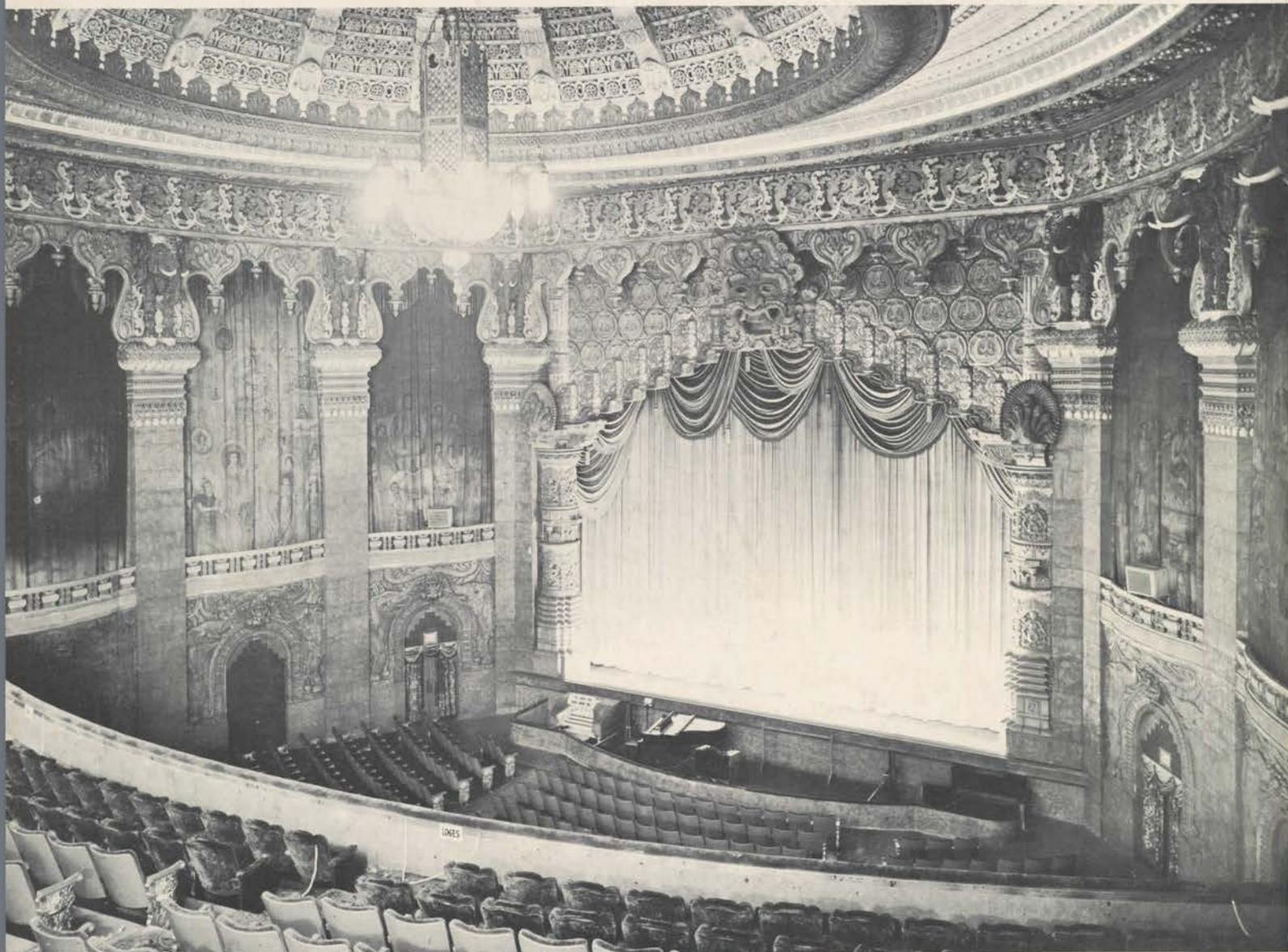


theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Interior of Oriental Theatre, Portland, Oregon

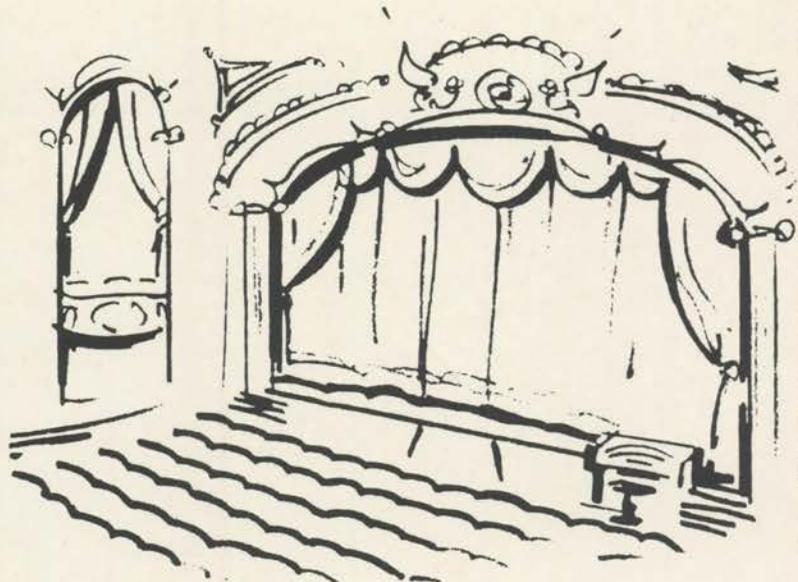
Also In This Issue:

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✻ **CHAPTER NEWS** ✻ **The Three Loves of Schrum**

✻ *The Little (Ben Brown) Ranker That Grew* ✻ **1964 ANNUAL MEETING**



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Out of the golden era of the Mighty WurliTzer theatre organ, comes this authentic re-creation of the famous Howard Seat. Famous for design fidelity, the Manual Arts Furniture Company has remained true to the original design and function of this unique seat.

Produced specially for theatre organ enthusiasts, as well as for the professional organist, the seat has many features that allow the organist easy access to the horseshoe style console of the theatre organ. The seat is counterbalanced for maximum stability while the base plate fits under the pedal box to securely anchor the seat in place. The upholstered seat is split to provide unobstructed mobility for the organist's legs, and it swivels a full 360° for complete freedom of movement.

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THE MANUAL ARTS FURNITURE COMPANY

3472 Beekman Street • Cincinnati, Ohio 45223

SUMMER, 1964

VOL. VI NO. 2

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1961.....Mel Doner
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THEATRE ORGAN and THE BOMBARDE are quarterly publications devoted to the interests of theatre organ enthusiasts, and to publishing of official notes and proceedings 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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CARL NORVELL NEW ATOE PRESIDENT

Carl Norvell of Griffin, Georgia was unanimously elected to head ATOE at the 1964 Annual Meeting held in Buffalo, New York July 4. Norvell succeeds Tiny James who had held the office for the past three years.

Carl Norvell brings to ATOE his invaluable experience in working with people that he has acquired through his many years as Dining Room Manager at the Griffin Elk's Club. He is also the spark plug behind the rehabilitation of 'Mighty Mo' as he affectionately calls the big Moller in the Atlanta Fox. Carl has been the Chairman of the Southeastern Chapter during this major rehabilitation program and has worked closely with Noble Arnold, manager of the Fox Theatre. He wants to make it clear, however, that this work on the Fox Atlanta Moller was done by the many members of the Southeastern Chapter under the direction of Joe G. Patten of College Park, Ga.

President Norvell has pledged to continue the existing policies of ATOE, as formulated by the Board of Directors. He is particularly asking that chapters and members alike support the two official ATOE publications, THEATRE ORGAN and THE BOMBARDE, by sending all information regarding organ activities, past or present, to the ATOE Editorial Offices, P.O. Box 248, Alameda, California. President Norvell also wants any member to feel free to write him with any constructive criticism or suggestions for improving the organization. The new address for ATOE National Headquarters is P.O. Box 285, Griffin, Georgia.

Serving with Carl Norvell will be Erwin A. Young as Vice-President, Dick Kline, Jr. as Treasurer, and Betty (Mrs.) Norvell serving as National Secretary.

ATOE EDITORIAL STAFF CHANGES

Due to the resignation of Tom B'Hend as editor of THEATRE ORGAN, new ATOE President Carl Norvell, with the concurrence of the Board of Directors, takes pleasure in announcing the appointment of George Thompson of Salinas, California, as Editor of THEATRE ORGAN. Ray Brubacher of Silver Spring, Maryland, will be Associate Editor covering mainly the East Coast area.

THE BOMBARDE will once again be headed by W. 'Stu' Green, of Los Angeles, as Editor, with Peg Nielsen as Associate Editor.

In order to better co-ordinate the two official ATOE publications, past President W. 'Tiny' James has been appointed to act as Publications Coordinator. His job will be to receive all materials for use in THEATRE ORGAN and THE BOMBARDE and route them to the proper source for printing. It is hoped that this will effect a more timely appearance of all articles submitted. It will also be part of Tiny James duties to see that ATOE Board policy is adhered to in both publications.

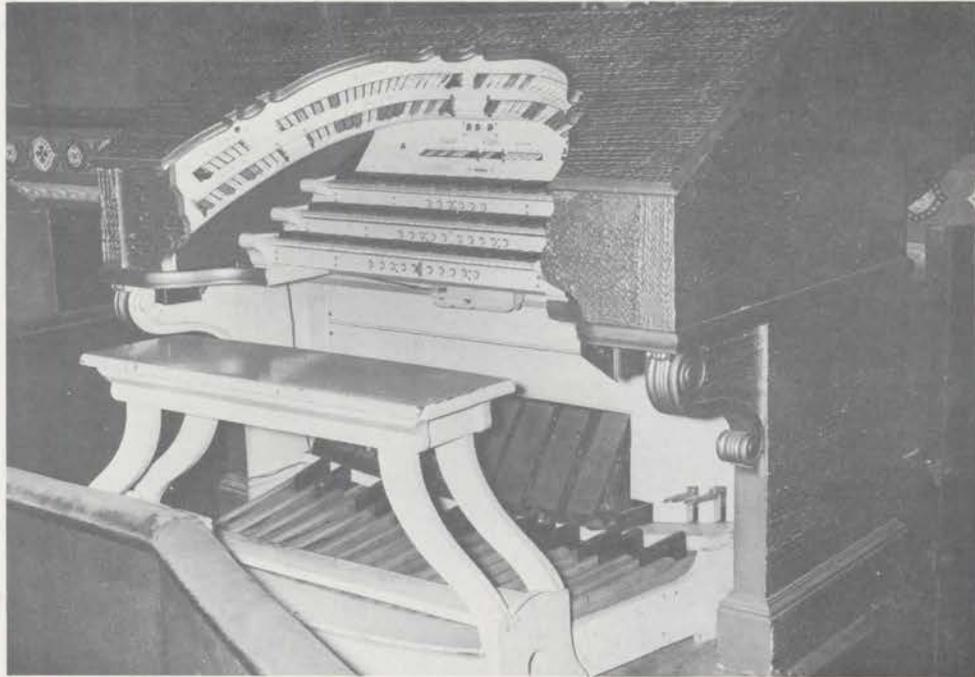
The mailing address for all material for use in either of the official ATOE publications, THEATRE ORGAN and THE BOMBARDE, is:

P.O. BOX 248
ALAMEDA, CALIFORNIA 94506

All contributions relating to organs, organ activity, organists, etc., and especially ATOE activities are earnestly requested. The organization is only as strong as the members are in their support of it.

AN EDITORIAL FROM THE DESK OF W. TINY JAMES

As most ATOE members probably know, it has been my policy to stay away from editorials in this publication which should be devoted entirely to our mutual hobby the Theatre Organ. But I do wish to take this opportunity to personally thank the many ATOE members who have helped me, the staff, and the officers of this organization during the past three years, for without your cooperation and understanding we could not have achieved whatever amount of success we have. I have had the privilege of meeting, corresponding, and working with some of the finest people that I have ever known, and I will always remember and be grateful for having been allowed to serve as the executive head of ATOE. I also want to publicly thank my patient, hard-working wife, Ida, for her help and understanding during this period that ATOE has dominated our entire household, for without this kind of support I never could have devoted the time that I have to the organization. I hope that you will continue to support ATOE and your new officers headed by Carl Norvell, in the same fine way as they are only as good as the help that you, the members, give them.



The Cover-

PORTLAND'S Oriental Theatre

Designed by Architects Thomas and Mercier, Portland's fabulous Oriental Theatre was opened December 31, 1927. It is an interesting essay in the exotic Hindu style, inspired chiefly by the Temple of Angkor Vat—a great monument of Indian art that has been the admiration of the world for 13 centuries.

Built in the early centuries following the coming of Christ, the Temple of Angkor Vat is an architectural triumph of an early era. Lost to history is the knowledge of what race of people built the structure, or what their final fate was. Interior architecture of the theatre, authentic in its design, is as beautiful today as when it opened 37 years ago.

The beautiful 3m/13r Wurlitzer in the theatre will be played by Eddie Dunstedter, who will present a concert on the instrument during the Western Regional Convention, Saturday, August 15th. He was honored at the 1963 national ATOE convention by being named Honorary Member of the Year, attesting to the esteem organ fans all over the country have for this truly great artist.

