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theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



BUDD WALTON Residence Wurlitzer Opus 1833, 2 manual, 12 ranks. Note brushed brn metal music rack built to exact 7/8 scale.

Also in this Issue:

'OPUS 1833' • ORGAN ENTHUSIASTS' DREAM CHURCH • FAREWELL TO FOX
PORTLAND PARAMOUNT • DAVID J. MARR STORY • REVIEWS
LETTERS • CHAPTER NEWS • WURLITZER LIST

SITE OF 1963 ANNUAL MEETING

Top photo, Reiny Delzer WurliTzer. Bottom photo, Chuck Welch Marr & Colton



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JOURNAL OF THE AMERICAN ASSOCIATION
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Letters To The Editor

Dear Sir:

In your "Letters To The Editor" column I again note that the former KMBC Robert Morton Studio Organ had been mentioned, and there seems some doubt regarding its original location, and use.

I feel that I can throw some light on this organ, as I was present when it was uncrated in the summer of 1929, after it arrived in Tulsa, Okla. to be installed in the Wade Hamilton Organ and Piano Studio, ...a new building designed and built to house the Morton, and teaching facilities for several teachers. This organ was designed and purchased by Wade Hamilton, who was also at the time featured organist at the Ritz Theatre...4/17 Morton...also in Tulsa. Although I have not heard from or about Mr. Hamilton for quite a long time, I believe he is living around Santa Barbara, or a small city named Carpenteria, in California.

This 3/8 Morton, later sold to KMBC, was installed in the Tulsa studios as a broadcast organ, and was also to be used for teaching organ. It was a divided installation, and the console was on a movable platform that was rolled into a nearby especially constructed sound-proof room when it was broadcast over local radio stations. When it was to be used for teaching, or a concert, it was rolled out into the studio room along with a large grand piano which was used for duets. This was a very good sounding organ at the time of installation.... Oct. '29 was opening date of the studio. Now I don't need to tell the old-timers like myself what happened in Nov. '29... so the studio closed its doors and sat empty. Yours truly had the pleasure of assisting some on the installation and maintenance of the organ while it was there. I was also present when Mr. Hans Flath looked the organ over with regard to purchasing it for the Kansas City radio station. I was very unhappy when this organ left Tulsa in early '30. I will never forget that moment when Mr. Flath looked into one of the empty chambers and remarked, "You can now hang a 'for rent' sign on that room." This organ made a big impression on the writer, as I was of high school age at the time, and about as gone on theatre organs as anyone.

In later years I saw and heard this organ many times in the KMBC studios but I do not think it was at its best there. If the present owner (a Kansas Cityan) sees this letter, I would like very much to learn his identity, as no one at the station seems to know about the disposition of the organ, due to changes of personnel and ownership.

Paul L. Williamson
Oklahoma City, Okla.

Dear Sirs:

Can you give me some information about one Tony Sarg who I have been told was a pump organist and also an artist, and is not living, having died some time ago. I have written to LIFE magazine, and they have referred me to you.....Would like to have important statistics, namely:

Where he was born and what year?
Was he a muralist, or an artist?
When and where did he die?

Hoping that you can give me the necessary information that I seek....

Mrs. Jos. R. Powell
43 Mt. Riga Ave.
Latham, New York

Gentlemen:

I was very much interested in the letters of Mr. Reilhack and Mr. Davison concerning the Robert Morton organ once owned by radio station KMBC in Kansas City. I have very fond memories of that organ in the years before it was shipped to Kansas City.

Mr. Keilhack was correct in saying that it came from Oklahoma and Mr. Davison made a shrewd guess in his opinion that it was from a studio rather than a theatre. The organ was installed in the studio of KFJF (now KOMA) in the Security building in downtown Oklahoma City until the station moved to a new location in the early '30s. Members of the staff told me at that time that the organ was sold to KMBC.

Mr. Davison clears up a point that puzzled me, as I was rather certain the console had only two manuals. He said KMBC had twin consoles, so apparently the 3-manual console was added after they acquired the organ. The instrument

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OPUS 1833

by Judd Walton

Ominous black clouds were gathering in the distance ahead as we drove toward home. Behind us glided our trailer loaded with the relay, main chest and last of the miscellaneous parts of my newly acquired Style E WurliTzer. A feeling of deep satisfaction had been mine since we pulled away from the Senator Theatre in Chico, California — at last I fully realized that the organ was mine — ALL MINE!! This was the third and last load of organ parts dismantled in as many weekends, and it represented the beginnings of a dream come true. The black storm clouds ahead brought me out of my reverie, and apprehension mounted as it became apparent that we were in for heavy weather — every passing second now made this painfully clear. The fact that our tarpaulin had been forgotten at home didn't ease our minds a bit, as our well balanced load was rocking along behind us completely unprotected from the elements!

Alarmed, we could now actually see the deluge some miles ahead, and knew that it was too late to turn back. We frantically increased our speed in a desperate search for a barn, garage, or ANYTHING into which we could get the trailer. But in the wide reaches of the northern Sacramento River valley it seemed that every possible shelter had vanished! Finally some miles and precious minutes ahead, almost obscured by the approaching downfall, loomed the tower of a rice dehydrator. We literally tore down the highway in a last-minute frenzy to reach it before the storm. There simply HAD to be some sort of shelter — it was our only hope. As the first few drops spattered on the windshield, we wheeled into the yard, and found a long equipment shed with about 10 or 12 stalls, every one of which seemed filled with farm field machinery. By now the wind was whipping a pall of dust from

the yard in a prelude to the ruin that was about to descend. Suddenly out of the cloud of dust appeared the figure of a man running and pointing to the far end of the long shed. I slammed into low gear, spun the wheels in the gravel, and swung around to the end of the shed where we found one lone, lovely, dry, lovely, EMPTY, LOVELY, stall! Never before has a fully loaded trailer been backed into such a tight spot as was done in the next 30 seconds. There was time for just ONE try at it before the full impact of the gale hit with all its mighty force. The wind howled, the day was as black as night, the lightning flashed and the thunder seemed to come from the ground itself, when WHAM!!!! The deluge hit!

But the trailer was safely backed into the stall as far as it would go; far enough so that even the back end of the station wagon with its projecting organ parts was also under cover. It was DRY! Quickly we dashed across the yard at the heels of the caretaker to his cottage. From the doorway, soaked to the skin, we watched the beautiful rain come down. What a torrent it was. It had been a close call — much TOO close. Bob Jacobus, for many years my friend and associate in the organ avocation, was strangely silent. I am sure that he had simply lost his power of speech in the excitement. As a matter of fact, he still just shakes his head silently whenever the incident is mentioned, muttering something about "stupid" and "lucky".

By now, the little two manual Style E is installed in our home, with four of the five planned-for additions completed. But not without a great amount of hard work, sweat, despair, some money and a full measure of intense satisfaction and enjoyment!

In past issues of THEATRE ORGAN many beautiful and outstanding home in-



Interior view from console. Shutters are behind drapes in dining room. Mitzi, our cat, is unperturbed by organ music.

stallations have been featured. Without a doubt, these superb four and five manual instruments, meticulously installed, are the glittering stars in the theatre organ enthusiasts' heavens. There do exist, however, many wonderful theatre organs in homes throughout the world which, though they cannot possibly match for size, do stand well by comparison for beauty of tone, neatness of installation, and gratification to their owners. These are the two and smaller three manual organs which in sheer numbers greatly outmatched their larger brethren. They were the organs installed in most of the neighborhood houses, and oddly enough, even in some of the larger deluxe first-run theatres. It naturally follows that more of these smaller organs are to be found in homes. Many an ATOE member spends his evenings and weekends in a six by ten chamber laboring over his six or eight ranks, while friend wife lovingly (?) supplies hot coffee and sweets for hubby and his drooling friends!

Representing a much smaller investment and requiring much less room to stand in and speak into, it had been my hope that some day one of these smaller jobs might be mine, impractical as it seemed. One rainy day in February, 1954, I chanced by Chico's Senator Theatre and stopped in to see if the organ might still be there. What a sight to see it didn't even have dust on it! One month later to a day, the organ was mine. Safely stashed away in the basement, as well as in those of several of my neighbors (mine was crowded with a lot of other junk), I was ready to start work on a pipe chamber.

We had purchased our home a couple of years before with the idea of installing an organ in it. Real-estate agents are still talking about the screwballs who didn't like the houses they were

shown because there was no room to install a pipe organ! Be that as it may, one of the places we were shown was being sold because it was too small to encompass hubby's hobby. In the garage sat a nearly completed helicopter, but there was not enough room to install the rotor blades. After that we didn't feel quite so lonely. Our house is a typical California "elevated" with the living rooms on the upper or second story. Underneath is basement space at ground level, and on the west side was an open concrete-slab-floor porch.

No problem really; just remove the porch and there would be the place for the chamber. A rented 90 lb. jack hammer should make quick work of the concrete, I thought, but it almost made quick work of me instead! At that point I was ready to call the whole dings off! You haven't LIVED if you have not had a go at one of those babies! But I lived through it (barely) and presently had a bare ground site for the chamber. With a neighbor's help, footings were poured followed by a six inch slab floor, poured over a waterproof membrane. Cast into the floor is a wooden wind duct, 6" deep, 30" wide, and 8' long. Its top is flush with the floor, and it eliminates the need for a large wind line running through the chamber from blower to organ.

Next came the walls, roof, and then the finish work. Wall construction from the "outside-in" is stucco, 30 lb. felt, 3/4" wood sheathing, grey building felt, 3" rock wool batts, grey building felt, and 1/2" sheetrock textured and painted. The roof is similar except for aluminum foil insulation and mineral surface shingles. The entire project, including the organ layout, was first drawn up in detail and to scale, a practice heartily recommended. The entire project was a do-it-yourself-with-the-help-of-anyone-and-everyone-I-could-find, even to the installation of the 3 phase 220 volt power service for the blower.

The Chamber is 9'1" deep, 12'9" wide, and 14' high at the rear sloping up to 16' high at the front. The blower room is adjacent to the chamber and at the rear.

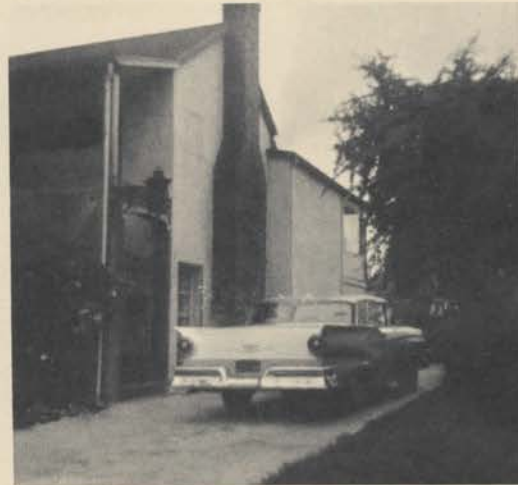
After two and a half years, working in spare time only, the chamber was done, I was done in, and a hitherto friendly and solicitous wife was unconvinced about the whole idea. We still had the installation ahead of us, and it was to be exactly four years, nine months and 11 days from that February in 1954 before we heard the first note.....still more than two years away! However, working away at it whenever time allowed, gradually the organ took shape. The duct work took the longest, it seemed, and it appeared at times as if the "plumbing" would never get finished! The wiring was a breeze, and all of a sudden one day, (I remember it was a Saturday) I tore up the back stairs, hollered to my wife, and hit a chord.....it PLAYED!!!!

That evening we blew out the chests, vacuumed the chamber, planted the pipes, set temper and tuned, and away it went. What a glorious sound it was! The four

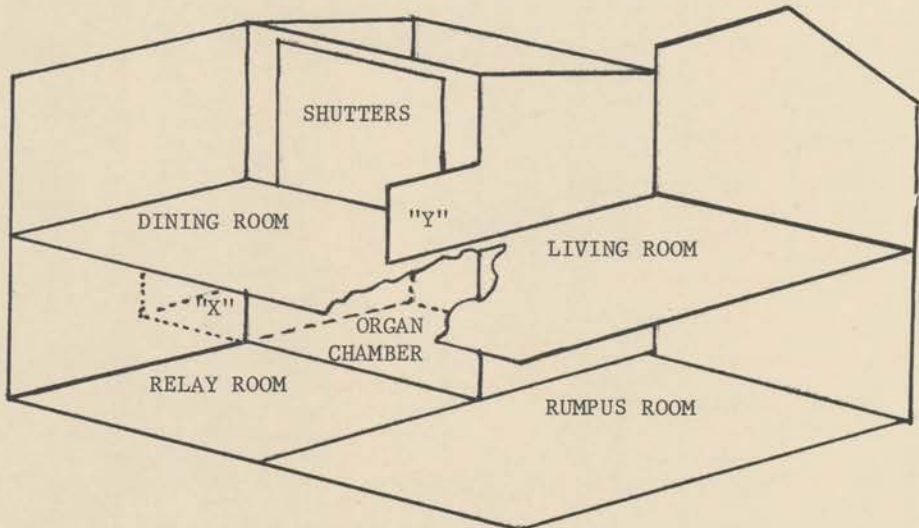
* Please turn to page 6



The author raising the 2nd section of framing on the newly poured floor slab, standing in the blower room - chamber at the rear.



View showing chamber exterior behind fireplace. Blower room is under back porch. Neighbors house at right corner of picture



Schematic diagram of Opus 1833 installation. Room marked "X" is blower room at the rear of and adjacent to the organ chamber.* Console is located at the end of the living room in the space "cut out" to show detail of organ chamber. Front of house is to the right. Neighbor nearest to the chamber is 16 feet away, but does not hear organ unless it is played loudly (which is infrequent) and their windows are open or T.V. is on.

* "Y" is a room divider between the living room and dining room to provide more wall space.

SPECIFICATIONS OF THE JUDD WALTON RESIDENCE
WURLITZER THEATRE ORGAN

OPUS 1833
(Continued from page 5)

- PEDAL**
32' Holzem Fromm Floppen
16' Diaphone
16' Tibia Clausa
16' Double String
16' Bourdon
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Flute
8' Cello

BACK RAIL STOPS

- Bass Drum
Tympani
Cymbal
Crash Cymbal
Triangle
Pedal Pizzicata

ACCOMPANIMENT

- 8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Saxophone
8' Musette
8' Concert Flute
8' Violin
8' Vox Humana
8' Dulciana
4' Octave
4' Piccolo (Tibia)
4' Flute
4' Viol
4' Vox Humana
4' Dulcet
Snare Drum
Tambourine
Castanet -
Tom Tom
Chinese Block
Sleigh Bell
Sand Block Pizzicata

BACK RAIL STOPS

- Chrysoglott
Vibraharp
Chrysoglott Dampers
Octave Coupler
8' Diaphonic Diapason 2nd T.
8' Tibia Clausa "
Cathedral Chimes "
Glockenspiel "
Solo Octave Coupler "

SOLO

- 16' English Horn (tc)
16' Tibia Clausa
16' Vox Humana (tc)
8' English Horn
8' Trumpet
8' Diaphonic Diapason
8' Tibia Clausa
8' Saxophone
8' Musette
8' Concert Flute
8' Violin
8' Vox Humana
8' Dulciana

- 4' Octave
4' Piccolo (Tibia)
4' Flute
4' Viol
4' Dulcet
2-2/3' Tibia Twelfth
2' Tibia Piccolo
1-3/5' Tibia Tierce
1' Fife (flute)
III Rk. Dulciana Mixture

BACK RAIL STOPS

- 4' Piccolo (2nd Tibia)
Cathedral Chimes
Xylophone
Glockenspiel
Chrysoglott
Violin Celeste On
Sub-Octave Coupler
Unison Off Coupler
Octave Coupler
16' English Horn Pizzicata

TREMULANTS

- MAIN - Diap., Strings, Flute,
Trumpet
SOLO - Dulciana, Musette, Sax
ENGLISH HORN
TIBIA CLAUSA - (2)
VOX HUMANA

PEDAL 1st and 2nd Touch Switch on Bolster

- Balanced Swell Pedal
Balanced Crescendo Pedal

TOE STUDS

- Horses Hooves
Wind Machine
Birds (2)

- Snare Drum Roll
Auto Horn
Gong (single stroke)

- Gong (re-iterating)
Steamboat Whistle
Siren

PUSH-BUTTON ON LEFT ACCOMP KEY CHEEK

- Door Bell

PISTONS

- 5 on Solo
5 on Accompaniment

(To be installed later are 10 for each manual and 3 for pedal)

NOTE: Pedal Pizzicata is a stop that is connected to the pedal trap line. When on, a pedal note when played will cause the English Horn 8' to play Pizzicata on the Solo manual on any notes being held at the time. It is also under control of the pedal 1st and 2nd touch switch, and thus if on 2nd touch, the Pizzicata effect can be controlled for any selective beat desired.

Sand Block is on a special Pizzicata Trap Relay (converted from a regular trap relay). A chord can thus be held with Sand Block on, without it continuing to sound.

of us, Bob and Lucille, Verle and I, toasted the organ and ourselves with a bottle of the finest champagne saved for the occasion.

