

VOL. V, NO. 2

SUMMER 1963

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Bob Ricketts' WurliTzer -- "Big Sound, Small Room" -- See special insert.

Also in this Issue:

ORGAN IN THE ODEON • ELMIRA, N.Y., ORGAN • AUSTRALIA PHOTOS
GRANADA WURLITZER • ROBERT HOPE-JONES • CHAPTER NEWS
1963 ANNUAL MEETING REPORT -- See Insert



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OUR COLOR COVER
and
Special Insert

* * * * *

ATOE member Bob Rickett of Portland, Oregon, kindly furnished the fine color cover and the insert covering his WurliTzer home installation. Many thanks Bob, from ATOE.

SUMMER, 1963 . VOL. V, NO. 2

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OF THEATRE ORGAN ENTHUSIASTS

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Letters to the Editor

Dear Editor:

The excellent article, "San Francisco Bids Farewell to the Fox", brings to mind something that may be of interest. We here in the Central New York area shared indirectly with the historical "Farewell to the Fox". FM radio's "Farewell . . ." was carried transcribed over Utica, New York's WUFM, Central New York's only full time FM stereo station. The 90-minute program produced by San Francisco's KPEN-FM, was featured on WUFM's "Organ Loft" program April 28 and was the climaxing feature in a series of special programs celebrating the Organ Loft's first anniversary. The listener response to "Farewell to the Fox" was beyond our expectation, with cards, letters and phone calls coming in on the days following the broadcast, with most requesting a repeat of the broadcast. One letter may be worth while noting here. The writer indicated that the program held special significance to him and his wife as they had spent many memorable hours in the S.F. Fox Theatre listening to the mighty organ as well as watching the wife's father, Lester Whitson, of the "Whitson Bros.", perform on stage.

The management of WUFM expresses its thanks to ATOE President "Tiny" James, who made it possible through his negotiations with KPEN to get a release of the tapes of this historical broadcast, which are now on tour in the East, with Buffalo as the next major area, under sponsorship of the Niagara Frontier Chapter, to hear it.

Sincerely,
Donald P. Robinson
Organ Programs
Director
WUFM - Utica, N.Y.

Dear President James:

I am extremely ashamed of myself for not writing sooner. I do hope that you will understand that I meant to write much quicker. Please forgive me.

I am thrilled, indeed, to be accepted in your organization as a member. I do thank you and Mr. Bethard's effort for making this possible. I do hope to become a member, and an organist that



your organization will be proud to have.

I have great admiration for the late Jesse Crawford, the poet of the organ. His music, to me, is an art that sings from the heart. Mr. Bethard had kindly sent me a recording of Mr. Crawford's accompaniment technique, and I was most impressed with this. At present, I accompany Mr. Hiraoka, a famous xylophonist, every Saturday. Incidentally Mr. Hiraoka performed every morning on N.B.C. (New York) at the time Mr. Crawford also was on the air.

Mr. Hiraoka has, also, great admiration and respect for Jesse Crawford. If at all possible, I hope to become an organist whose music sings out from the soul, as his does.

I have sent a snapshot of our WurliTzer at Mitsukoshi by separate mail.

Thank you, again, for the membership. I am honored.

Best wishes to you and all members.

Sincerely,

Hiroshi Matsuzawa

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The Organ in the Odeon

(formerly the Regal)

Marble Arch,
London,
England



Console of the Christie in the Odeon, Marble Arch, London.

By British A.T.O.E. Member
DAVID H. HAYES

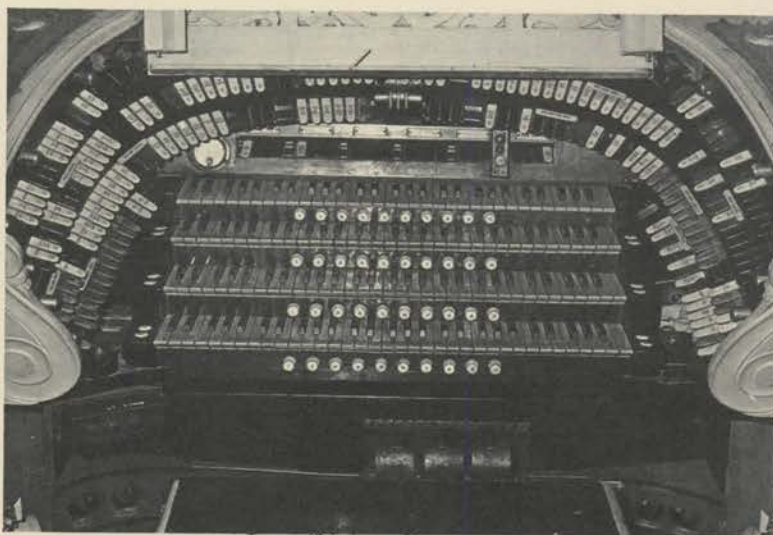
"The organ at the Regal, Marble Arch, is to my mind, one of the most characteristic creations of that great artist, Herbert Norman, and as such it commands the respect and admiration of all organ lovers. The Regal is not a large theatre, and its interior decoration scheme is of an intimate and delicate character: hence the organ partakes of the same nature and blends perfectly with the beauty of its surroundings. Being an unique and individual work of art, built and designed to secure perfection, regardless of expense, it has little in common with the ordinary 'mass production' type of cinema organ, and is a shining example of what can be

done when an organ builder is given a free hand and allowed to express his individuality without being unduly hampered by commercial restrictions".

The above is the opinion of the late Quentin M. Maclean, who drew up the original specifications with Mr. Norman of Messrs. Wm. Hill and Norman and Beard Ltd., well known British firms of straight organ builders and of Christie Unit Organs. Also included in these consultations was the late Arthur Meale, who at that time was one of the most famous recitalists in the country, and official organist at the Methodist Central Hall, Westminster. His nephew and theatre organist Neville Meale has some of the original correspondence relevant to the specification and costing of this organ.

The organ was installed just in time for the opening of the cinema in Novem-

ber 1928, which incidentally was the same year and month as the opening of the first four manual Wurlitzer in Britain at The Empire, Leicester Square (now demolished), but the organ was saved by T.O.C. member Len Rawle. I say 'installed just in time' because behind scenes at most official openings there is usually a panic, but this was more apparent at the Regal. The builders got so behind schedule that they had to work overtime with extra shifts. This in turn put everyone else behind -- the electricians, the furnishers, the decorators, not to mention the organ builders. The chambers were extremely small



Closeup of the Christie Organ.



Gerald Shaw, last resident organist.
theatre organ

considering the size of the organ, and one had to be quite a contortionist to move around in them, which did not help in trying to catch up on a schedule. The chambers are tall and narrow, and the pipes are stacked in three tiers. Towards the end, the noise of the various workmen made it well nigh impossible to tune the organ during the daytime, so it was decided to tune at nights.

But adjacent to the new cinema was a men's hostel run by a religious organization, and they took their complaint to court and secured an injunction prohibiting the tuning or playing of the organ from about 11 p.m. at night until about 6 a.m. However, the organ was ready for the opening, and it was natural that Quentin Maclean should be the Regal's first resident organist. At this time the big scenery dock shutters were open almost continuously. The injunction still stands, and it was not only because of the preopening noises, but Maclean's midnight recording sessions were also frowned on. Strangely enough, the complaints were mainly against the blower, and not the organ itself.

The cinema is built near the site of the Tyburn Gallows, where two hundred or more years ago countless petty thieves were hanged and buried. Rumor has it that some of their bones were found when the foundations were being dug.

The console is on its own lift in the

centre of the orchestra pit, and the organ is in two chambers both on the same (right) side of the cinema looking towards the stage, and the furthest point from the hostel. The swell shades or shutters opened towards the stage to give, as far as possible, the sound reflected from the screen as the perfect accompaniment for the silent films for which this instrument was primarily designed, hence the large number of softer stops. On the opposite side was a chamber which housed a real Carillon of 32 genuine bells, which alone cost £2000 and was played from the console and operated by some very special pneumatic motors. At the inception of the Regal, the original plan was to have the carillon in the roof, not presumably played from the console, but eventually the bells were hung from the main girders of the building. This worked until 1947 when it was decided (of all criminal things) to put amplification of the organ in that grille. The swell shutters were used for mounting the loudspeakers, and a few bells were unhung, but the carillon is still there.

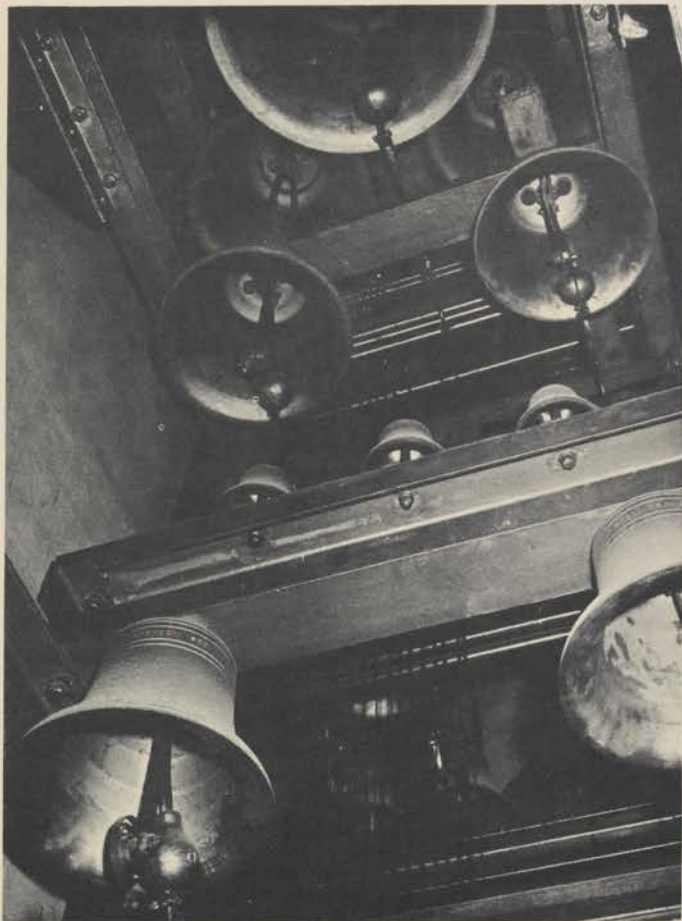
In comparison with many American cinemas, the Regal is not very large (2000 seats), and contrary to expectations full organ is exciting but not in any way overpowering. We all know of some installations where even a small 2/8 can blast patrons out of their seats - this you cannot do at the Regal.

THE ORGAN. The 30 units (36 ranks) are housed in two chambers. Chamber "A" - Diapason Phonon, Open Diapason, Hohl Flute, Tibia Clausa, Gedeckt, Strings (2 ranks), Viole, Viole d'Orchestre, Viole D'amour, Saxophone, Vox Humana, Tuba Horn, Fanfare Trumpet, and Ophicleide.

Chamber "B" - Diaphone Horn, Gemshorn, Diapason, Orchestral Flute, Tibia Minor, Violins (2 ranks) Muted Strings (2 ranks), Clarinet, Violincello, Salsicional, Quintadena, Musette, Orchestral Oboe, Oboe Horn, Tuba Sonora, Trumpet and 4 rank Cornet de Violes.

Chamber A contains about 1000 pipes, and B about 1500, as well as a very full range of percussions - Cathedral Chimes, Muted Chimes, Tubular Chimes, Sleigh Bells, Xylophone, Vibraphone, Glockenspiel, Orchestral Bells, Harp, plus a full array of drums, cymbals and effects, not to mention an upright piano in the pit which has since 'disappeared'. As many of the ranks went down to 16 ft. and with a 32 ft. base plus all the percussions and effects there was very little speaking room for the pipes so out came the effects, including a realistic 'crockery crash' and a 'thunder' sheet. W.J. Hemsley was instrumental in arranging this, and for moving various chests forward. He wired the 'Diapason Phonon (then only 8') to the piano stop-

* Please turn to page 8



The carillon on the Marble Arch Christie.

Summer 1963



One of the chambers of the Marble Arch Christie.

Original Specifications of Christie Organ in the Odeon, Marble Arch, London, England

PEDAL		Synthetic cello	8	Cymbal Tap		COUPLERS	
Chamber A		Tuba sonora	8	Tubular Chimes		Accompaniment to Great	
Phonon bass	16	Clarinet	8	Snare Drum Roll		Orchestral to Great	
Tibia Clausa	16	Orchestral oboe	8	Wood Block Roll		Solo to Great	
Bourdon	16	Musette	8			Solo to Great Pizzicato	
Contra viola	16	Orchestral flute	8	Couplers			
Ophicleide	16	Tuba Sonora	4	Solo to orchestral		ACCOMPANIMENT	
Tuba Horn	16	Musette	4	Great to orchestral pizzicato		Chamber A	
Saxophone	16	Orchestral piccolo	2			Bourdon	16
Stop Quint	10-2/3	Piano	8	Manuals: CC to C		Contra viole d'amour	16
Tibia Clausa	8	Harp	8	Pedal: CCC to G		Strings	16
Viola	8	Celesta	4			Open Diapason	8
Bass Flute	8	Tubular chimes		GREAT		Tibia Clausa	8
Tuba Horn	8	Glockenspiel		Chamber A		Gedackt	8
Saxophone	8	Orchestral bells		Contra tibia clausa	16	Hohl flote	8
Flute major	4	(reiterating)		Bourdon	16	Viole d'orchestre	8
Flute minor	4	Vibraphone		Contra Viola	16	Strings	8
		Xylophone		Tuba Horn	16	Viole d'amour	8
Chamber B		Sleigh bells (carillon to solo)		Saxophone	16	Tuba Horn	8
Diaphone Horn	32	Triangle		Diapason Phonon	8	Saxophone	8
Violone	16	Cymbal choke tap		Open Diapason	8	Vox Humana	8
Contra Salicional	16			Tibia Clausa	8	Stopped Flute	4
Bassoon	16	ORCHESTRAL: Chamber B		Gedackt	8	Hohl flote	4
Clarinet	16	String Section		Viola	8	Strings	4
Clarinet	8	Violone	16	Viole d'orchestre	8	Octave viole d'amour	4
Violoncello	8	Muted Strings	16	Strings	8	Stopped twelfth	2-2/3
Salicional	8	Contra Salicional	16	Tuba Horn	8	Piccolo	2
Synthetic Cello	8	Gemshorn Diapason	8	Fanfare Trumpet	8	Flute Mixture	
Piano	16	Violoncello	8	Saxophone	8	Piano	8
Piano	8	Violins	8	Stopped quint	5-1/3	Harp	8
Bass drum tap (soft)		Muted Strings	8	Octave Diapason	4	Celesta	4
Tom-tom		Salicional	8	Tibia Clausa	4	Snare Drum Tap	
		Salicional Quint	5-1/3	Stopped Flute	4	Snare Drum Roll	
Second Touch		Octave Violoncello	4	Viola	4	Tom-tom	
Tibia Clausa	16	Violins	4	Strings	4	Wood Block Tap	
Tuba Horn	8	Muted Strings	4	Tuba Horn	4	Tambourine	
Bass Drum Tap (loud)		Salicet	4	Tibia Twelfth	2-2/3	Castanets	
Bass Drum Roll		Salicet Twelfth	2-2/3	Stopped Twelfth	2-2/3	Jingles	
Crash Cymbals		Salicetina	2	Octave Viole	4	Sand Block	
Cymbal Roll		Echo Mixture		Piccolo	2		
Cathedral Chimes		Cornet de violes		Tierce	1-3/5	Second Touch	
Muted Chimes		Quintadena	8	Brilliant Mixture (selected stops)		Diapason Phorton	8
		Wood-Wind Section		Piano	16	Tuba Horn	8
COUPLERS		Contra Tibia Minor	16	Piano	8	Cathedral Chimes	
Accompaniment to pedal		Bassoon	16	Piano	4	Triangle	
Great to pedal		Tibia Minor	8			Cymbal Tap	
Orchestral to pedal		Oboe Horn	8	Second Touch		Muted Chimes	
Solo to pedal		Clarinet	8	Fanfare Trumpet	8	Snare Drum Roll	
Great to pedal pizzicato		Orchestral Oboe	8	Cathedral chimes		Wood Block Roll	
Solo to pedal octave		Tuba Sonora	8	Glockenspiel			
Carillon to pedal		Tibia Minor	4	Snare Drum Roll		COUPLERS	
		Flageolet	2	Muted Chimes		Orchestral to accompaniment	
SOLO		Contra Trumpet	16	Solo to Great		Solo to accompaniment	
Chamber A		Trumpet	8			Carillon to accompaniment	
Contra Tibia Clausa	16	Clarion	4			(tenor C to G ²)	
Trombone	16	Snare Drum Tap		ACCESSORIES			
Vox Humana (CC)	16	Snare Drum Roll		10 double-touch combination pistons			
Tibia Clausa	8	Tom-tom		to each manual: first touch giving			
Fanfare Trumpet	8	Wood Block Tap		combination only, second touch			
Saxophone	8	Tambourine		adding suitable pedal combination.			
Vox Humana	8	Castanets					
Tibia Clausa	4	Jingles		Cancel - bar to each manual and			
Vox Humana	4	Sand Block		pedal organ.			
Cathedral Chimes		Second Touch		10 Tremulants			
Muted Chimes		(wood-wind section only)		1 Balanced Swell Pedal with Indi-			
Chamber B		Vibraphone	16	cators			
Contra tuba Sonora	16	Xylophone	16	1 Balanced Stop Crescendo Pedal			
Bass Clarinet	16	Sleigh Bells	8	with Indicator			
Orchestral flute	8	Triangle	8				
Quintadena	8						

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VOLUME 1

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Play Fiddle Play

Ain't Misbehavin

Lucky In Love

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ORGAN IN THE ODEON (Continued from Page 6)

keys, giving an extra Diapason chorus of 16', 8', 4', 2', and some other modifications.

It is still a magnificent cinema organ with many extra tone colours which enable straight and orchestral music to be faithfully rendered. Mac's record of the 'Tocata in F' is the perfect example and a lasting tribute both to the organ and its organist. For a cinema organ the pedal department is particularly impressive (13 stops at 16' pitch), wind pressure varying from 5" to 25". Some of the quieter stops would seem more suited to a church organ, but if the specification does not convey it, the organ is well balanced, with the reeds dominating at full organ.

Access to the chambers is through a room containing the relays and setter boards for the adjustable double touch pistons. Off this room at the opposite end to the chambers is a smaller room containing the motor and generator. The air for the blowers is filtered.

