

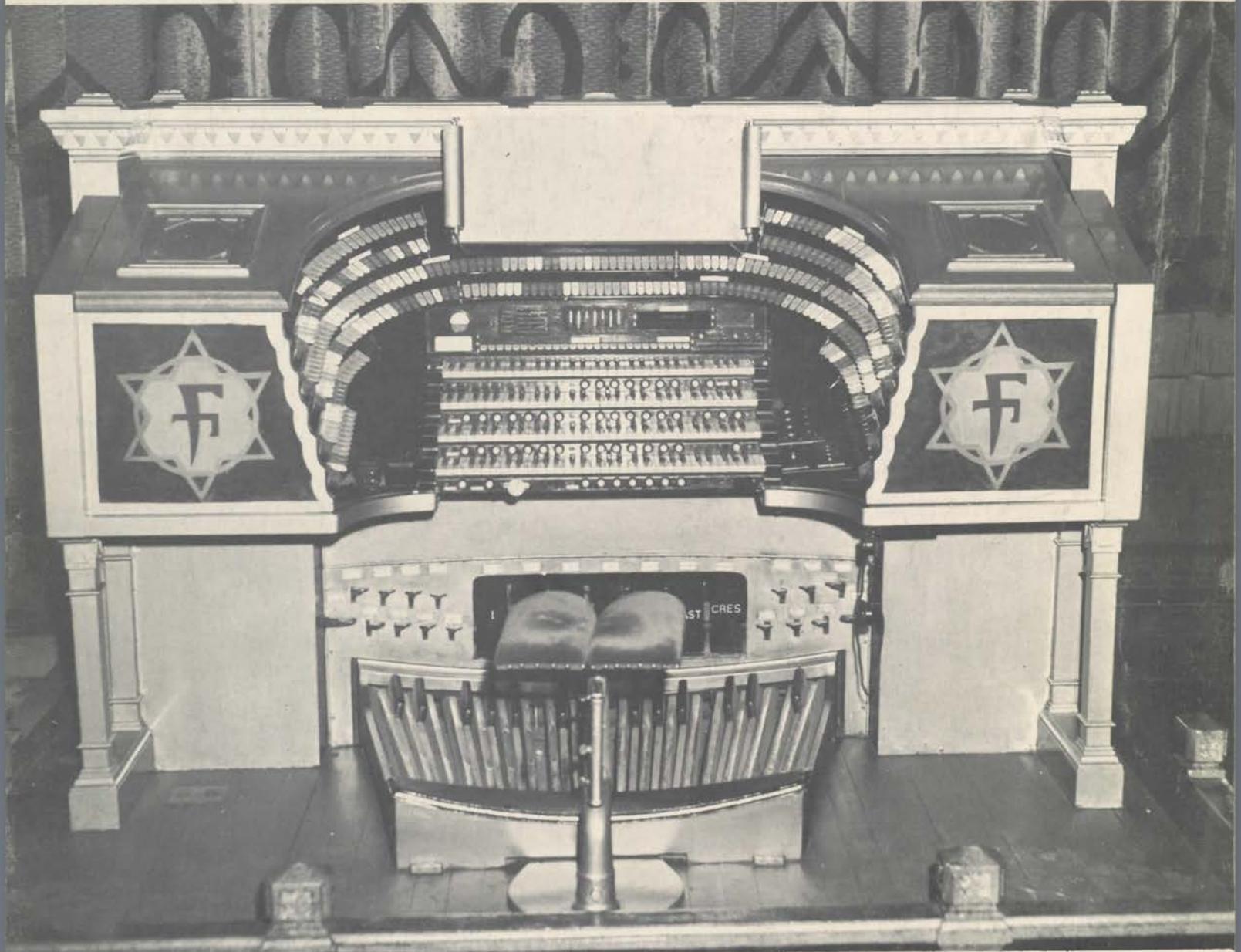
VOL. V, NO. 4

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WINTER 1963-'64

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Console of 4/42 Moller in Atlanta (Ga.) Fox Theatre. Story on Page 4.

Also In This Issue

THE ATLANTA FOX STORY * *Theatre Organ On the Move*

Ann Leaf, Geo. Wright Concerts * Chapter News

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Please keep us advised of your correct
address. The Post Office DOES NOT
forward Second Class Mail.

Tom B'Hend, Stu Green Join The ATOE Editorial Staff

Climaxing many months of negotiations between all parties concerned, we are happy to announce the addition of Tom B'Hend and Stu Green to the ATOE editorial staff.

Tom B'Hend was formerly the editor of ATOE's Los Angeles Chapter publication THE CONSOLE, which will suspend publication, thus leaving B'Hend free to devote his time to working on THEATRE ORGAN. Tom has many ideas for improving our publication, and his background with the Hearst organization certainly makes him a welcome member on our staff.

Stu Green, well known as the editor of the popular 'POSTHORN,' will bring a wealth of organ lore and writing ability to ATOE in his position as editor of our new newsletter "THE BOMBARDE." As their contribution toward a unification of publishing efforts, The Theatre Organ Club of Los Angeles, publishers of the

POSTHORN, have agreed to go out of the publishing business in order that ATOE members can share the talents of Stu Green through the new newsletter.

The tentative publishing schedule will work in the following manner:

THEATRE ORGAN	BOMBARDE
January 10	February 25
April 10	May 25
July 10	August 25
October 10	November 25

With this current issue, Volume V, Number 4, of THEATRE ORGAN, your editor for the last three years, George Thompson, steps down as head of the ATOE editorial staff. But at the insistence of President Tiny James, he will continue as assistant editor in an advisory capacity.

Your support of the new editorial staff is sincerely requested.

Tulsa Acquires WurliTzer

John Devine, general manager of KVOO-TV in Tulsa, Oklahoma, has recently purchased a former theatre organ (later a radio organ) for installation in the Kirk of the Hills United Presbyterian church in Tulsa.

The instrument was purchased from Bob Johnson in Chattanooga, Tennessee, and the pipe work is WurliTzer from Loew's Vendome Theatre in Nashville, Tennessee. It was rebuilt in 1938 by

Kilgen, for Radio Station WLAC, and from there went into storage.

It will be restored by Devine, Bill Roberts and Phil Judkins, and will be installed in the church complete with all percussions. The twelve ranks include Clarinet, Vox Humana, Tibia, Tuba, VDO, VDO Celeste, Orchestral Oboe, Concert Flute, Geigen Diapason, Open Diapason, Solo Violin and Trumpet. Percussions include Xylophone, Glock, Chrysoglott, Marimba Harp, Chimes, and complete Toy Counter. All pipe work is on two six rank chests and seven offsets.



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

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The Atlanta Fox Story

By Arli W. Southerland

ATLANTA, GEORGIA — two words which mean many things to many people: City of Progress; City of Commerce; City of Modern Structures; City of Beautiful Homes; City of Culture; City of Civic Pride. Atlanta is all these things — at least in part, perhaps, by virtue of a short visit extended the city almost 100 years ago by a Northern gentleman named Sherman. Mr. Sherman, we were to learn, had a penchant for setting fires, and while some will admit he overstayed his welcome, he did not leave before touching torch to every piece of combustible material for miles around. Atlantans have always been a warm, friendly, gentle people, and although shocked and stunned by such flagrant breach of etiquette, they nonetheless took courage in their civic pride and immediately began to rebuild their heritage with determination and single purpose of mind: "Only the best for the new Atlanta!" Today, four generations later, this same determination prevails.

It is only natural, then, that Atlanta, Georgia is the home of the South's finest theatre, the 5,000-seat FABULOUS FOX. At the corner of world-famous Peachtree Street and Ponce de Leon Ave. N. E., stands this imposing cream brick structure of Moorish architecture,



Moller 4/42, Atlanta Fox. Lift at top.

its minarets and domes so completely dominating the scene that to view it is to be instantly whisked away, as if by magic carpet, to the Near East. This building, one of the last designed under the personal supervision of the late film magnate William Fox, was underwritten by Atlanta's Yaraab Temple, and was

completed on November 29, 1929 by the firm of Marye, Alger, Venour at a then-staggering cost of \$4.5 million. It is said that Mrs. Fox was so interested in this theatre that she personally supervised the selection of its many genuine Moorish appointments.

There are many unusual features and interesting facts about the FOX. It has its own completely equipped emergency hospital on a lower level which is reported to have been the birth-place of at least one child. There are seven floors of dressing rooms backstage, each complete with toilet facilities and ranging in size from small single rooms for the "stars" to large dormitory rooms capable of accommodating as many as 50 from the chorus. On the seventh floor is also found a fully air-conditioned, sound-proof rehearsal room, a broadcast studio, and a little theatre. Three special power lines coming into the main power room, located three floors below street level, provide enough power to adequately light an entire city of 60,000. The massive dimmer control board is fully automatic and its numerous staging effects can create any illusion ever attempted by the great Ziegfeld. The stage floor, an enormous 128' x 36', is divided into three sections, each on an elevator lift. Any one or all sections can be lowered 40 feet into the stage basement or raised four feet above footlight level. Its giant CinemaScope screen of 269,568 square inches requires a 35 horsepower motor to pull it into the fly loft. The 1846-seat cantilevered balcony is considered something unique in construction. A sound system of 45 speakers on the



Noble Arnold, Manager, Fox Theatre, Atlanta

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stage, ranging in size from tiny tweeters to five-foot-square woofers, is augmented by 36 additional speakers located throughout the auditorium. The orchestra pit, composed of two sections, each on an elevator lift, can seat a symphony of 150 pieces. The gold on the decorative molding is 14 karat leaf and that in the grand foyer alone is estimated to have cost \$35,000.

The auditorium, comprising an area of 65,000 square feet, simulates a Moorish courtyard. Rising from each side of the courtyard is a huge stone wall with various sized windows which are barred against "intruders." Surmounting each wall is a complex of guard posts and battlement windows. The organ chambers are concealed in the walls as balconies with heavy gold leaf screens in typical Moorish style. The walls are connected in the front by a banistered bridge which is lighted by lanterns, the bridge forming the proscenium arch. Everywhere realism is carried to its ultimate. A concrete and steel "draped canopy" extending over the balcony appears to be made of tent cloth which has already won its first bout with mildew. Overhead, the atmospheric ceiling is an electrical phenomenon, the secret of its function having never been divulged by the FOX management. Stars appear to twinkle in the midnight blue sky while soft white clouds drift slowly past. The effect is so startling that an orchestra conductor, appearing at the FOX for the first time, looked up briefly from his score and thought he was performing in an outdoor theatre. The automatic sunrise system is almost unbelievable. A timing device is employed to determine the interval between sunrise and sunset. At first, only a slight golden-pink glow is observed over the court wall. The glow increases in brilliance until the golden sun appears to be travelling diagonally across the auditorium, finally setting behind the overhead bridge in a manner befitting the most gorgeous natural sunset.

From the foregoing, it is not at all difficult to understand why "Fabulous" applies so well to the Atlanta FOX. The architecture is fabulous. The appointments are fabulous. Its facilities are fabulous. But by far the most fabulous item of interest is its Moller Deluxe 42-rank pipe organ, all under expression and located in five chambers, one above the other, two chambers on the left of the stage and three chambers on the right. From the opening of the FOX on Christmas Day, 1929, this instrument was correctly billed as the world's largest until around 1933 when the Wurlitzer Co. and New York's Radio City Music Hall managed to depose it with an organ of a few more ranks. However, to this day no one has built a console quite as large. Although we have been unable to verify this, a usually reliable source suggests that from the time the console appeared on the drawing boards of its Maryland builder until its completion in the console division, all who had a hand in it went about their

task with such zeal and enthusiasm that they overlooked one small detail - the console, like "Topsy," just grew so big that it was impossible to remove it through any existing exit in the factory, necessitating their tearing down a wall in order to hasten it down to Atlanta.

This console, however, finally came to rest on its own elevator lift just to the left of the orchestra pit. Its four manuals and 376 stop tabs were wired to the 3 Tibias, 16 Strings, 4 Diapasons, 4 Flutes, 12 Reeds, and 3 Vox Humanas through two relay stacks, one in Chamber "A" and the other in Chamber "D." The operation of the Moller relay is somewhat different from that of a Wurlitzer and deserves a short explanation. Simply stated, each Moller relay has a corresponding pneumatic for each manual and pedal note on the console. When a circuit is closed at the console, the corresponding relay pneumatic is deflated, thereby actuating a contact bar. As the various stops are drawn at the console, a large switch pneumatic inflates in the relay causing a series of contact strips to shift position and allowing them to come in contact with the actuated contact bar.

The organ, just like the FOX, enjoyed good times and suffered through other periods which might be described as "lean years." However, it was last heard publicly in 1954 at which time it was becoming increasingly taxing upon the organist's resources to find a selection, a key, and a registration in which he could get through the entire number without a series of awkward silent periods. Too, the organ's response was beginning to leave a bit to be desired. It was almost possible for the organist to perform at the console, then retire to the audience to enjoy the fruits of his labor.

In December, 1962, ATOE President

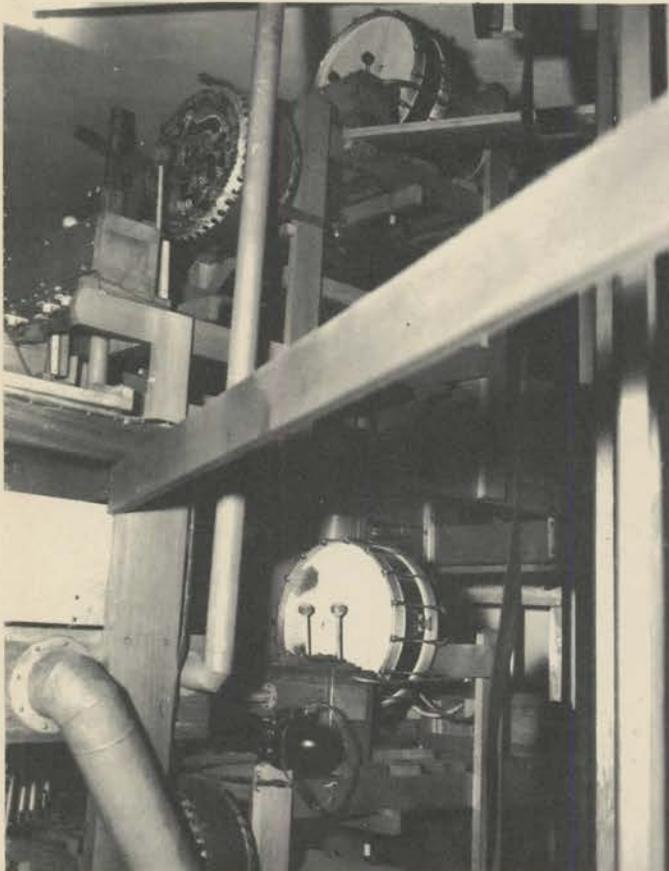
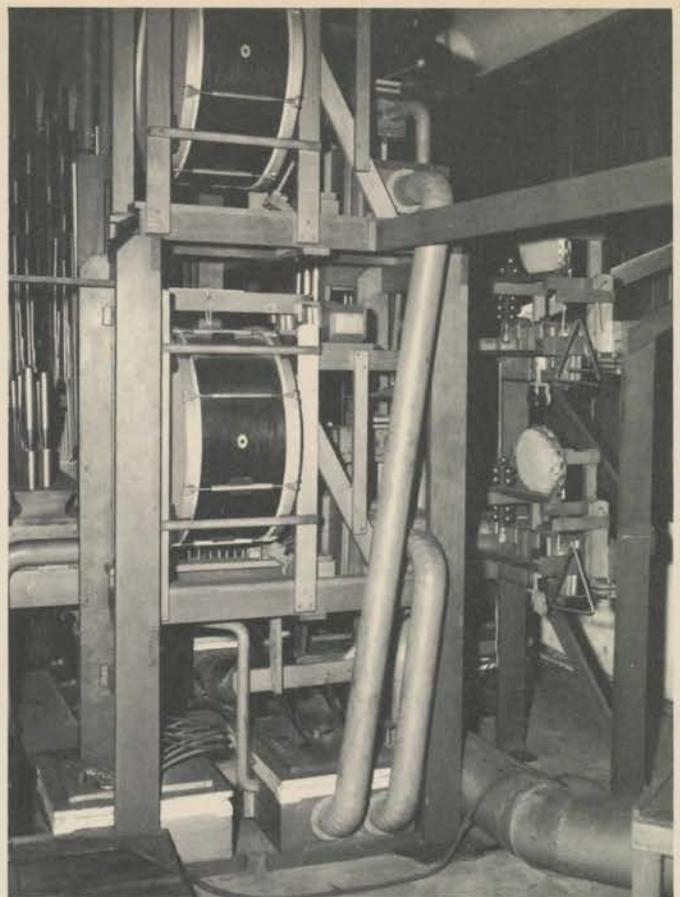
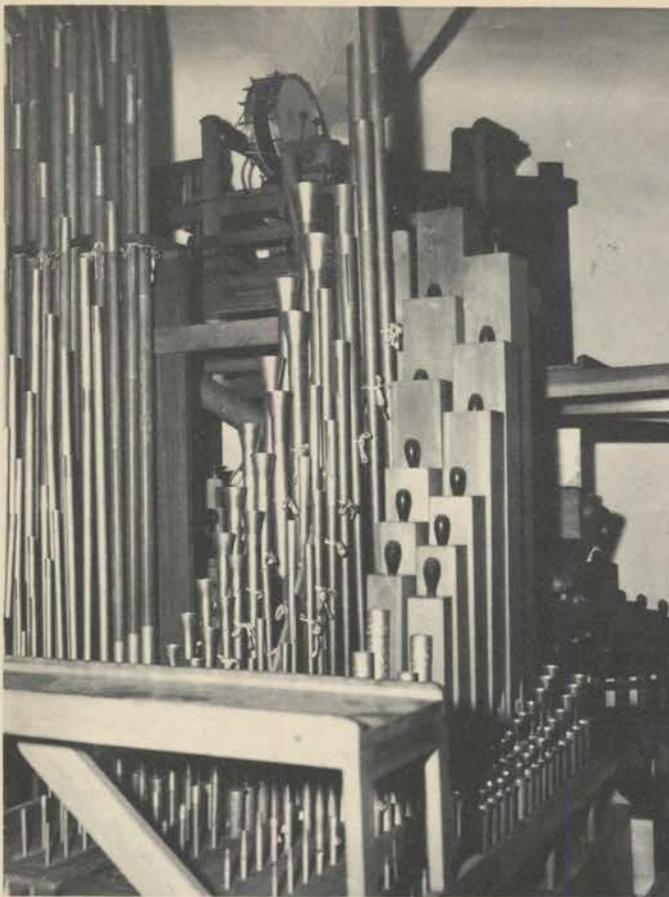
"Tiny" James and Regional Vice President Erwin Young visited Atlanta, and upon learning of the present state of this once fine instrument, made arrangements to interview Noble Arnold, city manager of the theatre chain, for the purpose of determining what his plans were for the organ and to offer the assistance of the Southeastern Chapter. Mr. Arnold, it was learned, had for many years shown an enthusiastic interest in the theatre organ. Mrs. Arnold, his wife, a very prominent musician and theatre organist, had studied with the late Jesse Crawford and on numerous occasions had substituted for the "Poet of the Organ." In his various managerial positions throughout the Carolinas and Georgia, even after the advent of the "talkies," Mr. Arnold had a long history of acquiring, replacing and rebuilding organs for his theatres and securing the best talent in the South to play them. One of his first official acts, after being transferred to Atlanta in 1951, was to have the FOX Moller restored and to sign Eddie Ford, a fine musician and excellent showman, for a long engagement. By 1954, however, the organ was again in drastic need of repair and it is not at all difficult to understand how management can become somewhat disillusioned by varying ailments diagnosed by various repairmen, as well as the exorbitant estimated cost of repairs. Mr. Arnold seemed impressed with the aims and purposes of ATOE, however, and equally impressed to learn that its membership was made up of responsible citizens whose only interest was a sincere and devoted love of theatre organs and a great desire to again hear them played. At Messrs. James' and Young's suggestion, Mr. Arnold agreed to allow an inspection of the instrument by a committee of the Southeastern Chapter and to entertain a proposal from the Chapter with regard to restoring the

