

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Eddie Dunstedter, "Mr. Pipe Organ." See story on page 4.

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JOURNAL OF THE AMERICAN ASSOCIATION
OF THEATRE ORGAN ENTHUSIASTS

.. NEWS.. AND VIEWS

Bill Bartlow tells us that the 2500 seat Orpheum Theatre in Springfield has been purchased by a bank which plans to wreck it and convert the area into a parking lot....That means that the last playable theatre organ in this area will soon be gone....Bill says the 3/11 Barton is a gorgeous sound in that theatre....mentions that Tom Harmon (he played this Barton after its rebuild) is in Springfield this summer, and following a visit to Rushville to play WurliTzer Opus 910, leaves shortly for Austria to study under a Fulbright Scholarship with Anton Heiller in Vienna.... Ralph Bartlett writes from England to say that Sunday, October 13, will see the opening of the 3/10 Christie (ex Carlton, Liverpool) in the Ex Serviceman's Club which was formerly the Regent Cinema, Stotfold, Beds.... Organists will be Phil V. Burbeck, William Davies, and Jackie Brown.... The Buckingham Town Hall WurliTzer (featured in our last issue) is really on its way with over 200 persons at all its concerts....We understand that young John Ledwon has two new records about ready to hit the racks...."Hey Look Me Over" (Hammond and Piano), and a pipe organ album made on the El Paso 3 manual WurliTzer, title unknown....We will be watching for this one....Talking about recordings, we understand that Billy Nalle has a new album on the Mirrosonic label to be released in October....It was recorded on a completely rebuilt and newly installed WurliTzer in the home of Richard Weber in Albany, New York....This fellow Nalle has recently passed the 4000 mark in broadcasts at the end of his fifteenth season in the profession, we are told....That could be some kind of record....Lloyd Klos says that the outlook is not too bright for Buffalo's Roosevelt Theatre, what with the theatre being closed at the present....The excellent 4/17 Marr & Colton is still in operation, but for how long???....We understand that ATOE Director Don Borden, who purchased the former Lafayette 260 WurliTzer, has set himself an unofficial deadline of Xmas 1963 for his newly acquired monster to speak....Good Luck Don!.... ATOE needs story material, especially about HOME ORGAN INSTALLATIONS
Fall 1963

....black and white snapshots are ideal for our needs and will be returned if requested....Mail all story material for THEATRE ORGAN to: THE EDITOR, THEATRE ORGAN, P.O. BOX 248, ALAMEDA, CALIFORNIA 94506.

1964 ANNUAL MEETING ? ? ?

Chapters or individuals interested in proposing a location for the 1964 Annual Meeting are asked to submit their proposals in writing to the ATOE Board of Directors, P.O. Box 248, Alameda, California on or before November 20, 1963. The proposal should include:
The makes, sizes and general condition of the organs available in the area.
The number of people that can be accommodated.
Availability of the instruments, and cost involved, if any.
Lodging and banquet facilities (size and prices).
The name of the sponsoring group and the proper person to contact, plus any additional information that you feel pertinent.
All proposals received will be considered at the next meeting of the Board of Directors and the selection announced in the January issue of "THEATRE ORGAN."

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"Mr. Pipe Organ"...

The Eddie Dunstedter Story



Eddie Dunstedter -- "Mr. Pipe Organ" himself.

By Melvin Doner

When Minneapolitans were first introduced to the Mighty WurliTzer in the State Theatre, with Eddie Dunstedter as featured organist, there was no doubt in the minds of theatre goers that here was first class musical entertainment. "We played good music," relates Eddie, "back in the William Warville Nelson days at the State. Good, defensible classics were part of the overture week after week." The organ, installed on a lift, rose to full view of the audience, and was vividly described by a WCCO announcer the evening the organ was first broadcast. Whoever heard it and listened will never forget the thrill of Dunstedter's rendition of the love theme of "Rhapsody In Blue" between shows. The organ, Opus 959, a Style 260, was simply outstanding in this, the finest theatre at the time in Minneapolis.

Following the announcement by State Theatre owners Finklestein and Rueben that a new and super deluxe movie palace was to be built, at which the finest in stage variety shows and movies would be shown, the newspapers weekly featured articles and pictures of the theatre to be called "The Minnesota." On Friday evening, March 22, 1928, the new theatre was opened for the first time to an invited crowd of dignitaries. Even the Mayor was there, (George Leach), and the next day the papers splurged the event across the

front pages as the social event of the year. The following day, Saturday, March 23, the theatre opened to the general public for the first time.

The opening program included (1) Overture, "Plymouth Rock," Played by the Minnesota Grande Orchestra, Oscar Baum Guest Conductor; (2) Minnesota News, movievents; (3) Minnesota Theatre presents THE EDDIE DUNSTED-

TER ORGAN CONCERT, "Organs I have Played"; (4) A Cartoon Novelty; (5) Publix Theatre presents "Treasure Ships" (10 acts on stage accompanied by the orchestra), and (6) Richard Dix in a silent movie, "Sporting Goods."

One of our present day organ buffs who attended the opening of the theatre, describes it thus:

"The exquisite beauty of the new



Eddie Dunstedter pictured at the brand-new State Theatre WurliTzer, Opus 959, Style 260, in 1925.

-- From Judd Walton Collection.
theatre organ

theatre with its marble columned lobby, and its auditorium done in a blue, white and gold motif and resplendent with crystal chandeliers, was enough to take your breath away! The organ screens were covered with glass beaded drapes, very transparent, and sparkling with indirect colored lighting, and each had a chandelier hanging from the ceiling, centered near the top. As Dunstedter played the opening chords of his solo, a brilliant white spotlight focused on the organ as it rose from the pit. WHAT A SIGHT -- one of the most beautiful consoles ever built by Wurlitzer, white and gold, rose grandly into view! The solo featured the sounds of Cathedral organs, a choir number (I vividly remember the two vox's in that combination - and strings galore), and then a pop number called 'There Must Be a Silver Lining' that I have never heard since. The whole effect was one of grandeur, and I can recall the sound as if it were yesterday -- it just seemed that the hand of God had engineered the whole affair, it was so beautiful."

Minneapolis Theatre patrons were to enjoy these treats for a pitifully short time, as the handwriting, though invisible, was already on the wall! "Less than eighteen months later Dunstedter played a silent movie", our opening night scribe recalls, "and almost exactly in the middle of the film, the strange sound of 'talkies' burst forth. The picture was half silent, half sound. I can recall the sadness I felt as the organ descended from view while the speakers blared forth, but even then little realizing that it signified the end of an era."

Dunstedter had become the idol of the city by this time. When the fine new civic auditorium was opened, an organ



Eddie Dunstedter poses in 1930 at the new WCCO Studio Wurlitzer, Opus 2080, shipped 11/23/29, a Special 3 manual, 14 rank broadcasting instrument. The organ did not have a 16' Bourdon extension on the pedal, which had 16' extension of the Ophicleide, Tibia, Diaphone and String.
-- From Judd Walton Collection.

dedication program was one of the gala affairs. The organ was a W.W. Kimball, and was designed as two organs in one, with consoles side by side. On the left was a 5 manual concert drawknob console, and on the right a 4 manual theatre console, each on its own lift. The first two programs on June 4th and 5th, 1928, were played on the concert organ and featured Lynnwood Farnum, with a duet "Marche Slav" played on both consoles by two Chicago organists imported for the occasion. It was on the third night, June 6th, however, when Eddie played, that the auditorium was jam-packed. Dunstedter's program included "Hail, Hail, the Gang's All Here," "March of

the Priests," "Dancing Tambourine," "The Chorus of Returning Pilgrims," "To-gether," "Schubert's Serenade," "Rhapsody in Blue," and "A Little Bit of Everything!" Midway through the program, the two imports were supposed to repeat the duet, but had skipped town! Dunstedter calmly slid over to the concert organ and did a better job on the same number than the two had done on the two preceding nights. The ovation was absolutely thunderous!

A note at the bottom of the dedication program stated, "Grateful acknowledgement is made by the Committee to Mr. Dunstedter and to the Minnesota Theatre for his participation in the program, his services having been made available without cost."

This was Eddie Dunstedter in the hey-day of the Mighty Wurlitzer days of the theatre . . . soloist, showman, loved and adored by everyone. His Wednesday night broadcasts from the Minnesota Theatre, and later on the WCCO Studio Wurlitzer, were heard by thousands. His records, made on Brunswick label, first in Chicago at Kimball Hall, and on a Robert Morton, and later at the Minnesota Theatre and at WCCO, included the popular, "My Blue Heaven," (No. 3680) which sold well over a million copies (made at Kimball Hall).

* * * * *

Edwardsville, Illinois, saw the birth of Edward Jacob Dunstedter, the oldest son of George and Margaret Dunstedter, shortly after the turn of the century. His mother learned early in Eddie's life that her son had musical inclinations. She discovered him in the attic one day seated on an old rocking chair, playing hymns he had heard in church, on their old reed organ. At the age of eight he is pictured sitting on a piano stool spun



A portrait of Eddie taken about 1929 while at the Minnesota Theatre. This autographed picture, signed "Organistically Yours, Eddie Dunstedter," was sent to one of his long-time fans, Jim "Sonny" Lyon, who now plays organ with a combo in a Minneapolis night spot. -- Jim "Sonny" Lyon Collection.



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PROGRAM

"Minnesota" Program: The opening week program of the Minnesota Theatre. Dunstedter appeared with the orchestra for the overture and the stage show. -- from Judd Walton Collection.

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The George Dunstedter family taken during the first decade of the 1900's. That's Eddie at the piano, brother Carl with the fiddle. Dad and Mom are on the left and right respectively. -- From Eddie Dunstedter Collection.

clear to the top playing the upright in the parlor with his younger brother Carl playing fiddle and his dad the cornet. Eddie recalls that at the age of nine he was playing a piano in a local theatre that featured vaudeville acts. His father enjoyed telling of the time when the acts were ready to rehearse, and they were looking for Eddie to play. Someone asked the manager where the piano player was, and he replied, "He's out shooting marbles!"

Evidently this theatre, the Edwardsville Wildey Theatre, had a three rank WurliTzer box organ. By the time Eddie was eleven he was presiding at the console at a salary of eight dollars a week. It was here that he learned the subtle art of playing a picture, accompanying the Keystone Cops, the D.W. Griffith spectaculars, and playing the usual other fill-ins required of a theatre organist. Sundays would find him playing the organ at church with his brother Carl providing the energy at the hand pump at the rear of the console.

When he was about 20, Eddie moved to St. Louis, and it was here that he gained valuable experience as an apprentice pipe voicer in the Kilgen Organ Company factory where he worked under an experienced organ builder, Mr. Wilson, an associate of Hope-Jones in England. While engaged in this activity, he met and became the pupil of Professor Charles A. Gallaway, who had studied under the famed organist and composer, Alexander Guillmont.

On August 31, 1917, Eddie was married to Viva Drummond, and this year he and his wife celebrated their 46th wedding anniversary. They have been fortunate over the years in the many, many friends they have made and in the enjoyment of their family, Eddie, Jr., and Dodie. It was, however, in the early

20's that the young couple headed for St. Paul where Eddie opened the new 4 manual Kilgen at the Capitol Theatre. (This organ was later replaced with a 3 manual WurliTzer, Opus 1404, Style 260). Following this engagement, Eddie returned to St. Louis to open the new 4 manual WurliTzer in the Missouri Theatre. He then played a return engagement at the Capitol in St. Paul where he stayed until called to Minneapolis.

On Seventh Street near Nicollet Ave. in Minneapolis was located a small but tastefully decorated theatre with a 2 manual 8 rank Special WurliTzer, the Garrick (now a Cinerama house sans organ). Eddie brought his artistry to this theatre where he reigned at the console until called to the State Theatre, just around the corner, at the time the new Style 260 WurliTzer was installed. It



Eddie shown at 4 manual Kilgen he opened in the Capitol Theatre, St. Paul, Minnesota. Note the high shoes, high-fashion in the 20's! The organ was later replaced by a Style 260 WurliTzer. -- From Eddie Dunstedter Collection.

was just at the time that silent pictures were reaching their zenith, and Eddie more than kept pace with their popularity. It was while playing at the State that Eddie was consulted about the specifications of the new 4 manual WurliTzer to be purchased for the Minnesota. Between stage shows, pictures and solos at the State, he would dash over to the new theatre just a block away and help with the installing, as the opening date was only days away. The organ was finished just a few hours before the first show of the grand opening . . . with Eddie in overalls right in the thick of it. His organ factory experience proved invaluable!

Columnist George Grim of the Minneapolis Tribune expressed it this way:

"The crystal chandeliers in the marble and red plush lobby quivered and tinkled. As the curtained, filligreed doors at the rear of the Minnesota Theatre were opened for the expectant ticket



The "Foshay Towerolians," Dunstedter's first band in Minneapolis. Eddie is first on the right, standing, with baton in hand.

holder, he saw the big gold console of the Wurlitzer rising from the pit. In the warmth of the spotlight was one of the idols of the town, Eddie Dunstedter.

"The pulsating sonorities were soon being put through their paces by Eddie as he did the big number of the week, 'Home Sweet Home Around the World.'

"The slides on the screen changed patterns as Dunstedter took that tune from the Pilgrims to China, Russia, Germany, India, Ireland, Spain and in 1928 to the U.S.A. Then the singalong began. With words on the screen, everybody was soon singing about 'in my dreams it always seems, I hear you softly calling to me.' That would be a girl named 'Valencia.'"

Eddie worked late at night preparing for the next show, checking out slides and getting the combinations set on the big Wurlitzer. "Then," as he reminisces, "you'd come up at the one o'clock show the next afternoon and the same girls were always there. Sometime it seemed that was ALL the audience in the house. But when it filled and we all got singing, it made a mighty nice sound."