Two fine Northwest musicians will also be heard at the Oriental Wurlitzer—Andy Crow, popular teacher and concert artist from Tacoma, and Dick Schrum, from Seattle, who plays nightly in a restaurant and has been featured in several theatre organ concerts in that city.

THE ORIENTAL WURLITZER A UNIQUE INSTALLATION!!

by Dennis Hedberg

The three manual, 13-rank, 235 Special Wurlitzer organ in the Oriental Theatre is, like the theatre itself, unique. With exception of the piano, all speaking voices of the organ are in two adjacent chambers which speak via a tone chute through the front part of the dome. Relays are in a room immediately behind the chambers. The piano is situated at the right end of the orchestra pit.

Before the organ was modified, and, due to the way it's installed, music could not be appreciated in the nearly 500 seats under the balcony. This condition brought about the first phase of the modification program.

First phase was to increase the overall volume of the instrument so that the more intimate stops could be heard under the balcony. To expedite the increased volume, every wind pressure in the instrument was raised.

This move destroyed beyond recognition the original tonal balance. Thus, it was necessary to re-voice and re-regulate nearly every pipe to achieve some sort of tonal balance and timbre that would be suitable for today's style of organ playing — not the style of the "Roaring '20's."

Since the sound emanates from a point nearly 60 feet above and 20 feet behind the organist, a considerable time delay is present. Some of the measures taken to speed up the action as much as possible include reducing to a minimum the overall distance keys can travel. Key contacts were also lowered so there is no evidence of a so called "feather touch" which has often, but erroneously been given credit for being responsible for lightning-fast response.

The generator has been replaced by a solid-state device located next to the relays. This arrangement provides much better voltage regulation.

Later improvements were the addition of Tibia mutations and extension of that rank to the 2' pitch. The Post Horn was made available on the Pedal and Accompaniment 2nd Touch.

The Piano is playable either on first or second touch and the percussion array has been embellished by adding a separate cymbal playable from the Accompaniment, adding Finger Cymbals; making the Chinese Block and Xylophone single stroke and finally, replacing the Chimes with a set of much larger scale.

The organ was almost void of couplers; therefore, a Great to Pedal and Great to Great sub and super couplers have been added.

With the wind pressures and demands the way they are now, the original seven and a half horsepower Orgoblo would not be capable of "filling the bill." At present, an additional five horsepower Orgoblo is connected into the system so that its inlet is directly connected to the output of the larger blower and its output connected to the main line feeding the organ. The result is 34" of static wind with more than enough volume capacity.

Tremulants react differently under extra high static pressures and an analysis of the excursion of the Tibia tremulant revealed that that rank was being flatted more than it was being sharpened. To compensate for this, the Tibia is tuned 1/100th of a semi-tone sharp. Thus, the mean pitch of the Tibia is equivalent to the standard A-440 pitch when its tremulant is operating.

theatre organ

THE ORIENTAL WURLITZER

Since there is no reliable tuning rank in the Solo chamber, every pipe is tuned "dead on" to a stroboscope. The middle C octave of each rank in the Main chamber (excluding the two celeste ranks) is tuned to the strobe; then the remainder of each rank is tuned to itself. Each pipe in the celeste ranks is adjusted for best effect to their mates in their corresponding natural ranks.

All work done on the organ has been made easier because the organ didn't require re-leathering of any consequence, and, perhaps most of all, because the owners are very cooperative and sympathetic toward improving this fine instrument.

BIDS OPEN FOR 1965 ATOE ANNUAL MEETING

Chapters or individuals interested in proposing a location for the 1965 Annual Meeting of ATOE are asked to submit their bids in writing to the ATOE Board of Directors, P.O. Box 285, Griffin Georgia, on or before October 15, 1964.

The bid or proposal should include:

- The makes, sizes and general condition of the organs available in the area.
- The hours available.
- The number of people that can be accommodated.
- Anticipated costs, if any.
- Available artists and their fees, if any.
- Hotel or Motel accommodations and banquet facilities.
- Any other information that you feel pertinent.

All proposals submitted will be considered at the November meeting of the ATOE Board of Directors, and a selection announced in the following issue of either THEATRE ORGAN or THE BOMBARDE. This procedure is pursuant to the vote of the ATOE Directors in meeting at Buffalo, New York.



Eddie (Mr. Pipe Organ) Dunstedter to be featured at the Oriental Wurlitzer.

Summer 1964

Analysis of Oriental Wurlitzer Opus 1710

Main Chamber	Pitch	Press.	Pipes	Ped.	2nd Tch	Acc.	2nd Tch	Great	2nd Tch	Solo
Flute	16	12	97	16-8		16-8-4 2 2/3-2		16-8-4-2 2/3 2-1 3/5		8
Viol d'Orch.	8	12	85	8		16TC-8-4		16TC-8-4-2		8
Viol Celeste	8	12	73	8	(Cello)	8-4		8-4		8
Vox Humana	8	8	61			16TC-8-4		8		
Salicional	8	12	73			8-4		8-4		
Diapason	16	(1-12 19") (no trem.) 13-85 12")	85	16-8		8		16-8-4		8
Voix Celeste	8	12	61			8TC-4		8TC-4		
Clarinet	8	12	61	8		8	8	8		8
Chrysoglott	8	19	49			8		8		
Solo Chamber										
Orch. Oboe	8	12	61			8		8		8
Krumet	8	12	61			8		8		8
Tibia Clausa	8	18	85	8		16TC-8-4	8	16TC-8-4-2 2/3 2-1 3/5	8	16TC-8-4
Tuba Horn	16	20	73	16-8		8	8	16-8-4	16	16-8-4
Eng. Post Horn	8	25 no trem.	61	8		8	8	8		8
Harp	8	15	49			Marimba Harp		Marimba Harp		Marimba Harp
Xylophone	8	15	37					X		X
Glockenspiel	8	15	37					Glock Orch. Bells		Glock Bells
Sleigh Bells	8	15	25				X	X		
Cathedral Chimes		15	20				X	X		X
Piano	16	34	85	16	16	16-8-4 Mandolin	16-8 4			
Couplers						Gr. to Ped.		Solo to Acc.	Sub. Oct. Solo to Great	Solo to Gr.
Traps										
Bass Drum		Pedal			2nd Tch	Acc.	2nd Tch	Toys		
Kettle Drum		X			X			Door Bell		
Crash Cymbal		X			X			Surf		
Cymbal 14" Zildjian		X			X			Horse's Hoofs		
Triangle		X			X		X	Boat Whistle		
Snare Drum						X		Fire Gong		
Tambourine						X		Klaxon Horn		
Castanets						X		Ah-Ooga Horn		
Chinese Block						X		Bird Whistle		
Temple Block						X		Tremulants		
Cymbal (Wurlitzer)						X		Tibia		
Finger Cymbals						X		Tuba		
								Vox		
								Main		
								Solo		
								Pistons:		
								3 toe studs for Pedal		
								10 buttons for Accompaniment		
								10 buttons for Great		
								6 buttons for Solo		

Crescendo operated on Great and Pedal. Post Horn is not on Crescendo.

Relays, shutters, traps and toys, and the console are on 15 inch wind pressure.

Expression: Balanced swell shoes for Main and Solo. Either or both can be coupled to a General Swell.

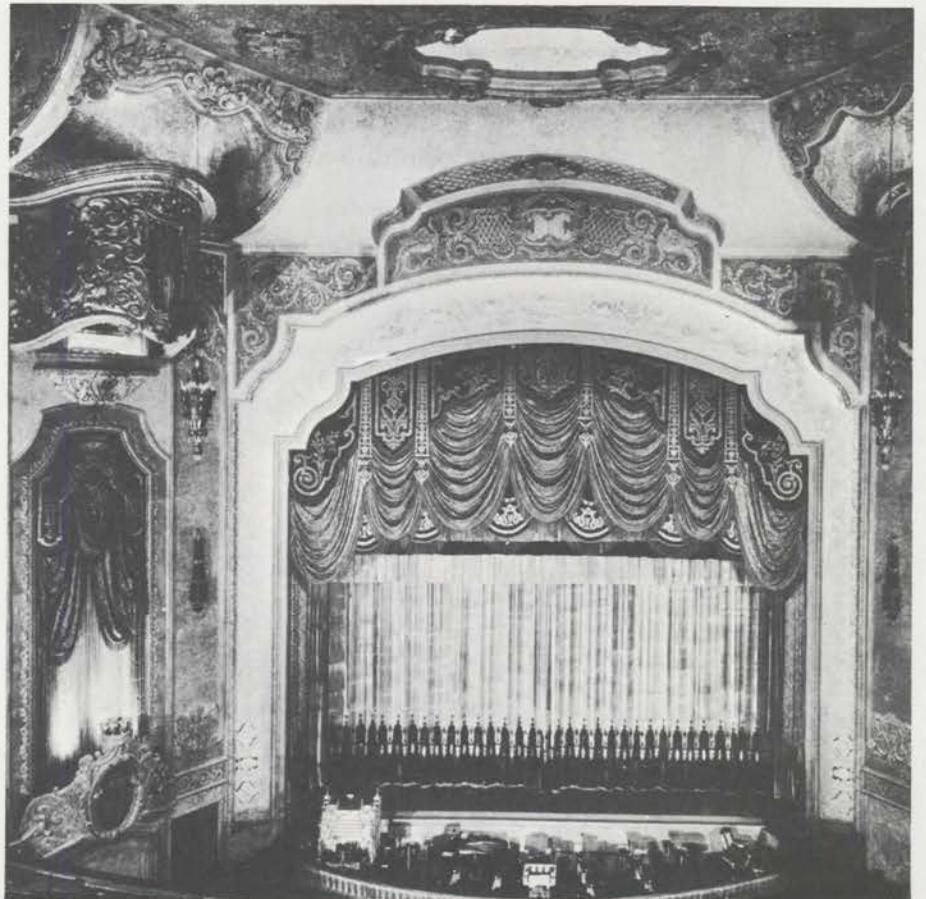


ABOVE

MIGHTY OAKS – A big WurliTzer in full view will greet Western Regional Convention goers at the Portland Oaks Skating Rink, pictured above. Don Simmons, staff organist, who can be seen at the console of this great 4m/18r whistler, lower right, will be heard in concert Sunday, August 16th. Organ is suspended above rink floor, without expression. It was first installed in the Broadway Theatre, downtown Portland. Simmons has a most unique style; he plays skating music but dresses it up so that it is a real treat to hear and achieves expression by using the crescendo pedal.

RIGHT

SETTING FOR BAKER CONCERT – Artist Don Baker will present a midnight concert at the console of the Portland Paramount Theatre WurliTzer Publix No. 1 at the Western Regional Convention. He is well known for his many years at the New York Paramount and the recordings he has made. He will appear through the courtesy of the Conn Organ Corporation. Originally named the Portland, which was changed to the present designation about 1930, this theatre seats 3,036 and was designed in the grand style by the Chicago firm of C.W. and George L. Rapp for the Paramount Publix Circuit.



theatre organ

PORTLAND ORGAN INSTALLATIONS

Compiled by Bill Peterson

WURLITZER

- T & D Theatre Style 3, shipped 6/26/16, organ disposition not known, theatre later re-named Liberty.
- Liberty Theatre Style 4, Opus 138, shipped 6/2/17, organ disposition not known.
- Liberty Theatre 4 Manual Special, Opus 164, shipped 2/12/18 and 2/27/18, organ now in Granada Organ Loft Club, Seattle, Wash.
- (The above is one theatre — three different organs were shipped to it)
- Majestic Theatre Later re-named United Artists, Style 4, Opus 173, shipped 6/25/18, now in Paul Turchan home in Portland.
- Columbia Theatre Later re-named Downtown, Style 210, Opus 312, shipped 5/18/20, now in Andy Crow home, Tacoma, Wash.
- Blue Mouse Theatre Style D, Opus 529, shipped 3/24/22, now in Edward Maas home, Eugene, Oregon
- Alhambra Theatre Later re-named Mt. Tabor, Style B, Opus 818, shipped 4/28/24, bought by Balcom & Vaughn Co., broken up, re-sold as church organ.
- Victoria Theatre Later re-named Alberta, Style B, Opus 835, shipped 5/29/24, bought by B & V and rebuilt as church organ.
- Egyptian Theatre Style F, Opus 855, shipped 7/1/24, bought by B & V and rebuilt as church organ.
- Chaldean Theatre Later re-named Kenton, Style B, Opus 1132, shipped 8/18/25, now in Elks Club in downtown Portland.
- Venetian Theatre Later re-named St. Johns, Opus 957, shipped 12/1/24, sold to an unknown church.
- Hollywood Theatre Style H Special, Opus 1327, shipped 4/27/26, organ now at Imperial Roller Rink, Portland, combined with 8-rank Woods Organ.
- Broadway Theatre Style 4/m, Opus 1380, shipped 7/3/26, now at Oaks Roller Rink, Portland.
- Oriental Theatre Style 235 Special, Opus 1710, shipped 8/24/27, still in theatre.
- Portland Theatre Later re-named Paramount, Style 190, Opus 1831, shipped 1/25/28, organ still in theatre.
- United Artists Style 190, Opus 1936, shipped 8/18/28, organ now in South Tacoma Roller Rink.