* Please turn to page 8



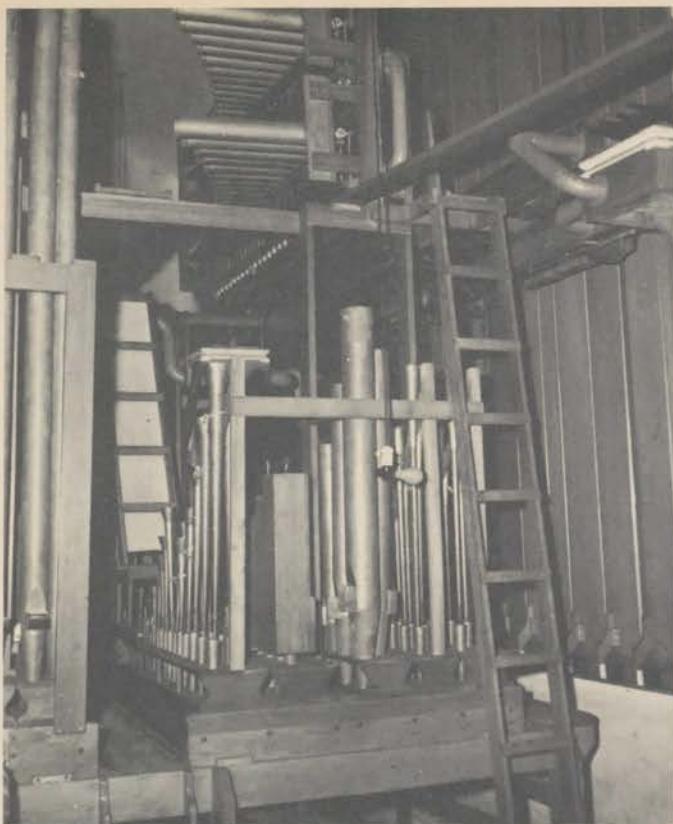
Side view of Fox Theatre, Atlanta, Georgia.

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All photos on this page are of Fox Atlanta's Chamber "A."
 Top left photo, Kinura, Chimney Flute, Orchestral Oboe,
 Clarinet, Solo Violins, 3 ranks; Steamboat Whistle (lower
 right); Top right photo, Bass Drums, Cymbals, Tambourines,
 Sleigh Bells, Triangles, Castanets; photo at left, portion of
 Traps; photo immediately above, Relay.

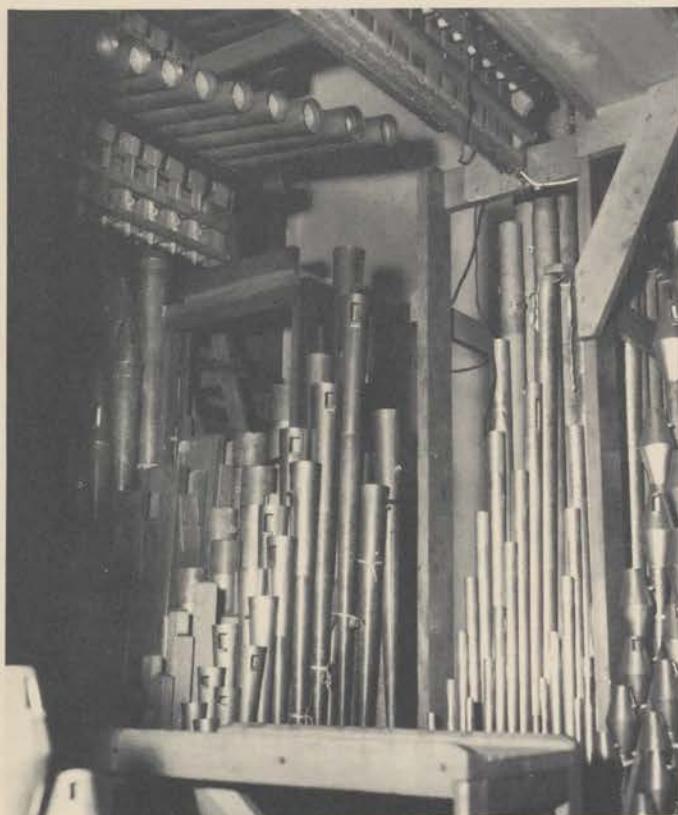
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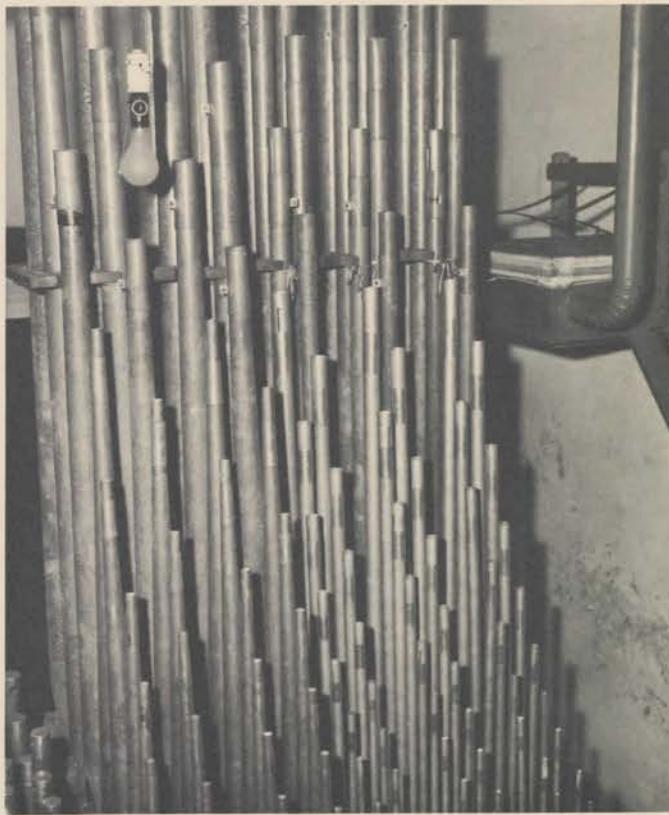
Chamber "B". Marimba, Solo Post Horn, Post Horn, Diapason, Tibia Clausa, French Trumpet.



Chamber "B". 16' Diaphone, 8' Diaphone, 8' French Trumpet.



Chamber "C". Harp, Xylophone, Saxophone, Tibia Plena, Stentor Phone, Harmonic Tuba, Concert Flute, Violin Cello.



Chamber "D". Orchestral Violins, 3; Gemshorn, Gemshorn Celeste, Mezzo Vox Humana.

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instrument in exchange for occasional use thereof.

Early in 1963, under the direction of Southeastern Chapter's Chairman Carl Norvell and Vice Chairman Bob Van Camp, a committee of four was appointed to make a thorough inspection of the organ and to submit a complete report, along with estimated cost of materials, to Mr. Arnold for his consideration. As the inspection progressed, it was found that the organ, as a whole, was in relatively good condition, by far the major area of trouble being confined to the cable connecting the console with a junction board in the pit. In so many words, after years of being coiled, uncoiled, dragged across concrete, saturated with grease, jerked, popped, pulled, and stretched, the cable had "had it." Of a total of 63 dead manual circuits at the console, only two were found to be dead from the relays, involving only minor trouble. There were a few slightly damaged pipes, several broken reeds, a number of percussions needing re-stringing and/or new mallets, one or two ciphers, miscellaneous minor wind leaks, inoperative tremolos. Chamber "C" contained a reservoir which required re-leathering. It had been previously "repaired," obviously by a craftsman, with oilcloth and friction tape, and a "new" curtain valve had been improvised with the help of a few materials heretofore generally unknown to the organ industry: a piece of oilcloth, a broken yardstick, too-large carpet tacks, a piece of coat hanger, and a shoe lace. Necessity is undoubtedly the mother of invention - but, REALLY!

The blower room revealed dry bearings which were already approaching the

critical stage of heat. They were lubricated immediately. The generator, while rated at eleven volts, produced only ten volts at the console at idle and dropped to six volts when full organ was played. D. C. terminals throughout were checked and found to be loose and dirty. All rubber tubing in the console had ossified and required replacement. Ivories were missing from the manuals, key contacts were dirty, indicator lights were burned out, combination action needed adjusting, and the hinged junction boards at the rear of the console were just hanging and could more properly be described as an electrician's nightmare.

These findings were submitted to Mr. Arnold in report form and after due consideration, the Chapter was authorized to proceed with the work.

Joe G. Patten of College Park, Ga., an electrical engineer for Westinghouse Electric Corp., was selected to head the work crew, and it was his idea, calling upon previous service in the Navy, to have a clean sweepdown fore and aft prior to undertaking any repair work. It is absolutely amazing how many bottles, flash bulbs, cigarette butts, boxes, and assorted other debris can accumulate in organ chambers over a number of years. When this phase was finished, however, it was equally amazing to find how spacious the chambers actually were. Then began all the hard work. The generator was removed and completely rebuilt. Some 36,000 feet of stranded cable, to withstand the coiling and uncoiling, was connected from the console to a new junction board in the pit. A cable tray was built which would contain the coiled cable, keeping it from being ground away on the concrete floor. One

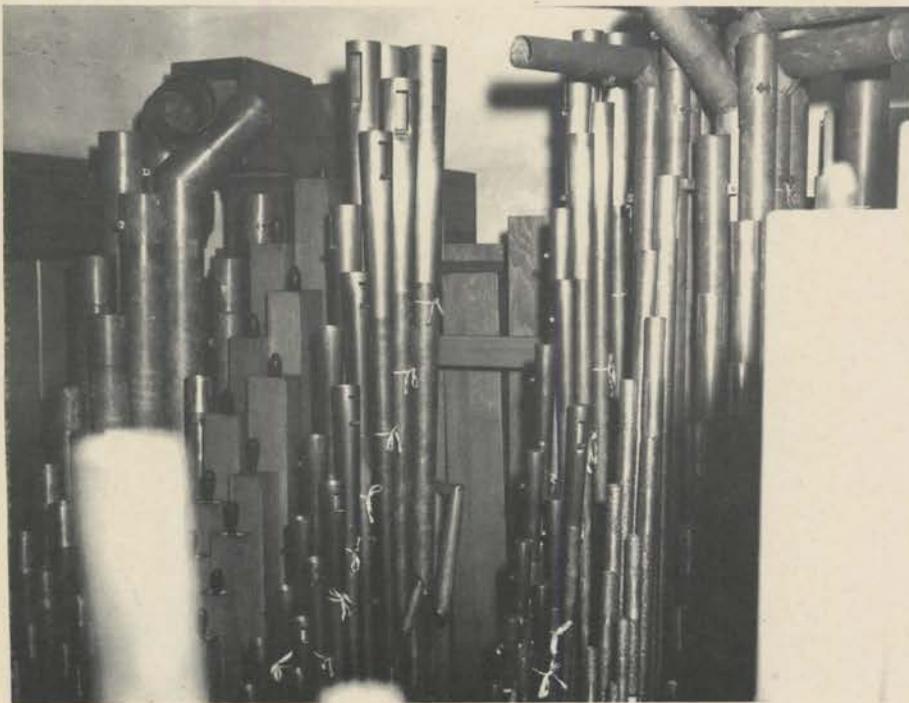
by one the various other repairs were made. As November, 1963 approached, tuning and regulating was finished, and the work crew began to reap their reward. Now there was time to just sit and listen. The organ was a joy to play, its response instantaneous, its 3,556 pipes speaking with renewed clarity, no longer choked with soot and dust. Listen to those scintillating strings, those sobbing tibias, those fiery reeds, that spine-tingling post horn, and, finally, the hair-curling 16' solo post horn.

Mr. Arnold's staff painters then began applying coat after coat of gilt to the console, touching up broken pieces of ornamentation, recovering swell pedals. The Howard seat was not overlooked. It was given a new suit of red velvet edged in gold beading. Excitement pervades the FOX. Rumor has it that the organ will soon be heard at intermission. Word gets around Atlanta. People start recalling the last time they heard it played. At last, an announcement is made in the amusement section of the paper, "SPECIAL ATTRACTION - The Great Organ Plays Again - Presenting Bob VanCamp at the console tonight at 3:30 p.m., 7:30 p.m., and 9:30 p.m."

On Thanksgiving Day, 1963, at 3:30 p.m., the giant Moller Deluxe console again ascended from its resting place forty feet below for its first public appearance in almost ten years. Bob, appropriately dressed in black tie and red iridescent jacket, joyously proclaimed "Georgia On My Mind," followed by "Days of Wine and Roses," "Alley Cat," and "Valencia." The audience voiced its approval in no uncertain terms. It would be evident even to the most casual observer, based upon remarks overheard after the show, that Atlantans have a genuine love for and appreciation of this instrument.

Bob VanCamp is certainly no novice when it comes to playing the theatre organ. Back in his college days at Duke University, Bob held forth for years, even after graduation, at the 3/10 Wurlitzer in the Quadrangle Theatre. He first made Atlanta his home some 17 years ago when he became affiliated with WSB Radio - "The Voice of the South," in the capacity of Announcer-Music Director. In those 17 years Bob has unquestionably become the personification of WSB's "Voice of the South." His distinctive voice is also known to millions as the announcer of the annual Atlanta Symphony concerts, the Atlanta Pops concerts, and various other cultural activities throughout the metropolitan area.

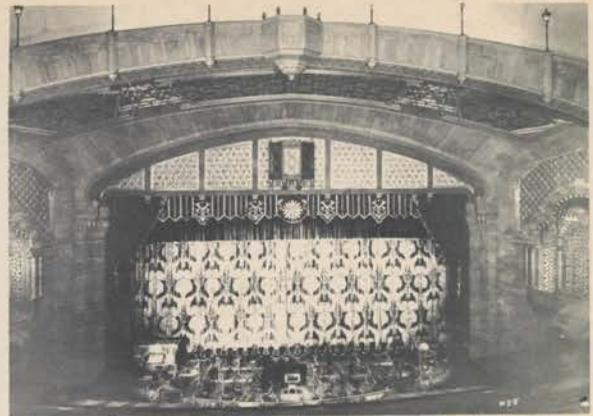
A diligent search has been made for just the right adjective to describe and identify this instrument. It is concluded, however, that anything which is truly unique need not be described; it need merely be experienced. For the sake of identification, though, some who have helped in its restoration refer simply, casually, but with great affection, to "Big Mo."



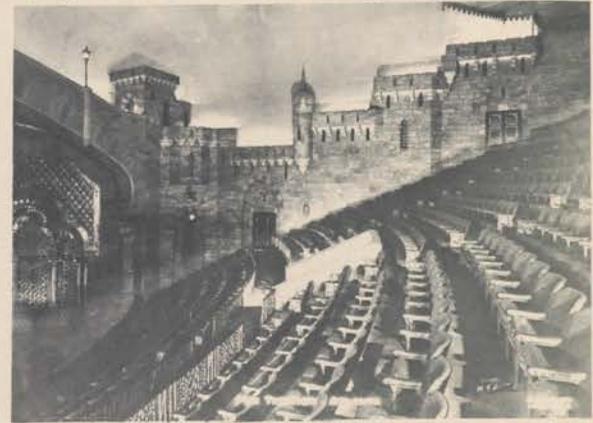
Chamber "E". Open Diapason, Flute Harmonic, Stopped Diapason, Small Trumpet, Oboe, Salicional, Dulciana.

