierce 1-3/5'

(d) Solo and Main Expression pedals with visual indicators

(e) Balanced Crescendo Pedal

(f) Piano Sustain on Solo Pedal

(g) Piano-Link 88 note upright-exposed keys-vacuum action.

(h) Marimba 49 Bars (Deagan)

Glockenspiel 37 Bars (Liberty Chime)

Xylophone 37 Bars (Liberty Chime)

Chimes 20 Tubes (Liberty Chime)

Drums and Traps (Leady and Ludwig)

(i) Blower-Spencer Orgoblo 5 H.P. 15" wind

Exhauster-Spencer Orgoblo 1 H.P. 27" Vacuum

Generator-Electric Specialty 1/2 H.P. Motor Generator Comb. 10 volts...15 Amps.

(j) Console Combination Action, Relay, Shades, Piano, Traps, and Percussion powered by vacuum.

(k) Combination setter boards behind removable panels on each end of console.

(l) Horse Shoe...Gold and Ivory...Console, Mahogany bolsters and key jamps. Ivory and Gold Bench. (All trim added.) (Entire unit originally Mahogany)

(m) Piano...Mission Oak.

(n) Console originally on Otis Water Lift in Theatre Orchestra Pit.

(o) Natural Pedal notes-Maple Sharp Pedal notes-Mahogany with Ebony caps.

(p) Chambers were pie shaped. Wide end 8' Narrow end 4 1/2' Solo...24' long Main...18' long Ceilings 20'

(q) Theatre seated 2300-no balcony.

(r) Dedication played by C. Sharpe Minor. (Deceased)

Other organists...  
H. J. Voges (Deceased)  
Walter Trimmer (Still Active)  
also unknown woman organist.



Duane Arey registers a smile as he examines a pipe from a newly acquired set of english Post Horns which will be added to his "Missing Link."

MORE PHOTOS ON NEXT PAGE

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## THE MISSING LINK (continued)

presented the biggest removal problem. It was located on the Solo side, and since the unit contains all the switches for keys, pedals, pizzicato, second touches, and the pipework unification switches, it measured 6½ feet long,

6 feet high by 4 feet deep. This section took seven days to dismantle down to small units that would pass through the limited access openings. And the thousands of wires interconnecting the various relay - switch components make such dismantling extremely tedious.

Many other problems had to be confronted, such as: how does one get

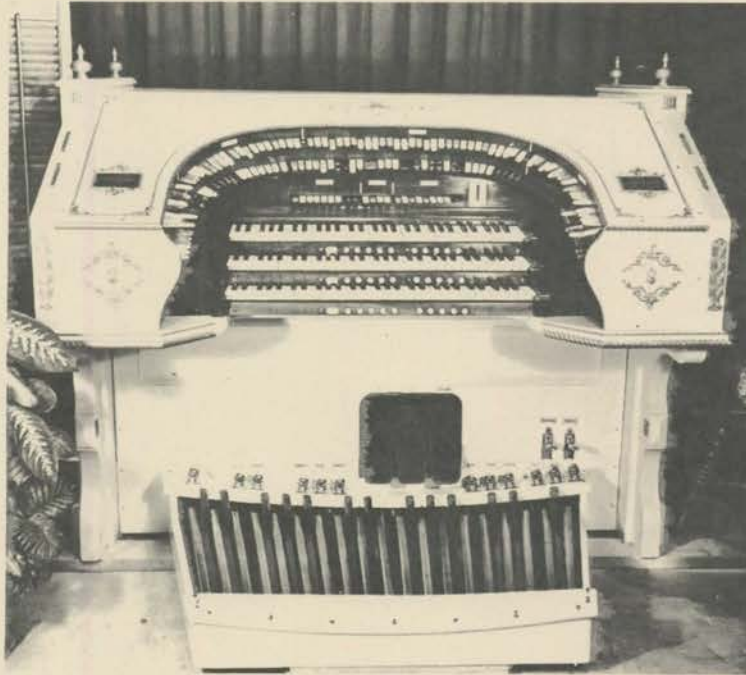
16' tibia pipes to turn corners that are difficult for a person to get around? Or, how do you get a 32" bass drum through a 30" opening???...Duane says it required patience, care, and excellent luck to accomplish the removal, besides 23 days of skinned knuckles and frayed nerves.

The Link was removed completely from the theatre by April of 1960. And now, at the close of 1962, Mr. Arey has the instrument completely worked over, ready for installation. The final installing will be done as soon as Duane completes the construction of a special room to house his "Missing Link".

When the installation is completed, THEATRE ORGAN has been promised that a special welcome mat will be out for all visiting ATOE members who will be able to see and hear an unusual instrument.

Duane Arey is to be congratulated for bringing to life an organ name that has been all but forgotten since the day Al Jolson first spoke into a sound movie microphone.

Arey admits that he could never have kept going on the project if it hadn't been for the help and inspiration given by ATOE member Robert Kagy of Mentor, Ohio; Clay Holbrook of Atlanta, Georgia; Harvey Roehl of Vestal, New York, and E. A. Link Jr.



While in the Haltnorth Theatre, this console was in mahogany finish. Mr. Arey has very carefully refinished it in white with gold trim. The appearance is very striking.



Above is a view of the Link percussion section. Note oldtime movie star posters in background.

## PIPE ORGAN, PILOT TRAINERS (continued)

signed an unusual model which was installed on several instruments. This type automatic player used large paper endless rolls which registered the organ, gave full expression and flawlessly reproduced the original artists' playing. The auto player allowed the setting up of as many as four separate rolls with remote control so that music could be switched, on cue, to fit the ever-changing moods on the movie screen.

The rolls were cut at the factory by well known performers and offered to Link Organ owners at nominal fees. Link could furnish music for storms, train wrecks, sing-a-longs or popular tunes of the day. Whatever was needed, for any music cue, was available to the owner of this unusual player attachment.

E. A. Link Jr. was a very young man at the time his father was establishing the Link Organ in theatrical circles. However, his recollections furnish us with the realization that selling and installing an organ in those days wasn't always without frustrations and minor calamities.

A story related by Mr. Link occurred at Jenson's Melrose Theatre, Los Angeles. Approximately six weeks had been spent in erecting the Link in this house, and final tuning was being done the day before the dedication was to

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# Letters to The Editor

Gentlemen:

It was most interesting to read letters from fans of P. Hans Flath, organist - till his death - for KMBC, Kansas City. Mr. Keilhack is correct that KMBC's organ was a Robert Morton. However, I recall Mr. Flath saying it had come from a residence or studio, and the organ's light tone and moderate volume would seem to indicate some such origin.

The KMBC organ possessed a second 2-manual movable console to facilitate program accompaniments. I can remember some programs I listened to simply for the organ fill and themes. At one time, Mr. Flath teamed up with Leigh Havens, possibly still in Kansas City, on a program called "Twin Organs." It featured not only organ duets, but also piano and organ numbers.

Mr. Flath's 25-minute program at 11:05 each night was "must" listening

for myself and friends up until the demise of the pipe organ. Occasionally after that, transcriptions of his pipe organ programs were interspersed with live programs on the Hammond. Mr. Flath's style was uniquely matched to his pipe organ, being light, airy, uncomplicated, and quite different from most other T.O. styles.

May I take this occasion to compliment your "Question and Answer" man? These columns have been of utmost interest. Your writer has not only much authoritative information but writes very well besides. Would he like to come forward for a bow?

Hal M. Davison  
Washington, D.C.

(Editor's note - Former ATOE President Judd Walton has provided most of the answers to questions submitted by our readers.)

## An Open Letter to ATOE Members

With this letter a challenge is hurled to the AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS. The time is ripe for this, the only National theatre organ organization, to set up a STANDARDS COMMITTEE for the organ industry. All major organ manufacturers are considering, or already marketing, a line of "Theatre Organs" (the quotation marks are significant). Many mistakes have been made and more will be made. Guidance is sorely needed.

Probably half of the ATOE membership are blinded by their enthusiasm for the authentic theatre pipe organ.

They must be made to realize that the Electronics Industry has the potential to build instruments that are MIGHTY, GREAT and GRANDE. The organists in ATOE seem more aware of this situation than the non-organists.

When the electronic theatre organ is perfected may depend in great measure on ATOE members. If there is help, the time when satisfactory instruments become available can be shortened. The period of development has only begun.

What standards should be set? What should be left to the manufacturers' ingenuity? It takes, as we all know,

take place. Mr. Link Sr. and his crew were to be on hand for the dedication, and after several careful hours readying the organ for the big day they had retired to their hotel for a good night's rest. Fate stepped in, and that very night California was shaken by a mild earthquake. Next morning the Link crew went to the theatre to make a few last-minute adjustments, only to discover that many good-sized chunks of ceiling plaster had been dislodged into the organ chambers and had all but filled the open resonators.

Many famous persons in the movie world were to be on hand for the opening. Therefore, to save the reputation of the Link Organ, putting the instrument in shape was mandatory. The feverish activity of the next few hours can be well imagined. It is reported that the organ was ready for the first cue on time.

Sales of the Link Unit Organ con-

tinued to grow until the advent of sound movies, which, together with the stock market crash of 1929, sounded the death knell of the Link Pipe Organ factory. This combination of events removed the Link family from the field of music.

The Link name did not pass from the manufacturing picture, however, as it is now well known as the developer of the famous Link Aircraft Trainer. Models now designed for the space age are gaining favor as did the first trainer models. These ground-training machines were partially born on principles originally utilized in the company's automatic piano and pipe organ construction. E. A. Link Jr. can take the lion's share of credit for the success, through a perseverant belief in this twentieth century invention, as well as in his current exploits into the development of advanced under-water diving apparatus.

much more than a "horse shoe console" to qualify an instrument as a theatre organ. However, electronic techniques can produce worthwhile effects not possible in the original theatre pipe organ. Where should the line be drawn? What is an Entertainment Organ and what is a Theatre Organ? There is confusion: shall the Theatre Organ be traditional with the "gimmicky" reserved for the Entertainment Organ? Certainly, the AGO has had an important part in standardizing the Classic Organ.

We have all faced the embarrassing moment when seated at an unfamiliar instrument with non-standard (is there a standard?) pedal placement. Physical design of the console is an important consideration. You can think of many more. Color coding of stop tablets should be uniform. Manufacturers justify their choice by, for instance, the statement that "Podunk Theatre Organs had purple piccolo tabs in 1924". What that is traditional can we consider to be standard? Perhaps we should look to the later WurliTzer and Robert Morton techniques?