ROBERT MORTON

- Orpheum Theatre 3m/10r now owned by Dick Schrum, Seattle, Wash.
- Moreland Theatre 2m/6r (?), now at Congregational Church, Salem, Oregon.
- Bob White Theatre 2m/6r (?), now at St. Patrick's Church, N.W. Portland
- Circle Theatre Photoplayer, disposition not known.

KIMBALL

- Bagdad Theatre Three Manual, now in Ted Marks Home, Portland.

KILGEN

- Capitol Theatre 2m/4r, installed in 1928, now owned by Leonard Vernon, Astoria, Oregon.

WILLIAM WOOD

(Built in Portland, see T.O. Mag. pp 28-30, Winter '63-'64 edition)

- State Theatre Later re-named Esquire, 2m/8r, disposition unknown.
- Walnut Park Theatre 2m/?r, disposition unknown.
- Sellwood Theatre 2m/8r, disposition unknown.
- Hippodrome Theatre 2m/7r, disposition unknown.
- Gellers Theatre Later re-named Alladin, 3m/9r, disposition unknown.
- Jefferson Theatre 2m/6r, disposition unknown.
- KXL Radio Station 2m/?r, bought by Robert Rickett.
- Imperial Rink 2m/8r, later combined with Wurlitzer from Hollywood Theatre and still in use.
- Oaks Rink 2m/5r, later enlarged to 4m/13r and now in home of Richard Pitts, Newport, Oregon.

Lawmakers Honor Fellow Member

ATOE'r Frank Lanterman, owner of the famed SF Fox Wurlitzer, and California State Assemblyman (Rep. 47th Dist.) was given the unanimous nod by his fellow lawmakers to be official organist for the Republican National Convention, at San Francisco's cavernous Cow Palace commencing Monday, July 13, 1964.

Recently successful in his bid for re-election to the Assembly by an overwhelming majority vote, Lanterman's musical appointment was printed on a full page of the legislature legal paper as Assembly Concurrent Resolution No. 36. It reads in part:

"Whereas, Frank Lanterman is a man of exceptional musical abilities; and

Whereas, he attended the University of Southern California's College of Music, and studied organ, piano and composition; and

Whereas, while at the University, he participated in numerous musical events, and many of the university's traditional songs have his musical arrangements; and

Whereas, he has played in many of the metropolitan theatres in Los Angeles; in 1928 traveled to Melbourne, Australia, to play for the opening of the 4,000 seat State Theatre there; and has played for many functions of the Assembly of the State of California; and

Whereas, he is a life member of the Musician's Union, Local 47, American Federation of Labor; and

Whereas, he is an outstanding State Legislator, a successful land developer, and an ardent Republican of long standing; now, therefore, be it

Resolved by the Assembly of the State of California, the Senate thereof concurring, that the members of the Legislature of the State of California unanimously support Assemblyman Frank Lanterman as the official organist for the 1964 Republican National Convention..."

Lanterman disclosed he was not contacted to play for the national affair and that the resolution is one means employed by his fellow legislators to give recognition to outstanding members of the law-making body for various pursuits outside normal duties performed at the legislative sessions. He would have declined to appear at the Cow Palace due to pressing business in the Assembly. Barron Smith, local area organist, was the official Republican Convention organist, playing a Lowery Festival equipped with ump-teen speakers.

TOLEDO

Final disposition of the four manual Wurlitzer theatre organ in the Toledo Paramount has not been learned, although the house is earmarked for immediate demolition. This instrument was recently refurbished and used on several occasions.

The Little Ranker That Grew

WURLITZER AIDS "WIDOW" TO ACQUIRE DREAM HOME

Every now and then, as she walks past the white and gold three manual Wurlitzer console in her Altadena, California living room, Connie Brown gives the beautiful keydesk a fond pat, smiles and goes about her housewife duties humming tunes from the previous evening concert by hubby Ben.

She is one Wurlitzer widow who appreciates the little pipe organ that grew and helped her realize a dream--that of owning one of the larger, older type mansions that are still numerous in suburban areas of Los Angeles. And the little ranker has grown from five to 10 ranks, and will continue to sprout until it reaches the grand total of 19!

The organ, a prime factor in the life of its owner, LA ATOE member Ben Brown, was removed from the Fox West Coast Fairfax Theatre, Beverly and Fairfax, Los Angeles. A single chamber installation, it was a late model Wurlitzer and bears the opus number 1849. Used but a short time before sound films silenced it for good in the theatre, this organ is not the only one owned by the lanky, native-born Californian. Ben explained his previous organ engineering thus:

"I bought a full size church model Hammond in May, 1947; one of the first that came out after the war. With ownership of this organ, I joined a small electric organ club consisting of seven or eight couples. One of the men was a fellow named Irv Kremer, who was an engineer for North American Aviation. He disclosed that he had read about an organ advertised for sale for the low price of \$750. This was a pipe organ and he urged me to get it.

"Never had I thought of owning a pipe organ, but I drove to Lakewood--it was in a home there--and ended up buying it. The organ was a sorry mess, and had some type of two manual console of no known make or vintage without combination action. But it did have a four-rank Wurlitzer chest and relay, plus a blower without a motor. I hauled it home to Arcadia, where we were living at the time, and stored it in the garage--for three years! The ranks of this instrument were Tibia, Salicional, Flute and Vox Humana, with everything on one regulator. The chest and relay are in the present organ.

First Home for Pipe Organ

"In 1960 I moved my family into another Arcadia home, selected for one reason so that I could have a garage where the organ could be installed. Just prior to this I had met through a Brother Elk an organ man by the name of Ed MacDonald. He agreed to help me put the organ together. We had been working on the instrument two months when



VISITOR VIEW -- Upon entering the Brown residence, the visitor's first view of the Wurlitzer console is seen through entry hall, which is two stories high. This area also permits excellent mixing of organ and gives the impression of entering a regular theatre. Large living room and adjacent dining room also adds to fine flow of sound.

MacDonald told me I needed something better and said he would look around for another organ. His search finally centered on a choice between the Wurlitzers in the South Pasadena Rialto and Fairfax Theatres. When John Curry heard about it, he made tracks to the head office of Fox West Coast and I ended up with the Fairfax Wurlitzer, (Curry is the man responsible for rebuilding the Rialto organ, a 216 that has become rather famous--Ed). MacDonald, in the meantime, had discouraged me from making an attempt to buy the Rialto organ due to the severe water damage and difficult removal problems that would be encountered. Anyway, the Fairfax Wurlitzer was a bit cheaper! With just five ranks, and being a single chamber installation, the organ was removed with ease.

"It had not been played much; the foot pedals showed little if no wear. In addition to the five ranks there were three percussions: Glockenspiel, Xylophone and a set of 18-note chimes. The organ was removed in May, 1960 and the first note, B above middle C, on the flute rank was played in December of that year.

In setting up the organ, provision was made for nine ranks, but one of the string ranks was equipped with a board so there would be two holes leading down from each hole in that particular chest. Brown secured a rank each of Viole

D'Orchestre and Viole Celeste and put them on this chest. "It meant you couldn't separate them on the console. Each had one tab instead of two, but I very seldom play them separately and didn't mind," he explained.

This organ had a Salicional, Flute, Tibia, Tuba (style D trumpet), and Vox Humana. It also had the 16-foot octave diapason. It was classified as a five-rank organ, even though the relay was set up for six. There were switches for a diapason, and the console had blank tabs where a diapason would go, but it was never installed.

Brown added a diapason, and, with the other two ranks, brought the instrument up to a total of eight. He then picked up a solo string from the Graumen's Chinese Wurlitzer that had been removed and donated to a church. He later sold the Salicional from his first organ. Eventually he added a 37-note Kilgen Kinura, and when the family moved from this residence to the Altadena mansion in December, 1962, the organ was up to 10 ranks. To say that it was a compactly installed instrument in the Arcadia garage is understatement--the 10 ranks were crammed in a space about 18 feet long, five feet wide and up to a peak height of about 14 feet. Even for the lanky owner, tuning some ranks was almost an impossibility. The blower was

put out in the back yard with a small house over it for protection against the elements, and the wind line was placed in a duct under the driveway.

Wind Line Wilts Him

Putting in the wind trunk brought Brown to the front door step of the place where golden organs are a daily feature in the lives of angels--or so he thought. "In the course of putting the organ together", he said, "I was rash enough to think I could do the work of installing the transite pipe under the driveway. A friend helped me, and in digging I wrenched my arm and shoulder. I had to hold the arm in the air and couldn't bring it to a restful position because of the excruciating pain. I went to the doctor. He gave me immediate relief and then x-rayed the shoulder area. I returned later to receive chilling news that I had a spot in my arm the size of a silver dollar and that it was possibly a bone tumor."

An operation revealed nothing serious and only one week was spent in the hospital. But, somewhat ruefully, he disclosed that this was the week during which time the Los Angeles Paramount Theatre was auctioned off. For putting in the pipe he "won" a six-inch scar and lost out on bidding for the 4m/33r Wurlitzer. He later purchased a Wurlitzer piano from Bill Brown in Phoenix--this came originally from an Oregon Theatre--who had purchased it from organ dealer Russ Nelson.

Buy New Parts, He advises

Asked if he experienced many problems during the initial installation that he might recount for buffs who are currently erecting instruments of their own, Ben Brown stated emphatically that he could deliver a lengthy lecture on them. One bit of sage advice offered: it doesn't pay to use old pipe parts or end collars because new flexhaust pipe and galvanized pipe and collars are so easy to work with instead of trying to get solder to adhere to old materials. It is also much easier fitting collars that are new. Brown bought his materials from Durst and Organ Supply. The cost is low. But the time saved and struggling and frustration eliminated more than offset even the small amount of money spent.

One other recommendation made by Brown: The modern plastic coated wire, or any stranded wire is almost impossible to work with when it is necessary to thread it into Wurlitzer equipment. Parafined cotton-coated wire such as Wurlitzer employed is unbeatable. It is available without the enamel coating.

New Home Found For Wurlitzer

The Brown family had talked about moving and were out looking at income property when they heard of the place they now call home. With no idea of buying it, they decided to take a look

Please turn to page 10

Ben Brown is area Native

Benjamin D. Brown is a one-package deal--a native Californian. Born in Los Angeles in 1914, he has lived his entire life in the metropolitan area of the great western metropolis. His boyhood was spent in the Hollywood area and from his earliest recollection, he has always enjoyed theatre pipe organ music.

Hunley's Theatre on Hollywood Blvd. happened to be the place he heard his first organ music. He knew owner Hunley personally and was taken on a guided tour through the projection booth and the rest of the theatre. The next movie house he attended was Grauman's Egyptian to see the first film presented at the theatre, "Robinhood". He remembers he saw it twice.

His most visited theatre was Bard's Hollywood (now the Vista). He lived one block from the theatre and delivered handbills for which he was given six passes that covered three shows each week for two week periods. He recalls going to the theatre not only to see the films, but to hear the girl organist (believed to be Ella Miller, one of Bard's solo artists who played most of the houses in the chain--Ed).

He played his first organ when about 14 years of age, a two manual reed organ in a neighbor's home. His education was in Hollywood primary and elementary schools and finally famed Hollywood high. He obtained his Bachelor's Degree at UCLA and then attended the USC Law School. He now has an extensive practice in Hollywood.

From the time he was 19 years old, Brown helped pay his way through school by playing in dance orchestras. He had taken piano lessons for eight years from Maude Meserve Falkener, a local teacher of considerable fame at that time in Los Angeles. During the year 1939 he formed his own orchestra and played a great many private and company dance engagements.



THE MANSE - The new Brown home looked like this (above) when the family moved in the day after Christmas, 1962. Within a week, the east porch was being rebuilt to house the Wurlitzer. Organ was playing by February.

G. I. Rebuilds Rare Wurlitzer

As reported in the November 16, 1963 issue of "The Stars and Stripes" by James Gunter, S. & S. Berlin Bureau, with additions to ATOE by Pfc. Marvin E. Merchant.

An American soldier who used to tinker with player pianos for a pastime as a boy in Kansas City, Mo., has just rebuilt a burned-out organ in West Berlin which German specialists said was beyond repair.

Pfc. Marvin Merchant, 23, has worked nights and weekends since last February to put the big theater organ back in condition. The complicated instrument, only one of its kind left in Germany, is a Wurlitzer and was manufactured in Tawanda, N.Y.

A fire which started in electric switches behind the console destroyed the organ July 21, 1962. It is located in the Siemens Palace, part of the former residence of Werner von Siemens, the German electrical magnate, and is now owned by the German government.

Merchant, who is interested in such things, learned through a theater organ club that five of the big Wurlitzer theater organs were sent to Berlin at various times before World War II. When he was stationed here, he set out to find them, but learned that four had been destroyed in the war.

"The fifth Siemens organ had been burned out when I found it," Merchant said. "German organ builders said it couldn't be fixed, but I offered to do the job. They let me do it because they figured I couldn't hurt anything and I agreed to buy all the parts myself."