The electro-pneumatic console is very ornate and has some 250 stop keys. It has 16 couplers, 31 second touch facilities, 40 double touch pistons, 10 tremulants, 38 stops for percussion control, 21 percussion stops, 26 effects stops and cancel bars to each section, a feature of Christie organs. Four manuals are Accompaniment, Great, Orchestral, Solo. Swell pedals to each chamber, and a balanced general crescendo pedal with indicator. Gerald Shaw commented that it must be one of the few organs that has 40 pedal pistons! By that he means that you can set 40 different pedal combinations for the second touch of the 40 thumb pistons. **THE ORGANISTS.** First and foremost was Quentin Maclean, whose playing on this organ reached such a high peak of perfection that he set a standard which all other organists and students set out to achieve. His interpretation of orchestral music has never been surpassed. His extraordinary memory for complete scores and great works was uncanny, and his registration of them for the organ was unique. It was not long before he signed a contract with Columbia to record the organ in early 1929, and considering the equipment available in those days, the recording engineers did a wonderful job. Playing his records 34 years later on modern equipment which is very critical, these early Mac recordings still sound very clear and fresh, with full range including a good bass. If your equipment, like mine, can filter out the hiss of the needle, they might have been post war recordings.

Who am I to set myself up as a critic of records? But I can tell you which are my favourites, which I've nearly worn out. For an example of his orchestral playing, 'Flower of Love' and Serenade Berceuse! The backing of the former is 'Suhbi Kazib', an example of silent film music at its descriptive best.

It was in July 1930 that THE record appeared which for ever set the seal of fame for both organ and organist - 'The Ride of the Valkyries' and the 'Tocata in F'. I have played this record to a number of highbrow organists and musicians without warning or introduction. Afterward I asked them to guess who and where. Not only were their answers most illuminating, but best of all was the look on their faces when I proudly announced that the organ in question was in a cinema! The same year Mac recorded Gershwin's 'Rhapsody in Blue', using the effects siren to reproduce the clarinet glissando. About this time the B.B.C. tested the organ for broadcasting and found it unsatisfactory, yet the recording equipment was producing a good job.

When Mac left the Regal to go to the Trocadero, he had set a very high standard for his successor. Looking back now after 33 years, there was really only one man who could have taken over - and he did - Reginald Foort. He was already a regular broadcaster and he had the B.B.C. test the organ again, and with certain modifications it was now approved, and its first broadcast was on Christmas Day, 1930. My first sight of the huge ornate console was a few weeks later. With my colossal nerve (I was only 16 at the time), I called at the stage door. Mr. Foort came down personally to collect me, and he remembered me from an earlier visit to him when at the Regent, Bournemouth. He was never too busy nor too snooty to chat with non-playing enthusiasts like myself, and he was able to pass some of his obvious enthusiasm on to me. When I met him again later when starting out in business, he gave me some sound advice which stood me in very good stead. I went down to the pit when he was due to go up for a 15-minute interlude, and I had a worm's eye view. Foort too made some records on this organ, of which his novelty train number, 'Choo Choo', appealed to me most.

On another visit I was made equally welcome, but this time I was shown to the centre stalls for the interlude, and I was soon to learn why. The main feature ended with the front tabs closing over the screen only to re-open immediately as Reg commenced to play his signature tune. On the screen a film appeared of the top only of an organ console rising out of any pit, which was soon recognised as that of the Regal itself, and the head and shoulders now visible in the film were clearly those of Reg Foort. As the organ came higher into view in the film, Reg at the real console was synchronizing his playing to coincide with the movement of his hands in the film. As the film console came into full view, the film camera moved slowly in for a gradual close-up of Reg, who turned and smiled at the audience. In the dim light reflected from the screen, I could see the real console coming up in complete darkness, no horseshoe or music lights on. At a moment rehearsed with the

operator in the box, the film projector was switched off and a dazzling white spotlight fell straight onto the real console, which had now reached full height, and there was Reg Foort sitting and smiling in exactly the same position as he was seen on the film seconds earlier. This brilliant piece of showmanship brought forth great applause. I noticed he had a microphone on the lift with him, and he proceeded to chat with the audience and announce his titles in his bright and breezy style for which he subsequently became well known.

All this time, a very interested spectator was the pianist and arranger of the Regal Virtuoso Orchestra. With the advent of 'talkies,' he saw only too well the pattern of the future. When the orchestra was disbanded on re-organization due to the advent of sound films, and Reg Foort moved on to open the Regal at Kingston upon Thames, the pianist merely transferred from the piano stool to the organ bench. His name was Sidney Torch, and very soon he established a classy rhythmic style of playing pop music which made earlier attempts sound really corny. He treated the organ for what it was intended - a one man orchestra. He arranged and re-phrased. Using heavy reeds he played staccato like a dance band brass section. The percussions were used correctly. And he established still further the theatre organ as a legitimate instrument.

Of the dozen records he made, I have already worn out the copy of 'Dance of the Blue Marionettes', backed with 'Hot Dog'. This is Torch at his best, with his 'Hotter than Ever' selection of standard hits a close second. He was quick to use the wonderfully expressive swell shades of the Regal organ for flares and slurs popular with the saxophone teams in dance bands of that period.

Torch moved on to open another Regal (also with a Christie Organ) at Edmonton in North London, and he was succeeded by Nelson Elms, then Jack Courtney, Clifford Birchell, Phil Finch, and then Gilbert Handy, who stayed 4½ years until Reginald New arrived in 1943. He made it his first job to get the organ back on the B.B.C., it having been off the air since Foort left.

On leave at this time, I quickly renewed my acquaintance with New and the Christie. My arrival was about five minutes before he was due to go up for an interlude, and although I did not know it at the time, he was notorious for leaving his arrival at the console until the very last second. We stood outside the stage doorkeeper's office and we both kept looking at our watches, but Reg chatted calmly on. In the end I could stand it no longer and pointed out the time, a minute to go, and then he sauntered down. He leaped onto the console, but not in any sense of panic, pressed the motor button (it takes 45 seconds) wiped his hands on his handkerchief, pressed half a dozen pistons, pushed the lift button, went into his signature tune and up. No music,

theatre organ

straight into a selection of popular overtures. Again I had a worm's eye view.

He said nothing to me about his finale, and he did a modulation and seemed to pause rather a long time on a soft chord. Suddenly I heard the hiss of a needle on a record coming through the loudspeakers, and a split second later, the organ and a full orchestral record complete with the guns firing were playing, in perfect pitch and timing, the "1812 Overture." I'll never forget it. As I mentioned at the beginning of my article, the swell shades propelled the sound of the organ towards the stage, and I do not think many in the auditorium were even aware that the whole finale was organ and record perfectly blended.

In 1945, the cinema was taken over by Odeon Associated Theatres and was re-named the Odeon, but to all organ fans everywhere, it will *always* be the Regal. Change of management led to changes of organists, many staying for only a few weeks - Harry Davidson, Harold Coombs, Neville Meale, Cyril Martin, John Howlett, W.J. Hemsley, Leslie Jenkins, Louis Mordish, and finally Gerald Shaw. All who knew Gerald Shaw guessed it would not be long before he got the organ back on the air, and once again the giant Christie was regularly heard both in the regular morning weekly sessions, and also in the late night spot. One morning broadcast took place on a Saturday morning with a large unofficial audience of organ

club members. Gerald Shaw always made a point of maintaining the traditions of those early days by including renditions in the style of Maclean, Foort and Torch. Gerald took a sincere interest in the organ, and when he went there in 1953, all was not as it should have been, due chiefly to lack of use, but by utilizing some of the wiring from removed percussion, he has been successful in keeping everything working.

The organ has stood more or less silent since Gerald Shaw moved to the No. 1 theatre in the circuit in November 1958, The Odeon, Leicester Square, where I am pleased to state he is still in residence. Rumors of closing of the Regal (sorry, the Odeon), Marble Arch, have been circulating for years, but at the moment the biggest cinema organ in Europe stands silent and neglected, its future uncertain. However, it is still serviced monthly.

I apologize if this article appears too personal, but with so many organists and changes of management, my main sources of news and information have been my own diaries and memories. I am also greatly indebted to Mr. Gerald Shaw for reading my draft notes and for supplying some very helpful and interesting information, as well as for correcting a few technical errors, or should I say 'editorial cyphers'?

Editor's Note. ATOE also wishes to thank David Hayes, Gerald Shaw and Ralph Bartlett for their parts in making this article and pictures available.

LETTERS TO THE EDITOR

Dear Sir:

The following quotation was taken from the May 13, 1963 edition of *Boxoffice*. Center of page SE-2.

"The big pipe organ in Florida State's Olympia Theatre, silent for the past five years, is now in full voice, and according to John Steele of Binder-Baldwin, who reconditioned the 38-year old instrument, sports one of the finest sets of bellows in town . . ."

Ah, there's good news tonight. The three manual Wurlitzer in the Tampa Theatre, Tampa, Fla., was sold to a church a year or so ago. There is a three manual Wurlitzer also in the Florida Theatre, St. Petersburg, Fla. Also one at the Florida in Jacksonville and Orlando, Fla. I understand that some are in playing condition but I haven't been in those cities for some time to hear them. Thought you folks would like to have this good news.

Sincerely yours,
Ted Garrison

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GULBRANSEN COMPANY Melrose Park, Illinois

The Elmira (N.Y.) Theatre Organ Is Given a Second Life

By

Lloyd E. Klos

If there were ever a theater organ restoration project deserving of an accolade, that project is the one which has been going on for over a year in the Elmira Theater in Elmira, New York. Three dedicated ATOE members have spent hundreds of man-hours and thousands of dollars in refurbishing a magnificent instrument which seemed destined for oblivion. However, due to bulldog determination of these men, this organ will again provide entertainment for the public, and concerts for ATOE members of Central New York State.

It is indeed poetic justice for the project to develop in the Queen City on the Chemung River in New York's Southern Tier. For it was in Elmira that the developer of the theater organ, Robert Hope-Jones, located his factory on 700 Madison Avenue. Elmira's Park Church was the recipient of the first Hope-Jones organ, and when it was dedicated in 1907, Mark Twain, America's beloved writer-humorist, and stockholder in the Hope-Jones Company, led a parade of distinguished visitors to the recital including Jervis Langdon, J. Sloat Fassett, and John B. Stanchfield. Twain bore a striking resemblance to Hope-Jones, with long white hair, and other physical attributes.

Hope-Jones, with the help of David Marr, worked out revolutionary ideas for the pipe organ. When Hope-Jones' factory closed, Wurlitzer in North Tonawanda, N.Y. took over the work, and Marr & Colton established their factory in Warsaw, N.Y.

In 1925, a 3/20 Marr & Colton organ was installed in Elmira's 2362-seat Keeney's Theater at a cost of about \$50,000. It was opened on Christmas Eve in 1925, and played by John Stanbaugh. The console was situated on a screwytype lift, thereby providing the audiences with the never-to-be-forgotten thrill of console and organist rising from the pit, bathed in a golden spotlight. The pipes were situated in two chambers above the stage. There was also installed an echo organ above the dome in the center of the auditorium. In addition to the 20 ranks of pipes, the organ had a good-sized toy counter which included a marimba, xylophone, glockenspiel, sleighbells, cymbals, drums, castanets, horns, tambourine,



During restoration of Elmira organ, this sign was placed at front entrance to theatre by enthusiastic management.

triangle, horse hooves, steamboat whistle, bird whistle, harp and piano.

With the effects listed above, one can imagine how the organist at the Keeney was able to accompany such movie favorites as William S. Hart, Gloria Swanson, Milton Sills (who, with Pearl White, made "Perils of Pauline" movies in the Ithaca gorge not far from Elmira), Theda Bara, and Zasu Pitts. The organist most prominently mentioned in connection with the Keeney's Theater is George Carter.

The organ was last used in 1941, so far as is known. Actually, it had not been used regularly for many years prior to 1941, and ATOE member, Dave Teeter recalls trying to get music out of it when he was attending grammar school. Barely a sound could be obtained from it even then.

Thus, for 20 years or more, it fell into disuse. In 1946, the Chemung River overflowed its banks and headed for the theater, now named the Elmira. The flood filled the theater to within three rows of the rear of the auditorium which meant that the Kinetic blower, generator, motor, and the console which had

been lowered to the bottom of the pit, were completely covered by water for three days!

Then came 1961. David L. Teeter, successful Elmira attorney, organist, and ATOE member, noted the various organ restoration projects in Rochester and Buffalo and wondered, "There's that Marr & Colton organ in the Elmira Theater. What can be done to restore it?" Having a large home, Dave tried to buy the instrument, but was unsuccessful. Restoring the organ in the theater then seemed like a good idea, and he began two months of correspondence and negotiations with the Southern Tier Theater Corp., owners of the Elmira, and the 153 Corp. which leases the theater for the Dipson interests in Batavia. Dave proposed to underwrite the whole cost of restoration, and to work whenever his activity did not interfere with the running of the theater. It wasn't easy to convince the theater folks of the earnestness of the undertaking, and all sorts of arguments were advanced to dissuade the undertaking. Luckily, Dave's legal training enabled him to argue his points

successfully. Thus, with a final OK, and the blessing of the theater managers, Tom and Bob Roberts, plus the agreement that the restored instrument could be made available to Dave and his ATOE friends for concerts, the decks were cleared for months of hard labor. The theater people, in spite of their acquiescence, believed the job couldn't be done, and no one was taking the boys seriously. "Give them a month or two, and they'll have enough," was the attitude.

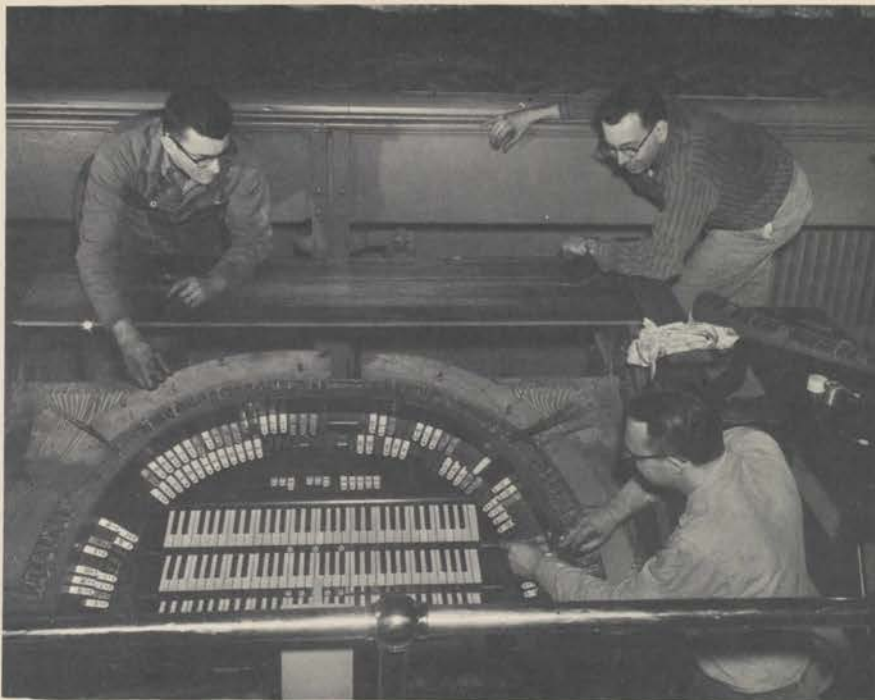
Dave enlisted the aid of two fellow ATOE'rs, Lauren A. Peckham, a Westinghouse technician; and Robert A. Oppenheim, a Westinghouse engineer. Both have theater organs in their homes, so their past experience, plus their all-round electrical know-how, were tremendous assets. The theater people worked out schedules for the men, and they moved in.

The organ was given a tour of inspection, and a sadder sight never greeted the eyes of any enthusiast. The manager had told the boys that the chambers had been plastered over during the redecoration which took place after the flood. However, the chambers had merely been covered with drapes. The console was on its back, loaded with dried mud. At first, the boys thought the flood had caused this odd position, but the cable was intact, indicating that some human (?) being had accomplished the deed. Some ranks of pipes were missing, others broken. Motor and blower were in need of complete rebuilding. Over eighty feet of air duct to one chamber was missing. All this served to make the boys wonder as to the wisdom of undertaking a project which looked well nigh hopeless. "Many times during the first critical months, I cursed myself for ever getting into this thing," says Dave.

The work began in April 1961. The blower was completely dismantled. Every board was scrubbed, and all the debris from the flood which had caked inside was removed. The inside was given a coat of white shellac. All the cleats were loose, and had to be screwed back into place. All the joints were loose because of the water, and had to be reglued. A new top was made, as the old one was warped beyond repair. This involved a great deal of measuring, and running to the wood mill for correct work. The seams were packed with felt, and the outside was painted with three coats of deck enamel.

Next came work on the line starter for the blower. There are literally thousands of metal parts, screws, bolts, nuts, etc., in it. It had to be completely dismantled, and each part and wire brushed to get the mud out. Luckily, some extra help was secured from Westinghouse to do this, but it took five engineers four 5-hour sessions to get it back together and in working order. Then it overheated, and had to be taken down again. All the wiring from the main power supply to the blower room had been removed, and this had

Summer 1963



Three-man crew works on Elmira theatre organ console; Bob Oppenheim, Lauren Peckham, and boss of the job Dave Teeter, lower right. The console, completely immersed in the flood of 1946, now has been practically rebuilt by these enthusiasts.

to be replaced.

By this time, it was summer, 1961. Practically nothing was done in the theater until Labor Day. Meanwhile, Dave worked every night in his home shop. He dismantled all the manuals and replaced all the key buttons, felt, springs, etc. This alone took several weeks, and when it was done, the keys were warped just enough from the flood that it was decided to scrap the keyboards. Dave spent several weeks writing letters and making calls to various organ companies for help, but the advice was: Scrap them! Some keyboards were obtainable in Syracuse and they made a deal for them. However, when the boys arrived in Syracuse, the prospective seller wouldn't even give them the courtesy of talking to them. Coming home empty-handed and heart-broken, they were momentarily stopped. They had to have Marr & Colton keyboards. Here, the cooperative Elmira Theater management was a big help. Learning that the Marr & Colton in the Palace Theater in Jamestown was up for sale, the boys journeyed there, and with the help of the Elmira management's influence, bought the whole organ. This was a tremendous break, as they were able to bring home enough parts, pipes, keyboards and other materials to keep them busy during the winter months.

Also during the summer, Dave antirely rebuilt the pedalboard. The old pedals were completely shot, and all that is left of the old one is the frame.

Next, the combination action was tackled. All of it in the console was ruined. Every action chest was taken apart, every pneumatic recovered, every valve and valve stem replaced. The insides of the chests were so covered with mud that after taking them apart, the garden hose was turned on them. They were terribly warped, and in order to function properly, they had to be air-tight. New end pieces were made which took hours to fit into place. The ends were packed with cork, and varnished to make them air tight.

All of the pneumatics which regulate the stops were recovered and remounted on their boards. Many of the wooden pieces were rotted, which required making whole new pneumatics, and then recovering them.

Came the Labor Day weekend of 1961, and the boys had two most welcome visitors...Harry Radloff and Heino Olandt, who had spent several years on the restoration of the 4/18 Marr & Colton in Buffalo's Roosevelt Theater. As previously stated, all the main duct from the blower room in the basement to the right chamber, a distance of over 80 feet, had been removed by the air-conditioning men. Harry and Heino worked with the boys three days, 15 hours a day, and got up about 35 feet of it. When it came time to put this section through the stage floor, it was discovered that beneath the wood flooring were 12 inches of solid concrete! "We all practically fainted," says Dave, "because apparently the whole stage

was not built that way from our previous investigations. Anyway, Heino suggested hitting the concrete with a sledge hammer, and after an hour of heavy blows, we knocked a hole through, and got the pipe up through the floor."