It was here that Eddie met Paul Whiteman, Ferde Grofe, his arranger, and the Rhythm Boys, one of whom was Bing Crosby. These friendships resulted in many later pleasant experiences, and in several Decca records with Crosby. At this time, the Fanchon and Marco stage shows were at their superb best, and to attend the theatre was an unforgettable thrill. All those wonderful people there to entertain - Lou Breeze and the orchestra, the stage show, and DUNSTEDTER at the Mighty Wurlitzer. Selections he played at this time, such as "Chloe," "Parade of the Wooden Soldiers," and "Dancing Tambourine," have never been equalled by anyone and are still in demand wherever Eddie appears.

With the demise of the silent picture, the stage show, and the onslaught of the depression, the Minnesota Theatre was finally forced to close its doors with the last performance featuring Bing Crosby (now the star of the stage show) on June 8, 1932. An era had died, but few realized it at the time.

During all these activities at the theatre, Eddie had organized a 21 piece band which was sponsored over station WCCO by a Minneapolis financier, W.B. Foshay. His big, red Packard is still remembered by many as he drove through town from theatre to radio station. On March 26, 1929 at 10:30 the evening program was introduced, and in April it went coast to coast. These experiences were to be invaluable, for soon after the close of the theatre, Eddie organized and conducted the band for a big production radio program, "It Happened In Hollywood," sponsored by the Hormel Packing Company of Austin, Minnesota. A very successful show, it found Eddie and Company all over the country. On one of his first return visits to Minneapolis with the show, Eddie appeared at the RKO-Keith Orpheum. It had had a small tired Kimball (with no Tibia), long

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The Orpheum Theatre in Minneapolis on the occasion of Eddie's return to that city after being with the "It Happened In Hollywood" radio show. It was here that the Hammond was stone-cold when he came on for his solo (see story). Photo taken about 1933 or '34.

gone by this time, so Eddie was featured on stage with a Model A Hammond and a Novachord. The turnout resulted in a sell-out, and all went well with the stage show until time for Eddie's solo. Alone on stage with the Hammond, Eddie brought his hands down on the keyboards in a dramatic gesture for his opening chord -- silence, loud and painful. In the ensuing hush, he was clearly heard to mutter, "Who forgot to plug the ---- thing in?" It brought down the house!

About 1933, Eddie and Vee decided to move to California. En route they stopped in St. Louis to visit a former Minnesota Theatre friend, now with KMOX. As a result, Eddie was appointed musical director and organist, and had at his command the large Kilgen studio organ. He supervised the rebuilding of this instrument into "one of the greatest organs I have played," -- a 4 manual, 16 rank beauty. It was here that Eddie introduced his programs with his theme song, "Open Your Eyes," and they were "must-listening" for thousands of midwesterners for many months. One of the program specials was the three-console coast-to-coast broadcasts featuring Ann Leaf at the New York Paramount Studio Wurlitzer, Milton Charles on a 2 manual 8 rank Wurlitzer at Chicago's WBBM Studio (it had an added brass sax), and Dunstedter in St. Louis ("on third base" as he puts it) with his big Kilgen. This

came off at noon -- remember?

The year 1937 found Eddie in Van Nuys, California, and from here he commuted to Hollywood's CBS Studio for organ broadcasts, recording sessions, movie work and the like. He worked with composer Sigmund Romberg at the MGM Studio, composing and arranging musical scores. These included the score for "Rosalie," featuring Nelson Eddy. Speaking of extravaganzas, Eddie recalls, "They had 18 fake 4 manual consoles lined up. As the bride and groom walked past, all the extras at the consoles played up a silent storm. I had a little electric organ off screen, to try to sound like all those phonies."

Came the war, and it found Eddie in the Air Force as Commander of the 65 piece Air Force band, located at Santa Ana. He rose to the rank of Major, and organized Air Force bands in Texas, New Mexico, and Arizona. In addition to his work with the band, he was required to train with his men in calisthenics, infantry drill, medics, chemical warfare, target practice with machine guns, and all of the regular Air Force details so popular with the boys in the service! Eddie's main activities, however, were in the presentation of the many Air Force shows such as "Soldiers with Wings," "Wings to Victory," "Wings over the West Coast," etc.

Recognition for his service to his country during the war came in a special letter of commendation from the Min-

neapolis Musicians Association of the American Federation of Musicians:

"You organized and directed Air Force bands, orchestras, radio broadcasts, to an extremely high musical standard never before attained by the military musical units of the United States. All of this time you dedicated yourself to performing music in its highest tradition. Never once to our knowledge, did you stoop to cheapen your talents or the music you performed, regardless of passing fancies or trends in music or show business. Your excellent musicianship has been a source of inspiration to your fellow musicians and the listening public. Although Minneapolis is not the place of your birth, we of Minneapolis like to lay claim to the fame of Eddie Dunstedter. On behalf of the Minneapolis Musicians Association, Local No. 73, we present you with an honorary membership card. We trust your future musical paths will be further covered with laurels and success! Fraternally, Robert R. Bigelow, President."

During the years after the war, Dunstedter wrote and conducted scores for radio and TV shows -- "Police Line-Up," "Johnny Dollar" (which he played on a WurliTzer), "The Line-Up," and "Playhouse 90." He did the scores for several movies including "Donovan's Brain," and "Hunters of the Sea," both of which received awards. His musical score for the CBS radio and TV programs "Suspense" and "Romance" were additional noteworthy achievements.

Eddie has a long list of recordings to his credit, starting back in the old 78 rpm Brunswick days. His "Parade of the Wooden Soldiers" done at the Minnesota is a classic and has never been equalled. Because they so well illustrate his musical life, there is here included a complete list of his recordings.

BRUNSWICK LABEL

- 3678 *Dancing Tambourine, Just a Memory*, on Kimball Hall Kimball, Chicago.
- 3680 *Blue Heaven, Are You Happy*, Kimball Hall Kimball, Chicago.
- 3762 *Among My Souvenirs, The Desert Song*, Temple of Labor Morton, Chicago.
- 3928 *Girl of My Dreams, Ramona*, Temple of Labor Morton, Chicago.
- 3943 *Rag Doll (with orch), I Think Of What You Used To Think Of Me (with orch)*, Temple of Labor Morton, Chicago.
- 3978 *Kiss Me Again, Serenade*, Temple of Labor Morton, Chicago.
- 4148 *Neapolitan Nights, Sonny Boy*, Temple of Labor Morton, Chicago.
- 4292 *Marie, Carolina Moon*, Minnesota Theatre WurliTzer, Minneapolis.
- 4293 *Oh Sweet Mystery of Life, Parade of the Wooden Soldiers*, Minn. Theatre WurliTzer, Minneapolis.
- 4320 *That's How I Feel About You, If I Had You*, Minn. Theatre WurliTzer, Minneapolis.
- 4746 *Song of the Islands, Aloha Oe*, WCCO WurliTzer, Minneapolis.
- 4758 *Dreams, Church*, WCCO WurliTzer, Minneapolis.
- 4793 *Wedding Marches*, WCCO WurliTzer, Minneapolis.
- 4902 *O Solo Mio, Ciribiribin*, WCCO WurliTzer, Minneapolis.

There followed a series of records on Decca Label on Hammond primarily, except for a few made at the Warner Brothers Studio WurliTzer Organ, later acquired by the late Joe Kearns. Some of these were accompaniment to vocals by Crosby, Donald Novis, etc. They are not listed, as they are not organ solos in main. After this series of recordings, Dunstedter started making L.P.'s which are listed as follows:

CAPITOL LABEL L.P.'s on Loren Whitney's Studio Organ (with some Hammond Numbers interspersed), *Mr. Pipe Organ, Pipes and Power, Where Dreams Come True, Eddie Dunstedter Plays Big Hit Ballads, Bells of Christmas* - (soon to be released)

Eddie has had wonderful success with the new electronic organs, and recently was presented in concert at the Minneapolis Auditorium on a Gulbransen organ. Here, in the setting of his triumph in 1928, when he played the dedication concert for the Kimball Theatre organ, he again packed the house -- a sell-out. But many left with questions unanswered -- why must the big Kimball remain silent in the presence of an artist such as this? Eddie's friend, and well known columnist, Cedric Adams of the Minneapolis Tribune, wrote, "Outside of a thin grey moustache, the old maestro doesn't look a day older than he did when he was getting his thunderous applause at the Minnesota." It was not long after this that Eddie was to pay his last final respects, in music, to his long time friend and crony, who had suffered a fatal heart attack.

Of recent years Eddie has served as musical director for Pacific Ocean Park, an oceanside amusement park near Santa Monica, Calif. He plays Hammond (with Krueger bass) supplemented with an 18 piece band. This adventure, originally scheduled for weekends, turned out to be a daily event. When asked about his work there, Eddie commented, "I play for trained whales, a performing porpoise and the rest. Seven days a week, from April to New Year's Day, that goes on. But what a rough year we just had. That fog comes in so thick. The show takes place out on a pier jutting into the ocean. There were times I couldn't see the tanks where the fish performed. One afternoon, after days of fog, the sun came out and I played a fast overture with tunes like 'Keep Your Sunny Side Up,' 'Painting The Clouds With Sunshine' and 'Sunny Side Of The Street.' Five minutes later, the fog came back, blotted out the stage, and we'd had it."

Eddie is as unhappy as anyone over the demise of the theatre organ, especially in the theatre. He has never been known, however, to belittle the efforts of anyone working to save one of these fine instruments by installing it in his home, studio, or elsewhere. As he states it, "A lot of kids today think an organ is a Hammond!" He has participated in act as well as in principle by playing for ATOE on several occasions. At the convention held last year in Los Angeles, Eddie got out of a sick bed to play a memorial concert for his friend, Jesse Crawford, on the Dick Simonton WurliTzer. Few in attendance realized the effort required to perform that afternoon. At the time Eddie did not know that Jesse had recently mentioned

Eddie (a few months before he passed away) as one of the outstanding theatre organists in the country, a well earned plaudit.

In July of this year, Eddie Dunstedter performed before the most discriminating, yet most appreciative audience of his career as soloist for the 1963 ATOE

Please turn to next page

theatre organ



Left above is the front page of "I-I-Boy" sheet music, with music by Dunstedter, who is shown in inset at State Theatre WurliTzer. Music was copyrighted in 1925. At right is the front page of "Radio Glide," composed by Eddie and copyrighted in 1929.

-- Both from Jim "Sonny" Lyon Collection.

Questions and Answers

Answers by Judd Walton

Q In preparing plans for the addition of several ranks of pipes to my theatre organ which is installed in my home, I have been told that I should install only components of the same make as the original instrument. It has been said, for instance, that a Robert Morton-built pipe will not sound the same on a WurliTzer Chest as on a Morton Chest, etc. Further, that a Morton or other make reservoir and tremolo will not give the same results on a WurliTzer as matching WurliTzer parts will. Are there any conclusive answers to these questions?

A Informed pipe organ authorities agree that changing components changes tonal structure of the pipes so affected. However, this answer will get you an argument quicker than a tremolo on a church organ! It has been conclusively proven, however, that a pipe rank WILL sound different when blown in a chest constructed differently than the one on which it was voiced. This is due to the difference encountered in valve construction and the resulting valve opening characteristics.

Also important in this regard is whether or not one is a purist. On the one hand, a hobbyist would no more think of installing anything but original matching equipment than he would of trying to combine the parts of a Model T Ford and a four cylinder Chevrolet. Others put any old thing together just so long as it plays. Who is to be the judge of the result? As many as who hear it, I guess!

A few years back a hobbyist who belonged to the "any parts will do" school requested permission to use the WurliTzer trade mark on a recording of his organ soon to be released commercially. The WurliTzer Company reviewed the circumstances and denied the re-

quest on the basis that the organ recorded was not a complete WurliTzer.

Recently a pipe voicer familiar with theatre organs as well as concert organs was introduced for the first time to a recording by a well known organist performed on an organ that had pretty much mixed up pipe work. After quizzically and intently listening his comment was, interestingly enough, "He certainly can play, but what is he playing?" This should not be construed to mean that the sound was not pleasing, necessarily, but that it was unidentifiable.

Contrary to what some would have us believe, tonal structure in a theatre organ IS VERY IMPORTANT. Just as rebuilds in many cases have almost totally destroyed the beautiful baroque ensemble of the early Schnitger organs built in the Bach era, so likewise do the combining of various makes of parts into a theatre organ destroy the characteristic tonal structure established by the builder. And how do you take your tea, with or without?

ATOE GREET'S ANOTHER NEW CHAPTER

We are happy to announce the formation of the OREGON CHAPTER of ATOE during the month of October, 1963.

Officers of the new chapter are: Ted Marks, Chairman; Dennis Hedburg, Vice-Chairman; and Bill Peterson, Secretary. Other members signing the original charter request are Brother Andrew Corsini, csc, David A. Markworth, Pauline Schulz, Paul Turchan, Robert J. Rickett, Richard Chase, and Dick Raupach.

Congratulations and the best of luck from ATOE.

Joyce Morrison, Young Northwest Theatre Organist



Joyce Morrison at the console of the 4/16 Robert Morton in Seattle's Music Hall Theatre.

Joyce Morrison, a charter member of the Puget Sound Chapter of ATOE, started playing the theatre organ at age 12, and at the tender age of 14 played a 2/6 Kimball for a stage group for a three-month engagement. Her formal organ training was as a student of Eddie Zollman, popular organist in the Seattle area.

Young Joyce was also the last regular organist to play the 4/16 Robert Morton in the Music Hall Theatre in Seattle, where she held forth on weekends for the last year and a half that the organ was in regular use. The only week-end she missed was during the week of the Los Angeles Annual Meeting in 1962.

During the period that she was playing at the Music Hall, this ambitious organist was also playing Hammond regularly in the dining room of The Sea Horse Restaurant.

Joyce's future plans call for completing her college musical education as an organ major. She also is lucky enough to have a fine 3 manual Marr & Colton in a studio in her home.