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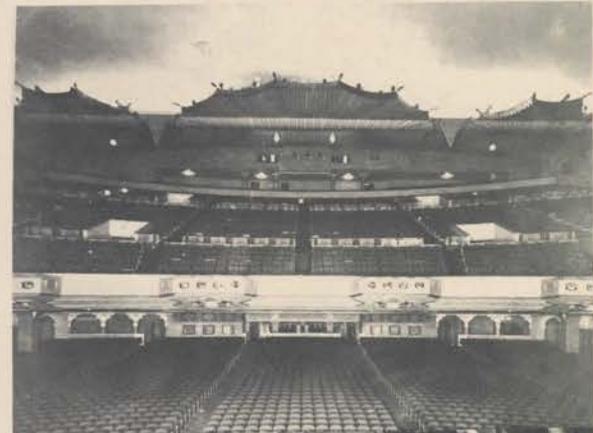
PHOTOS OF ATLANTA FOX THEATRE



Stage of Atlanta Fox, showing original curtain.



View of balcony.



Views from Stage of Atlanta Fox. Bottom photo, right foreground, shows Chambers "A" and "B".

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BOMBARD

- A* 1st Snare Drum (Tap)
- A 2nd Snare Drum (Tap)
- A 1st Snare Drum (Roll)
- A 2nd Snare Drum (Roll)
- A Muffled Drum (Roll)
- A Chinese Blocks (Tap)
- A Chinese Blocks (Roll)
- A Tom Tom
- A Castanets
- A Tambourines
- A Shuffle
- B Chimes
- C Xylophone 4'
- B Glockenspiel (Single)
- B Orchestral Bells (Repeat)
- D Chrysoglott (Single)
- B Marimbaphone
- B Marimba

BOMBARD ETHEREAL

- E Dulciana 8'
- E Salicional 8'
- E Vox Celeste 8'
- E Stopped Diapason 8'
- E Open Diapason 8'
- E Vox Humana 8'
- E Oboe 8'
- E Small Trumpet 8'
- E Flute Harmonique 4'

BOMBARD

- B Strings 16' II Rks
- BC Flute Ensemble 16' II Rks
- B Diaphone 16'
- ACD Woodwind Ensemble 16' VI Rks
- BCD Brass Ensemble 16' V Rks
- ABCDE String Ensemble 8' XIII Rks
- BCD Tibia Ensemble 8' III Rks
- BCE Diapason Ensemble 8' III Rks
- ADE Vox Humana Chorus VII Rks
- ACDE Woodwind Ensemble 8' VII Rks
- BCDE Brass Ensemble 8' VI Rks
- ABCD Violin Ensemble 4' XI Rks
- BCD Tibia Ensemble 4' III Rks
- ACD Woodwind Ensemble 4' VI Rks
- BD Tibia Ensemble 2' II Rks
- BCD Fifes Ensemble 1' III Rks

ACCOMPANIMENT

- A 1st Snare Drum (Tap)
- A 2nd Snare Drum (Tap)
- A 1st Snare Drum (Roll)
- A 2nd Snare Drum (Roll)
- A Muffled Drum (Roll)
- A Chinese Blocks (Tap)
- A Chinese Blocks (Roll)
- A Tom Tom
- A Castanets
- A Tambourine
- A Shuffle
- C String Bass 16'
- C Bourdon 16'
- D Gemshorn 8'
- D Gemshorn Celeste 8'
- B Gamba 8'
- B Gamba Celeste 8'
- B Viola 8'
- C Violincellos 8' II Rks

* Letter indicates chamber in which stop is located.

- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks
- C Concert Flute 8'
- A Chimney Flute 8'
- B Tibia Clausa 8'
- D Solo Tibia Clausa 8'
- C Stentorphone 8'
- B Diaphonic Diapason 8'
- A Minor Vox Humana 8'
- D Mezzo Vox Humana 8'
- A Clarinet 8'
- A Kinura 8'
- A Orchestral Oboe 8'
- C Saxophone 8'
- C English Horn 8'
- D French Horn 8'
- C Tuba 8'
- B Viola 4'
- C Violincello 4'
- A Solo Violins 4' III Rks
- C Concert Flute 4'
- B Tibia Clausa 4'
- D Mezzo Vox Humana 4'
- D French Horn 4'
- C Violincello 2-2/3'
- B Viola 2'
- C Violincello 2'
- C Concert Flute 2'
- B Viola 1-3/5'
- B Chimes
- C Xylophone 4'
- C Octave Xylophone 2'
- B Orchestral Bells (Repeat)
- D Chrysoglott
- C Harp 8'
- C Harp 4'
- B Marimba (Repeat)
- B Marimbaphone (Single)

ACCOMPANIMENT Second Touch

- B Gamba 8'
- B Gamba Celeste 8'
- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks
- D Solo Tibia Clausa 8'
- C Tibia Plena 8'
- B Diaphonic Diapason 8'
- A Clarinet 8'
- C Saxophone 8'
- C English Horn 8'
- D French Horn 8'
- C Tuba 8'
- B Chimes
- B Glockenspiel (Single)
- A Snare Drum (Roll)
- A Chinese Blocks
- A Triangle
- A Song Birds
- A Solo to Accomp 8'
- A Solo to Accomp 4'

GREAT ETHEREAL

- E Dulciana 8'
- E Salicional 8'
- E Vox Celeste 8'
- E Stopped Diapason 8'
- E Open Diapason 8'
- E Vox Humana 8'
- E Oboe 8'
- E Small Trumpet 8'
- E Flute Harmonique 4'

PEDAL

- E Ethereal Bourdon 16'
- E Bass Flute 8'
- B Acoustic Bass 32'
- B Bass Viole 16'
- C String Bass 16'
- C Bourdon 16'
- B Tibia Clausa 16'
- C Tibia Plena 16'
- B Diaphone 16'
- C Tuba 16'
- B Solo Post Horn 16'
- B Gambas 8' II Rks
- C Violincellos 8' II Rks
- A Solo Violes 8' III Rks
- C Flute 8'
- B Tibia Clausa 8'
- D Solo Tibia Clausa 8'
- C Tibia Plena 8'
- C Stentorphone 8'
- B Diaphonic Diapason 8'
- A Clarinet 8'
- C English Horn 8'
- C Tuba 8'
- B Gambas 4' II Rks
- A Solo Violins 4' III Rks
- BD Tibia Clausa 4' II Rks
- C English Horn 4'
- C Tuba 4'

PEDAL Second Touch

- B Diaphone 16'
- B Solo Post Horn 16'
- C Tuba 8'
- B Chimes
- A Snare Drum (Roll)
- A 1st Bass Drum
- A 2nd Bass Drum
- A Kettle Drum
- A 1st Cymbal
- A 2nd Cymbal
- A Persian Cymbals
- A Chinese Gongs

GREAT

- B Chimes
- C Xylophone 4'
- C Octave Xylophone 2'
- B Glockenspiel (Single)
- B Orchestral Bells (Repeat)
- D Chrysoglott
- C Harp 8'
- C Harp 4'
- B Marimbaphone (Single)
- B Marimba (Repeat)

SOLO

- AC String Bass 16' IV Rks
- C Bourdon 16'
- B Tibia Clausa 16'
- AD Vox Humana 16' II Rks
- A Bass Clarinet 16'
- A Bass Kinura 16'
- C Bass Saxophone 16'
- C Tuba 16'
- D Gemshorn 8'
- D Gemshorn Celeste 8'
- B Gamba 8'
- B Gamba Celeste 8'
- C Violincellos 8' II Rks
- D Orchestral Violins 8' III Rks
- A Solo Violins 8' III Rks

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C Concert Flute 8'
 A Chimney Flute 8'
 B Tibia Clausa 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 C Stentorphone 8'
 B Diaphonic Diapason 8'
 A Minor Vox Humana 8'
 D Mezzo Vox Humana 8'
 A Clarinet 8'
 A Kinura 8'
 A Orchestral Oboe 8'
 C Saxophone 8'
 C English Horn 8'
 D French Horn 8'
 B French Trumpet 8'
 C Tuba Harmonique 8'
 B Post Horn 8'
 B Solo Post Horn 8'
 B Gamba 4'
 B Gamba Celeste 4'
 C Violincellos 4' II Rks
 D Orchestral Violins 4' III Rks
 A Solo Violins 4' III Rks
 C Concert Flute 4'
 A Chimney Flute 4'
 B Tibia Clausa 4'
 D Solo Tibia Clausa 4'
 C Tibia Plena 4'
 A Minor Vox Humana 4'
 D Mezzo Vox Humana 4'
 A Clarinet 4'
 A Kinura 4'
 D French Horn 4'
 A Solo Violins 2-2/3' III Rks
 D Solo Tibia Clausa 2-2/3'
 A Solo Violins 2' III Rks
 C Concert Flute 2'
 D Solo Tibia Clausa 2'
 D Solo Tibia Clausa 1-3/5'
 A Solo Violins 1' III Rks
 D Solo Tibia Clausa 1'
 B Chimes
 C Xylophone 4'
 C Octave Xylophone 2'
 D Glockenspiel (Single)
 D Orchestral Bells (Repeat)
 D Chrysoglott
 C Harp 8'
 C Harp 4'
 B Marimbaphone (Single)
 B Marimba (Repeat)

GREAT

B Gamba 16'
 B Gamba Celeste 16'
 B Bass Viola 16'
 C String Bass 16'
 C Bourdon 16'
 B Tibia Clausa 16'
 B Diaphone 16'
 A Vox Humana 16'
 D Mezzo Vox Humana 16'
 A Clarinet 16'
 C Saxophone 16'
 C Tuba 16'
 D Gemshorn 8'
 D Gemshorn Celeste 8'
 B Gamba 8'
 B Gamba Celeste 8'
 D Viola 8'
 C Violincellos 8' II Rks
 D Orchestral Violins 8' III Rks
 A Solo Violins 8' III Rks
 C Concert Flute 8'

A Chimney Flute 8'
 B Tibia Clausa 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 C Stentorphone 8'
 B Diaphonic Diapason 8'
 A Minor Vox Humana 8'
 D Mezzo Vox Humana 8'
 A Clarinet 8'
 A Kinura 8'
 A Orchestral Oboe 8'
 C Saxophone 8'
 C English Horn 8'
 D French Horn 8'
 B French Trumpet 8'
 C Tuba Harmonique 8'
 B Post Horn 8'
 B Solo Post Horn 8'
 B Gambas 4' II Rks
 D Orchestral Violins 4' III Rks
 A Solo Violins 4' III Rks
 C Concert Flute 4'
 A Chimney Flute 4'
 B Tibia Clausa 4'
 D Solo Tibia Clausa 4'
 C Stentorphone 4'
 A Minor Vox Humana 4'
 D Mezzo Vox Humana 4'
 A Clarinet 4'
 A Kinura 4'
 D French Horn 4'
 B French Trumpet 4'
 B Solo Post Horn 4'
 C Violincellos 2-2/3' II Rks
 C Nazard 2-2/3'
 B Tibia Clausa 2-2/3'
 A Solo Violins 2' III Rks
 C Concert Flute 2'
 B Tibia Clausa 2'
 C Tierce 1-3/5'

GREAT Second Touch

B Gamba 16'
 B Gamba Celeste 16'
 B Diaphone 16'
 C Tuba 16'
 B Solo Post Horn 16'
 B Gamba 8'
 B Gamba Celeste 8'
 D Solo Tibia Clausa 8'
 C Tibia Plena 8'
 B Diaphonic Diapason 8'
 B Post Horns 8' II Rks
 B Glockenspiel (Single)
 A Snare Drum (Roll)
 Solo to Great 8'
 Solo to Great 4'

TRICK COUPLERS

Great to Solo 4-4/7'
 Great to Solo 5-1/3'
 Great to Solo 6-2/5'

COUPLERS

Pedal Octave	Bombard to Great 8'
Bombard to Pedal 8'	Solo to Great 8'
Solo to Pedal 8'	Accomp to Great 8'
Great to Pedal 8'	Solo to Great 16'
Accomp to Pedal 8'	Great 4'
Bombard 4'	Solo to Accomp 8'
Bombard 2'	Accomp 4'
Solo 4'	
Solo 16'	

SOUND EFFECTS

Song Birds I
 Song Birds II
 Siren I
 Siren II
 Ford Horn
 Door Bell
 Auto Horn
 Steamboat Whistle
 Slap Sticks
 Triangle
 Sleigh Bells (Rev.)
 Chimes Peal (Rev.)
 Ding Dong I
 Ding Dong II
 Aeroplane Effects
 Wind Effects (Rev.)
 Storm
 Cymbals (Small)
 Grand Cymbals
 Loco Bell
 Loco Whistle
 Fire Gong
 Persian Cymbals*
 Chinese Gongs*
 Grand Crash*
 Thunder Crash*

* - Double Touch Keys
 1st Touch - Roll
 2nd Touch - Crash

SOUND EFFECTS Toe Studs

Left

Ding Dong I
 Ding Dong II
 Cymbals (Small)
 Grand Cymbals
 Chime Peal (Rev.)
 Chime Dampers (Rev.)
 Harp Dampers (Rev.)
 Wind Effects (Rev.)
 Triangles

Right

Sfz. (Rev.)
 Thunder Roll, 2nd Touch
 Sleigh Bells (Rev.)
 Chinese Gong (Roll)
 Chinese Gong (Tap)
 Persian Cymbal Roll
 Snare Drum, 1st Touch
 Grand Crash 2nd Touch
 Storm

Color Code of Stop Tabs:
 White - Flutes, Tibias, Diapasons
 Red - Reeds
 Yellow - Strings
 Green - Traps and Percussions
 Black - Couplers
 White w/Red Letters - Sound Effects

Tremulants: Chambers A, B, C, D each have two; Chamber E, 1.
 Six Swell Pedals, one for each chamber plus Master
 Crescendo Pedal.
 Combination Pistons: 42

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ATLANTA FOX THEATRE ORGAN—Analysis By Chambers:

Rank	Pitch	No. of		Description
		Pipes	Wind	
CHAMBER "A"				
Chimney Flute	8' - 2'	85	15"	
Solo Violins III	8' - 2'	255	15"	(one rank sharp (one rank natural (one rank flat T.C. Limit
Clarinet	16' - 4'	73	15"	
Orchestral Oboe	8' - 4'	73	15"	
Kinura	8' - 4'	73	15"	
Minor Vox Humana	16' - 4'	73	15"	T.C. Limit
1st Snare Drum				
2nd Snare Drum				
1st Bass Drum				Standard
2nd Bass Drum				Standard
Muffled Drums				Damper on Snare
Chinese Blocks (Two)				
Tom Tom (Two)				
Castanets (Two Pair)				
Tambourine (Two)				
Shuffle				
1st Cymbal				
2nd Cymbal				
Persian Cymbals (Two)				
Chinese Gong (Two)				
Song Birds	41	25	15"	
Song Birds I				
Song Birds II				
Siren I				
Siren II				
Ford Horn				
Door Bell				
Auto Horn				
Steamboat Whistle				
Slap Sticks (Two)				
Triangle (Two)				
Sleigh Bells (Two)				
Wind Effect				
Ding Dong I				
Ding Dong II				
Locomotive Bell				
Locomotive Whistle				

CHAMBER "B"				
Diaphonic Diapason	16' - 8'	109	15"	Bottom 12 wood
Tibia Clausa	16' - 2'	121	15"	
Viola	16' - 1-3/5'	109	15"	
Gamba	8' - 4'	85	15"	
Gamba Celeste	8' - 4'	85	15"	
Solo Post Horn	16' - 4'	109	15"	
Post Horn	8' - 4'	85	15"	
French Trumpet	8' - 4'	85	15"	
Marimba	8'	49 bars		
Glockenspiel	8'	37 bars		
Chimes		25 tubes		Large scale w/dampers

CHAMBER "C"				
Stentorphone	8'	85	15"	
Tibia Plena	16' - 4'	109	15"	
Bourdon	16' - 2'	121	15"	
Violin Cello	16' - 2'	109	15"	
Harmonic Tuba	8' - 4'	109	15"	
Saxophone	8' - 4'	73	15"	
English Horn	8' - 4'	73	15"	
Violin Cello Celeste	8' - 4'	85	15"	
Harp		61 bars		With Dampers
Xylophone		49 bars		

Rank	Pitch	No. of		Description
		Pipes	Wind	
CHAMBER "D"				
Solo Tibia Clausa	16' - 2'	97	15"	
Gemshorn	8' - 4'	73	15"	
Gemshorn Celeste	8' - 4'	73	15"	
Orchestral Violins III Rks	8' - 2'	255	15"	(one rk sharp (one rk natural (one rk flat
French Horn	8' - 4'	85	15"	
Mezzo Vox Humana	8' - 4'	73	15"	
Chrysoglott		37 bars		
CHAMBER "E"				
Open Diapason	8'	73	6"	
Dulciana	8'	73	6"	
Stopped Diapason	8'	73	6"	
Flute Harmonic	4'	73	6"	
Salicional	8'	73	6"	
Vox Celeste	8'	61	6"	
Small Trumpet	8'	73	6"	
Oboe	8'	73	6"	
Vox Humana	8'	61	6"	
Bourdon	16'	44	6"	

BLOWER: 30 Horsepower Kinetic rated at 4500 CFM at 15".
70 amp. generator direct coupled.



Interior Photos of Fox Atlanta.

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30 Years and 30 Lbs. Ago!