Shortly afterward, the remaining section of air duct was fabricated. This had to go straight up 40 feet, turn two right angles, go another 10 feet, turn again at right angles, then go through a 24-inch brick fire wall which had to be cut through with hammer and cold chisel. The whole unit had to be fabricated on the stage floor, and then raised in one piece to be put into place. To help in this, an engineer friend, Sam White, climbed 90 feet to the roof and erected a pulley to raise the duct. "It was undoubtedly the worst phase of the whole project," says Dave. "After getting this in place, all the soldering inside the chamber had to be done. There is a branching off inside the chamber into smaller-sized pipe, and soldering had to be done standing on one's head. It was sheer torture."

By this time, it was Christmas. The air was turned on, and there were hundreds of ciphers which couldn't be silenced. All of the large pedal pipes would cipher at once. This brought the decision to clean all the magnets in the right chamber, and this was done evenings by Dave, practically standing on his head. It did no good at all. Everybody was consulted. Everybody had a different idea as to the trouble. Even old Marr & Colton men didn't have a logical explanation. Finally, after weeks of worrying, studying, and drawing diagrams, the cause was identified as residual magnetism and air pressure trouble. So Dave took apart all the chests holding the bigger pipes, and replaced several scores of magnets.

At this time, the boys decided to tear the blower down again, and see if it had sprung a leak between stages. Bad leaks were discovered which had occurred since the first tear-down. The boards were lined with cowhide, the blower reassembled and repainted. As a result, the air pressure improved.

When the project started, 10 ranks of pipes were either destroyed to the point where they were useless, or stolen en masse. All have been replaced, though some treble extensions are needed. Most of the pipe replacements came from the Jamestown organ, but Dave bought some from Kentucky and from a local organ repair man. At off moments, the restorers put a new manual and offset chest into the left chamber for new tibias. Now there is one tibia in each chamber.

As for the echo organ, high above the auditorium, the boys feared that the air-conditioning installation might have affected it. How right they were! The echo chamber was completely dismantled. The chests are still there, but the cable has been cut. The pipes are useless. In the coming months, the cable will be replaced and new pipes installed. When restored, it will be possible to play the echo organ by itself,



"The boss" of the Elmira restoration, Dave Teeter, tries out a tune on the refurbished instrument. Plainly seen are the new woodwork and music rack with light. Organ will eventually have 25 ranks or more.

or in combination with other ranks.

Next came the job on the console. It was gutted completely, and loaded with mud inches thick. The keyboards from the Jamestown organ were installed. All the key contacts, even from that organ, were in bad shape, and required hours of soldering. The stop action had to be adjusted and wired in, taking six weeks by itself. The pedal contacts took two weeks to be replaced. The outside of the console was damaged to the point where practically all of it has been redone with mahogany plywood. A new horseshoe was made from solid wood. Refinishing followed. The music rack was re-installed.

By this time, it was April 1962. Getting the elevator to work took another three weeks. The gear housing was torn down completely, all the gears cleaned, and fresh oil added. A new gear had to be made for the worm. All the limit switches were filled with mud, as was the controller. These all had to be cleaned.

In mid-April, the shutter action was worked on, and the strings in the piano replaced. Someone had stolen over half the bars from the marimba, and with Harry Radloff's help, an old marimba was found. It wasn't the exact size, so it needed considerable fitting to adapt to the organ. The second touch was wired in, the piano tuned, coupler action and combinations were next to be worked on. The console compensator was rebuilt. An intercom system has been installed so that communication can be had between console and chambers, and from chamber to chamber. This will facilitate tuning, and tracking down of troubles peculiar to a pipe organ, as all owners will attest.

On April 21, 1962, the organ con-

sole was raised in its full glory, bathed once more in a golden spotlight. "It was quite a thrill," says Dave. Nothing had been tuned, and there are countless hours of work remaining before it can be formally presented. It has been used a couple of times for the audience, more for kicks than anything else. For example, on May 26, a union meeting was held in the theater. Putting aside his tools for awhile, Dave played the monster before the meeting, and received a well-deserved round of applause.

It is a very sedate instrument, very mellow, and not as "firey" as its big brother in Buffalo's Roosevelt Theater. The addition of a few more reeds, plus additional tuning, probably will do wonders for this organ, in Dave Teeter's opinion. Enough material left over from the Jamestown Theater organ is available for additions.

The work of Teeter, Oppenheim and Peckham has not gone unnoticed in the community. When the work began, a feature article appeared in the Elmira Sunday Telegram. After about a year of work, the same writer, W. Charles Barber, did a follow-up progress report. In front of the theater, the sympathetic management, which once had doubts the project would get off the launching pad, has put a billboard proclaiming "Opening Soon, our Marr & Colton Pipe Organ, Restored by Organ Friends." And wouldn't it be further poetic justice if when the organ is formally rededicated, that Mrs. David Marr, widow of the founder of the Marr & Colton Company, be accorded a seat of honor for the occasion?

So, due to the tenacity, perseverance, and labor of love of three enthusiasts, another theater organ is finding its way back in an era of canned music, rock

'n' roll, and the twist. Hundreds of man hours plus an expense of over \$2,000 have been expended on the project. If the organ is not used for regular theater

programs, it at least will be another instrument for the enthusiasts of Central New York State to hear.

The three-man team deserves the

heartiest commendation of ATOE members everywhere.

SPECIFICATIONS OF ELMIRA THEATER MARR & COLTON ORGAN

3 Manuals, 20 Ranks Installed in 1925 Cost about \$50,000

Information supplied by David L. Teeter

PEDAL

Resultant Bass	32
Diapason Phonon	16
Contra Tibia Clausa	16
Ophicleide	16
Bourdon	16
Contra Viola	16
Tuba Sonora	8
Diapason Phonon	8
Flute	8
Cello	8
Piano	16
Piano	8
Orchestral to Pedal	8
Accompaniment to Pedal	8
Solo to Pedal	8
Shuffle	
Chimes (second touch)	
Bass Drum	
Kettle Drum	
Crash Cymbal	

ACCOMPANIMENT

Contra Viola	16
Diapason Phonon	8
Tibia Clausa	8
Open Diapason	8
Gamba	8
Tibia Clausa	8
Salicional	8
Concert Flute	8
Viol Celeste	8
Viol d'Orchestre	8
Viol d'Orchestre	8
Tuba Sonora	8
Vox Humana	8
Octave Diapason	4
Tibia Clausa	4
Flute	4
Viol Celeste	4
Violin	4
Viol	4
Clarion	4
Piano	16
Piano	8
Piano	4
Mandolin	
Chimes	
Harp	
Marimba	
Xylophone	
Shuffle	
Wood Block	
Tambourine	
Castanets	
Triangle	
Solo to Accompaniment	16
Solo to Accompaniment	8
Solo to Accompaniment	4
Orchestra to Accompaniment	8
Snare Drum (soft)	
Snare Drum	
Tom Tom	

SECOND TOUCH

Orchestra Bells	
Tibia Clausa	8
Tuba Sonora	8
Diapason Phonon	8
Open Diapason	8
Solo to Accompaniment	8

SOLO

Ophicleide	16
Contra Tibia Clausa	16
Bourdon	16
Contra Viola	16
Clarinet (Ten. C)	16
Vox Humana (Ten. C)	16
Diapason Phonon	8
Tibia Clausa	8
Tibia Clausa	8
Viol d'Orchestre	8
Viol Celeste	8
Tuba Sonora	8
Clarinet	8
Vox Humana	8
Saxophone	8
Kinura	8
Quintadena	5-2/5
Tibia Clausa	4
Tibia Clausa	4
Viol Celeste	4
Viol	4
Clarion	4
Kinura	4
Twelfth	2-2/3
Piccolo	2
Tierce	1-3/5
Glockenspiel	4
Solo to Solo	8
Orchestral to Solo	8

ORCHESTRAL

Tibia Clausa	8
Gamba	8
Salicional	8
Clarinet	8
Saxophone	8
Orchestral Oboe	8
French Horn	8
Violin	4
Salicional	4
Chimes	
Harp	
Marimba	
Orchestral to Orchestral	4

ECHO

Muted Viol	8
Vox Humana	8
Flauto Dolce	8
Chimes	

Buddy Nolan is shown at the console of the Page Organ which he and Bob Nickerson restored. See story on Page 13.

TREMULANTS

Accompaniment	
Tibia	
Vox Humana	
Solo	
Echo	

SWELL INDICATORS

Accompaniment	
Solo	
Echo	

SWELL SHOES

Accompaniment	
Solo	
Echo	
Crescendo	
Sforzando	

TOE PISTONS

Horses' Hooves	
Sleigh Bells	
Fire Gong	
Train Whistle	
Bird Whistle (2)	
Surf Sound	
Auto Horn	
Door Bell	
Chinese Gong	
Piano, soft	
Piano, loud	

This spec. list will be subject to change as other effects and ranks are added.



Fort Wayne, Ind., Hears Theatre Organ at Midnight

By Robert J. Ort

Theatre organ enthusiasts of the Midwest were treated to a delightful "midnight snack" at midnight on Saturday, March 16, when Buddy Nolan, presiding at the console of the Page Theater Pipe Organ in the Embassy Theater, Fort Wayne, Indiana, presented a program appropriately entitled "Theater Organ at Midnight."

Doors opened at 11:45 p.m., but more than 600 organ fans had jammed the sidewalk area immediately in front of the theater box office long before that time. The program, a first attempt at stirring area interest in the theater pipe organ, was considered a tremendous success for Nolan in terms of the large attendance. Even the skeptics became believers (and organ fans) by 2 a.m.

Shortly after midnight the house lights dimmed, signaling the start of the program. Buddy Nolan played his own theme as the newly refinished white and gold console rose up out of the pit. A blazing light spotlighted console and organist while a color slide of a pipe organ console was being projected on the closed stage curtain, producing a very theatrical effect for the introduction to the first half of the program.

Nolan's first selection was "Another Opening, Another Show," after which he gave the audience some of the history of the Embassy's 4 manual, 15 rank organ. (The Page organ was built in the nearby city of Lima, Ohio. Only three 4 manual Page organs were built by the company.)

Nolan gave credit to the two men who had assisted him in the restoration of this magnificent instrument, Al Buzby, a veteran in pipe organ tuning and maintenance with more than 50 years of experience, and Bob Nickerson, a newcomer in the field of organ work. Bob gets the credit for being the one person most responsible for the many months of loving labor spent in restoring the Page to its former condition. An expert in matters electrical and electronic, Bob solved the technical problems that existed before or developed during the restoration work.

Buddy next explained to the audience the various voices of the organ and demonstrated the sounds produced by the various stop tabs as he identified and described them.

Following that brief but very informative lesson in organ sounds, Bud rendered a group of top show tunes from the best of Broadway which seemed to be the favorites of most in his very attentive audience, judging from the applause following the medley.

"Ebb Tide" was next on his program. Nolan then explained that he fully realized how common it is to find the sounds of the sea, usually the sounds of sea gulls, dubbed in on recordings of that tune and apologized for not having any sea gull sounds available. However, he maintained that he did have at his disposal some Indiana sea gulls which had consented to assist him. As he began to play a very "theatrical" chorus of "Old MacDonald Had a Farm", the theater's sound system burst forth with tape recorded authentic barnyard sounds of chickens and sundry farm fowl, lending a humorous note to the program.

Rounding out the first half of the program were some of Nolan's all-time favorite organ selections, e.g., "Just the Way You Look Tonight", "Monterey", etc. These popular standards proved to be favorites of his audience, too, as many of them could be heard humming or singing the melodies as Nolan played them.

Before raising the organ lift to stage level for intermission, Bud thanked members of the audience for their interest in organ, their attendance, their attention and especially those who had come from distant points in nearby states to be present for the concert. Special mention was made of the groups from Detroit and Chicago. To musically salute these two groups, Nolan played "In My Merry Oldsmobile" with the organ's sound effects for traffic, and dedicated it to the Motor City delegation. For the Windy City representatives he did a rendition of "Chicago" complete with fire alarm and siren sounds so reminiscent of the Prohibition-like cops-and-robber chases of both old movies and new television shows. The audience seemed thoroughly delighted to hear the organ effects for the silent movie accompaniment used in those numbers.

The organ lift was run up to stage level as the crowd indicated its approval of what had just been heard and its desire for more of the same kind of en-

tertainment. Buddy Nolan made his exit. During the intermission, the King of Instruments stood with all its regal gold and white splendor glittering in a beam of white light directed from a spotlight high overhead in the ceiling of the theater. Needless to say, many came to pay homage to His Majesty!

To open the second half of the program, Bud gave his interpretation of the overture to the Broadway hit, "Gypsy," followed by an assortment of tunes from the 1920's, including "Charleston", "Black Bottom", "Varsity Drag", "Ain't We Got Fun" etc., done to a turn in the style of the flapper decade.

A surprise during the second half of the concert had been promised the crowd earlier and it materialized when Nolan announced that the time had come to relive a bit of the past glory of the theater organ era. Excitement ran through the audience when song slides were projected from the booth to the house screen. These slides were the real McCoy, salvaged from a bygone (and probably demolished) movie house. The audience showed its approval instantly by launching into the songs, singing heartily most of the oldies, including "Shine On Harvest Moon", "For Me and My Gal", "Bye Bye Blackbird" and others. Humorous slides were inserted occasionally, adding to the merriment. Time did indeed roll back for many in the crowd as they remembered the sing-along sessions of yesteryear.

His audience grew reverently quiet when Buddy told them that it would be fitting to play a tribute to the late great Poet of the Organ, Jesse Crawford. The tribute, selections made famous by Crawford and played in the rich theater style, opened with "When the Organ Played At Twilight," and included such famous Crawford gems as "Sonny Boy," closing with "The Song Is Ended." There were younger and youngster Crawford fans after that medley!

Since the hour was rapidly nearing 2 a.m. point, and Sunday morning church services were getting closer by the minute, Buddy Nolan announced that his last number would be the ever-popular "Over the Rainbow." Most of the Page's ranks were put to work during the closing measures of that beautiful tune as Buddy drew the richest of theater organ sounds from the organ.

The organ lift started to descend as the song came to its ending. The spotlights dimmed and faded out.

The song was ended, but the melody lingers on.

Buddy Nolan, a native of Philadelphia, lives and plays organ in the West and the Midwest, dividing his time between the Southern California area and the Northern Indiana region. Buddy, who was featured at the 1962 ATOE National Convention in Los Angeles both at the Wilern in the "Cavalcade of Organists" program and at the Coffman-Field Wur-litzer in a Woodcarver Shop recital, has promised the Fort Wayne area organ fans another program in the near future. They all agree that the very near future is not soon enough.

THEATRE OF AUSTRALIA SOCIETY

A Pictorial Review of Australia's Organs



A T.O.S.A. concert on the Sydney City Hall giant 5/144 concert organ. Alan Milden Hall is seen playing "76 Trombones" using the 64' Pedal Trombone (just imagine the effect!) This is the largest pipe organ in Australia and is dual purpose having both baroque and theatre pipes and effects. Standing alongside are John Clancy, David Davenport and Mrs. Ward, who plays at the Lyceum Theatre, Sydney.



Arthur Lord playing his giant residence WurliTzer 4/60.



Rod Blackmore, Theatre Organ Society of Australia Treasurer, playing the 3/15 WurliTzer in the Capitol Theatre, Sydney. Although not the largest theatre organ in N.S.W. it is a real roof shaker, in the perfect acoustics of the 3500 seat theatre. Basic specification: Tibia, Tuba, Brass Trumpet, Orchestral Oboe, Oboe Horn, Kinura, Krumet, Flute, Open Diapason, Viole D'Orchestre, Celeste, Solo String, Vox, Quintadena, and Clarinet, with 32 foot Diaphones in the roof.



Knight Barnett, is shown seated at the console of one of Australia's finest WurliTzer organs, the 3/15 in the Regent Theatre, Adelaide. Knight is at present taping a series of broadcasts to begin in about six weeks time, arranged by the T.O.S.A. and the Australian Broadcasting Commission.

Summer 1963



The John Clancy residence 2/15 WurliTzer with the owner at the console.

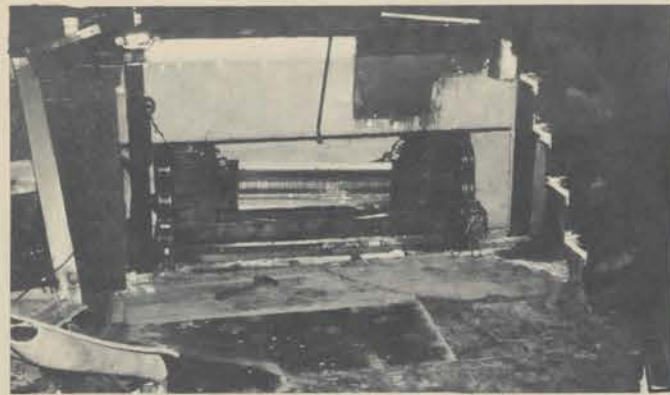


Famous Australian theatre organist OWEN HOLLAND giving a concert for T.O.S.A. members on a Gulbransen. Holland made a series of records on the Savoy, Hurstville WurliTzer; and was also resident at the Regent WurliTzer in Sydney for many years. He is a master at improvisation.

Cleveland ATOE-ers Unearth Granada Theatre Wurlitzer



Arey and Kagy planning 'The Excavation'



'Pay Dirt' -- The organ lift is uncovered (Notice console tipped over on its back under the stage).



L to R - Arey, Bill Meier, Don Wheeler, Bob Kagy in 'Final Preparations'.



'Thar She Is At Last' -- L to R - Don Wheeler, Bill Meier, Kagy, Arey and Bob Bittner (note pleased expressions)



Wurlitzer 235 - 'Delightful'



'Looks Good From Here'



Granada - Cleveland, Ohio - 'A Front View' - Left Panel - Right and Left Revolve - Right Panel - Up and down Controls.



Kagy, Meier and Arey hard at it replacing flooring and installing protective rail around the console.

theatre organ

WESTERN RESERVE CHAPTER OF ATOE CELEBRATES ITS FIRST ANNIVERSARY

By Duey Arey

April 27, 1963 . . . a lovely balmy afternoon in Cleveland. Sixty-two members and friends, as well as many Granada Theatre personnel, were on hand at 2:15 sharp for the first annual meeting of the Western Reserve Chapter. This historic meeting, held in the Granada Theatre inner lobby, commenced with the cutting of a two-tiered birthday cake especially decorated for the occasion.

Following a visiting period, the group was conducted to seats in the Theatre auditorium, where the business portion of the meeting started with the election of the 1963 slate of officers, plus other pertinent business.