ATOE members - think it over - then let your Board of Directors know how you feel. Shall we help the industry so that we both can be proud? Shall we ignore them so that we both shall be ashamed of the term "theatre organ"? Let's hope that, some day soon, we will see manufacturers advertise their instruments with "meets ATOE standards of design"!

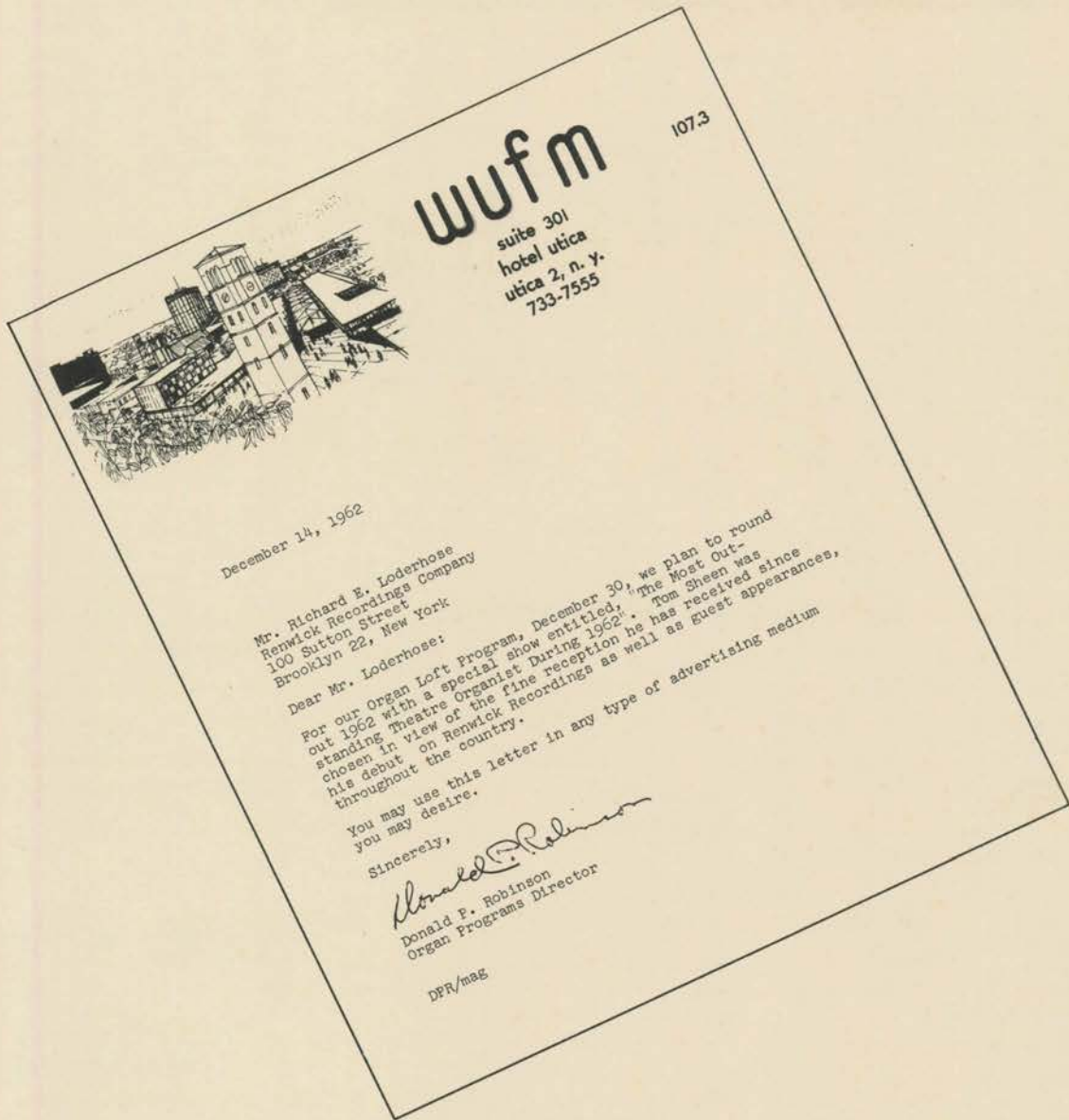
Dewey Cagle

*Have something on your mind? Why not write a "Letter to the Editor"? Do it now!*

## NEWS AND VIEWS (continued)

what happened to the organ in the Paramount Theatre (Shea's Great Lakes) Buffalo . . . It seems that Brother Redmond was there this summer to see a show and like any good organ enthusiast went down to inspect the orchestra pit and found it empty . . . C'mon, you Buffalo members, give a helping hand . . . Brother Redmond also says that while in Cleveland this summer, he attended a theatre showing the "West Side Story", and upon entering the theatre heard organ music which certainly did not sound like a theatre pipe organ . . . Upon entering the auditorium and looking down to the stage he saw a small electronic organ which made him feel like a child finding no presents under the Christmas tree . . . we wonder how many times this happens ? ? ? ? . . .

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3. Georgia On My Mind
- \* 4. When Day Is Done
5. Blue And Broken Hearted
6. Lulu's Back In Town

### Side II

1. Boogie Woogie Shoeshine Boy
- \* 2. Remember
3. Basin Street
4. You Took Advantage Of Me
5. Sheik Of Araby
6. There'll Be Some Changes Made

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Michael Candy (see story below) at Compton 2/5, Odeon Theatre, Wealdstone, Harrow, Middlesex, England. Note large surround added to two manual console. -- Photo courtesy John D. Sharp.

## A TRIP TO THE NEW WORLD...

# "Memories are Made of This"

by Michael Candy

In October, I was fortunate enough to be able to visit the United States through a private charter flight from London to New York. The visit lasted a little over three weeks, and what a visit it was! I was fortunate in being able to stay with very kind friends in Brooklyn, New York City. But I was also exceedingly fortunate in being able to visit Washington, D.C., and places in Connecticut, Maryland, New Jersey, Pennsylvania and Virginia (relatively small though this area is when compared with the whole country), through the tremendous hospitality of, for the most part, members of ATOE. I must also acknowledge the help given me by Member Keith Phillipson, who came over on a visit from England with fellow enthusiast Jeffrey Barker earlier in the year.

I was not organeeering all the time, but I was for quite a portion of it. My first visit, through the kindness of Jack Ward, was to the Radio City Music Hall, with a session around Monday midnight. What a thrill it was to be able to play that instrument, though the word 'play' should perhaps be followed by a query. I might say that I was as nervous as a kitten, but apart from that I like to introduce myself by saying that I am an enthusiast, not a competent musician. Later that week, on Thursday, I went down to Atlantic City, and was the guest of Senator Richards in his home. The following morning we

visited the Convention Hall Auditorium, and again what a thrill it was to play the mighty Midmer-Losh. Later we went to the Ballroom and had a session at the Kimball. This is indeed a delightful instrument, and my thanks go to Bill Rosser for hosting us in the Convention Hall building.

Having returned to New York City, I went the following day northwards to Waterbury, Conn., to attend the Connecticut ATOE Chapter Meeting. We started in the home of Everett Bassett, where is located a very nice 2/4 Robert Morton with additional tonal percussions. Later we retired to the State Theatre with its divided 2/10 Wurlitzer. One cannot hear the main chamber very well at the console, but nevertheless it is a Wurlitzer!

In the early hours of the next morning I went on to Hartford with Chairman Al Miller and his folks and another guest. (Al is building a 3/3 in his bedroom.) I spent the (rest of the) night in Al's home. The next day I visited with him the 3/12 Austin in the Allyn Theatre, Hartford. This organ I found delightful, with a good balance at the console.

I returned to New York that Sunday evening, and the following day went down to Washington, D.C., where I was to be the guest of Ray Brubacher and his folks in their home. On the Monday evening Ray and I went to Silver Springs to see the 2/5 Marr & Colton in the home of the Wendell Hills. This is a very nice installation.

The following day was probably

THE DAY of the whole trip. The destination was Richmond, Va., but the first stop was Alexandria, whither Ray and I drove first to the home of Eastern Regional Vice-President Captain Erwin Young. In his home we had a brief-but too brief - appetizer, his 2/7 Wurlitzer, which was absolutely delightful. The room and chambers are high and this height undoubtedly contributes to the fine acoustics which appertain there.

However, it was Destination Richmond, so we had to move. We had been joined by another member, Frank Myers, for the trip. We located Tommy Landrum, custodian-in-chief since the sad departure of the late Harold Warner, in Dick Barlow's watch and jewelry shop. We repaired to the Byrd Theatre, not far away, where we had an excellent session. This is certainly some organ, though it can become somewhat loud at the console, and the theatre is not that large. After lunching in Miller & Roades, where Eddie Weaver was playing a Hammond combination, we went to the Mosque. Here, Tommy indicated that I should play first, and my goodness me, what a sound - cloud 9, if I may use an American expression! It wraps you up in it. We had about 2 hours or more here altogether. It is to be hoped that the sale of the Mosque will not materialize if anything is to happen to that wonderful Wurlitzer in consequence thereof.

After dinner we returned to the Byrd Theatre for Eddie Weaver's evening interlude, after which we met Bob Coulter, the Manager. Then it was au revoir to

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Richmond, and return to Alexandria and Washington. The following afternoon, Wednesday, Ray and I drove to Frederick in Maryland, where Potomac Valley Chapter Chairman Dick Kline presides at the divided 2/8 Wurlitzer in the Tivoli Theatre. This was a nice instrument, although opening the shutters could make it rather loud at the console. Also present was member Warren Thomas. Sincere thanks are due to Dick for the hospitality extended to us later that evening. Later in the week, on Friday evening, I went with Ray to his Church in Washington, where there is a 3-manual Moller. This sounds very well indeed. The church is not too large, but the organ acoustics are excellent. We collected en route another member, Francis Early.

I returned to New York City the following Sunday via Philadelphia. In the Sedgwick Theatre, Germantown, the Delaware Valley Chapter was holding a meeting, and I was the special guest! Chairman Mrs. MacClain had publicized me as being featured daily on a 3/7 Compton. I appreciated the honor very much, but I am afraid it was not strictly correct. I play weekly, and not necessarily every week at that, for the Minors Matinees on Saturday mornings at a local theatre near my home. The organ is a Compton - of which make we had most organs in our theatres - containing 7 units and 3 manuals, although the top manual is only a coupler. The console is shown in one of the photographs.