"Mr. Pipe Organ"

(Concluded)

Convention held in Reiny Delzer's home in Bismarck, North Dakota. The organ was the Minnesota Theatre's "Mighty Gold Wedding Cake WurliTzer." Fondly referring to the organ as "Baby," he was heard to say, "She's talking back to me now." At this meeting of the elite of the theatre organ hobbyists, Eddie was presented with ATOE's highest honor, Honorary Member for 1963. This award is given once a year to the outstanding theatre organ personality in the nation, and is awarded only after official membership action. The honor carries with it full membership on the ATOE Board of Directors. Eddie considers it

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one of the outstanding honors of his career.

Of the future? Eddie, who has for the past several years enjoyed the carefree aspects of trailer house living in southern California, feels that it will take care of itself. Certainly no man who has dedicated his life to good music, as has this giant in the world of theatre organ music, will ever find it difficult to conquer new artistic frontiers. An artist such as Eddie makes life truly beautiful through his music, and the world a more wonderful place in which to share it with him. Friends and fellow theatre organ enthusiasts, I give you Eddie Dunstedter -- MR. PIPE ORGAN!



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Juneau, Alaska, Hears Organ

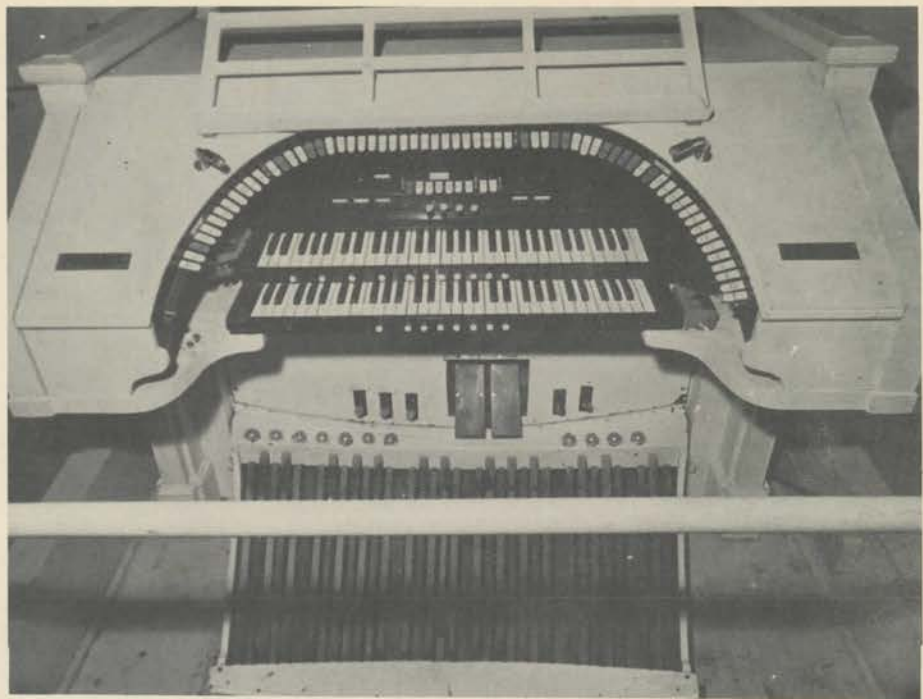
By J. Allan MacKinnon, ATOE

The roaring twenties are gone, but their many glorious theatre organs are left today throughout the United States ...even in Alaska.

Two Kimball theatre organs are left in the 49th state. One is in a Fairbanks theatre. This organ had its main cables cut by accident but is in perfect condition otherwise. The other organ, in Juneau, is located in the Twentieth Century Theatre, and is in working order.

Following is a brief account of the history of this organ, the changes that have been made, and what is hoped to be done to it in the near future.

In 1919 W. D. Gross, pioneer Alaskan and founder of the motion picture industry in Alaska, purchased a 2/8 Kimball, K.P.O. 7019, for his Coliseum Theatre in Juneau.



Console of 2/8 Kimball in the 20th Century Theatre, Juneau, Alaska.

-- Photo by J. Allan MacKinnon.

The organ was used steadily for silent pictures until 1926, when during part of each week the "talkies" took precedent, and on the other days, the organ was used with silent pictures. Finally, the silents disappeared and the organ was used only occasionally.

In 1939, Mr. Gross built the beautiful new 20th Century Apartment-Theatre Building. He made provision for housing the organ in two triangular-shaped lofts on either side of the proscenium arch. The console of the organ was located on the main floor of the theatre, in a slight pit, at the center of the stage.

The organ was rarely if ever used for many years until 1951, when Franklin Butte, a radio engineer from Portland, Oregon, was engaged at one of the local radio stations. He took an im-

mediate interest in the organ and devoted much of his free time to its rehabilitation.

The console of the organ located in the slight pit had its main cables running along the cement floor under the stage, so during the thirteen years that the organ sat in this position, the cables eventually became water soaked and began to rot, with the result that many wires shorted out. Besides water damage, rats in the theatre were using the exposed wiring in the rear of the console for nests. Consequently, a good deal of the organ had become inoperative.

Franklin Butte worked very hard and finally had the main cables rewired into the console. During 1954 and 1955 the organ was heard once again in daily recitals before each evening show. In addition, the organ was featured on a live morning radio show. Written requests were submitted for familiar tunes to be played by Franklin at the mighty Kimball.

With the coming of Cinemascope pictures in 1953, the 20th Century Theatre put in a wide screen and moved the front of the stage forward. The organ console was moved and both organ lofts were cut to make way for screen, counterbalances, cables, and motors. This was bad for the organ, for most of the sound from the pipes escaped through the holes in the ceiling resulting from this alteration instead of being projected into the auditorium. Three rows of seats were removed, and the organ pit was extended farther into the seating on the main floor.

The traps located in the right loft were slightly damaged during this reconstruction and so were disconnected and moved to the main stage and finally

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**THEATRE
ORGAN
REVIEW
QUARTERLY**

to the left loft with the main organ. Not having high enough pressure, they did not work satisfactorily in this position. The Kimball upright piano was also moved at this time to the main floor of the auditorium.

This was the condition of the organ until the summer of 1961, when I was employed by the theatre as doorman.

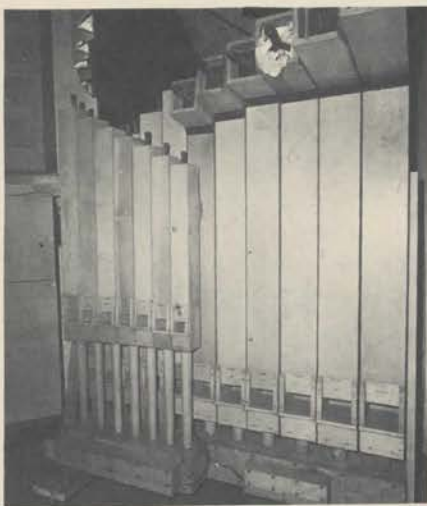
Having gained some former experience by assisting with the installation of another pipe organ in Juneau, and having a great love for the organ, I spent every available moment working on this instrument.

Being only seventeen years old and not an "old pro" in the business of theatre organs, I consulted with Franklin as to what could be done to improve the 20th Century's organ. He was quite busy at the time, so one of the theatre maintenance men, Robert Gregg, volunteered to help me in his free time. Bob had never worked on an organ before, but given a problem he can usually come up with several practical ways of solving it.

Our first project was to move the traps back to their original position in the right loft under higher wind pressure and with no expression. This we accomplished in a week's time, working when we could. Franklin Butte was called in to play the first intermission music. For the first few times we left the grill cloth off the loft and many folks, especially the children, were disappointed when we replaced it to reduce the harsh volume of the drums.

The next thing we did was to retrieve the 73 trumpets which had been moved to one of the local churches. We replaced these and completely tuned the instrument. Tracing wiring and rewiring into the console took considerable time.

The pedals were in such deplorable condition that I built a direct electric relay using new relays, the old pneumatic stop switches and new contact blocks under the pedals. With the help of Mr. Gregg, we finally got it wired into the pedals so that every note works.



Lower 18 notes of Bourdon that have been mounted on dolly and temporarily placed back of screen, 20th Century Theatre, Juneau.

Fall 1963

At this time we added the Cornet 4' into the pedal which had no stop tablet on the console, but was provided with a stop switch.

One interesting feature is that the bottom eighteen notes of the pedal Bourdon are mounted on a dolly. This dolly we constructed so we could use the pipes, as well as make room in the right loft where they had been stored. This dolly we have placed on the stage directly behind the screen and have connected it with flexiduct and a twenty prong plug. If it should become necessary to move or disconnect it entirely for a stage production, it can be done.

The only other project that we have worked on is to relocate the two rank, 61 note ventral chest, holding the Diapason and Clarinet, to a position at the front of the main chamber and directly behind the swell shades.

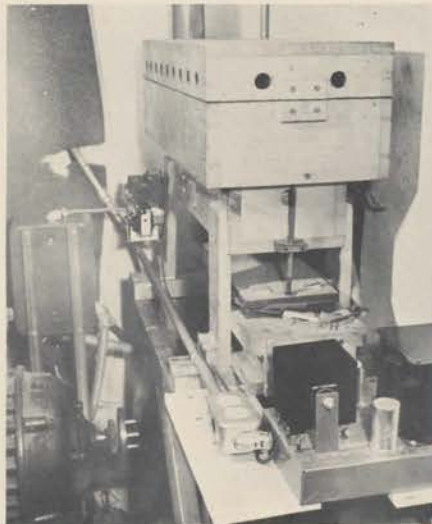
The location of the main chest makes it impossible for many of the upper harmonics of the organ to sound out. The sound from the organ turns a very sharp corner in order to escape through the opening. Further blocking the sound are the pipes in the lower extension of the Tibia. Not only that, but the pedal Tibia and expression shades are on the main reservoir. This creates a drag on the main air, tremulant, and expression.

It is my aim to work on relocating most of the organ in the front portion of the main chamber, with the pedal pipes in the rear. This would greatly increase the tonal resources of the instrument.

We also hope to obtain a set of expression shutters to put the traps and percussion under expression.

On the whole, the organ is in great condition, although there is some wiring yet to be done. All the pipes are in near perfect condition except two bent violin pipes.

The console is a two manual horse-shoe painted a dull white which really makes it look very sharp, especially under a bright spotlight.



Tremulant, blower, and rectifier, 20th Century Theatre. Photos by J. Allan MacKinnon.

There are eight ranks of pipes, this being one of the common sizes made by Kimball. The name and number of pipes follows:

Tibia	85
Concert Flute	85
Trumpet	73
Violin	85
Vox Humana	61
Kinura	61
Horn Diapason	61
Clarinet	61

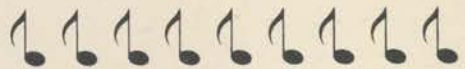
This makes a total of 572 pipes.

The organ is played before each special attraction; during intermission, when there is just one showing of a feature; and on regular Saturday and Sunday night spots. We frequently use the organ for background through the titles of a special show if appropriate music is available.

The one outstanding and unusual part of the organ at the 20th is the upright Kimball piano. This is one of the few exposed pianos. It also has a spotlight relayed upon it whenever used. The piano is frequently used with the "tin pan" effect as a feature number in a program.

This is one theatre organ that will not be torn out as long as the manager, W. Ray Howes, is in charge. Mr. Howes is a great enthusiast, and encourages the frequent use of the organ. It is used every Thanksgiving, and on Good Friday, when the theatre is donated for the gathering together of the people of Juneau.

One of the biggest recitals on this organ occurred during a recent concert of all local artists from Juneau. The second to the last number on the program was considered by everyone as the highlight of the show. It was then that Franklin Butte took his place at the console. The bright lights dimmed, the amber spot shone on the white console, and a medley of tunes from the great shows was heard. The theatre was extremely quiet, with just the beautiful tones of the Grand Kimball filling the one thousand and one seat auditorium. Beginning with "The Sound of Music," and ending with "You'll Never Walk Alone", the ten minute medley sent a tingling sensation through everyone. The audience, for the first time in many years, was hearing the glorious full tones of the Mighty Kimball, finally renewed for the further enjoyment of all.



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EDITOR'S
NOTE:

The following article appeared in the December 6, 1924 issue of the Better Theatres Section of the EXHIBITORS HERALD, published and edited by Martin J. Quigley. It is reprinted here with the permission of the Quigley Publishing Company, Inc., of New York City, presently publishers of a number of motion picture and television magazines. The company also furnished the photo of the author of the article which is used below. Our sincere thanks to the Quigley Publishing Company.

The 1924 issue of the EXHIBITORS HERALD was found by ATOE member Johnny Ferguson of St. Louis, Mo., on the chamber walls of a small picture and television magazine. A number of issues of the magazine were found nailed to the walls to cover large cracks, and the December 6 issue, which Ferguson very kindly sent to THEATRE ORGAN, has the nail holes to prove it!

The magazine is very interesting to read, carrying as it does advertisements of many of the motion pictures, and photos of many of the stars, of some 40 years ago, plus Marr & Colton and Robert Morton theatre organ advertisements. And the article itself very interestingly presents at least one old-time theatre organist's system of preparing for, and accompanying, silent films.

Organ Accompaniment of Motion Pictures

By IRIS ETHEL VINING

Organist, Granada Theatre, San Francisco, California

Have you ever seen a woman stir up a cake with a handful of this and a pinch of that and a dash of something else -- no exact quantities of anything -- all by feeling? Organ accompaniment is like that. The art of illustrating motion pictures on the organ, of making them live and breathe, is at once the most inexact and exacting of any of the arts.

Organ technique can be learned; pictures can be seen. But I doubt if there is any way in the world in which the two can be joined successfully and artistically except by feeling.