As the business portion of the meeting concluded around 3:00 p.m., the footlights dimmed, and a complete slide program of the restoration of the Granada Wurlitzer was presented with a step-by-step commentary as the show progressed. Following the slide program, the organ was heard softly in the background and the console started to rise from the base of the orchestra pit. When half-way up, the organ was picked up by a rose-colored spotlight, and a burst of applause from the audience showed their approval.

Don Wheeler, featured artist for this anniversary program, then put the Mighty Wurlitzer through its paces ending with 'No Business Like Show Business' as the organ sank once again to floor level. Don played one encore and then took a couple of well-deserved bows for a very fine and entertaining concert on Cleveland's Granada Theatre Wurlitzer, the first since 1931.

Following a short intermission, the organ was turned over to the membership to try out. Now at floor level again, within easy reach of everyone, the console was closely examined and approved by all. Bud Bartz, Brad Hille, Frank Shoop, Bob Bittner, Marlin Wasson, Lewis McNitt, and many others gave the old girl a workout such as she hasn't seen for years.

Thanks were extended to member George Rogers' wife Marion, who was responsible for the fine workmanship on the black corduroy which adorned the protective rail around the console lift, also the beautiful console cover of red velvet trimmed with gold braid and fringe.

Needless to say, the theatre management is thrilled with the results of our many months of effort in the restoration of this organ, and special thanks were extended to Vince Aldert, manager of the Granada, for his patience and cooperation through this restoration period.

On the opposite page will be seen a

Record Reviews

"TOM GRIERSON PLAYS PALACE FAVOURITES" - Stereo only, available only by mail order, \$4.95 postpaid, from Daniel O. Schultz, P. O. Box 53, Fishers, New York.

This record marks a pair of "firsts". It is the first time on record for the Rochester, N.Y. RKO-Palace Wurlitzer, and the first recorded appearance for Rochester's Mr. Theatre Organ, Tom Grierson. If this disc is any indication, it's a shame that both of these didn't occur years ago! Here is a master musician at a beautifully maintained instrument, one with which he is completely familiar. According to the notes on the album there is good reason for this familiarity, since Mr. Grierson designed the instrument and was featured at the console for 17 years and 10,000 radio broadcasts.

From the technical point of view the record has much to recommend it. This is as close to full frequency range and full dynamic (loudness) range as any

heard by this reviewer. Anyone acquainted with the Grierson/Palace Wurlitzer duo will realize how faithfully this combination has been transferred to disc. Here are NO tricks, NO gimmicks. Just beautiful and magnificent music, running the gamut from pops (Green Leaves of Summer; I Enjoy Being A Girl) to the weightier classics (Excerpt from Mozart's Magic Flute; Tschai-kovsky's Sleeping Beauty Waltz; Sibelius' Finlandia). All elaborately orchestrated for Wurlitzer Unit Orchestra.

The opening selection on the album "Hello! Hello! The RKO" was recorded with a full house, during a radio broadcast at a local movie premiere, and the applause shows the audience's delight at hearing this great instrument again. The record is available only in stereo, and only by mail.

Here is an "in-theatre" pipe organ sound. A worthy addition to any record collection, like no other you've ever heard.

.. NEWS.. AND VIEWS

Our Portland member Fred Myers writes to say that BOXOFFICE, trade publication of the movie industry, carried articles in four recent issues regarding the usage of Theatre Pipe Organs in connection with various shows, a couple of the articles mentioning ATOE . . . Reginald Mander says that four English ATOE members were treated royally on their recent visit to the U.S., giving particular thanks to Erwin Young and Dick Kline for a wonderful organ tour . . . Bill Blunk of Astoria, Oregon, wants to set the record straight regarding the story that we ran on his 5 manual Marr & Colton . . . He attended Indiana State Teachers' Col-

lege, and Leonard Vernon did the re-finishing job on his Marr & Colton console . . . Romance department: Elaine Anne Ulman is now Mrs. Gary N. Franklin . . . result, one less ATOE member. Congratulations, Elaine and Gary . . . Regret to announce the loss of a very special member C. M. 'Pat' Gillick of Columbus, Ohio, a true theatre organ lover if ever there was one . . . The Organ Literature Foundation, Nashua, N. H., has quite a list of organ publications and would like us to mention that their catalogue listing is available gratis upon application . . . S. Berne, Montreal, Canada asks for info on a singing organist broadcasting from Chicago named Eddie House, also a Doc Whipple who broadcast over NBC from Chicago. He says that's how they sounded to him over the old Atwater-Kent. Can anyone help? . . . Walt Hanlon of the Theatre Organ Club of El Paso, editor of the club's publication, "The Relay Room", has a new address - P.O. Box 3807, El Paso, Texas . . . Australian ATOE member John Gardiner is requesting information about two former Los Angeles musicians, Ted Henkel and Fred Scholl, who worked at the Capitol Theatre in Sydney in 1928 . . . Information may be routed through ATOE National Headquarters, P.O. Box 248, Alameda, California, where it will be forwarded.

pictorial view of the steps leading up to getting this late model 235 special (3/11) Wurlitzer out in the open after having been hidden under the floor all these years.

Thanks for assistance on this Granada Wurlitzer restoration are due to Bob Kagy, Don Wheeler, Bill Meier, Don Keiffer, Bob Bittner, John Klacik, Don Borden, George Rogers, Nelson Rogers, Clayton George and Walter Hoag. Duey Arey writes that without their help the job could not have progressed well enough to ever have been ready for this first anniversary meeting.

Robert Hope-Jones And His Contribution To Organ Building

While doing research on the history of the Marr & Colton Company, ATOE member Lloyd E. Klos was lent a book by Mrs. David Marr, entitled "The Recent Revolution in Organ Building," by George L. Miller. A Fellow in the Royal College of Organists, Miller wrote the book in 1909 for the annual convention of the National Association of

Organists. In this book, Mr. Miller wrote thumbnail biographies of several organ builders, and described their contributions to the science of organ building. Following is the text relative to Robert Hope-Jones--further proof of the tremendously fertile mind possessed by "The Father of the Theater Organ."

ROBERT HOPE-JONES

Robert is the third son of the late William Hope-Jones of Hooton Grange, Cheshire, England.

His father, a man of means, was prominent as one of the pioneers in organizing the volunteer army of Great Britain. He was musical, playing the cornet and having an unusual tenor voice. His mother, Agnes Handforth, also musical and a gifted singer, was a daughter of the Rector of Ashton-Under-Lyne, a highly nervous woman.

There were nine children of the marriage, two girls and seven boys. Robert appeared on the ninth of February, 1859. He inherited in exaggerated degree his mother's highly-strung nervous nature. Melancholy, weak, and sickly as a child, he was not expected to live. To avoid the damp and cold English winters, he was periodically taken to the south of France. Deemed too delicate for school, a private tutor was provided. Joining in sports or games was out of the question for so sensitive and delicate a youth--what more natural, therefore, than that he should become a dreamer and thinker. Too ill for any real study, his musical instincts drove him to the organ, and we find him playing for occasional services at Eastham Parish Church at the age of nine. After his father's death, when he was about fourteen, he spent a couple of years in irregular attendance at school, and at the time of his confirmation was persuaded that by super-human effort of will, his physical disabilities might be disregarded, and a life of some value worked out. Then began the desperate struggle that gradually overcame every obstruction and resulted in the establishment of an iron will and determination to succeed that no misfortunes have been able to quell. His want of health greatly interfered with his career till he was nearly 30 years of age.

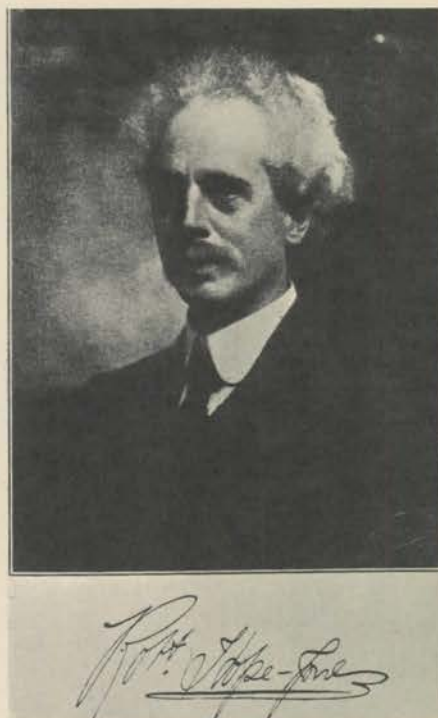
When fifteen, he became voluntary organist and choirmaster to the Birkenhead School Chapel. Two or three years later, he simultaneously held a similar office at St. Luke's Church, Tranmere, where he trained a boy choir which became widely celebrated. For this Church, he bought and set up a fine organ. He subsequently served as church warden and was active in many other Church offices. He erected an organ in the Cloughton Music Hall and organized and conducted oratorio performances in aid of various church funds; training a large voluntary chorus and orchestra for the purpose. For Psalms whose verses are arranged in groups of three, he wrote what he called "triple chants"--a form of composition since adopted by other church writers. He also composed Canticles, Kyries and other music for the services of the Church.

Though St. Luke's Church was situated in a poor neighborhood, the men and boys forming his choir not only gave their services, but also gratuitously rang the church bell, pumped the organ bellows, bought all the music used at the services, paid for the washing of the surplices, and helped raise money for the general church fund. Hope-Jones' enthusiasm knew no bounds, and he had the knack of imparting it to those who worked under him.

So earnest and energetic was this young man that in spite of indifferent health and without at once resigning his work at St. Luke's, he became choirmaster and honorary organist of St. John's Church, Birkenhead, doing similar work in connection with that institution. He trained both the latter-named choirs together, and the writer, whose son was in St. John's choir, frequently assisted him by playing the organ at the services on Sunday. It was at this church, and in connection with this organ that Hope-Jones did his first great work in connection with organ-buildings. The improved electric action, movable console, and many other matters destined to startle the organ world, were devised and made by him here, after the day's business and the evening's choir rehearsals. He had voluntary help from enthusiastic choirmen and boys, who worked far into the night--on some occasions all night. Certain of these men and boys are today occupying responsible positions with the Hope-Jones Organ Company at Elmira, N.Y.

All this merely formed occupation for his spare time. About the age of 17, he began his business career. He was bound apprentice to the large firm of Laird Bros., engineers and shipbuilders, Birkenhead. After donning workman's clothes and going through practical training in the various workshops and the drawing office, he secured appointment as chief electrician of the Lancashire and Cheshire (afterwards the National) Telephone Company. In connection with telephony, he invented a multitude of improvements, some of which are still in universal use. About this time, he devised a method for increasing the power of the human voice, through the application of a "relay" furnished with compressed air. This principle is now utilized in all the best phonographs and other voice-producing machines. He also invented the "Diaphone", now being used by the Canadian Government for its fog signal stations, and declared to be the most powerful producer of musical sound known. In a modified form it was also adapted to the church organ.

About 1889, he resigned his connection with the telephone company in order that he might devote a greater part of his attention



to the improvement of the church organ, a subject which, as we have seen, was beginning to occupy much of his spare time. He had private practice as a consulting engineer, but gradually his "hobby"--organ-building--crowded out all other employment, much to his financial disadvantage and to the gain of the musical world.

His organ at St. John's Church, Birkenhead, became famous. It was visited by thousands of music lovers from all parts of the world. Organs built on the St. John's model were ordered for this country (Taunton, Mass. and Baltimore), for India, Australia, New Zealand, Newfoundland, France, Germany, Malta, and for numbers of English cathedrals, churches, town halls, etc. Nothing whatever was spent on advertisement. The English musical press for years devoted columns to somewhat heated discussion of Hope-Jones' epoch-making inventions, and echoes appeared in the periodicals of this and other countries.

In spite of every form of opposition, and in spite of serious financial difficulties, Hope-Jones built organs that have influenced the art in all parts of the globe. He proved himself a prolific inventor and can justly claim as his work nine-tenths of the improvements made in the organ during the last twenty years. Truly have these words been used concerning him--"The greatest mind engaged in the art of organ-building in this or in any other age."

Every organist fully acquainted with his work endorses it, and upwards of 30 organ-builders have honored themselves by writing similar testimony. The Austin Organ Company of Hartford, Conn. says: "We have taken considerable pains to study his system and to satisfy ourselves as to the results he has achieved. There is, we find, no doubt

whatever that he has effected a complete revolution in the development of tone."

Ernest M. Skinner of Boston used the following words: "Your patience, research and experiment have done more than any other one agency to make the modern organ tone what it is. I think your invention of the leathered lip will mean as much to organ tone as the Barker pneumatic lever did to organ action, and will be as far-reaching in its effect. I believe you were the first to recognize the importance of a low voltage of electric action, and that the world owes you its thanks for the round wire contact and inverted magnet. Since I first became familiar with your work and writing, I have found them full of helpful suggestions."

At first, Hope-Jones licensed a score of organ builders to carry out his inventions, but as this proved unsatisfactory, he entered the field as an organ builder himself.

It was, perhaps, too much to expect that those who had so far profited from Hope-Jones' contracts and work should remain favorably disposed when he became a rival and a competitor.

For nearly fifteen years, he has met concerted opposition that would have crushed any ordinary man--attacks in turn against his electrical knowledge, musical taste, voicing ability, financial standing, and personal character. His greatest admirers remain those who, like the author, have known him for 30 years; his greatest supporters are the men of the town in which he lives; his warmest friends, the associates who have followed him to this country after long service under him in England.

Long before Hope-Jones reached his present eminence, and dealing with but one of his inventions, Wedgwood, a Fellow of the Royal Historical Society and a learned student of organ matters, classed him with Cavaille-Coll and Willis, as one whose name "will be handed down to posterity"--the author of most valuable improvements.

We are too near to him to realize the size of the greatest man the organ-building world has ever seen. When considering the influence exerted upon the art of organ-building by Barker, Cavaille-Coll, Willis, and Hope-Jones, posterity will unanimously acclaim the latter by far the greatest of the "Big Four."

In the spring of 1903, Hope-Jones landed in this country. At the instigation of R.P. Elliot, the organizer, vice president and secretary of the Austin Organ Company of Hartford, Conn., he joined that corporation, taking the office of Vice President. Subsequently, a new firm--Hope-Jones and Harrison--was tentatively formed at Bloomfield, New Jersey, but as sufficient capital could not be obtained, Hope-Jones and his corps of skilled employees joined the Ernest M. Skinner Company of Boston, Hope-Jones taking the office of vice president. Working in connection with the Skinner Company, Hope-Jones constructed and placed a fine organ in Park Church, Elmira, N.Y., erected in memory of the late Thomas K. Beecher. He there met, as chairman of the committee, Mr. Jervis Langdon, treasurer of the Chamber of Commerce of Elmira. That gentleman had the foresight to appreciate the fact that the Hope-Jones organ was vastly superior to any other, and he secured the industry for his city by organizing a strong corporation under the management of experienced businessmen.

NOTE: Hope-Jones story will be continued in the next issue of THEATRE ORGAN.

Famed Radio City Center Organ Speaks At Alexandria (Va.) Arena

By Ray Brubacher

March 4, 1963

Last night, part of a dream was fulfilled for Jim Boyce, owner of the 4/34 Wurlitzer formerly in the Center Theatre, Radio City, New York. Nine ranks of this organ were played for the first time before the public in a special "Rollerama" skating show, held at the huge Alexandria, Va. rink. Ranks playing included the English Post Horn, Solo Tibia Clausa, and Brass Saxophone, and a very beautiful English Horn.

Jim's plans are to have these nine ranks performing perfectly (if that's ever possible to achieve on any organ) which will involve wind leak chasing, more regulating of tremulants and six million more minor details, but a great vote of thanks must be extended to the many ATOE members whose assistance was invaluable and to those who worked many nights up into the early morning hours, under the watchful eye of Bob Wyant of the Newcomer Organ Company. Credit should also be given to the wives of some of the members who were able and willing to work with the more delicate operations such as wiring in ranks to the spreaders, and refurbishing the

console which was already in excellent condition. ATOE members married to these dedicated wives should consider themselves blessed in a very, very special way.

The Solo Tibia and Post Horn must be heard to be fully appreciated in this structure which when empty, has reverb time to give away. For the grand finale number in the show last night, Jim had saved the post horn until the last few bars of the music, and when he loosed this fiery demon of a pipe organ stop, people just turned around and stared, (gawked) would be more appropriate terminology.

Still to be connected are choice ranks such as the Muted Viols, the Trombone with 16 foot extension, the wood and metal diaphone diapason ranks, Violin Diapason with 16 foot extension, to name just a few.

A full story will follow upon completion complete with photographs of the entire installation.

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Questions and Answers

Answers by Judd Walton

Q What causes one of the reservoirs in my Wurlitzer organ to "murmur", and how can it be overcome?

A It is presumed that the questioner refers to an audible sound as contrasted to a visible shimmy. This problem can result from a multitude of conditions existing singly or in combination. A few causes and cures are as follows:

1. A broken spring under the primary reservoir valve (this is the half round valve mounted on the 1/4" diameter threaded push rod). Replace the spring, which will require removing the cover and dismantling the valve assembly inside. Be careful in re-installing the wood dowel push rods on the 2nd and 3rd stage valves to get the longest rod on the smaller of the two flap valves. This may also cause the tremelo and reservoir to gallop.

2. A worn primary valve seat. Repair by dismantling as in No. 1 above, and re-felting the seat.

3. Uneven spring tension. 10" and higher pressure reservoirs should have 25 lb. springs. One spring with noticeably more or less tension can unbalance the equilibrium enough to allow air to escape through the valve with a murmur. To remedy, check springs, and re-install equally spaced on the sides of the reservoir. Moving one of the springs to one side or the other of its original location, such may be done to avoid interference with a wind line, and thus upsetting the balance can also be a cause. Its cure is obvious.

4. Improperly balanced weights screwed to the top of the reservoir. Check different locations and re-attach weights in new locations — usually a trial-and-error operation.

5. Excessive air leakage on the pressure side of the reservoir, causing the reservoir to admit more than the normal amount of make-up air. This can be caused by dirty armatures, air leaks in wind lines, cracks in the wooden chest members, etc. To cure, eliminate air leaks. This should be done irregardless, obviously.

6. An improperly seated primary valve. Rotate the 1/4" threaded push rod (and the valve with it) 180 degrees, more or less, until a position is found where the problem will cease. This can also be caused by a bent push rod which must be straightened to overcome the resulting improper seating.

7. A ratio of static to regulated air that in combination with one or more other problems causes the problems. A static regulator, an excellent device to have on a home installation, may overcome the problem and at the same time will result in a much quieter chamber.

Static air pressure, however, must be at least 10% higher than regulated air pressure for proper functioning of the reservoir and tremulants, under heavy demand.

8. Improper adjustment of the length of the primary valve push rod versus total spring pressure. Changing the length of the push rod will change the regulated pressure which must be compensated by readjusting spring tension.