Now that the original seven ranks were in and playing, the next task was to add the four rank chest and pipes. This took about one more year and all that now remains unfinished is the installation of the second Tibia Chest, and a few odds and ends. We have done some revoicing, and there is always something that needs doing, so it's not easy to get "lonesome". The 12 ranks were not chosen haphazardly, but were carefully planned in advance. Starting with the basic six tone colors of the minimum complete theatre organ, (example - Style D), plus the string celeste, five additional ranks were chosen to get the maximum tone color and shadings with only 12 ranks. The original ranks were (1) Diaphonic Diapason (2) Tibia Clausa (3) Concert Flute - Bourdon (4) Violin (5) Violin Celeste (6) Trumpet - Style D (7) Vox Humana. The added ranks are (8) Dulciana (9) Brass Saxophone (10) Musette (11) English Horn and (12) the still to be installed Solo Scale Tibia Clausa. The entire organ including pipe work is Wurlitzer, with one exception. Extensions added are (a) 16' Tibia Clausa, (b) 16' String (the one exception), (c) 2' Dulciana, (d) 2' Tibia Clausa. The two manual console has been refinished in maple, and although it is limited in its versatility, it is compatible with the size of the living-room.

The nearest neighbor is fifteen feet from the chamber, but except for rattling their furnace, and occasionally shaking some of their canned goods off the cupboard shelves, they are not bothered by it.

The organ project has been a real lively experience and the culmination of many things. It has made me many new friends and no enemies that I know of. It's fun to share with fellow enthusiasts and dubious wives, and I keep thinking that it can't be any worse than that helicopter that crazy, mixed-up guy was building in his garage!

Would I do it again? Lord Henry, I almost thought I'd have to when I heard they were planning on putting a freeway right through our lot. But we were saved by the politicians who owned some land they couldn't sell (you guessed it... they sold it to the state for the freeway "at a sacrifice"). Saved by the taxpayers! Hey, that's ME!



theatre organ

Well-known Southern California Young Organist Tours Europe

In August of 1962, John Ledwon left for his European tour, his first appearance fulfilling an invitation of the Theatre Organ Club of Great Britain to give a concert celebrating the 25th anniversary of the club. The organ was a 4/16 Wurlitzer in the Gaumont State Theatre, Kilburn, London, and according to John, this instrument was one of the finest sounding organs that he has played and more than equal to others with more ranks. With the console on a lift and the Grand Piano moved into position in stage front center, it was indeed a wonderful combination. Reports from England claim a record turnout for this anniversary meeting, with nothing but praise for young Ledwon's performance.

John Ledwon found organ interest high in England and visited several of the installations. While on the continent he did not see or hear another theatre pipe organ, but did visit and play a few centuries-old church pipe organs.

A mixup in train schedules forced cancellation of a TV appearance in

Brussels that was to tie in with a concert in Antwerp. The Antwerp concert was for the benefit of the World O.R.T. and was sponsored by the American Legion and the People-to-People Program, and was given in the new General Motors Auditorium. Then followed two radio shows in Stockholm, and a radio broadcast in Oslo, with a side trip to visit Narvik, above the Arctic Circle. An Armed Forces TV appearance in Berlin had to be cancelled because the organ was not usable, but a 30-minute piano program was performed at Munich for Radio Free Europe. From Munich, John's schedule took him to Innsbruck, Austria, Barcelona, Spain, and then back to Germany and finally Oslo for a final performance.

He returned to London for a week before leaving for New York and just missed the severe winter storm that recently gripped most of England.

All in all, quite a trip for this young recording artist, whose first LP album, ORGANIST AT PLAY, is a "must" in any organ-ophile's collection.



John Ledwon at the 4/16 Wurlitzer, Gaumont State Theatre, Kilburn, London. (Photo courtesy Dave Pawlyn.)



John Ledwon at his own 3/13 Wurlitzer in his Canoga Park, Calif., home.

Organ Enthusiasts'

DREAM CHURCH

By Sandy Thompson

Among theatre organ enthusiasts there is generally cause for sad feelings when a mighty theatre organ is purchased by and installed in a church. Not so the fate of one late model Robert Morton.

Not too many years ago, Pastor Jacob Bellig of the Neighborhood (inter-denominational) Church in Oakland, California, decided that in order to bring people to his church, it would be necessary to compete with TV, sports events, and people's natural tendencies to loaf on Sundays. The best way to compete, he decided, was to adopt methods of showmanship.

In keeping with this pronouncement, the church, with its \$750,000 investment at 84th and MacArthur Boulevard, lists some unusual features to be associated with a church. Among these, a visitor will find a hydraulic stage, with a stage director for the spectacles presented; a fifteen piece orchestra; a glass front baptistry; dimmed lights; the lavish use of spotlights; illustrated sermons with sound effects; and a chorus of men in white dinner jackets singing with pretty uniformed girls; individual lounge chairs in lieu of pews (more comfortable, too!); a nursery, and a rich red velvet curtain

covering the stage (the curtain was once in San Francisco's Tivoli Theatre); AND A ROBERT MORTON THEATRE PIPE ORGAN, Opus No. 2443, installed complete with all the 'goodies' intact.

The organ, a Morton Style 23N, was originally installed in the California Theatre in Pittsburg, California, in 1928. It was removed and re-installed in the Neighborhood Church in 1949. About a year later, an echo organ was added. The latter is a Style 135 WurliTzer from the Eastmont Theatre in Oakland.

* Please turn to page 10



The Choral-Aires backed by 15-piece orchestra in Oakland Neighborhood Church.



Console of 3/10 (plus echo) Robert Morton in Oakland's Neighborhood Church. Console can be moved to stage center for concerts.

PEDAL

Trumpet	16
Diaphone	16
*Tibia Clausa	16
Bourdon	16
Trumpet	8
English Horn	8
Diapason	8
Tibia Clausa	8
Flute	8
Cello (2 rks.)	8
Clarinet	8
Diapason	4
Bass Drum	
Tympani	
Cymbal	
Octave Couple	8

*To be added

PEDAL SECOND TOUCH

Chimes	
Bass Drum	
Tympani	
Cymbal	
Crash Cymbal	
Snare Drum	
Chinese Gong	
Bird	

ECHO PEDAL

Bourdon	16
Cello	8
Flute	8
Triangle	
Cymbal	

ACCOMP.

Bourdon	16
Contra Virole TC	16
Trumpet	8
English Horn	8
Diapason	8
Tibia Clausa	8
Concert Flute	8
Viol D'Orch	8
Violin Celeste	8
Kinura	8
Vox Humana	8
Clarinet	8
Concert Flute	4
Viol D'Orch	4
Violin Celeste	4
Vox Humana	4
Flute Twelfth	2-2/3
Flute Piccolo	2
Chrysoglott	8
Harp	8
Snare Drum	
Tambourine	
Castanets	
Tom Tom	
Wood Block	
Sleigh Bells	
Accomp.	4

ACCOMP. SECOND TOUCH

Trumpet	8
English Horn	8
Tibia Clausa	8
Clarinet	8
Tibia Clausa	4
Chimes	
Solo	(8)
Solo	(4)

GREAT

Trumpet	16
Diapason	16
Tibia Clausa	16
Bourdon	16
Virole (2 Rks TC)	16
Vox Humana TC	16
Trumpet	8
English Horn	8
Diapason	8
Tibia Clausa	8
Concert Flute	8
Virole D'Orch	8
Violin Celeste	8
Kinura	8
Vox Humana	8
Clarinet	8
Tibia Quint	5-1/3
Trumpet	4
Tibia Clausa	4
Concert Flute	4
Virole D'Orch	4
Violin Celeste	4
Vox Humana	4
Tibia Twelfth	2-2/3
Flute Twelfth	2-2/3
Tibia Piccolo	2
Flute Piccolo	2
Viol Fifteenth	2
Flute Tierce	1-3/5
Chrysoglott	8
Orch Bells	
Glockenspiel	
Xylophone	
Chimes	
Harp	
Great	(16)
Gt. Unison Off	
Great	(4)
Solo	(16)
Solo	(8)
Solo	(4)

GREAT SECOND TOUCH

Trumpet	16
English Horn	16
English Horn	8

ECHO GREAT

Bourdon	16
Trumpet	8
Salicional	8
Flute	8
Vox Humana	8
Salicet	4
Flute	4
Glockenspiel	
Xylophone	

SOLO

English Horn TC	16
Tibia Clausa	16
Trumpet	8
English Horn	8
Diapason	8
Tibia Clausa	8
Concert Flute	8
Viol Cello (2 Rks)	8
Kinura	8
Vox Humana	8
Clarinet	8
Tibia Clausa	4
Vox Humana	4
Chrysoglott	8
Orch Bells	
Glockenspiel	
Chimes	
Harp	
Chinese Gong	
Solo	(16)
Solo Unison Off	
Solo	(4)
Great	(8)
Great	(6-2/5)
Great	(5-1/3)
Great	(4-4/7)

ECHO SOLO

Bourdon	16
Trumpet	8
Salicional	8
Flute	8
Vox Humana	8
Salicet	4
Flute	4
Tambourine	
Castanets	

TREMOLOS

Left	
Right	
Tibia Clausa	
Vox Humana	
Echo Main	
Echo Vox Humana	

GENERAL INFORMATION

Console Circular Horseshoe Style

4	Combination Pistons - Pedal
10	Combination Pistons - Accomp.
10	Combination Pistons - Great
7	Combination Pistons - Solo
1	Signal Button for Each Manual

At the left end of each manual is a switch to make pedal combinations active or inactive with One General Combination on or off Switch.

4 Combination Action Drawers for setting combinations.

Left and Right and Echo expression pedals with master expression switch.

Crescendo Pedal with indicator lights.

3 Toe Pistons to operate: Bird, Gong, Horse Hoofs.

10 h.p. Spencer 3-phase blower with coupled 75 amp. generator (10 volt).

Robert Morton Organ Installed November 1928 in the California Theater in Pittsburg, California. Dedicated at Oakland's Neighborhood Church April 10, 1949.

Echo Organ a 135 Wurlitzer from Eastmont Theatre, Oakland dedicated August 11, 1950.

DREAM CHURCH IN OAKLAND



Oakland's Neighborhood Church has no pews. The congregation sits on comfortable individual chairs. Echo organ speaks through openings in ceiling where first row of spotlights is visible. Dual-purpose projection room and nursery can be seen at rear of balcony.



The Choral-Aires as seen from the balcony of the Neighborhood Church. Note organ grilles on either side of stage.



The Pastor, Jacob Bellig (center), with aides David VonRotz, left, and Kenneth Backlund.

DREAM CHURCH (Concluded from page 8)

ATOE member Reverend David VonRotz presides at the console, playing gospel songs and hymns in true theatre organ style complete with tremulants and percussions. VonRotz is particularly effective with the sound effects and music which backgrounds some of the illustrated lectures.

In addition to being used in conjunction with the regular church services, the organ is featured in a half-hour FM broadcast direct from the church on KEAR-FM every Sunday morning on a program appropriately titled "Dave VonRotz At The Organ". A half hour organ prelude each Sunday evening precedes the regular service. This latter program has been played by Dave VonRotz for the last 14 years. A dyed-in-the-wool

ATOE'r, upon hearing this instrument, would probably exclaim, "This is the way it should be done!" As a matter of fact, ATOE member Jay Quinby was visiting on the West coast a few years ago, and President "Tiny" James took him out to see, hear and play this organ (among others). He is still talking about it!

The vocal group, the Choral-Aires, have also become popular in their own way, being featured on an LP recording made on Christian Faith Label.

The church has now grown to the point where it now owns 15 acres of land a few miles East of its present location, where the plans are to build a new and larger church that will seat 2500 persons, at an estimated cost of one to two million dollars. Plans for the new church include a new and larger THEATRE ORGAN.

On page 9 is a complete stop list of the Robert Morton installation in Oakland's Neighborhood Church.

CINERAMA OPENING FEATURES ORGAN

The long-silent Robert Morton in the San Francisco Cinerama/Orpheum Theatre was heard again by the public for the first time in over twenty years during the opening week of the latest Cinerama production, "How The West Was Won."

Everett Nourse and "Tiny" James shared the spotlight during the opening week, and the management advised this writer that many fine comments from the patrons both in person and by letter were received concerning the use of the organ. Many of the patrons were surprised to know that such an organ existed in the theatre.

Sam Pearlman, managing director of the San Francisco Cinerama operation, was responsible for featuring the organ, and has hopes of using it in conjunction with future showings. He also is interested in having the organ featured for solo concerts along the lines of the recent George Wright, Gaylord Carter and Tom Hazelton programs that have been so successful in San Francisco.

ATOE and THEATRE ORGAN extend Mr. Pearlman and the Cinerama/Orpheum Theatre its congratulations, and want him to know that we will help in any way we can in any future organ programs.

Last but not least, a lot of credit must be given to the theatre's chief projectionist, Ernie Langley along with Ron Downer, both ATOE members, have toiled for many years to keep this organ in playable condition. Its one major setback occurred when the stage caught fire after the show one night, and firemen doused the console with water while putting out the blaze. Insurance partly covered the damage, but the brunt of the work fell on Langley and Downer.

TRY A CLASSIFIED!

See page 31

San Francisco Bids Farewell to The Fox

by Allen White

Hedda Hopper proclaimed from the stage, "I just cannot understand why this is happening!" Local columnist Herb Caen wrote, "It's a wonder they didn't tear it down sooner." With these two statements as guideposts, the Foolish and Fabulous Fox closed its brass doors as the "Showplace of the West" on Saturday, February 16, 1963.

Ben Hall mentioned that the Roxy Theatre in New York closed quietly and simply. The Fox management - in particular, Mr. Bob Apple - must be given credit for engineering four "farewells" that together encompassed every adjective from "wild, spectacular, breathtaking," to "beautiful, nostalgic, heart-breaking." For this spectator, they were not at all quiet and simple, but just plain fantastic!

It all started Friday night, February 8, at midnight. The theatre, jammed to its 4600 seat capacity, witnessed one organist, George Wright, and one theatre pipe organ console, the 36-rank Crawford Special Mighty WurliTzer Fox Organ arising slowly out of the pit. The Friday night crowd was composed of many persons unable to purchase tickets for the Saturday night affair, sold out two weeks in advance. On Friday, the program included an added Wright element - a subtle touch of progressive jazz. As is the case at most G. W. concerts, the audience was his to command from the first note.

Saturday evening was George Wright's final "Farewell to the Fox". It appeared that George was inviting his audience to relive a lifetime of his experiences and memories. "Honky-Tonk Train," Jerome Kern's "Showboat," "The Burning of Rome," "Fascination," "Indian Love Call" were just a few selections. Midway through the second half of the program Wright removed his tie and coat, re-creating the many nights when he played alone in the theatre after closing time. Then the end came. With the playing of "I Left My Heart in San Francisco," and "San Francisco," the organ and the artist slowly descended into the orchestra pit, with both organist and audience realizing that the combination of "George Wright at the Fox Mighty WurliTzer Theatre Pipe Organ" was gone forever.

The following Saturday evening, February 16, was the last night that this, William Fox's "greatest theatre in the world," would open as an entertainment cathedral. If you were fortunate enough to obtain tickets, you arrived to see a spotlight shining into the sky. Upon entering the lobby, theatre organ-prone ears picked up the sound of the lobby Moller organ emitting sounds produced from rolls. Many rolls would not track correctly, but the organ was playing "live" in the lobby. Who could demand

more? How could you help but notice the magnificent gold-leafed ceiling, rich tapestries and antiques that surrounded you? There was NO popcorn for sale this night. Many who were to sit in the balcony rode the elevators to the top. As the elevator doors opened, you heard Everett Nourse, seated at the console of the Fox WurliTzer located almost one block away. You were then directed to your seat by one of the ushers. Many of these ushers were on duty on the theatre's opening night in 1929. You thought the organ never sounded better. It was true. Under the many hours work of Judd Walton, Bob Jacobus and Bud Perry the instrument was in absolutely perfect condition.

The lights started to dim. The organ descended into the pit. Following a short introduction by Vaughn Meader, with "vigor", the television production, "Hollywood - The Fabulous Era," was shown minus commercials. As the movie ended, M.C. Paul Gilbert appeared on stage and announced that the overture was to begin.

Slowly out of the orchestra pit arose Ray Hackett and the Fox Symphony Orchestra, the Kaiser Koristers and Everett Nourse at the organ. This was a sight that sent a chill up your spine. The final note of the overture was orchestrated to include full orchestra and organ together. To many people, "That's all, folks" could have been said then, and most would have been satisfied. But there was more, much more.

A stage show followed, featuring vaudeville "greats" such as Joaquin Garay and Eddie Peabody. And there were motion picture and recording stars by the carload: Kay Starr, Jane Russell, Richard Egan, Lois Moran, Jane Wyman, Hedda Hopper, and - as they say - a host of others. Under the direction of Herman Kersken, the first manager of the Fox, the show was exceptionally well produced.