But to return to the Sedgwick Theatre, the divided 3/19 Moller, although not yet fully restored, sounded nice, though there was I think a time lag effect at the console. I had come from Washington with Erwin Young, and after the meeting we went out to 'Melody Hill', the home of the MacClains. From there I returned to New York with Dick and Mrs. Loderhose. Appropriately enough, we were passed by a Moller truck, en route, going the other way!

The following evening, Monday, saw me at Jamaica, Long Island, visiting Dick and 'The Crown Prince'. H.R.H. was not playing, as he is being modified at present. But it was surely something just to sit at the 4-manual console. That evening also I saw President Kennedy's dramatic telecast concerning Cuba while in Dick's home.

The afternoon of Wednesday, October 24, saw me participating in the ABC Television Show, 'Who Do You Trust?'. (This had come about through non-organic contacts.) My interview contained reference to my organ engineering visits and a plug for the ATOE. Also, my partner and I were highly successful in the quiz part of the show. I wonder how many members or, more likely, members' families saw that particular program. The organist on the show was John Gart, who used to play a 'Wonder Morton' in the Valencia Theatre, Long



Michael Candy at Compton 3c/7, ABC Theatre, Edgware, Middlesex, England. Top manual is coupler manual only.

Island, N.Y. Unfortunately, I did not meet John.

The following Friday morning at about 7:30 a.m. I reached the Paramount Theatre, Times Square, for a session with Dan Papp and 'The Dowager Empress'. One cannot possibly do justice either playing that magnificent instrument for a short time or describing it in a few words. To be really at the console of that paramount might well apply here in its adjectival sense also) was just terrific. What a wonderful sound it made! Who should walk in during our session but Bob Mack but he did not play. Unfortunately, Dan Papp has now retired and, although I wish him all the things he hopes for in retirement, I do hope that Magnificent Mighty will not deteriorate too much with only infrequent attention. We came out of the Paramount into a snowstorm! I lunched that day with Ben Hall, and in the evening spent a long time talking with Carl Weiss Junior on the telephone. Unfortunately, owing to circumstances, a visit to the Wonder Morton in Loew's Kings Theatre, Brooklyn, could not be arranged.

My last Sunday saw me in Manhasset, Long Island, visiting Reginald Watson. Although his 3/17 was not all in commission, I was able to experience its capability to produce a quite theatrical effect. This is due considerably I am sure to the tiling of the 'tone chute' and to the fact that the egress in the wall of the reception room is so large. (The chambers are in the basement.) It is of interest to note that Mr. Watson was the original designer with Reginald Foot of what is now the BBC Theatre Organ.

Before going to Manhasset, I spoke with Billy Nalle on the telephone.

And that concludes my organistic adventuring. I brought back 19 phonograph records (including the Renwick discussion disc). Although I had to pay Customs Duty at this end, it surely was worth it. But now we come to what I might describe as the most important part of this story. If any members find they will be visiting Britain and will have a day or more in London, do PLEASE write me (6, Dearne Close, Stanmore, Middlesex, England) ahead of time, and we will try and arrange something for you. It may not begin to approach the wonderful hospitality I have received, but at least we will point it in that direction. The longer notice you can give the better, but even if you arrive without writing, do call me at my home (Grimsdyke 1156) and we will see what can be done. Thank you all again, and I will conclude by wishing all members and their families all the very best.

## ROCHESTER REPORTS

By Lloyd Klos

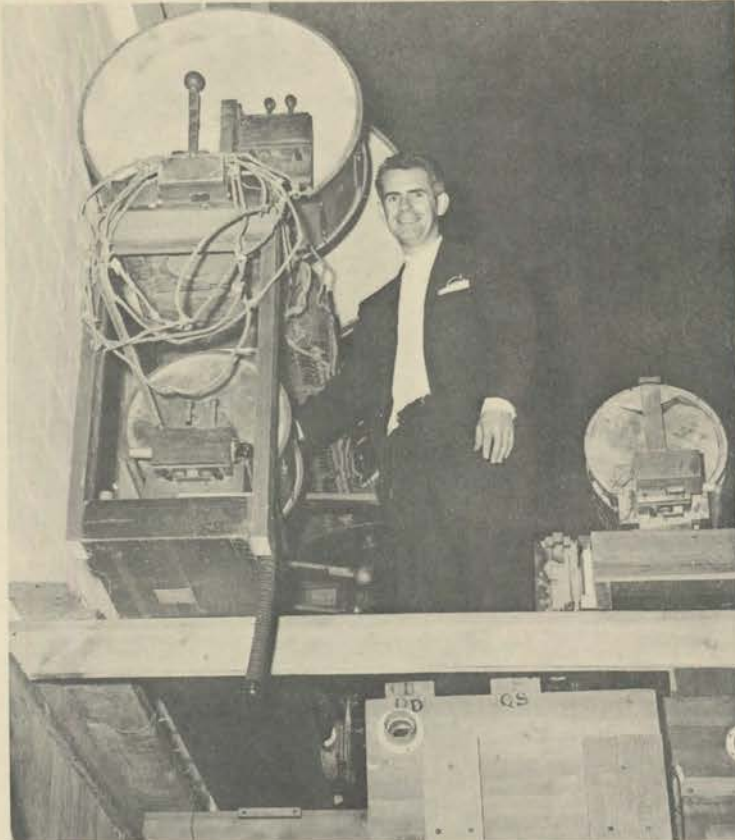
Theatre Organ activity in upstate New York picked up noticeably during the month of October. A Detroit delegation of enthusiasts, headed by Roger Mumbrue, spent a weekend in this area October 20-21. Following the last show at the Roosevelt Theatre the night of the 20th, the group was royally entertained by the artistry of Detroit organist Bob Howland. The show lasted until 2:00 a.m. Then, following a very few hours of sleep, the group traveled to Rochester, where they thrilled to the sound of the RKO Palace Wurlitzer, with organist Howland again doing the honors in a two-hour show. These enthusiasts are firmly dedicated

*Continued*

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# REPORT from ALEXANDRIA ARENA

Story and Photos by  
Ray Brubacher



Jim Boyce beams enthusiastically from drum platform at Alexandria, Va., skating rink. Visible are two of the large bass drums, the band and orchestral snare drum, and some of the cymbals.

## ROCHESTER (continued)

to their hobby, and it was an honor to have them as guests. We trust that the visit will be repeated.

Another delightful concert for theatre organ enthusiasts of the area was presented on October 28, with Dr. Edward Bebko presiding over the console of the 4m/18r Marr & Colton in Buffalo's Roosevelt Theatre. Here is one organist who isn't afraid to use every conceivable rank in the instrument, plus the assorted sounds which emanate from the organ's "hardware department". In the absence of any of the organ-recording companies making offers to record this instrument, plans are under way to issue a disk, showing off the superb qualities of the organ. This would mark the first time that a Marr & Colton organ has been recorded.

Another theatre to get the axe by the end of the year is the Seneca. Its Wurlitzer 3m/15r opus no. 2085 is to be installed in the Skate Haven Roller Rink in Lackawanna, according to recent plans.

The Haven Theatre in Olean is to get the axe by the end of the year also. It once housed Style D Wurlitzer no. 566.

About 4 other theatres in downtown

Buffalo are rumored to be closing within a year.

Word from Elmira from David Teeter tells that the player action, built by Lauren Peckham, is now working, an absolute success. It will pick up Solo, Accompaniment or Orchestral, or any combination of them. Pedal is also partly wired in. The couplers are all working, and the combination action is being tackled. The organ is featured in a couple programs over the local station on week-ends, with Dave taping several hours in advance. The public is most receptive to this kind of music.

Danny Schultz, Rochester's no. 1 organ restorer, is scheduled home before the end of the year. Before leaving Europe, he has arranged, financially and otherwise, to bring out a recording of Tom Grierson playing the RKO Palace organ. The record will be made by a firm headed by Derrick Marsh, and will be made available to ATOE's through a system to be set up later. It will not be sold in stores.

### Editor's Note:

Thru an oversight we neglected to give Sam Daugherty credit for the photos

Jim Boyce, organist for the American-Wheels Alexandria, Va. Skating Arena, is happy to report that at long last, after innumerable delays in construction details ad infinitum, work is finally progressing smoothly on the installation in the arena of his pride and joy, the 4/34 Wurlitzer, originally in the Center Theatre, New York City, and one of the quartet of the Rockefeller Centre Wurlitzers.

In order to install the instrument, Jim has had a concrete and steel extension added to one end of an already existing platform some fifteen feet above the rink floor which is attached to the west wall of the building. A separate concrete platform to hold the console was poured near the northwest corner of the arena and the chambers. The chambers when completed will be on two levels. The entire percussion and trap division has been set up, but before installation is complete, some parts of this may be moved around to experiment as to their best possible placement.

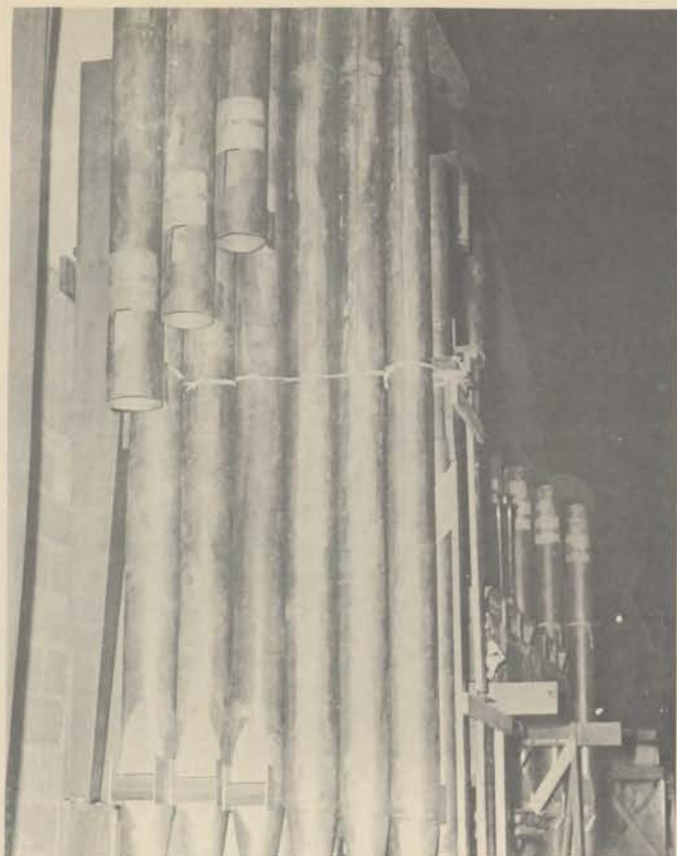
Among the outstanding features of this section are three bass drums; two bass drums and thunder drum, two snare drums, a battery of cymbals, large scale chimes, 37 note glockenspiel, 49 note marimba harp, to name just a few. The 16 foot diaphone extension has been installed and tested, the 16 foot viola diapason and 16 foot Tibia major are also in. Three chests are in place for manual pipes, and a fourth was to be set up soon, giving a total of twenty-one ranks on one level.