Merchant rebuilt all the electrical contacts and installed much new material which had been charred in the fire. He drew on his experience in repairing player-pianos as a hobby in Kansas City.

Siemens had a big Wurlitzer installed in his palatial home in 1929 at a cost of \$85,000. Two upper rooms are filled with pipes and instruments for special effects like thunder, tympani, cymbals, gongs, wood blocks and castanets. One stop turns on a big row of brass trumpets.

The brains of the organ, a maze of wires and electric relays, are located in the basement near two big wind machines which supply columns of moving air for the pipes.

The soldier plans to add a personal touch: he will add a device which can make the sound of surf.

Merchant enjoys playing the organ himself, and he sat at the console, demonstrating the various sounds it will make as he played a tune called "Days of Wine and Roses."

"I hope the German government will use it for German-American concerts," he said. "I understand it may be used for broadcasts on German radio."

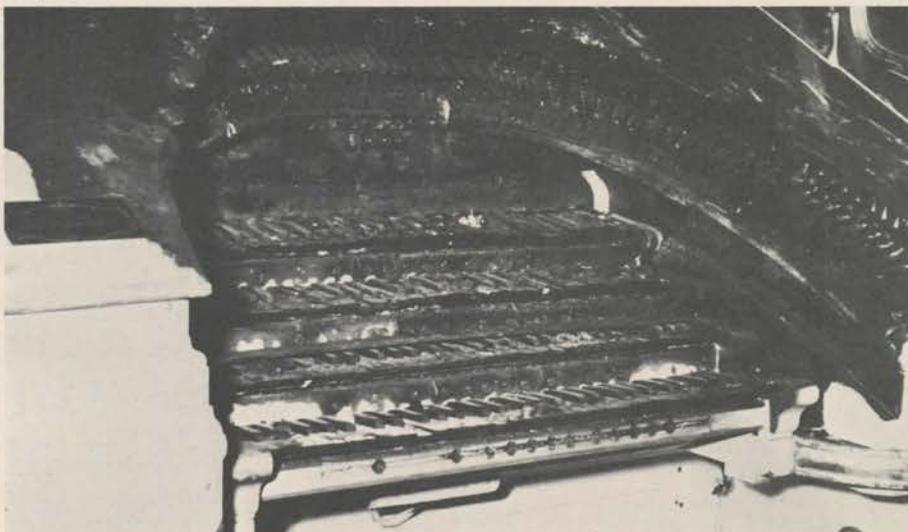
Merchant will get out of the Army in 1965, but he doesn't know whether he will go into business as an organ builder or just keep it as a hobby.

Thanks to S/Sgt. Stephen B. Tillman for sending us the copy of "Stars and Stripes."

Specifications of Wurlitzer Opus 2064, as copied from the relays by ATOE Member Marvin Merchant.

8 Cello	8 Violin Celeste
8 Concert Violin	8 Oboe Horn
8 Vox Humana (2)	8 Quintadena
8 Gamba	(Percussion)
16 Diaphone	Chimes
8 Tuba Horn	Marimba Harp
8 Clarion	Glockenspiel
16 Ophicleide	Tympani (Tuned)
8 Tibia Clausa	Xylophone
8 Brass Trumpet	Sleigh Bells
8 Clarinet	Chrysoglott
16 Lieblech Gedeckt	
16 String	Snare Drum
8 String Celeste	Bass Drum
8 Orchestral Oboe	Crash Cymbal
16 Flute	Castanets

Fire that started in the electric blower switches behind the console did this to Wurlitzer Opus 2064 in 1962. Thanks to Marvin Merchant, Germany once again has a Wurlitzer pipe organ playing.



Pfc. Marvin Merchant rebuilt the big organ and it's now a showpiece in the Siemen's Palace.



NOT AS BAD AS IT SEEMS – A get well cartoon sent to ATOEr Leonard MacClain by Carl Schaller, Delaware Chapter member who studied with the famed organist, was somewhat the antithesis of what really happened – MacClain told those at the recent convention he received many cards from members and chapters and was deeply touched by the kind messages wishing him speedy recovery.

THE BROWN WURLITZER

(Continued from page 10)

investigate. What he found quickened his pulse and made him realize that all treasure is not buried in the sand. Under inches of pure dust he found a complete kinura set, and then poking further he picked out a chinese cymbal. This was just the beginning--the total loot located in the chamber areas added up to: a complete tibia rank and the eight-foot offset chest and pipes; a complete tuba rank including the 16-foot octave with the chest; a toy counter table with snare drum, tambourine, bass drum, tap cymbal, tuned sleigh bells, xylophone, glockenspiel with reiterating orchestra bells, all operating parts and crash cymbal (which was missing from the Fairfax WurliTzer); castanets; a few oboe pipes and clarinet pipes, about 20 of each; an air reservoir with four regulators; all of the swell shades in the solo chamber consisting of two sections plus a host of other odds and ends that come in handy when erecting an organ.

The entire lot was purchased at a price amounting to about one-tenth of what it could have been sold for. Organ buffs Bill Coffman and Bill Field helped Brown remove the find. Another buff, Bob Hanselman, who lives near Brown, has assisted him during the various phases of the building program at the Altadena residence.

As for the future, Brown intends to add a Robert Morton violin rank and a Summer 1964

WurliTzer brass trumpet that came from a theatre in Boston. The trumpet will operate on 15 inches of wind. He also has a WurliTzer clarinet and the celeste rank for the Morton violin.

The windows and glass door of the library have been left in place so that visitors can view the chamber area without going outside and entering through a door on the ground. The main floor of the house is about five feet above the chamber floor.

There are 18 shutters divided into two sets that open into one another to produce a partial divided chamber effect, although the chamber is not divided. They are hidden by light weight drapes that do not hinder degrees of the sound.

Upon walking into the stairway foyer while the organ is playing the listener could easily think it was a theatre being entered, so true is the theatre tone of this instrument. The foyer is two stories tall and, coupled with the large living room and dining room areas adjacent to the chamber, the sound is not boxed in and therefore has a resonance not unlike a motion picture theatre.

Seldom does an organ buff have the good fortune to be able to find a home such as this, and even still more remote is the chance that he happens to have a wife who likes to "make like Scarlett O'Hara" and is happy because a WurliTzer helped her realize her life long dream to become mistress of a large, older type mansion. Ben Brown is indeed a happy man!

Pipe Organs In Business

Bourbon, Scotch and Beer elbow benders--and coke sippers, too--who wend their weary way to San Francisco's west end Lost Weekend do so for two prime reasons; they not only seek spirited uplift in liquid, but refreshing effects of WurliTzer-ized wind as well. For this is the home of a former theatre pipe organ that is in business to entertain the customers and keep them quaffing--in a sobering way, of course.

Located in a rather out-of-the-way area, Lost Weekend is situated on Taraval Street (1940, to be exact) near the Pacific Ocean. Taraval is a semi-business-residential road approximately two miles south of famed Golden Gate Park. An ATOEr organ buff who is adept at tracing WurliTzer wiring would experience little trouble finding the Bistro, especially during evening hours when the WurliTzer is being played either by Larry Vannucci or Tony Levay.

According to owners Ernie Herrera and Sam Joseph, the location is not a deterrent to business because the WurliTzer has tremendous drawing power. Vannucci plays most of the week and is spelled by Levay Sunday afternoons, Monday and Tuesday evenings.

A regular summer feature for organ buffs is a special "Cocktails for Two" session. The cocktail lounge is closed to the public and only buffs and their wives are admitted for the evening to relax in the comfortable room, sit back, sip and hear a concert of theatre organ music.

The style F special is installed in two chambers at the rear of the cocktail lounge, while console rests on a raised platform and is backed by a large mirror placed on a slant so that patrons can watch the artist perform. Listed in WurliTzer records as opus 1320, the organ was shipped from North Tonawanda to the Senator Theatre, Oakland, California on April 17, 1926. Used extensively during the silent film era, in 1955 it was removed and re-installed at Lost Weekend by Paul Schoenstein, a member of the Felix Schoenstein and Sons Organ Company, San Francisco.

This little beauty has nine ranks--tuba horn-ophicleide 16', diapason-diaphone 16', flute-bourdon 16', tibia clausa, clarinet, violin, violin celeste, vox humana and english horn.

A list supplied by the owners reveals a host of organists who have played the instrument in the club, either during professional engagements, or on special occasions. Headed by W. 'Tiny' James, the names included are Hal Shutz, Ted Crawford, Scott McAllister, Bob Strelitz, Freida Benz, Leila Grant, Bob Moonan, the late Floyd Wright, Kathy Kettle, Dave Quinlan, Don Anderson, Ethel Langer, Frank Schivo.

A GREAT THEATRE DIES

THEATRE ORGAN takes great pleasure presenting part two of Eric Wicks' splendid account of Horace Weber and the Melbourne Capitol Theatre Wurlitzer. No detail of the final weeks during which hectic activity went on has escaped Wicks' lucid pen. For record collectors, attention is invited to the advertisement at the end of the story containing information relative to acquiring a copy of the final recording of this Wurlitzer.

-Editor

By Eric Wicks

On April 24, 1963 former T.O.S.A. Victorian Division secretary David Cross heard that the owners of the Capitol Theatre were considering selling the theatre's Wurlitzer. When society members had discussed the possibility of purchasing an organ, there was general agreement that the Capitol instrument was the one to buy, not only for its historic associations, but also because it was generally considered to be the finest Wurlitzer tonally ever to come to Australia.

But we would far rather leave organs where they were, in the hope that they might again be used. However, if it was to be sold, prompt action was necessary, so in the absence of the president, Gordon Hamilton, who was having an extended holiday interstate, I contacted the theatre owning company, confirmed that the organ was to be sold, and let them know that we were interested.

We were asked to submit a written offer for a board meeting by May 8. Not knowing the condition of the organ, or what was involved in its removal, the T.O.S.A. committee decided to offer £750 (about 1700 dollars) for it. It was

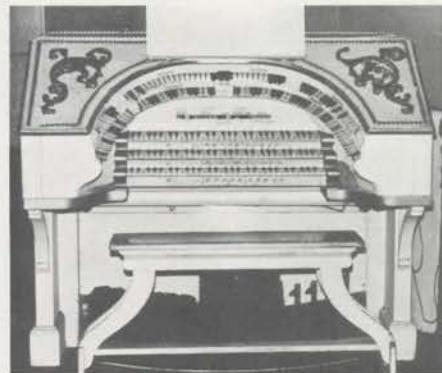
necessary to keep quiet about the offer, so that the story did not become too widely known, thereby attracting offers from more commercially minded buyers bent on wrecking the instrument for its excellent pipework.

Over the next four months there were many telephone calls to the company secretary, Mr. Bill Bunn, on the deal, and we did learn that other would-be buyers had entered the field. The company finally decided to invite tenders from all three prospective purchasers.

Society Gets Organ

By this time, with the advice of president Gordon Hamilton, who had successfully tendered for the Melbourne State Theatre's 4/21 Wurlitzer in the meantime, available, the Society decided to raise its offer to £1250 (about 2800 dollars). When considering the offers received, the company decided to award the organ to the Society, because it wanted to see it preserved, and also because the Society seemed most able to remove the instrument by the date required, December 15. And so, on October 2, I was handed the letter of acceptance of our offer by Mr. Bunn, who at the same time mentioned that the organ was insured for £25,000 (56,000 dollars).

The Society's committee decided that an effort should be made to hold a recital, and also record the organ, before it was removed from the Capitol. This posed a problem. There were only 10 weeks before the instrument was supposed to be out of the theatre, and as it had not been played for over five years, and its maintenance had been neglected, much work was needed to bring it up to scratch. Then the lessees of the theatre were not sure they wanted to let the Society hold a recital on a



The Capitol, Melbourne 5/15 Wurlitzer Console.

Sunday afternoon, because of certain difficulties with staffing and health regulations.

The outline of the program was discussed. There were so many items which "simply must go in" that it quickly became obvious that it would be solid work, and a second organist would be necessary to give Horace a rest. Gordon Hamilton accepted the honor, philosophically commenting that it would let people hear the organ in a different mood. But we were grateful for his acceptance of a difficult role, being sandwiched in between groups of items by the master.

Both organists in their preparation had the difficulty of having to cope with missing notes, either permanent or intermittent, and some hopelessly sour. However, the program finally arranged looked good, with plenty of contrast, and all the organ being fully exploited.

There were some midnight trial recording and filming sessions during the last week or so before the recital.

Here is an odd fact: Although known to be one of the world's outstanding organists, Horace Weber had never been recorded for commercial release. In 1930-31 some organ recordings were made by a company operating in Melbourne and Newell Alton made four sides on the Capitol Wurlitzer. But Horace Weber was in Sydney. Then for many years the only commercial recording in Australia was done in Sydney, and Horace was in Perth or Melbourne.

When the big boom in long plays developed during the fifties, Horace was no longer playing theatre organ. Some acetate recordings were made privately in 1949 of a series of radio broadcasts by Horace Weber from the Capitol, and two L.P. discs were recorded by him at the Armadale Baptist Church in 1957, but that was about all.