When the curtain went up for the finale, the entire cast was on stage. There was no set. You saw the back wall. As members of the cast sang "Auld Lang Syne," they slowly disappeared off stage, leaving only one work light burning. With stage bare, the orchestra and organ at the bottom of the orchestra pit, one lone stagehand entered onto the stage, put out his cigarette, then turned off the work light. Thus ended the San Francisco Fox Theatre.

After the show, Ray Hackett and his orchestra played for dancing on the stage. During the break before the dancing the organ was played, the final time the public would hear this organ while in the theatre. It's pretty sure that a few tears were shed.

Sunday, February 17, 1963. The candy and popcorn have been removed. There

are no ushers. The projectors are still. The candy and popcorn are replaced by salesbooks. Guards have replaced ushers. Tickets have been replaced by sales tags. Everything is for sale, except memories. A bronze door is sold for \$250.00. A diamond horseshoe seat for \$2.50. Ashtrays, 90 for \$25.00. The sale started at 9:00 a.m. and continued until 5:00. FM radio's "Farewell to the Fox" then followed.

The program presented by local station KPEN-FM in multiplex stereo began at 8:00. The first half-hour consisted of interviews with many persons involved in the theatre's history. At 8:30, James Gabbert announced that this would be the first time in history that a theatre pipe organ would be broadcast "live" in stereo, the last time the Fox WurliTzer would be heard. Everett Nourse and "Tiny" James shared the bill for one hour. This was agreed by many to be the finest pickup of theatre organ ever heard. The fidelity was excellent. The musicianship of "Tiny" James and Everett Nourse was flawless. Their styles are quite different, yet this was the personification of "the theatre organ sound." Everett Nourse finalized the evening with "San Francisco." This was truly the end of an era.

The organ is now silent. California Assemblyman Frank Lanterman has purchased it for installation in his home. Possibly the finest epitaph was spoken by the last manager of the Fox, Mr. Bob Apple:

THE FOX IS DEAD

Born: June 28, 1929

Died: February 16, 1963

Only 34 years old.

LETTERS TO THE EDITOR

(Continued from page 3)

was not large, but was capable of producing some of the most enjoyable music I have ever heard.

Pearl Dyer played the Morton and I never missed an opportunity to be in the studio to hear it (radio transmission of organ music was far from hi-fi in those days). Local theatres had ceased to use their organs except on rare occasions, so that was the only place where a theatre organ could be heard.

Later, station WKY installed the 4/14 Kilgen which was listed by you recently, but their studios were moved several years ago and the Kilgen was sold to our city government and installed in the Municipal Auditorium. It has not been adequately maintained since that time and is in need of repair and tuning. The Auditorium is to be rebuilt into a music hall next year and it is hoped that the organ will be rebuilt and possibly enlarged at that time.

Orlean Choate
Oklahoma City, Okla.

Portland Paramount Publix #1 Wurlitzer Opus 1831

Story and Photos - by Bill Peterson

The day was Thursday, March 8, 1928, the hour was 7:00, for the opening of the magnificent new Portland Theatre (later Paramount Theatre). The house lights dimmed and, from the orchestra pit, Liborius Hauptmann directed the Portland Grand Orchestra in selections from Faust. Following the overture came a short novelty film and the Paramount News. As the velvet curtain closed, a white spotlight caught the ivory and gold Wurlitzer as it rose from the pit with Ralph Hamilton playing "Organs I Have Played". After the console had slowly sunk from sight, Alex Hyde and the Portland Stage Band appeared to accompany "A Merry Widow Revue" direct from the New York Paramount Theatre and produced by Frank Cambria. This revue consisted of six acts.....then the curtains opened on the feature picture which was "Feel My Pulse," starring Bebe Daniels, William Powell, and Richard Arlen.

The Portland Theatre was designed by C.W. and George Rapp and was built by the Association of Publix and Loew under the direction of West Coast Theatres. The 3300-plus seats were placed amid sumptuous surroundings indeed. After about a year, the theatre was renamed the Paramount. The Wurlitzer console was presided over by such well-known artists as Oliver Wallace, Stanleigh Mallotte, and the popular team of Don and Iris Wilkins, among others. As a matter of fact, the organ was used regularly well into the 1930's.

After many years of just very occa-

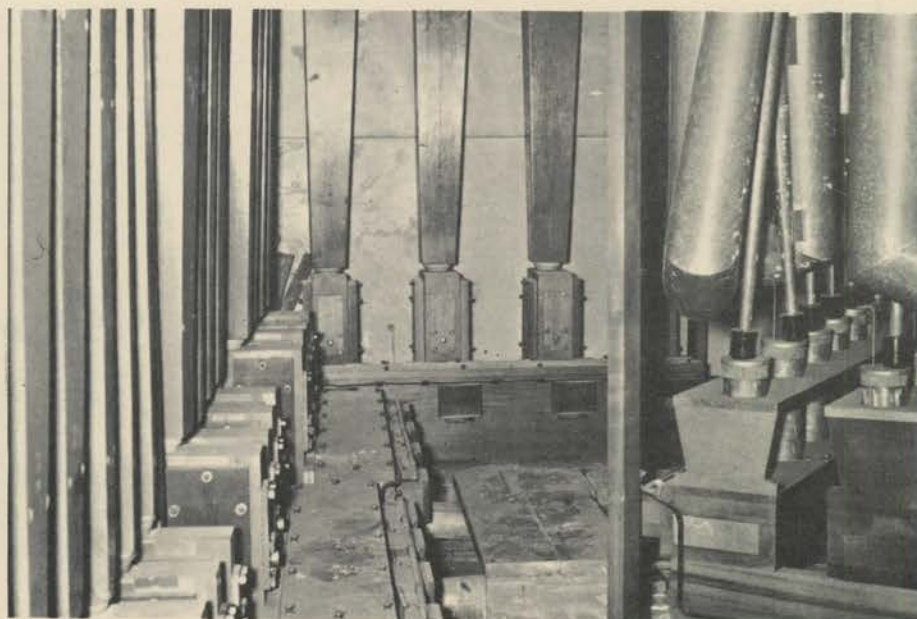
* Please turn to next page



Wurlitzer 4/20 Publix #1, Paramount Theatre, Portland.



Solo chamber, Portland Paramount. Piano and Master Xylophone located just above this chamber, unenclosed.



Main chamber, Portland Paramount. 16' wooden Diaphones and 16' Ophicleide.

theatre organ

RECORD REVIEWS

"AMERICA'S FAVORITE ORGAN HITS"
Reprise Label R9-6008. Played by
Don George. Stereo Version.

Here we have a record of smooth organ played by an old pro who knows his way around a theatre organ.

You will not find too much in the way of tricks and gimmicks, but you will hear several standards played in the beautifully smooth theatre style of years ago.

The artist, Don George, has been around for quite awhile. At one time he was featured at the Robert Morton in the Orpheum Theatre, San Francisco. Later he spent considerable time at the Princess Theatre, Honolulu, Hawaii, where several 78's were cut for Victor which are now collector's items. Don returned to the mainland after ten years at the Princess, in 1943, settling in Hollywood.

The organ on this recording, according to our information, is the Lorin Whitney Robert Morton located in Whitney's studio, Glendale, California. Since Don George has made most of his public appearances on Morton organs, this record makes a happy combination of artist and organist, as he draws on his Morton experience to bring us ear-pleasing tonal effects. The Hawaiian tunes are especially effective.

Technically, the record is adequate, with some distortion noted in only one or two places. The balance seems good, the organ sounding quite natural. There was very little surface noise on the copy we used.

Selections heard include Smoke Gets In Your Eyes, Always, Tenderly, Fascination, Hawaiian Wedding Song, My Isle of Golden Dreams, and others of the same type. For easy listening, this record is recommended.

"FAVORITE HITS BY JESSE CRAWFORD", ETC.

This is not a review of a recording by the late master of the theatre organ. It is written as a warning to the unsuspecting record buyer.

At the present time there are a number of albums on the market, under a variety of labels which have titles similar to the one listed at the head of this article. Upon listening to the selections played, you will find many of them lifted from other recordings; in fact, a selection heard on one of the alleged Crawford records has been heard on at least five other records, each record listing a different organ and 'artist'. In each case the recording is exactly the same, note for note, combination for combination, etc.

This group of records appears in

great quantities on discount racks in supermarkets and variety stores. They are not on major labels and should be avoided like the plague. Our advice is not to buy any of the off-brand labels until you have had a chance to hear at least a sampling of each track on the disc. We underline 'each' track as a recent pipe organ record contained several tracks of electronic organ in its makeup. If you are looking for the latest genuine Jesse Crawford recordings, we wholeheartedly recommend the Decca albums made on the Simonton WurliTzer just recently. Decca also has some Jesse Crawford recordings made on the Lorin Whitney WurliTzer/Morton which are excellent.

PIPE ORGAN ENCORES IN STEREO:
RCA-Camden CAS 591 \$2.98 (Stereo)
Robert Brereton at PARAMOUNT
THEATRE WURLITZER, New York
City.

From the album notes accompanying this disc, we're told that Mr. Brereton has been blind from birth -- all the more remarkable, then, that this album should show off the mighty monster of Times Square far better than anyone has yet... at least, anyone that's recorded the Paramount WurliTzer in "hi-fi".

Mr. Brereton's selections consist entirely of classical pieces, well adapted to the resources of the "second" mightiest WurliTzer of 'em all; the posthorn and the tibia chorus are magnificent -- worthy of the highest praise...as is his playing -- in both the "easy" and difficult numbers. (Classic organ fanatics, if you've never heard a WurliTzer brass trumpet take over the solo in Purcell's "Trumpet Voluntary" -- harken well!)

Mr. Brereton never -- to this reviewer -- misses a note...and heaven knows he has plenty to miss.

If you're a fan of "Michael Cheshire" and "Kenneth Lane" on the classics, buy this. You won't regret it -- and for \$2.98, in stereo, it's well worth it.

BOB MACK AT THE WURLITZER PIPE ORGAN. Renwick's Volume III (Stereo or Mono). Available only by mail order from Renwick Records, 100 Sutton Street, Brooklyn 22, New York.

This latest disc made on the Loderhose 4/38 Studio WurliTzer features the well known New York organist Bob Mack playing a group of standards in his own excellent style. This is the first time this reviewer has heard Bob Mack play, and after listening to just a couple of numbers it was easy to see how this organist is called on to play the well known New York Paramount WurliTzer whenever it is used these days.

Foot tapping selections included are Ain't Misbehavin', Georgia On My Mind,

The Sheik, and Boogie Woogie Shoe-shine Boy, while on the ballad side are such favorites as Wonderful One, Remember, and Blue and Broken Hearted. Altogether there are twelve numbers on this disc.

The recording provides the sound of a big organ in a studio, and is probably pretty close to the way this organ sounded when it was located on the 8th floor of the New York Paramount Building. There has been no artificial echo added and the recording is sharp and clean with no distortion noted. This is certainly an excellent addition to any theatre pipe organ record collection.

"MUSIC FROM THE GOLDEN AGE OF SILENT MOVIES" - RCA VICTOR LSP-2560. Available in Stereo or Mono.

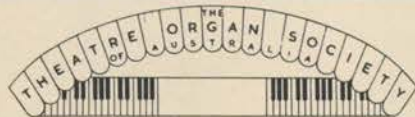
Here is the inimitable Gaylord Carter recording on the Simonton WurliTzer. An excellent recording, terrific playing featuring some of the old silent chase bits that Gaylord can really play plus some old standards, Jeannine; Charmaine; Angela Mia to name a few.

PORTLAND WURLITZER
(Concluded from Page 12)

sional use, the organ is now being brought back to first-class condition by Dennis Hedberg of Portland. Dennis spent many hours during 1961 bringing back to glory the 3/13 WurliTzer 235 Special in the Portland Oriental Theatre. The Publix #1 in the Paramount is the only other organ still installed in a Portland theatre, so Dennis welcomed the opportunity to start on this organ. The theatre management has expressed the hope of presenting public concerts on this organ as soon as it is in shape.

The stop list is the familiar Publix #1 consisting of 20 ranks, and is the same as when the organ was installed in 1928. Preliminary inspection revealed only a few dead notes but no major damage.

Editor's Note: A recent letter from Dennis Hedberg brings this story right up to date. He says, in part, "Since I moved the drapes away from the shutters, the organ speaks out real well -- Restoration of the organ was going without incident until the right side chambers were flooded about six weeks ago. At this date, the damage caused by the water is almost completely repaired. This organ sounds fabulous but isn't really in as good shape as the Oriental organ....yet!"



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The Story of Organist Fred Feibel

The distinctive organ arrangements heard for many years on CBS Radio and Television were the tuneful work of Fred Feibel, a Columbia recording artist and composer whose recent published organ works include 22 special arrangements of standard classics and folk tunes and a novelty solo entitled "Tocata in Blue."

Feibel is a musician whose hobbies, too, are musical. He has an immense music library in his home in Englewood, N.J., and he spends his spare time composing, using the Hammond organ and the grand piano in his living room.

Feibel arranges and plays the scores for his programs, some of which call for much ingenuity. To get eerie effects for the spine-chilling "Stage 13" show, for instance, he has used French and English horns for special effects, and has even strummed the piano wires with paint brushes to create "vampire" music.

Born in Union City, New Jersey, in

1906, Feibel started his musical education as a violinist when he was ten years old. He switched to the piano by teaching himself from his sister's piano studies. Then the organ fascinated him, and he watched the organists in church and the local movie house for hours on end, and began to study the organ under a local teacher.

At 14, Feibel became one of the organists in the church he attended. He was attending a movie matinee at the age of 16, when a notice was flashed on the screen that a pianist was wanted for afternoons only. Feibel was out of his seat in a second. He presented himself at the box office, specifying a preference for the organ and not the piano. He got the job.

Feibel joined the staff of organists at New York's Rialto Theatre in 1927, and a year later went to the Paramount Theatre, where he stayed for seven years.

In 1929, Feibel started his "Organ

Reveille" program on the Columbia Broadcasting System, starting the day for CBS listeners every weekday morning for seven and a half years. After 1935, Feibel devoted himself to radio and television exclusively. Radio programs on which he has been heard include "Phil Cook's Almanac," Richard Maxwell's "Songs of Cheer and Comfort," Ernest Chappel's "Are You a Genius?" and many favorite daytime dramatic shows.

He married in 1933, and he and his wife, Lenore, made their home in Englewood, New Jersey. During the war, Feibel served for more than two years in the United States Army.

His compositions include many modern instrumental solos, and a book of cue music for radio dramatic shows. His Columbia recordings include dance records by the Fred Feibel Quartet, pipe organ solos of well known concert music, and an album of Novachord records.

WURLITZER FACTORY SHIPMENT LIST

(CONTINUED)

2196	Spec. 3 Man.	Cleveland, O. Knollwood Cemetary	4/14/36	2212	Spec. 3 Man	Greenwich, England	6/18/37
2106	Spec. 3 Man.	Detroit, Mich Gesu Parish Chapel	5/ 8/36	2213	Spec. 3 Man	Stockport, England Ritz Th.	7/ 2/37
2197	3Man Spec.	Wandsworth London, Eng. New Cinema	6/26/36	2214	Spec 3 Man	North Cheam, England	7/16/37
2198	Rebuilt Style	Brooklyn, N.Y. Ridgewood M.E. Ch.	7/18/36	2215	Spec Man.	Kilburn, Eng Gaumont Palace	8/23/37
1051	R.B.1	Garrison, N.Y. St. Christopher Bldg.	8/10/36	1732	Reb	Schenectady, N.Y. L. W. Gilbert	8/30/37
570	RB1	Los Angeles, Cal. 1st Eng. Evang. Luth. Church	9/19/36	2216	Spec. 3 Man	Harrow, England	9/11/37
1889	RJ3	Newport News, Va. W.G. Turbyfill	10/ 5/36	2217	Spec.	Clapham Junction, England	9/18/37
2199	3 Man	Ipswich, England Ritz	10/ 5/36	2218	Spec.	Greenford, England	9/25/37
2200	3 Man	East Ham, Eng. Cinema	10/16/36	2219	Spec. 3 Man.	Copenhagen, Denmark	10/ 8/37
2201	3 Man	Barnsley, Eng. Ritz	10/30/36	1897	Spec.	Chicago, Ill. Aragon Ball Rm.	10/29/37
2202	3 Man	Coventry, Eng. Rex	11/16/36	2220	Spec.	Welling, England	11/22/37
2203	Spec. Man.	Woolwich, Eng. Granada	12/ 1/36	2221	Spec.	Slough, England	12/11/37
2204	Spec.	Catham, Eng.	12/17/36	2222	Spec. 3 Man.	Richmond, England Ritz	1/28/38
2205	Spec.	N. Tonawanda, N.Y. St. Paul's Evang. Luth. Ch.	12/29/36	995	Reb. 2 Man	Beckley, W. Va. M.E. Ch.	3/ 7/38
2206	3 Man	Aldershot, Eng	1/28/37	2223	Reb. 2 Man	Batavia, N.Y. 1st Baptist Ch.	3/18/38
2207	3 Man	Walford, Eng.	2/ 8/37	2224	R.B.8	Chicago, Ill. Christ Temple Ch.	3/24/38
2208	3 Man	Oldham, Eng.	2/26/37	2225	Reb. 2 Man	Radford Coventry, Eng. Savory Theatre	3/30/38
2209	3 Man	Durban, So. Africa Metro	3/27/37	2226	C-2 Chapel Organ	Bingham, Maine Congregational Church	4/ 9/38
2210	3 Man	Luton, England	4/27/37				
1579	2 Man	Calvary Episcopal Ch. Ashland Ky.	5/14/37				
2211	3 Man	Hastings, Eng.	5/21/37				
1394	Addit.	Loughborough, Eng. Stanford Hall	5/25/37				

* Please turn to page 31

LEONARD MacCLAIN

Plays for THEATRE ORGAN LOVERS

VOLUME 1

OLP/SOLP-630

HERE IT IS! THE RECORD EVENT OF THE YEAR!