EDITOR'S NOTE: In our last issue, under the heading of BLUE NOTES we ran part of a newspaper column written by a former theatre organist, Alice Blue, currently an editor of a small newspaper in Guerneville, California. We have just received what we feel is a most interesting letter from Alice Blue, together with a couple of pictures. We would like to share parts of this letter with our readers.

* * *

"Everybody -- almost -- concerned with the rebirth of pipes is so much younger than I -- I feel like the reincarnation of something-or-other . . . Do you want to use these ancient history pics in your magazine? I WANT THEM BACK -- please -- they represent a lovely part of my life - so long ago.

"The large pic is the Hawaii Theatre 4/15 Robert Morton - now reinstalled at the Waikiki Theatre - John DeMello sometimes plays it. The small pic is the Palace Theatre Robert Morton in Hilo -- the lovely console was destroyed by the tidal wave some years ago, but the pipes didn't get in the water.

"I played all three of these fine organs in the years from 1931-1935. I know that I LOVED the Morton at the Princess Theatre the most of the three. They moved the Hawaii Theatre organ to the new Waikiki. I think they moved the wrong organ. All I know for sure is that I loved the Princess Morton more than any I have ever played. But it was SO long ago! Johnnie (now plain John) DeMello was just a lad, and he often sat in the front row watching me. Now he is a recording artist! I understand that through his personal efforts the two Honolulu Mortons have been saved. God Bless him.

"I never played silents there. Sound had been in for several years when I arrived. I did 10-minute spots before the feature pic. My first job was with the Hawaii Robert Morton. The hydraulic lift hadn't been used for years. My first matinee remains vividly -- a nightmare -- I hadn't had a chance to use the elevator before my initial performance before an audience that had been primed for my first appearance with a big lobby display, publicity in both Honolulu papers, etc. All I knew was that 'You push this button to go UP and this button to go DOWN and be sure and push the button before you want the elevator to do its stuff or you'll be stuck down in the basement where people can't see your opening measures or you'll be stuck at stage level after you've milked all the applause possible.' Nobody told me that



Alice Blue at Hawaii Theatre, Honolulu, 1931-1934.

stage level was a few inches above stage nor that a hydraulic lift made little jerks all the way. At stage level, I had the awful feeling that the lift would come out by the roots -- it didn't stop where I expected it to. I've never yet forgotten the feeling of relief when I realized that the elevator had 'landed' without pulling out at the roots and dumping me into that yawning cavern, the pit.

"The house was jammed. I was all done up in a glittering, backless white formal. I remembered, according to instructions, to push the down button a few bars before the end of my solo. The elevator gave a lurch and started down. As I stood to take bows (the applause was most gratifying) on the way down, I heard WATER. I thought the whole works

was about to dump me into the basement, but I kept smiling and acknowledging the lovely applause. Trickle, trickle -- so far, so good; then I saw what was causing the mountain stream sound effect -- a small Japanese boy standing at the edge of my spotlight, gazing up at me in rapture, while irrigating the potted palms in the pit! . . .

"I treasure these pics - the only ones I have of those happy years - there were many other pics, but I didn't realize that someday I would want them. 'Thirty years and thirty pounds ago.' Somehow, I think that before much longer, I will have a chance to once again play the Honolulu Robert Mortons - right now, I don't see how - but miracles DO happen - sometimes."

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THEATRE ORGAN

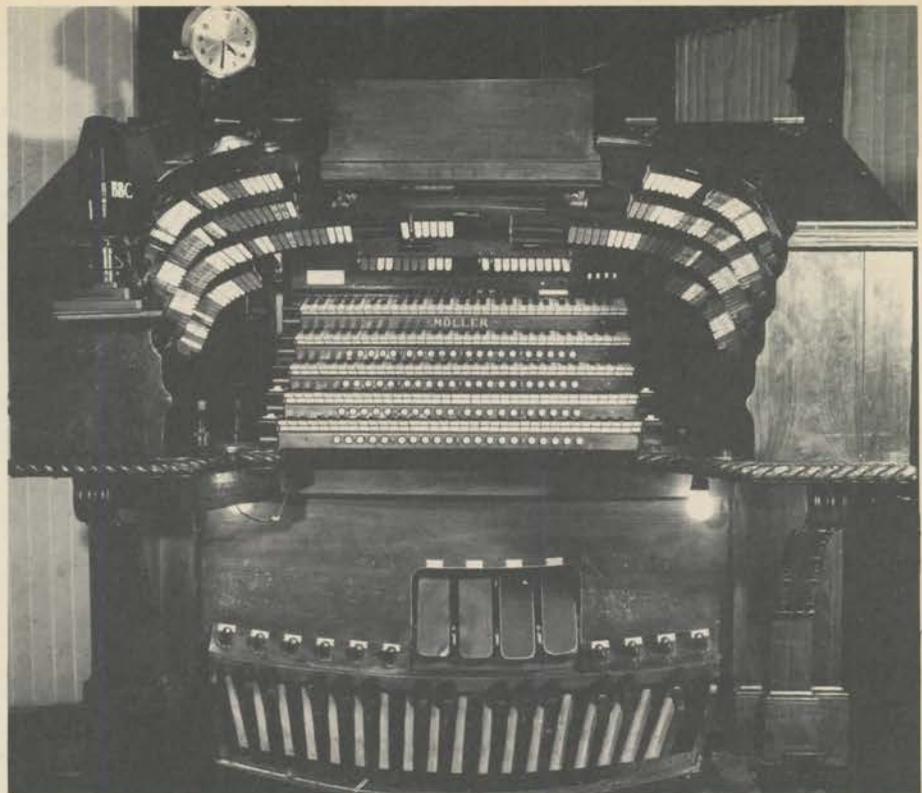
On The Move

By L. R. Clarke

You want a theatre organ of your very own? If you can find one, go ahead and buy it, there is nothing to it; they are being moved every day into basements, attics or storage, only to be moved once more when a place is found to set them up.

It is doubtful that the theatre organ, as we know it, will ever again have any lasting popularity with the masses, or be heard in many theatres. It is a rarity even though many ambitious members here and there are doing a tremendous job of restoring theatre organs.

Back in the late '30's, except for the very largest theatres, the organs were silent, and many theatre organists were happy to find work playing the Hammond electric organ. Then, a bit of theatre organ music could be heard in Chicago via radio. Len Salvo, WGN; Milton Charles, WBBM; Eddie Hansen, WCFL; Irma Glen and Larry Larson, WMAZ; to mention only a few. Also heard on the WMAZ - 3/13 Wurlitzer was the nightly theme song of Amos and Andy with Dean Foss-



Console of organ finally in place at BBC Theatre, slightly scratched, but ready to go.

— Copyright photo, BBC, Broadcasting House, London W. 1.

ler at the console. There, between the opening and closing theme, it was not unusual to find Jesse Crawford busy setting the pistons for his program which followed. These constant piston changes resulted in a rule that the registration of "certain" pistons could not be altered.

Even these few radio jobs were soon to be a thing of the past for the organist. It was about this time that Dean Herrick left the States and one of the first Hammond engagements in Chicago "to get away from it all" only to be at the con-

sole of a 3/13 Wurlitzer in Johannesburg, So. Africa. In view of the then U.S. picture, which was very glum for the theatre organists, this seems surprising. However, in England also the theatre organ was still in great demand.

The British Broadcasting Co. then as now featured many top theatre organists regularly.

As staff organist at BBC, the name Reginald Foort soon became a household word, as he was featured regularly at either its concert organ or its theatre organ. While his name became well known and his audience great, the financial return could have been better. Realizing there were more than a hundred excellent vaudeville theatres available all over Great Britain, none with an organ of any kind, he conceived the idea of bringing organ entertainment to this area. By doing so, he was able to capitalize on his popularity.

A company was formed to furnish complete travelling vaudeville shows built around a theatre organ. Naturally, this would require construction of a "portable" organ. Inasmuch as Mr. Foort had great respect for the Moller organs he had known on his visits to the states (even though Wurlitzer and Comptons were being heard most everywhere in England), he approached the Moller people to build a completely portable organ with a 5-manual console. Reginald Foort and his close American friend, Reginald T. Watson, designed the organ, and Watson ("the world's greatest organ

* Please turn to next page



Caravan of trucks required to move the theatre organ during its travels.

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fanatic") literally slept in the Moller plant to help work out the many details.

Mr. Foort was featured at the Paramount in New York in 1935 and this famous WurliTzer left an indelible impression. This had a definite influence on the specifications of the travelling Moller. To improve on the Paramount organ, he specified four tibias, one more than the Paramount. The results were very gratifying. The organ, built to the designer's most exacting specifications, had 27 ranks, fully unified, 259 stop keys and over 100 pistons and controls. The tonal percussions were Deagan and non-tonal Leedy.

When completed, the portable instrument weighed 28 tons and required 65 crates to ship it to England. The crated organ did not leave on the Queen Mary as planned, but arrived in London just one week before the first engagement. Once there, five 30 foot road trucks the size of the London double deck buses and a staff of 12 were needed to handle it. Staff consisted of: Three organ builders, five truck drivers, two electricians, and two stage riggers, not including the administrative personnel.

The drivers soon became experts at assisting in the assembly and dis-assembly of the organ. The Drury Lane Theatre was rented for the initial assembly and testing of the instrument, under the supervision of Mr. Watson. At the very beginning, the newly assembled crew was given the problem of setting up the organ on a round-the-clock schedule. Day and night, Watson personally kept the crew on the job. Five days later the organ was being played. Time out for a recording session and a Pathe Pictorial and then the organ was immediately dis-assembled on a Friday, loaded on the five trucks, moved and installed on a Sunday in the Palace Theatre at Manchester, 186 miles away, for the next day's performance. Very few pistons were set up for the first performance, but it is doubtful that anyone other than Reginald Foort knew this.

Moving the organ in and out was by no means a simple matter, even though the portable features were ingeniously designed by the Moller people. The organ was pulled down, travelled and re-erected some 167 times and always in a terrific rush, over the weekend. Most of the work was at night, and the trucks moved through the dark like a circus caravan. It would seem a difficult task to keep such a delicate instrument in good working order, but there were no disappointments, only praise for the organ.

It can't be denied that there were some mishaps. If anyone missed hearing the trumpet fanfare on the 2nd visit to the Hippodrome Theatre in Birmingham, it could have been easily explained. While unloading this section, a rope broke, and the entire unit rolled down an incline, crashed against a wall and snapped off 28 trumpet pipes.

Usually 4½ hours were required to



Reginald Foort at console after installation at BBC.

— Copyright photo, BBC, Broadcasting House, London W.1.

dis-assemble and load the organ after the close of an engagement. To do a proper job of installation, 24 hours were required to get the organ into a new theatre, set it up, test everything and tune it completely.

The required amount of time was not always available, and the crew proved it could rise to the occasion and complete the installation in less time. At the close of an engagement at the Palace Theatre, Hammersmith, the trucks were all delayed, and one by one they finally departed, the last leaving at 9:00 a.m. Sunday. For a jump of 250 miles they were required to go many miles out of the way due to floods and low bridges. That following Monday at 6:00 p.m. the show went on as scheduled, but the organ was not completely hooked up until 5:45. There was no time for tuning but the impossible had been accomplished.

However, they did not always manage to overcome the many obstacles. In March, 1940, two of the trucks ended up in 16 foot snow drifts in the Yorkshire moors, the others in Bolton Goods Yards instead of Preston. It is doubtful that the actual presence of the entire organ was known by show time, Monday. It wasn't until Thursday that all of the units were back together and in good order and the show went on, just a "bit later" than planned.

At the start of his performance at the Empire Theatre, Glasgow, Mr. Foort suddenly realized that he and the console were sliding down the slight rake of the stage towards the orchestra pit. Too startled to jump, he kept playing. The stage hands were preoccupied backstage, and for the moment did not realize the predicament he was in. By chance, one finally noticed, and he alerted the rest of the crew and they stopped the console just short of the orchestra pit. A lesson had been learned, and from that moment on the console was secured in place per each performance.

As part of his performance, Mr. Foort would finish a selection and then turn to the audience and say, "I hope you don't think that all of that sound is coming from here. This is only the console where I sit to play. Let me show you where it all comes from." With that, the curtain, which separated the console from the chambers, would be raised halfway, exposing plate glass sections below the shutters. With lights which were mounted over the many sections of pipes, he was able to indicate the various sets or groups of pipes being played. The shutters at the front of each chamber were attached to the backdrop, and at the very end of the finale this entire portion suddenly went up, completely out

*Please turn to page 18

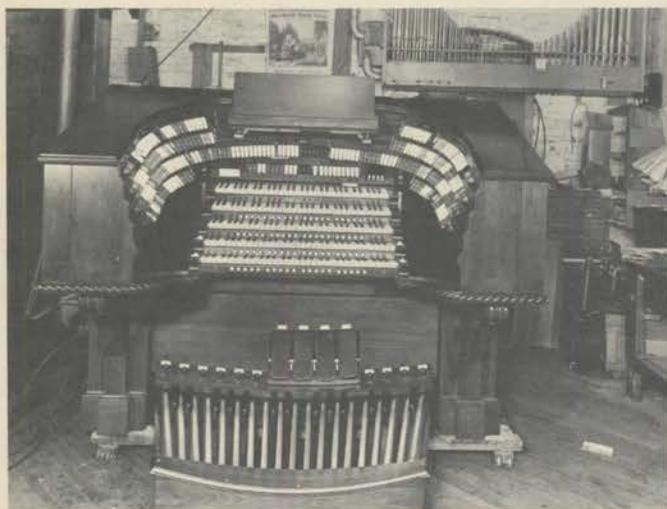
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5-manual console nears completion in Moller factory.
 — Photo courtesy M.P. Moller, Inc.



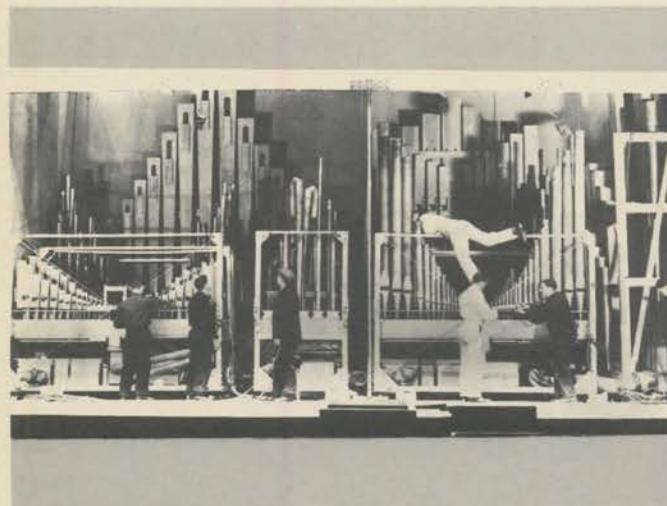
One section of organ being moved into one of the many theatres. The electric motor in foreground was one of several required due to various electrical currents encountered.



Completed console ready to be crated and start traveling.
 — Photo courtesy M.P. Moller, Inc.



This 16 ft. section was not used until the organ was permanently installed at BBC.



Installing organ on stage. The entire front portion which included the shutters was fastened to the back-drap.