So one of the important aspects of the final recital was the opportunity it would provide to preserve on record the

AU REVOIR TO THE CAPITOL WURLITZER

Featuring Australian Master Organist

HORACE WEBER

Recorded at the Final Recital in the Capitol Theatre, Melbourne,
by the Theatre Organ Society of Australia, Victorian Division,
Sunday, November 17, 1963

Souvenir Programme of the Recital included with each disc

PRICE: \$5.00, surface mail postage paid
(\$7.50 via Air Mail)

Send draft with order to: T.O.S.A. RECORDS, P.O. BOX 20,
NORTH BALWYN, VICTORIA, AUSTRALIA

sound of Horace Weber playing the Capitol Wurlitzer. This had its difficulties. With an audience in the theatre, extraneous noise was unavoidable, and the Australian Broadcasting Commission's television crew which came along to cover the recital did their best to be silent, but not always successfully. One elderly gent who sneezed three times during the quietest part of E.T. Chipp's Variations on Haydn's Hymn, Austria, was lucky he wasn't murdered.

But the final result has a sound and a live atmosphere which more than compensates for minor blemishes from an occasional sour or missing note. It reveals the Wurlitzer as a beautiful instrument, capable of producing a glorious full organ tone or music of great delicacy.

T.O.S.A. New South Wales Division president Tom Halloran and secretary John Clancy, with other members, made the longest journey to attend the recital—600 miles. Others came from Adelaide (470 miles), Mount Gambier (286 m.) and from many country towns in Victoria.

When I entered the theatre about an hour before the recital I was horrified to see what appeared to be the console in bits, with Bill Glasson, Julien Arnold, and a couple of others working frantically. At the last minute middle C on the Great had gone dead. So hastily an emergency wire was run from the key contact, up the theatre wall to the relay in the main chamber.

Then the TV director wanted to interview Horace before the recital, and seemed puzzled when Horace insisted that, as had always been his custom

right through his career, he had come to the theatre early to quietly relax for about 20 minutes before starting the program. Which he did. The interview was filmed 10 days later.

After the National Anthem, Horace Weber opened the program with the Dambusters' March followed by a "Tour Through the Organ". Then came Durand's Waltz in E Flat, Song of Paradise, the Minuet from Boellman's Suite Gothique, and Mascagni's Intermezzo.

It was decided to aim for a final recital on Sunday, November 3. This would leave six weeks to remove the organ, excluding the 32-foot diaphones, which were above the proscenium, lying on top of the original chambers, and the piano, which was lying on its back on the old organ lift, under the stage apron—these would have to wait until the theatre was closed.

Who should have the honor of playing the final recital? The answer was unanimous—Horace Weber, if we could get him. But would he do it? After all, it was 14 years since he had last played as a theatre organist, and he had neatly side-stepped earlier invitations to play for T.O.S.A. in a theatre. Over the telephone I told him the Society had bought the organ, and asked if he would like to be the last to play it in its original home, the Capitol. The answer was a prompt and definite "Yes".

Then the panic started. Committeeman Bill Glasson was put in charge of the restoration work, which went on every night and all day Saturday. There was

much that needed doing, and time was short. Some repairs could not be done effectively without major dismantling. Such items were left alone.

Weber arranged to come in and practice between 8 and 9 a.m. each weekday. Committeeman Roy Preston and I went in each day to provide moral support, note anything which Horrie pointed out as particularly in need of fixing, and to enjoy the music. The first morning was a bit of a flop. As soon as the blower was turned on, the G above middle C trumpet ciphered. We didn't have keys to the chambers with us. So Horrie did his best, trying stops, and playing bits of this and that, all in the key of G. "Get's monotonous, doesn't it?", he said.

He pressed all the pistons below each manual. Always the tremos came on. "Look at that. That's what killed the Wurlitzer. Everything played with tremulants—no variety". Variety is something that has always been notable about Horace's playing. Even pops he frequently plays without tremos, nor are tibias included in almost every combination.

The work went on, each day seeing some improvement. Then one morning the G in the middle of the Great went dead—on everything. Much painstaking work by Bill Glasson and his assistants failed to find the cause. Then one night it mysteriously came on again.

Young Myles Browne kept at the tuning of the pipes, which kept slipping out of tune, particularly the reeds. And Julien Arnold, Bill Glasson's right hand man, kept on fixing, fixing, fixing.

Members Allowed to Play

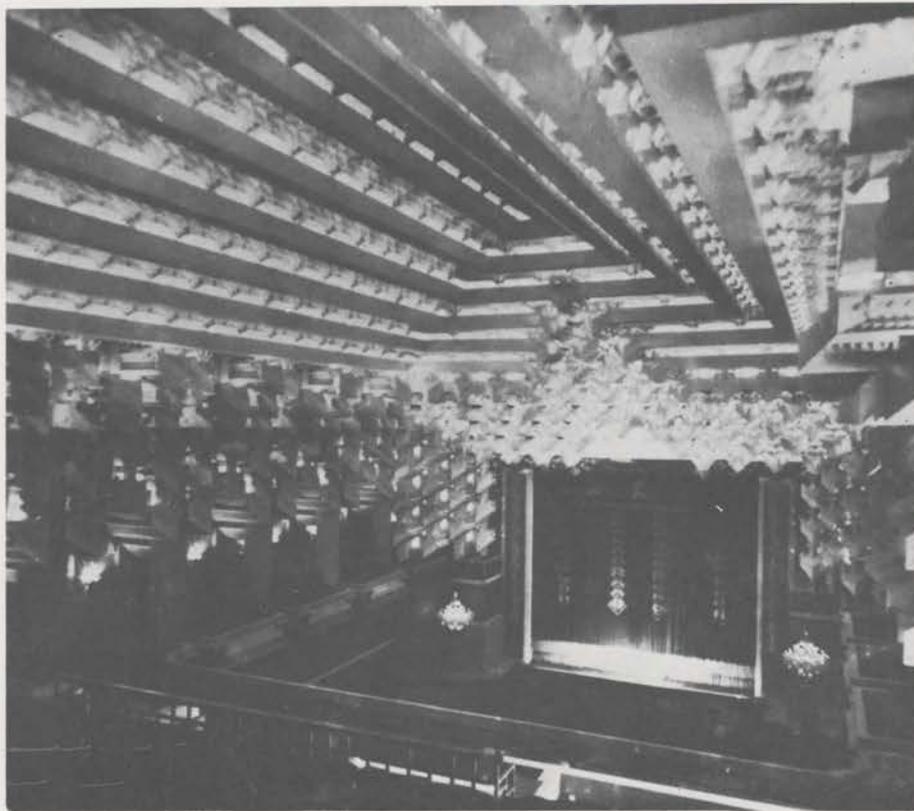
The Society paid for the organ with donations received from members, who subscribed half the cost in six weeks, and a loan from the Commonwealth Bank. It was decided as many members as possible should have the opportunity to inspect the chamber installations, high up on each side of the proscenium (to which location they had been brought down in 1929), and play the organ before it was removed. So every night, after the film show finished at 11, there would be little groups of people, wearing old clothes and armed with torches, climbing the steep stairs to the main or the diaphones, or the ladder up the wall to the solo, and then "having a go", until about 3 a.m.

The management finally said we could have a recital on November 10. Horace said sorry, but he was opening a new organ at a church that afternoon. So the big day was fixed for Sunday, November 17.

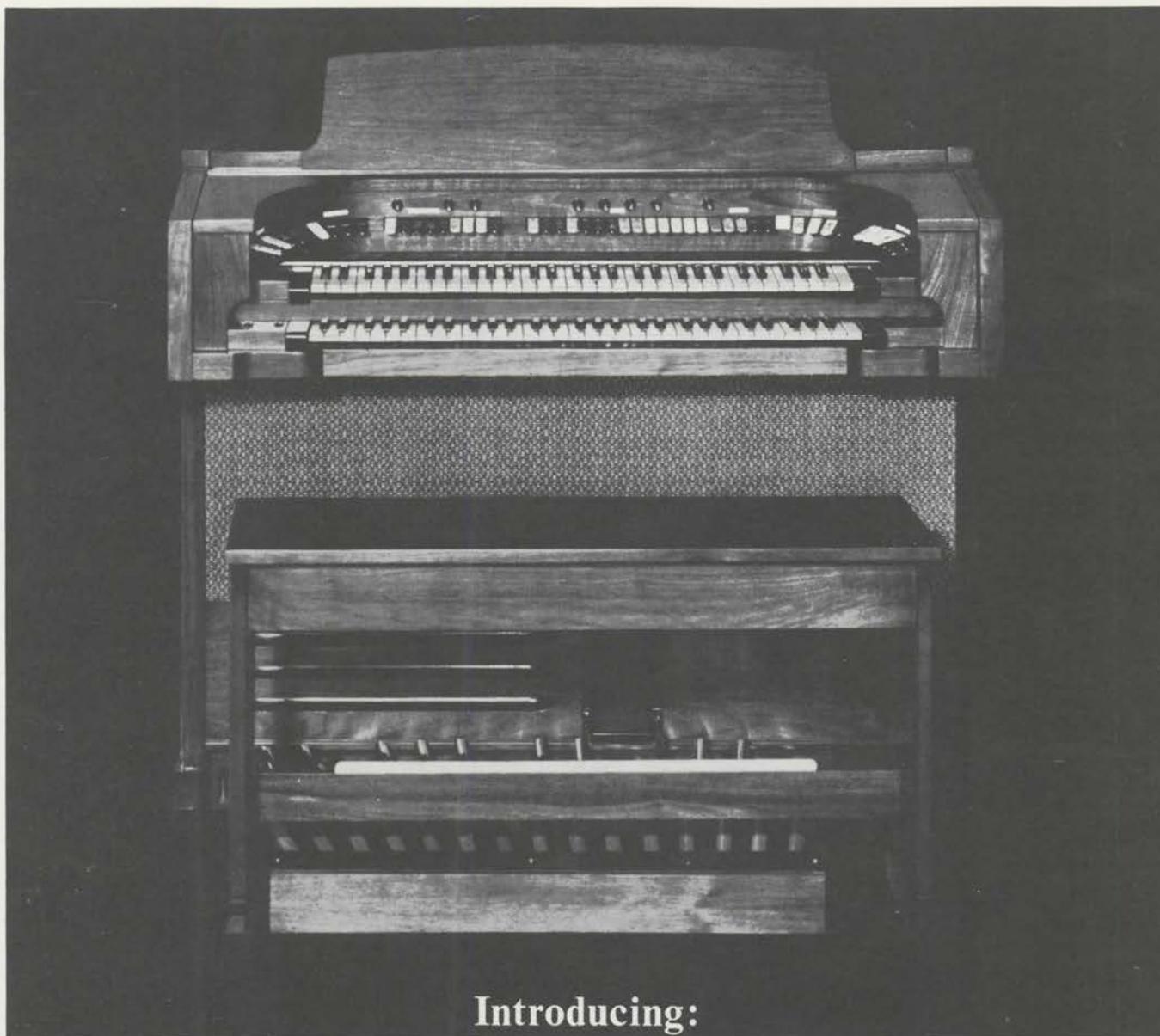
Organ Bench Walks

There was nearly a catastrophe during the next item, Bach's Fugue a la Gigue. The console, with the installation of a wide screen, was moved from its lift and stood facing into a corner, surrounded by a waist-high fence. This monstrosity was removed before the recital, leaving

Please turn to page 18



BURLEY GRIFFIN'S MASTERPIECE — The Melbourne Capitol in 1924, showing its famous ceiling. Thousands of concealed colored globes reflected on numerous small plaster prisms, operated from back-stage switchboard.



Introducing: The Thomas Symphony Grand Horseshoe Console Theater Organ

Now: a dynamic theatrical console, the Thomas Symphony Grand. When you see and try this entirely new electronic organ, you will agree: this is a magnificent new instrument for the most discriminating musician.

At the console you enjoy quick changes with great ease of handling: true combination pistons move the stop tabs automatically cancelling the previous registration, as on the largest pipe organ. You enjoy remarkable contrasts in timbre because of a wide range of voices: clear, clean tibias and lifelike woodwind, reed, string and horn, spanning a complete range in octave and harmonic pitches.

And you enjoy the exciting bigness and variety of a true theater organ.

The Symphony Grand is unique —

and will be for years to come. It has two independent tone cabinets — Main and Leslie—built right into the console, eliminating space-taking tone cabinets. You create stereo sound within or between keyboards at the touch of tabs.

Three distinctive types of percussion (Attack, Sustain and Repeat) make available all the percussion effects you've heard before plus effects which can be produced only on the Thomas. The exclusive Vibra-Magic delays vibrato each time a key is touched and thereby creates the "live" instrumental effect. These and other features make the Thomas Symphony Grand a real show

stopper for tone and beauty. You owe it to yourself to play the Thomas.

5 YEAR WARRANTY. Each Thomas organ carries a five year warranty on transistor tone generator boards — the heart of the Thomas. (Replacement upon prepaid return of undamaged board.)