Leonard MacClain, one of the truly great theatre organists of our times, plays for theatre organ lovers in this fabulous new album of 12 great numbers. For this recording Leonard chose the renowned Loren Whitney 4M/34R Robert Morton theatre pipe organ in the Whitney Recording Studios at Glendale, California because of its wide range of tonal capabilities. Captured on this disc is a perfect fusing of artist and instrument with the incomparable MacClain style at its finest. Couple this with RALBAR'S new recording system, and for the first time the true dynamics of the mighty theatre pipe organ are unleashed in a sonic spectacular! Each record comes complete with deluxe photographic jacket and detailed description of artist and organ, in mono. or stereo at regular prices.

Prisoner of Love

Don't Blame Me

Play Fiddle Play

Ain't Misbehavin

Lucky In Love

Memories of You

Moon River

Street of Dreams

Don't Take Your Love From Me

How Deep is the Ocean

Here's My Heart

Good Night Sweetheart

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Making Reservoirs



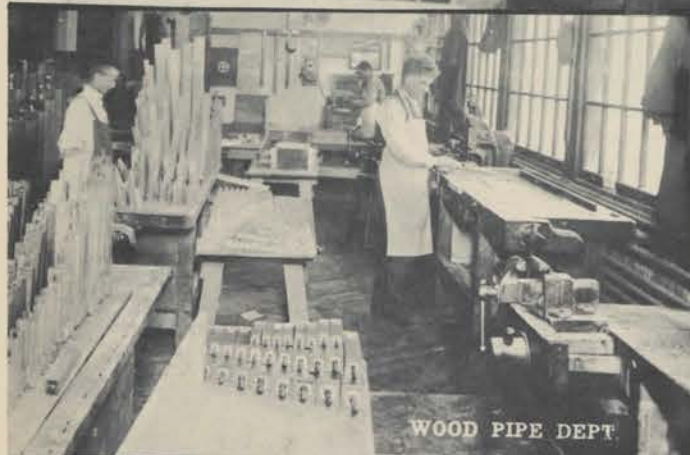
UNIT ORCHESTRA
Voicing Dept.



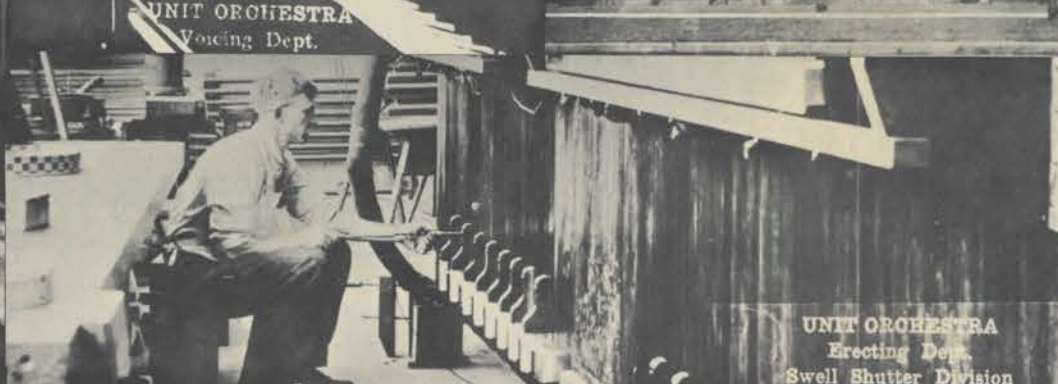
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VIEW SHOWING SOUTH SIDE
OF FACTORY



WOOD PIPE DEPT



UNIT ORCHESTRA
Erecting Dept.
Swell Shutter Division



THEATER ORCHESTRA DEPT



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UNIT ORCHESTRA
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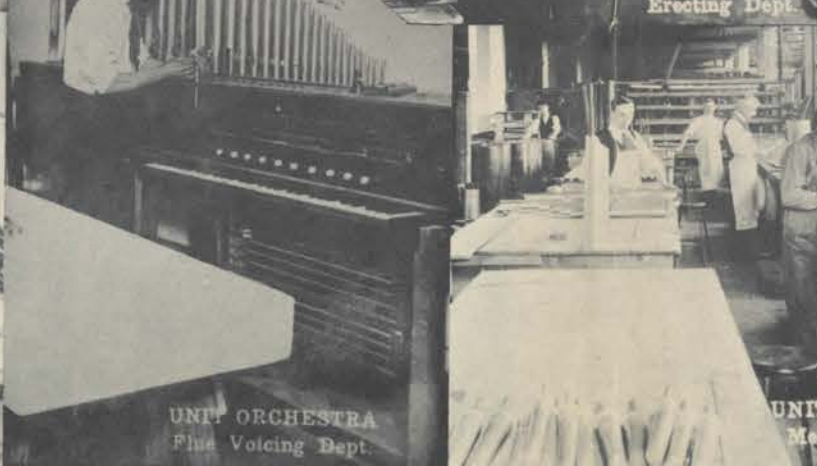
UNIT ORCHESTRA
Metal Pipe Dept.



UNIT ORCHESTRA
Console Dept.



UNIT ORCHESTRA
Cable Dept.



UNIT ORCHESTRA
Fine Voicing Dept.



The entire plant of the Marr & Colton Co. Building at left was the original structure, built by interests in Warsaw, N.Y. Structure in center housed office and accounting department on first floor, drafting and console engraving department on second floor. Building at right housed lumber inventory. When latter two structures were built, the cable department was moved to the first building, as heating in winter was better there for women employees. Tracks in front ran to the nearby Warsaw Elevator Co. which made lifts for the organs. A Buffalo, Rochester and Pittsburgh Railway spur to the Organ Co. ran alongside plant in rear.

David J. Marr and the Marr & Colton Co.

by Loyd E. Klos

For some time, the writer has been engaged in collecting data for a history of the Marr & Colton Organ Company to be published in THEATRE ORGAN. This effort has been greatly augmented by the gracious co-operation of Mrs. David Marr and her daughter, Mrs. Kay Marr Reichert, who made available much of the memorabilia, and also the excellent pictures which have been used to illustrate this feature story.

This will be a combined history-biography, since the development of the Marr & Colton Company so closely paralleled the work of its founder, David Jackson Marr. As one will readily learn, Mr. Marr WAS the Marr & Colton Company.

Mr. Marr was born in London, England, on July 7, 1882, the son of David and Christine White Marr. At an early age, David had manifested a great interest in things mechanical such as locomotives and steamships, a love which was to carry through his life. In those days, it was mandatory for most young boys to learn a trade, so he became an apprentice in an organ-building firm in Edinburgh, Scotland, and for seven years, learned every phase of pipe organ construction, from consoles to pipes, from keyboards to regulators. The firm which served as his "college" later became the Ingram Organ Co., and one of the employees was an eccentric genius by the name of Robert Hope-Jones, the eventual "Father of the Theatre Organ."

In 1904, David Marr embarked for the United States, where his first employment was with the Skinner Organ Company in Boston. Here he did every type of job called for in a big organ plant. He

was learning the trade through on-the-job experience. His employers valued his work highly, for Mr. Marr was an earnest, intense young man who never did anything slipshod. He was a worrier when a problem took long in solving, but he always stuck to it until he was rewarded with the solution.

Hope-Jones had arrived in the United States earlier, and after a circuitous route via Hartford, Connecticut, and Bloomfield, New Jersey, began work for the Skinner Company.

In 1906, Mr. Marr returned to England to marry Nancy Hyde. They were married on June 30, 1906, and within two months the newlyweds arrived in the United States. Behind every successful man is a sympathetic, understanding, and loving woman, and this became true more and more for the Marrs in the years ahead. They located in Boston, and David resumed employment with the Skinner Company.

In 1907, Hope-Jones, determined to establish his own factory, left Skinner with about 15 men and located in Elmira, N.Y. The Hope-Jones Electric Organ Company was organized through local capital, and a prominent directorate included the famous writer, Mark Twain; Charles Langdon, Twain's brother-in-law; "Diamond Jim" Brady; J. Sloan Fassett; Theodore Vail; John Stanchfield, and E.E. Loomis. The factory was in rented quarters on 700 Madison Ave. in Elmira, with executive offices in New York City, one of the factors which helped lead to the demise of the company later.

Remembering the young man who was such a meticulous and dependable work-



David Marr, founder of the Marr & Colton Co. With seven years' apprenticeship behind him, he could solve any mechanical problem peculiar to a pipe organ. Marr was a man of tremendous concentration, and meticulous devotion to his work.

er, with a thorough knowledge of his trade, Hope-Jones wrote to Marr, asking that he join his firm in Elmira. This Marr did, and it was while working in the factory that he became acquainted with a young chap who often frequented the place to stand by Mr. Marr's work bench. His name — John J. Colton. John eventually studied the art of tuning and voicing, and in the process, David Marr



The other half of the Marr & Colton duo. This picture of John J. Colton was taken about 1926. "Jack" Colton served as tuner and voicer for the company.

developed a strong bond of friendship with him.

Eventually, Mr. Marr was sent to the West Coast to oversee the installation of Hope-Jones instruments there. While there, the company was sold to WurliTzer at North Tonawanda, N.Y., and the Marrs returned east to locate in that town. John Colton had also gone to Tonawanda. For 2½ years, Mr. Marr worked for WurliTzer, ultimately becoming factory superintendent. Then, the next chapter of this history began to unfold - the founding of the Marr & Colton Organ Company.

Through these years, Marr's status as an organ builder and repairman had been on the ascendancy, and this became known to various business interests in Warsaw, N.Y. These included the Whitney Brothers and Bert Gage, who were promoting Warsaw and its ideal location for new industries. Approaching David Marr, they outlined a plan by which he could establish his own factory in Warsaw. Through their capital, a factory would be built, the money to be amortized over a period of time.

The plan sounded good to the young man - a chance of running his own firm, good financial backing, and attractive surroundings in a nice little town. He agreed to the proposition. Until his new one-story plant could be built, Mr. Marr began business in an old garage. The new factory opened in 1915, and in deference to his affection for the young fellow who hung around his work bench in the old days, the company was named "The Marr & Colton Organ Company." John Colton was with the new company from the beginning, but contrary to popular notion, did not invest any money in the new organization.

The plant was situated at the foot of Industrial Street on a spur of the Buffalo, Rochester & Pittsburgh Railroad, making shipments of raw materials to, and organs from the building simple. The first theatre organ produced by the infant concern was for the Oatka Theatre in Warsaw.

At the height of its operation in the 1920's, the company had about 375 on its payroll. Mrs. Marr's memory, which seems longer than an ostrich's neck, provides the names of some of the key personnel and their work which contributed to the success of the company. John J. Colton, voicer and tuner, had attended Elmira Academy for awhile, but became interested in organ-building in that city, and learned some of the facets of the trade. Harold Hollinshead worked his way up to become Factory Superintendent. Angelo Marong became Marr's right-hand man, and eventually supervised the installation of organs all over the country. "Andy's" assistants were Herb Schneider and Joseph Novarro. George Osborn was draftsman. John Hirst shaped the metal pipes, while Lute Benham built the wooden ones. Chest maker was Ira Davis. Three brothers, John, Ralph, and Lawrence Atkins, built the consoles. A general workman helping in all phases of the work was Arthur Green, who came from England. Frank Heffer was factory organist. Kay Marr, for a time, served as her father's secretary.

The custom was to build the entire organ, then erect it in a room in the factory and thoroughly test it. Quite often, when Mr. Marr was present, he would tune it himself. If there were problems involved, these would have to be solved before shipment. The story goes that when the problem would be particularly knotty, and the personnel not getting anywhere, Marr would be called. All he had to do was to walk into the erecting room, and the problem would be solved in a hurry, so thoroughly did he understand his profession. When giving the organs the final test, Marr would play "Just a Cottage Small By a Waterfall," or the "Waltz of the Flowers". Then the organ would be taken down and packed for shipment. Even the console was dismantled instead of being shipped in one unit.

Quite frequently, Mr. Marr, accompanied by his wife and perhaps one or two

of his daughters, would attend the opening of a new theatre in which one of his instruments was installed. Occasionally, he would do the final tuning into the early hours of the morning, with Mrs. Marr holding the keys.

In November 1927 when the company's largest organ, a 5-manual 24 ranker, was dedicated in the Rochester Theatre, Mr. and Mrs. Marr were on hand for the elaborate festivities. The theatre management held a big pre-dedication banquet at the nearby Seneca Hotel. While squeezing lemon onto his plate of fish, Mr. Marr was so engrossed in conversation with the dinner guest next to him that he failed to notice sprays of lemon aimed at his poor spouse until someone called his attention to it.

While nostalgically recalling these events for the writer, Mrs. Marr mentioned that she misses "those wonderful theatre parties with the excitement and atmosphere of opening night." She attended many of these affairs all over the country.

In the days when radio was in its infancy, and television unheard of, the company used trade magazines, and distributed its own circulars to advertise its organs. One of these circulars, made available to the writer, described a novel method of locally advertising an installation in the Capitol Theatre in Reading, Pa. While the organ was being installed, the 3-manual console was placed on the stage behind the curtain. During every performance, the curtains were drawn back, the console bathed in the spotlight, with two signs proclaiming to the patrons that "Another Marr & Colton Organ is now being installed."

In church installations, Marr would frequently arouse janitors in mid-week to start up the furnace so tuning could be done in proper room temperatures. Then, during Sunday services, he would sit in a rear pew, listening critically to the organ's tone.

As did all organ companies, Marr & Colton engaged several professional organists to open new organs for them. These included the master showman, C Sharp Minor, who opened the Rochester organ, among others; Guy Fraser Harrison, now conductor of the Oklahoma City Symphony; Tom Greirson; Wilson Ross;

* Please turn page

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Reginald Webb; and Herbert Henderson, a teacher of organists including Radio City Music Hall's Jack Ward.

The lumber used in the organs was shipped to Warsaw, stored in one of the factory buildings, and paid for as it was used. Stop keys were bought from the Durst firm in Erie, Pa. Some pipe work was purchased from Gottfried, also of Erie. Lifts for the consoles were made by the Warsaw Elevator Company which was handily located a short distance from the organ factory.

Marr & Colton had three branch offices. In New York City was the General Sales Office. Once it was at 505 Fifth Avenue, later at 1560 Broadway. The Midwest office was in Detroit, and the Western Office was at 6372 Hollywood Boulevard, Hollywood, California. About four men were assigned to each office, handling sales and service.

Kay Marr Reichert, in addition to her secretary's duties, had to make sure that the company's cars were always in tip-top condition and available to travel at a moment's notice. When they needed repairs, it was her task to see that they were taken to the garage. The plant had a Cadillac to accommodate VIP's who visited Warsaw for consultations, and a Buick for Mr. Marr's use. During its life, the company had three Cadillacs and nine Buicks.

As the company progressed, various innovations in organ construction were developed, but none was of greater importance to Marr & Colton than the Symphonic Registrator. The demand for theatre organists in the Twenties was so great that it was impossible, in most cases, for the organist to give the necessary time to the study of emotional tone colors called for on the screen. Foreseeing the need for instantaneous and proper blending of tone colors, the company highly advertised this feature.

On organs equipped with the Symphonic Registrator was a row of stop tabs across the front board of the console. Each tab had a spot of color as an aid to the organist - black, blue, gray, green, orange, pink, red, violet, and yellow. The tabs were further inscribed as to emotion or situation - practically any mood called for on the motion picture screen. One instrument's Symphonic Registrator contained the following tabs:

1. Love, Mother
2. Love, Romantic
3. Love, Passion
4. Lullaby
5. Quietude
6. Jealousy (green spot)
7. Hatred
8. Anger
9. Excitement
10. Agitation
11. Suspense (blue spot)
12. Garden
13. Water
14. Rural
15. Children
16. Happiness
17. Festival
18. Fox Trot (1)
19. Fox Trot (2)
20. Waltz (1)
21. Waltz (2)
22. March
23. Mysterious (gray spot)
24. Gruesome (black spot)
25. Neutral (1)
26. Neutral (2)

* Please turn to next page

MARR & COLTON INSTALLATIONS

Compiled by

Lloyd E. Klos

Following is a partial listing of original Marr & Colton installations. It is presented in the hope that ATOE members can add to it from time to time. A complete list was never compiled by the company.