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SPECIFICATIONS FOR THE MOLLER AFTER INSTALLATION AT BBC

PEDAL

Acoustic bass	32
Diaphone	16
Bourdon	16
Gamba	16
Stentor principal	8
Diapason	8
Tibia I	8
Tibia II	8
Tibia III	8
Gamba	8
'Cello	8
Flute	8
Acoustic reed	32
Tuba mirabilis	16
Sousaphone	16
Tuba mirabilis	8
Trumpet	8
Tuba horn	8
Bass drum (F)	8
Bass drum (P)	8
Bass drum roll	8
Cymbal roll	8
<u>Couplers</u>	
Accom. to pedal	
Great to pedal	
Orchestral to pedal	
Solo to pedal	
Canceller	

ACCOMPANIMENT

Gamba	16
Bourdon	16
Stentor principal	8
Open diapason	8
Tibia I	8
Tibia II	8
Tibia III	8
Gamba	8
Gamba celestes	8
Viol D orchestre	8
Viol D orch. celestes	8
Orchestral strings	
II ranks	8
Muted strings II ranks	8
Concert flute	8
Octave principal	4
Open diapason	4
Tibia I	4
Tibia II	4
Tibia III	4
Gamba	4
Gamba celestes	4
Violin	4
Violin celestes	4
Orchestral strings	4
Muted strings	4
Concert flute	4
Twelfth	2-2/3
Viola	2
Flautina	2
Chrysaglott	
Chrysaglott damper	
Tuba mirabilis	8
Solo Trumpet	8
Chorus Trumpet	8
Tuba horn	8
Clarinet	8
Saxophone	8
Krumet	8

Vox humana I	8
Vox humana II	8
Vox humana I	4
Vox humana II	4
Snare drum	
Chinese block	
Castanets	
Tambourine	
Sand block	
Tom-tom	
Super octave coupler	

Second Touch

Tibia I	8
Tibia III	8
Tibia I	4
Solo Trumpet	8
Tuba horn	8
Clarinet	8
Saxophone	8
Krumet	8
Musette	8
Triangle	
Cymbal crash	

Couplers

Orch. to accomp.	8
Solo to accomp.	8
Great to accomp.	4
Canceller	

GREAT

Diaphone	16
Open diapason	16
Tibia I	16
Tibia II	16
Tibia III	16
Gamba	16
Stentor principal	8
Open diapason	8
Tibia I	8
Tibia II	8
Tibia III	8
Gamba	8
Gamba celestes	8
Viol D orchestre	8
Viol D Orchestre	
celestes	8
Orchestral strings	8
Concert flute	8
Quint	5-1/3
Octave principal	4
Open diapason	4
Tibia I	4
Tibia II	4
Tibia III	4
Gamba	4
Gamba celestes	4
Viol D orchestre	4
Viol D orchestre	
celestes	4
Orchestral strings	4
Concert flute	4
Tibia III twelfth	2-2/3
Flute twelfth	2
Tibia III piccolo	2
Violetta	2

Flautina	2
Tierce	1-3/5
Mixture 4 ranks	
Tuba mirabilis	16
Trumpet	16
Tuba horn	16
Saxophone	16
Vox humana I	16
Tuba mirabilis	8
Solo trumpet	8
Chorus trumpet	8
Tuba horn	8
Orchestral oboe	8
Clarinet	8
Saxophone	8
Krumet	8
Vox humana I	8
Tuba mirabilis	4
Solo Trumpet	4
Chorus trumpet	4
Tuba horn	4
Saxophone	4
Xylophone	4
Sub octave coupler	
Super octave coupler	
Solo to great coupler	
Orchestral to great coupler	
Canceller	

ORCHESTRAL

Diapason	16
Tibia II	16
Gamba	16
Stentor principal	8
Tibia I	8
Tibia II	8
Tibia III	8
Doppel Flute	8
Gamba	8
Gamba celestes	8
Octave principal	4
Tibia I	4
Tibia II	4
Tibia III	4
Doppel flute	4
Gamba	4
Gamba celestes	4
Tibia II	2-2/3
Tibia II	2
Tuba mirabilis	16
English post horn	16
Chorus trumpet	16
Tuba horn	8
Orchestral oboe	8
Clarinet	8
Saxophone	8
Krumet	8
Musette	8
Vox humana I	8
Tuba mirabilis	4
English post horn	4
Chorus trumpet	4
Chrysaglott	
Xylophone	
Glockenspiel	
Chimes	

COUPLERS

Solo to orchestral	8
Great to orchestral	8
Canceller	

TREMULANTS

Controlling all ranks

4 Balanced Pedals

Main	
Solo	
Percussion	
Crescendo	

SOLO

Tibia I	16
Tibia III	16
Viol D orchestre	16
Tibia I	8
Tibia II	8
Tibia III	8
Viol D orchestre	8
Viol D orchestre	
celestes	8
Tibia III Quint	5-1/3
Tibia I	4
Tibia II	4
Tibia III	4
Tibia I	2-2/3
Tibia III	2
Tibia I	2
Tibia III	2
Trumpet	16
Saxophone	16
Vox humana I	16
Tuba mirabilis	8
English post horn	8
Solo trumpet	8
Tuba horn	8
Orchestral oboe	8
Clarinet	8
Saxophone	8
Krumet	8
Musette	8
Vox humana I	8
Vox humana II	8
Solo trumpet	4
Saxophone	4
Vox humana I	4
Vox humana II	4
Orchestral bells	
Sbu octave coupler	
Super octave coupler	
Canceller	

BOMBARDE

Orchestral to	
bombarde	16
Orchestral to	
bombarde	8
Solo to bombarde	8
Orchestral to	
bombarde	5-1/3
Orchestral to	
bombarde	4
Orchestral to	
bombarde	3-1/5
Orchestral to	
bombarde	2-2/3
Chrysaglott	
Carillon	
Chimes	

*Concluded on next page

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MOLLER SPECIFICATIONS (Concluded)

PISTONS

Manual		Toe	
Acc. (2nd touch pedal)	20	Pedal	5
Great (2nd touch general)	20	Solo to percussion	
Orchestral	20	Cymbal roll	
Solo	20	Bird whistle	
		Sforzando	
		General canceller	

Traps

Sleigh bells
Police whistle
Bird whistle
Steamboat whistle
Surf
Firebell
Siren
Chinese Block tap
Chinese block repeat
Cymbal Crash

THEATRE ORGAN ON THE MOVE

(Concluded)

of sight, and the thunderous sound of the organ literally brought the house down.

World War II came, and as it progressed, moving of the giant organ became more and more difficult. Later, it was necessary to switch some pipes and leave the large string section behind in order to ship the organ by rail. During a week's engagement at the Empire in Liverpool, bombs were dropped nightly, usually during the second performance, and on the Saturday night of that engagement three incendiaries were burning in

the roof space, but the show continued. It was the organ crew who saved the theatre.

During the war many theatre organists played an important part in keeping up morale during the air-raids, and BBC made full use of their theatre organ (a Compton) until one night in September 1940, when it was destroyed by a bomb dropped on St. George's Hall. This fact was kept a secret for security reasons, and BBC immediately started using a Hammond which was ready in an emer-

gency studio outside London.

Having encountered many hardships with the travelling organ because of wartime conditions, Reginald Foort, who had learned of the destruction of the BBC studios and the organ, in May 1941 offered his portable organ to BBC for the duration. Eagerly they accepted it, and the organ was installed in temporary studios outside of London, where it remained for several years. Following the war Mr. Foort decided to sell the organ outright to BBC. After a complete cleaning, etc., BBC re-erected the organ in Jubilee Hall, East Road, London, where it remains today. At this time the 16 foot extension of the Gamba rank was finally installed and put to use. These large pipes had remained unused and in storage because it was determined at the very beginning that they were too delicate to be subjected to constant handling. After approximately 167 trips, the organ is still in daily use... a fitting finale..

The foresight required to conceive such a large undertaking is certainly commendable, and while this may not have been the first travelling pipe organ, it was without a doubt far and away the largest ever built.

A Mighty Sound Revived!

Geo. Wright at Orpheum Theatre, San Francisco

By Al White

On December 13, 1963, the marquee of the Orpheum Theatre in San Francisco proudly announced, "It's A Mad, Mad, Mad, Mad World," intimating that the unexpected was taking place inside. By all accepted standards, it was. The big 4/21 Robert Morton pipe organ had virtually been completely overhauled, and for three days George Wright would perform for capacity audiences.

The Orpheum Theatre in San Francisco is the Cinerama showcase, and when the wide screen process was introduced, the remodeling had made the organ almost unusable for public shows by extending the stage out over the orchestra pit, thus covering the console and the foundation organ. Through the efforts of two local ATOE members, Ron Downer and Ernie Langley, the chief Cinerama projectionist, the management

was persuaded to allow an opening to be made in the stage for the console to once again rise and be visible. The first time the organ had been used since the Cinerama debut was in February, 1963, when Tiny James and Everett Nourse played for the opening week of "How The West Was Won."

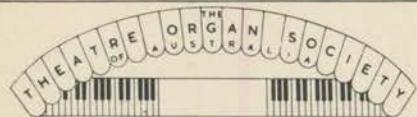
Late this year Radio Station KPEN-FM, which had sponsored the previous George Wright concerts at the late S.F. Fox, was investigating the possibilities of sponsoring another Wright concert at one of the theatres in San Francisco that still possessed a usable pipe organ. The Orpheum, with its 4 manual Robert Morton, was selected following a meeting with George Wright, Jim Gabbart and Gary Gielow of KPEN-FM, and Sam Pearlman, district manager for Cinerama.

George indicated what he felt needed to be done to make the organ ready for a concert performance, and under the supervision of Dick Villeman (ATOE-AGO), the rehabilitation started. Helping were Charles Hershman (who had originally installed the organ), Ron Downer, Bob Rhodes and Tiny James. The console required the most attention, as it had been liberally sprayed by water a few years back during a fire on the Cinerama stage. The four manuals had to be completely reworked and the many pallets in the console recovered, together with a complete overhauling of the combination setterboards.

Following the usual running down of dead notes, crossed wires, etc., the pipework was then completely gone over by Villeman, and the regulating and tuning completed just in time for the first concert. Of course, during the rehabilitation, the usual things that were not included in the original listing showed up: regulators blew up, tremulants gave up, and to top it all it was found that previous 'mechanics' had grabbed the key relay drawers and bent contact wires together or had broken them off entirely. This was one of the longest jobs encountered in the entire rehabilitation. The only problem that still exists is the matter of regulated heat in the four chambers, as this creates a terrific tuning problem. But plans are now afoot to correct this situation.

The series of three concerts featuring George Wright were scheduled for Friday and Saturday nights, with a matinee on Sunday afternoon. Prime evening time was available due to the theatre being closed to normal operations during the transition between Cinerama pictures. Promptly at 8:30 p.m., the house lights dimmed, George Wright sat down at the organ and the new combination of George Wright at the Magnificent Orpheum Theatre Robert Morton commenced. The concert, as all George Wright concerts are, proved to be full of surprises and a playing ability that is beyond approach.

The organ sounded tremendous. The



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Tibia and Strings are particularly outstanding. The Echo chamber boasts one of the nicest Vox Humanas to be found, together with a small scale Tibia and String. Villeman had moved the Bird Whistle out of the Echo chamber and mounted it on the outside of the shutter frame, thus creating an Antiphonal Bird Whistle which George promptly named Phoebe. There are two chambers located right and left of the stage which are high enough to entirely clear the giant Cinerama screen and curtain. The fourth chamber is located under the original stage where it had opened into the old orchestra pit. Since Cinerama makes a practice of covering everything in front of the screen, this chamber does not get out too well, and was therefore amplified through the original house theatre sound system. This amplification, handled properly, is quite effective.

The second concert Saturday evening was considered by many to be the best of the three. The remodeling of the theatre for Cinerama has rendered the entrance from a below stage level impossible, and thus the organist cannot seat himself at the console from the usual hidden entrance for a majestic rise on the hydraulic lift. George Wright solved the problem very neatly by walking out to the lowered console and very artfully jumping into the pit. A few seconds later he arose, bringing the organ to full height and producing the thrill that can only be had when a massive theatre console rises high into the air. The music encompassed a full gamut of music which George is very capable of performing. A highlight for many was Mr. Wright's "Crawfordsville" music, which was a meticulous interpretation of the music and style of the late Jesse Crawford. The evening was completed with a medley of Christmas selections.

The components that make the artistry of George Wright function appear to be fantastic imagination, flawless technique and the desire to entertain people with his brand of music. The components functioned superbly and the concert was certainly memorable. On Sunday afternoon, the hydraulic lift was misbehaving, and therefore had to be left at its top position. But after addressing a few caustic remarks to the lift, George began the concert in his usual fine style.

It should be noted that there were many comparisons made between the Orpheum Theatre and the now disappeared Fox. It is very obvious that there are a number of differences, the most important one being that through the process of Cinerama, the Orpheum Theatre is a profitable operation and will probably be on the local scene for some time to come, and it would probably be wise to make the most of this. It is sincerely hoped that this concert will once again be the means of having George Wright as well as other artists appear regularly in the San Francisco bay area playing theatre organ in its natural setting, the moving picture theatre.

Following the George Wright concerts, the organ, featuring Tiny James at the console, was used for the opening week of the latest Cinerama offering, "Mad, Mad, etc. World." In late February of this year, Gaylord Carter is scheduled for a return to the Bay Area, also at the Orpheum. He will present an evening of theatre organ music and will accompany the full length silent film "Safety Last," starring Harold Lloyd. Carter is not only an excellent organist, but his ability as an entertainer who can provide a wide scope of entertainment is untouchable. His appearance in the Bay Area and the presentation of the Harold Lloyd comedy virtually guarantee capacity attendance.

Obviously the Orpheum organ is going to be used extensively. Much of the credit goes to KPEN-FM, which now

boasts the largest listening audience of any FM radio station, and to Mr. Sam Pearlman of the Cinerama-Orpheum Theatre for making this all possible. It is also only proper to give a big vote of thanks to George Wright for his part in making this almost unknown theatre pipe organ an important part of the San Francisco organ scene.

Thus, a mighty sound has been revived. Its past is known. The future is what the people of San Francisco and the surrounding area make it.

It is this person's hope that this organ will not only be a strong voice of nostalgia but also a media for providing new sounds in the future.

Following are the specifications of the San Francisco Orpheum Robert Morton pipe organ:

UNDERSTAGE CHAMBER	COMPASS	LEFT CHAMBER	COMPASS
Bourdon-Flute	16 - 1-3/5	Oboe Horn	16 - 4
Diaphonic Diapason	16 - 4	Gamba	16 - 2
Trumpet	8 - 4	Gamba Celeste	8 - 4
Tibia (Small scale WurliTzer replacing Flute Celeste)	8 - 4	Dopple Flute	8 - 4
Clarinet	8	Quintadena	8 - 4
Violin	8 - 4	English Horn	8 - 4
Violin Celeste	8 - 4	Marimba Harp	
Chrysoglott			
All Non-tonal Percussions			
RIGHT CHAMBER			
Tuba Mirabilis	16 - 4	Stopped Diapason	16 - 4
Tibia Clausa	8 - 2	Viol Etheria	8 - 4
Open Diapason	8 - 4	Vox Humana	8 - 4
Kinura	8 - 4	Chimes	
Vox Humana	8 - 4	Bird Whistle (Antiphonal ??)	
Glockenspiel			
Xylophone			
ECHO CHAMBER (Located in ceiling at rear of auditorium)			
George Wright at the S.F. Orpheum Robert Morton as seen from the upper balcony.			



(See More Photos on Next Page)

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Ann Leaf, 'Mighty Mite' of Keyboard, In San Francisco Paramount Concert

Ann Leaf, best known for her organ programs on the national Network of the Columbia Broadcasting System, is enjoying a new career in show business. Her recent successes at midnight organ concerts at the Wiltern Theatre and the Los Angeles Theatre in Los Angeles, and the Fox Theatre in Detroit, prompted Earl Long, manager of the San Francisco Paramount, to stage one for Miss Leaf on Saturday, January 25, at 11 p.m.

The Mighty Mite holds her audiences spellbound with her easy swing from an organ Samba to a rhythmic Mozart classic, and all San Francisco organ lovers looked forward to this first visit of Ann Leaf in public concert.

This was the second public theatre pipe organ concert for San Francisco following George Wright at the Orpheum in December (see review on page 18). The next will be the Gaylord Carter concert at the Orpheum in late February, followed by another concert in early April at the Orpheum's Robert Morton featuring local Bay Area artists in a variety program.

Another organ activity scheduled for the San Francisco Bay Area is to be announced shortly by the Oakland



Ann Leaf at console of Simonton Grande WurliTzer, Toluca Lake, Calif.

Paramount, where a large 3 manual Rodgers Electronic theatre organ is

being installed on the lift that formerly held a 4/20 WurliTzer. This is a custom installation with all of the speakers going into the original organ chambers. The comparison promises to be interesting.

SINCERE THANKS

To the many friends who sent Holiday greeting cards, we want to thank you sincerely, and hope that your Holidays were joyous and that the New Year will bring you and yours health, happiness and prosperity.

George Thompson, Editor
Ida James, National Secretary
Tiny James, President

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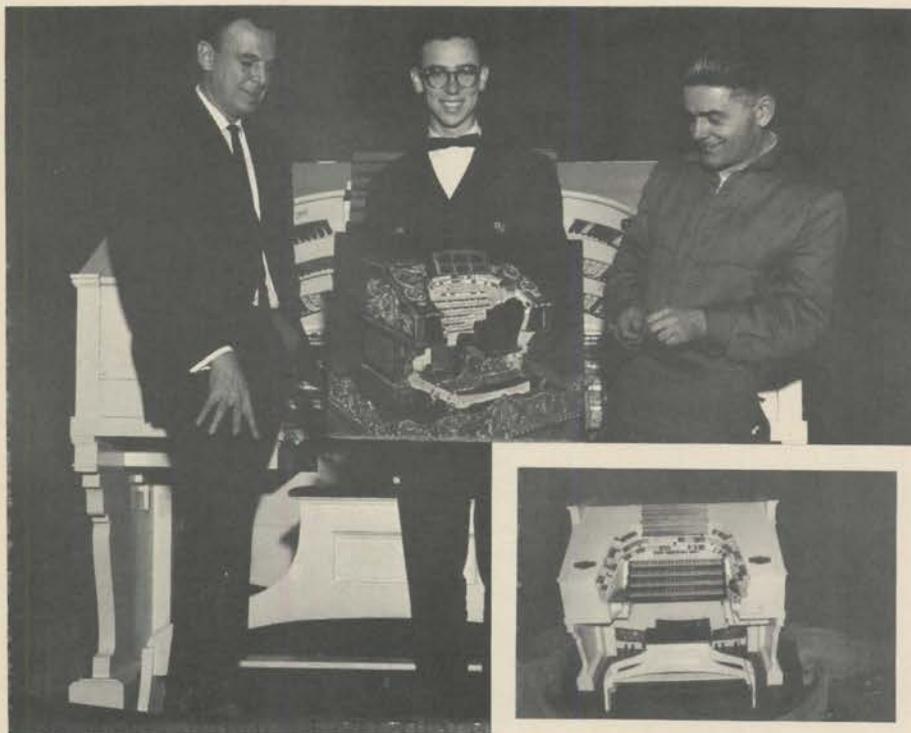
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George Wright (left) and Dick Villeman, organ technician (right), looking at picture of the SF Fox console painted by young man holding picture. Inset - Console of SF Orpheum Robert Morton.

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CHAPTER ACTIVITIES

CHICAGO AREA CHAPTER

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

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

CONNECTICUT VALLEY CHAPTER

Chairman - Everett Bassett, 312 Homestead Ave., Waterbury, Conn. 06701.

Secretary - Judy Derby, 109 Layton St., West Hartford, Conn. 06110.

Picture a mirror lake nestled among sloping, tree-dotted hills. Picture an attractive studio, just a patio from the lake's edge, a wall of windows overlooking the lake. Visualize a gold and white three manual WurliTzer console in one corner of the big room, a two manual gold and white console opposite, and three chambers bulging with pipes and percussions. Make it a warm, blue, autumn afternoon -- and this is ConnChap's Oct. 12 meeting at George L. Shaskan's studio in Stamford. To the ardent ATOE-er, this is paradise; no wonder our meeting was so well attended!