9. A slight leak in one of the joints on the gusset. In certain instances, a separated wood-leather joint has been known to vibrate as the air escapes past due to the springiness of the leather (much as a reed tongue is caused to vibrate.) These vibrations seem to be pitched at almost any point in the scale from a low rumble to a fairly high tone or murmur. In one particular case, a partial cipher in one of the diaphones was blamed for the sound created by this problem, which was finally discovered only after diligent search (and then accidentally). A winker valve improperly adjusted can also be the cause of many queer noises, one of which is a dead ringer for a ciphered diaphone. Many times such a condition can be isolated by a sudden change in pressure. These are but a few of the more common causes of this problem, which can be a real stinker to cure.

Be sure you know where the sound is coming from before trying to effect a cure — the source can be very deceptive and difficult to locate. If all else fails, check your wife! — the sounds may be coming therefrom as a mild form of protest over the hours you spend grooming your pet. If so it is best to effect an immediate cure lest the condition become chronic.

Q I have been advised to increase the pressure on my theatre organ pipes from 10" to 15". I have been further advised to open up the toes of the pipes at the same time, so that it will make a greater change in the sound. Is this advisable in a home installation?

A Before answering this question it is imperative that one count slowly to ten! In considering this suggestion, one must first understand that the design and voicing of pipes is a very exact science! Let us consider for a moment the Tibia Clausa, as this seems to be the rank most frequently given the high pressure-ream job treatment. Specifically, let us consider two of the finest examples of the Tibia, the Wurlitzer Solo Scale and the Robert Morton Muted Horn. Most Wurlitzer Solo Scale (officially Large Scale) Tibia were voiced on 15" pressure. Examples of this rank where the toes were reamed with screwdrivers, beer can openers, etc., being almost blown off of their toe boards by increased pressures are sad examples of the amateur organ technician at work! One *must* understand that it is essential for perfect speech by a pipe that the toe hole be perfectly smooth and uniform throughout its circumference. Even a small obstruction or even surface roughness into the interior of the

foot can cause enough eddy currents to upset the speech of the pipe! In other words, the correct speech of a pipe is the result of an extremely close set of tolerances.

Likewise with the Robert Morton Muted Horn. Overblowing usually results in a coarse, windy tone, not to be confused with the breathiness so highly desirable in these two ranks. Also, it makes these ranks so coarse and loud as to be overbearing on almost all the rest of the organ. What folly it is, then, to simply ream out toes and increase the pressure when pipe voicing is such an exact science!

Now with care and experience it can be done! In several instances revoicing Tibias has been wonderfully successful. In the first, a separate reservoir and tremulant were installed on a Style E Wurlitzer standard scale leather lipped Tibia and the pressure raised from the normal 10" to 12". By carefully readjusting (closing) the toes, we found the results we were after; a full and lush sound with a delicate breathiness, not louder than the set was originally. The pipes just start to overblow on the pressure side of the Tremolo beat. In this case, 13" was just too much pressure — they screamed! In another instance (Joe Chadbourne's now-famous "Myrtle") the pressure was reduced from 15" to 12" on a Wurlitzer Solo Scale Tibia. The toes were opened to allow more air into the pipes, and the entire rank carefully re-regulated. Another example of this treatment, by someone in the know, is the Foundation Tibia in the former Fox Wurlitzer, San Francisco. Everyone seemed to feel that the sound emanating from this Tibia was just about the greatest. It was a 15" Solo Scale Tibia blowing on 11½" Wind! While the toes were not too carefully reamed, the resulting sound was, nevertheless, perfectly lovely! In contrast to this, the 25" Tibia on this organ, while being very useful and having a sound all its own, was particularly suited only to the vastness of that theatre. In a small installation it would be impossible!

A Robert Morton Muted Horn installed on an 8" chest, which was originally voiced on 10", gave such a hauntingly beautiful sound that it is almost impossible to describe! On an increased pressure it would have been just another screamer such as is heard all too often!

After this rather long dissertation on the subject, it is respectfully, though urgently, suggested that you proceed with the greatest of care in raising pressure on your theatre organ pipes! The trail left across the country-side by the pressure boosters is all too discernable and you may find yourself in the same boat with the rest of the organ hobbyists who are now older but much wiser in this regard. It is easy to recall the many instances where these individuals knew something was wrong but at the time seemed oblivious to the fact that the high pressure was the cause! Unfortunately, one must allow them to find out the hard way ... the revelation

of the sound when the organ is restored to its proper pressure is the REAL proof of the pudding. Organ owners -- to arms! Protect your Tibia from the pressure boosters at all costs! Remember -- the designers of those wonderful Robert Mortons, Kimballs, Wurlitzers -- KNEW WHAT THEY WERE DOING!

Q I have a Style D Wurlitzer with two tremolos, a Main and a Vox, operating on a single six rank main chest. How do you install a separate tremolo for the Tibia Clausa which is now affected by the Main Tremolo?

A As indicated in your question, a Style D Wurlitzer usually has a Main tremolo that affects five of the six ranks, i.e., the Trumpet, Open Diapason, Flute, Salicional and Tibia Clausa. In later Style D organs (Style 185) the Tibia Clausa was equipped with its own tremolo as factory installed components, which eliminated the rather deadly sound that obtains when all five ranks operate from one tremolo. The Tibia cannot be made to sound as it should without adversely affecting the other four ranks when on the same tremolo. Thus the change to its own tremolo is highly desirable. To accomplish this it is necessary to isolate the wind supply to the Tibia from the main reservoir and the other four ranks, and to run a new 2½" tremolo airline to a newly installed tremolo, and a new 4" supply airline from a newly installed reservoir. Now as to the methods of making the change, there are two fairly simple ways.

1. Remove the cover from the air manifold on the C# end of the Main Chest. Make up a 2½" airline as per the sketch and install it inside the manifold. This will isolate the Tibia Clausa chest from the Main air reservoir air supply. A 2½" hole must be bored in the end of the manifold to which the end

of the new tremolo air line will be made up. The flange that attaches to the original air supply inlet of the Tibia chest will have to be large enough to completely cover the rectangular opening in the chest. Make up a 2½" air line from the hole in the end of the manifold to the newly installed tremolo. In the opposite end of the Tibia chest bore a 4" hole and make up a new 4" airline from this hole to the newly installed reservoir. Except for wiring in the tremolo control circuit, this completes the installation of the components.

2. Block off the wind supply to the Tibia Clausa with a rectangular sheet metal plate installed with a cork gasket. This may be installed either inside the wind manifold or inside the Tibia Chest itself. If in the chest, it may be necessary to relieve the end of the primary pneumatic rail on the bottom board so that it will clear the newly installed plate. Bore a 4" hole in the other end of the Tibia Clausa chest. Over this hole install a Wurlitzer Wind Junction box with a cork gasket to seal the two together (chest and junction box). If none is available, make up a box out of sugar pine or 5/8" plywood. Before installing, it is necessary to bore a 4" hole in one of the covers, a 4" hole in the bottom side, and a 2½" hole on one of the sides of the junction box. Install to the Tibia chest by removing the cover opposite cover with the 4" hole and attach with four wood screws run through from the inside of the box. These should be spaced equally around the 4" hole in the cover. Run a 2½" airline from the 2½" hole in the wind junction box to the newly installed tremolo. Run a 4" airline from the 4" hole in the bottom of the box to the newly installed reservoir. Except for wiring in the tremolo control circuit, this completes the installation of the components.

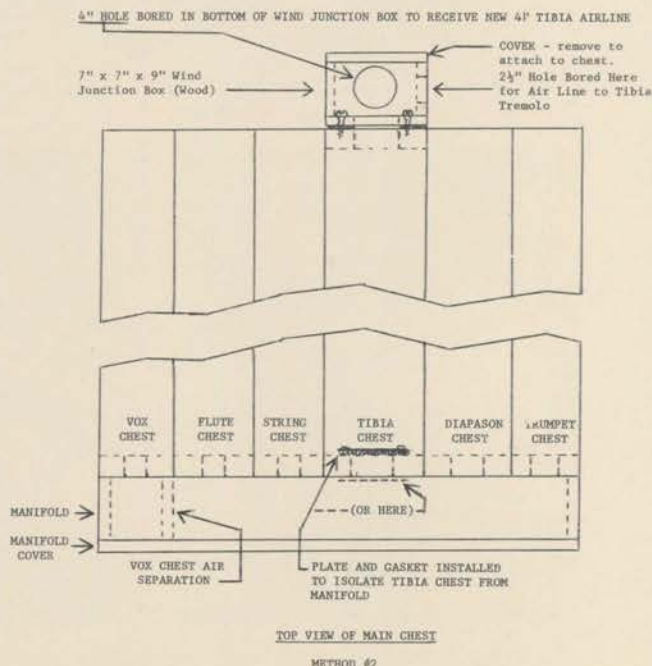
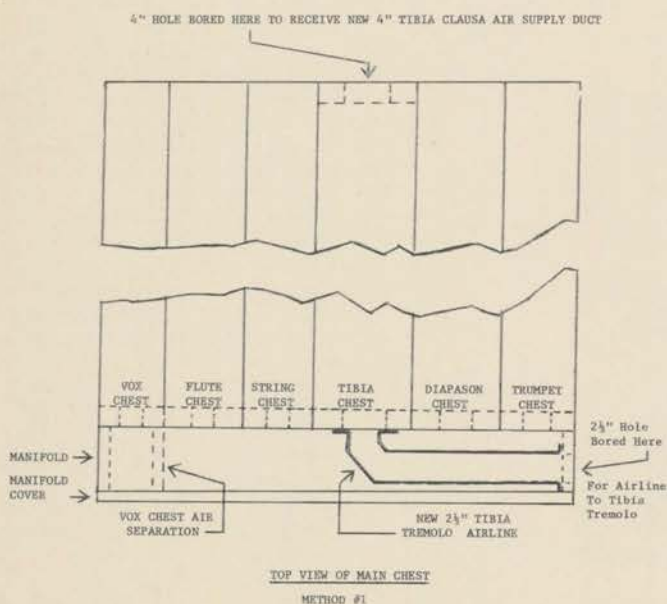
It will be necessary to connect the static air from the blower to the supply inlet of the new reservoir with a 6" airline, or larger. In using either Method 1 or 2, it must be remembered to rerun the airline to the 8' offset Tibia Chest from the new Tibia Clausa reservoir.

Most Style D Wurlitzer consoles have a provision for an extra tremolo stop just to the right of the existing Vox Humana tremolo stop. It is necessary to extend the slot in which these stops are mounted to accommodate the new Tibia Tremolo stop, and to acquire a stop properly engraved. It will also be necessary to install stop contacts and to run a wire to the tremolo. This can easily be done by picking up a spare in the console cable which terminates at the relay, and then running a new wire from that point to the tremolo. A return, or ground, can be picked up at the nearest chest-end, and a wire from there run to the other side of the tremolo control magnet. Or, the Tibia tremolo can be wired in parallel with the Vox tremolo, both to go on simultaneously when the Vox tremolo stop is on.

This should complete the installation except for regulating the pressure which can vary from 8" to 12" on a Tibia Clausa voice for 10", depending on the sound you want to achieve, and except for regulating the tremolo. Usually, approximately seven beats per second is about right for a Tibia. (This may take more time than all of the rest of the job combined). The number of man-hours spent by theatre organ enthusiasts adjusting Tibia tremolos would undoubtedly be sufficient to build a complete six rank theatre organ from the floor frames up! But it's all part of the game, brother, -- all part of the game!

Materials needed for either method

* Please turn to page 26



CHAPTER ACTIVITIES

ATOE GAINS ANOTHER NEW CHAPTER

We cordially welcome the "VALLEY OF THE SUN" chapter to the ranks of ATOE and extend to its members our wishes for a successful and happy existence. This new chapter is located in the State of Arizona, with headquarters in Phoenix.

This is an excellent organ area, having a 3/15 Marr & Colton in the Beef-eater's Restaurant, the former Vaughn 5 manual WurliTzer now owned by member

Bill Brown, and the Meisel and Sullivan organ (now mostly WurliTzer) in the Phoenix Paramount Theatre, which we understand is currently being used in conjunction with some of the regular performances.

Valley of the Sun Chapter officers are: Al Comtois, chairman; Warren R. Beckhoefer, treasurer, and Edna E. Huncutt, secretary.

CHICAGO AREA CHAPTER

Chairman - William F. Barry, 620 Pleasant Avenue, Glen Ellyn, Illinois.
Secretary - Walter I. Rathman, 1007 South First Avenue, Maywood, Illinois.

June 10 marked the first theatre pipe organ concert of 1963 for the Chicago Area Chapter. The meeting, at the Elm Skating Club, Elmhurst, Illinois, featured guest organist Pearl White and Elm staff organist Tony Tahlman, performing on probably one of the most ac-

tive theatre organs in the country. The organ is a composite of the best parts of many former theatre pipe organs completely rebuilt to assure day-in and day-out dependability. The installation is quite unique, with two big chambers suspended from the ceiling along the center of the skating floor with a full percussion section located between the chambers in the very center of the floor. In addition, six ranks of pipes are located directly behind the organ console and several tonal percussions are in-



Tony Tahlman at the Gottfried console in the Elm Skating Rink, Lombard, Ill. See Chicago Chapter story.



L to R., Bill Barry, CATO chairman; Tony Tahlman, Bob Montgomery, and Pearl White seen from floor of rink.

stalled on a shelf running the length of the building.

Basic ranks of the organ include a French Trumpet, Tuba Horn, 2 Post Horns, 2 Diapasons, 4 Tibias, 5 Strings, 3 Vox Humanas, Kinura, Saxophone, Clarinet, Oboe, and Flute. This unusual organ installation has been enlarged with the participation of many CATOE members and it is expected that it will finally have 24 ranks on 4 manuals.

This busy club in addition to working on the Elm Skating Club organ, is also helping with the removal and storage of the Uptown WurliTzer (See Spring THEATRE ORGAN), and has another project of installing a three manual Kimball in the Itasca Church complete with a full complement of theatre organ percussions.

CONNECTICUT CHAPTER

Chairman - Everett Bassett, 312 Homestead Ave., Waterbury 5, Conn.
Secretary - Judy Derby, 109 Layton Street, West Hartford, Conn.

The Connecticut Chapter members journeyed to New York State for their April meeting, held at Bob Weber's home in Amsterdam in the afternoon and at Dick Weber's home in Mariaville in the evening. Both have excellent WurliTzers in tip-top shape, and both received a real workout during the meetings. Al Mills was the featured artist for the evening program.

The June meeting was held in the home of Stillman and Mildred Rice, North Haven, Conn., where following a short business meeting the Mighty WurliTzer was put through its paces. At 11 p.m. the meeting adjourned to the New Haven Paramount, where the WurliTzer 2/10 accompanied a silent movie.

DELAWARE VALLEY CHAPTER

Chairman - John Armstrong, Mechanicsville, Bucks County, Penn.
Secretary - Laura T. Fesmire, 7411 Huntingdon Pike, Huntingdon Valley, Penn.

The house lights dimmed, and onto the stage into the spotlight walked organist Leonard (Melody Mac) MacClain. Such was the start of an evening of entertainment on June 5 that many in the Philadelphia area will long remember. It was also the climax of many hours of hard work put into the restoration of the Mammoth Moller DeLuxe organ in the Sedgwick Theatre, Germantown, Penn.

As the result of over a year's work by the membership of the Delaware Valley Chapter of ATOE, a final decision was made to present this June concert. As chapter funds could not be used to promote the concert, a group of the directors of the chapter financed this first concert, with everyone working feverishly to have everything just right. As the big night drew near, tension mounted. Would it be a success or a failure? Standing in the lobby that night, all fears were washed away by the steady stream of people coming through the door. The lobby gave the impression that it was a 'first night' Broadway show, with people milling

theatre organ



Leonard MacClain at 3/19 Moller Deluxe during Sedgwick Theatre Concert for Delaware Valley Chapter.



Audience at Sedgwick Theatre for Delaware Valley Leonard MacClain concert June 5. -- Photos by Richard Neidick.

around and passing through to their seats. The theatre manager remarked that it was the biggest audience the theatre had enjoyed in 15 years, and that the phone had been ringing all day with people inquiring about the concert.

The show started with slides called "A Trip Through The Organ," in which Leonard demonstrated the voices and effects of the organ, followed by a superb performance including pop tunes, old standards and semi-classical music, all received by tremendous applause. Next came the song slides, mostly originals that Melody Mac had used in the earlier years of show business. The audience showed its enthusiasm by their singing along.

During the intermission, Leonard MacClain called the people who had worked on the organ to the front and explained to the audience some of the work involved in its restoration. After the intermission, an hour of silent movies was shown with the Mammoth Moller providing the accompaniment. Again, MacClain showed his mastery of the theatre organ with his excellent cueing.

After the show, many of the over 800 in attendance swarmed around the console asking questions about the organ and the artist. Many of the older folks probably went away that night remembering the old days of silent movies and theatre organs.

R. A. Pfunke
Publicity Director

EASTERN MASSACHUSETTS CHAPTER

Chairman - James Rankin, 73 Grand Street, Reading, Mass.
Secretary - Dave Hartshorn, 8 Little Tree Lane, Framingham, Mass.

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.

LOS ANGELES CHAPTER

Chairman - Dr. Phil Olson, 10447 Bloomfield St., North Hollywood, Calif.
Secretary - Catherine E. Lynch, 4001 Allan Ave., Burbank, Calif.

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.

A business meeting of the New York Chapter was held on February 10. At this meeting several committees were appointed to work on some of the organs available to New York members. Mr. and Mrs. Howard Day volunteered to take charge of the refreshment committee, so the members could have a good hot cup of coffee at some of the early morning meetings.

On March 31, a meeting of the Chapter was held at the "Home Organ", the 3/12 Welte Theatre Organ located in the Wakefield Theatre in the Bronx. Work has progressed very well on this organ. Most of the members were surprised at the amount of work done since the November meeting at the theatre. This organ was originally installed in two chambers next to each other, and Jim Daugherty, the project chairman at the Wakefield, decided to move five ranks to the other side of the theatre, where space was available for another chamber. The entire five ranks are now in place, the new chamber has been constructed, and a temporary wind line (made of collapsible plastic tubing) has been rigged up. And at the meeting in March, the 16 foot Bourdons were playing. A big vote of thanks goes to Jim Daugherty and his crew.

Coffee with donuts was served at this meeting made on the Chapter's new coffee-pot. All members appreciated the refreshments, as it is difficult to find a restaurant open at this hour in the morning. Chairman David Schmidt announced that he had just acquired a 2/7 Wurlitzer theatre organ, and was in the process of installing it in the concert hall of his Lowrey Organ store in Garden City. All the members had a chance to play the Welte organ, and a new member, Ed Fritz of New Jersey, played it like a professional (tho Ed claims to be an amateur). Cliff Goodman and Arnold Leeds, two of the area's fine professionals, played for the members, and it is always good to hear what these professionals can do with the Welte.

The meeting broke up around noon-time.

NORTHERN CALIFORNIA CHAPTER

Chairman - Fred Clapp, 5610 Castle Drive, Oakland 11, California.
Secretary - George Morris, Vincent Hotel, 459 Turk Street, San Francisco.