City or Town	Location	Organ Size	Organists; Other Remarks
Allentown, Pa.	19th St. Th.		
Allentown, Pa.	Orpheum Th.		
Ashland, W. Va.	Palace Th.		
Astoria, Ore.	Viking Th.	3M	
Bethesda, Md.	Hiser Th.	2M 5R	
Bismarck, N. Dak.	Bismarck Th.	2M 5R	
Buffalo, N.Y.	Broadway Th.		
Buffalo, N.Y.	Commodore Th.	2M 7R	
Buffalo, N.Y.	Genesee Th.		
Buffalo, N.Y.	Roosevelt Th.	4M 18R	Tim Crawford, Sylv. Stambaugh, org.
Conneaut, Ohio	La Grande Th.		
Dearborn, Mich.	Calvin Th.	2M 5R	
Detroit, Mich.	Dexter Th.	2M 5R	
Detroit, Mich.	Lasky Th.	3M 9R	
Detroit, Mich.	Oriole Th.	3M 17R	
Detroit, Mich.	Radio Sta. WJR		Reginald Webb, organist
East Rochester, N.Y.	Rialto Th.		
Easton, Pa.	State Th.		
Easton, Pa.	Opera House		
Elmira, N.Y.	Keeny's Th.	3M 20R	Sylvester Stambaugh, organist
Fargo, N. Dak.	Fargo State Th.	2M 6R	Hildegard Usselman, organist
Harrisburg, Pa.	State Th.		
Harrisburg, Pa.	Victoria Th.		
Hartford, Conn.	Colonial Th.	2M 5R	
Hazleton, Pa.	Feeley Th.	3M 11R	
Hollywood, Cal.	Warner's Th.	4M 28R	
Indianapolis, Ind.	Fountain Sq Th.	3M 9R	
Ithaca, N.Y.	Crescent Th.		
Jamestown, N.Y.	Palace Th.	3M	
Lancaster, N.Y.	New Albert Th.		
Lebanon, Pa.	Academy Th.	2M 10R	
Le Roy, N.Y.	Le Roy Th.	2M	
Mc Cook, Neb.	Fox Th.	2M	
Minneapolis, Minn.	Chateau Th.		
New Orleans, La.	Saenger Th.	4M	
New York, N.Y.	Times Th.		
Niagara Falls, N.Y.	Cataract Th.	2M	Olive Sutherland, organist
Niagara Falls, N.Y.	New Lumberg Th.		
Niagara Falls, N.Y.	Strand Th.	3M	Ernie Whistler, F. Paul Knarr, org.
Norfolk, Va.	Gramby Th.		
Norfolk, Va.	Wells Th.		
Oneonta, N.Y.	Palace	2M	
Palmyra, N.Y.	Strand Th.	2M	
Philadelphia, Pa.	Rivoli Th.		
Pittsfield, Mass.	Capitol Th.	3M	
Reading, Pa.	Capitol Th.	3M 12R	
Renovo, Pa.	Rialto Th.	3M 9R	
Richmond, Pa.	Lyric Th.		
Richmond, Pa.	Strand Th.		
Rochester, N.Y.	East. Sch of Mus.		Practice organ #1
Rochester, N.Y.	East. Sch of Mus.		Practice organ #2
Rochester, N.Y.	Riviera Th.	3M	Edward C. May, organist
Rochester, N.Y.	Rochester Th.	5M 24R	C Sharpe Minor, Earl Tobias, J Gordon Baldwin, organists
Rochester, N.Y.	Strand Th.	3M 15R	Tom Grierson, Harry Sullivan, org.
Springfield, Ohio	Alhambra Th.		
Stockton, Cal.	Rialto Th.		
Syracuse, N.Y.	Avon Th.	3M 9R	W Stu Green, organist
Syracuse, N.Y.	Civic Th.	2M 10R	W Stu Green, organist
Syracuse, N.Y.	Empire Th.	3M 10R	W Stu Green, organist
Syracuse, N.Y.	Regent Th.	3M 13R	W Stu Green, organist
Syracuse, N.Y.	Rivoli Th.	2M	
Toledo, Ohio	Rivoli Th.	4M 20R	
Utica, N.Y.	Olympic Th.	2M	Earl Pudney, organist
Utica, N.Y.	Uptown Th.	3M	George Davis, organist
Warsaw, N.Y.	Oatka Th.		First to be built by Marr & Colton
Wayland, N.Y.	Legion Th.	2M	
Wheeling, W. Va.	Capitol Th.	4M 17R	

27. Neutral (3)
28. Night
29. Fire (red spot)
30. Storm
31. Chase
32. Chinese
33. Oriental
34. Spanish
35. Funeral
36. Sorrow
37. Pathetic
38. Cathedral
39. Full Organ

From the above list, one can see that "Every Tone Element - Every Shading - Every Emotion to fit the sentiment portrayed in a Motion Picture, instantly" was at the finger tips of a competent organist, as described in a folder published by the company to advertise its unique product.

Mr. Marr was of average build, puffed a pipe, and owned two violins. When not on the road, he puttered in the garden or sat in front of the fireplace, reading. And how he loved that fireplace! Although he could build a complete organ, he was not an organist per se. "But David always promised himself an organ for the house," Mrs. Marr relates. "He had a spot picked out in the living room, opposite the fireplace, where he wanted to install the console of a two-manual organ. Several times he had such an organ built at the plant, and then someone would come along and buy it."

From time to time, Marr was asked to write articles for publication in trade papers or magazines. A piece he wrote for MOTION PICTURE NEWS appeared on August 27, 1921, and is worth including with this feature because, though it was not a promotion for his product, it represented his professional advice on theatre organ installation. It was entitled "Pipe Organs, a Necessary Adjunct to Motion Pictures:"

"People go to a moving picture theatre primarily, of course, to see an attractive picture.

"But a motion picture theatre may offer excellent pictures week after week, and yet, through lack of a Certain Something in the atmosphere of the house, may fall far short of playing to capacity audiences. Every alert house manager has studied the psychology of a moving picture audience as it sits, watching the unfolding of a story on the screen.

"You, of course, have noticed how for a time, there seems to be a little undercurrent of unrest throughout the house. Neighbors talk to one another in undertones - or not in undertones; irrepresible small boys make comments concerning the action in the pictures; little children ask questions in high treble voices.

"Then, soothing, resonant, and restful come the first clear notes of the music - and in a flash, the whole spirit of the audience is changed. They relax and give closer attention to the picture, and an atmosphere of friendliness and comfort pervades the theatre.

"Time was when the manager of a motion picture house who felt that he required music to bring the utmost returns from this theatre, found himself in somewhat of a quandary. If he hired an orchestra as expensive as his ambition desired, this rather considerable expense would cut deeply into his profits; with only a piano, it was doubtful whether the instrumental music alone would draw and hold the extra percentage of patrons



The Warsaw Elevator Co., which made the lifts for Marr & Colton organs.



The newest section of the Marr & Colton organ factory in Warsaw, N.Y. The office was located on the ground floor to right of entrance. To the left was the accounting department. Above the office was the drafting department, and above the accounting department was where the fancy engraving was applied to Marr & Colton consoles.

whom he sought.

"Now, however, all that is changed, for in the modern pipe organ, one secures an instrument which furnishes music of such splendid quality and volume as to charm the most critical audience, organ music which forms a perfect accompaniment to every picture - be it a simple comedy or a complicated emotional drama. Nor is a large investment required, either is first cost for the upkeep. These instruments are built in various sizes at reasonable prices, and if desired, terms can be arranged which extend payments. Some of these organs are no more difficult to play than a piano, and any musician will get really wonderful effects out of these instruments.

"Here are five reasons why you should have an organ in your theatre:

"First, There is but one instrument which alone will give you thorough satisfaction, and that instrument is an organ. The pipe organ is conceded by all musicians to be the "King of Musical Instruments."

"Second, Even if you use an orchestra, there are times when the organ is indispensable.

"Third, Patrons of the better class of motion picture theatres have reached the point where they expect organ music to be at least part of the regular program.

"Fourth, The organ is being used today in many theatres, not only alone, but also in conjunction with the orchestra. Organ music alone is soothing and restful.

"Fifth, In the smaller theatre and neighborhood houses, the pipe organ is fast displacing all other forms of music. The installation of an organ in these theatres provides an added attraction that is sure to increase their patronage.

"The pipe organ has passed through an evolution during the last ten years. In the large organs, the electro-pneumatic action has superseded both the tracker and pneumatic action. There is no question but that the electro-pneumatic action will soon surpass all other forms of action in the small as well as the large organ. It is well for the would-be purchaser to familiarize himself with the different types of organs and make his choice carefully. The cost of upkeep is an item of importance. It is well to select an instrument of such careful design and

* Please turn page

workmanship that there is small chance of any of its parts getting out of order or adjustment.

"Of course, the prime requisite in any musical instrument is its tone, and while many organs sound all right when first hearing them, they prove to be a great disappointment after months of service. Be sure when buying an organ that you select one with a tone of which you will never tire. While a great many stops are desirable, it is much better to have an instrument with a fewer number of stops of refined tone than one whose many stops are harsh and rough in tonal quality.

"It is always well to have a new theatre planned from the start with organ chambers appropriately placed. Installing the organ in an organ chamber, places it in a better position for the distribution of tone, and also leaves the orchestra pit clear for musicians whenever required. If your architect is not familiar with organ construction, it is well to have him obtain the necessary information from an organ builder. If you are installing an organ in a theatre already constructed, have it placed in a chamber if possible. We always recommend this to our customers, and make a careful study of their conditions.

"One mistake many theatre owners make is to install a large and costly instrument and then expect to employ an ordinary musician to play it. It is much better to buy a small organ, and place it in the hands of a good player than to buy a large and costly instrument, and put it in the hands of an ordinary musician. There are also many cases where small theatres have been provided with too large an organ. One would not think of using a brass band in a small parlor or reception room. A large and loud organ is as much out of place in the small theatre."

The company flourished so well in the Twenties, producing what its slogan proudly heralded "America's Finest Organ", that new additions were made to the plant. In 1926, two 2-story structures were built, connected to the original one-story building. The oldest edifice was then used for cable assembly, as heating in the cold Warsaw winters was good, and thereby more comfortable for the women employees engaged in this work. This period of the company's history coincided with the Golden Age of the Movie Palace, when the lush houses were being built. Few of them did not have a theatre organ — it was the status symbol of the time.

As far as can be determined, the Marr & Colton Company built between 500 and 600 organs for theatres, churches, auditoria, radio stations, and homes. Not one instrument was sold outside continental United States. Paper work connected with export licenses and tariffs was so extensive that this dissuaded Mr. Marr from selling in Canada or abroad. It is regrettable that there is not an available listing of Marr & Colton installations. However, through extensive research, the writer has compiled a small listing which accompanies this article. It is hoped that this will act as a spur to other enthusiasts to add to it, in the hope that a complete list some day will be possible.

When Al Jolson uttered the first words on the screen to herald the beginning of the talkies, the theatre organ's days as a regular feature in the show palaces were numbered. This situation drastically reflected itself in the decrease in sales for the Marr & Colton Company. The depression of the early 1930's was also a factor

which hastened the end. In 1932, John Colton left the firm to join the Kilgen Company in St. Louis as a salesman. He died not long after on one of his trips to the east. Of interest is that John Colton's second cousin, Mrs. Joseph O'Neil of Elmira, is organist at Our Lady of Lourdes Church, thereby keeping a branch of the Colton name connected with a pipe organ.

Operations ceased at the Warsaw plant in the fall of 1932. Mr. Marr set up a shop at home. Working in the cellar and in the garage, he did organ repair work. He also traveled about, buying old organs, converting and re-selling them. He serviced organs in churches and homes. Not a man to retire, as this was in the good old days when retirement philosophy had not reached the stage as it is now, David Marr believed in wearing out, not rusting out.

Mr. Marr's health began to fail in 1949. Working to the end, he died on December 20, 1951. His wife, four daughters, four sisters and five grandchildren survived him. A member of Trinity Episcopal Church in Warsaw, and a member of North Tonawanda Masonic Lodge, he was laid to rest in Warsaw Cemetery.

The plant where the famous-name organs were built has had one tenant since the organ builders left—a button machine manufacturer. While visiting Warsaw to gather information for this article, the writer stopped at the site of the factory. It stands idle, with ivy growing up the broken steps of the entrance, and covering the walls and windows. Some of the windows were broken by vandals, the handle on the front door was hanging by one bolt, but one could see that the plant was well-built and sturdy and could still be used for manufacturing purposes or as a warehouse. The wooden floors are in excellent condition, and the sprinkler system intact.

Mrs. Marr still lives with her cat, Puffy, in the same house which was home for 43 years. On the living-room walls are pictures of half a dozen organ consoles built by the company. Over the fireplace is a copy of a painting which hangs in the Rochester Theatre, once home of the largest Marr & Colton organ. It was a thrill for the writer to visit Mrs. Marr at home and to talk of the old days. Occasionally, this kindly lady receives an inquiry in the mail, asking for spare parts which some organ buff might need for a restoration project. She regretfully must answer that no more are available, since 30 years have passed since the plant's closing.

Most of the original installations of Marr & Colton organs have either been scrapped or relocated. Brought to mind are two of the best instruments which the company produced, and which can be heard in perfect playing condition today. One is at ATOE member Bill Blunk's Viking Roller Rink in Astoria, Oregon. Wanting a larger organ to replace the original 3M Marr & Colton in the building, Blunk acquired the ex-Rochester Theatre 5/24 organ. It has been played by noted artists such as Don Baker during the past year for Puget Sound ATOE Chapter meetings.

Another Marr & Colton, still used for two between-show interludes on Sundays, is in the Roosevelt Theatre in Buffalo, N.Y. On the same order as the Rochester instrument, it also was installed in 1927. Meticulously restored, and expertly maintained by ATOE member Harry Radloff, this 4/18 instrument is a monument to the

glory of the Marr & Colton Company. When being restored, Mrs. Marr was most generous in giving magnets and spare parts to Mr. Radloff, and the project could not have been realized without this assistance. Installed in the heart of "Wurlitzer country", this organ was equal to the best which the Marr & Colton Company ever built. Its tibiae are the most beautiful heard anywhere, its strings are at their shimmering best, the reeds are very strident, and the vox real sassy. The organ truly exemplifies the company's claim of "Beauty of Tone, Matched by Excellence of Construction." The organ indeed fills the theatre — a perfect installation, as all ATOE members in this area will attest. (See Winter Issue 1961-62 THEATRE ORGAN.)

And so we come to the end of this history of the Marr & Colton Organ Company, and the man who made it possible, David J. Marr. The story is typical of many — a man from overseas who came to these shores, rich in talent and ideas, and who, after a time, established a business, thereby realizing the American Dream. Theatre organ enthusiasts everywhere should hold the name of David Jackson Marr in reverence, as his contributions to the cinema organ field were noteworthy. When great names in the theatre organ industry are mentioned, his name should be included with the other greats — Hope-Jones, Wurlitzer, Kimball, Barton — and very close to the top of this distinguished list.

LETTERS TO THE EDITOR

Gentlemen:

Quite by accident, I learned of your association - much to my delight!

I happen to be a member of the Quiet Birdmen, a social club of airplane pilots; lo and behold, last meeting a brother member, knowing I was an organist, told me about ATOE and naturally I asked questions - he forthwith forwarded me a '62-'63 winter copy of THEATRE ORGAN, which brought nostalgia to the surface with almost a twinge of sorrow over the ignominious death of the "mighty ones" of the '20's!

Seeing those pictures, specs and reading the stories sure took me back 40 years, when I was around greater Chicago; and I note in the Chicago Federation paper, the deaths of many whom I knew in those days - how time flies!

I wonder if you would accept me as a member as being one of those that "rode the clouds" with those gorgeously expressive instruments; as a theatre organist I joined Local 10 in 1919, so you can assume I've been thru the mill.

By the way, can you tell me IF the Harry Zimmerman of the movie colony as orchestra leader, is the Harry Zimmerman, organist, of Chicago in the early '20's?

Enclosed is check for five bucks - please start the THEATRE ORGAN with the spring issue.

J. Gibbs Spring
Albuquerque, New Mexico

theatre organ

DR. MILTON PAGE

Milton Page is a native of Texas - but after 20 years in the 'Big City', he says that he is definitely a "New Yorker".

At the age of five, Milton's father taught him to play the ukulele. The lad learned all of the chords and lyrics to some fifty popular songs. His talent was in demand for every important local function and shows throughout Texas. He was definitely "pro" - right down to a custom made Tuxedo.

Next came the piano. He studied the Dunning System (widely taught in England) from the age of 6 to 13. Although he studied the classics, his father encouraged him to play popular music and novelty solos. This led to his appearing on his own radio show once a week for two years.