In the evening, Rosa Rio played an informal and delightful concert for us. When we failed to coax her back to the console, Chairman Ev Bassett ran a rare, one-man show -- well, with some assistance from the distaff side. He projected silent movies (he got them running and wife Eleanor took over), and raced to the console to accompany the show.

A fitting follow-up, this, to the hilarious summer outing at the Orange home -- and pool -- and organ -- of Jack and Ann Heavens. While the kiddies (of all ages) gurgled in the pool, us organ alligators gathered round to admire Jack's spanking new pride and joy: an Allen Custom Theatre Organ installed just the previous day. We all took a whack at the console, and Chairman Ev Bassett could scarcely tear away even for the pot-luck supper or the incredible sleight-of-hand session by Magician Al Wall, or even the vintage 1909 bathing togs modeled by our hosts.

Evening performances included a console-and-keyboard duet by Ev Bassett at the Allen and Mike Foley at the apartment grand piano, followed by a swinging combo composed of Host Jack Heavens at the Allen, son Johnny at the drums, and neighbor Gene Hubbard tooting a hot sax. That warm evening inspired real cool jazz!

CONNCHAP GOES BIG

In fact, ConnChap is being discarded in favor of embracing the entire Connecticut Valley area. At the October 12 meeting in Stamford, the members voted to change our name to the Connecticut Valley Chapter, and to add Western Massachusetts, New Hampshire and Vermont to our geographical area which formerly included only Connecticut. The national

organization was notified immediately and their approval requested.

So you may now call us ConnValChap!

Any THEATRE ORGAN readers in them thar hills are cordially invited -- yea, even urged -- to contact any chapter officer at once and make yourself known. And if you jes' happen to have a 4m/36r WurliTzer of your own, we won't bar you on that account.

Very seriously, we are anxious to recruit members and locate organs north of the Connecticut state line, and we'd be most happy to hear from anyone in that area.

Eleanor D. Weaver

DELAWARE VALLEY CHAPTER

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

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

On Sept. 22, Delaware Valley Chapter members made their annual trip to the Surf City hotel, Surf City, N.J., to play and hear the 3/15 WurliTzer installed there.

Surf City hotel's regular organist, Frank Albanese, has performed there since 1961 and has quite a background on the "King of Instruments." He first played at the Strand Theatre in Union City, N.J., at the age of 13. He was heard over Stations WOR, WHN, and WAAT, broadcasting from the State Theatre, Jersey City, N.J., for 14 years. Also to his credit is the first jazz organ concert at Carnegie Hall. And he was official organist at the famous Stage Door Canteen of W.W. II in N.Y.C.

The meeting at Surf City was a bigger success than the one last year, indicating that the members look forward to this annual meeting.

On October 27 the chapter journeyed to Rahway, N.J., to hear an excellent 2/7 WurliTzer at the Rahway Theatre. The organ was restored by Michael Hughes and Wendell Rotter, who did a marvelous job. The theatre management opened the theatre to the general public for the last half of the meeting, drawing an audience of about 350 people in addition to AATOE membership.

Performing at this meeting were the following: Alan Day, Al Hermanns, Barbie Fesmire, Wendell Rotter, Bob Carson, Leo Bolbecker, George Miller, Gerry Glaze, Arnold Leeds, Garret Paul, Donald Leroy, and Dick Loderhose.

November 17 was the day many of us were waiting for, to hear and see the famed Atlantic City Convention Hall organ.

The program was opened by Barbie Fesmire who, it is understood, is the second woman ever to play this gigantic instrument, an honor in itself.

Following Barbie was Lowell Ayars, who gave an excellent performance as

usual. It should be added here that both of these performers studied under Leonard MacClain, another testimonial to Leonard's ability to not only perform but to teach as well.

After this performance, we went to the Convention Hall Ballroom to hear the 4/55 Kimball. This organ was designed and voiced by the late Senator Emerson Richards, as well as the main auditorium organ.

While members were playing the ballroom organ, groups of 20 at a time were taken for a tour of one of the eight chambers of the main organ. William Rosser, organ chief, explained various workings of the chamber and one can appreciate the tremendous task of tuning and maintaining this gigantic instrument.

The following members had the opportunity to play the ballroom organ: Ed Weimer, Dick Loderhose, Wendell Rotter, Garret Paul, Al Hermanns, Esther Higgins, Olga Headley, Barbie Fesmire, Sal Trippey, Donald Leroy, Lowell Ayars, Leo Bolbecker, Frank Cummins, Mark Dresden, Robby Carson, George MacNeal, Kathy Woern, Clifford Welsh, and Jerry Glaze.

After the meeting, many members went to Luigi's Restaurant, where reservations had been made for the club.

R. A. Pfunke

EASTERN MASSACHUSETTS CHAPTER

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

Secretary - Elbert J. Drazy, 6 Amherst Road, Andover, Massachusetts.

The October meeting was held at the home of Mr. and Mrs. Pat Fucci in Waltham, and included the election of 1964 officers and preliminary plans for the Spring Concert. Following the business meeting, those in attendance had an opportunity to play Pat's Conn organ and to observe the progress being made on the 4/20 Robert Morton installation.

At the request of the membership, the November meeting was held at the Methuen Memorial Music Hall. This fabulous Welcker concert organ, a 4 manual, 80-100 rank instrument, is one of America's finest. It was built in Germany between 1857 and 1863, and arrived in Boston on March 22, 1863, after running the British blockade. The organ was originally installed in the old Boston Music Hall. In 1897, Edward Searles of Methuen purchased the instrument and had a special hall designed and built just for the organ.

The December meeting was held at the home of Chuck Whitehead. Chuck's organ is WurliTzer Opus 193 from the Codman Square Theatre in Dorchester, Mass.

David Hartshorn

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LAND O'LAKES CHAPTER

Chairman - Ed Borowiec, 224 S. 5th Street, Delano, Minn.
Secretary - Burt Frank, 820 Hoyt Av. W., St. Paul, Minn.

Now that the Annual Meeting is a pleasant memory, we have been able to step up the frequency of our chapter meetings. Our new officers were elected and installed at the July 27 meeting, which was hosted by Harold and Don Peterson. We spent a most enjoyable afternoon with their 3/8 Barton, which nearly had to be blasted from the Uptown Theatre in St. Paul. This is a very unusual organ in which the top (Barton) manual is divided into a treble half and a bass half. Either portion may be coupled to the pedals, providing combinations which are out of this world. Barton only made 12 of these organs, so Harold and Don have a real rarity. We all had a chance to play it, but Bill Eden, home on leave from the U.S.A.F. in Germany, really showed us how to handle this wild beast. Come home to stay soon, Bill!

Program Chairman Clyde Olson hints that he has some very exciting things planned for our meetings, but that's about all he'll say. He made an excellent start by having the gang out to his "ranch" for a picnic on Sunday, August 25th. We were treated to some very pleasant and pipe-like sounds from the Allen theatre and church organs at the Schmitt Music Company auditorium the evening of September 19. The electronic organs are closing the tonal gap between them and the pipes rapidly. They're even driving the generators with the sound of wind ("Whind," Allen calls it). What next? Ron Brownell ruined his reputation for never finishing a piece by finishing no less than three, and beautifully, too. A special treat was the playing of Paul Quarino, a young organist from Milwaukee who is studying music in Minneapolis. He is definitely a "Jack of all musical trades," and a master of all of them. You haven't really heard the "St. Louis Blues" unless you've heard Paul do it on the large church organ, right after a very intricate improvisation of a heavy classical selection. Take it from us, you'll hear more from this fellow!

John Zetterstrom

LOS ANGELES CHAPTER

Chairman - Jack Shemick, 4311 Stewart Avenue, Los Angeles, California.
Secretary - Miss Constance Brenner, 1914 South Vermont Avenue, Suite 12, Los Angeles, California.

NEW YORK CHAPTER

Chairman - James Dougherty, 314 East 196 Street, Bronx, New York.
Secretary - Mary Dougherty.

NIAGARA FRONTIER CHAPTER

Chairman - Grant Whitcomb, 19 Church Street, East Aurora, New York.
Secretary - Laura Thomas, 3534 Bow-en Road, Lancaster, New York.

What a wonderful experience it is, to have the privilege of hearing a truly great theatre organist play a concert on a fully restored WurliTzer in its natural setting, a beautifully maintained movie palace! Such was our good fortune Sunday, October 13th, when we heard the world-renowned Reginald Foort present an unusually enjoyable program of classical, concert and popular music on the magnificent 4-21 WurliTzer in the RKO Palace Theatre in Rochester, N.Y.

Pre-concert excitement had reached a peak when the big red curtains parted slightly around the microphone, and Niagara Frontier President John Spalding and Concert Chairman Dick Britton introduced Reginald Foort at the centre stage. The beautiful ivory and gold console rose majestically from the left side of the pit, and Reggie climbed aboard to open with his familiar signature, "Keep Smiling."

It rapidly became evident that Reggie had the audience right in his hand; his informality and his humorous comments in a refined British accent brought many a spontaneous chuckle. (He informed us right at the start that he was to be called Reggie). His playing seemed faultless, and deceptively effortless. It is quite possible to render the works of the great masters in a manner understandable and enjoyable to everyone, as Reggie very convincingly demonstrated. He had no

difficulty in getting his right foot down on the pedalboard as well as the left, or cancelling tremulants when the music required it; however, when the tremulants would contribute to the desired effect, they were used, thanks be.

A well-deserved tribute was given to Danny and Oline Schultz and their associates for the splendid condition of the organ; Reggie remarked that it was wonderful to find such a magnificent WurliTzer in mint condition. One dead note on the Brass Trumpet was the only flaw in evidence throughout the entire concert, which is remarkable considering the extensive use of solo voices. Reggie mentioned the excellence of the tuning, which was very evident in the tremos off passages.

All too soon the concert ended; however, when some encores were suggested, the applause brought Reggie back. The climax of the encore numbers was reached with his stirring rendition of "Finlandia," then a few lines of "Keep Smiling" brought the concert to a close. A large crowd quickly gathered around the console, eager to meet Reggie and get his autograph. He graciously complied to the many requests. Annette Maclean was in the audience, and Reggie was quite delighted to meet her, as her late husband, Quentin Maclean, was his colleague in England.

H. Clealan Blakely

EDITOR'S NOTE: A fine story of the Niagara Frontier week-end meeting in Toronto was received too late for this issue. Watch for it in the new ATOE Newsletter, under the able editorship of Stu 'Posthorn' Green.



Harry B. Picken, Niagara Frontier Chapter director and former theatre organist, at console of 4/28 WurliTzer, August 4 concert.

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Arthur Melgier, member of Niagara Frontier Chapter, and a former theatre organist, at Shea's Buffalo Theatre Wurlitzer during August 4 concert.



Reginald Foort and Annette Maclean at console of RKO Palace Theatre 4/21 Wurlitzer, October 13 Niagara Frontier ATOE concert, Rochester, N.Y.

- Photo by Clifford O'Kane.

NORTHERN CALIFORNIA CHAPTER

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

Secretary - Gordon Walker, 4678 Belfast Avenue, Oakland, California.

The first meeting in several months for the normally very active Northern California Chapter was held at San Francisco's spacious Paramount Theatre on December 7. The big 4/33 Wurlitzer was found to be in fine fettle after undergoing extensive overhaul by a crew under professional organ-man Ed Stout.

People began entering the darkened auditorium a few minutes after 8 a.m. on this rather dark and sprinkly Saturday, and the program began about 9 a.m., following considerable picture taking of the partially-raised console. Following a few announcements, the music was started by Jim Roseveare of San Jose. While Jim played a variety of music, the



Allen Mills at console of 4/21 Wurlitzer RKO Palace Theatre, during his concert performance on August 18.

numbers which set tongues wagging were his amazing reproductions of several of the early Jesse Crawford records. The voicing of this organ, plus Jim's uncanny choice of registration, made one feel that the "Poet of the Organ" could not be too far away after all.

Following this auspicious beginning, the 200 members and guests reveled in the "Big Sound" for some two hours with groups being offered by Aura Edwards (looking very cute in red dress and pert modern hair-do), and Chapter Chairman Fred Clapp, and polished off in great style by old pros Dave Quinlan and Larry Vannucci.

Paramount member-manager-enthusiast Earl Long was obviously pleased at the big turnout and the music, promising even more of the past hospitality and cooperation for which we are all very grateful.

A meeting was promised for January, to kick off another big year for the Nor Cal Chapter, now the largest organ club in Northern California, itself a hotbed of

*Please turn to next page

ORGAN RECORDINGS OF SPECIAL INTEREST

BUDDY COLE - Modern Pipe Organ

Just released and we have it. Buddy Cole at his own studio organ. Many thrilled to this combination at the 1962 ATOE convention. This album includes many color photos of the console and pipe work. The fidelity we find superb.

DON BAKER - Sound Showcase

Baker's latest theatre pipe organ recording showcases many of the unique effects available only on such an organ. Photos of the Lorin Whitney organ, one in full color, adorn the album jacket.

JESSE CRAWFORD - Poet of the Pipe Organ

Expertly performing the music of Irving Berlin, this is a masterpiece of an album by the recognized master of the art of theatre organ playing. This is Crawford's first recording since the advent of long-playing, high fidelity techniques. MONO ONLY.

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Still our best selling albums, these well produced recordings have Everett Nourse and Tiny James bidding goodbye to one of the great organ and theatre combinations. Order now while the beautiful and informative double fold album covers remain available.

Some of the recordings we have handled are no longer available and those fortunate enough to have obtained them now own collector items. The Tiny James Fox Oakland recording is an example. Other recordings, although available, are difficult to get from their suppliers and require a great deal of time and energy on our part resulting in a slight delay to you. We feel confident that it is worthwhile waiting a week or so longer in order to obtain albums of merit. Since you do bear with us, we thank you for the opportunity of serving you.

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Farewell Fox No. 1	5.00	5.00
Farewell Fox No. 2	5.00	5.00

Name _____

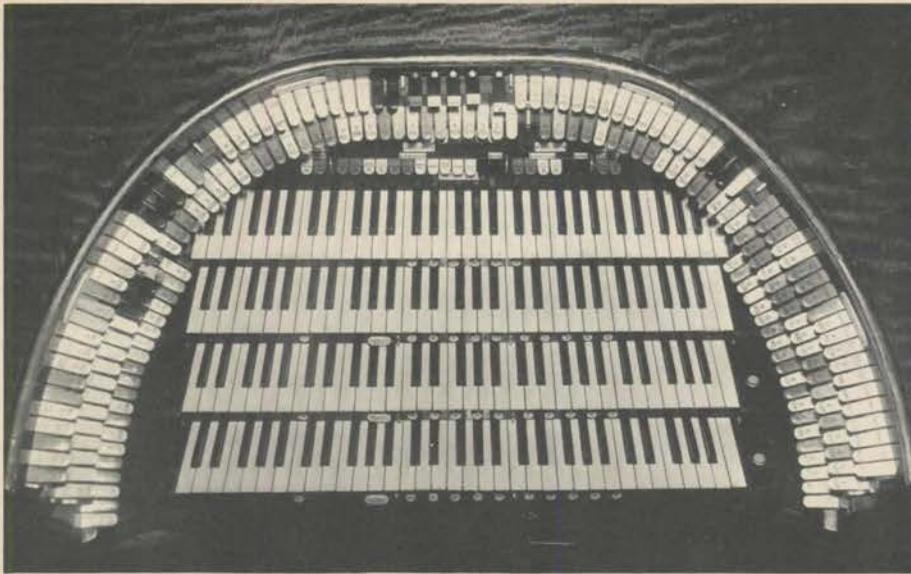
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\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00



The San Francisco Paramount 4/33 Wurlitzer.

organ activity of all types. Eight big affairs were held in 1963, with heavy attendance at every one. Membership has been rising steadily without any membership drive, merely because of the steadily increasing interest in our music, and underscored by an increasing number of organ concerts by other organizations.

While several favorite haunts disappeared or became unavailable during 1963, there are a number of new installations which will become available for meetings in the coming year, so there should be plenty of variety ahead for chapter members.

Fred Clapp

PIEDMONT CHAPTER

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

OHIO VALLEY CHAPTER

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

POTOMAC VALLEY CHAPTER

Chairman - Ray Brubacher, 1706 May-
hew Drive, Silver Spring, Maryland.
Secretary - Woody Wise, 3701 Eaton
Place, Alexandria, Virginia.

On Friday evening October 25th, a Chapter meeting was held at the "America on Wheels" rink, Alexandria, Va. Members from as far away as Richmond and Baltimore were present to hear Jim

Ray Brubacher

Boyce premiere his big 4/34 Wurlitzer, of which 21 ranks were playing.

Jim began his program with a medley of songs from "Porgy and Bess," and after taking us through many delightful tunes, finished with a fantasy on "West Side Story." The organ, still to be enclosed, sounded very good, even though there are places in the vast arena which tend to harm the sound of this fabulous instrument. But in general, those who recorded the concert probably got very good tapes.

The console was later turned over to other members who wished to try their hand. Our thanks to the management and to Jim Boyce for their cooperation. There were approximately 150 in attendance.

On November 17, at 8:30 p.m., the Potomac Valley Chapter and JF Theatres presented Leonard MacClain in a special Theatre Organ Party with silent movies, song slides and all of the Leonard MacClain special arrangements played on the Giant Kimball Pipe Organ in Baltimore's Stanton Theatre. With over 1000 in attendance, this was an evening that will long be remembered.