Jim hopes to have this much playing by early Spring. The combination action machine is near the console making the changing of piston combinations somewhat easier for Jim. Downstairs in a room behind the candy counter, the four relay stacks and switchboards have been set up and partially wired. The Spencer Turbine Orgoblo with 25 hp. motor is ready to be attached to the power mains. Since a city ordinance states that the upper chambers of the organ will have to be supported by steel girders, Jim plans to install these when he gets the time to do so in between his very heavy teaching schedules and nightly sessions with the rink's Hammond.

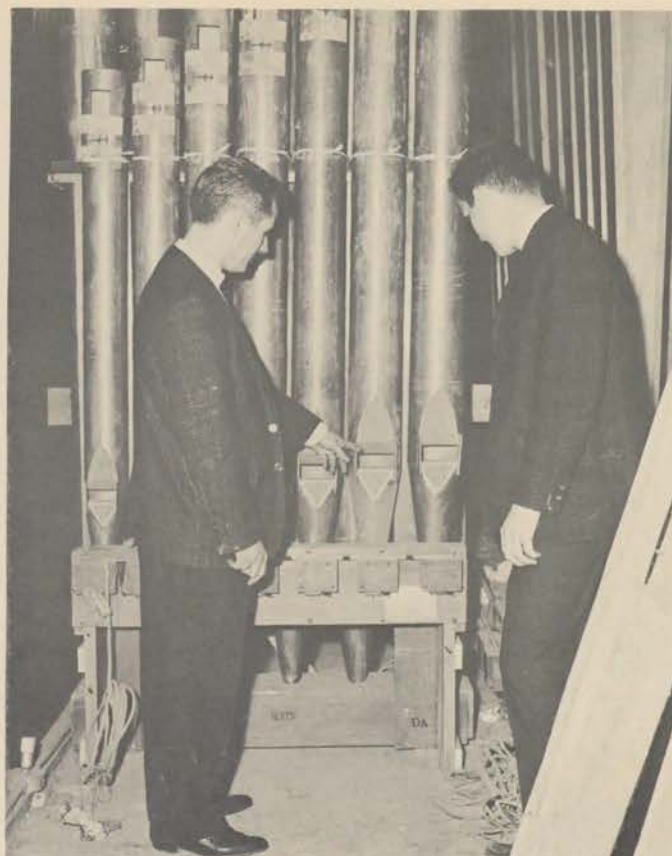
This Wurlitzer is not the first organ in the rink, the former one being a 2/7 Wurlitzer which Jim installed several years ago. This organ is now the proud possession of Mr. and Mrs. Harvey

used in conjunction with the Leonard MacClain story. We are sorry Sam, that cover photo was especially nice!!!!

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The largest pipes of the 16-foot viola diapason extension.



Boyce points out classic (unnicked!) viola diapason pipes to one of his organ students. This is part of 16-foot extension of the rank. Pipes on far right are Diaphones.

Bartlett, of Oakton, Va., who have it installed in their home.

Thanks to the help and advice of organ enthusiasts and friends, the big organ has progressed at a fantastic speed over a period of the last month. Since the building can accommodate an organ twice the size of the one being installed, and has a reverberation time of several seconds, the instrument

when completed should compare or surpass some of the largest theatre installations in sound. After all, how many WurliTzers have ten 16 foot pedal stops, four of them being 16 foot reeds: Post Horn, Tuba Sonora, Trombone, and Contra Fagotto?

Jim extends a cordial welcome to

anyone wishing to see the instrument (bring a pair of overalls too, and perhaps an extra screwdriver). All kidding aside, this will be one of the truly great theatre organ installations in the country. A full report with specifications will follow upon completion.



Theatre Organ Society of Australia member IAN DAVIS, seated at the console of the 260 WurliTzer Special in the Capitol Theatre, Melbourne, Australia. Ian has delighted organ lovers all over Australia with his many broadcasts on this wonderful organ. (Photo courtesy T.O.S.A.)

## THEATRE ORGAN REVIEW

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# CHAPTER ACTIVITIES

ATOE is still growing! We are very happy to extend greetings to THE NEW YORK CHAPTER. This is Chapter Number 19 in our family of organ enthusiasts, and covers the greater New

York area. May it prosper. See the report of this Chapter's first meeting in the following list of Chapter Activities.

## CHICAGO CHAPTER

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

## DALLAS CHAPTER

Chairman - Walter Kuehne, 4106 So. Better, Dallas, Texas.  
Secretary - Grace Johnson, 5436 Glenwick Lane, Dallas, Texas.

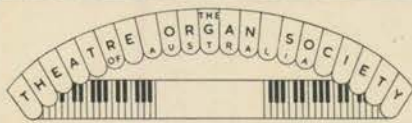
## CONNECTICUT CHAPTER

Chairman - Allen R. Miller, 383 Forbes St., East Hartford 8, Conn.  
Secretary - Miss Judy Derby, 109 Layton St., West Hartford, Conn.

The Fall meeting of the Connecticut Chapter was held at the home of Everett Bassett, and in the State Theatre in Waterbury, on Saturday, October 13. A short business meeting and a social hour were followed by a chance for members to hear and play the Bassett 2/4 Robert Morton. The meeting then adjourned to the State Theatre following the last show, where the 2/10 WurliTzer was enjoyed by all. There was a recent fire backstage in the theatre, but luckily the organ was not damaged.

On November 30, Connecticut Chapter members were treated to an unusual concert by Ashley Miller, of Radio City Hall fame, at the Allen Custom Theatre organ. Miller played "grab-bags" of tunes, his finale being a superb arrangement of "Dizzy Fingers." The organ held up quite well, and sounded its best on ensemble combinations . . . an unusual feat for an electronic. Unfortunately, the reeds were distorted at times, due to a voltage drop.

The Connecticut Christmas party was held at the new home of the Manions in Wapping in December, starting at 2:00 p.m., and running through the evening . . . and affording the chance to see and hear another electronic theatre organ, the Gulbransen "Rialto."



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## DELAWARE CHAPTER

Chairman - 'Dottie' MacClain, "Melody Hill", Rees Road, Devault, Penn.  
Secretary - Mrs. Roger Bloom, Chester Springs, Penn.

The last meeting of the Delaware Chapter was held on Sunday, November 25, at the famed New York Paramount, with house organist Bob Mack as featured artist. Once again Delaware members are grateful to John Armstrong, who contacted Mr. Shapiro, manager of the Paramount, and arranged the meeting.

The program was opened with Bob Mack, house organist, welcoming the club members to the theatre, and playing a few numbers in his appealing style, including a request number, "Stomping at the Savoy." He then gave a very complete and interesting description of the times - what was going on in the world, what was playing at the Paramount and other theatres in the area, etc. - when the Paramount opened in November of 1926. He also described the organ and how it was made to conform to Jesse Crawford's

specifications, and gave some of the highlights of the times when Mr. and Mrs. Crawford played two organs there.

Others who entertained at the meeting were Carl Weiss, Stan Warzala, Ed Weimer, Wayne Hawthorne, Barbara Fesmire, Ed Gress, Don DeWitt, Jack Ward, Leroy Lewis, Esther Higgins, George MacNeil, Bolton Holmes, and Roger Ryner. And at 11 o'clock Chairman Dorothy MacClain received a real thrill when she was asked to put the great instrument to sleep. It was her first experience descending with the organ, and she loved it.

Between 350 and 400 persons, including many members and guests from other chapters, attended the Paramount, which was undoubtedly the highlight of the Delaware Valley Chapter year in a year of great meetings.



Miss Barbara Fesmire entertains at the Paramount Theatre organ.



Bob Mack, New York Paramount Theatre house organist, welcomes Delaware Valley Chapter members to the theatre. -- Photos by Sam Daugherty

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## EASTERN MASSACHUSETTS CHAPTER

Chairman - James Rankin, 73 Grand Street, Reading, Massachusetts.

Secretary - Dave Hartshorn, 8 Little Tree Lane, Framingham, Mass.

Our October meeting at Stoneham Town Hall was a tremendous success. Stanley Cahoon, as is usual for him, was terrific. The only thing to mar the evening was a persistent Tuba cipher. A close inspection of the magnet revealed what we suspect was a small tidbit of Al Winslow's lunch caught in the armature.

The fall concert was held on November 19 . . . a musical event featuring PIPE ORGAN meets the HAMMOND, starring John Kiley and Ralph Woodworth Jr. The concert was held at Stoneham Town Hall, and featured both the Mighty WurliTzer and the Concert Hammond, with Albert Santerre supplying the silent movies.

The regular November meeting was held in the Hammond Museum on the 23rd. John Hays Hammond Jr. (no relation to the Hammond organ inventor) conceived, has collected and assembled a huge organ (150 ranks of strings, an entire division of Trumpet and Tuba reeds) to suit his personal ambitions. The huge medieval castle was selected and fitted around the organ concept. Austin, Skinner, Dennison, and others were then commissioned to evolve what today is the largest privately owned pipe organ in the world. Al Winslow played a varied program to demonstrate the organ's many facets.

The "Battle of Music" on November 19 was a history-making concert. There was no victor. The lowly Hammond with eleven big speaker boxes was transformed into a mighty beast indeed, and the closing numbers - "The Wild Blue Yonder" and "Stars and Stripes Forever" - resounding under the joint thunder of both organs brought the house to its feet.



John Kiley and Ralph Woodworth do a little extemporaneous ribbing during the "Battle of Music" on November 19.

## LAND O'LAKES CHAPTER

Chairman - Harry E. Jorgenson, 1711 Winnetonka, Minneapolis, Minn.

Secretary - Harry Steege, 928 Grand Ave., St. Paul, Minn.

The Mark Dalquist home was the scene of the October 19th meeting and found some 45 members and guests in attendance to hear the original 3/7 WurliTzer organ designed for the MacPhail School of Music in Minneapolis. The installation has the chambers in the basement while the console is located on the first floor level. Mark Dahlquist has done a real fine job of engineering, as the organ has a real fine acoustic reverberative sound.