The organ makes a motion picture a thing which lives, breathes and has its being, laughing and weeping, talking, sighing. It endows the picture with life. Without accompaniment a picture is like a pantomime. It may be clever, tragic, delightful, but it lacks the vital spark, the charm which the human voice conveys.

* * *

Organ interpretation of pictures is inexact because everything depends on the person at the console, upon that person's artistic sense and ability to express on the pipes of the organ the ideas conveyed by the picture, and to do that instantly, so that the music shall have a sound of spontaneity and naturalness.

The musician in the orchestra pit has direction. Every note he is to play is to play is printed plainly and set before him. There is the leader with his baton, impressing, suppressing, marshalling all his instruments to an effect he desires to produce. For the concert organist, pianist or performer on any instrument there are the printed notes to follow if that is necessary. But the organist in the pit of a picture theatre, following the

action of a film, can have no such aid. At least, I could not possibly read music and follow the picture at the same time.

The first requisite of a motion picture organist is a full size order. One must have mastery of the instrument and an exact knowledge of all kinds of music. Memory, adaptability, the power to shade from theme to theme and make instant changes, to play everything necessary to one's program "by heart," the ability to feel a picture, and, above all else, a love for one's labor, the most exacting I know, compelling a person to divide his days, working afternoons and evenings seven days a week, with only fleeting hours for diversion or one's friends -- and these hours so often falling when one cannot enjoy the companionship of friends.

* * *

I have been in the organ interpretation of pictures "game" for seven years, and today I am as enthusiastic and devoted to my work as I was at the outset. I began my career as an organist in the Old Mill theatre in Dallas in 1917. For the past year and a half I have been the leading organist of the Granada theatre in San Francisco. It is my life, and while the work is exacting, sometimes almost wracking, it is the joy of my existence and riches could not induce me to relinquish it.

How I go about the preparation of a program for a picture, how I carry that program out, may be of interest and benefit to other organists. To begin with, my repertoire numbers more than eight hundred compositions, ranging from operatic, symphonic, classics of the masters down to popular jazz. I do not mean by this I am able to play on the organ more than eight hundred



IRIS ETHEL VINING

numbers -- I mean these are mine, that I know them so well I can play any one desired instantly, without the sheet music before me. And this equipment is the foundation of what success I have enjoyed in my profession.

The first step in my program, and the hardest, of course, is when I sit in the projection room and see a new picture run off "cold." I see it but once before the first of the week's performances, when I must accompany it. So I must have a clear mind and act swiftly. I make notes as the picture flashes across the screen, dividing it into episodes, deciding on thematic interpretations, jotting down effects for this action and that. By the time the preview is finished I have my mind pretty well made up as to what I have to do to make the picture sound as it should.

* * *

The rest is just hard work. I begin preparing for next week's picture Tuesday night after the close of the show, which at the Granada is any time between 11 and 11:30. The new week begins at 1 p.m. Saturday. From Tuesday night until Saturday morning I am preparing for the new feature picture, the comedy, the newsreels, occasional

theatre organ

solos with the full orchestra, in a darkened house, without the inspiration of audience laughter or gasps or applause of any sort, with nothing to guide me but my scribbled notes, my memory and my imagination.

The organist who accompanies and interprets motion pictures finds a real inspiration in what is transpiring on the screen. Full realization of that comes occasionally when we play in entertainments away from the theatre, on a strange organ. In such circumstances it is extremely difficult to find any sort of inspiration, especially if the audience is unresponsive.

I think the first requisite to success in accompaniment and interpretation of pictures is a natural and well developed sense of the theatrical. One must be able to analyze the scenes which flit rapidly across the silversheet. A native and intelligent comprehension of values plus long experience makes the interpretation of cinematographic action easy. It is a gift.

* * *

Anyone of ordinary intelligence reacts to the moods of a picture, which may be tragic, pathetic, burlesque, gay, sad, full of ominous foreboding. The thing to do, naturally, is to define in your own mind the various qualities of a picture, and then set about to find the sorts of music which will harmonize with the action. Remember that you are playing, in a motion picture, to all kinds of an audience -- that is, to all sorts of persons. Their emotional reactions to the picture and your music will be in direct ratio to what you play and how you play it, and to your audience it will sound furious, pathetic, tragic, light and frivolous, sparkling, "sneaky," as the case may be.

Don't do too much improvising. Your audience is mixed, it is true, but it will appreciate good music well played. Too many organists playing is just so much aimless wandering, interrupted now and then by a fight or a fire. If you don't know what it is all about you have no right to sit at the console. Your playing can mar a picture as well as make it seem a thousand times better than the same picture would be without music.

All trades have their tricks, and while motion picture accompanying is not a trade but an art, it has its tricks and they have their uses. Your audience is apt to burst into laughter, for no reason in the world, in the midst of a tragic scene. I have in mind Charles Ray's picture, "The Girl I Loved," in which scenes of supreme dramatic beauty were of long duration. It was altogether a lovely picture but not at all the popular success it deserved to be, because the average picture theatre audience is more concerned with the story than the artistic manner with which it is treated. In such a situation the organist can save the day by working to the picture -- playing softly, loudly, *dimuendo*, *crescendo*, working to a climax, coming to a pause. Unwelcome laughter can be suppressed by letting the

audience HEAR the emotions. Suspense can be accentuated by playing one or two detached bass notes, followed by a long pause, then the same two notes in another part of the organ, or on the echo organ.

* * *

It is not always desirable to play a selection the title of which happens to fit a scene. It is too apt to be overdone. Fruit on the queen's table does not call for "Yes, We Have No Bananas." It is dreadful to hear popular things worn threadbare by constant repetition. I know very decent people who are ready to do murder if an orchestra or a singer commits "Silver Threads Among the Gold." Tosti's "Good Bye" scarcely ever gets a night's rest, while "Kiss Me Again" makes one abhor the act of osculation, and "I Love You Truly" almost inspires hate. "Just a-Wearyin' for You" makes one blue, while "How Dry I Am" is almost enough to drive one forever from drink, and "He's a Jolly Good Fellow" makes you despise the person hailed as such.

Instead of "Good Bye" so eternally, why not Greig's "The Last Spring" now and then? And if one must have a kiss song, there's "A Kiss in the Dark" that's not hard to hear. "I Love You Truly" and "Just a-Wearyin' for You" are not the only melodies obtainable to express that mood. "At Dawning" and "Absent" are superior. And what a relief it is to hear "It's Always Fair Weather When Good Fellows Get Together" after the usual "dry" and "gang" bellows.

Accompanying comedies is the most difficult thing the picture theatre organist is called on to do -- that is, to do properly. It calls for lightning thinking, an Irishman's own sense of humor and the ability to guess faster than the camera moves -- to anticipate the scene to follow the one flitting across the screen this second. While you are accompanying a comedy scene your mind should be a scene or two in the future.

* * *

The modern picture theatre organ is an instrument to conjure with, and given technique plus temperament you can accomplish marvels, for in addition to the pipes with their range of golden tones you have bells to jingle, gongs to sound, sirens to screech. Jove himself cannot storm more than you, for you have at your finger tips the rain, the winds, the thunders and lightning, if you do but know how to use them. And you can make a dog bark, you can simulate the roar of an airplane motor, but only from the pipes of an organ proper can these sounds be wheedled. And they have everything, these pipes, from weird groans to humorous squeaks, tuneful whistles and the sudden announcement of the koo koo clock, good for a laugh.

**READ THE CLASSIFIEDS
ON PAGE 26!**

BLUE NOTES

The following excerpt was taken from a column entitled BLUE NOTES in the September 4, 1963 issue of the Guerneville TIMES (California). The column carries the by-line of Alice Blue.

"Remember a couple of weeks ago I wrote about the Marysville National Theatre, now the State, and the big WurliTzer organ I played there back in 1927? And how the organ had been ripped out by the roots and nobody knew where it had gone -- to the dumps maybe?

"Well, there's a fella named Dewey Cagle, a Berkeley scientist who dotes on theatre organs -- and organ music in general. He got himself involved with the Pacific Council of Organ Clubs and before he knew it he was putting out a little paper called "Tabs and Drawbars" -- all about electronic organs. He is the editor of the interesting monthly and does the job for love and nuthin' else. The paper has grown to formidable size, and Dewey is stuck with it.

"He also got himself snared by another organization of national scope called "American Theatre Organ Enthusiasts," or "ATOE." This wonderful outfit keeps track of where the discarded theatre organs landed. Some in warehouses, some in junk heaps, some in private homes, some even in public auditoriums.

"All I had to do was ask Dewey if he knew where 'my' WurliTzer is -- if it still is. Of course he knew. First it went to Mr. and Mrs. Stewart in Mill Valley. They installed it in their home. But Mrs. Stewart discovered that a theatre organ isn't right for Bach, and she prefers classical music.

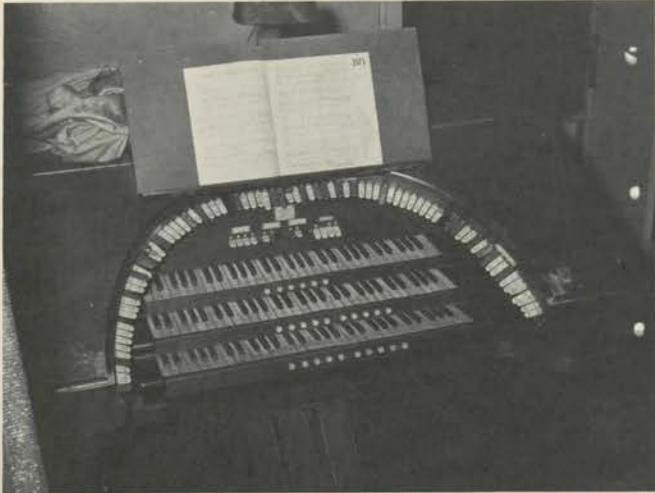
"So recently the WurliTzer became the property of Dr. Robert Mowry, in Los Altos. Joyously, I wrote to tell him how happy I am to know that somebody loves that beautiful instrument and told him why I love it. I sent him a photostat copy of the letter from the WurliTzer Company, complimenting me on my good job with it, and sent him also a copy of the Grand Opening of the National Theatre. And it WAS grand, believe me.

"Dr. Mowry was delighted to meet me on paper and has invited me to play the WurliTzer when he gets it installed in the addition to his home. I'm looking forward to it with leaping heart, and it's OK with me if you think I'm batty. About music, yes.

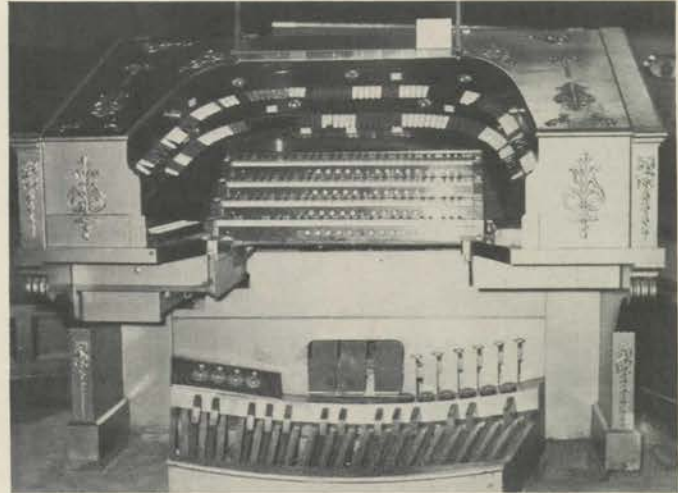
"There just isn't enough music in this world. Plenty of noise and racket under the guise of music -- juke boxes blating -- sound tracks cracking ear drums -- TV commercials -- but music in the home almost isn't. Dr. Mowry says he has been sold on organ music since he heard it in the big theatres when he was six. Now he's a 'youthful 47.' He

*Please turn to page 16

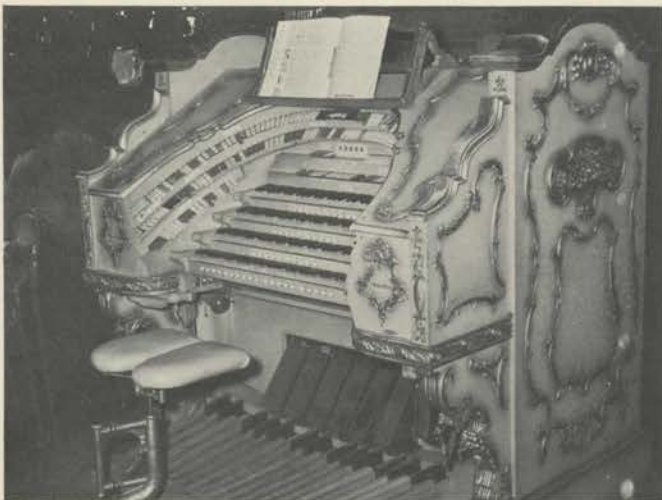
ORGAN CONSOLES, EAST AND WEST



WurliTzer 3/11 - Grand Ballroom Bradford Hotel, Boston, Massachusetts. -- Photo courtesy Marvin Merchant.



Robert Morton 4/18 in the Midland Theatre, Kansas City, Missouri. -- Photo courtesy C.A. Brown.



WurliTzer 4/26 - Music Hall, Boston (Formerly Metropolitan Theatre) -- Photo courtesy Marvin Merchant.



WurliTzer 2/10 Mount Baker Theatre, Bellingham, Wash. -- Photo courtesy Bruce Jacobson.



3/19 Hillgreen-Lane in the Odeon-Carlton, Toronto, Canada. Installed new in 1948. Photo courtesy Laura Thomas.



WurliTzer 3/13 Oriental Theatre, Portland, Oregon. -- Photo courtesy Eldon Stroud



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The New World Revisited

By Keith Phillipson

In May 1962, organist Jeffrey Barker and I paid a visit by charter flight to New York, intent in the main on visiting as many organ spots as we could in the time available.