On December 1, a last-minute meeting was held for all to hear, for the final time, the 2/7 Wurlitzer in the State Theatre, Baltimore. News of the closing of the theatre was made public on November 25th, leaving little time to notify all members. We saw many new faces at the console, among them, Charlie McClellan, Frank Myers, and a new member, Roger Goodell.

Our member John Steele has purchased the 3/32 Moller in Loew's Palace Theatre, Washington, D.C. John will remove and store the instrument until he finds a suitable home for it. Congratulations, John. It's going to someone who will really appreciate it!



New officers of Ohio Valley Chapter. L. to r., Glenn E. Merriam, chairman; Mrs. Merriam, secretary-treasurer; Ev; erard Pratt Jr., vice chairman. - Photo by Jack Foster.



With Mayor Frank R. Somers of Dayton, Ohio, looking on approvingly, Robert E. Kline, president of Dayton Board of Education and Director of Education and Training for National Cash Register, plays Ken Hunt's Wurlitzer at Ohio Valley Chapter meeting.

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

PUGET SOUND CHAPTER

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

Secretary - Dick Schrum, 12258 12 St. NW, Seattle, Washington 98177.

The third meeting of 1963 was held over Labor Day Week-end, with a visit to two theatres, starting out the night of August 31 at 8 p.m. with Andy Crow presiding at the Music Hall Morton. After a brief enjoyable concert, the organ was turned over to the membership.

At 11 p.m., the meeting broke for refreshments until the late show was over at the Paramount. A little after 1 a.m., Dick Schrum brought the 4/20 WurliTzer out of the pit and gave a short concert, followed by the members again. By this time, some of the organists around town had shown up, such as Don French and Woody Pescho, and this added a spark to a rather happy-tired group. The meeting ended about 3:30 a.m.

At 2:30 p.m. on Sunday, the meeting got under way again, this time at the Jim Collier residence, where the organ is a three manual (2 operating) 11 rank Kim-

ball located on the top floor of a large barn in North Bothell, Washington. The meeting opened with a fine concert by Roger Johnson, with a short business meeting following. Then all adjourned to a wonderful dinner arranged by the wives of Don French, Woody Pescho, Bill Carson, Harold Shawver, Jim Collier and Dick Schrum.

Following a jam session that lasted until 7:30 p.m., the crowd split up to take in the Morrison's 3 manual Marr & Colton, and Roger Johnson's WurliTzer-Morton-Wicks combo.

Dick Schrum



Dick Schrum brings up the Seattle Paramount WurliTzer.



Bob Jones at the Collier Kimball.



Woody Fresho at Collier's Kimball.



Jim Tarling, Roger Johnson, Don French, Royden Morrison, socializing at the Collier barn.

THE SOUTHEASTERN CHAPTER

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

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

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.

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OREGON CHAPTER

Chairman - Ted Marks, 706 N. E. 165th Ave., Portland, Oregon.
 Secretary - Bill Peterson, 2708 N. Portland Blvd., Apt. 2, Portland, Ore.

The first meeting of the Oregon Chapter was held October 20th, at the home of Mr. and Mrs. Doug Phillips. A group of 41 were entertained by Bob Rickett at the 2/7 Wick organ in the Phillips home. The organ was just finished in time for this meeting, having been enlarged from 4 ranks. It sounded very beautiful, as Bob recreated some of the memories of



Officers of the new Oregon Chapter, l. to r., Dennis Hedberg, vice chairman; Bill Peterson, secretary; and Ted Marks, chairman.

Crawford, Dunstedter, and others, in a very clever presentation.

Following the concert, Harry E. Carruthers was introduced to speak of his recollections and to show old photos. Carruthers recalled, as a small boy in England, his earliest knowledge of Hope-Jones, who used to shake his hand by extending his little finger. After coming to the United States, Mr. Carruthers and his father both worked for, and were stockholders in, the Hope-Jones Organ Company. He also worked for WurliTzer, Kimball, Skinner, and Robert Morton. While at WurliTzer, he developed the brass trumpet. He came to Portland in



Harry E. Carruthers, guest speaker at Oregon Chapter meeting October 20, one of the original stockholders and workmen in the Hope-Jones Organ Company . . . also the developer of the Brass trumpet while at WurliTzer in N. Tonawanda.

1922 to stay 3 months, but has been here ever since. Carruthers installed the WurliTzer organs in the Paramount, Oriental, and Broadway theatres in Portland.

His talk proved very interesting, and the membership enjoyed it. A motion was passed to make Mr. Carruthers an honorary member of the chapter.

The meeting concluded with a "jam session," and the serving of coffee and dessert. The Chapter would like to thank the Phillipses for the warm hospitality they extended in hosting this meeting in their home.



Bob Rickett seated at the Wick 2/7 in the Doug Phillips home, where he was the featured artist at October meeting of Oregon Chapter.

Complete WurliTzer List Available

The WurliTzer list recently published serially in THEATRE ORGAN has been the subject of many inquiries since it first began to appear in print. It has been pointed out that the list would be much more valuable and interesting from an enthusiast's standpoint if it were available by state and city. With this thought in mind, former ATOE President Judd Walton has had the entire listing punched on IBM cards and can now produce an IBM run or listing in any of the following sequences:

1) The list by Opus Number (as it appeared in THEATRE ORGAN).

2) A listing by state and city by Opus Number.

This No. 2 listing shows a grouping by state, and then by cities with that state alphabetically. And then if more than one organ was shipped to a city, the instruments are listed by Opus Number for that city. Thus, Phoenix, Arizona WurliTzers are found on this list under, Arizona, Phoenix, Opus No's. 408, Style B, Rialto Theatre; No. 2088, Church 3M, 1st Baptist; No. 2155, RJ8, Mr. & Mrs. Gibbs.

3) A listing by Style Number and

Opus Number.

This No. 3 list shows the organs by style groupings, and by Opus Numbers. Thus, all of the Style D's are listed by Opus Number, with variations shown. A Style DX, for instance, means a divided organ. An SP is a special; PL means a player attachment.

A copy of these listings with a clip binder is now available by writing to:

Judd Walton
 California Farm Bureau Federation
 2855 Telegraph Avenue
 Berkeley, California, 94705.

The cost is Ten Dollars (\$10.00), which includes mailing charges. These lists are priced at cost, including mailing, without profit, as a service to ATOE members who are interested. It will be necessary for you to assemble the sheets. At least two weeks should be allowed for the run to be made after ordering, plus mailing time. For further information, contact Judd Walton at the above address.

TRY A CLASSIFIED!

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.

LAST MINUTE CLASSIFIED FOR SALE

Upper 49 notes WurliTzer Tibia, \$50.00, Bottom 12 notes WurliTzer Violin, \$25.00 William O. Morrison, 5152 Sound Ave., Everett, Washington.

Kilgen 3m/8r in playing condition. Complete traps, percussions, and toy counter. In home of Dallas, Texas suburb. \$5400 FOB. Details on request from Bill Thompson, 1408 Beacon St., Brookline 46, Mass.

WurliTzer 16' Wood Diaphones, 12 notes, with chests. Late Model. Phillip Stock, 1232 Farmington Ave., West Hartford, Conn.

WE HAVE THE FOLLOWING BACK ISSUES LEFT IN STOCK:

1959 - Volume I, No. 2 \$1.00 ea.
 1962 - Volume IV, No. 3 & 4. . \$1.00 ea.
 1963 - Volume V, No. 1, 2, 3 . \$1.25 ea.

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

LEONARD MacCLAIN PLAYS FOR THEATRE ORGAN LOVERS - RALBAR SOLP-6301 (Stereo), OLP-6301 (Mono).

Recorded on the Lorin Whitney WurliTzer-Morton, this album captures the incomparable MacClain style at its best. The excellent choice of combinations makes each number a new listening delight, especially the beautiful Vox combinations used in "Street Of Dreams." Lorin Whitney certainly deserves a pat on the back for such a well regulated instrument. Selections include "Moon River," "Street Of Dreams," "Don't Take Your Love From Me," "Goodnight, Sweetheart" (a gem), "Don't Blame Me," "Ain't Misbehavin'," and others.

In our opinion, this is a worthy addition to any organ lover's music rack at \$4.98 Mono, \$5.98 Stereo. The record is not available in stores, but will be shipped postpaid from RALBAR PRODUCTIONS, P.O. Box 212, Pottstown, Pa.

"OLDIES" For Pipe Organ - Lee Erwin plays the Mighty WurliTzer - SOMERSET-SF-12600 (Stereo).

Here is an excellent record we picked up in a drugstore music rack for 88¢! The cover photo is the much used New York Paramount console, while the organ played by Lee Erwin is the studio WurliTzer at Radio City Music Hall. The selections include 31 all-time favorites including "Hot Time In The Old Town Tonight," "Wait Till The Sun Shines, Nellie," "My Gal Sal," "Cuddle Up A Little Closer," and so forth. This is a good pressing, with a minimum of surface noise, well played on a real WurliTzer with most of the colorful reeds in evidence. We would say if you can pick this up in your local drugstore even at \$2.98 it is a good buy.

"THEATRE ORGAN TECHNIQUE" at the Hammond and Pipe by Rosa Rio - RIO RECORDS-RR2004 (Mono).

Here is a record with two bands devoted to Hammond and one band to pipe organ, for those who like to compare between pipes and electronics. Rosa Rio has an excellent style and good arrangements, although registration does not vary too much either on the Hammond or the pipe portion. The make or location of the pipe organ is not mentioned, but it is probably a home or studio installation. The organ and tonal percussions sound very well, and we get impressions in listening to this disc that Rosa Rio has played a lot more pipe organ than she has electronic, as her style is so much more relaxed on the pipe numbers. Selections include "People Will Say We're In Love," "Satin Doll," "Sleepy Time Gal," "The Swinging Shepherd Blues," "Fascination," "Surrey With The Fringe On Top," "St. Louis Blues" and others. We think you will enjoy this LP at \$3.50 postpaid. RIO RECORDS, 130 Mill Street, Shelton, Connecticut.

Record Reviews

BOB READ AT THE BEEF EATERS THEATRE PIPE ORGAN - HI-FI PIPES - BR1001 (Mono only).

This is the first recording of a very talented organist, Mr. Bob Read. Bob, who for years has been among the top jazz organists in the country, presents his artistry at the console of his Marr & Colton-WurliTzer Theatre Pipe Organ. This effort culminates six years of hard work rebuilding the organ, which is presently installed in the famous Beef Eaters Restaurant in Phoenix, Arizona, where Bob plays nightly. The 3 manual console shown on the record jacket controls 18 ranks of pipes plus a host of percussions. Selections played are "Everything's Coming Up Roses," "Makin' Whoopee," "Col. Bogey March" (complete with all percussions), "My Funny Valentine," "No, Not Much," and others. We don't know the price, or a mailing address, but would suggest that you write Bob Read, Beef Eaters Restaurant, Phoenix, Arizona, for this fine record.

THE BELLS OF CHRISTMAS CHIME AGAIN (Volume 2) Eddie Dunstedter - CAPITOL ST-1968.

This album is a follow up to THE BELLS OF CHRISTMAS recorded by Dunstedter last year. Both albums are recorded on the Lorin Whitney WurliTzer-Morton, and include the artistry of Bob Mitchell assisting with such melodic percussion instruments as celeste, vibraphone, chimes, and the remarkable Maas-Rowe Symphonic Carillon. The organ itself has its own Chimes, as well as Glockenspiel, Xylophone, and Marimba - all adding to a holiday celebration that is joyful to the ear as it is to the spirit.

Other sounds were added for the charming novelty "In The Clock Store," which while not specifically associated with Christmas, was included by Dunstedter because it has invariably been requested at many of the Christmas concerts he has given during his long reign as one of the greatest theatre organists. This is Christmas music in the style of "Mr. Pipe Organ" Eddie Dunstedter. Numbers played are "White Christmas," "Silver Bells," "Sweet Little Jesus Boy," "Winter Wonderland" (We liked this arrangement), "I'll Be Home For Christmas," "In The Clock Store," and others. This is a super addition to any organ lover's library.

THEATRE ORGAN OVERTURES AT THE PLAZA - John Brent Ledwon - ALPHA-ST-7702 (Stereo), M-7702 (Mono).

This record is just what the title indicates, with three overtures being played for each side. The organ is the 3/15 WurliTzer in the Plaza Theatre, El Paso, Texas, that has been cared for as an only child by Jim Connor and Walt Hanlon of the El Paso Theatre Organ Club. The organ is certainly a credit to the two El Paso renegades, as it sounds exceptionally well. The playing of young John Brent Ledwon is the best that we have heard him do, and this reviewer knows there is a lot of talent in this young fellow. The numbers recorded are "Orpheus In The Underworld," "Gloomy Sunday," "Poet And Peasant," "Viva Mexico," "Morning, Noon And Night In Vienna," and "The Beautiful Galathea." It is our understanding that these numbers were suggested to young Ledwon by the Theatre Organ Society of Australia, but we would have preferred hearing him do something a little lighter, with Franz von Suppe overtures not being quite our cup of tea. It is, however, a good record, well played and well recorded. Available by mail only from ALPHA RECORDS, 5965 West Blvd., Los Angeles, California 90043. Mono \$4.00 and Stereo \$5.00 postpaid in the USA.

"JOHN DE MELLO AT THE WAIKIKI THEATRE ORGAN" - Lani LS-1000.

When thinking of Hawaii, most people conjure up mental images of poi, pineapples, coconuts, hula girls and other tropical dishes. Somehow, theatre pipe organs just don't seem to cross one's mind. But they got 'em! As a matter of fact, there are two Morton organs installed in theatres in Honolulu. This album features John De Mello at the 4 manual Robert Morton theatre organ installed in the beautiful Waikiki Theatre in Honolulu.

The organ chambers are located to the right and left of the stage directly behind two beautiful concrete palm trees. Lest your vacation dreams be shattered, the other palm trees in Hawaii are constructed in the usual method. This

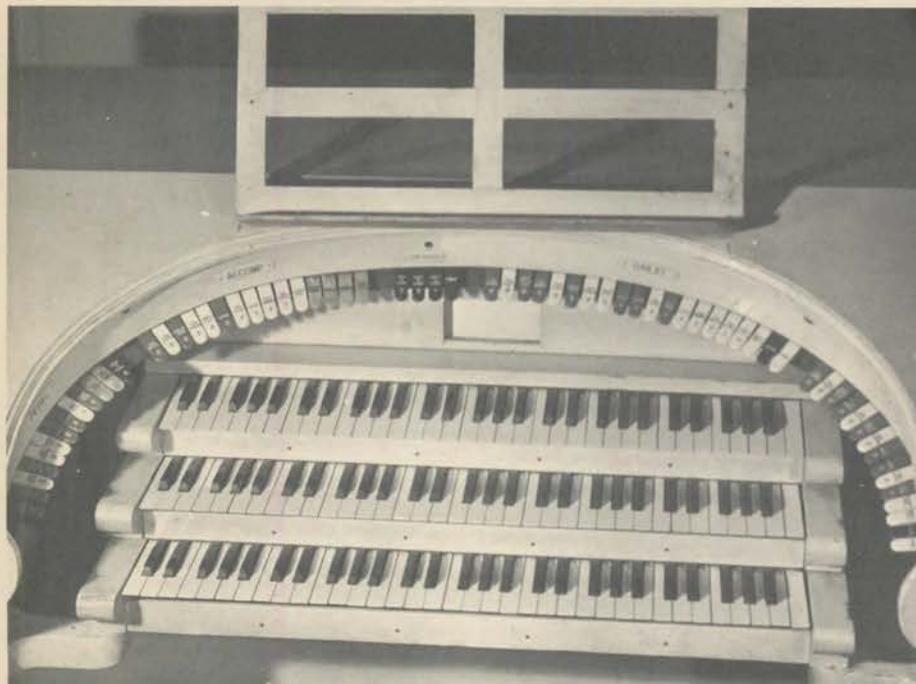
Please turn to page 31

NOTE: To be reviewed in our next issue - Two albums by Ann Leaf, "The Mighty Mite," recorded during her recent concert at the Los Angeles Theatre. THAT THEY ARE EXCELLENT is all we have space to say just now.