While living in Amarillo, Texas, he joined a Kiddie's Matinee Club. This club presented a little revue every Saturday morning (which included the now famous Cyd Charisse of Hollywood). It was in this Paramount Theatre that Milton played a three-manual pipe organ. It wasn't long before he was the featured

organist at this theatre. During this year, 1935, the Hammond Organ appeared on the market. Even though he was not quite 14, Milton recognized the great versatility of this remarkable instrument.

Milton is a graduate of the University of Texas, where he majored in musical theory and composition and organ under Dr. William Doty, Dean and Organ Professor of the Music School. While still an undergraduate, he was appointed staff organist for the Texas State Network, a system of twenty-six affiliated radio stations. He also played the Hammond Organ in a local supper club - and his ten-piece orchestra provided the music for many of the important sorority and fraternity dances on the campus...which was voted the most popular orchestra at the University.

In 1942, Milton went to New York, where his skill in playing was immediately recognized. He played in many of the fashionable EAST SIDE supper clubs and hotels. After his stint in the Army, Milton returned to New York and organized the MILT PAGE TRIO. The trio's recording of "Paper Moon", featuring



Milton Page

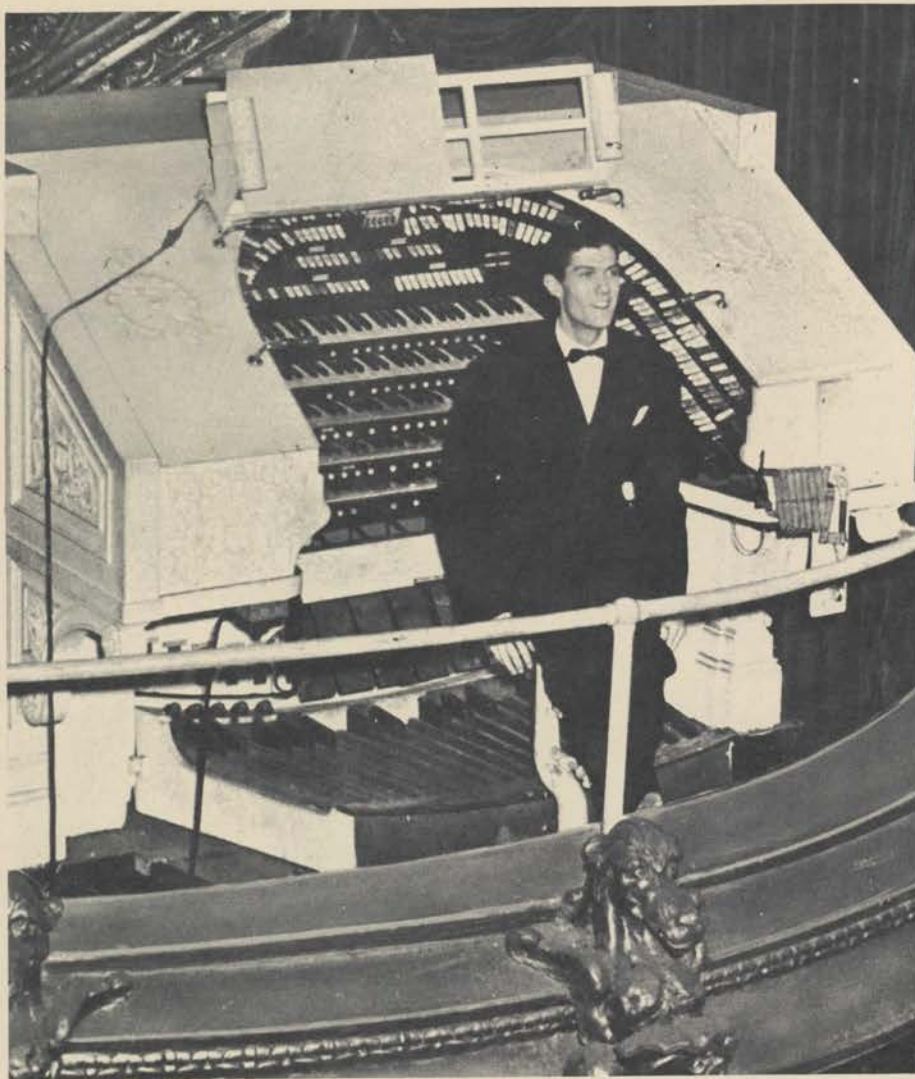
the late Oscar Pettiford on bass, is today a collector's item.

Milton was appointed first organist at the Roxy Theatre in New York City in 1947. But let's let him tell us in person: "I was engaged as the featured Hammond organist with Paul Whiteman Jr.'s Orchestra early in 1947 to appear at the Iceland Restaurant (now BIRDLAND) on Broadway. The late Roxy conductor, Paul Ash, was kind enough to take time out from his busy schedule to rehearse and 'put the band together'. The Iceland featured an ice show, and their music was pretty rough for an eight piece orchestra...therefore, I was to fill in the missing instruments, i.e., oboe, French horn, etc., within the scores. Evidently, Mr. Ash was impressed with my ability to fill in ("Claire de Lune" eventually became an organ solo background) the various instrumental effects. As a result - six months later - I received a call from the executive staff of the Roxy Theatre and was awarded the First Organist post."

He was also kept busy playing the organ for many radio and television shows. He kept the audience in 'suspense' during the booth sequence on the "\$64,000 Question Show" with his organ background music. He also created many musical effects on such shows as "Charlie Wild, Detective", "The Earl Wrightson Show", and others. He also was appointed the arranger and editor for the ETHEL SMITH MUSIC CORPORATION, and many of his instruction books and solos are available through this publishing house.

After three years at the Roxy, Milton played the RADIO CITY MUSIC HALL organ. While appearing there he continued his work in radio and television. In 1949, his home state of Texas conferred an honorary Doctorate of Music upon him. He was proud to receive it from the Southern College of Fine Arts in Houston, Texas.

Since 1959, Dr. Page has been on tour presenting Hammond Organ Workshops and 'Pop' Concerts for the Hammond Organ Company throughout the United States and Europe.



Milton Page at the New York Roxy Kimball.

CHAPTER ACTIVITIES



Uptown Theatre, Chicago, 4/28 WurliTzer and its new owners, left to right, Bob Montgomery, and Bea and Paul Lewis.

CHICAGO CHAPTER

Chairman - William F. Barry, 620 Pleasant Avenue, Glen Ellyn, Illinois.

Secretary - Walter I. Rathman, 1007 South First Avenue, Maywood, Illinois.

Members held their January meeting on a snowy night at the Bill Charles home, and enjoyed a go at the 2 manual Robert Morton installation. About 35 people braved the weather to attend.

The Chicago February meeting was set up on a 48-hour notice for the purpose of hearing a "goodby" program on the Uptown Theatre 4m/28r WurliTzer with Freddy Arnish of the Fleetwood Roller Rink presiding at the console. The Uptown organ has been purchased by Bob Montgomery and Bea and Paul Lewis. It will be put in storage until a new home is found for it.

CONNECTICUT CHAPTER

Chairman - Everett Bassett, 312 Homestead Ave., Waterbury 5, Conn.

Secretary - Judy Derby, 109 Layton Street, West Hartford, Connecticut.

February 9 marked the second anniversary meeting of the Connecticut Chapter, with a meeting being held in the Senate Room of Mather Hall on the campus of Trinity College in Hartford.

Since no organ was available in this room, tapes made at past meetings, as well as programs broadcast over Trinity's FM station, were played on Allen Miller's excellent stereo outfit. The next meeting was set for April 20.

ATOE member Alan Miller is presen-

ting a series of broadcasts over WRFC-FM, Trinity College, Hartford. The program is titled 'Popular Pipes', and features the history of the theatre organ, its sound, comparisons, explanation of the mechanics, pizzicato, etc. and different stops and effects. The program will run thru the end of May.

DALLAS CHAPTER

Chairman - Walter Kuehne, 4106 So. Better, Dallas, Texas.

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

DELEWARE VALLEY CHAPTER

Chairman - John Armstrong, Mechanicsville, Bucks County, Penn.

Secretary - Laura T. Fesmire, 2411 Huntingdon Pike, Huntingdon Valley, Penn.

The chapter's first meeting for 1963 was held at the Sedgewick Theatre, Philadelphia, on January 20, and featured Leonard MacClain at the console of the completely restored 3/19 Moller. A short business meeting was held prior to the concert to elect new officers for 1963, including in addition to the above, Sam Daugherty as vice chairman and Russ Fesmire as treasurer.

The chapter's February meeting was an extremely enjoyable double-header. The morning portion was held at the Tower Theatre, and the afternoon session was at the Lansdowne Theatre in Lansdowne, Pennsylvania. Following a short business meeting at the Tower, the organ was put through its paces by Dottie MacClain, Dick Kline, Mark Dresden, Al Hermanns, Barbara Fesmire and many others.

After luncheon at the Falson House on WestChester Pike, Upper Darby, everyone headed for Lansdowne. Snow conditions made the driving a bit hazardous but did not keep anyone from making the trip. At the Lansdowne, Leonard MacClain was presented as the feature organist, and rightly so, as he was the organist who played the opening of this theatre in 1927. Complete with spotlight and dimmed houselights, MacClain held his audience spellbound as he can easily do. The highlight of the program was three reels of silent movies for which MacClain ably provided the musical accompaniment. Following the movies, the organ was turned over to the membership for the remainder of the meeting.

We are all grateful to Bill Greenwood, William Crawford and Walter Stinger,

* Please turn to next page



Leonard MacClain at Lansdowne 3/8 Kimball. Rededication of organ silent since 1937. See Delaware Valley Chapter news.

-- Sam Daugherty Photo
theatre organ



Esther Higgins, former theatre organist at Tower Theatre 3/17 WurliTzer.



Dave Miller at the Tower WurliTzer. Dave helped on Lansdowne Theatre as well as restoring the 3/8 Kimball in the Broadway Theatre, Pitman, N.J.



Ed Weimer at the Tower 3/17 WurliTzer. Formerly organist at Academy Theatre, Lebanon, Pennsylvania.



Dottie MacClain, past chairman, Delaware Valley Chapter, receiving gavel for charm bracelet.

PHOTOS ON THIS PAGE
by SAM DAUGHERTY

EASTERN MASSACHUSETTS CHAPTER

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

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

Activities for January included an interesting meeting at Stoneham Town Hall WurliTzer featuring Dick Frank at the console. Attendance and the program were excellent.

The February meeting was held at the Leonard Alpert home and featured the 3/13 WurliTzer originally installed

in Proctor's Theatre, Schenectady, New York.

The March 22 meeting was at the Lynn Paramount in Lynn, Mass., with Arthur Martell, former organist at the Metropolitan Theatre, Boston presiding at the console of this terrific 3/19 WurliTzer.

LAND O'LAKES CHAPTER

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

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

Busy preparing for Annual Meeting.

DELAWARE VALLEY CHAPTER (Continued)

who have put the organ back in playing condition, also to Les Ross, Bob Haines, Bob Bolrath and Don Kinnier (now house organist), Dave Miller and Dave Davis, who served as helpers and technical advisors.

The organ is now being played regularly between shows on Friday and Saturday evenings by Don Kinnier.

R. A. Pfunke
Publicity Director

LOS ANGELES CHAPTER

Chairman - Dr. Phil Olson, 10447 Bloomfield St., North Hollywood, Calif.

Secretary - Catherine E. Lynch, 4001 Allan Ave., Burbank, Calif.

Dick Aurandt, well known Bay Area and Los Angeles organist, was featured in concert at the console of the Wiltern Theatre Kimball on March 10. Aurandt, it will be recalled, was the last solo organist to play the San Francisco Fox during the years the house was a deluxe presentation spot.

Tom B'Hend

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, New York.

NIAGARA FRONTIER CHAPTER

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

The always active Niagara Frontier Chapter has been successful in getting two theatre organ programs on the air. WADV-FM Buffalo's first stereo station plays members' records every Sunday evening between 10 and 11. Station WBER, AM-FM, has made its Organ Loft program Sunday evenings between 11:15 and 11:30 a theatre organ venture. Credit is always given to the Niagara Frontier Chapter whenever any members' tapes or records are used.

The chapter also has its own organ obtained through the efforts of the past chairman, Irv Toner. Hearing that the Havens Theatre, Olean, New York, was to be demolished and bids were being taken for the organ, Toner lost no time, got pledges from eight other chapter members and was successful in having the top bid. The organ is a WurliTzer, Style D, Opus #566 shipped in August 1922. The chapter obtained the organ for a little over \$200.00, and it is complete.

The Niagara Chapter's present efforts in the restoration of the two theatre organs in their area include Shea's Buffalo in Buffalo and the Elmwood in Utica, New York. Latest reports reveal that work on both is progressing nicely.

The February meeting was held at the home of Chairman John Spaulding and featured Harry Picken, who really had the place jumping with his performance at the three manual Spaulding special. Some 75 members and guests were in attendance.

The March meeting was held at the Riviera Theatre in North Tonawanda, and featured Carlton Finch, who with his father has handled most of the maintenance on this organ. In addition, Arthur Melgier was featured. He is a former theatre organist of the area having played the Elmwood and Shea's Hippodrome WurliTzers.

Bill Kessel

NORTHERN CALIFORNIA CHAPTER

Chairman - Fred Clapp, 5610 Castle Drive, Oakland 11, California.
Secretary - George Morris, 1447A Silver Ave., San Francisco 24, Calif.

Fred Clapp, chairman, reports that the meeting held at the California Theatre in Santa Rosa January 5 was a resounding success; Harold Wright, theatre manager and old-time silent organist, officiated at the trim little 2/7 WurliTzer. At the conclusion of his program, members were all given the opportunity to play. About 170 enthusiasts were in attendance.

On January 25, the members trekked to the giant San Francisco Fox for a mid-

night meeting of members only. Featured organist was Everett Nourse, who turned in his usual excellent performance. Many other well known Bay Area organists followed and had one last fling at the fabulous 4/36 WurliTzer. The last one wound up somewhat after 5 a.m. in the morning! The thanks of all concerned go to Bob Apple, manager of the Fox, for allowing us this one last night with the Mighty WurliTzer in its natural surroundings. It is our opinion that manager Apple is on top of the entire pile when it comes to interest in theatre organs. Bob, we all take off our hats to you!

PIEDMONT CHAPTER

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

On Friday, December 7, Prez 'Tiny' James and Eastern Regional Vice Prez Capt. Erwin Young arrived at the home of Dr. Paul Abernathy, chairman of the

Piedmont Chapter. After being joined by Mrs. Belva Hanford and George Anthony, the guests were invited to the Country Club for dinner. Other members of the chapter joining in the dinner were Mr. and Mrs. Charles Cannon, Ed Barlow, Levi Wilkins, Don Hall, Nelson Guard, Harry Rosier and George Matthews.

Following dinner, an informal discussion was held among the members and the two national representatives about our chapter and what other chapters were doing. The Piedmont ATOE chapter is growing, including members from Burlington, Greensboro, Graham, Elon College and Chapel Hill, North Carolina.

The evening of music got under way at Elon College, with 'Tiny' trying his hand at the newly rebuilt Skinner-Reuter, which stands presently at 41 ranks on 3 manuals, with more to come. From Elon College the group then moved to Greensboro and the Carolina Theatre for a gala night of pipe organ music at the chapter's recently restored 2/7 Robert Mor-

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ATOE President "Tiny" James at Elon College Skinner-Reuter (trying to play it like a theatre organ!)



Left to right: Erwin Young, Belva Hanford, W. "Tiny" James, George Anthony, George Matthews, Harry Rosier, Nelson Guard, Mrs. Chas. Cannon, Don Hall, Charles Cannon, Levi Wilkins and Ed Barlow, at Piedmont Chapter session.



Piedmont Chapter member George W. Anthony has just purchased this 3 manual Robert Morton from the Paramount Theatre in Lynchburg, Virginia. Details to follow later.

PIEDMONT CHAPTER (Continued)

ton. Sid Heller, an old-timer at the theatre organ, turned in a magnificent performance, after which everyone had an opportunity to play this fine little instrument. A wonderful evening!

ST. LOUIS AREA CHAPTER

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

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

THE SOUTHEASTERN CHAPTER

Chairman - Carl Norvel, Griffin, Georgia.

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

Breck H. Camp reports that Southeastern Chapter members were guests of Birmingham, Alabama, ATOE's in January for a meeting at the Alabama Theatre and its 4 manual WurliTzer. A good turnout and fine music made for a perfect day.

The February meeting of the chapter, held at the home of Joe Patten, in College Park, Georgia, featured a Hi-Fi stereo record and tape session with members bringing their favorite records and tapes.

Big plans are shaping up - details later.

WESTERN RESERVE CHAPTER

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

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

Through the efforts of chairman Duey Arey, an agreement has finally been Spring 1963



February 18 Ohio Valley meeting. Host Harry Garrison at right of Seeburg nickelodeon, with Ray Arnold on left.