This initial "trail blazing" seems to have started something of a regular stream of visitors, for Mike Candy followed in October 1962 (though that first visit was initiated before he knew of our first visit), and then Jeff and I, with Reg Mander and Ivor Holland, again met Mike in New York in May 1963!

This year we arrived in New York in the early hours of Friday, May 17, just over a week after Mike Candy had arrived, and who by this time was in the Buffalo area and well on his travels. We renewed acquaintance with Ben Hall at his office the same day, and on Saturday met Jack Ward again at the Radio City Music Hall, and witnessed the stage show from the wings of the stage. Following this, we had an hour or more on the Radio City Music Hall Studio organ, in which the playing members of our party, Jeff and Reg, were able to enjoy themselves at the console. Ivor and I are strictly listeners, though Jeff and Reg refer to us as "critics," amongst other things!

Sunday, May 19, was the day of the ATOE Delaware Valley Chapter meeting at the 19th Street Theatre, Allentown, Pennsylvania, and the fact that we were able to get there was due to the hospitality of Tom Borroughs of Brooklyn, who hired a car for the day and drove us over. The organ here is a 3/7 Moller, saved some years ago by local enthusiasts who moved the console to the right of the theatre when the stage was extended over the orchestra pit to accommodate stage shows..

BLUE NOTES (concluded)

isn't an organist, per se. He just wants to restore the Wurlitzer and own it because he loves it. Of course he will make his own music, too.

"I can hardly wait to touch that comparatively small Wurlitzer. (It has little in common with the Fox organ.) Its ivories at my fingertips again after 36 years will throw me for sure. But I am certain that I've forgotten nothing. I couldn't. All I know now is that I've been dead ever since theatre organs were junked from theatres. I feel as if I were to be given another chance at life. Even though I have to go all the way to Los Altos to taste it again . . . briefly.

"All right. So I'm nuts. 'Scuse it, please."

EDITOR'S NOTE: We'll be bearing more from this little lady.

The next item on the ATOE agenda that day was a visit to the Allen Organ Company's factory in Macungie, Pennsylvania. After a most excellent "country style" meal at the Village Inn, Tom took us over to the John Reidel residence in Bethlehem, Pennsylvania. The Reidels own a fabulous 3/32 Wurlitzer which was terrific to hear and which incorporated an effective artificial echo device. All good things must come to an end, however, and it was all too soon time to return to New York, which we eventually did, despite running out of gas in the Lincoln Tunnel!

Last year we were most impressed with Reg Watson's 3/17 Wurlitzer in his home in Manhasset, Long Island, and on Monday evening we were again made most welcome by Mr. and Mrs. Watson,

and the Wurlitzer sounded just as impressive as we remembered it. Reg Watson was the designer of the Five Manual Moller Concert Organ built to Reginald Foort's desires, now the B.B.C. Theatre Organ in London and, alas, for sale.

Prior to leaving for New York, Reg Mander had been in contact with Captain Erwin Young, the ATOE Eastern Region Vice-President, and the following afternoon we travelled by train to Philadelphia to meet him. This was the start of a pretty hectic three days. That evening we visited the Sedgwick Theatre, Germantown Avenue, Mount Airy, a suburb of Philadelphia. The 3/19 Moller, a most excellent instrument, was in the last stages of rehabilitation by members of the Delaware Valley Chapter of the



Lem Keller residence Organ, 3/12, Frederick, Maryland. Left to right are Kick Kline, Ivor Holland, Reg Mander, Keith Phillipson. Lem Keller at console.



Wanamaker Store, Philadelphia. Left to right: Keith Phillipson, Reg Mander, William Ruff (organ maintenance engineer), Jeffrey Barker, Ivor Holland, and Organist Mary Vogt.

ATOE, and preparations were being made for a public concert, which was given on June 5 by Leonard MacClain. We were indeed thrilled to meet MacClain, who came down to the theatre whilst we were there to see how things were progressing. I must make mention here of Leonard's wife, Dottie, who made us welcome at both Allentown and the Sedgwick.

Before leaving Philadelphia, we just had to see one of the sights of the area, organ-wise of course. This was the six manual Concert Organ in the John Wanamaker store in the city centre. Much has been written and said about this huge instrument but not enough, I feel, about the little lady who plays it! This is Miss Mary Vogt, who has been playing there, almost daily, since 1917.

Immediately after hearing this colossal instrument, we travelled by car with Erwin to meet Dick Kline at the Tivoli Theatre, Frederick, Maryland. The organ here is a 2/8 Wurlitzer, watched over by Dick, and our arrival coincided with the break between the afternoon and evening film performances, which allowed us access to the instrument. After an excellent meal at Dick's parents' home, we returned to the Tivoli for Jeff to play the show-break and then we visited the Lem Keller residence for a session on his impressive, home-built, 3/12 unit organ. Dick then invited us to his own home for a record session before we eventually returned to his parents' home to spend the night. At the present time Dick is having a new home built to house the Wurlitzer organ he has recently bought from a cinema in Washington.

The next morning Dick drove us through Washington to Alexandria, and to Erwin Young's home, Erwin having returned from Frederick the night before. Erwin's own 2/7 Wurlitzer was in beautiful voice and Reg and Jeff were able to have a go before it was time, reluctantly, to bid farewell to Dick Kline. We were now joined by Frank Myers, and Erwin drove us further South, this time to Richmond, Virginia, where two of the most fabulous Wurlitzers in the World are to be found. These are the 3/17 at the famous Mosque Civic Centre and the 4/17 at the Byrd Theatre.

Tommy Landrum and Dick Barlow were waiting to meet us at the Mosque and for the next two hours or so, the organ was ours. I cannot properly describe in print the tremendous thrill I felt on hearing this truly amazing organ in this magnificent five thousand-plus seater auditorium. The near perfect acoustics were ideal for the sound and it was a hard job to get Jeff away from the console.

In the evening we were privileged to meet Eddie Weaver and hear his interlude at the Byrd Theatre. Eddie has been resident organist for nearly two years now, following almost twenty-five years at the now silent 3/13 Wurlitzer in Loew's Theatre, Richmond. After the

Fall 1963



Stanton Theatre, Baltimore, 3/31 Kimball. Jeffrey Barker at the console.

Byrd Theatre had closed for the night, we returned there, by the kind permission of Bob Coulter, manager of the beautifully kept theatre. This session lasted well into the early hours of the morning and again, as at the Mosque, it was nearly impossible to get Jeff off the console!

However, time was getting on and we had a long journey in front of us. It was farewell to Tommy Landrum, chief custodian of both organs, and Dick Barlow, as we commenced our journey back to Alexandria.

Friday, the 24th of May, was just about the busiest, and certainly the longest, of the holiday. Actually I think it lasted into the following Monday! At the Alexandria Roller Skating Arena, Alexandria, Virginia, Jimmy Boyce, the organist, is installing the former Center Theatre, New York, 4/34 Wurlitzer. The pipework is being placed on a shallow balcony across one end of the hall, with the console to the right hand side. At the time of our visit 21 ranks and the traps and percussions were installed, un-enclosed, although only 9 ranks were playing. However, even with only the 9 ranks in operation, the sound was pretty fantastic, and the end product should certainly be well worth seeing and hearing.

Returning to Erwin's for a meal, we had a brief farewell session on his Wurlitzer before continuing on our journey and making for the Wendell Hill residence in Silver Spring, Maryland, to hear their 2/5 Marr & Colton organ. Here Ray Brubacher was waiting to greet us with Mrs. Hill, and later Mr. Hill arrived too. Unfortunately we did not have long enough here before we had to make our way to Baltimore, and the Stanton Theatre.

The Stanton possesses a fine 3/31 Kimball organ, at present being restored by a host of workers led by Dick Haffer. Outside the theatre is displayed an interesting notice, which, I feel, is worth quoting in full:

"AFTER A DECADE THE STANTON THEATRE AGAIN RESOUNDS WITH THE VIBRANT TONES OF THE GIANT STANTON ORGAN Every Friday and Saturday nights and Sunday Afternoons BOB PIERCE AT THE CONSOLE"

We were in good time to meet Bob Pierce and hear the first of his two interludes -- and the poster was right, the theatre did resound!

Afterwards, we made for the State Theatre, Baltimore, where, within minutes of our arrival, Jeff found himself on the console doing the show-break! The manager had cut out a portion of the film program to enable the organ to be fitted in. This organ has been restored in recent times by Ray Brubacher and sounds in excellent trim. Following this unexpected highlight, we returned to the Stanton Theatre to hear Bob Pierce again.

It was now, alas, time to say goodbye to Erwin Young, who had gone out of his way to arrange a fabulous three days for us and to drive us several hundred miles in the process. After Erwin left, we remained at the Stanton until the early hours of the morning, sampling further the delights of the beautiful Kimball before we had to catch the 3:30 a.m. train to New York, which eventually left 45 minutes late!

Saturday evening saw us at an informal gathering in Ben Hall's apartment, where we met Mike Candy, who had, by that time, returned to New York from his own "organ crawl." We were also delighted to meet Raymond Shelley and Bob Foley from Kansas, who were at the start of a three month holiday tour to Europe. After sampling Ben's two manual Estey Reed Organ (electronically blown) and several records and tapes, and dining out, we made our way to the Beacon Theatre, New York, which possesses a beautiful 4/19 Wurlitzer, at present undergoing restoration by a local enthusiast, Bon Smith, who is on

the staff of the Aeolian-Skinner organization.

This session was in the "late" early hours of the morning and only left us a few hours sleep before the next event began. This was at the old Paramount Theatre, Brooklyn, now part of Long Island University. The auditorium was in the process of being stripped and altered to serve as both a gymnasium and assembly hall. The stage and its facilities are being retained, and, what is more, so is the Mighty Wurlitzer! It is a magnificent instrument of four manuals and twenty-four ranks of pipes with two consoles. The second console is disconnected and pushed backstage, but is expected to be overhauled, with the rest of the instrument, and placed on a trolley, instead of a lift, at the right side of the pit where it was formerly to be found. The main console remains in its original position on a lift at the left side of the pit, but as the stalls floor has been raised to stage level, and covers the pit, provision has been made for a section of the floor to be movable, in order to allow the console to be brought into view. The grilles and drapes in front of the four chambers on either side of the proscenium have been removed, revealing the swell shutters and now, we understand, the organ sounds better than it has ever done in the past.

Bob Mack had arranged an informal meeting for local enthusiasts and we were treated to a far-too-short session of his own excellent playing which showed the organ off to advantage. However, there were many other players present and Raymond Shelley, Bob Foley, Jeff and Reg were able to have a go.

From here, we visited Peter Schaeble's residence in Rosedale, Long Island, where with the help of his two friends, Johnny de Paris and Johnny Francini, he was installing a 3/13 Robert Morton in a specially built extension to his home. The installation is progressing well and the work done so far on the chests and pipes is so immaculate one could be deceived into thinking it was a brand new organ they were building!

At Ben's instigation, the next event resulted in our travelling to Summit, New Jersey, to meet well known Jay Quinby of "Orgiphone" and river boat fame. At his residence he has a three manual straight organ with four ranks of Wurlitzer pipes. He also has on display a fine looking four manual straight organ console, its sole use at the moment being that of a reading lamp!

A musical evening by the local Musical Appreciation Society was in progress when we arrived, and later, as their own organist was unable to be there, Bob Foley volunteered to accompany a soloist playing, appropriately, the "Trumpet Voluntary." This led to Jeff being prevailed upon to play (I'll never know why) the Toccata in D Minor by Bach. It opened in a legitimate manner but, with tongue in cheek, it

soon became something entirely different and "Barker's Toccata Rock" would, I think, have been a more suitable title! I'm not really sure how much the Musical Appreciation Society appreciated this, but one could imagine some of the dear ladies picking up their 'cellos and leaving! Thereafter the evening took on a somewhat lighter nature!

The following day it was time to say goodbye to Mike Candy who had come to the end of his holiday and was returning to England and home. However, Jeff, Ivor, Reg and I had a few more days and

we next visited Carl Weiss who is installing a pipe organ in his home to be played from a Link three manual console. After showing us the developments so far, he took us to the Pitkin Theatre in Brooklyn to try the 3/13 Robert Morton organ he has recently put into playing condition. The Pitkin Theatre is built in the "atmospheric" style with Spanish villages and carvings around the walls and proscenium. The theatre is in excel-

*Please turn to page 25

RECORD REVIEWS

"MASTERS OF THE CONSOLE NO. 1"
Featuring Eddie Weaver at the Wurlitzer in the Richmond Mosque, No. 1 of a Series. Produced by Tibia Records.

This recording is the first offering of a new company whose goal it is to provide the finest in recorded theatre organ music. In kicking off the enterprise with this particular recording, the company is off and running in good shape.

One could put this disc on the turntable without looking at the label, and upon hearing the first chorus make two obvious conclusions. First, the organist is a real "pro" who knows his way around a Wurlitzer, and second, the organ used is in the Richmond Mosque.

The organist, Eddie Weaver, is one of the select few who has been able to make a profession out of playing theatre organ in theatres within the past few years. In fact, Eddie was featured for over 20 years in Loew's Theatre, Richmond, Va. He is currently playing at the famous Byrd Theatre, scene of the 1961 ATOE Annual Meeting in Richmond, Va.

His playing features those smooth glissandos so pleasing to the ear of a theatre organ enthusiast, and his registrations which bring out the sonorous solo voices of the theatre organ are a real joy to hear.

There is no way to disguise the tone of the famous Mosque Wurlitzer. The peculiar acoustics of the Mosque give this installation a tone that is different from all others. The engineers on this recording took advantage of the "house" echo to give the recording liveness so often missing in studio recordings. To this reviewer, there is almost too much of the "house" in one or two places. Incidentally, this recording was made with an audience of 5000 present, acoustically enhancing the performance.