FREE! Free literature and a 7" demonstration record are yours for the asking from your Thomas organ dealer. Or write to the address below. (A remarkable new 12" stereo Organ Spectacular record featuring Jack Malmsten at the Thomas will be sent at the reduced price of \$2.50 if payment accompanies your request for information.)

THOMAS Organ Company, 8370 Hayvenhurst Avenue, Sepulveda, California.

Thomas

PEDAL

- 16' Tuba
- 16' Diaphone
- Open
- 16' Bourdon
- 8' English Post Horn
- 8' Brass Trumpet
- 8' Tuba
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Solo String
- 8' Cello
- 8' Flute
- 4' Octave
- Open
- Open
- Open
- Open
- 16' Piano
- 8' Piano
- Bass Drum
- Kettle Drum
- Crash Cymbal
- 8' Acc. to Pedal
- 8' Great to Pedal

ACCOMPANIMENT

- 16' Tibia Clausa TC
- 16' Bourdon
- 16' Viol TC
- 8' English Post Horn
- 8' Tuba
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Orchestral Oboe
- 8' Kinura
- 8' Solo String
- 8' Morton Violin II
- 8' Viol d'Orchestre
- Viol Celeste *
- Open
- Open
- Open
- Open
- 8' Flute
- 8' Vox Humana
- 4' Octave
- 4' Piccolo
- 4' Solo String
- 4' Morton Violin II
- 4' Viol d'Orchestre
- Viol Celeste *
- 4' Flute
- 4' Vox Humana
- 2 2/3' Twelfth
- 2' Piccolo
- Open
- 8' Piano
- Open
- Chrysoglott
- Snare Drum
- Tambourine
- Castanets
- Chinese Block
- Tom Tom
- 4' Acc. to Acc.
- 8' Solo to Acc.

GREAT

- 16' English Post Horn TC
- 16' Tuba
- 16' Diaphone
- 16' Bourdon
- 16' Tibia Clausa TC
- 16' Saxophone
- 16' Viol TC
- 16' Vox Humana TC
- 8' English Post Horn
- 8' Brass Trumpet
- 8' Tuba
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Orchestral Oboe
- 8' Kinura
- 8' Solo String
- 8' Morton Violin II
- 8' Viol d'Orchestre
- Viol Celeste *
- Open
- Open
- Open
- Open
- 8' Flute
- 8' Vox Humana
- 5 1/3' Tibia Quint
- 4' Clarion
- 4' Piccolo
- 4' Solo String
- 4' Morton Violin II
- 4' Viol d'Orchestre
- Viol Celeste *
- 4' Flute
- 2 2/3' Tibia Twelfth
- 2 2/3' Twelfth
- 2' Fifteenth
- 2' Tibia Piccolo
- 2' Piccolo
- 1 3/5' Tierce
- Open
- Chimes
- Sleigh Bells
- Xylophone
- Solo Xylophone
- Glockenspiel
- Orchestral Bells
- Chrysoglott
- 16' Great to Great
- 4' Great to Great
- 16' Solo to Great
- 8' Solo to Great

TOE STUDS

- 3 Pedal Combinations
- Horses Hoofs
- Siren
- Surf
- Snare Drum

CHEEK BUTTONS

- Auto Horn
- Steamboat Whistle
- Fire Gong

- Percussion Pedal
- Sforzando Pedal
- Crescendo Pedal

SOLO

- 16' English Post Horn TC
- 16' Tuba
- 16' Tibia Clausa TC
- 16' Saxophone TC
- 8' English Post Horn
- 8' Brass Trumpet
- 8' Tuba
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Orchestral Oboe
- 8' Kinura
- 8' Solo String
- 8' Vox Humana
- 4' Clarion
- 4' Piccolo
- 2 2/3' Tibia Twelfth
- 2' Tibia Piccolo
- Xylophone
- Glockenspiel
- Orchestral Bells
- 16' Solo to Solo
- 4' Solo to Solo
- 8' Acc. to Solo

BACK RAIL

- Mandolin
- ACC: Second Touch
- 8' English Post Horn
- 8' Brass Trumpet
- 8' Tuba
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Saxophone
- 8' Solo String
- Xylophone
- Chimes
- Sleigh Bells
- Triangle
- 8' Solo to Acc.

GREAT: Second Touch

- 16' Tuba
- 8' Tibia Clausa
- 8' Solo to Great

GREAT

- 16' Piano
- 8' Piano
- 4' Piano

SOLO

- Open
- Open
- Solo Xylophone
- 8' Piano

TREMULANTS

- Main
- Tibia Clausa
- Vox Humana

* Both Viol d'Orchestre and Viol Celeste on single tablet.

and see if it might be good for an investment. "Once she saw it, Connie said it was the place she'd always been looking for--she could make like Scarlett O'Hara", Ben said. What he noted a little later was a trifle more explanatory--the mansion had a tremendous porch on the east side of the living room and library, plenty of room for the pipe organ. Built in 1896, it was the winter home of a Mr. West who published law books. This sort of cinched the whole deal; Brown is an attorney and the house had some interest to him for this reason. The couple purchased the home and made plans to move the day after Christmas.

First things first, the porch was ripped up and remodeled into an organ chamber 12 feet high, 12 feet wide and 32 feet long. The organ was moved in during late January and little over one month later it was in playing condition. The neighbor problem is eliminated due to construction of the room and the fact that the house is placed on the equivalent of three lots.

Gets Three Manual Console

In July, 1963 a three manual console was purchased for this organ and has required the better part of a year to recondition. Originally from McVickers' Theatre, Chicago, Brown also purchased at the same time an extra relay to accommodate the additional ranks he intends to install later on. The console, a Hope-Jones unit orchestra model, was some sort of a special job, Brown believes. There were no stops on the back board and only a 13-rank set up plus one extra rank which was unnamed on the organ. It was apparently played as a 13-ranker in the theatre. The second touch was on the lower stop rail, as were the tremulant tabs. He has changed this around to correspond with general Wurlitzer stop rails. He has added 21 tablets on the two rails and put 27 stops on the back board, all of them original Wurlitzer equipment. The keys have been done over and the combination action is still in the process of being rebuilt. All registration at the present time is done manually, which Brown admits is a slow process for him. Refinishing was accomplished before the console was moved into the house. It was taken by truck to a furniture refinishing shop in Alhambra and the work was done by professional painters.

Finds Buried Treasure In Theatre

Along in September, 1962, Brown happened to be talking to MacDonald and was told by the organ man that he had purchased and removed the organ from the Bill Robinson Theatre on South Central Avenue in Los Angeles a number of years back. Because the organ was destined for a church, MacDonald said he had not bothered to take out the percussions and several other items. Going to the theatre, Brown was permitted to climb into the old organ loft space to

Continued on page 14

Seattle Paramount WurliTzer

by Dick Schrum

My third big love affair started for real in 1960. She is the most beautiful blond imaginable. Of course I mean the big, white and gold 4m/20r WurliTzer in the Paramount Theatre, Seattle, Washington. My first affair was with a 3m/10r Morton in the Tacoma Roller Bowl, where I cut my organ teeth - and which I recently acquired for my very own. The second, and biggest affair was and is with my wife Marilyn.

When I first moved to Seattle in the fall of 1960, I had only played the Paramount organ once, and only a short time at that due to the feeling of the management. I later found, to my joy, that the manager of the 5th Avenue Theatre had been transferred to the Paramount. The only obstacle to overcome now was the stagehand who claimed that the lift fuses kept blowing every time the organ lift was used. We were able to get around this by agreeing not to use the lift.

The console was found to be very dirty from years of non-use, but fortunately the rats had not gotten into it. The chambers were muffled to the extent that you felt that the organ was up the block somewhere. Between the grille and shutters was a plaster wall with charming little holes cut through to let the sound out. On the outside of the grilles were heavy drapes that had gathered much dust over the years.

I still couldn't get permission to work on the organ, and the generator was failing badly. Dead notes were beginning to creep in more and more, the tremolo settings were off considerably in some cases, and a big air leak mysteriously came and went in the solo chamber. Hardly anyone knew that the piano even existed, and the little slave console somehow had made it as far as the Music Box in Tacoma.

Then, the end was apparently at hand. My heart stood still when I heard the theatre was going Cinerama, which meant that the pit would be covered over, and also part of the organ chambers. Disaster!

About this time, things began happening. I found that the screen would not be permanent! I also found the air leak was actually the surf effect on the swing-out effects panel under the console cheek. The management was elated that someone really took an interest in the organ. One good thing came out of their bout with the wide screen-the drapes came down from the chambers, new seats were installed, the theatre completely cleaned, and what a difference in sound. We found that the lift motor needed at least 30-amp fuses-previous technicians had been using 10! With the help of fellow ATOE members Bob Jones, Roger Johnson, Don French, and Northwest Organ Service's Clark Rush, we started on

dead magnets. Lo! This thing was completely black cap!! After learning how to replace them I spent many mornings by myself prying and replacing. We surveyed the piano and decided to just forget it; after at least 15 years of disuse it was in terrible shape.

We regulated tremulants, my idea being to get as close to what Jesse Crawford used as possible. Clark worked over the generator, and the stage hand and I installed a V-belt drive and repositioned the generator next to the blower.

Luckily, the theatre wasn't opening until eight at night during the week, so we had time to tune. My patient wife didn't object too loudly, and even helped "Mr. Clean" the console. It turned out amazingly beautiful except for the usual cigarette scars - and the bench didn't hold up too well for looks. Now it was ready for the public.

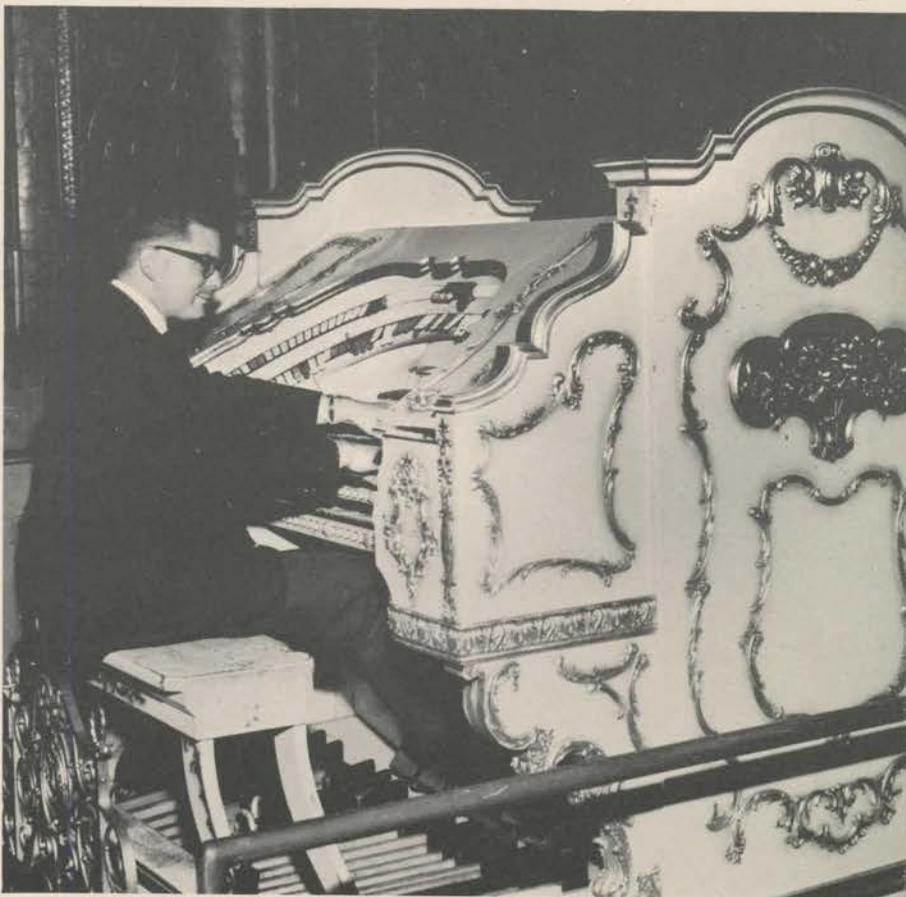
One interesting fact about the organ is that over the years it remained in extremely good tune, with the aid of Clark Rush who has the quarterly maintenance contract. Quarterly maintenance meant that he was to check that the organ was still there and run it a while. He is to be credited with doing a lot of free tinkering

over the years just to keep it running.

In March of 1963 I was contacted by the Granada Organ Loft Club, and we dreamed up a fund raising concert. Why not the Paramount? It was ready. So arrangements were made for Saturday night, April 6th, for the first public concert on this organ in some 20-odd years. Lights were installed on the pedal board under the bench, and at the last minute I decided to restore the Chryso-glott. I also managed to acquire a Howard Seat from ATOE member Don Meyers for the event. Most people I talked to didn't realize that this organ even existed! All money received was to go to the Granada Club, which had just acquired a theatre and was preparing to install the former Liberty WurliTzer.

The Paramount console has a large gold basket of roses on each side - so naturally my opener would be "Everything's Coming Up Roses." Well, I tell you, that was a mistake! I didn't get out of the pit for 10 minutes.