Artists for the evening included Jim Kennedy, Clyde Olson, Ed Borowiec, Elaine Ulman (now Mrs. Gary Franklin), Harry Steege, Don Peterson and Rose Morley. Business for the evening was conducted by Harry Jorgenson, who helped Reiny Delzer of Bismarck, N.D. to get the 1963 Annual Meeting,



Ralph Woodworth Jr. addresses audience of 650 at WurliTzer-Hammond "Battle of Music."

with Land O'Lakes Chapter as hosts. Meetings are lined up monthly for all of 1963, so it looks as if we are really on the move.

Land O' Lakes members held their December meeting, for a change of pace, at an exhibit of automatic player musical instruments, mostly all playable. Mr. Van Der Boom, president of United Furniture Distributing Corporation, Minneapolis, as host, exhibited some thirty 1860 through 1925 automatic player pianos, calliopes, nickelodeons, band organs, music boxes, and even one immense portable Welte pipe organ, made in Germany. Members had a chance to personally inspect all machines while operating. Piano and organ player rolls were in evidence aplenty, so many variations of music were played.

Alden E. Miller  
Corresponding Secretary

## LOS ANGELES CHAPTER

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

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

Formation of an organ builder's school for members of the Los Angeles Chapter has created widespread interest in the local area. Designed as an aid to members who are planning or installing a pipe organ, the school is the brainchild of chapter secretary Chuck Baker.

Aided and abetted by L. A. member Dick Simonton, the two outlined a course of instruction. Simonton, who has had extensive organ building experience, agreed to give a series of lectures on theatre organ theory and serve as advisor when actual erection of the instrument got underway.

With a minimum of publicity, the

Please turn page



Ann Leaf at console of Wiltern Theatre 4/38 Kimball at conclusion of November Los Angeles Chapter concert.

\$5.00 - DUES ARE NOW DUE FOR '63 - \$5.00

first meeting was attended by twelve interested members, each of whom is either planning or actually installing a theatre organ. After three lectures, the 'students' started work on rehabilitating and installing the Baker organ. By the time the sessions end the men will have had practical experience in all phases of organ construction and rebuilding, and will be able to set up their own instruments without assistance.

On November 3rd, Ann Leaf was presented in concert at the midnight meeting of the club. The celebrated organist presided at the console of the 4m/38r Kimball in the Wiltern Theatre without an intermission, and played for over an hour and a half for the 174 members and their guests. Sometime after 2 a.m., and twenty-odd selections later, Ann finally lowered the console and the reluctant-to-leave audience slowly left the darkened theatre.

Her concert will be the last one heard on the big Kimball until the instrument has been gone over and final rebuilding accomplished by the organ maintenance committee.

#### MID-WEST CHAPTER

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

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

#### NEW YORK CHAPTER

Chairman - David C. Schmidt, Lowery Organ Studios, Roosevelt Field Shopping Center, Garden City, New York.

Secretary - E. A. Marten, Route 2, Half Hollow Road, Melville, Long Island.

The New York Chapter of ATOE, which was formed in August of this year, had its first meeting at the Wakefield Theatre in the Bronx on November 18.

The Wakefield Theatre has a 3/12 Welte Organ which was installed in the late twenties, and although this make was not as popular as others such as WurliTzer and Robert Morton, Welte did build a fine instrument. Dick Loderhose, Vice President of the National ATOE was of the opinion that Welte has many features similar to the Kimball Theatre Organ. Loderhose gave a short talk welcoming the New York Chapter to the ATOE and also provided some very useful information on theatre organs in the New York area.

Dennis Awe, a local New Yorker, was the featured organist, and although he is a newcomer to the ATOE, his fine artistry will be long remembered. Dennis accompanied two silent films: a Keystone Cop Comedy with plenty of "pie in the face" action, and an "Our Gang" one reeler with ghosts and skeletons chasing the kids all over the place. The organ background brought forth many fond remembrances of old days, and judging from the applause at the end, Dennis played as if he had been a movie house organist in the 20's.

The organ was then made available for the members to play, and Dick Loderhose gave an exciting demonstration of the many varied sounds and effects that the Welte Organ has. Many of the newer members got a big kick out of the bird calls and crashing drums and cymbals. For the next two hours most everyone played, and in general, all had a wonderful time. Jim Daugherty gave the members a tour thru the organ chambers, and at noon, the meeting came to an all-too-soon end. Judging from the turnout at this meeting, it would seem that the New York Chapter has made some real progress in these early months, as another concert was scheduled for December on a local 3/19 WurliTzer Theatre Organ.

#### NIAGARA FRONTIER CHAPTER

Chairman - John R. Spaulding, 289 Fayette Avenue, Kenmore 23, New York  
Secretary - Laura Thomas, 3534 Bowen Road, Lancaster, New York

Niagara Frontier Chapter is the only ATOE group that can cross into a foreign country for 25 cents (each way, that is) to hear a theatre organ program. The Sept. 7 visit to Harold Logan's installation at Niagara Falls, Ontario, attended by about 55 members and guests of the 94-member Chapter, would have been worth a trip by Slow Boat to China! Hal Logan's home 3/19 WurliTzer Hope-Jones Unit Orchestra (ex-Buffalo's old Hippodrome Theatre), is the kind of installation that every ATOE'er dreams about. Hal built his home around the organ. After 4 years of work (and patience by Mrs. L.), the whole thing works. 'Nuff said.

Quite a succession of volunteer talent showed how different every player sounds. Preliminary doodling promised true theatre atmosphere, for the floor and the walls shuddered just enough to recall movie houses in which patrons were surrounded by vibrations. Louis Dolinic, organist at the St. John Vianney Seminary, led off. After the binational anthems, he demonstrated his versatility derived from lessons from Frank Martinez (onetime Shea's Buffalo organist), and Cecilia Roy Kenny, a top church musician in Buffalo. Alphonse Saia, long-time duet partner of Louis, played the concert grand on some numbers with the organ; sometimes the piano kept playing without Al (in the chambers), for there's a piano on Hal's manuals, too.

After Irv Toner presided at a brief business session (and told members of having the Elmwood theatre organ to



New York Chapter officers -- Chairman David C. Schmidt, Secretary E. A. Marten; and James LaVake, vice chairman.



First meeting of New York Chapter at Wakefield Theatre, November 18. Dick Loderhose demonstrates the 3/12 Welte.

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restore, too - all 4000 wires of it), Jerry Schwab took over, and offered a brilliant performance. Then Harry Picken (who played last year for the first time in 25 years - so scarce did he find theatre organs until he found ATOE) gave a most harmonic and melodic performance, strictly Jesse Crawford style. Harry is a former Theatre Organist.

Host Hal Logan found resources nobody present even suspected in a brief set. His "Showboat", with wind noises and 32-foot stuff, had the listeners expecting to see steam curling up thru the floorboards. Hal proved he didn't install all those pipes to sit silent. Of course, the toy counter got a workout.

Dean Robinson, a former T.O. man, ended the night. His "Moon River" - Sec'y Laura Thomas was so anxious to hear this that she almost dispossessed Host Hal from his own console - came at about the proper hour for that number, and deserves to become Dean's theme. Dean ended the night. However, Al Saia started the next morning, and for all we know Niagara Frontier Chapter never did go home.

A word about hosts such as Hal, and hostesses, too. Even tho' Niagara Frontier Chapter brings its own refreshments - there's a lot of cleanup work for the owner's family - undertakers' chairs for overflow to be returned - kids whose nocturnal schedules are disrupted. Ben Hall's LIFE article mentions the problem; it calls visitors THEM. Fortunately, NF hosts such as the Logans and the Spaldings don't seem to mind. This is heroism!

On Saturday, November 10, we were privileged to hear Jerry Schwab at the WurliTzer in the Rapids Theatre, Niagara Falls, N.Y. This exceptionally fine 2/8 WurliTzer was restored and is maintained by Director Dave Venderhoek. Last Spring Dave added an octave of 16' Bourdons and Chimes. This is a highly unified instrument and even has second touch on the pedals. Dave has given a great deal of time to this instrument and we all feel that it sounds better now than it must have when it was first installed many years ago.

Jerry Schwab is the talented young organist who played the farewell concert on the 3/15 WurliTzer at the Lafayette Theatre last month without any advance preparation, due to the very short notice. The organ was certainly not in tip-top shape, but Jerry gave an excellent performance. We might mention that last month Jerry took a turn at two Detroit WurliTzers... 4/20 in the Arcadia Roller Rink and 4/36 in the Detroit Fox... along with other recording organists, and had those professionals sitting up taking notice. This concert was also a farewell to Jerry, as he has received his "greetings" from "Uncle Sam".

Secretary Laura Thomas announces that chapter membership now stands at 107!

William Kessel, Publicity Chairman

## NORTHERN CALIFORNIA CHAPTER

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

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

November 3 saw about 125 Chapter members turn out for a meeting at the famed SF Fox 4/36 WurliTzer featuring Everett Nourse, popular Northern California organist. Nourse has, no doubt, a more intimate knowledge of this particular instrument than any other organist, and the many years spent at the console have paid off handsomely, as evidenced by the enthusiastic applause that followed each selection.

December 1 saw a meeting at the Pizza Joint in San Lorenzo, California, where a much traveled 2/9 WurliTzer has found a popular home. Popular organist Dave Quinlan plays this organ four nights a week to an almost capacity crowd. He was the star performer for the Chapter meeting in December, and was followed by many other local organists who are members of this group.

## OHIO VALLEY CHAPTER

Chairman - John J. Strader, 3630 Clifton Ave., Cincinnati 20, Ohio.

Secretary - Mrs. John Strader, same address.

The first meeting of the 1962-'63

season was held at the Shady Nook Steak House, Hamilton, Ohio, with owners Stan and Virginia Todd as hosts. 17 year old Robert McRaven, a student of Stan's, was the guest organist for the evening. He displayed an uncanny ability for theatre organ styling and his technique was breathtaking. The sixty-some ATOE members present were held spellbound by McRaven's fine performance on the special 3 manual Hammond.

The second Ohio Valley Chapter meeting of the season was held December 10 at the residence of Mr. and Mrs. John Strader. Among the 78 members and guests was member Eddy Osborne, "Fabulous Eddy," noted Baldwin organ recording artist. Chairman brought to the attention of the membership the fact that Eddy was celebrating his birthday. Stan Todd played a thunderous rendition of "Happy Birthday," as a specially prepared cake, aglow with candles, was carried in. Eddy seemed to have some difficulty in cutting the first slice. Perhaps the fact that it was made of foam rubber had some bearing on the situation.