Selections included are: Overture, Poet and Peasant; Fascination and Tales from the Vienna Woods; Waltz in C-Sharp Minor (Chopin); A lovely French medley - I Love Paris, Mimi, C'est Magnifique, Moulin Rouge, Can Can; improvisation on The Sailor's Hornpipe; and a medley of Tenderly, Diane, Char-

maine; Waltz and Angel's Chorus (Faust); The Typewriter Song; and You'll Never Walk Alone.

Mechanically this is an excellent disc, with the pressing being done by RCA of Canada. It was recorded on Ampex PR-10-2 equipment using two Altec M-30's, one Sony C-37A and two Altec 1567A mixers. This reviewer listened to the recording in monaural form and found it excellent. It is also available in Stereo, and as a stereo release of any record is generally superior to the mono version, this disc should meet the demands of almost any listener.

The record is presently available only by mail from TIBIA RECORDS, Box 668 Ladner, B.C., Canada. Mono - \$4.40; Stereo - \$5.40. Prices include postage and customs duty.

FAREWELL TO THE FOX, Vols. I & II, Tiny James & Everett Nourse, organists. Fantasy Records, stereo 85013 & 85014, mono 5013 & 5014, \$4.98 each.

On hand are two Fantasy releases providing true accounts of the majestic sounds which originated from the four chambers of the now demolished San Francisco Fox Theatre. Up to now, the public has been offered records which suggest what the four manual Wurlitzer might have sounded like. At long last the organ lover can buy two albums which combine fine playing and faithful reproduction of the Fox organ. Nothing seemed to have mattered except to capture the organ itself. Tiny James and Everett Nourse are always in full command of this giant instrument; it never escapes them. Add to all this a full color photo, seven other photos, four pages of commentary, and you come up with the most handsome album jacket ever to grace one's collection. While this reviewer would desire more bass response to do complete justice, the fact remains that these albums are by far the best to be issued in many a year. One listening will entertainingly demonstrate why these albums have met instant success. The record collection lacking these recordings is missing an important chapter in theatre organ history.

theatre organ

CHAPTER ACTIVITIES

CHICAGO AREA CHAPTER

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

Recent activities include the meeting of September 16, at the home of George Wine, Lombard, Illinois, where the center of attraction was the beautiful 2/4 Kimball Theatre pipe organ. On Saturday, October 5, the chapter was invited to visit the beautiful 3/9 Barton in the Al Ringling Theatre in Baraboo, Wisconsin, as the guests of Wally Rathman.

The first public concert sponsored by the chapter was an undeniable success with almost 500 people coming to hear Pearl White and Tony Tahlman perform at the Elm Skating Club Rink organ on June 10.

CATOE was also well represented at the 1963 Bismarck Annual Meeting, with Larry and Fern Coleman, Ed Boettger, Fred Krause, Bea and Paul Lewis, Lois and Wally Rathman, and Jim Stemke enjoying a week-end that they will remember for quite some time.

HERE AND THERE

The Elm Skating Club celebrated its seventh anniversary on September 6, with Tony Tahlman at the recently enlarged Elm pipe organ . . . The Tivoli (Crawford's favorite organ) was sold to Leroy Conrad of Hinsdale . . . Tom Sheen acquired Conrad's first organ, the Forest Theatre 2/6 Barton, which is to be installed in a Downers Grove residence . . . John Prezcell has the United Artists 2/10 WurliTzer, all or part, for sale . . . Bill Barry recently acquired a very nice 3/8 WurliTzer from Kenosha . . . The Capitol 3/17 WurliTzer was recently sold for a fantastically high price, considering its difficulty of removal.

DELAWARE VALLEY CHAPTER

Chairman - John Armstrong, Jr., Mechanicsville, Pennsylvania.

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

Delaware Valley's July meeting was another double-header, with the first half held at our Chapter home, the Sedgwick Theatre in Phila., Pa. Attendance at the Sedgwick was relatively light, due to the fact that many members show up on the second Tuesday of every month where the organ is open for all to play. After the Sedgwick, dinner was enjoyed at the Falcon House, Havertown, Pa.

At 2:00 p.m. we met at the Lansdowne Theatre in Lansdowne, Pa. Here we had a very large turnout, with several hundred people in attendance. The program was started with Don Kinnier, house organist, who played a number of selections. William Crawford, Delaware Valley
Fall 1963

ley's newly appointed M.C., gave a talk on the 3/8 Kimball, telling about its original installation and its recent restoration. After Bill's talk we enjoyed an hour of music by Lowell Ayars. Lowell is an excellent organist and it is always a treat when he is able to attend the meetings and play for us.

After Lowell's fine performance we were entertained with silent movies, accompanied by Sam Dougherty at the organ. Following the movies, Leonard "Melody Mac" MacClain topped off the program with his superb mastery of the theatre organ. The console was then turned over to the members and the following played:

Esther Higgins, Al Hermanns, Pearl Kluth, Herb Cooley, Leo Bolbecker, Barbara Fesmire, Wayne Hawthorne, George Miller, Wendall Rotter, Bob Taylor, and Dottie MacClain.

Our August meeting was held at the Brooke Theatre, 14 Hamilton St., Bound Brook, N.J. Here we heard a 2/4 WurliTzer, style B, Opus 1519. The meeting was from 10:00 a.m. til 2:00 p.m. The theatre was open to the public from 12 noon and an estimated 250 people showed up, not including AATOE members. This in itself shows that there is quite an interest in the theatre organ by the general public.

Musings about a middle-aged type organist
by Donald L. Pierce
(Member of the Delaware Valley, AATOE)
1-28-63

Tibias, snibias, diapasons and flutes,
Kinuras, trumpets, and unworldly toots -
You miss with your fingers, you miss
with your feet
What comes out of that box mimics fifty
lost sheep.

But after a while, with that system
called "pointer,"
You become quite adept; you're an organ
club joiner.
And then one fine evening you get up to
play,
You've become quite proficient, you've
practiced since May.

The "Doll Dance," or "Sparklets," or
maybe it's "Nola."
You've mastered a number to play as
your solo.
You sit at the organ, you spread out the
score,
And your audience numbers a hundred or
more.

Then you're suddenly seized with a
horrible doubt
And wonder in panic just how to sneak
out.
An idiot's plight, yours greatly out-
classes,
Because safely at home - - -
Are your bi-focal glasses!

EASTERN MASSACHUSETTS CHAPTER

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

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 Avenue, St. Paul, Minnesota.

LOS ANGELES CHAPTER

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

Secretary - Catherine E. Lynch, 4001 Allan Avenue, Burbank, California.

NEW YORK CHAPTER

Chairman - James Daugherty, 314 East 196 St., Bronx 58, New York.

Secretary - Mary Daugherty.

NIAGARA FRONTIER CHAPTER

Chairman - John Spalding, 289 Fayette Avenue, Kenmore 23, New York.

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

Business as usual is certainly the byword of the Niagara Frontier Chapter, which had a concert all lined up (the first one) at Shea's Buffalo Theatre only to have the entire town and surrounding area flooded by an unseasonable storm. But like the troopers that they are, all pitched in with mops and brooms, pushing water down every available drain in the theatre, then drying out the organ itself so that the meeting could go on as scheduled.

The concert was a terrific success even though the place smelled like a musty old barn and the carpets were still squishy with water, to quote Laura Thomas.

NORTHERN CALIFORNIA CHAPTER

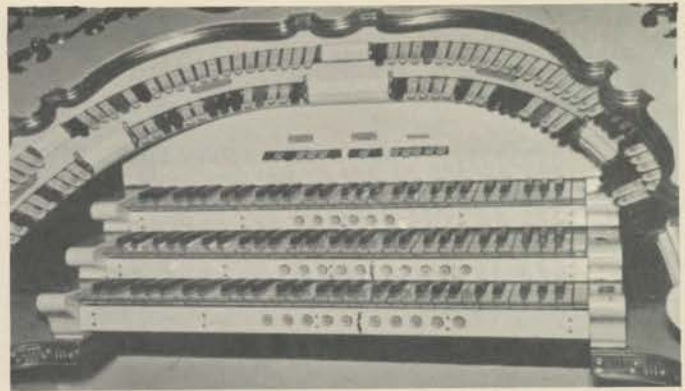
Chairman - Fred Clapp, 5610 Castle Drive, Oakland 11, California.

Secretary - George Morris, 3172 24 Street, San Francisco 10, California.

August 18 saw over 150 members attend a meeting at Ye Old Pizza Joynt in San Lorenzo, wherein reposes a 10 rank WurliTzer boasting two consoles. The original two manual console came with the organ, which started its life in the State Theatre, Fresno, California. It was purchased from the theatre by a local radio station, which never did get around to installing it, but ended up selling it to Bob Kates, who installed it in his home in Berkeley, California. Bob then sold the organ to Vern Gregory in San Francisco, who in turn sold it to Babe Marsh who installed it in his home in Vallejo, California. The next move for this travelling organ was to Ye Old



The new 3 manual console in the Pizza Joynt, San Lorenzo, Calif. Note unenclosed sleigh bells in back of console.



A close-up of the newly-refurbished Wurlitzer console in the Pizza Joynt.



Bill Langford at Ye Old Pizza Joynt Wurlitzer.



The original two manual console of the Pizza Wurlitzer.

-- Photos by Gerald Stevenson.

Pizza Joynt in San Lorenzo, with Carsten Henningson as the new owner. Here the organ has played for thousands of pizza patrons, with genial Dave Quinlan presiding at the console nightly. (This joynt really jumps).

Recently a 3 manual console (formerly at the Loew's Warfield, San Fran-

cisco) was available, and organ lover Henningson snapped it up and had it put in shape, gave it a lovely white and gold paint job and placed it next to the two manual console in Ye Old Pizza Joynt.

The August 18 meeting featured popular Bay Area organist Bill Langford,

who, in addition to being a terrific organist, is a master showman. Following the regular program, the organ was turned over to the membership for a jam session which came to an end only because Ye Old Pizza Joynt had to open to the regular public.

OHIO VALLEY CHAPTER

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

Secretary - Mrs. Glenn E. Merriam.

The home of Ken and Ruth Hunt, Dayton, Ohio was the scene of the fall meeting of the Ohio Valley Chapter. Ken is the proud owner of the former Chicago Terminal Theatre, 4-17 Wurlitzer. The entire second floor added to Ken's ranch home provides a beautiful setting for the organ and auditorium seating 150.

After the business meeting conducted by Chairman, Glenn El Merriam, the membership was favored by the console artistry of Mr. Robert E. Kline, President of the Dayton Board of Education and Director of Education and Training for National Cash Register. In the latter capacity, Mr. Kline plays a 4-43 Estey concert organ. During the first portion of the program, Mrs. Robert Kline conducted a song fest which served excellently as an ice-breaker.

A surprise feature was Leon Berry, recording star and Organist at Chicago's Hub Roller Rink. Leon had played Ken Hunt's organ in its original setting at the Terminal Theatre.



Leon Berry, recording artist and organist at Chicago's Hub Roller Rink thrills audience at Ohio Valley Chapter Meeting.

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 - Ray Brubacher, 1706
Mayhew Drive, Silver Spring, Maryland.

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

On Sunday, June 16, the Potomac Valley Chapter met at the home of Mr. and Mrs. Harvey Bartlett of Oakton, Virginia, to elect new ATOE chapter officers, and to hear the 2/7 WurliTzer recently installed in the Bartlett music room. Ray Brubacher was elected chairman to replace Dick Kline, who has ably fulfilled this duty for two years. Norman Ziegler was named vice chairman and Woody Wise secretary-treasurer for his second term. The 2/7 WurliTzer was dedicated by Jim Boyce, its former owner, the organ having been previously installed in the Alexandria Arena by Boyce. This organ was originally installed in the Apollo Theatre in Washington, in 1923, then it was moved to a church, then installed in the rink, and is now, we hope, finally at peace in the beautiful surroundings of the Bartlett's music room. About 70 members were present for the meeting.

Saturday night, July 27, saw Potomac

Valley Chapter members at the Tivoli Theatre, Frederick, Md., for their July meet. Members assembled in the lobby and through the courtesy of Dan Weinberg, Tivoli manager, were allowed to attend the 9 p.m. organ intermission, played by John Steele, on the 2/8 divided WurliTzer. The members then departed en masse for the home of Mr. and Mrs. Lem Keller of Frederick, who have installed in their home what Mr. Keller calls his "Keller Special" 3/14. The chapter is proud of Mr. Keller, because not only has he installed this organ, but has also built the console, most of the chests, and his own motor driven tremulants. The pipework is by Kimball, Moller, Reuter, and WurliTzer, and the entire organ possesses a very refined quality of tone. It is an organ that you want very much to hear over and over. Guest artists were John Steele, Jim Boyce, and John Varney, and needless to say, these professionals were up to their usual high standards.

Mr. and Mrs. Keller served refreshments to the hot and thirsty crew, with about 45 to 50 in attendance. At 11 p.m., it was back to the Tivoli Theatre, downtown, for the business meeting, and the main program. Erwin Young reported on the convention, and we are proud that both the ATOE Vice President, Mr. Young, and the secretary-treasurer, Dick Kline, are members of our chapter. Progress reports from pipe organ owners Norm Ziegler (4/17 Marr & Colton), Jim

Boyce (4/34 WurliTzer), Warren Thomas (3/8 Robert Morton), and Dick Kline (3/15 WurliTzer), all of which are not yet playing, were heard. Dick Haffer of Baltimore reported that the big 3/32 Kimball in the Stanton Theatre, Baltimore, will be shut down for major re-leathering, for a planned concert by Leonard MacClain, sometime this fall.

After the business meeting, the chairman called on our guest, John Steele, to start the musical part of the program. After this, the organ was made available to all members. Thanks go to all the members who did a crash job on the Tivoli organ, getting it in top shape for the meeting, and to Dick Myers, who furnished the very informative reports on the history of the Tivoli Theatre and its organ.