Harry Garrison demonstrates an old STRAD player piano for members of Ohio Valley Chapter.

PHOTOS BY JACK FOSTER

reached with the management of the Granada (ex-Loew's) Theatre for the rehabilitation of Opus #1725, a 235 WurliTzer. We will have a complete story on this organ that has been buried under the floor for about 18 years. Congrats to Duey and the Western Reserve Chapter.

OHIO VALLEY CHAPTER

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

Secretary - Mrs. John Strader, same address.

On January 14, Mr. and Mrs. John Strader of Cincinnati opened their home

and made available their 3/18 WurliTzer to the local A.G.O. Chapter, for an evening of theatre organ music. A twin bill featured Fabulous Eddy Osborn (Baldwin organ recording artist) and Stan Todd (former protege of the late Jesse Crawford) at the console.

A.G.O. Chapter Dean, Albert Meyer, called the meeting to order with about fifty A.G.O. members (and a few ATOE's too) on hand. Following a brief business meeting, the expectations of all those assembled were more than satisfied by the excellent techniques of the evening's artists.

A special meeting of the Ohio Valley

* Please turn to next page

OHIO VALLEY CHAPTER (Concluded)

Chapter was held on February 18 with Mr. and Mrs. Harry Garrison of Cincinnati acting as hosts. The meeting was especially interesting, as Mr. Garrison, owner of the Player Piano Shop of Cincinnati, showed the ATOE's some interesting antiques including an old Seeburg nickelodeon and a WurliTzer carousel organ.

After demonstrating some of the older automatic instruments, Mr. Garrison introduced Ray Arnold, who at one time was organ installer for WurliTzer. Arnold held the members' close attention with his talk on experiences encountered while installing Mighty WurliTzers throughout Ohio. A vote of the membership made Arnold an honorary member of the chapter.

Editor's Note - We are sorry to have to report that we have just been advised that Ray Arnold passed away February 28. ATOE, as well as his close friends in Cincinnati, extend their condolences.

The April 5 meeting of the Ohio Valley Chapter was held in the Annie Laws Auditorium at the University of Cincinnati, and featured Eddie Osborn and Add Lovejoy. This was a combined meeting of ATOE and the Baldwin Organ Club.

PUGET SOUND CHAPTER

Chairman - Andy Crow, 605 South 120 Street, Tacoma 44, Washington.

Secretary - Dick Schrum, 4616 Lindend North, Seattle 3, Washington.

The first meeting of 1963 was held at the Paramount Theatre, Portland, Oregon, with Don Simmons holding forth at the theatre's WurliTzer Publix #1. Follow-



Don Simmons at the console, Portland Paramount Publix #1, during Puget Sound Chapter's first 1963 meeting.

ing the featured artist, the console was turned over to the membership to play until theatre opening time.

The meeting then adjourned to the Portland University for lunch and a business meeting, following which Brother Andrew Corsini presented a program of Sing-A-Long movies and colored slides of theatre organ consoles, pipe work and various theatres. The slides as well as a large collection of mounted pictures pertaining to theatres, organists and organs are from the large collection belonging to Brother Andrew. The members

departed for home at 5:30 p.m. after a wonderful day of theatre pipe organ.

Leonard Vernon

POTOMAC VALLEY CHAPTER

Chairman - Richard Kline, Jr., Frederick, Maryland.

Secretary-Treasurer - Woody Wise, 413 Farmington Dr., Alexandria, Va.

NEWS FROM ROCHESTER

By Lloyd E. Klos

Another delightful organ concert, the fifth this year for Rochester area enthusiasts, was held March 10 at Buffalo's Roosevelt Theatre. As he has done so many times before, Dr. Edward Bebko again was in supreme command of the 4/18 Marr & Colton. This program, of 3½ hours' duration, was composed mostly of the raucous melodies which had their heyday during the 20's and 30's, but still have immense appeal to the organ lover of today. Dr. Bebko's rendition of "Wang Wang Blues", to the writer, was one of the most remarkable pieces he has ever heard on a theatre organ. Certainly no orchestra could have approached the brilliance displayed by Western New York's "Mr. Theatre Organ." Another dandy was "Zero Zero", a real foot-tapper.

The organ continues to sound brilliantly. Harry Radloff, its ace engineer, has been putting in much time on weekends to add additional ranks, and improve the various speaking voices. The orchestra bells, which were always one of the organ's strongpoints, are even more brilliant after new felt has been installed. In time, Harry hopes to have the additional ranks installed to make it a

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New and old officers of the Puget Sound Chapter, ATOE. Left to right, Dick Schrum, treasurer/secretary; Andy Crow, president; Bill Blunk, past president, and Len Vernon, past secretary/treasurer.

DICK SCOTT'S "SINGALONG"



ATOE Vice-President Dick Loderhose (Dick Scott) at the console of the RKO Madison Theatre Wurlitzer 260 Special during an actual performance of "Singalong" program. (What's with the glasses, Dick? ED.)

Dick Loderhose has reason to smile. The 7-week trial of the organ program has now been extended for 16 weeks. Congratulations to the RKO Circuit and to Dick Loderhose.

Questions and Answers

Answers by Judd Walton

Q Should some stops such as the Vox Humana be used only in combination with others?

A Not necessarily. If you have some of Crawford's 78 rpm Victor Records available, careful listening will detect the tasteful use of most of the stops available as solo stops, including the Vox Humana. Some of the combination "niceties" that were used by this consummate artist are also noticeable when heard by the use of a roll player installed on some of the later theatre organs. For instance, quick removal of the tremolos before using the Chrysoglott so as to eliminate the sound of the tremolos when using such a soft stop!

Q Can you give a simple explanation of Unification?

A The word unify signifies, according to Webster, "To form into one." There perhaps is nothing in the nomenclature of pipe organs that has done more to separate or divide the people involved with them than the word which means: to bring together, to form one.

Unification of an organ is one of the most misunderstood processes not only to laymen but to many organists of considerable experience and talent. Per-

haps the least controversial way to describe unification is to describe the opposite, since the latter also further clarifies the former. An organ that has a stop tablet or similar device connected to each different rank of pipes, regardless of pitch, is called a "straight organ". In other words, a tablet denoting an 8' flute would be wired to a rank of pipes starting at the 8' pitch and going through the compass of the keyboard. A 4' flute tablet would be wired to another rank of pipes starting at the 4' pitch and extending through the compass of the manual.

A six rank pipe organ could be designed in this fashion. Our stoplist would have just six different tablets. All other pitches would be made available using octave couplers. The straight organ with couplers cannot produce the same number of possible combinations as making the six sounds and their octaves controlled by separate tablets. Such an arrangement is called unification. Using the flute example above, in unifying this stop and doing away with the extra rank of pipes, we would add twelve pipes to the top end of the 8' flute rank. Then we would take the 4' flute tablet and wire it up one octave so that in playing we would actually be using the same pipes over again.

The entire arrangement of unifying an organ gives the instrument a great deal more versatility and, therefore, is made to order for theatre playing. It also makes for a larger instrument, tonally while conserving space by using less pipes for the given stoplist.

The detractors of the unit organ claim that the manufacturer of a unit organ is

trying to impress falsely by putting a lot of tablets on the stoplist all with different names but playing actual limited number of pipes. This argument is, of course, not valid. The reason different names are given to the various stops is for convenience. As an example of this, let's take a string stop. Give a rank of string pipes with 73 notes; the organ builder might signify the 8' rank as "Cello", then call the 4' tablet "Violina", or, if the string stop is being used on the pedals as well as the manuals, the builder might label the pedal stop "Cello 8'", the manual stops - "Salicional 8'" and "Salicet 4'", using the same 73 note rank for the three stops.

The mention of unification has automatically evoked an argument whenever mentioned. The argument has been heatedly pursued for the last sixty odd years, and it is expected that the foregoing explanation will probably set off more comments and "fireworks". So be it; anything revolutionary, or a change, is subject to controversy. Everyone connected with pipe organs, "unified" or "straight", is invited to start beating the writer over the head verbally or by the written word.

* * * * *

There have been so many questions about his pipe organ from fellow employees that Dave Strassman has made up a typical question and answer session which he hopes will cover all of the unanswered questions you may have.

Q. Why did you buy a pipe organ?

A. Just like the sound of it.

Q. Isn't that sort of silly?

* Please turn to next page

NEWS FROM ROCHESTER

(Concluded from page 28)

23-ranker. A new bourdon rank has replaced the former one.

Enthusiasts in the area have been saddened by the death of a fine organist, Maurice B. Nicholson. Mr. Nicholson, who died on February 27, had been in ailing health for three years. In his prime, he was organist in Shea's Buffalo Theatre, which was the "flagship" of Mike Shea's theatre empire. When the 4/28 WurliTzer ceased to be used in regular programs, Mr. Nicholson and his wife went into business, operating a Children's and Misses' specialty shop in Batavia. He kept his hand in by assuming organist's duties at First Presbyterian and First Methodist churches in Batavia, where he had resided for 42 years. He was 67.

The writer greatly treasures a letter Mr. Nicholson wrote him about three years ago. One sentence of the letter illustrates a theatre organist's thinking on the subject: "I am of the conviction that if the managers of the large theatres would put their instruments to good use as was done years ago, the public would eat it up, especially the newer generation which has never heard any such thing." To those words of wisdom, we say "Amen."

16th Notes. Mrs. David Marr, widow of the Marr & Colton Company's founder, observed her 80th birthday in January. All ATOE members extend to Mrs. Marr best wishes for many more happy years.David Teeter, boss of the Elmira Theatre's Marr & Colton project, says that although his investment in the restoration is now over \$5,000, he and Lauren Peckham have been installing a platform in one chamber to accommodate the toy counter and additional ranks. These fellows deserve a lot of praise for bringing this organ back, literally from the dead. A feature on the organ will appear in a future issue of TO.....The 1200-seat Madison Theatre in Rochester, which once housed model E-X WurliTzer, opus #1470, is being converted to apartments. Organist was George Garis, who broadcast over WHAM. His theme song, according to those with long memories who heard him over the 50,000-watt station, was "Beyond the Blue Horizon".... ..Harry Radloff, boss of the Roosevelt Marr & Colton, is now a full-fledged electrical engineer, having been graduated from the University of Buffalo on February 22.....Danny Schultz, whose name is synonymous with the Palace organ restoration, will be moving into a home in nearby Fishers April 1. He still has not landed the 3-manual WurliTzer he has been seeking.....Area enthusiasts were pleasantly surprised to see a sequence of the Huntley-Brinkley news program of February 15 devoted to the Fox Theatre in San Francisco. The interior was shown with the 4-manual WurliTzer console prominently shown. Theatre organ music was provided as background.....The Associated Press sent out a picture by Wirephoto in February of Sam D'Amico, Philadelphia plumbing

QUESTIONS AND ANSWERS

(Continued from page 29)

A. Yes but I'm not married so I can indulge in that sort of silliness.

Q. Where did you get it and when?

A. From the old Colonial Theatre on 15th and Vliet. I have always been interested in theatre pipe organs and I knew from some years back that the Colonial had an organ still in reasonable condition. When I found that the theatre had been closed last year I approached the owners with an offer to buy the organ.

Q. What did they say?

A. They said, "Isn't that sort of silly?"

Q. What's the going price on old pipe organs these days?

A. This particular instrument was built in Oshkosh in 1927, and was installed in the theatre that April at an estimated cost of \$22,000. What with talking pictures and high fidelity sound, there is absolutely no market today for such a gismo. I purchased it for less than 10% of that cost.

Q. What are the specifications of this gismo?

A. Well, the whole thing weighs around five tons. The console contains three manuals or keyboards plus pedal keys. There are over 750 pipes ranging in size from a metal midget about the size of a lead pencil to a wooden giant that is a foot square and 14 feet tall. The largest metal pipe is shaped somewhat like a trumpet and is 17 feet tall. Also included are a marimba, xylophone, harp, glockenspiel, snare drum, bass drum, chimes and other assorted noise-makers, all electrically played from the console. In the theatre, the instrument was housed in two triangular rooms, about 14' x 14' x 18' high. The organ is powered by a five-horse blower which also operates a 12-volt generator for the action current.

Q. Interesting! What else?

A. Well, it took me a two-week vacation working with from two to five others (George Gloff and Gil Reid were pressured into helping) to remove it from the theatre and store it here at Kalmbach's.

Q. I thought we were tight for space here?

A. True, but I spent another two weeks constructing a suspended loft on the fourth floor. No floor space is involved.

Q. Now what?

A. Eventually I will build a house with space set aside for the organ.

Q. Are you kidding?

A. No.

warehouseman seated at his theatre organ console, playing for his workmen's lunch hour. This organ was once the pride of the Mastbaum Theatre, and was a 4/27 instrument, opus #2000. D'Amico paid \$5,000 for it, and the original price was quoted as "more than \$100,000." The picture was carried by the morning Democrat & Chronicle.

Q. Isn't it frustrating in the meantime not to be able to hear the organ?

A. Yes, except that just before we disassembled it, we recorded several organists playing it at the theatre. Copies of the stereo tape are available at a price — and it sounds real professional-like.

Q. One last question. Can you play the instrument?

A. No.

Q. Isn't that sort of silly?

Ed. Note: To complicate things just a little more, the author of this material has recently moved to the West Coast.

Q. Reed Pipes in older organs not infrequently seem to have acquired an indentation in the reed tongue where the tuning wire has worn against it over a long period of time. If one tries to tune or regulate the reed by a slight movement of the tuning wire, it promptly works its way back into the indentation, and the tuning does not hold. What can be done to remedy this condition, short of revoicing the pipe with a new tongue?

A. In only a very few instances has it been possible to roll out such an indentation from a reed tongue. Once so conditioned, there is usually a slight and almost indiscernible kink at the point of tuning wire contact. While the kink may appear to have been removed, the pipe tunes in with an annoying buzzing sound when re-assembled. However, one method in particular has been successful more often than not, as follows. Disassemble the pipe and remove the wedge, reed tongue and shallot. File off the top or small end on the shallot reducing its length by about 1/32". Ream out the hole in the block (careful now - easy does it!) so that the shallot will extend into it by about 1/32" more than before. Carefully measure the length of the shallot protruding from the block before dis-assembly as a reference. Likewise, carefully file off a like amount from the LOWER end of the reed tongue, and then re-assemble the pipe. The tongue will now align itself in a new location with respect to the shallot and tuning wire when the pipe is tuned to its reference pitch. The kink or depression in the reed tongue will have been moved just far enough below the tuning wire to avoid the original problem. The tongue should, of course, be flattened as much as possible to eliminate the kink without, however, deforming the metal. Admittedly, this is a delicate operation, and some recurving of the tongue may be required, especially at the tip, to restore the proper speech.

BACK ISSUES

The following back issues of THEATRE ORGAN are available while they last: \$1.00 each.

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2/7 Style 'E' WurliTzer complete. Still in theatre, fair condition. \$1100.00. Edw. Nawyn, 109 North 12 Street, Paterson 2, New Jersey.

4 Manual 20 rank Barton Console and relay. Approx. 230 stop tabs. Good condition. No cut cables! Uncrated. State highest cash offer (FOB Manitowoc, Wisconsin) with first letter. Remainder of organ is also for sale but the condition varies. Write for information on specific parts. B. F. Comstock, 1010 New York Avenue, Manitowoc, Wisconsin.

Whitworth's "Cinema and Theatre Organs" (reprint) \$15.00; Rapee's "Encyclopaedia of Music for Pictures" \$8.00 Postpaid. ORGAN LITERATURE FOUNDATION, Nashua, New Hampshire.

TABS & DRAWBARS: Calendar of organ events (both pipe and non-pipe) for the Northern California area; articles; pictures, organ club news; ads. \$1.50 per year (10 issues). TABS & DRAWBARS, Box 313, Berkeley 1, California. Write for sample copy.

JUST OFF THE PRESS!

"Introductions, Breaks, Endings #2" by Esther Higgins. Former theatre and radio organist's arrangements with that 'pro' touch. Available at your music dealer or direct from Esther S. Higgins, 17 West Browning Road, Collingswood 7, New Jersey.

Oversize brass ferrules for WurliTzer bottom boards. Minimum order 20. Spreader strips for WurliTzer or Morton. Key Contact Blocks. Bent switch contact wires for either Morton or WurliTzer. Pneumatics made for any organ from a sample. Address all inquiries to:

RAY L. STEFFENS
614 East 36th Street
Minneapolis 7, Minnesota

SUBSCRIBERS WANTED - ROBERT HOPE-JONES/PREMIER ORGANIST Monthly Pipe Organ Magazine; History, Nostalgia, Stoplists, Data, Ads. \$2 Year. ALDEN E. MILLER, 3212 - 34th Avenue South, Minneapolis 6, Minnesota.

Artisan 3-manual theatre, Gaylord Carter TV organ, 97 stops, cost \$15,000, sell \$8,000. Allan C-1 percussion \$2,800. Both like new. STICH, 46 Turrini Circle, Danville, California.