Following the brief "celebration," Strader introduced Jack Doll Jr., a 15-year-old organ enthusiast, who played several selections in fine style. He was followed by Glenn Merriam, who chose a medley of river tunes and Christmas selection. Then the members were invited to try the console themselves.



Robert McRaven seated at the specially built 3 manual Hammond, with Stan Todd standing directly beside him. Seated at table with back to camera is Herb Wottle, Mrs. Wottle facing the camera. Mrs. Glen Merriam looks on in the background.

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E. W. White, a professional organ tuner from Greensboro, N.C. explains how relays and pneumatics work together. See below.

### PIEDMONT CHAPTER

Chairman - Paul M. Abernethy, M.D.  
1610 Vaughn Road, Burlington, N.C.  
Secretary - Edwin G. Baldwin, 2711  
Bedford Street, Burlington, N.C.

The first regular meeting of Piedmont Chapter was held on November 17, with a business meeting and dinner at the Southern Grille. The members and guests then moved to the Auditorium at Elon College where E. W. White of Greensboro gave a talk on the "Inner Workings of Pipe Organs." For his talk he had a cutaway of a pipe chest as well as other pieces and pipes

showing how pneumatics change to relays and vice-versa. Following a look at the 3 manual Reuter console, Wynn Riley demonstrated the 40 rank organ. The members who tried their hand at the console received the great thrill of playing this marvelous organ.

On Monday, November 19, we were guests of the Carolina Organ Club at the Carolina Theatre in Greensboro for a concert following the movie show. Sid Hellier performed and showed off the 2/7 Robert Morton in grand style. The members had a good time touring the organ lofts and trying the organ before calling it a late night.

### POTOMAC VALLEY CHAPTER

Chairman - Richard Kline Jr., Frederick, Maryland.  
Secretary - Woody Wise, 3701 Eaton  
Place, Alexandria, Virginia

The much-awaited Stanton Theatre meeting came off on Sunday, Sept. 23rd, without a hitch. We had excellent attendance and time for everyone to try his hand at the big Kimball. Dick Haffer and his crew deserve much credit for the fine job they've done and continue to do! Ted Schiller, district manager for the J-F theatre chain, is extremely pleased with the organ and with his new house organist, R. G. Pierce, who now plays there every Friday and Saturday evenings and on Sunday from 1:30 to 2:00. Dick is working on the swell shades now, so the organ may soon again be under expression. Many thanks to Ted Schiller and the Stanton management for allowing us to use the organ and the building and to Ray Brubacher and R. G. Pierce, who opened the meeting as our featured artists.

Mr. and Mrs. Harvey Bartlett's 2/7 Wurlitzer is now playing and they are

busy chasing wind leaks and putting the final touches on it. Jim Boyce's big 4/34 Wurlitzer is now progressing again. The console is in place and part of the pedal division is up on the gallery along with a few main chests. Warren Thomas's 3/8 Morton is coming along nicely - pipes are in the chests and Warren soon hopes to begin winding and wiring. Norm Ziegler has begun moving part of his 4/17 Marr & Colton back from Wheeling. The console is here now along with several ranks of pipes and it's a real honey! Loew's Triboro Theatre in N.Y. City recently sold its beautiful 3/13 Wurlitzer to Mr. and Mrs. Marvin Lautzenheiser of Springfield, Va. They are presently constructing a room for the organ and will begin installation in the very near future. Lots of luck, Marv and Jean.

On November 3rd, our meeting started with dinner at the Francis Scott Key Hotel, then on to the Tivoli Theatre at 9:00 p.m. where the 2/8 Wurlitzer was used for an intermission spot between shows (Editor's Note - We understand that the featured artist for the evening was none other than Dottie MacLain, chairman of the Delaware

### PUGET SOUND CHAPTER

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

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

The fourth meeting of the year was held Sunday, December 9, at the Bennet Fisher Conservatory in Seattle, Washington, with Dick Schrum at the console. This organ was first installed in the Granada Theatre (Ex Egyptian) Seattle, then moved to Radio Station KOMO, and then installed in 1961 in a two story modern building approximately 100 feet by 50 feet. One wall is glass overlooking the Bay. The organ? Why, it is a 3/10 WurliTzer.

Our February meeting will be held at the Paramount Theatre in Portland, with Don Baker as guest.

Received in the mail a clipping, apparently from the "Portland Oregonian": "Died: Roy Carnathan, 66, ATOE member in Portland, Oregon, after a short illness. Last played for Northwest Chapter at the Oriental Theatre when he played a thrilling sequence similar to the old silent theatre days. Began at age 15, playing piano in silent pictures, then played pipe organ through the whole silent era. Opened a host of Northwest Theatres. First theatre organ broadcast in northwest from Walla Walla, Washington. First simulcast of theatre organ in theatre and vocal studio from Marshfield, Oregon. Devoted the last 30 years to music and teaching. A veteran of W.W.I."

### THE SOUTHEASTERN CHAPTER

Chairman - Carl Norvel, Griffin,  
Georgia.

Secretary - Charles Walker, Room  
616, YMCA, Atlanta, Georgia.

The September 16 meeting held in the Baptist Church in Jackson, Georgia, was quite a success. This church is the new home of the 2/7 WurliTzer originally installed in a Savannah Theatre. The Southeastern Chapter was allowed the use of this fine WurliTzer in return for helping with some of the maintenance. Several of the members of the church were astonished to find that a group would so willingly work on an organ merely for an opportunity to play it.

Another meeting, on October 28, was held in the Allen Organ Studios in

Valley Chapter, and wife of Our Honorary Member Leonard MacClain). The meeting then recessed to Lem Keller's home where members had an opportunity to try the 3/12 Keller special, and following the last show at the Tivoli all were invited back to the Tivoli to try their hand at the Mighty WurliTzer.

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Atlanta. Ned Marshall opened the program by demonstrating the many voices to be found on the new Allen Theatre Organ, following which several members played the instrument and were very favorably impressed with its response and tone.

Work is progressing on the WurliTzer in Mr. Braley's home and enthusiasm is very high as we look forward to hearing the first home installation in our Chapter.

On December 9, "Atlanta's Fabulous Fox" played host to the Southeastern Chapter. This theatre is the home of the Moller Deluxe, a 376 stop, four manual instrument. Installed in 1929, it was the 5,566th instrument made by the company. The organ has spent all of its well-rounded life on the elevator in front of the world's widest theatre stage.

Attending the December 9 session were W. "Tiny" James, ATOE National president, and Regional Vice President Erwin Young.

## NEWS FROM DETROIT

By Claude H. Sheridan and Bob Connor

Members and guests of the Detroit Theatre Organ Club were treated to an outstandingly successful First Anniversary Party at the Club headquarters in the Iris Theatre on Sunday evening, September 23. The celebration was in commemoration of the first sounds from the mighty WurliTzer, 4-manual, 34-rank theatre organ, formerly in the Detroit Fisher Theatre, which after more than six months of devoted effort on the part of the Club members was again playable, Fred Bayne, one of the original

## WESTERN RESERVE CHAPTER

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

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

The December 9 meeting was held at the Don Wheeler residence in Cleveland. Don is the proud owner of a WurliTzer 240 Special which was originally installed in Warner's Uptown Theatre. Another WurliTzer coming to Painesville, Ohio, is the "260" from the Lafayette Theatre in Buffalo, which has just been removed by new owners Don and Mary Borden with the help of Harry Radloff and Earl Gilbert. Plans call for a new home especially designed for a pipe organ installation.

Western Reserve Chapter members were the guests of Harry Radloff of Buffalo for a Christmas party held at the Roosevelt Theatre through the kindness of manager-owners George and Morris Rosing. This was a gala party, with the well known Dr. Bebko featured at the 4/18 Marr & Colton Organ.

members of the Club and the popular organist at the Farmhouse in Hazel Park, had thrilled the then small group of participating members on that exciting night a year ago when he took command of the console and brought forth melody from the only six ranks of pipes in one chamber that were at that time in operation.

The celebration in September began with a buffet for members and their immediate families. Some 140 participants enjoyed this first hour and a half of recollections and sociability. By 8:30 p.m., an additional 150 members and guests had arrived for the musical portion of the celebration. Fred Bayne

again had been chosen to provide the evening's entertainment. Fred had promised an evening of surprises, and it was with excited anticipation that the house grew silent, the house lights dimmed and to a rousing welcome Fred seated himself at the console. Opening with the same six ranks which were all he had available that first night a year ago, Fred again played "Valencia", which had so thrilled the weary workers on September 25, 1961. Gradually expanding the tonal complement of the now complete organ installation, the theatre was finally filled with the mighty voice of this magnificent instrument. Finally quieting the enthusiastic applause of the appreciative audience and setting the cadence with the snare and bass drum, Fred paraded forth with the "Repasz Band March".

With a quick change of pace, Bayne demonstrated his versatility in a smooth, soothing arrangement of "Autumn Nocturne," followed by Kreisler's "Liebesfreud." A tribute was then paid the late Jesse Crawford with "At Sundown" and "L'amour Toujours L'amour."

Fred later introduced his former teacher, the well-known Mildred FitzPatrick, under whom he had studied in Chicago in the mid-1930's. She assumed control of the console, and for the following three-quarters of an hour held her audience enthralled as she coursed from one musical idiom to another. Her arrangement of a Jerome Kern medley earned her a standing ovation.

As her tribute to Jesse Crawford, Miss FitzPatrick -- who had introduced him to her student Helen Anderson, later Mrs. Crawford -- played "Laura" in the later Crawford style.



MILDRED FITZPATRICK

## ST. LOUIS AREA CHAPTER

Chairman - Edgar 'Ned' Lustig, 10117 Carolynne Drive, St. Louis 28, Mo.

Secretary - Wendell Whitcraft, 445 Baker Ave., St. Louis 19, Mo.