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

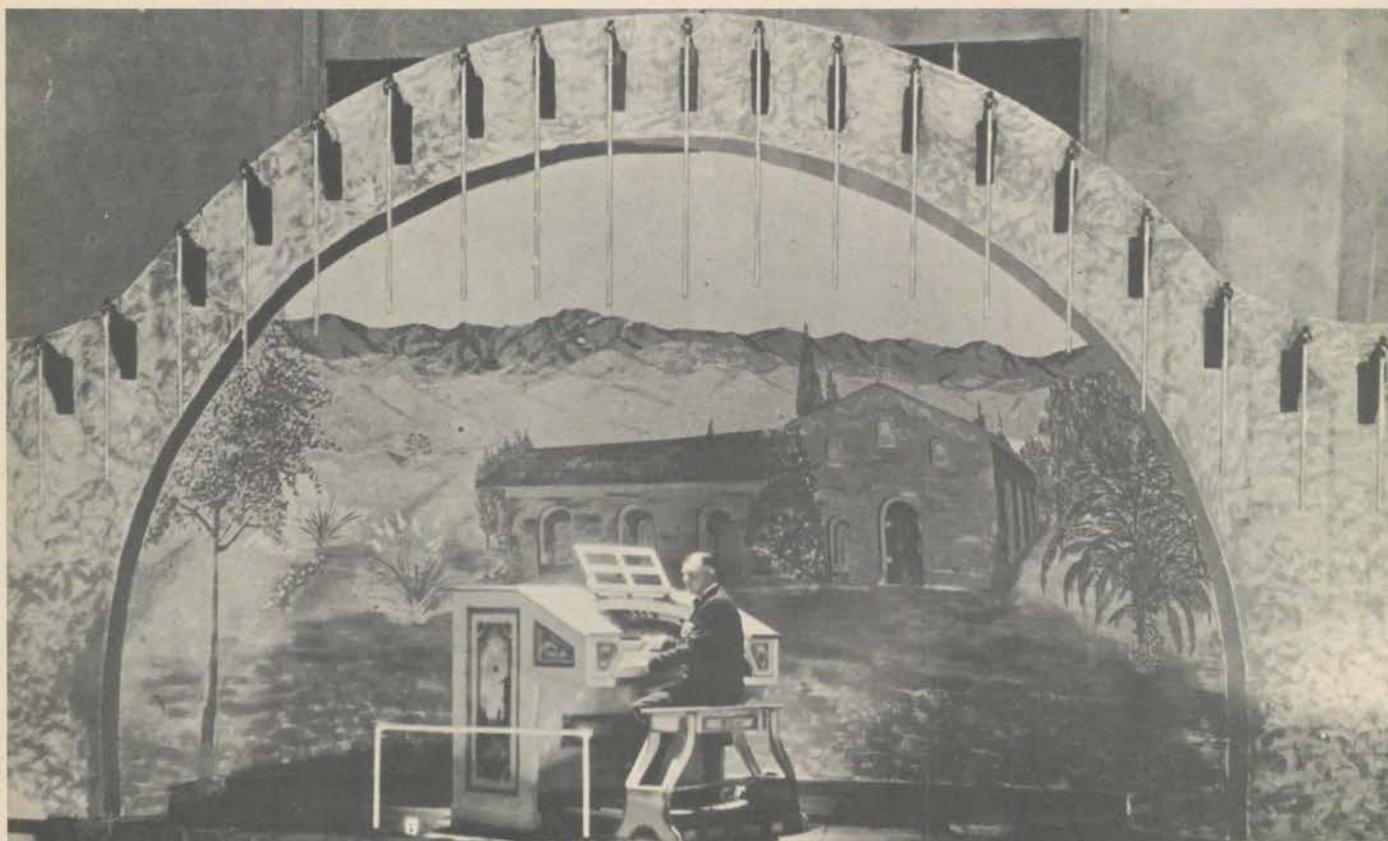
The William Wood Pipe Organ Company

By Bill Peterson



Console of 3/6 Wood Band Organ of 1929 vintage as it appeared in 1963, after 34 years of service!

Available history indicates that the William Wood Pipe Organ Company was born in Portland, Oregon, in the year 1922. The officers who served the company throughout its existence were William Wood, president; George A. Morrison, vice president; and Edward E. Juster, secretary. Several locations were used by the firm during its history. In 1925 the company was located on the west side of Portland at 101 13th Street. The company moved to much larger quarters in 1926, taking over the second floor of a manufacturing plant at 1475 East 27th Street North, corner of Morgan. Although street numbering in Portland has since been changed, the factory, with its large "CHAMPION MANUFACTURING COMPANY" sign on the roof, stood proudly in the middle of what is now Northeast Lombard Street (at N.E. 27th Avenue) on the south side of the Union Pacific Railroad tracks. The railroad siding "CHAMP," which serviced the factory and its steam plant and dry kilns, is still there for those of us who like to reminisce.



3/6 Wood Band Organ console as first installed in '29 in Band Shell, Rollerdom Skating Rink, Culver City, Calif. Scenic painting in band shell, and console artistry, by Ray Smith of the Wood Pipe Organ Company.

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

"Billy" Wood, as his friends and co-workers knew him, was a man of rare attributes. His genius for electrical mechanics, his profound knowledge of music and musical instruments, and his devotion to perfection in the building of pipe organs endeared him to all who knew him. His musical education apparently began very early in his life, for it is known that he and his brother Darwin, both of tender age, played a duet on pipe organ and piano before Her Majesty, The Queen of England! Thus, "Billy" took an early step in a career which led him to build many fine pipe organs and carve a niche in the musical history of the Pacific Northwest.

During the early days of the Silent Screen, the Jensen and Von Herberg theatre chain installed many fine organs in their theatres, and for a time William Wood was their service man for these organs in the Portland area. Most of these organs were WurliTZers, and included the 4/32 Hope-Jones WurliTzer (Opus 164) in the Portland Liberty Theatre. During this time "Billy" maintained a Marr & Colton theatre organ in suburban Forest Grove, Oregon. Since the pipe organs, which he later built, contained similar chestwork of excellent character there is no doubt that "Billy" was influenced by Marr & Colton in his own designs.

Most of the wooden pipes used in a "William Wood" organ were made in their own factory, a great many of them by the founder himself. Wood designed his own "scales" for the wooden pipe work and his "Tibia Clausa" of special scale is something to hear! In the 16 foot register, his wooden "Violone" and "Double Open Diapason" ask no quarter. To his specifications of wind pressure, scale, and voicing, all metal pipe work was purchased from Anton Gottfried and Son, Erie, Pennsylvania. Musical percussions, of appropriate scale, were purchased from J. C. Deagan, Inc., Chicago, Illinois, and the electric magnets from Reisner Manufacturing Company, Hagerstown, Maryland.

The company's most popular organ model, both musically and price-wise, seems to have been the 2/8 with a horse-shoe console. In the Main Chamber: Flute 16', Open Diapason, Viol d'Orchestra, Viole Celeste, and either a Clarinet, Krumet, Oboe, or French Horn. A metal bar Harp, if ordered, was also placed in the Main Chamber. In the Solo Chamber: Tuba (16' if ordered), Tibia Clausa, Vox Humana, Percussions and Traps. Theatre acoustics (with people) determined the final wind pressures used. The consoles were equipped with two swell pedals and usually a crescendo pedal. Three tremulants were standard: Solo, Main, and Vox Humana.

Perhaps one of the company's better sounding organs was the 3/9 (with piano) installed in Gellers (now the Aladdin) Theatre near the intersection of Powell Blvd. and Milwaukee Avenue, Portland. The "brassiest," no doubt,

was the Special 2/8 installed for Chris Jeffries at the Imperial Roller Rink, Portland. The largest was surely the 4/13 installed for Bob Bollinger in the Roller Rink at The Oaks Amusement Park on the beautiful Willamette River near Portland. This organ was originally installed as a 2/5 Special but was enlarged set by set, right at the skating rink, to its eventual 4/13 size.

"Billy" Wood and his brother Darwin, "The Professor," were both accomplished musicians, and both were employed as organists at various Portland theatres. However, "Billy" devoted the major portion of his talents to the building of pipe organs while "The Professor" became very popular with movie fans of the period with his impressive accompaniments to the silent screen. Darwin made many friends while teaching the organ, broadcasting on radio, and playing at the Blue Mouse, State, Oregon, and Gellers Theatres.

In 1929 the company built and in-

stalled a Special 3/6 organ in the Roller-drome Skating Rink in Culver City, California. This organ stood unenclosed (see photos) in the West balcony of the Rink (opposite the entrance) and, thanks to "Billy's" special voicing, thrilled many thousands of skaters throughout the many years of its use. This organ is now the property of Daniel F. Haworth of Burbank, California. Mr. Haworth worked for the William Wood Pipe Organ Company from June 1927 through October 1929. The photos and much of the information used in this story are through the courtesy of Mr. Haworth. After the arrival of "talkies", the William Wood Pipe Organ Company slowly went out of business and "Billy" moved to Los Angeles, California. He installed one of his last pipe organs in the Shrine Roller Rink, adjoining the "Al Malaikah" Shrine Temple in Los Angeles, and later became manager of this rink.

Both the Wood brothers passed away in Los Angeles, William in 1938 and

.....
 A PARTIAL LIST OF PIPE ORGANS BUILT BY THE WOOD PIPE ORGAN COMPANY OF PORTLAND, OREGON

Radio Station KEX	Portland Oregon	2/?	
Church	Twin Falls, Idaho	2/?	
Laurelhurst Christian Church	Portland	2/8	
State Theatre (now Cinema 21)	Portland	2/8 divided	
(the first console in Oregon, on an elevator)			
Walnut Park Theatre	Portland	2/?	"
Sellwood Theatre	Portland	2/8	"
Oregon Theatre	Portland	2/8	"
(This organ went to KXL Radio, in Multnomah Hotel, Portland)			
Theatre	Dalles, Oregon	2/8	" (Piano and Orch oboe)
Liberty Theatre	Camas, Washington	2/8	"
Hippodrome Theatre (now Fox)	Portland, Oregon	2/7	" (Piano & accordion)
Gellers Theatre (now Aladdin)	Portland	3/9	" (Piano and Krumet)
Temple Theatre	Lewiston, Idaho	2/5	
(later moved to Lotus Isle Amusement Park - Portland)			
Jefferson Theatre	Portland	2/6	"
Imperial Roller Rink	Portland	2/5	(later 2/8 plus Clar., Eng. horn, Kin., Sleigh bells)
(later combined with a 3/10 WurliTzer from Hollywood Theatre in Portland.)			
Oaks Roller Rink	Portland	2/5	
(later enlarged twice by Wood, right at the rink, ending up as a 4/13. Later, organ was replaced with the 4/18 WurliTzer from the Broadway Theatre - Portland.)			
Rollerdrome	Culver City, Calif.	3/16	(16' tuba)
(now owned by Dan Haworth - Burbank, Calif.)			
Theatre	Vacaville, Calif.	2/?	
(now in church in Vacaville)			

THE STOCK WOOD THEATRE ORGAN WAS 2/8, AND ARRANGED AS FOLLOWS:

MAIN, OR LEFT SIDE CHAMBER

Flute 16', to 1-3/5'
 Open Diapason 8', 4'
 Viol d'Orchestra 8', 4', 2'
 Viole Celeste 8', 4'
 Clarinet 8', 4'
 (Clarinet in this chamber sometimes exchanged for French Horn or Orchestral Oboe.)
 (Krumet at Gellers Theatre, in this chamber.)

SOLO, OR RIGHT SIDE CHAMBER

Tuba Profunda 8', 4'
 Tibia Clausa 8', 4'
 Vox Humana 8', 4'
 Usual traps, drums, bells, etc.
 Piano (if installed)

The Wood Company usually made their own wooden pipes. All metal pipes were purchased from Anton Gottfried and Son - Erie, Pa.

\$5.00 - DUES ARE NOW DUE FOR 1964 - \$5.00

Darwin in 1946. Ed Juster, secretary of the company, passed away in the late 1940's in Portland. Ray Smith, who worked for the firm from its inception, passed on in Hollywood in 1960. He was a fine artist, painter and repairman, and some of his leatherwork is still going strong. An example of Ray's fine artistry can be seen in his paintings on the console and background scenes in the accompanying photo of the 3/6 Roller-drome installation. The writer has had the pleasure of talking with two other past employees of the company: Glenn Mendenhall of Vancouver, Washington, and Arthur Morey of Portland, Oregon, who have some fine memories of their associations with "Billy" and his pipe organs.

Although some 33 years have passed since the William Wood Pipe Organ Company installed its last organ, several remain in regular use today. The organ in the Portland Imperial Roller Rink was combined with the WurliTzer (Opus 1327, Special Model H) from the Hollywood Theatre, Portland, and is still in daily use. A "William Wood" theatre organ (1926) originally installed in a theatre in Vacaville, California, is now in regular use in a church in that city. Everett Nourse, former house organist at the San Francisco Fox Theatre, was instrumental in obtaining the Wood organ for the Vacaville church. Incidentally,



4/13 Wood, originally in Oaks Roller Rink, Portland (showing Bill Blunk).

the residents of Vacaville are quite proud of their organ today - it's the only PIPE organ in the city!

Two fine examples of Wood church organs were installed in Bethlehem Lutheran Church, near East 39th and Sandy Boulevard, Portland, and Saint Mark's Episcopal Church, at Northwest 21st and Marshall. The 4/13 "band" organ that was installed in the Oaks Roller Rink has been replaced with the 4/18 WurliTzer (Opus 1380 - of Oliver Wallace, "Bobby" Burns, and Dow LeRoy fame) from the Broadway Theatre in Portland.

Unfortunately, there is no known complete listing of all the organs built by the company. The list included with this article is only partially complete, for no "Opus" numbers were ever kept at the factory. Also, pictures of William Wood and his brother Darwin are known to exist but are unobtainable at this time. Perhaps some reader will have a useful picture and send it along for a "Post Script" story in the future. Having enjoyed many wonderful hours of listening to some of the fine "William Wood" organs mentioned in this article, the writer will greatly appreciate any additional information in regard to The William Wood Pipe Organ Company of Portland, Oregon. Contact Bill Peterson, 2708 North Portland Boulevard, Portland 17, Oregon.



2/6 Wm. Wood Theatre Organ built in 1926 for Vacaville, Calif., later moved to Vacaville church by Everett Nourse & Associates. - Daniel F. Haworth Photo.

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Duo-Art Semi Automatic Aeolian Skinner Organ Rolls. Please state selection, title, condition and price in your reply. Robert W. Mueller, 4826 Parker Avenue, Chicago, Illinois 60639.

Banjoes, Mandolins, Guitars, other fretted instruments; will trade for theatre organ parts or pay cash. Robert Johnson, Rt. 1, Box 265A, Rossville, Georgia.

WurliTzer 2 manual Theatre Organ, good or repairable condition. Charles Costan, 7202 Buffalo Ave., Niagara Falls, N.Y.

FOR SALE

4/30 Morton Console; 3/50 Austin Console; many other organ parts. Ronald McDonald, 4480 West 4100 South, Salt Lake City, Utah.

4/19 Kilgen theatre organ complete, the famous Picadilly Theatre organ with Baldwin grand piano, full percussions and effects. Has been expertly removed - no cables cut - ready to ship. Also WurliTzer pipes, chests, parts. Send \$1.00 for full information, specifications, photographs; also have free lists of Nickelodeons, Player Organs, Player Pianos, Edison Phonographs, many other musical antiques for sale or trade. Robert Johnson, Rt. 1, Box 265A, Rossville, Georgia.

2 manual 5 rank WurliTzer, vintage 1928. Trumpet, Tibia, Salicional, Flute, Vox, Chimes, Xylophone, Glock and complete original percussions, etc. All authentically restored, brown leather, in excellent condition. Equipped with beautifully restored Cherry console. All working perfectly in home installation. \$1950. Bob Foody, 138 Mountindale Road, Yonkers, New York. Area Code 914, SP. 9-6343.

Kimball 2/7 Theatre Organ complete with traps and percussion. Needs Blower. All packed, crated, ready for moving. Complete with original blueprint. \$750 or best offer, F.O.B. Kansas City, Mo. Marvin E. Merchant, 314 South Lawndale, Kansas City, Missouri.

NEW RECORD, a "non-doctored" first 12" LP of 4/21 WurliTzer in Rochester, New York PALACE Theatre. Popular and light classics played by the imitable TOM GRIERSON. Truly a collector's item! Detail color jacket with pictures and notes. STEREO ONLY. \$4.95 Prepaid from only P.O. Box 53, Fishers, New York.



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theatre organ

Seattle Bids Farewell To Music Hall - Robert Morton



The 4/16 Robert Morton in Seattle's Music Hall Theatre.



Organist Dick Schrum at the console of the Music Hall Robert Morton.

RECORD REVIEWS (Concluded)

theatre is directly across the street from the Royal Hawaiian Hotel and Waikiki Beach, and is a most magnificent setting for the Hawaiian music presented on this album.

Included is music of Hawaiian origin. This is not Hawaiian music composed in New York's Tin Pan Alley, ("Little Grass Shack," "Sweet Leilani," etc.) but is the native music of the islands. John De Mello, who has been playing theatre organ in Honolulu since the late '20's, has a style which conveys the relaxing tropical atmosphere of the five islands in the Pacific. Selections include "The Hawaiian Wedding Song," "Hilo After Sundown" (Mr. De Mello's radio theme), and other selections which I found very listenable but couldn't pronounce correctly on a bet ("Pulupe," "Eleu, Miki Miki," "Ka Anoi," etc.).

This album is available at this time in Stereo only, and may be obtained from the Lani Recording Company, Merchandise Mart Bldg., Suite 223, Honolulu, Hawaii.

The last public performance of the Music Hall Robert Morton Pipe Organ was given on November 15, 1963, with the popular Seattle organist Dick Schrum at the console. This fine pipe organ of four manuals and 16 ranks has been sold to the Greer Motel and Restaurant in Sacramento, California, and will be removed shortly after the first of the year.

The fabulous Robert Morton Organ was installed in the Music Hall Theatre, then the Fox, in 1929 by Balcom & Vaughn of Seattle, in time for the premiere opening on April 19, 1929. The organist was Jamie Erickson, who at that time was well known in the large movie palaces throughout the West and Midwest.

Although there are many larger theatre organs, this 16 rank Morton is probably more versatile than many through its extensive coupling and unification, and it had no trouble filling the 2200 seat theatre. The stop list includes: Tuba, Trumpet, English Horn, Diapason, Tibia, Concert Flute, Gamba, Violin I, Violin II (2 ranks), Dulciana, Vox Humana, Oboe Horn, Clarinet, Kinura, and Krummet, plus all the usual tonal and non-tonal percussions.



Seattle's Music Hall Theatre on Olive looking toward 7th Ave.

Dick Schrum is well known throughout the Northwest for his work on electronic as well as on pipe organs. He is currently playing at the Plaid Piper Tartan Room in Seattle. He also is secretary of the Puget Sound Chapter of ATOE.

The final concert started promptly at 8 p.m. with the playing of "California, Here I Come," as the console started to rise out of the pit. From then on, almost 1800 persons were treated to some 2½ hours of theatre pipe organ music showing off every possibility of this fine Robert Morton.



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