That morning there was a style show and preview of "Bye Bye, Birdie," and the organist, who didn't play pipes, had three electronics and two pianos in the pit. This wasn't enough; he had to raise "The Doll" up so he could have a phone



Dick Schrum at the Seattle Paramount WurliTzer

theatre organ

SEATTLE PARAMOUNT

(Continued from page 16)

bell for a skit on stage. Afterwards he proceeded to blow every fuse on the lift.

No one knew about the dead fuses until I didn't show myself immediately that night. At least I had the mike on the lift, and two stagehands, the manager and division manager of the chain holding everything together until I finally made it. Then I didn't dare go down for the silent film so I played while leaning around the edge of the console. Fortunately it is in the left side of the pit. After the initial troubles settled down, the concert progressed rather smoothly, but those first few minutes, WOW! At about 2:30, I put her away and quietly came unglued.

The next public performance was during "National Live Music Week" of that year, when I played all week-end at intermissions prior to my night-club job.

This spring I world premiered a French show-all type show, starring Elke Sommer. Very culturedly uplifting, to say the least!

Then chilling news hit! I was told that the organ had been sold! So, another farewell concert seemed the only thing to do. After playing out the Music Hall Morton in November, I felt that losing two of the best organs in town would be a musical calamity! But, fortunately, the theatre people took another look at the over-all picture, and removed the organ from the market indefinitely. The concert then turned into a celebration. Music Hall executives have been extremely sorry since they sold the Robert Morton-house is now in steady use for road shows and musical events, and the organ would be welcomed.

So, Wednesday, May 6, 8 p.m., was the big blast. Everything worked beautifully, and the stage crew knocked themselves out with unusual lighting effects. Everyone tells me the big hit of the concert was the medley of memory tunes, with all lights out except those on the console, making the organ the real star.

Since the theatre has changed hands several times, much of the old records, programs, pictures, etc., have been lost. But it is a 3,000 seat house, opened in the fall of 1928, and the most notable organists were a duo called Ron and Don. They employed various effects with the two consoles, such as: the organ would rise out of the pit with no one seated at it, yet playing wildly. Don would be in the pit with the lights out playing furiously as Ron stepped from the curtain bowing and pointing to the console. Then the spot would shift to Don at the slave console.

Another story from an ancient employee concerns a portable short keyboard ("Portatif"-Ed) on a long cable attached to the great manual. Ron would walk up the aisle taking requests, start the tune with a one finger melody, and Don would immediately fill in the accompaniment from the console.

Summer 1964

THEATRE ORGAN REVIEW QUARTERLY

Another noted organist, the late Oliver Wallace, did a short stint according to my info. The second console's whereabouts is unknown, presumably burned in the tragic Tacoma Music Box fire.

At this writing the Paramount organ has definitely not been sold, and plans are afoot to restore the piano. One unfortunate thing, though, the management does not want to be bothered with anyone recording the organ commercially. I guess concerts are enough trouble for them!

SEATTLE PARAMOUNT FACTS

Seattle's Paramount WurliTzer is a standard 4m/20r PUBLIX, with the usual traps, pizzicato, etc. The pedal section is in a separate chamber over the main chamber on the left side. Relays, piano, and master xylophone are placed over the solo chamber on the right.

The solo chamber has one 16 ft. stop, the Tibia.

Other organ facts: 10 hp Spencer Orgoblow at 1800 rpm; V-belt drive generator; piano and master xylophone are unenclosed, and there is a black glass music rack, but ugh! It ruins the looks of the console completely, and who needs it? (Author Schrum answered this by writing: "We all do at times.")

STOP LIST

MAIN	SOLO
Tibia	Tibia
Tuba	String
Clarinet	Vox Humana
Concert Flute	Tuba
Vox Humana	Brass Sax
Dulcianan	Trumpet
Diapason	Kinura
Three Strings	Oboe Horn
	Orchestral Oboe
	Quintedenta
PEDAL	
Bourdon	
Ophecleid	
Diaphone	

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ABOUT THE AUTHOR

Author Dick Schrum is currently Chairman of Puget Sound Chapter - page 15, Spring 1964 Edition - a big job in itself. He also plays a Seattle night spot and manages to teach, work in a music company, play concerts on theatre organs (Farewell Music Hall Morton plus several Paramount recitals), maintain a home and keep a WurliTzer Widow happy. This requires more than vitamins--he is a thoroughly dedicated organ buff.

Lack of organ chamber shots is explained thus by Schrum: "They are almost impossible to photograph...it is extremely difficult to get proper camera equipment up there, let alone set it up."



On Sunday June 21st, the Merriken's gave their 5th annual June concert of the WurliTzer Music Hall, with special guest, Jack Ward, from the Radio City Music Hall. Over 100 were present sitting out on the lawn under a large green tarpaulin tent covering. The Merriken's invited as their guests members of the Potomac Valley Chapter of ATOE. It was a successful event and everyone enjoyed Jack's playing, even though temperatures ran close to 100 degrees. Refreshments were served at intermission during socializing after which Jack climbed back on the bench to wind up the 5th June concert.



PROPERTY OF ORGAN SOCIETY - Loading the Capitol console onto a truck in a lane beside theatre at midnight on Tuesday, February 4, 1964 are, from left to right - Jack Williams, Bruce Hester, Roy Preston, Bill Lasson (directing), Wally Chamberlain, Laurie Dick, David Johnston, Julien Arnold (front), and George Bloom.

MELBOURNE CAPITOL

(Concluded)

the console on a low platform. Whilst Horace was playing Bach, I could see something was unsettling him.

Sneaking down the side aisle, I was horrified to see the organ bench teetering over the edge of the platform on one side, and every movement of his brilliant pedal technique was rocking it nearer to the point where it would tilt over, and send our recitalist crashing backwards to the floor. The rest of the item was played with me kneeling on the floor, holding the bench!

The first section concluded with two old ones-Meadowlark, which was introduced to Australia with Horace's picture on the front of the sheet music, and Jack O'Hagan's popular Australian song, Gundagai. Gordon Hamilton then took over to play Leroy Anderson's Sleigh Ride, 'Til There was You, Samba Caramba, and "Carousel" selection.

During the interval, because the console was accessible to the public, the wind was switched off. This created an awkward moment when Horace prepared to open the second half of the program with the Introduction and Finale from E.T. Chipp's Fantasia on Haydn's Austrian Hymn. The recorders were ready, the TV cameras started rolling, down came those masterful hands for the first might chord, and nothing happened.

Undismayed, Horace slid along the

the bench, pushed the button to start the blower, and then proceeded to again astound his hearers with a brilliant tour de force, concluding with what is rated as probably the most difficult pedal passage ever written.

Calm was restored with Softly Awakes My Heart, followed by Country Gardens the Hallelujah Chorus, and a selection of hymns and Christmas carols.

For his second group Gordon Hamilton provided an unusual Goldmine in the Sky, a stirring South Rampart Street Parade, and a selection of Pops of 1924, the year the Capitol was opened, six years before he was born.

Horace Weber's final selections were all in the popular field-California, Here I come, I'm on a Seesaw, Easter Parade. Then, complementary to Gordon's 1924 bracket, came some Hits of 1963-I Love You Because, Lazy Hazy Crazy Days of Summer, and Hey, Look Me Over.

Before the final programmed item, Gordon Hamilton, as T.O.S.A. president, made a short speech of thanks, presented Horace with a bedside clock as a memento of the occasion, and asked as a special favor if he would play his famous broadcast theme. This, to say the least, was an unusual theme for theatre organ broadcasts-Guilman's Grand Chorus in D Major. A thrilling rendition, although by now a note of sadness was beginning to affect the proceedings, as everyone present knew that within a few short minutes they would have heard the Capitol organ in the theatre for the last time.

Blower Stopped, Circuit Cut

Eventually it came, a moving performance of Look for the Silver Lining. When the thunderous applause had died away, there came the solemn moment when the wind was turned off for the last time. The theatre was hushed as Horace Weber pressed the "off" button. Seconds later the sighing note of some pipes as the wind died away were heard. And that was it.

Steps had been taken to ensure that no-one else had the opportunity to play the organ, even one note, after Horace Weber had concluded his final recital. Theatre electrician Pat Dennis backstage had permanently broken the circuit, and he defied anyone to find where.

The recital over, the tension relaxed, and the members took it easy for a couple of weeks. Then the job of removal was started, in earnest. Again working during the evenings and on Saturdays, with stalwarts Henry Stollery, Julien Arnold, Roy Preston, Bruce Hester, Jock McDonald and Jack Williams providing Bill Glasson with his most reliable nucleus of a team made up then of "casuals", the two chambers were almost completely emptied, and their valuable contents trucked into store in two and a half weeks. A break over Christmas, and then the mopping up continued, the last of the diaphones and the piano leaving the theatre by the end of February.

T.O.S.A. members now cheerfully face months of reconditioning work, after which it is hoped the Wurlitzer will be re-installed in a suburban theatre which is shortly to be rebuilt.

BIG WURLITZER GOING INTO CAFE

by Allen W. Rossiter

A former theatre pipe organ is assuming a lofty perch in a fabulous setting. It is the 4m/20r Wurlitzer-Moller recently removed from the State Theatre in Jersey City, N.J., and now being installed in the Pudding Stone Inn in Boonton, N.J. by the Westervelt Pipe Organ Company. The Inn is an old hostelry perched high on a hill overlooking the New York City skyline some 32 miles away. From its dining room one can count the windows in the Empire State Building on a clear day.

Organist for this instrument will be Frank Cimmino, a very capable young man, who is presently playing at the Inn on an electronic organ. He was seen recently on coast-to-coast TV on NBC's Sunday Show.

The dining room view has prompted the management to advertise "Dining in the Sky." Organman Westervelt remarked to this correspondent that the management has promised New York Chapter ATOE use of the room as a meeting place after the organ is installed. With its high place now assured, the Pudding Stone Inn box of whistles could well become the "Pipe Organ Showplace of the Nation."

theatre organ

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3 HP, 3 phase Orgoblo (High Pressure) \$50.00. 16' Wurlitzer Large Scale Tuba (12 notes) with Chest \$100.00. Morton 2 Manual Console Shell with Pedals and Bench \$135.00. Ron Downer, 1274 36th Avenue, San Francisco.

Switches, relays, chests, Wooden Diaphone and 15" Solo Tibia, preferably Wurlitzer. Bob Reichert, 986 Circle Creek Drive, Lafayette, California.

RECORD CLOSEOUT - Last chance to obtain realistic enthusiasts documentary record of the Rochester, New York, RKO Palace Theatre, 4/21 Wurlitzer played by Tom Grierson. See earlier review in THEATRE ORGAN journal, Diapason, etc., for details. Only a very limited quantity remaining and this 12" LP will not be repeated. All orders shipped postpaid and well packed. \$4.95 each, Stereo or Hi-Fi from Box 53, Fishers, New York 14453.

Small scale Wurlitzer Harmonic Tuba on 10" wind pressure. Is crated. Will ship. Price \$85.00. John Schultz, 2434 North 39th Street, Phoenix 8, Arizona. Phone 112-602-275-3801.

WANTED

Wurlitzer bottom boards (2) for Clarinet and Orchestral Oboe ranks of an early style, white cap, Wurlitzer six rank main chest. Write: John Schultz, 2434 North 39th Street, Phoenix 8, Arizona.

16' Double Solo String and Celeste, preferably Wurlitzer, CCC-BBB. Phillip Stock, 162 Selden Hill Drive, West Hartford, Connecticut. Tel. 521-1468.

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ATOE, P.O. Box 285, Griffin, Ga.

Summer 1964



RAY BOHR at the 3/11 Wurlitzer Special taken while he was playing it at the Rainbow Room in Rockefeller Centre. The organ has since been removed to the residence of JOSEPH OELHAF, in Greenwich Village, New York City.

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.

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ATOE Chapter News

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by Allen W. Rossiter

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James Daugherty was elected Chairman of New York Chapter at the unit's Spring meeting last May 10th, which was held in the Wakefield Theatre, Bronx, N.Y. Other officers who will serve with Daugherty are Joseph Scuccimarrì, vice-chairman; Allen W. Rossiter, secretary-treasurer; Alvin M. Olson, program chairman; Charles Thomas, promotion director.

Following a short business meeting many of the members enjoyed playing the 3m/12r Welte, a fine instrument, but still in need of many man-hours of labor to put it in its original condition after 32 years of retirement.

The chapter plans several trips this summer to "Organ Island" down on the old New Jersey Shore to hear the 3m/14r WurliTzer installed in the Surf City Hotel. Frank Albanese will be organist during the entire summer season.

Another artist to appear during the hot spell will be Leroy Lewis who has returned to the "Organ Island" from his stint at the console of the WurliTzer in the El Panama Hilton Hotel. Lewis, always a great favorite with ATOE's, will be playing a Hammond with added Allen generators, and possibly a few more gimmicks.