WANTED

Volume 1, Numbers 1 & 2 of "THE TIBIA". STATE CONDITION AND PRICE. Ray Brubacher, 4016 21st Street N.E., Washington 18, D.C.

Three manual 8 to 15 rank WurliTzer, complete and in good condition. Paul Ronniger, 54 East South Temple, Salt Lake City 11, Utah.

3 Manual relay, 10-15 ranks. R. David Brewer, 22945 Buckingham, Dearborn 7, Michigan.

WHY DON'T YOU
TRY A CLASSIFIED?

WURLITZER FACTORY SHIPMENT LIST (Continued from Page 14)

1881	Reb.						
	3 Man	Workington, Eng.	6/17/38	2230	Spec		
2227	Spec.				3 Man	Pittsburgh, Pa. KDKA Studio	9/14/39
	3 Man	Holloway, England	6/20/38	2231	Spec.	Johannesburg, S. Africa	
1732	Spec.	San Francisco, Cal.			4 Man	20th Century	11/27/39
	3 Man	San Francisco Bay Expos.	1/17/39	2044	R-20	Inglewood Paul Paul Filson	1/ 5/40
2227A	Relays	Oakland Cal. Chapel of Chimes	2/14/39		Lodge		
					Organ	Buffalo, Visitation Church	5/ 6/40
2044	R-20	New York Worlds Fair, Winter Wonderland	4/12/39	1066	3 Man	New York, N.Y. Radio Station WNCA	9/16/41
2228	Spec.				Rebuilt		
	3 Man	Blackpool, Eng. Opera House	4/24/39	1336	2 Man	Mexico D.F. (A-3 old R-5)	4/11/42
2229	Adds.	Kingston, Eng. (Granada	8/23/39	1018	3 Man	Buffalo	10/27/43

JUST
RELEASED

TWO HISTORIC RECORDS



THE LAST RECORDINGS FROM THE

MIGHTY SAN FRANCISCO FOX WURLITZER

* TINY JAMES

* EVERETT NOURSE

These recordings which will mean much more in the years to come are now available! The last breaths of the Mighty San Francisco Fox WurliTzer Theatre Pipe Organ have been flawlessly captured for history to rehear. Though the Fox and its famous pipe organ are gone, you can now purchase one or both of these historic records. These "Farewell to the Fox" albums, Volume I and Volume II, feature the last staff organist, Everett Nourse and well known favorite, Tiny James, inspiring memories of "the Cathedral that Fox built"!

For immediate delivery order direct, enclosing a check to:

F-W ENTERPRISES, P.O. BOX 1673, OAKLAND 4, CALIFORNIA

MONO \$4.00 each

SORRY, NO C.O.D. ORDERS

STEREO \$5.00 each

the ULTIMATE

The world's newest and finest theatre organ with "horseshoe" console—the best loved design of all times reborn for today's living.

The Rialto by Gulbransen, with the multi-channel Leslie ISOMONIC speaker system, combines dramatically to recapture all the warmth, color and brilliance of true theatre pipe organ tone. Fashioned from the finest materials, crafted with exquisite care, the Rialto is a modern masterpiece destined to reach new heights of distinction.

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the Rialto

an american legacy by Gulbransen

GULBRANSEN COMPANY

Melrose Park, Illinois

SUPPLEMENT TO THEATRE ORGAN - SPRING 1963

WANTED:

Will trade Schober Electronic and cash for Pipe Organ. Harold Shannon, 10527 Sterling Boulevard, Cupertino, California

WANTED:

Barton stop keys; red or white, blank, not 2nd touch. Also Duo-Art player rolls series 3000, Duo-Art service or installation manual. D. A. Strassman, Box 555, Kentfield, California.

FOR SALE:

Wurlitzer shutters. Frames measure 7 1/2" high, 11' wide. Birger Thornes, Box 274, Daly City, California.

FOR SALE:

Wicks Horseshoe Console, single bolster of 50 tabs, white, red and amber, including 12 blank tabs. AGO Clavier and Bench. Two manuals, but with correct depth for 3rd manual. Roll top cover. Console needs refinishing, clavier like new. \$205. Ralph Ehat, 851 Larchmont Drive, Daly City, California.

FOR SALE:

Custom made 37 note Orchestral Bells. Very compact, can be installed on any electronic organ, Spinet or Standard. Supplied with power supply. Finished in rich mahogany, or can be built with wood of your choice. NOT A TOY but a genuine large bar percussion unstrument, especially adaptable to entertainers. Phone or write A. T. Perry, 1825 Union Street, San Francisco, California, Phone Fillmore 6-7434. Price including power supply \$295.00.

FOR SALE OR TRADE:

Wurlitzer 2 rank chest, Wurlitzer 16' Diaphone with chest, 16' large scale Bourdon (10 inch) with chest. Ronald McDonald, 4480 West 4100 South, Salt Lake City, Utah.

We have been advised that the CONSOLE is no longer connected with the Los Angeles Chapter of ATOE. We are always in need of story and picture material for use in THEATRE ORGAN, and we earnestly solicit your contributions.

1963 BALLOT FOR DIRECTORS

This is your ballot for the election of the four Directors for the two year term beginning July, 1963. The names listed were presented by the Nominating Committee headed by Vice President Richard E. Loderhose. You may, however, vote for any four A.T.O.E. members in good standing by writing in their names in the spaces provided.

- Erwin A. Young - Currently Eastern Regional Vice President. Past Chairman of the Potomac Valley Chapter of ATOE, and chairman of the 1961 Annual Meeting in Richmond, Va.
- Donald D. Borden - Currently Vice Chairman of the Western Reserve Chapter of ATOE.
- Richard F. Kline Jr. - Currently Chairman of the Potomac Valley Chapter of ATOE.
- Harry E. Jorgenson - Currently Chairman of the Land O'Lakes Chapter of ATOE, as well as Chairman of the 1963 Annual Meeting in Bismarck, North Dakota, July 5,6,7, 1963.

I _____ plan to attend the 1963 Annual Meeting of A.T.O.E. in Bismarck, North Dakota, July 5, 6, and 7. There will be _____ in my party, including myself.

_____ may be signed, but not required.

BUCKINGHAM TOWN HALL WURLITZER TO SPEAK.

Ralph Bartlett, General Secretary of the THEATRE ORGAN CLUB OF GREAT BRITAIN writes to announce the opening concert of the club's 3/10 Wurlitzer at Buckingham Town Hall at 3 PM Sunday, May 19, 1963. (See story of this organ in the Spring 1962 issue of THEATRE ORGAN.)

Regularly scheduled concerts will be given the third Sunday of each month featuring top names in the British theatre organ world. Artists scheduled to appear include Gerald Shaw, Arnold Loxam, Stanley Tudor, and Doreen Chadwick to mention just a few. The complete story with pictures of this reinstallation and the opening concert will appear in the next issue of THEATRE ORGAN. The February 21st issue of the Washington Post carried a story about Burgess Ramos buying a 4/90 Moller from the General Services Administration for \$1,030. The organ was located in the old Washington Auditorium on New York Avenue. (Thanks to David Kelsey, McLean, Virginia) Dick Schrum, new Secretary/Treasurer of the Puget Sound Chapter was the artist

for the April 6 Midnight Matinee at the Seattle Paramount Wurlitzer (Publix #1) in a benefit performance for the Granada Organ Loft Club. According to Dick, this is the first public concert on this organ for at least fifteen years. The Granada Organ Loft Club have purchased the former Portland Liberty Theatre Wurlitzer which has been in storage for a number of years Another Midnight Organ Concert was held at the Embassy Theatre, Fort Wayne, Indiana, featuring the popular Buddy Nolan at the 4 manual Page. Attendance was in excess of 600. A complete review of this concert together with pictures will appear in our next issue. Bill Brown, ATOE member in Phoenix, Arizona, and new owner of the Richard Vaughn Wurlitzer, was featured organist for the opening of 'The Longest Day' at the Phoenix Paramount. According to Don Story the organ will be used quite regularly from now on We have had many requests for the Crawford Story - We have only the first part of this story on tape (by Jesso Crawford himself) - but the second and concluding reel of tape has been lost we are told.

(Tear off this part of the page and fill in the 1963 Ballot For Directors, and mail to

A.T.O.E.

P.O.Box 248

Alameda, California

1963 ATOE ANNUAL MEETING

BISMARCK, NORTH DAKOTA

Top: Delzer WurliTzer Bottom: Welch Marr & Colton



ANNOUNCEMENT

American Association of Theatre Organists

Friday
July 5

Saturday
July 6

Sunday
July 7

BISMARCK, NORTH DAKOTA

Host Chapter - Land O'Lakes Chapter - Harry E. Jorgenson, Chairman

Organ Hosts - Reiny Delzer and Charles Welch

Organs - Reiny Delzer's WurliTzer 4/20, and Charles Welch's Marr & Colton 2/9
(See Fall 1961 issue of THEATRE ORGAN for picture supplement of these organs.)



The Officers and Board of Directors of ATOE are pleased to announce that GEORGE WRIGHT and LEONARD MAC CLAIN are two of the nationally prominent theatre organists who will be heard in concert at this Annual Meeting. Heading the Minneapolis contingent of organists will be the popular and talented BOB PAGE. Other artists will be announced at the Annual Meeting.

All members are urged to attend this meeting which is located as close geographically to the center of the country as possible, thereby making the travel distance equal from either coast.



(Program detail appears on the opposite page)

Organ Enthusiasts' 1963 Annual Meeting

OFFICIAL PROGRAM

Friday, July 5
2:00 - 6:00 p.m.

Registration and Open House at the home of hosts Reiny Delzer and Charles Welch. 609 Avenue F West, Bismarck, North Dakota.

Registration Fee \$2.00 per member (This fee includes the member, spouse and minor children). PLEASE REGISTER EARLY!

8:30 - 11:00 p.m.

Organ Concert - Bob Page at the Delzer 4/20 WurliTzer

Saturday, July 6
9:30 a.m. - 3:00 p.m.

Registration at Reiny Delzer's Home

10:00 a.m. - Noon

Board of Directors Meeting - Grand Pacific Hotel

10:30 - 11:45 a.m.

Technical Session - Delzer Construction Company Warehouse

1:15 - 2:30 p.m.

Organ Concerts - Leonard MacClain at the Delzer WurliTzer
Bob Page at the Charles Welch Marr & Colton

This concert will be repeated starting at 3:00 p.m. to allow the audience to hear both artists and organs.

5:00 - 6:00 p.m.

No Host Cocktail Hour - Grand Pacific Hotel

6:00 - 7:30 p.m.

Annual Banquet and Meeting - Hall Of The Four Seasons in the GRAND PACIFIC HOTEL - Be sure and purchase your Banquet tickets at the time you register.

Menu - Prime Rib Dinner - \$4.00 including tax and gratuity

8:30 - 10:00 p.m.

Organ Concerts - George Wright at the Delzer 4/20 WurliTzer
Leonard MacClain at the Charles Welch Marr & Colton

This concert will be repeated starting at 10:30 p.m. to allow the audience to hear both artists and organs.

Sunday, July 7
9:00 - 11:30 a.m.

Jam Sessions - Reiny Delzer WurliTzer and Charles Welch Marr & Colton will be available for the general membership to try their artistry. (Time will be limited depending on number of persons wishing to play)

12:30 - 2:00 p.m.

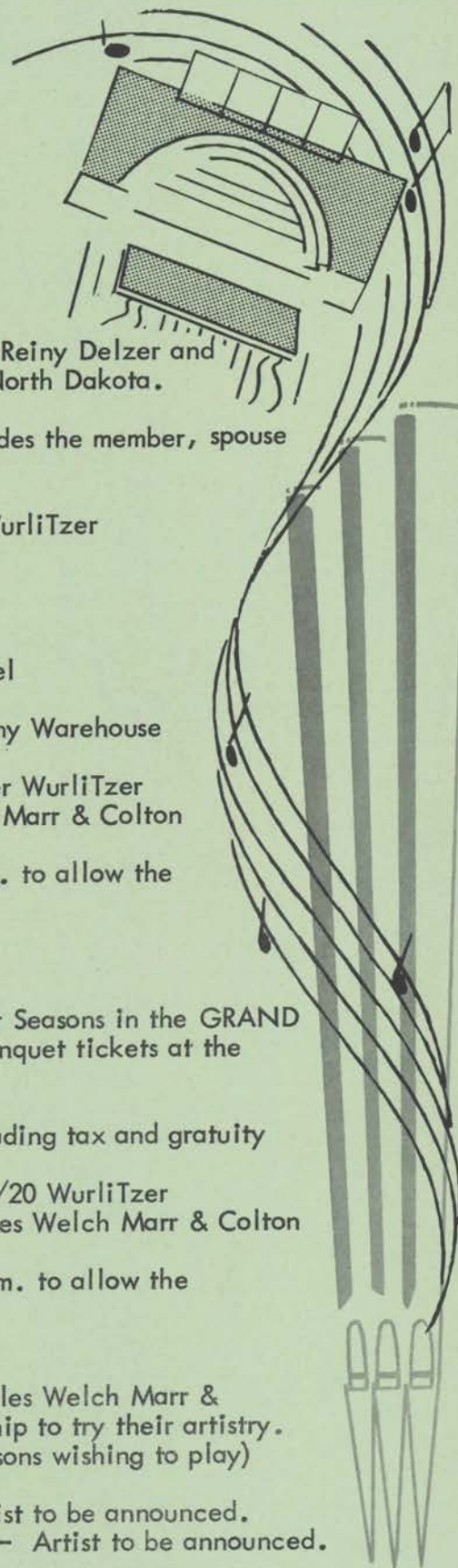
Organ Concerts - Reiny Delzer WurliTzer - Artist to be announced.
Charles Welch Marr & Colton - Artist to be announced.

This concert will be repeated if attendance warrants.

Meeting officially adjourns.

Our hosts Reiny Delzer and Charles Welch have offered the use of both organs for jam sessions following adjournment until 7:00 p.m.

(Program subject to change)



Recommended Lodgings in Bismarck

HOTEL - The Grand Pacific Hotel
(Some rooms air conditioned, others are not)

Single room with shower . . . \$4.75 per day
Single room with full bath \$6.00 to 10.00
per day

Luxury Twins \$8.00 to 12.00 per day

For reservations call or write **AT ONCE** to:

John or Vernon Peterson, Box 509,
Bismarck, North Dakota
Telephone - CA 3-6900 (Code Area 701)

* **MOTEL - Holiday Inn**
(All rooms air conditioned)

* Singles \$7.50 per day
* Doubles \$12.50 per day

* For reservations call or write **AT ONCE** to:

* John J. Humkele, Holiday Inn,
Bismarck, North Dakota
* Telephone - 223-9600 (Code Area 701)
* or teletype TWX - 701-241-9461

There are many other fine accommodations in Bismarck, but the above have recommended by the Annual Meeting committee, both for convenience and comfort.

We urge you to make your reservations early, especially in the case of the Holiday Inn Motel. This is their heavy tourist season, but Manager John Humkele has agreed to extend the rates quoted to ATOE as long as he possibly can.

On Your Way to Bismarck, North Dakota

Two items of interest to Railroad Fans -

For members wishing to travel by train from Minneapolis to Bismarck, the local rail-fan group have a very fine Northern Pacific Executive Car and a Pullman Car that can be coupled onto the regular train in Minneapolis and upon arrival at Bismarck it will be switched onto a siding adjacent to the depot and will be your hotel while attending the Annual Meeting. The suggested schedule is to leave Minneapolis 9:15 a.m., Friday, July 5, arriving Bismarck 6:06 p.m. in the evening. Return trip leaves Bismarck 12 noon, Sunday, July 7, arriving Minneapolis 9:45 p.m. in the evening.

A minimum of 35 people are necessary to make this equipment available. The cost per person is \$45.00 for upper or lower berth, and \$55.00 for a room. For complete details write or call James E. Moe, 17825 Second Avenue, North, Wayzata, Minneapolis.

* * * * *

For members driving from the West, ATOE member Frank Bindt wants us to mention the Black Hills Central Railroad. This is a STEAM-POWERED Railroad featuring both narrow and standard gauge trains. The trains are located about a half a day's drive from Bismarck south through Pierre, South Dakota, thence to Rapid City. From Rapid City it is only 25 miles via South Dakota #14-16 to Keystone (the Mt. Rushmore entrance) or to Hill City. As Frank Bindt tells it:

"I mention trains (plural) as there are two, and both of them steam powered. The standard gauge job has its terminus at Keystone, S. D., which is very close to the Mount Rushmore National Park entrance. The narrow gauge train is berthed at Hill City, S. D., about ten miles

west. The two trains meet half way between the two towns at a turn-around point known as Oblivion. Thus it makes it possible to take either train, from either end, make a round trip on the single train, or one may transfer from one to the other at Oblivion and ride both. This is located in the heart of the Black Hills area, at 5,000 feet elevation, and the mountain scenery is lovely and unspoiled."

Anyone wanting further information on this interesting trip can write to Frank Bindt, 291 Lake Drive, Kensington, California.