FRED BAYNE

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# WURLITZER FACTORY SHIPMENT LIST

( continued from last Issue )

2107	2Man	Perry Okla. Meth. Church	5/10/30	2143	Ch.	St. Paul, Minn. Beth. Eng Luth Ch.	10/28/30
2108	3Man	Chicago, Ill. Gateway	5/20/30	2144	RJ11	Cincinnati, Ohio Christs Hos.	10/31/30
Rep D		New Castle, Eng. West Gate	5/24/30	2145	3Man	Montreal, Canada H.S. Berliner	11/ 5/30
2109	RJ4	Wynberg, S. Africa Hugh Tevis	5/26/30	Rep. 150		Colchester, Eng. Regal	11/22/30
2110	3Man	Corpus Christi, Tex. 1st Pres. Church	5/27/30	2146	Chap	Youngstown, O. St. Francis Assisi Ch.	11/28/30
2111	3Man	Centenary, N.Y. Sam. Katz	5/29/30	Rep. B		Highland Park, Mich. Cardinal Tea Room	12/16/30
2112	3Man	Providence, R.I. Strand	5/31/30	2147	Chap	Salt Lake City, Ut Consolidated Co.	1/16/31
2113	RJ4	Olean, N.Y. Mrs. Gilligan	6/ 6/30	2148	Bal. #3	Chicago, Ill. Weston & Dexon St.	2/ 5/31
2114	3Man	Middletown, N.Y. Paramount	6/12/30	2149	190	Pretoria, S.A. His Majesties	2/13/31
2115	3Man	Peekskill, N.Y. Paramount	6/14/30	2150	190	Durban, S.A.	2/26/31
2116	220	Bradford, Eng. Victoria	6/20/30	2151	Bal. #3	Cincinnati, O. Peebles Corners	2/26/31
2117	2Man	Gastonia, N.C. Meth. Ch.	6/21/30	2152	Chap.	Laredo, Texas A. Ferrer	2/26/31
2118	3Man	Lynn, Mass. Paramount	6/30/30	2153	240	Erie, Pa. New Warner	3/ 7/31
2119	Chap	Chicago, Ill. Metropolitan Funeral	7/ 3/30	2154	Spec.	Saranac Lake, N.Y. St. Bernards Ch.	3/18/31
2120	4Man	Manchester, Eng. Paramount	7/14/30	2155	240	Youngstown, Ohio Warner	3/26/31
2121	3Man	Salem, Mass. Paramount	7/18/30	2156	Spec RJ 8	New Rochelle, N.Y. Goodenough	4/18/31
2122	4Man	Denver, Colo. Paramount	7/23/30	2157	Bal. #2	Aurora, Ill. Paramount	4/27/31
2123	3Man	El Paso, Texas Plaza	7/30/30	2158	Chap	Flushing, L.I. T. Quinn & Sons	4/28/31
2124	3Man	Milwaukee, Wis. Riverview Rink	7/31/30	2159	Bal. 1A	Steubenville, O Paramount	5/ 8/31
2125	#1Pub	Dallas, Texas Palace	8/16/30	2160	2 Man	Clinton, S.C. 1st Pres.	5/ 9/31
2126	Chap	Asbury Park, N.J. Exhibit	8/16/30	2161	190	Johannesburg, S.A. Plaza Cin	5/20/31
2127	3Man	Ch		1242	Rep. E	Windsor, Ont. Canada St. Clare	5/27/31
		Sioux Falls, S.D. 1st Luth Ch.	8/19/30	2162	Bal. #4	Newcastle, Eng. Paramount	6/19/31
2128	#3 Bal	Ft. Wayne, Ind. Paramount	8/26/30	1523	Reb. H	London, Eng. (Toot. Cinema) (Granada)	7/13/31
2129	3Man	Stapleton, S.I.N.Y. Paramount	8/28/30	2163	Spec Chap	Oxford, Mich 1st Ch. Sc	7/17/31
Rep. H		London, Leicester Sq. Buchanan	8/29/30	1426	Rep. 2M	Toledo, Ohio Station WSPD	7/25/31
2130	2Man	Youngstown, Ohio Calvary Bapt. Ch.	9/ 2/30	1174	Reb. 190	Beckenham, Eng. Regal	7/27/31
2131	Bal #2	Mattapan, Mass. Oriental	9/15/30	2164	Pub. 1	Oakland, Cal. Paramount	7/28/31
2132	Bal #3	Nashville, Tenn. Paramount	9/17/30	2165	Sp. 2M	Chicago, Ill. Madison G.	7/29/31
2133	Ch.	Clifton, N.J. Trinity M.E. Ch.	9/19/30	1186	Reb. E	Cologne, Ger. Theatre	8/24/31
2134	3Man	Ch		2166	3Man	Buffalo, N.Y. (Seminary)	8/25/31
		Boyertown, Pa. St. John's Luth. Ch.	9/25/30	2167	2M	Minnesota, Minn. Hope Luth Ch.	8/28/31
2135	RJ8	Phoenix, Ariz. Mr. & Mrs. Gibbs	9/26/30	2168	4Man	Mexico City, Mex.	9/30/31
2136	Chap	Danvers, Mass. Annunciation Church	9/27/30			Our Lady Guadalupe	10/10/31
2137	RJ1	Camden, N.J. Harleigh Cemetery	9/29/30	2169	Bal. #4	Leeds, Eng. Paramount	10/10/31
2138	Chap	Moravia, N.J. St. Patrick Ch.	10/ 6/30	1150	Reb. D Sp	Amsterdam, N.Y. St. Mary's	10/12/31
3 Man Console		Stapleton, S.I.N.Y. Paramount	10/ 7/30	2170	Bal. #1a	Charlottesville, Va. Paramount	11/11/31
2139	270	London, Eng. Elephant & Castle	10/11/30	1962	Reb. RJ4	Mexico City, Mex. Luis Oca	11/12/31
4 Man Console		Chicago, Ill Marbro	10/17/30	2171	Bal. #1a	Glen Falls, N.Y. Paramount	12/ 4/31
2140	1220	Walthamstow, Eng. Princess Pavilion	10/17/30	2172	R 13	Wilmington, Del. E du Pont	12/ 5/31
2141	3Man	Con.		2173	Bal. #2	Boston, Mass. Paramount	12/30/31
		Twinsbury, O. Crownhill Cemetery	10/20/30	2174	Reb.	Kingston, Eng. Regal Cin	1/ 4/32
2142	Ch.	Gowrie, Iowa Swedish E. L. Ch.	10/23/30	1354	Reb. Sp. B	London, Eng. Filmophone	1/16/32
				1505	Reb.	Jackson, Michigan State Pris	2/25/32
				Addition		Boston, Mass. W.N.A.C.	3/ 4/32

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2175	Chap	Brooklyn, N.Y.	Mt. Lebanon Baptist Ch	3/ 4/32	1795	Reb. B	Boston, Mass.	Broadcast Manger H.	11/ 7/34
1684	Reb. B	Cincinnati, O.	Longview State Hos.	3/21/32	2187	3M	Blackpool, Eng.	Tower Bal	12/ 8/34
2176	Spec. RF-4	Middletown, Conn.	W.W. Wilcox	5/16/32	1280	Reb. 100	Gowanda, N.Y.	St. Mary's	12/11/34
2177	Spec 240	Johannesburg, S.A.	Loews	6/20/32	2037	Add	Blackpool, Eng.	Empress	12/22/34
411	Reb. 235	Los Angeles, Cal	Hotel Ambassador	7/22/32	394	Reb. 3M	Dayton, Ohio	Miami V Broadcast	12/31/34
2178	Spec. 4M	Radio City, N.Y.C.	Thea #8	8/ 2/32	1483	Reb. B	Windsor, Ont.	Station WKLW	1/16/35
1959	Sp. B	Hampstead, Eng.	Regal Th.	8/12/32	1270	Spec 2M	Detroit, Mich.	The Beth, Luth. Ch.	3/29/35
2097	RJ11	Hyde, Maryland	G. Seglin	8/16/32	2013	Reb. 205	Spec. Victoria, London	Metropole	4/27/35
2179	Sp. 4M	Radio City, N.Y.C.	Thea #10	9/28/32	1543	Reb. 190	Port Elizabeth, SA	Grand	5/ 7/35
2180	Sp. 3M	Radio City, N.Y.C.	Broadcast Studio	10/11/32	2188	Spec. 3M	Rockville Center	St. Agnes	5/18/35
2053	Reb RF12	Essex Falls, N.J.	S.M. Tracy	11/21/32	1080	135	Coldwater, Mich.	1st Pres.	5/31/35
2181	RF Play	Galveston, Texas	Funeral H.	12/23/32	213	#1	Monterey, Cal.	San Carlos	6/18/35
2182	2M	Buffalo, N.Y.	Forest L. Chapel	2/ 1/33	2189	Spec 4M	Manchester, Eng.	Granada	8/ 6/35
1893	Spec. RF12	Boothbay Harbor, Me	Dr. J. Todd	3/28/33	1319	Spec 175	Enfield, Eng.	Savoy Th.	8/ 9/35
2183	Sp 220	Edmonton, London	Empire	6/19/33	1359	Sp. 3M	Chicago, Ill.	W.J.J.D.	10/16/35
2184	Sp 220	Stepney, Eng.	Troxy Th.	6/26/33	1544	B & Tibia	Philadelphia, Pa.	W.C.A.U.	10/17/35
1743	Reb. B	Toronto, Ontario	Radio St. CFRB	8/31/33	2190	c-2 Ch.	Detroit, Mich.	St. Peter	10/25/35
1921	Reb. E	Brookline, Mass.	Coolidge Corner	11/17/33	103	RB13	Detroit, Mich.	Arena Gardens	10/29/35
2185	R16	New York, N.Y.	Radio City Ball Rm.	3/29/34	309	Reb.	Chicago, Ill.	W.B.C. Co.	12/13/35
1590	Reb. F	Gloucester, Eng.	De Luxe	4/19/34	2191	Spec. 3M	London Eng.		12/16/35
1165	Reb. F	Worthington, Eng.	New Cinema	7/10/34	2008	Reb.	Pittsburgh, Pa.	Mr. Moreland	12/19/35
411	Reb. 235	WHEC B. Cast. Stat.	Rochester	7/20/34	1970	R.J.	Brighton, N.Y.	Mr. Allen	1/20/36
636	Reb. 108	Amsterdam, Holland	B. Van Leer	8/10/34	1772	Spec.	Malden, Eng.	New Cinema	1/27/36
1719	Reb. E	Stratford, Eng.	Rex Th.	9/14/34	2192	Spec.	Mansfield, Eng.	Plaza Cinema	2/15/36
2186	190	Bedford, Eng.	Granada	9/28/34	2193	Chapel	N.Y.C. Store		2/19/36
					1382	Style	E. Providence, R.I.	St. Marg. Ch.	2/26/36
					2194	C-2	Linden, N.J.	St. Eliz. Ch.	2/27/36
					1181	RB4	Detroit, Mich.	Plymouth Congregational Church	3/20/36
					2195	Chapel	Marshalltown, Oa.	Pursel Funeral Home	3/23/36

(Concluded in next issue)



ATOE members John and Mabel Varney hold still just long enough for this picture, taken in the music room of the Varney home in Baltimore, Maryland. John (seated at his newly acquired 3 manual Rodgers) began his professional career at the age of 16, playing the leading theaters throughout the East. He has served as musical director for WCAO, CBS radio in Baltimore.