NIAGARA FRONTIER CHAPTER

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

St. Patrick's Day again found Niagara Frontier Chapter, ATOE, in the Riviera Theater in North Tonawanda, to hear the Wurlitzer which was the demonstration instrument shown to prospects who wanted to hear an organ actually played in a theater. More than 200 were present for the 12:30 noon - 2 p.m. program.

Carlton Finch, who with his father Harry has kept the organ in fine shape, played most of the performance. The wind noise in *Andalusia* was a high

point with the children who accompanied many of the members.

Art Melgier came out of musical semi-retirement to show how he handled sound effects at Buffalo's Elmwood, Hippodrome (theater now Center, organ now at Logans in Nia. Fls. Ont.), and Great Lakes (theater now Paramount). He played such traditionals as "Eyes and Ears of the World," and "Hello, Hello, the RKO," too.

Columnist Jerry Evarts of the Buffalo Courier-Express, who has worked with Photographer Melgier for years, hadn't known of Art's musical background; and gave Art and ATOE a good plug.

President John Spalding, sporting a green topper, led some "singalong",

bringing Erin into the house. He announced that Shea's Buffalo would be ready for a program in weeks; and the Elmwood, complete with new ductwork and with many of the 14,000-16,000 cable ends spliced, could be heard before the end of 1963. A boomlet for a 1964 ATOE convention was mentioned by John. Movement of the Seneca organ, one of the finest neighborhood theater installations, into Skatehaven Roller Rink is progressing, too. Irv Toner, last year's president, is coordinating the crews.

Secretary Laura Thomas presided over the lobby display of ATOE material - our own photos, TO covers, etc.; and garnered a few new members including Recorder Grant Whitcomb's 8-year-old son who is competing for title of youngest member. The 1963 paid enrollment is well over 100, and will peak 130 by the time this is printed.

NF-ATOE continues to get a weekly plug on WADV-FM (Stereo), and supplies broadcast tapes for 15 minutes on WEBR AM and FM. For Palm Sunday and Easter, Harvey Elsaesser (who has taped most of the Sunday night programs), went to the Wurlitzer which has journeyed from Lockport's Rialto to a radio studio to Transfiguration R.C. Church. The present church location offers the best acoustics that a Wurlitzer could want.

Afterthought: Mrs. Quentin Maclean was in the North Tonawanda audience; and NF member Holywell is spearheading a restoration project in Toronto, too.



Harvey K. Elsaesser, Niagara Frontier Chapter member, seated at console of his 3/7 Wurlitzer-Marr & Colton. Harvey is organist and choir director at St. Paul's United Church in Buffalo, where there is installed a Tellers 2/23 which was rebuilt by member Robert Po-Chedley & Sons of Buffalo. Harvey is employed by Buffalo Evening News as librarian. He has been featured in N.F. concerts many times and has been featured organist for most of the tapes made that were used on WEBR-FM "Organ Loft" radio program in Buffalo.



Arthur W. Melgier, former Buffalo theatre organist, member of the Niagara Frontier Chapter. Seated at console of the John Spalding 3/10 Marr & Colton. Console was built by John. Art is presently a staff photographer for the Buffalo Courier-Express and teaches organ on the side.



The Sunday supplement of the Buffalo Courier-Express was recently devoted to organs in homes of Niagara Frontier Chapter members. The cover photo featured the organ of John R. Spalding, shown above in another featured photo working on the organ which he has built into his home at Kenmore.

OHIO VALLEY CHAPTER

Chairman - Glenn E. Merriam, 548 Terrace Avenue, Cincinnati 20, Ohio.

Secretary - Mrs. Glenn E. Merriam, same address.

The third regular meeting of the Ohio Valley Chapter ATOE was held on Friday, April 5, in The Annie Laws Auditorium at The University of Cincinnati. This was a combined meeting of ATOE and the Baldwin Organ Club.

The D. H. Baldwin Music Company supplied two Baldwin organs and a system of tone cabinets. The evening's program featured Fabulous Eddy Osborn, wizard of the manuals. Eddy was assisted in the program by Add Lovejoy.

It was announced by chairman John J. Strader that by unanimous vote of the Executive Board, Dr. Walter C. Langsam, President of The University of Cincinnati, had been made an Honorary member of the Ohio Valley Chapter ATOE.

Of the total 233 in attendance, sixty-six were Ohio Valley Chapter members and their guests. Refreshments were served following the program in The Annie Laws Drawing Room.

PIEDMONT CHAPTER

Chairman - Paul M. Abernathy, M.D. 1610 Vaughn Road, Burlington, N.C.

Secretary - Edwin G. Baldwin, 2711 Bedford Street, Burlington, N.C.

POTOMAC VALLEY CHAPTER

Chairman - Richard Kline Jr., Frederick, Maryland.

Secretary - Woody Wise, 3701 Eaton Place, Alexandria, Virginia.

Any Potomac Valley Chapter ATOE member missing the April 21 Chapter meeting, held at Erwin Young's home, missed what was perhaps the finest meeting we have had to date. Over 100 people were in attendance in the spacious studio in the rear of Erwin's home which houses a very fine two manual Wurlitzer.

Following a business meeting, which included reports from pipe organ owners Jim Boyce, Warren Thomas, Harvey Bartlett, Norm Ziegler, and George Merriken concerning progress on their installations, Erwin Young gave the story of his installation. In the audience was a good representation of members from Winchester, Richmond, and Baltimore.

Starting the organ part of the program was Jim Boyce, followed by John Varney and Ray Brubacher. The featured artist was Leonard 'Melody Mac' MacClain, who had arrived just in time after a hair-raising trip from Philadelphia in something less than three hours. Following the usual excellent MacClain performance, the movie screen was set up and Frank Myers' contribution to the program, consisting of three silent comedy films, was shown, with Leonard providing the organ background.

After the movies, Dottie MacClain

came forward to continue the entertainment, and this part of the program ended with Leonard accompanying his lovely wife on the Hammond in some very amusing duets. Mac then took over at the Wurlitzer to finish the program, following which the instrument was turned over to the members present for their use.

The next meeting will be held at the home of Mr. and Mrs. Harvey Bartlett in Oakton, Virginia, wherein resides the 2/7 Wurlitzer from the Apollo Theatre, Washington, D.C.

This is the organ that Jimmy Boyce had used in the Alexandria Roller Rink prior to purchasing the 4/34 Center Theatre Wurlitzer which he is now installing.

DICK KLINE BUYS CAPITOL THEATRE WURLITZER 260

On May 1, Dick Kline, Potomac Valley Chapter chairman, purchased the Wurlitzer 3/15 (Model 260) installed in the Loew's Capitol Theatre, Washington D.C. Needless to say, Dick is in somewhat of a daze, almost not believing it to be true. The organ, in two chambers on the right side of the house, was installed in May 1927. The theatre, originally named the Fox, was opened in September of the same year by none other than Samuel ROTHAFEL-ROXY. The organ has been played by many well-known organists including the late Milton Slosser, and Art Brown. Several attempts by ATOE to get the organ going have proved fruitless. Since the fate of the Capitol is still pending, Loew's put the organ up for sale, and the rest has been told. The organ is now being removed and will be installed in a special room 65 feet long, 25 feet wide, and 22 feet high, which Dick is including in his new home, near Thurmont, Maryland. Congratulations, Dick, there's not another fellow any more deserving of this instrument.

PUGET SOUND CHAPTER

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

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

THE SOUTHEASTERN CHAPTER

Chairman - Carl Norvel, Griffin, Georgia.

Secretary - Breck H. Camp, 2019 Clairmont Terrace, Atlanta 6, Georgia.

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 November meeting of the St. Louis Chapter was held at the home of member Stan Kann, with the guest of honor being George Wright. The meeting reception followed a great concert by George Wright on the Allen Organ sponsored by the House of Organs of St.



George Wright chatting with the late Jerre Cammack (see story below) at St. Louis reception.



George Wright with St. Louis organists. L to r., Johnny Ferguson, Stan Kann, George Wright, Bobby Heil, Art Edinger, Walmera (Gus) Brummer, and Dick Balsano.

Louis. His concert featured many of his recorded favorites and some new ones all interspersed with the typical Wright humor and imagination.

At the reception, members and their guests were privileged to meet and chat with George on his first visit to St. Louis. It is our hope that we as a chapter can sponsor George in the future in another concert.

JERRE CAMMACK

On Sunday night, January 20, the St. Louis Chapter lost one of its best friends, Jerre Cammack. The beloved "grand old man" of St. Louis organists, whose career had spanned St. Louis theatres, radio, and restaurants, to theatre and road show tours of most of the 50 states, passed away at the ATOE meeting doing the thing he liked most, playing the organ.

In the days when the theatre was at its peak, the name Jerre Cammack ranked alongside those of Stuart Barrie, Milton Slosser, Ernie LaPique, and Tom Terry. Though he often substituted at the Ambassador and Missouri theatres, Jerre played most often at the St. Louis theatre's large Kimball. He was

the first staff organist for Station WIL, having designed its Wicks studio organ. He traveled many states for the International Harvester Company in a touring road show using his concert Hammond, and played a stint for Walt Disney at famed Disneyland and for many other

touring shows too numerous to mention. More recently, being semi-retired, he limited his activities to substitute church work, teaching, and occasional banquet work. His infectious personality and hearty enthusiasm for organ music and the cause of the organization

were a never ending source of encouragement to those of us who knew him. We extend our sympathy to his wife, Mary, and his family.

Edgar 'Ned' Lustig

WESTERN RESERVE CHAPTER

Chairman - Duane D. Arey, 215

East 206 St., Cleveland 23, Ohio.

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



Western Reserve members at a recent meeting gather 'round the Wurlitzer 240 Special (ex Uptown Theatre, Cleveland, Ohio) now installed in the home of Don Wheeler, shown seated. Standing L to R are Franklin Shoop, Duane Arey, and Don Borden.



Bulletin board of Western Reserve Chapter.

QUESTIONS AND ANSWERS (Continued from Page 21)

include the following items:-

One Wurlitzer reservoir, 20" by 30" complete with 4 - 25# springs, hooks, etc.

One small Wurlitzer Tremolo.

10' to 15' of 2½" galvanized duct, and at least three 2½" adjustable elbows.

10' to 15' of 4" galvanized duct and at least three 4" adjustable elbows.

4 dozen pan head sheet metal screws 3/4" x 10 to screw on flanges.

3 square feet of 1/8" cork gasket.

Miscellaneous round head wood screws as needed, and wire to connect tremolo electrically.

(On method Number 2 only) One 7" x 7" x 9" Wurlitzer Wind Junction box, or equivalent.

THE SANTA FE'S MAESTRO OF THE MIGHTY WURLITZER

A neighborhood of Wilmette, Illinois, was badly shaken last year when several coffin crates were deposited on the lawn of the Russell Joseph residence. They didn't realize the contents were pipes for a theatre pipe organ, and that Russell Joseph was an enthusiastic booster of this type of music maker.

The delivery of the coffin crates to Mr. Joseph was the culmination of a dream, (or nightmare, depending on your point of view), for owning a theatre organ had been his idea of heaven on earth for more years than he cares to state.

It all started back in the glorious days before the arrival of talking pictures. As a child, Russell collected organ catalogs as others collected pictures of athletes of the day. He spent many hours investigating the organ manufacturers, such as Kilgen and Wicks, whose factories were near his boyhood home. After taking a few organ lessons he became organist for his church, and spent a summer with Milton Slosser learning the intricacies of the organ in the Missouri Theatre, St. Louis.

As the years passed, Mr. Joseph followed his career as an executive with the Santa Fe Railroad, while his dream of pipe organs lay dormant until one day in 1960 when his son, Fred, a student at the University of Wyoming, called and advised that the old pipe organ in the auditorium was being replaced. He wondered if Dad would like to enter a

theatre organ

Russ Joseph and WurliTzer

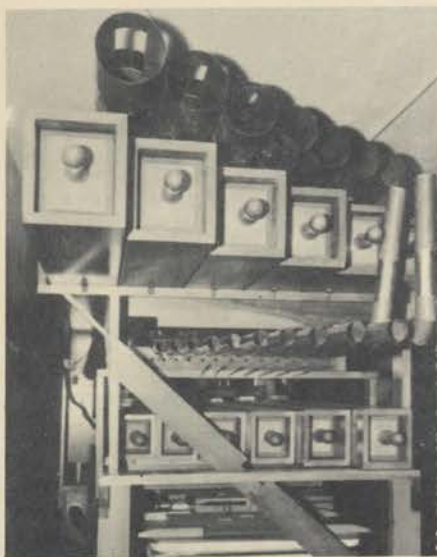
bid. Upon learning the organ was a small Wurlitzer, Russell sent in a low bid which was apparently forgotten, in fact, he was very surprised when two years later his son called again to tell him the bid had been accepted. It had been placed so long ago that it was hard to remember what the whole thing was all about.

Son Fred dismantled the organ while father Russell arranged with the railroad for time off to go to Cheyenne to see his purchase and to make it ready for transporting back to Illinois. Upon his arrival and after looking at the thousands of parts scattered across the stage, Mr. Joseph claims he had a sinking feeling, almost as if he had inherited the entire roster of retired steam locomotives from the Santa Fe. After recovering from the shock, father and son began the task of packing the Wurlitzer for shipment, which included the obtaining of coffin crates from a local mortuary.

The organ itself was originally installed in the Roark Theatre, La Junta, Colorado, and was obtained by the University of Wyoming in the early thirties.

The reassembly of the Wurlitzer in the Joseph residence became a formidable project, as the only possible location for the pipework was in the basement, which boasted seven-foot ceilings. The solution was simple though unorthodox. All the base pipes were racked up horizontally, while the main chest was placed as close to the floor as possible. The stair risers from first to second floor of the house became the speaking grilles.

The countless difficulties encountered were all resolved in time for Mr. Joseph to play carols last Christmas on his own "Mighty Wurlitzer". With Mr. Joseph caressing the keys of the Wurlitzer, and the Super Chief being reported as on time, you can be sure everyone listening felt all was right with the world.



This is the way Russ Joseph had to install the Bourdon and Diapason due to limited ceiling clearance.

Summer 1963



Russell Joseph at console of his WurliTzer, Wilmette, Illinois.



Russ Joseph and son Fred pose with their WurliTzer pipework.



Toy counter on left, harp on right, with pipework in background, Joseph basement.

The Theater Organ Club of England's Wurlitzer Organ

By Ralph Bartlett, Secretary
Theatre Organ Club of England

It has long been my ambition to own a theatre organ -- in fact, ever since I first heard Reginald Foort playing the Wurlitzer in the Regent, Bournemouth, Hants., in the late twenties. And hearing Reginald Dixon at the Tower Ballroom, Blackpool, and Horace Finch at the Empress Ballroom in the same town, during the mid-thirties, did nothing to diminish my ambition in the late thirties.

When the cinemas began to dismiss the organ from the regular programme, until it was only possible to hear many of the famous organists via the B.B.C. or at the special recitals promoted by the Theatre Organ Club, I find myself recalling some of the organists I have heard and seen in person: Sidney Torch, Robinson Cleaver, Quentin Maclean, Dudley Beavan, Charles Saxby, Stanley Tudor, John Madin, Neville Meale, Lloyd Thomas, Harold Coombs, Reginald Porter Brown, John Howlett, Nelson Elms, Gerald Shaw, Bryan Rodwell, etc. Some of these organists are still around, and how I have longed for that Wurlitzer organ, so that I could invite some along to play it for me.

My colleagues knew of my ambition, and decided to help me to try and bring my dream to life, so our treasurer began writing to various circuits and cinemas with enquiries about their organs, all shapes and sizes, flooded and redundant, playable or useless, a task which seemed rather hopeless until I chanced upon a conversation with a Wurlitzer tuner who told me of organ parts stored behind the screen at the Odeon, Barnet, Herts.

That was the beginning. A visit was

made to the theatre, and an offer made for the material, which was accepted, and we found ourselves with two consoles: one from the Picture House, Maida Vale, London, the other from the Rink, Sydenham, London..... also two sets of swell shutters, two xylophones, one blower, six ranks of pipes, and three stacks of relays, these components being from the two cinemas already mentioned, plus the Rink, Finsbury Park, London, and the Gaumont, Holloway, London. This material was moved and stored, during which time our organ tuner friend supplied more information which led us to the Gaumont, Luton, Beds.

This furnished us with another load of organ parts, which included: one organ bench, loads of regulators, sleigh bells (enough to make even Santa envious), and more tremulants than could ever be put to use in one complete organ, together with an assortment of pipes in the larger scale. All this material was moved down to London, including one trip which took us to Luton at 9:30 p.m. returning at 1:00 a.m. the next day.

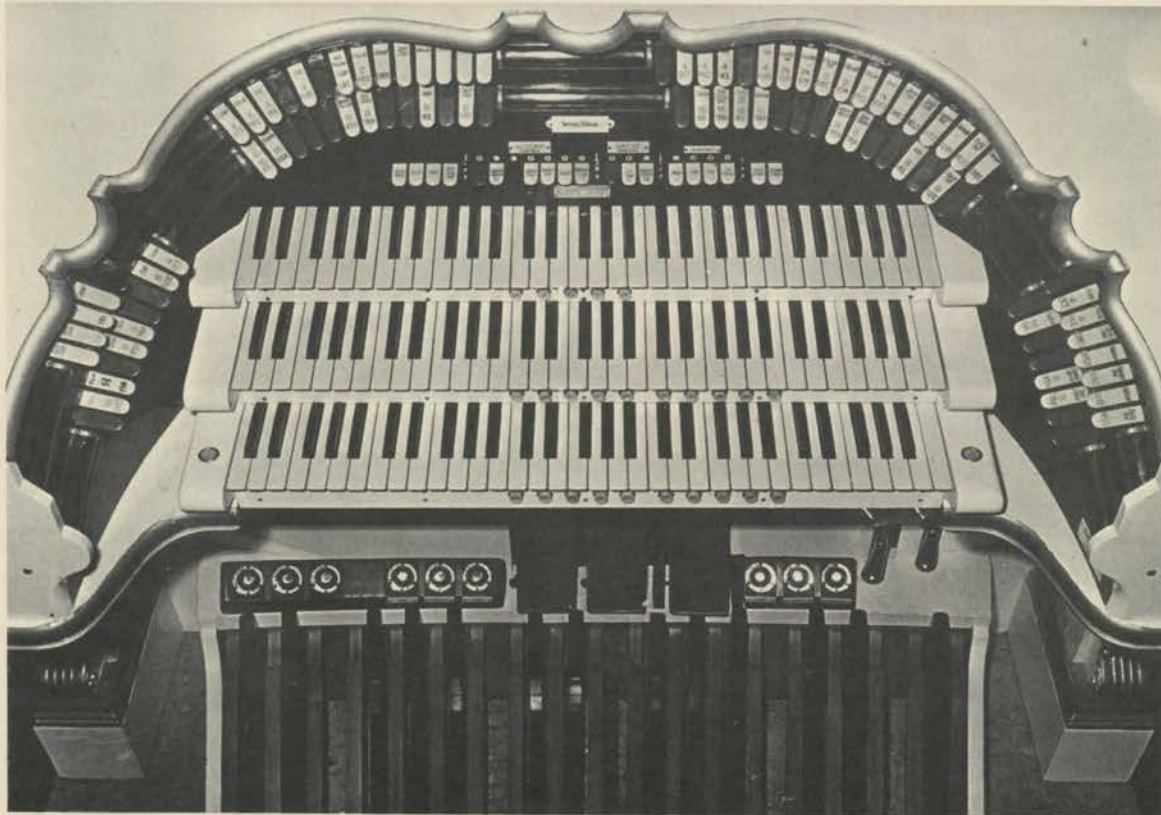
Various folk became interested in the organ parts, and although careful consideration was given to every pipe and part, we soon had disposed of half of our stock, until by the time some one in Australia wanted a set of Chimes and Xylophone, we were left with a number of relays, including the one from the Gaumont, Holloway, and little else.