It was good to see members from all areas of the chapter, as far south as Richmond, Va., Washington, and Baltimore, at the meeting.

PROGRESS REPORTS - - -

Jim Boyce has 21 ranks of the 34 on his WurliTzer organ, the former Rockefeller Centre Theatre organ, in good playing order. It sounds unbelievably good in the vast area of the Alexandria Arena where he is installing it. Dick Kline is progressing on his new home for the ex-Capitol Theatre 3/15 WurliTzer. Dick's listening room will be 65 x 25 x 22 feet. The room overlooks an abandoned stone quarry filled with 80



the ULTIMATE

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GULBRANSEN COMPANY

Melrose Park, Illinois

feet of ice blue water, a very beautiful setting for a very beautiful instrument. Norm Ziegler has about all of his 4/17 Marr & Colton home, with one more load to be gotten from its former home, the Capitol Theatre, Wheeling, West Virginia. Norm will install the organ in two huge basement chambers, with grille work in the living room floor. Warren Thomas's 3/8 Robert Morton is close to playing condition, and Morton really built those consoles BIG! He has managed to get the eight ranks with a wood diaphone compactly installed in his recreation room of his Gaithersburg, Md. home. In Richmond, things are going very well, with Eddie Weaver still thrilling theatre goers at the Byrd. Tommy Landrum had us really worried when he told us that the Mosque was recently condemned electrically, but it was for outmoded wiring, and the city fathers have appropriated the money for re-wiring (bless 'em), so the organ will still be in regular use.

PUGET SOUND CHAPTER

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

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

THE SOUTHEASTERN CHAPTER

Chairman - Carl Norvell, Rt. 3, Box 249, Griffin, Georgia.

Secretary - Bob Hill, Shurlington Plaza, Macon, Georgia.

Sunday morning, September 22, the Southeastern Chapter of ATOE held its first anniversary meeting at the Georgian Terrace Hotel, Atlanta, Ga. Visitors welcomed included ATOE President W. 'Tiny' James, Vice President Erwin A. Young, and ATOE member John Gallagher of Alameda, California.

Officers elected for the coming year were: chairman, Carl Norvell; vice chairman, Bob Van Camp; and secretary-treasurer, Bob Hill. Following the business session, the meeting adjourned to the Mighty Atlanta Fox Theatre for the "piece de resistance."

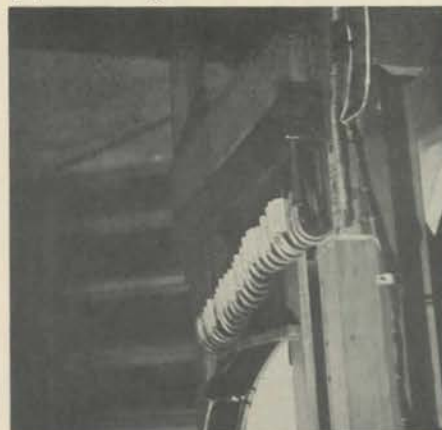


Bob Van Camp presides at the Fox, Atlanta, Moller.

-- Photos on this page courtesy John Gallagher.

At 10:45 a.m., the house lights dimmed and the Mighty Moller (4/42, 376 tabs) rose out of the pit with Bob Van Camp at the console. As the strains of "Valencia" came forth from the five chambers, the crowd rose in a thundering ovation to welcome back the magnificent sound of the pride of the Moller Company and to pay tribute to the chapter members, spearheaded by Joe Patten, who worked so tirelessly to restore the instrument, which is probably the largest installation ever restored by an ATOE Chapter. This thrilling moment fulfilled a long awaited dream of the chapter and there was more than one handkerchief brought hastily out of hip pockets and purses.

After playing a most enjoyable selection of favorite numbers, Bob relinquished the organ to the one and only 'Tiny' James, who gave his usual sterling performance in his free and easy style. This was a real treat for everybody, especially those who had not had the opportunity to hear him before. Both artists completely captivated the audience with their masterful handling of this tremendous instrument. While Bob and 'Tiny' took a well deserved intermission, the members were invited to



View of the tuned bird whistles found on the Fox, Atlanta, Moller.

play, each being allotted five minutes. This revealed much hidden talent in the chapter, which indicates there will be many good 'jam sessions' at future meetings. 'Tiny' James returned to the console and played requests and many selections from his recordings. Bob Van Camp completed the memorable morning with more fine selections. As the great Moller descended into the pit, the crowd left their seats to stand around the pit railing and see it safely put to sleep.



Console of the Fox ,Atlanta, 4/42 Moller.



'Tiny' James at the Moller console, Fox Theatre, Atlanta.



Joe Patten, left, explains the various percussion found on the mighty Fox Moller, Atlanta. Bob Van Camp, right, looks on.

Photo courtesy John Gallager.

Chairman Carl Norvell expressed the appreciation of the Chapter to the theatre management for its co-operation in making this wonderful organ available to the chapter. He also thanked President 'Tiny' James and Vice President Erwin Young for being the guests of the Southeastern Chapter on this occasion.

Members were present from four States, and among the guests present, thirteen new members were added to the rolls. All in all, it was a fine day for the Southeastern Chapter of ATOE, and provided a real send-off into their second year.

EDITOR'S NOTE - The next issue of THEATRE ORGAN will feature a complete illustrated story of the Fox Theatre, Atlanta, Georgia, and its mighty 4/42 Moller. Watch for it!

ST. LOUIS AREA CHAPTER

Chairman - Edgar 'Ned' Lustig, 12226 Mentz Hill Rd, St..Louis, Mo.63128
Secretary - Wendell Whitcraft, 445 Baker Avenue, St. Louis 19, Missouri.

VALLEY OF THE SUN CHAPTER

Chairman - Al Comtois, 3508 West McClellan Blvd., Phoenix, Arizona.
Secretary - Edna E. Hunnicutt, 3026 East Garfield Street, Phoenix, Arizona.

Hospitality overflows in Phoenix when any ATOE member visits the new Valley of the Sun Chapter there. Two well known members of the organization recently visited the town and received the 'red carpet' treatment.

On Tuesday night, July 16, Bill Blunk -- who owns, operates and acts as organist at his Viking Roller Rink in Astoria, Oregon, where he has the former Rochester Theatre five manual Marr & Colton installed -- played the Phoenix Paramount 3m/13r Wurlitzer/Meisel and Sullivan before the motion picture presentation of "Cleopatra." His name was

Fall 1963

featured on a lobby poster (see photo) advertising his appearance at the theatre.

Blunk, who was just passing through Phoenix on his way home from the ATOE convention at Bismarck, was accompanied by his son. He also met Bob Read at the Beefeeders Inn and listened to the artist play several selections on the Marr & Colton.

On Saturday and Sunday, July 13 and 14, immediate past president Dick Loderhose and his wife were in Phoenix. Dick was guest artist Sunday morning at the console of the Paramount organ for the Valley of the Sun Chapter.

Theatre manager Fred Brockman was given honorary membership in the club for the excellent cooperation he has given the group in their refurbishing work on the Paramount instrument.



Bill Blunk in the lobby of the Phoenix Paramount.

WESTERN RESERVE CHAPTER

Chairman - Duane D. Arey, 10718 Johnnycake Ridge Road, Concord Township, Painesville, Ohio.
Secretary - Clayton D. George, 20101 Beachview Dr, Cleveland 17, Ohio.

LETTERS TO THE EDITOR

Gentlemen:

Enclosed is my check to cover 1963 dues for National ATOE membership.

Reading about all of the mainland TO activity is a real thrill, as the only TO's in the Hawaiian Islands which are in playable condition are two Robert Mortons (4/13 & 4/15) in theatres, and a 3/10 Morton (?) which was moved from theatre to church about 6 years ago. Since these three will probably stay where they are for quite a while, about all we can do is look up their histories and keep the termites out of the two still in the theatres. It's still fun, though.

ALOHA
Roger Angell
3040 Manoa Road
Honolulu 14, Hawaii

Dear Friend:

I am just 23 miles west of Tokyo. Went to see my old friend Heroshi Matzuzua last Sunday. The old organ is still playing. It needs a lot of work to put it in first class shape. Not many here who love organs the way we do.

Sure would like to see George Wright and hear him play at Bismarck, but that is hopelessly out of the question.

Personal regards to Judd, Gaylord and Tiny.

Louis E. Miller



Bill Blunk as guest artist at the Meisel and Sullivan console in the Paramount Theatre, Phoenix.

The Story of Robert Hope-Jones

(Continued)

The Hope-Jones Organ Company was established in February, 1907, and has already proved a great success. Though it scarcely advertises, and employs neither salesmen or agents, it has been called upon to place organs in California, Colorado, Florida, Louisiana, Pennsylvania, New Jersey, New York, Indiana, Tennessee and other states. One of its greatest works is the organ in the Ocean Grove Auditorium. This instrument is creating a sensation in the organ world.

Robert Hope-Jones is a member of the British Institute of Electrical Engineers, of the Royal College of Organists, London; of the American Guild of Organists, and of other bodies.

In 1893, he married Cecil Laurence, a musical member of one of the leading families of Maidstone, England. This lady mastered the intricacies of her husband's inventions, and to her help and encouragement in times of difficulty, he attributes his success.

We suppose that the reason "history repeats itself" is to be found in the fact that human does not vary, but is much the same from generation to generation. From the Bible, we learn that one Demetrius, a silversmith of Ephesus, became alarmed at the falling off in demand for silver shrines to Diana, caused by the preaching of the Apostle Paul, and called his fellow craftsmen together with the cry of "Our craft is in danger" and set the whole city in an uproar. (Acts XIX-24)

In the year 1682, a new organ was wanted for the Temple Church in London, and "Father" Smith and Renatus Harris, the organ builders of that day, each brought such powerful influence to bear upon the Benchers that they authorized both builders to erect organs in the church, one at each end, which were alternately played upon certain days, Smith's organ by Purcell and Dr. Blow, and Harris' organ by Baptist Draghi, organist to Queen Catherine. An attempt by the Benchers of the Middle Temple to decide in favor of Smith stirred up violent opposition on the part of the Benchers of the Inner Temple, who favored Harris, and the controversy raged bitterly for nearly five years, when Smith's organ was paid for and Harris' taken away. This is known in history as "The Battle of the Organs." In the thick of the fight, one of Harris' partisans, who had more zeal than discretion, made his way inside Smith's organ and cut the bellows in pieces.

In 1875-76, the organ in Chester Cathedral was being rebuilt by the local firm of J. & C. H. Whiteley. The London silversmiths took alarm at the Cathedral job going to a little country builder, and got together, with the result that, one by one, Whiteley's men left their employ, tempted by the offer of work at better wages in London, and had there not been four brothers in the firm, all practical men, they would have been unable to fulfil their contract. The worry was partly responsible for the death of the head of the firm soon after.

All this sounds like a chapter from the dark ages of long, long ago, and we do not deem such things possible now.

EDITOR'S NOTE: Following is a continuation of the text relative to Robert Hope-Jones, "The Father of the Theatre Organ" as it appears in a book, "The Recent Revolution in Organ Building," written by George L. Miller in 1909 for the annual convention of the National Association of Organists. Mrs. David Marr loaned the book to ATOE Member Lloyd E. Klos while he was doing research on the history of the Marr & Colton Company.

But listen! In the year 1895, what was practically the first Hope-Jones electric organ sold was set up in St. George's Church, Hanover Square in London, England.

The furor it created was cut short by a fire which destroyed the organ and damaged the tower of the church. With curious promptitude, attention was directed to the danger of allowing amateurs to make crude efforts at organ-building in valuable and historic churches, and to the great risk of electric actions. Incendiarism being more than suspected, the authorities of the church ordered from Hope-Jones a similar organ to take the place of the one destroyed.

Almost at the same time, a gimlet was forced through the electric cable of a Hope-Jones organ at Hendon Parish Church, London, England. Shortly afterwards, the cable connecting the console with the Hope-Jones organ at Ormskirk Parish Church, Lancashire, England, was cut through. At Burton-on-Trent Parish Church, sample pipes from each of his special stops were stolen.

At the Auditorium, Ocean Grove, New Jersey, an effort to cripple the new Hope-Jones organ shortly before one of the opening recitals in 1908 was made.

And in the same year, on the Sunday previous to Edwin Lemare's recital on the Hope-Jones organ in the First Universalist Church in Rochester, N.Y., serious damage was done to some of the pipes in almost every stop in the organ.

James Ingall Wedgwood, in writing his excellent "Dictionary of Organ Stops", felt it incumbent upon him to offer an apology, or rather justification for introducing the name of Hope-Jones so frequently.

The author of this present volume feels the same embarrassment. He, however, does not see how it would be possible for him, or for any future writer, who values truth, to avoid reiteration of this man's name and work when writing about the modern organ.

HOPE-JONES' CONTRIBUTIONS TO THE MODERN ORGAN

There have been four great landmarks in organ construction, viz:

1. The invention of the swell box by Jordan in 1712.
2. The invention of the horizontal bellows by Samuel Green in 1789.
3. The invention of the pneumatic lever by Barker in 1832.
4. The marvelous improvement of the electro-pneumatic action by Robert Hope-Jones in 1886.

It is safe to say that the art of organ-building has advanced more during the last 50 years than in any previous three centuries. We are literally correct in saying that a veritable revolution has already been effected. As leaders in this revolutionary movement, three names stand forward with startling prominence. They are Henry Willis, Charles Barker (Alias Aristide Cavaille-Coll) and Robert Hope-Jones.

ELECTRO-PNEUMATIC ACTION

Various builders in many countries have made scores of improvements or variations in form, and have taken out patents to cover the points of difference, but none of these has done any work of special importance. Not one of the early electric actions proved either quick or reliable, and all were costly to install and maintain.