The Varneys have combined their musical talents in the professional world since first meeting at Baltimore's Peabody Conservatory of Music. Their popular night club duo featured John at the organ and Mabel on a variety of instruments, including: marimba, drums, vibraphone, and musical saw! Mrs. Varney now confines her musical talents to piano pedagogy leaving the professional entertaining in the capable hands of her husband.

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# Buffalo Bids Farewell to the Lafayette Theatre and Wurlitzer

Compiled from Material Furnished by Bill Kessel, Publicity Chairman, Niagara Frontier Chapter, ATOE

It was late Tuesday evening, October 16, when word reached Irving Toner, president of the Niagara Frontier Chapter of ATOE, that dismantling of the Wurlitzer in the Lafayette Theatre would begin on Thursday morning, the 18th.

This left about twelve hours to arrange a farewell concert, and permission had to be first obtained from the theatre management, the building owners, and Don Borden, the new owner of Wurlitzer Opus 501, shipped from the factory 1/10/21. It was 10 o'clock the next morning before final permission was obtained for a final concert. Western Reserve Chapter's Don Borden, the new owner, is to be especially thanked for delaying the dismantling, because he was short of time: in just eleven days what was a big well-kept theatre was to become another parking lot.

With such a short time to go, Secretary Laura Thomas, President Toner, Don Hyde, Craig Stoll, Ted Hewson, and many others started phoning as many Chapter members as they could reach, and notified neighboring ATOE chapters of the final concert.

At 11:30 p.m. on Wednesday, Octo-

ber 17, the movie ended, and there were left in the theatre a little over 100 ATOE members and guests, plus a few who stayed over from the final picture performance. Perhaps the small boy in a man's lap down front was one of them.

Other ATOE members arrived from Cleveland, Toronto, and Rochester. Also present was local radio personality Jack Eno, who had plugged the wee-hour performance most of the day. The final concert was opened by Jerry Schwab. Elmer Brost was introduced as former house organist, but did not play because of "Too many memories." Someone in the audience said, "He was the first I ever heard play a theatre organ". Other organists on the program were Bob Bitner, former AGO dean in Cleveland; Max Prusak, Pat Brylski, Irving Toner, with the honor of shutting down 41 years of service (not very active in recent years, of course); and Niagara Frontier Assistant Secretary Grant Whitcomb.

The next day saw Treasurer Joe Thomas, and Secretary Laura Thomas, as well as many other Niagara Frontier Chapter members working in sort of a

haze, what with the final number being played about 3:30 a.m.

Theatre manager George Simon was responsible for the organ being in playing condition. He liked to play, and theatre employees Mona Gavin and William Walsh tell of his pre-movie recitals. Al Ullman was responsible for keeping the organ working mechanically.

Plans had originally been explored to keep this organ in Buffalo, but everyone is happy that the instrument went almost intact (the brass Sax and the brass Trumpet were given to a local House of Worship) to ATOE member Don Borden, who plans to build his new home around Opus 501 in Cleveland, Ohio.

## Questions and Answers

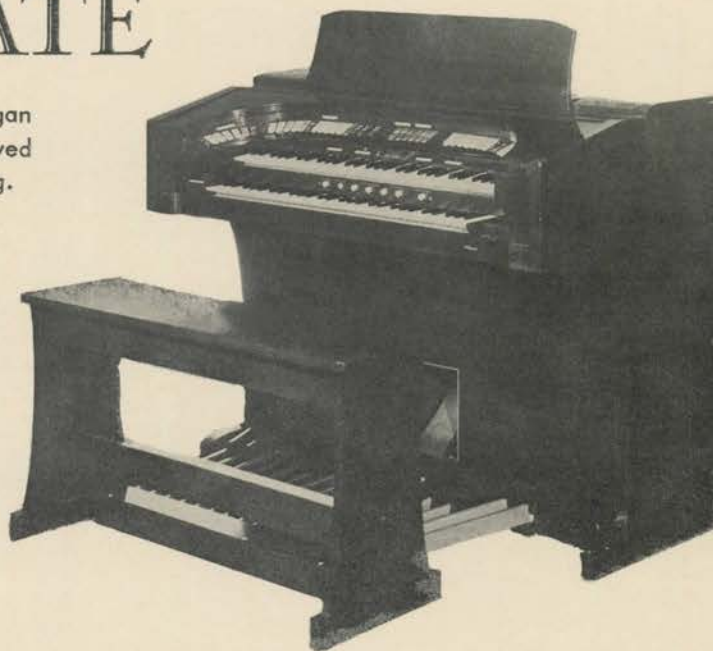
**Q** How do you set temper?

**A** Setting temper means flattening the fifth intervals in the scale. In a scale of true pitch, G sharp and A flat are distinctly different notes. Many years ago some organs were made with the sharps divided halfway along their length, and it was possible to play the true intervals by pressing either the front half or the back half of the note. Obviously, two pipes were used, each tuned to the non-tempered scale. Orch-

Please turn to page 31

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## QUESTIONS AND ANSWERS

estral instruments are played to the non-tempered scale, hence the pure sound of the chord structures. The best way for the novice to set temper is to tune to one of the percussions, such as a metal bar harp. The temper is already set in these instruments, and eliminates the necessity of having to set it by ear. It is also possible to buy a set of tuning forks tuned to correct temper for one octave. If, however, you want to try your hand at it, proceed as follows: Set the pitch of Middle C to a reference note on the harp, or tuning fork. Tune the octave C to it. Now tune F between so the beat of it is of almost equal frequency when held with the C above and the C below separately. The beat should be just a trifle faster with the C above. It will be necessary to slightly sharpen F to achieve this result. Now do the same with G, but this time flattening the note as you want to do with the rest of the intervals. Try to fix the speed of the beat in your mind as a reference, and tune the following intervals to each other to the same beat:

*Tune D to G; A to D; E to A; B to E; F# to B; C# to F#; G# to C#; D# to G#; A# to D#*

Now hold the interval F and A Sharp; having already tuned F, the beat between these two notes should be of the same frequency—as the others. If it is not, you have not come out "right"! It is then necessary to start over. If, however, each of the intervals that you have tuned seem to have the same beat, hold the minor third chord, C and D#. A very rapid beat will be heard. Progress up the scale chromatically with this chord to the chord A sharp and upper C, listening to each one carefully. If your temper is even, the beat will sound the same for each chord except that it will increase slightly as you proceed up the scale due to the higher frequency of the notes. If satisfactory to this point, tune the next octave above in unison to the tempered octave. Now hold the chord Middle C and A sharp. Again a rapid beat will be heard. Progress up the scale chromatically with the two note chord to the upper C and G sharp. If the beats are even, you have it made. If not, check temper again, and try to even out the flat spot. It takes practice to do it right the first time, so keep trying.

**Q** What is the difference between Open Diapason, Horn Diapason, Diaphonic Diapason and Phonon Diapason?

**A** In the question, four types of Diapasons are listed. Inasmuch as Phonon is a generic term for all types of diapason pipes which have restricted harmonic development, we need to consider only the other three in detail.

The Open Diapason as found in a Theatre Organ is a stop or set of pipes which is the primary foundation rank of the organ. By foundation is meant that

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tonal base upon which full organ or "ensemble" combinations are built. In a church or concert instrument, ensemble describes a combination of diapason tones of 8', 4', 2', with a mixture added which may have from two to five or six different pitches together with certain other ensemble building ranks. The mixtures usually contain unison pitches such as 4', 2', 1', 1/2', etc., plus quint or fifth interval pitches such as 2-2/3', 1-1/3', 2/3', etc. Other pitches utilized in the: mixtures are those of the third interval such as 3-1/5', 1-3/5', etc. and even the flat seventh, 1-1/7'. In a theatre organ, mutations are not used to build ensemble as such, most ranks being solo ranks unto themselves which must nevertheless meld together in combination. As a matter of fact, if the word ensemble is used to identify the tonal structure of the concert organ sound, then it cannot accurately be used to identify the theatre organ tonal structure. However, in both cases, the open diapason is the primary foundation rank of the organ. In a theatre organ it is usually a rank of diapason pipes with a leathered lip and producing only a very restricted number of harmonics and is usually a 44 scale pipe (6" diameter at low 8' C).

The Horn Diapason is, roughly speaking the equivalent of a concert organ

Wurlitzer Roller Rink Organ 3m/8rman. GIANT SCALE ALL HIGH PRESSURE F. O. B. Shipping Point, Owner Asking \$3,200. Write Agent, William A. Klimgger, Jr., 5165 N. Sherman Blvd., Milwaukee 9, Wisconsin.

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Console, 3 or 4 manual with or without relay. Wurlitzer preferred. C.M. Henningsen, 4356 Gertrude Drive, Fremont, Calif. Phone Sycamore 3-4310.

Violin Diapason, and has some additional development of the upper harmonics, giving it a slight string tone. It is a smaller scale, usually 5 1/2" at low 8' C, and is softer. It is equipped with a harmonic bridge to steady the tone. In the concert organ, the violin or geigen diapason has a pronounced strong tone.

The Diaphonic Diapason has even less harmonic development than the other two, is louder, and in some of the larger organs is larger scale, being 6 1/2" or 7", diameter at low 8' C. It is found on pressures from 10" up to 25", and its tone has almost no harmonic development other than the first two, the octave (eighth) and quint (twelfth).

To summarize, the three types of diapason ranks listed are the backbone of the theatre organ foundation section. Organs up to 11 or 12 ranks have but one, the Open. Organs up to 20 or 22 ranks have either one, a Diaphonic, or two, with the second being a Horn. Some of the larger instruments have all three types. Some enthusiasts make the serious error of removing the diapason from a theatre organ having but one such set. With simple combinations it might not be missed, but when combinations using reeds such as Brass Trumpet, English Horn, are employed, the lack of the foundation stop is sorely missed by the discriminating and informed listener!

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