Later in 1960, an offer was made for the three manual, ten rank Wurlitzer in the Troxy, Stepney, London. Unfortunately we were overbid, although in the end we did acquire something from the theatre. Someone then

suggested we try for the three manual, ten rank Wurlitzer in the Metropole, Victoria, London, an organ not in use, and one which nobody could remember seeing or hearing, although Phil Park, Bobby Pagan, and Gerald Shaw, to name a few, had all been featured organists at the theatre in the past. The Rank Organization told us that the organ was not for sale at the time, but the offer we had made would be considered. In fact, the engineering department were quite honest in saying that they were doubtful if we could get the organ out anyway! In the end, our offer was accepted, and we were warned not to break our necks, or to work when the theatre was in operation.

The console of the Metropole Wurlitzer was inspected on the stage of the Gaumont, Chelsea, London, on January 18th, 1961 by David Pawlyn and Ralph Bartlett, whilst the chambers at the Metropole, Victoria, were sighted on January 22nd, 1961 with the two above mentioned persons, plus Len Watson. Next came the fun of deciding a name for the holding concern on behalf of the Theatre Organ Club, and so the Theatre Organ Preservation Society was born. The Founder members were: Ralph Bartlett and David Pawlyn, who were soon joined by Len Watson, then by Graeme Wright, a month later by Robinson Cleaver, the Theater Organ Club President, then by John Rideout, and finally Bob Simkins joined the small band of founder members.

The start of removing the pipework commenced on Sunday, March 19th, 1961, and finished on Sunday, October 22nd, 1961. During this time the writer and other members



A closeup of the Buckingham Town Hall Wurlitzer console.

and helpers sustained broken nails, scratched legs, and various cuts of length and depth, plus one damaged Trumpet pipe. Even then, certain of the Metropole organ pipes had been damaged when the swell shutters were sealed to accommodate the installation of equipment for the presentation of the new vogue in epic films, and so an alternative organ had to be located to replace these items.

Two organs were considered suitable, but only one was available, and therefore work commenced on taking the organ from the Gaumont (ex Regent), Stamford Hill, London, and moving it to store (this took two separate weeks to do, with some six months between each move).

Once we had obtained enough components to reconstruct and build a worthwhile organ, a home had to be found for it. The Theatre Organ Preservation Society, on behalf of the Theatre Organ Club, opened negotiations with Buckingham Corporation, regarding the possible loan of a Wurlitzer organ, to be installed and maintained by T.O.P.S. in the main hall of the Town Hall, where members of the Society and the Club could have free use of the organ. The instrument would cost the town nothing, either to its Council or Rate payers.

Satisfactory agreement was reached and duly signed by all parties, and immediate survey was taken of the old side projection suite off the main hall, over the main staircase. The contract for strengthening the floor, making good the ceiling, cutting hole for aperture, making grill, and fixing thereupon, was awarded to Chris Anderson of Buckingham (no connection with the I.T.V. serial "Emergency Ward 10").

Work commenced on building the shutters frame, fixing the plain but pleasing grill cover, placing the un-enclosed Xylophone, and putting the blower together again in the left over the hall. All this completed, the East Midlands Electricity Board arrived to wire up the blower starter gear, and to place an additional starter on the stage.

With the shutters erected, a wall was built mid-way across the four banks of swell shutters in order to construct the two chambers. The real difficult work then commenced, the first job tackled being to fix the Chime action on the rear wall facing the shutters, with its tubes all gleaming as new. Next came the siting of the off note chests immediately in front of the Chimes. The Glockenspiel was fixed high on the other solid wall to obtain the best results.

The Chrysoglott and Vibraphone are placed in front of the off note chests, and standing behind the five rank chest in front of the swell shutters. With the five rank chest with attendant regulators, and tremulants, all fixed in position, trunking from blower via the Main chamber, all the many connections from pipes and chests to the relays traced back, including percussion and traps, we take a look at the other chamber, which is the Main.

The Main houses a five rank chest, and a four rank chest for additional ranks, plus regulators, tremulants, off note chests, and twelve rank relay (two pull down, one main, and second touch relay). Entrance to the Xylophone is via the main chamber, and entrance to the Solo chamber is also via the tuning board of the five rank chest.

The console, originally from the Troxy, Stepney, London, was purchased because the one from the Metropole, Victoria, London, was not considered suitable to handle the wide range of material which the organ contains. The console is at present suitable for such as needed by any player, and the balance of tonal quality coming from the right hand wall across the hall to the console on the left hand side of the stage, is

Opening of Wurlitzer in Buckingham Town Hall

Presented by The Theatre Organ Club of England

(In association with the Borough of Buckingham and T.O.P.S.)

On Sunday afternoon 450 people saw the Mayor, Councillor John Cornwall, open the Wurlitzer organ in Buckingham Town Hall. It was about fifteen months ago that the idea of installing a theatre organ in the hall was suggested to the Borough Council, and there could not have been a more fitting climax to Councillor Cornwall's successful year of office.

In his opening speech the Mayor referred to the erection of the organ as "a great dream come true". "None of us," he said, "can fail to admire the skill of those who have put this organ together".

The programme was introduced by Mr. Ralph Bartlett, a trustee of The Organ Preservation Society (TOPS), who welcomed the audience, which included Aldermen and Councillors and members of the Theatre Organ Club - many of whom had made the journey from places as far away as Devon and Northumberland.

Mr. Robinson Cleaver, the President of the Theatre Organ Club, played the introductory recital, and demonstrated

the organ for its tonal quality which he exploited fully with the Waltz from "Carousel". He played numbers to test the strings, flutes, oboes, and brass. Acker Bilk's "Stranger on the Shore" demonstrated the Clarinet to perfection, and the "Z Cars" theme was performed on the percussion, and with apologies to Tschaiowsky he played "Nutmucker" a piece of twist music recently in the Top Ten.

Next, the B.B.C. staff organist, Mr. William Davies, gave a personality programme that delighted his audience, and revealed himself as a humorist as well as a brilliant musician. One of the most popular was a little number by George Shearing, the signature tune of a Saturday night TV program. Unfortunately, Mr. Davies couldn't remember the title! He played it as Bach might have done, then as 'rock', and finally in the style made famous by Sandy MacPherson. To end his recital Mr. Davies played part of Handel's Organ Concerto.

He was followed by Mr. Jackie Brown, who had made a 95 minute dash after broadcasting with the Billy Cotton Band Show. He played a medley of ballads, the lush, melodious type which must have brought back memories for many of the audience, and he was

* Please turn page



John Foscett, William Davies, Jackie Brown, Robinson Cleaver, the mayor of Buckingham, and Ralph Bartlett at the opening program.

considered best, after viewing and listening to similar positions in various theatres.

Many famous organists will be appearing at the Wurlitzer, after its opening performer, Robinson Cleaver, and it is hoped that the local townsfolk will join the members of the Theatre Organ Club in welcoming these players. Buckingham will most certainly be-

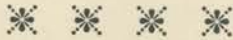
come an important venue for organ enthusiasts within the near future, and it is certain to be used for either recording or broadcasting purposes later on.

T.O.P.S. welcomes you to these recitals, and to the thrilling sound of the "mighty" Wurlitzer, speaking again in a new and ideal setting.

**OPENING OF WURLITZER IN
BUCKINGHAM TOWN HALL
(Concluded)**

generously applauded after his closing number, "Bless This House."

Robinson Cleaver ended the programme by playing his own signature tune, "An Earful of Music". During the reception which followed, Mr. Cleaver said the installation is "very satisfactory and the tonal quality is up to standard." William Davies said, "It is a marvelous effort. Top marks to all concerned." Jackie Brown said, "I wouldn't have missed it for anything, and I hope I shall be able to come again soon."



(Editor's Note: The above report in the Buckingham Advertiser of Friday, May 24th, 1963, was furnished by Ralph Bartlett, together with the pictures that accompany this article. A 28 page illustrated Souvenir Programme covering this historical event is available in limited quantity through your National ATOE office at 50¢ each while they last).

AFTERTHOUGHT: Why can't something like this be done in the U.S.A.?



Club President Robinson Cleaver.



William Davies at Buckingham console.



Jackie Brown at the console.

PHOTOS OF THE GREAT JESSE CRAWFORD

(We are indebted to Lloyd Klos for these photos)



This is a publicity photo of the great Jesse Crawford at the Paramount Studio 4/21 WurliTzer. This picture, taken in the early 1930's, was used by Decca on one of Jesse's albums. The organ is now owned by ATOE Vice President Dick Loderhose.



This is a rare photo of Jesse Crawford taken in the Spring of 1934. Jesse had a week's engagement at the R.K.O. Palace Theatre in Rochester, New York. On Easter morning, he took time out to play at the St. Mary's Boys' Orphanage. He is shown at the keyboard as he accompanied the solo trumpeter of the orphanage band in the chapel.

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

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WurliTzer shutters from San Francisco's State Theatre. Frames measure seven and one-half feet high by eleven feet wide. Birger Thornes, Box 274, Daly City, California.

Wicks Horseshoe Console, single bolster of 50 white, red and amber tabs including twelve blank tabs. AGO Pedal Clavier and Bench. Two manuals in console with adequate space for third matching manual which is included but not installed. Roll top cover. Console needs some refinishing, pedal clavier like new. \$205. Ralph Ehat, 851 Larchmont Drive, Daly City, California.

NEW RECORD, A "Non-Doctored" first 12" LP of a 4/21 WurliTzer in Rochester, N.Y. Palace Theatre. Popular and light classics played by the inimitable Tom Grierson. Truly a collector's item! Detail color jacket with pictures and notes. STEREO ONLY \$4.95 Postpaid from only P.O. Box 53, Fishers, N.Y.

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.

ARTISAN 3 manual theatre, Gaylord Carter TV Organ; 97 stops; cost \$15,000; sell \$8,000. ALLEN C-1 with percussion \$2800. Both like new. Rodney Stich, 46 Turrini Circle, Danville, California.

"THE KINURA" Theatre Pipe Organ monthly magazine. History/nostalgia/news/ads. \$5.00 per year! Ads 10¢ per word. (Formerly called "Pipe Organ Rebuilds"). Alden E. Miller, 3212 - 34th Avenue South, Minneapolis 6, Minn.



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American Association of Theatre Organ

Enthusiasts' 1963 Annual Meeting

ATOE 1963 BISMARCK ANNUAL MEETING REALLY CLICKS!

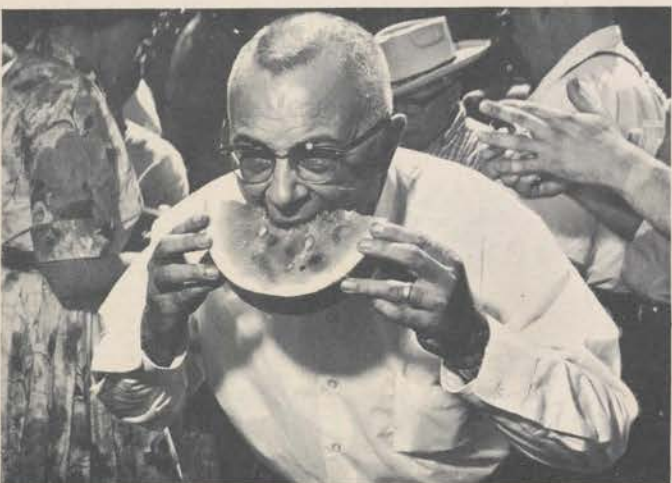
Friday afternoon and evening, July 5, saw over 200 ATOE members and their families converge on Bismarck, North Dakota for the 1963 Annual Meeting of ATOE. Altogether 23 States and 2 Canadian Provinces were represented by the time registration officially closed Saturday Night.

Following much hard work by the Land O'Lakes Chapter Chairman Harry Jorgenson and Al Schmitz together with co-hosts Reiny Delzer and Chuck Welch, the Friday evening program got under way with every seat in the Delzer studio filled plus a few standees. The balance of the audience was escorted across the street to the spacious Welch music room to hear the initial program via direct line from the Delzer home.



Bob Page changes registration on the Chuck Welch Marr & Colton.

The first surprise of the evening was M.C. Al Schmitz, a real likeable fellow, who knew just how to get the audience in the friendly mood that lasted for the entire three days of this meeting. We know that those in attendance will agree that Al really added the finishing touch to each program with his enthusiasm, audience participation, and friendly manner. Our hats are off to you, Al Schmitz.



M.C. Al Schmitz really likes his watermelon.



Al Schmitz is surprised when the bell rings during one of the 'jam sessions'.

The second surprise was in the form of Bob Page, a young fellow from Minneapolis, and the artist for this opening program. Most of those present had never heard of Bob Page before the Annual Meeting announcement and were therefore agreeably surprised by the talents he displayed. Their thunderous ovations following each set of selections were ample proof of the recognition of a true musician and fine pipe organist. Following the conclusion of the concert the two audiences exchanged places so that the people who had been listening by remote in the Welch home were then able to see Bob Page perform in person as he played a SECOND concert.

Bob Page played an additional concert on Saturday afternoon on the Chuck Welch Marr & Colton which was also received with genuine applause. Thanks Bob Page for your wonderful contribution to our ATOE Annual Meeting.



Bob Page and Reiny Delzer talking 'pipe organ' during watermelon break held on Delzer patio.



**DIRECTORS MEETING AND ANNUAL BANQUET
BISMARCK, NORTH DAKOTA**

Saturday morning at 10 the ATOE Board of Directors met in the Grand Pacific Hotel to hear a progress report, a financial report, and the results of the mail ballot for the election of the four new directors for the ensuing two year term, to elect new officers for the coming year, and to transact any other business that might be presented.



Eddie Dunstedter receives his Honorary Member Award from President 'Tiny' James at the Annual Banquet.

President W. 'Tiny' James read the financial report which was approved by the directors present. Membership was reported as 1713 as of June 30 which is a new record for ATOE. The results of the mail ballot elected Erwin A. Young, Donald D. Borden, Richard F. Kline Jr., and Harry E. Jorgenson as the new directors succeeding 'Tiny' James, Frank R. Killinger, E. H. Abel, and George Thompson. The new officers elected from among the executive directors for the coming year were Erwin A. Young, Vice President; and Richard F. Kline, Secretary-Treasurer. W. 'Tiny' James was re-elected to a third term as President and thus became a director again. (Our recent bylaw changes allow for the President to be chosen from the ATOE membership at which time he becomes a director.)

The future of our publication THEATRE ORGAN was discussed and a general policy was adopted pretty much along present lines. The changes discussed will be printed in future editions of THEATRE ORGAN as they are formalized. Two changes were made in our bylaws and these will also be noted in THEATRE ORGAN. The final action of the board was to name Eddie Dunstedter as Honorary Member for 1963/64.



The ATOE Board of Directors in session at the Grand Hotel, Bismarck, North Dakota.



Bob Page at the Welch Marr & Colton.

The Annual Banquet was held at the Grand Pacific Hotel Saturday Evening with 181 in attendance. Results of the directors meeting, introductions of guests, and recognition of our Honorary Member Eddie Dunstedter covered the business portion of the banquet which followed an excellent Prime Rib Dinner. The meeting was then adjourned to the Delzer home and WurliTzer for the evening concert.



James Ellis of Manden, North Dakota is another fine organist who added to the 'jam session period.'



Host Reiny Delzer, 'Tiny' James, Erwin Young and Harry Jorgenson pow-wow in the Delzer organ chamber.

**EDDIE DUNSTEDTER AND LEONARD MacCLAIN
THRILL ANNUAL MEETING LISTENERS!**

The featured artist for the Saturday Evening Concert was none other than former Minneapolis theatre organist Eddie Dunstedter who was in top form playing the WurliTzer that he had played for so many years in the Minnesota Theatre. This is the 4/20 plus English Horn that now resides in the home of Reiny Delzer in Bismarck. Eddie was as sharp as a tack, and his playing and registration showed him to be the master of this Mighty WurliTzer. After opening with his theme song (which left a few damp eyes in the audience) Dunstedter then ran the gamut of old and new favorites, ballads, rhythm numbers, waltzes, they were all done in true Dunstedter manner. There are three numbers that are traditional with Eddie, and showman that he is, he kept building one climax on top of another with the high points being his renditions of "Parade of the Wooden Soldiers" (Now we know how you do it, Ed), "Tea For Two," and the stopper of all of them, "The Pilgrim's Chorus" from Faust. At this point the applause even overwhelmed the old showman himself, and wife Vee was seen to be drying her eyes. Those privileged to be in attendance will, we are sure, feel that they were treated to the ultimate in true theatre organ artistry. In order that no one would be disappointed, Eddie very graciously followed the lead set by Bob Page the previous evening and played a SECOND concert after the audiences had switched places between the Welch and Delzer residences. On Sunday afternoon Dunstedter played another concert for the members on the Chuck Welch Marr & Colton which was outstanding for showing off registration of the individual voices of the 2/9 organ.

"Melody Mac" or Leonard MacClain as you prefer, was the third artist to perform for those present at the Bismarck meeting. Leonard needs no introduction to ATOE members anywhere as he has given freely of his talents for our organization whenever asked and always does a terrific job.

Both of MacClain's concerts were on Reiny Delzer's WurliTzer, and he was heard to complain that he was not allowed to do a concert on the Welch Marr & Colton. Leonard played his first concert on Saturday afternoon to a full house (while Bob Page was doing likewise across the street at the Chuck Welch Marr & Colton) and held his audience in the palm of his hands for over an hour. But far and away the topper was the Sunday afternoon concert played by MacClain on the Delzer



Lovable Leonard MacClain during one of his concerts at the Delzer WurliTzer.

WurliTzer. This man is a real trouper and knows how to feel out his audience and then when he gets the combination he really goes all out. This he proceeded to do on Sunday and really outdid anything he has done before. Then to top off his concert Leonard was joined by ATOE member Lowell Ayars of New Jersey, a real top flight musician, and for the next two hours it was MacClain at the WurliTzer and Ayars first at the Hammond and then the grand piano playing together as if they had been working as a team for years and years. About the only thing that brought this session to a close was that both men had exhausted their mutual repertoires. This session will go down in ATOE annals as the outstanding unprepared program we have ever heard.

All ATOE can say to these fine artists is thanks for making our 1963 Annual Meeting the success that it was. We hope that you enjoyed the pleasure that you gave our members.