Sir John Stainer, in the 1889 edition of his "Dictionary of Musical Terms," dismisses the electric action in a paragraph of four lines as of no practical importance. In that same year, the writer asked Mr. W. T. Best to come over and look at the organ in St. John's Church, Birkenhead, which was then beginning to be talked about, and he laughed at the idea that any good could come out of an electric action. He was a man of wide experience who gave recitals all over the country, and was thoroughly acquainted with the attempts that had been made up to that time. He did not want to see any more electric organs.

This form of mechanism therefore earned a bad name, and was making little advance, if not actually being abandoned, when the skilled electrician, Robert Hope-Jones entered the field about 1886.

Knowing little of organs and nothing of previous attempts to utilize electricity for this service, he made with his own hands, and some unskilled assistance furnished by members of his voluntary choir, the first movable console, stop keys, double touch, suitable bass, etc., and an electric action that created a sensation throughout the organ world. In this action, the "pneumatic blow" was for the first time attained, and an attack and repetition secured for in advance of anything thought possible at that time, either in connection with the organ or the pianoforte.

Hope-Jones introduced the round wire contact which secures the ideally perfect "rubbing points" and he makes these wires of dissimilar non-corrosive metals (gold and platinum). He replaced previous rule-of-thumb methods by scientific circulation, recognized the value of low voltage, good insulation and the avoidance of self-induction with the result that the electro-pneumatic action has become (when properly made) as reliable as the tracker or pneumatic lever mechanism.

The electric action consists substantially of a small bellows like the pneumatic lever, but instead of the valve admitting the wind to operate it being moved by a tracker leading from the key, it is opened by an electromagnet, energized by a contact in the keyboard and connected therewith by a wire which, of course, may be of any desired length.

The use of this action renders it possible for the console to be entirely detached from the organ, moved to a distance and connected with the organ by a cable fifty feet, one hundred feet, or as many miles long. This arrangement may be seen, for example, in the College of the City of New York, where the

theatre organ

console is carried to the middle of the platform when a recital is to be given, and removed out of the way when the platform is wanted for other purposes.

As all the old mechanism—the backfalls, roller-boards and trackers—is now swept away, it is possible by placing the bellows in the cellar to utilize the inside of the organ for a choir-vestry, as was indeed done with the pioneer Hope-Jones organ at St. John's Church, Birkenhead.

The perfecting of tubular pneumatic and especially of electro-pneumatic action has lent wonderful flexibility to the organ and has allowed of instruments being introduced in buildings where it would otherwise have been impossible to locate an organ. Almost all leading builders have done work of this kind, but the Aeolian Company has been quickest to seize the advantage of division in adapting the pipe organ for use in private residences.

SOUND REFLECTORS

Sound reflectors have recently been introduced, and it seems likely that these will play an important part in organ construction in the future. So far, they appear to be employed only by Hope-Jones and the firms with which he was associated. It has been

discovered that sound waves may be collected, focussed or directed, much in the same way that light waves can. In the case of the Hope-Jones organ at Ocean Grove, New Jersey, the greatest part of the instrument has been placed in a basement constructed outside the original auditorium. The sound waves are thrown upward and are directed into the auditorium by means of parabolic reflectors constructed of cement, lined with wood. The effect is entirely satisfactory. In Trinity Cathedral in Cleveland, Ohio, Hope-Jones arranged for the Tuba to stand in the basement at the distant end of the nave. Its tone is projected through a metal grid set in the floor, till, striking the roof of the nave, it is spread and fills the entire building with tone. In St. Luke's Church, Montclair, N.J., he adopted a somewhat similar plan in connection with the open 32-foot pedal pipes which are laid horizontally in the basement. We believe that the first time this principle was employed was in the case of the organ rebuilt by Hope-Jones in 1892 at the residence of J. Martin White, Balruddery, Dundee, Scotland.

COUPLERS

In the days of mechanical action, couplers of any kind provided a source of trouble, and

added greatly to the weight of the touch. The natural result was that anything further than unison coupling was seldom attempted. In some organs, hardly any couplers at all were present.

In the pioneer organ built by Hope-Jones in Birkenhead about 1887, a sudden advance was made. That organ contains no less than 19 couplers. Not only did he provide sub-octave and super-octave couplers freely, but he even added a Swell Sub-quint to Great coupler.

Hope-Jones appears to have led in adding extra pipes to the wind chest, which were acted upon by the top octave of the octave couplers, thus giving the organist a complete scale to the full extent of the key-boards. He made the practice common in England, and the Austin Company adopted it up on his joining them in this country.

STOP KEYS

We believe that the idea of employing keys to bring the stops in and out of action, instead of the draw-stop knobs, originated with Horatio Clark of Reading, Mass. He applied for a patent covering the invention in the year 1877. Hope-Jones, however, is generally credited with introducing the first practical stop keys. He invented the forms most largely used today, and led their adoption in England, in this country, and indeed throughout the world.

On a modern Hope-Jones console, the stop keys are arranged in an inclined semi-circle overhanging, and just above the keyboards.

There is much controversy as to whether stop keys will eventually displace the older fashioned draw knobs. A few organists are strongly opposed to the new method of control, but the majority, especially the rising generation of organists, warmly welcome the change. It is significant that whereas Hope-Jones was for years the only advocate of the system, 4 or 5 of the builders in this country, and a dozen foreign organ-builders, are now supplying stop keys either exclusively or for a considerable number of their organs.

PEDAL BOARDS

In most American organs built 20 years ago, the compass of the pedal board was only two octaves and two notes, from CCC to D. Sometimes, two octaves only. Later, it was extended to F, 30 notes, which is the compass generally found in England. Following Hope-Jones' lead, all the best builders have now extended their boards to G, 32 notes, this range being called for by some of Bach's organ music and certain pieces of the French school where a melody is played by the right foot and the bass by the left. The chief reason is that G is the top note of the string bass, and is called for in orchestral transcriptions.

PEDAL STOP CONTROL (Suitable Bass)

For a long time, no means whatever of controlling the Pedal stops and couplers was provided, but in course of time, it became the fashion to cause the combination pedals or pistons on the Great organ (and subsequently on the other departments also)

*Please turn to page 26

The New World Revisited

(Concluded)

lent condition, as in our experience was so often the case -- only the organ having really been neglected.

Again, this was an early-hours-of-the-morning visit, but we were still fit enough to visit Mr. and Mrs. Reg Watson in Manhasset the following evening for another session on their lovely WurliTzer.

Our second "return visit" of the holiday was to the fantastic Radio City Music Hall, this time to see the whole show from the third mezzanine. With a lavish stage spectacle, full length feature film, fifty piece symphony orchestra, Jack Ward at the Grand Organ, no advertisements, no sales interval and no records -- what more could you want? There are still three organists on the Music Hall staff, Dick Leibert, Raymond Bohr, and Jack Ward, with John Detro as deputy.


On our last day, Friday the 31st of May, we paid a visit to a theatre which Jeff and I had twice visited on our previous holiday. This was the stately Loew's Kings Theatre in Brooklyn, with its magnificent 4/26 "Wonder Morton," still in pretty good order, though seldom used. The ATOE actually had had a meeting here only a month before our visit. On the last day of our 1962 holiday, Jeff opened the show in public and, in fact, he can now rightly say that, in a period of twelve months, he has played

theatre pipe organs in America, in public, on three occasions!

And so a truly memorable holiday came to an end. Peter Schaeble drove us to Idlewild Airport, but not until he had treated us to a meal on the way. Jeff was presented with the most enormous ice-cream any of us had ever seen -- surely enough for a dozen people, but then he had displayed a liking, and gained a reputation, for the stuff quite early in the holiday, and I suppose it just served him right!

I would like to express on behalf of my colleagues and myself our appreciation to everyone we met over there for making us so welcome and, by their untiring efforts, ensuring that we had a really wonderful time. It is impossible to put into cold print just how we feel, but the feeling is there just the same. Thank you all.

As a postscript, I would like to add that, during the few days Raymond Shelley and Bob Foley were in England, they were able to play quite a few organs in the London area. On the 12th of June, when they visited Manchester, we were able to arrange for them to play the Publix No. 1, 4/20 WurliTzer at the Odeon (Paramount) Theatre, the 4/14 WurliTzer at the Gaumont Theatre, the 3c/9 Christie at the Carlton, Salford, and, two days later, the 3/19 WurliTzer at the Odeon (Paramount) Theatre, Leeds.



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Robert Hope-Jones

(Continued)

to move the Pedal stops and couplers so as to provide a bass suited to the particular combination of stops in use on the manual. This was a crude arrangement, and often proved more of a hindrance than of a help to the player.

The Hope-Jones plan, patented in 1889, of providing the combination pedals or pistons with a double touch, was a distinct step in advance, for it enabled the organist by means of a light touch to move only the manual registers, and by means of a very much heavier touch on the combination pedal or piston, to operate also his Pedal stops and couplers.

But the simplest and best means of helping the organist to control his Pedal department is the automatic "Suitable Bass" arrangement patented by Hope-Jones in 1891 and subsequently. According to his plan, a Suitable Bass tablet is provided just above the rear end of the black keys on each manual.

Each of these tablets has a double touch. On pressing it with ordinary force, it moves the Pedal stop keys and couplers, so as to provide an appropriate bass to the combination of stops in use on that manual at the moment. On pressing it with much greater force, it becomes locked down and remains in that position until released by the depression of the Suitable Bass tablet belonging to another manual, or by means of a special release key placed contiguous to the Pedal stop knobs or stop keys.

When the suitable bass tablet belonging to any manual is thus locked down, the stops and couplers of the pedal department will automatically move so as to provide at all times a bass that is suitable to the combination of stops and couplers in use upon that particular manual.

On touching the Suitable Bass tablet belonging to any other manual with extra pressure, the tablet formerly touched will be released, and the latter will become locked down. The Pedal stops and couplers will now group themselves so as to provide a suitable bass to the stops in use on the latter named manual, and will continue to do so until this Suitable Bass tablet is in turn released.

EDITOR'S NOTE: The Hope-Jones story will be continued in the next issue of THEATRE ORGAN. Watch for it.

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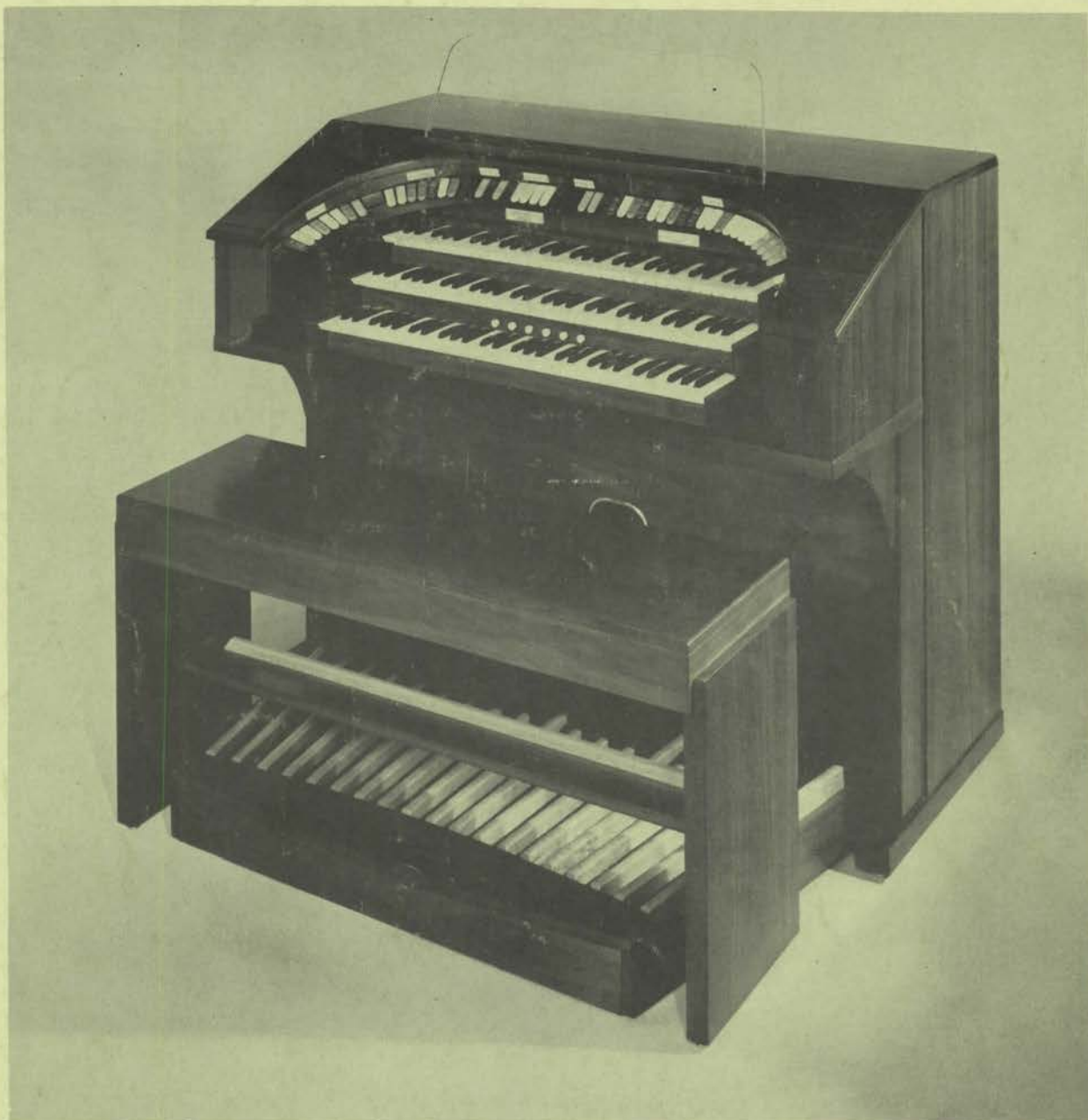


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