Genial Eddie Dunstedter during his concert at the Delzer WurliTzer.



Eddie Dunstedter acknowledges the applause of the audience at the Sunday concert played on the Welch Marr & Colton.

OUR HOSTS
Reiny and Ruby Delzer
Chuck and Fran Welch

Words cannot express our thanks to you and your ladies for extending ATOE the hospitality of your homes for our 1963 Annual Meeting, but we really do want you to know that it was appreciated. Only a few know of the efforts that you put forth to make this meeting possible, but all of those who attended were able to see the results, and it was something to behold.

THE WORKERS
Harry Jorgenson
Al Schmitz

Harry Jorgenson of Minneapolis rates the sincere thanks of all that attended the Bismarck meeting for his tireless work in making all of the arrangements and personally seeing that both instruments were in the tip-top condition that was so in evidence.

Al Schmitz put in many hours along with Harry in planning and working on the organs as well as doing the best MC job that we have ever witnessed. We received a letter from Al in which he says to all "conventioners" -

"You were the most enthusiastic and the kindest group I have ever had the privilege of working with. Thank you.

Your M.C., Al Schmitz"

The informality and the efforts put forth by our artists and our hosts, as well as the graciousness of the members attending made this one of the finest and friendliest ATOE meetings that it has ever been my privilege to attend. I feel that the many 'jam sessions' in the program were of exceptional value to those attending as it allowed ample opportunity for any that wished to sit down and play these wonderful instruments. This also exposed us to some fine artists that we would not have otherwise heard such as Jim Kennedy of Minneapolis, Lowell Ayars of New Jersey, and John Ferguson of St. Louis, to mention a few. There was also the young son of Raymond Taylor of San Mateo, California, who gave an excellent rendition of 'Alley Cat' and probably has the honor of being the youngest performer at our 1963 Annual Meeting.

It was a most enjoyable experience for Ida and me to renew old acquaintances and make many new ones.

I would like to personally thank everyone for their part in making this meeting go as smoothly as it did, and in particular express my thanks as well as those of ATOE to Reiny and Ruby Delzer, Fran and Chuck Welch, Edna Peters (registration) and last but not least my wife Ida James as National Secretary for her wonderful help.

W. 'Tiny' James
President, ATOE



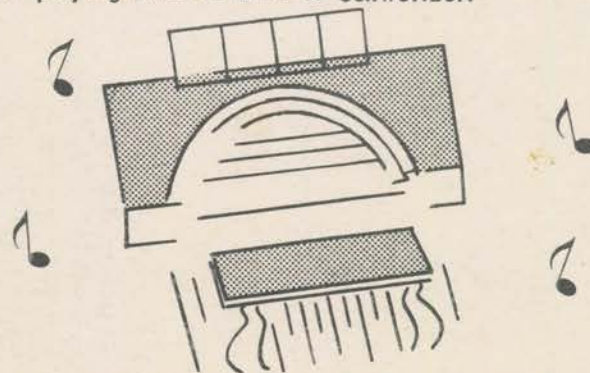
Land O'Lakes Chairman Harry Jorgenson inspects the reed on a Brass Trumpet pipe.



Seated at the Delzer Wurlitzer: Leonard MacClain. Standing L. to R: L.A. Waldsmith, Dayton, Ohio, and Lowell Ayars, Bridgeton, New Jersey. (Photo courtesy Bob Feickert, Bismarck Tribune)



John Ferguson of St. Louis plays for Eddie Dunstedter during a 'jam session'. He was heard to remark "This is like playing Bach in front of Schweitzer."



Unless otherwise specified, all photos by Jim Davidson of Harley Hettick Photographers, Bismarck, N.D.

THE WURLITZER SOUND LIVES ON AFTER A QUARTER-CENTURY OF LOVING LABOR!

by BROTHER ANDREW, csc



Robert Rickett seated at the 3 manual console of his 18 rank residence installation.

A BIG SOUND IN A SMALL ROOM Or This Wurlitzer Sounds Good Like a Pipe Organ Should

The first thing to catch the eye of any true organ fan in the living room of the Rickett residence is the 3 manual Wurlitzer console. This is a thing of such beauty that one is liable to be taken up with the design and the compactness of the console and overlook the three long narrow grills in the ceiling; one on each side of the room and one directly over the console. However, once the blower is on and someone is seated at the console you are bound to realize just how important those three grills are. For it is through these grills that one hears a sound comparable to the famous Paramount Studio Wurlitzer of Jesse Crawford's.

Hard to believe? Possibly, but it is true. Here is a home installation with plenty of power and guts and yet one that can be heard for prolonged periods with no tendency to irritate or abuse one's ear drums. From the very beginning of the project Bob has sought to duplicate the "Paramount Sound." And anyone listening to Bob do his version of the Crawford arrangement of "Nesting Time" will agree that he has indeed accomplished his end.

All work on this installation as well as others mentioned in article was done by Rickett with the help of many organ enthusiasts and friends, including the author, Brother Andrew, csc.

The story really starts with a small Photoplayer, acquired for \$25 in 1938, the year Bob Rickett was married. The marriage was permanent, but not the Photoplayer. After all, this isn't the kind of pipe organ that one's dreams are built on, so in 1940 Bob purchased a 4 rank Wicks from the Granada Theatre in LaGrande, Oregon. This organ had been originally installed in the Liberty Theatre there and had been replaced by a gorgeous little 7 rank Robert-Morton.

Later that year the 2m/9r Wm. Wood organ from Radio KXL, in Portland, was purchased. This was the organ from the Oregon Theatre which had been repossessed during the depression and sold to the radio station. From this organ, which contained all Gottfried pipe-work, the Wicks was enlarged to seven ranks by adding Tibia, Tuba and a VDO Celeste, the rest being sold piecemeal.

By 1942 World War II and Bob's entrance into service resulted in the sale of this organ to St. Rose's Catholic Church in Portland, with the original organ purified to 5 ranks with percussion and traps removed and with Diapason, VDO, VDO Celeste, Flute and Dulciana remaining. This organ was purchased some years ago by Doug Phillips of Portland and is now undergoing its final face lifting back to a 7 rank Theatre organ complete with traps and percussions.

Once out of the service another big step was made, this time it was a 2 manual (double bolstered console) 13 rank Page organ purchased from Schine's Athena Theatre in Athens, Ohio. The organ was removed and shipped to Portland in 1946 and installed in the same home that the Wicks had resided in prior to the war. In 1951 this Page organ was moved to Bob's present home and was replaced two years later by the Castle Wurlitzer, his present organ.

The present 3 manual—18 rank Wurlitzer started as opus 1680, originally built for the newly constructed Castle Theatre, Vancouver, Washington. The Castle opened its doors in 1927 and was the pride of the city at that time. The organ was installed in shallow chambers with large shutter openings, behind open grill work with no drapes to muffle the tone. The console was on a lift in the center of the orchestra pit with the piano to the right of the console. The Castle organ was purchased in 1953 and installed in Bob's home in its original form, being completed in 1954.

The Wurlitzer factory list describes the organ as a "Special H," with piano. This evidently was their way of describing a basic 2m/10r organ with a 235 console and with piano added along with a Post Horn and Krumet being substituted for the usual Kinura and Orchestral Oboe. The complete specifications being: VDO, Flute, VDO Celeste, Diapason, Clarinet in the Main, and Tibia, Post Horn, Tuba, Vox and Krumet in the Solo. Pedal ranks were standard extensions with three 16's—Bourdon, Opheclide and Diaphone. Percussions included a large scale Marimba Harp instead of a Chrysoglott and a set of 25 note class M Chimes along with the regular Orchestra Bells, Xylophone, Traps and Toy Counter.

In its new setting the pipes were installed in a large bedroom above the living room and spoke through grills in the ceiling from tone chutes on each side. During the ensuing years additional ranks, chests, etc., were purchased in anticipation of enlarging the organ. One of the additions, in 1958, was the 235 Special with Brass Trumpet which was purchased from Loew's Century Theatre in Baltimore. The pipe work was in excellent condition but the relay had suffered serious water damage and the entire organ needed releathering. It was removed and shipped by steamer from Baltimore to Portland. Two more ranks, a Quintadena and an Oboe Horn were acquired from Shea's Toronto Theatre. A large scale Chrysoglott and a Brass Saxophone came later. A complete 235 relay along with additional chests came from the Boulevard Theatre in Los Angeles.

By 1959 a total of two complete 3 manual Wurlitzers and chest work and pipes for 30 ranks, plus extra tremelos, regulators and a one manual Morton relay had been acquired, readying for the enlarging program. The plan was to approximate a Publix No. 1 with a Post Horn instead of an Orchestral Oboe, all to be controlled by a three manual console with more unification of the Tibias plus additional couplers.

With plans completed and material on hand, work was begun. The Century console provided the additional parts necessary for the added stops and actions

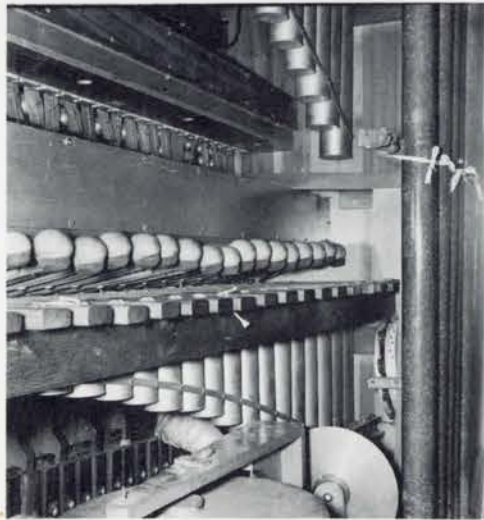
to the bolster as well as necessary setter boards and relays. The console was stripped to the floor and the task of rearranging stops, a complete new wiring scheme to be strung plus a new combination system was begun. Four months later the console emerged with the appearance of a 260 Special. At this stage there were 20 ranks plus the new Percussion chamber which also provided space for the bass pipe work. After tuning and regulation it was determined the extra chamber space occupied by a second Tibia and Vox could be better used for work room and accessibility without greatly affecting the overall tone or versatility of the organ and were subsequently removed.

The remaining chests and pipe work from the Century Wurlitzer were acquired by Dick Chase of Corvallis, Oregon, and were assembled into a magnificent 14 rank organ including an English Post Horn. It is controlled from a large 3 manual Robert-Morton console with a Page and a Wurlitzer relay. A real snappy installation and a mecca for organ fans from all over the west coast.

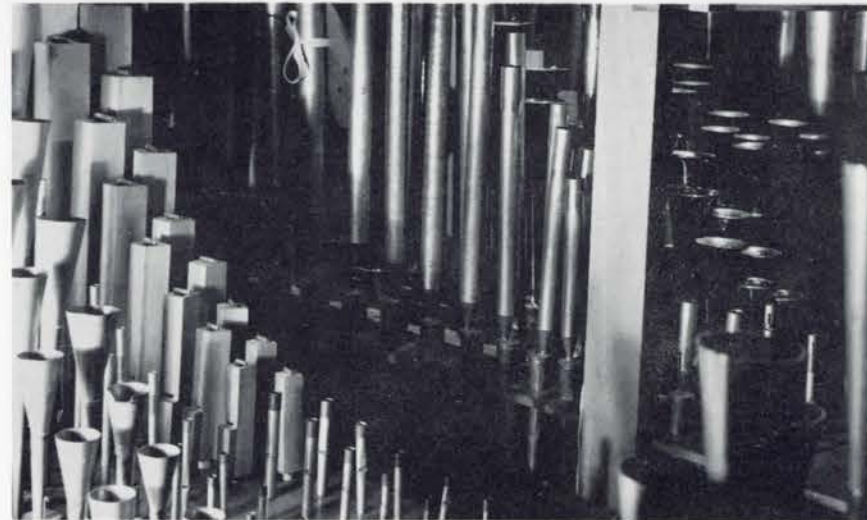
This is Bob Rickett's third pipe organ . . . and probably the last, it being the culmination of almost twenty-five years of buying, selling, swapping, installing, moving and re-arranging. Greater love than this no man hath for these monsters of music from the by-gone days of the old silent movie palace.



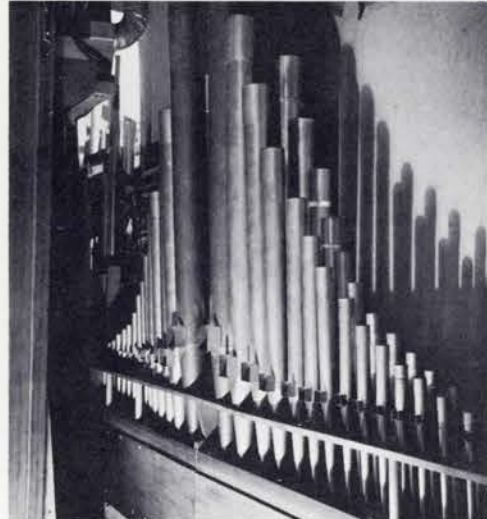
One of the three grills immediately above and surrounding the console can be seen at top left of the photo.



The percussion chamber is jam-packed with percussions, traps and the pedal ranks. The toy counter, sleigh bells, xylo and effects are mounted within framework of the Marimba.



The single chamber has separately operated shutters on each side, opening directly into the tone chutes to the living room grills. All 18 ranks are in this chamber.



The Quintadena chest is NOT Holtkamp! It was originally a 73 note "W" flute chest, cut in half, with the ends reversed and the top 12 notes removed to shorten it to fit the space.



The 2 manual Page console was unusual in that it was a double bolstered factory made job for 13 ranks. The console shell was built later by Kilgen.

The original Castle Theater console listed as a Special H was actually a 235 console with piano.



The 2m/4r Wick was the first true pipe organ for Rickett. He soon enlarged it to 7 ranks. The console case was designed and built by Bob around the original Wick keyboards and bolster.



Dick Chase has this 3 manual ROBERT-MORTON console which controls 14 ranks... 9 of which came from the Baltimore Century WURLITZER. All the chest work, trem, regulators, etc. are Wurlitzer-Hope Jones.

- PEDAL:**
 16' Tuba
 16' Diaphone
 16' Bourdon
 8' Trumpet
 8' Tuba
 8' Diapason
 8' Tibia
 8' Flute
 8' Quintadena
 8' Salicional
 8' Cello
 8' Clarinet
 8' Krumet
 4' Octave
 Bass Drum
 Kettle Drum
 Crash Cymbal
 Cymbal
 Trap Switch 1st or 2nd Touch

- PIZZACATO (Pedal)**
 16' Tuba
 16' Diaphone
 8' Tibia
 8' String Celeste

ACCOMPANIMENT

- 8' English Horn
 8' Brass Trumpet
 8' Tuba
 8' Dia. Diapason
 8' Horn Diapason
 8' Tibia
 8' Oboe Horn
 8' Brass Sax
 8' Clarinet
 8' Krumet
 8' Kinura
 8' Flute
 8' Viol d'Orchestra
 8' Salicional
 8' Quintadena
 8' Vox Humana
 4' Piccolo
 4' Horn Diapason
 4' Flute
 4' Viol d'Orch
 4' Salicet
 4' Gambette
 2½' Twelfth
 2' Piccolo
 2½' Tibia Twelfth
 2' Tibia Piccolo
 Harp
 Tambourine
 Castanets
 Chinese Block
 Snare Drum
 Tom Tom
 Trap Sw. 1st or 2nd T

GREAT:

- 16' Trumpet—TC
 16' Tuba
 16' Tibia—TC
 16' Bourdon
 16' Viol—TC
 16' Vox Humana—TC
 8' English Horn
 8' Trumpet
 8' Dia. Diapason
 8' Horn Diapason
 8' Tibia
 8' Oboe Horn
 8' Brass Sax
 8' Clarinet

- 8' Krumet
 8' Kinura
 8' Flute
 8' Viol d'Orch
 8' Gamba
 8' Quintadena
 8' Vox Humana
 4' Brass Trumpet
 4' Clarion
 4' Octave
 4' Horn Diapason
 4' Piccolo
 4' Flute
 4' Viol
 4' Salicet
 4' Gambette
 4' Vox Humana
 2½' Twelfth
 2' Piccolo
 2' Fifteenth
 1½' Tierce
 5½' Tibia
 2½' Tibia Twelfth
 2' Tibia Piccolo
 1½' Tibia Tierce
 Chimes
 Harp
 Marimba
 Tuned Sleigh Bells
 Xylophone
 Glockenspiel

SOLO:

- 16' Tuba
 16' Diaphone
 16' Tibia—TC
 8' English Horn
 8' Brass Trumpet
 8' Tuba
 8' Dia. Diapason
 8' Tibia
 8' Oboe Horn
 8' Brass Sax
 8' Clarinet
 8' Krumet
 8' Flute
 8' Viol d'Orch
 8' Salicional
 8' Gamba
 8' Quintadena
 4' Clarion
 4' Octave
 4' Piccolo
 4' Gambette
 4' Salicet
 2½' Tibia Twelfth
 2' Tibia Piccolo
 1½' Tibia Tierce
 Harp
 Chimes
 Xylophone
 Glockenspiel

BACK RAIL (2 rows stops)

- Top Row—left to right
 ACC: Second T.
 8' Solo to Acc.
 8' Clarinet
 8' Dia. Diapason
 Chimes
 Xylophone

GREAT: Second Touch

- 4' Acc. to Great
 16' Tuba
 8' Clarinet

CELESTE:

- (ex) Solo Tibia
 Viol Celeste
 Mandolin

VIBRAHARP:

- 8' Accomp.
 8' Great
 16' Solo
 8' Solo
 4' Solo

PIANO:

- 8' Pedal Piano
 16' Acc. Piano
 8' Acc. Piano
 4' Acc. Piano

BACK RAIL, BOTTOM ROW:

PEDAL COUPLERS:

- 8' Great to Pedal

ACC. COUPLERS:

- 16' Solo to Acc.
 8' Solo to Acc.

GREAT COUPLERS:

- 16' Great to Great
 4' Great to Great
 16' Solo to Great
 8' Solo to Great
 4' Solo to Great
 2' Solo to Great

SOLO COUPLERS:

- 16' Solo to Solo
 4' Solo to Solo
 8' Acc. to Solo
 4' Acc. to Solo
 16' Great to Solo
 8' Great to Solo
 4' Great to Solo

TREMULANTS:

- Solo
 Tuba
 Main
 Tibia
 Post Horn
 Vox Humana

TOGGLE SWITCHES:

- Vibraharp
 Percussion
 Left
 Tuba
 (These last three put all the shutters on the "general swell" pedal)

TOE PISTONS:

- 6 combination buttons on left side of swell pedals
 1 General Cancel
 4 Effect Toe Pistons mounted above the 6 combination Pistons on the left.
 Steamboat Whistle
 Fire Gong
 Surf
 Horses Hoofs

KEY CHEEK BUTTON

- Bird Whistle
 Maid's Bell
 Auto Horn

All Stops on Combination. 10 Combination Pistons on each manual.
 6 General Pistons on left end of accompaniment manual.