POTOMAC VALLEY CHAPTER NEWS-

On Friday evening 26 June, the Potomac Valley Chapter held its annual meeting for the election of officers for the coming year. The meeting was held at the Vernon Theatre, in Alexandria, Va. Nominating committee chairman Frank Myers proposed the following slate of officers: Chairman, Ray Brubacher; Vice Chairman, Richard Myers; Secretary-Treasurer, Elbert Marlowe. The slate was unanimously accepted by the members present. Our thanks go to Woody Wise, past Secretary-Treasurer, who for two years has contributed more than his share of time to the chapter, and also to former Vice Chairman, Norm Ziegler. The latest convention news was discussed, and a report was heard from members owning pipe organs on the progress of their installations. Then, Ray Brubacher presented a program of recorded theatre organ music of the past, beginning with some early Crawford 78's, through the era of Quentin MacClean and Sidney Torch, to the present ultra hi fi stereo discs. After this portion, Jim Boyce who has the big 4-34 WurliTzer in the Alexandria Arena, invited the membership to come down for an impromptu jam session, the result being that it was not until 3:30 a.m. Saturday that the meeting adjourned.

Plans are in the making for our next meeting to be held in Baltimore, Md., at the Stanton Theatre which has the 3-31 Kimball recently recorded for Ralbar by Leonard MacClain. The Stanton will go legitimate on the 7th of September, so we are not sure just how much longer we will have this fine instrument available to us.

theatre organ

Another New ATOE Chapter

We are pleased to welcome the PINE TREE CHAPTER to the ATOE family, and wish them the best of luck. As can be seen by the following chapter report, they did not waste any time in getting their activities started. Keep up the good work - we hope to see continued evidence of your local activities in each issue of our publications.

PINE TREE CHAPTER

An effort last winter to organize locally those interested in theatre organ culminated in a meeting on April 14, 1964, at North Yarmouth Academy, Yarmouth, Maine. From the ten persons present the following officers were elected: Forest Perkins, Portland, Chairman; Maurice Pope, Gorham, Vice Chairman; Robert Melcher, Westbrook, Secretary; Charles Milliken, Yarmouth, Treasurer. The by-laws of the Eastern Massachusetts Chapter were accepted as a basis of government and the name, "Pine Tree Chapter," selected. We were most grateful to Mr. John H. Mitchell, Headmaster of the Academy, for opening the doors to us and allowing us to play their WurliTzer organ, the recent gift of a family formerly of California.

Our May meeting was held in the State Theatre, Portland, at the very kind invitation of its manager, Mrs. Geo. E. Francis. At this time our dues were paid and formal application for a charter submitted. After the meeting we enjoyed hearing a few selections played on the WurliTzer by several of our members.

Mrs. Francis is very interested in our organization and its purpose. She has given us the use of a room beneath the stage for a permanent meeting place and permission to restore and use the organ. We also have very fine cooperation from the stage manager, Mr. Charles Curlew.

DELAWARE VALLEY CHAPTER

by Edger W. Plessner

Delaware Valley Chapter members had the unusual opportunity last November of hearing Miss Barbara Fesmire, daughter of Laura T. Fesmire, Delaware's secretary, play the huge Midmer-Losh 7m/455r organ in Atlantic City Convention Hall, New Jersey. This is one of two exceptionally fine instruments in the building. The other, located in the ballroom, is the largest and most complete theatre organ ever built, having four manuals and 55 ranks — but more on this one in a future article.

Beauty and the Beast

Only a real musician and a master organist can hope to control the vast resources of this famous organ. The console is designed so that the organist finds every control within reach. From this giant "brain" the tone of over 33,000 speaking pipes is controlled.

At this fantastic console Miss Barbara Fesmire rendered a recital for the Delaware Valley chapter last November. Barbara, who is as pretty and charming as she is talented, was born May 5, 1943 and began her musical career on the piano at the age of five. At the age of 13, she began studying at the Wurlitzer Organ Studios, but her natural talent for the instrument demanded a more advanced type of instruction to fully develop her musical aptitude. So in 1957 she enrolled as a pupil of ATOE's Leonard MacClain and has been studying organ techniques with this renowned organist and teacher ever since.

At the age of 15 Barbara became assistant organist at Chambers-Wylie Memorial Presbyterian Church and the following year she was organist and accompanist to the choirs at Lower Moreland High School.

At 16 she was appointed organist for the Rotary International Conference at Atlantic City, New Jersey. Barbara is presently house organist at the Sedgwick Theater in Philadelphia, Pennsylvania, and teaches both organ and piano.

WESTERN RESERVE CHAPTER

Celebrating the second birthday of the unit, Western Reserve Chapter announced gala plans for a big bash at the Granada Theatre in Cleveland, Ohio, Saturday afternoon, June 6th from 2 to 5. Another big feature of the day will be election of officers; Duane Arey, present chairman, has been named to run again by the nominating committee. No information was given about the organ in the theatre.

WURLITZER OFFERED CLUB

Chicago Area Chapter ATOE has been offered the former Chicago United Artists 10-rank Wurlitzer pipe organ by member John Preszell. The board of directors of the unit has indicated positive interest in obtaining the organ and a search for suitable location is now underway.



Barbara Fesmire at the console of the Midmer-Losh organ in Atlantic City Convention Hall.

OHIO VALLEY CHAPTER

The highlight of the summer meeting of the Ohio Valley Chapter was a silent movie with organ accompaniment by the "Queen of the Theatre Organ," Johanna Grosse. Miss Grosse has played many of the theatres of Cincinnati, Detroit and Cleveland. She was also formerly staff organist for WLW Cincinnati and WTAM Cleveland.

The locale for the program was Ken and Ruth Hunt's beautiful organ auditorium in their home in Dayton, Ohio. Their organ is a 4m/17r Wurlitzer formerly in the Imperial Theatre, Chicago, Illinois.

Preceding the program, the following officers were elected to serve the chapter next year: Everard S. Pratt, Chairman; Dr. Edgar D. Wipperman, Vice Chairman; Mrs. Edgar D. Wipperman, Secretary-Treasurer.

About 100 members and guests were in attendance.

Glenn E. Merriam, Chairman

CHICAGO AREA CHAPTER

by Tony Tahlman

Chicago Area Chapter's most successful event to date was the organ concert-social and dinner, held Sunday, May 3rd at the Baker Hotel, St. Charles, Ill. There were 99 members and their guests present for the affair.

Located on the west bank of the Fox River, the hostelry has installed a 3m/10r Geneva pipe organ. Al Russell was the featured artist for the gathering. Prior to dinner, and following Russell's concert, the instrument was open to all members.

Unknown to many, the Geneva theatre-type organ has two consoles—one is an

unusually ornamented three manual key-desk with an integral player mechanism which defies adequate description. A second identical console stands unused and disconnected in the balcony of the main dining room.

A single chamber installation, the organ speaks into the dining room on one side, and the lobby on the other. A sizeable portion of the swell shutter area has been blocked off to reduce the volume of the organ, allowing it to be used as a source of dinner background music. The console is placed in the lobby to the right of the main entrance. It has recently been overhauled by Alvin Johnson, formerly an employee of the Geneva Company.

Installation of the organ was made when the hotel was built in 1928 and it was played from the opening date to 1960 by Mary Bayliss. She presided at the console two hours during luncheon and then another two hours at dinner-time, every day except Monday. Although Mrs. Bayliss is still a resident of the hotel, she no longer plays the organ. It is not being used regularly at the present time.

Basic Specification of Organ

8' Open Diapason	Amplex French
16' Tibia	Horn stop adds
16' Flute	flatted 7th above
8' Viol D'Orchestre	melody note (8'
8' Viol Celeste	& 4 1/3).
8' Dulciana	Amplex string stop
8' Unda Maris	adds 5th above
8' English Horn	melody note (8'
8' French Horn	& 5 1/3).
8' Vox Humana	Tenuto holds any
	note played until
Piano, Bells, Chimes,	released by toe
Harp, Theatre Percus-	stud. It includes
sions and Traps.	2nd touch on Acc.
	and Great.

CHAPTER NEWS - Continued

The next scheduled CATOE concert will be on Sunday afternoon, August 23, and will feature John Seng at the 4/23 Theatre Organ in the St. Mary of the Lake Seminary in Mundelein, Illinois. Contact Bill Barry in Glen Ellyn, Ill. for details.

CONNECTICUT VALLEY CHAPTER

Mrs. Eleanor Weaver, Secretary, advises that the 3/19 Wurlitzer in the Paramount Theatre, Lynn, Massachusetts was saved from the wreckers ball recently. The lucky purchaser was able to remove the entire organ before the theatre was demolished.

PIEDMONT CHAPTER

Piedmonters held their June meeting in the new home of Frank Netherland, near Stuart, Virginia. Frank is the owner of a very well restored 3/9 Kimball that came out of the WPTF Radio Station in Raleigh, North Carolina. Before its use on radio, the organ was housed in a theatre in North Carolina. It is rather unusual in that it is a two manual organ hooked up by Kimball to a three manual console. The top manual is called the percussion manual and plays a limited number of ranks, but all the percussions, tuned and un-tuned. After dinner at a local restaurant Frank played a "Programme for Theatre Organ" which included a history of the organ, its varied uses and its music. Following the official program, all of the chapter's playing members took their turn at the console. Future tentative plans call for a fall concert on the Center Theatre Robert Morton, in Durham, N.C.



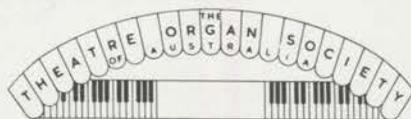
Frank Netherland seated at his 3/9 Kimball.



(Above) - Ann Leaf at the Warner Theatre, Fresno, Robert Morton. (Below) - Jim Murray plays the Fox Wilson Wurlitzer, Fresno, California. These pictures were received too late to be included with the review of the West Coast Meeting held in Fresno May 17, 1964.

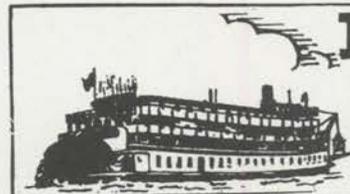
-Pictures courtesy of Allen Friensehner, Tracy, California.

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DECCA No. 9-38231 (45 RPM) recorded aboard Sternwheel Steamer DELTA QUEEN by Professor E. Jay Quinby and Billy Menke. Traditional Steamboat Tunes and the big Steamboat Whistle. \$1.00 Postpaid. Write GREENE LINE STEAMERS, INC. 279 Public Landing • Cincinnati 2, Ohio

A RECORD REVIEW

by Ben M. Hall

BILLY! Fabulous Billy Nalle Improvises on the Wurlitzer Pipes - Mirrosonic Records - RS 1016 (Stereo), RM 1016 (Mono).

How do you pronounce an exclamation point? Ever since *Oklahoma!* came on the scene in 1943, the problem has been with us. Now here comes Billy (!) Nalle's new record, and I think I have the answer: to all of your organ-wise friends, say, "Go to the nearest record shop and buy a copy of *Billy!*" If this command is given in a suitably exclamatory manner, the pesky exclamation point takes care of itself.

Now for a qualification or two. Perhaps *Billy!* won't please all of your friends. Listeners who like to wallow in the marshmallow murmurings of *Laura* and *Fascination* performed on sobbing strings and sighing tibias will find it too highly seasoned for their tastes; nor will it go down too well with the lemme-hear-the-melody - and-to-heck-with-the-technique set. When Billy improvises, he does things that nobody else ever thought of doing to a Wurlitzer. His harmonies are complex, and though he is always scrupulously fair to the composer, his melodic lines are miracles of ornate musical embroidery. Billy just can't - or won't - play it straight, and there lies the secret of his private brand of pipe organ playing.

It has been this reviewer's privilege to know Billy Nalle ever since one post-midnight at the New York Paramount in 1957 when he was practicing for his first recording, Victor's *Swingin' Pipe Organ* (LPM 1521). That night, after the serious part of the session was over, Billy sat at the awesome gold console of the great Mother Wurlitzer and noodled for us. In the course of his noodling he demonstrated his penchant for thematic cross-breeding by playing what we still refer to as *You're the Cream in My Tulips* - the chorus of *Cream* decorated with the release from *Tulips* in a way that not only evoked both the period and mood of both songs, but made us wonder why De Sylva, Brown and Henderson had not collaborated with Burke and Dubin in the first place. Billy can also rip off a nifty version of *Tiptoe Thru the Coffee With Me*.

Now, seven years later, Billy has made a new record. This time there is no dubbed-in bongo-beating sideman to get in the way of the organ music, as on the first Victor record; just Billy and the Wurlitzer. The organ he plays is the beautifully-installed instrument in the home of Dick Weber in Amsterdam, N.Y. Originally built in 1926 (No. 1196) as a 3/17 for the North Park Theatre in Buffalo, it has been restored and enlarged to

22 ranks by Weber, his brother Bob, and Roger Davis, former Radio City Musical Hall organ technician. Billy makes full use of the organ's resources, and the results are uniquely Nalle.

Some Highlights

Entertainment launches side one with a J. Arthur Rank gong crash, zips into a real roaring-up-out-of-the-pit number that enlists the help of everything from the bird whistle to sizzle cymbal before the slam-bang finale. *Misty*, the Errol Garner standard, gets the Nalle treatment with way-out harmonies and some snappy English Post Horn riffs. *Arturo Ricardo* is a Nalle original; with its bouncy Latin beat and tasty touches of percussion, it seems that Billy is saying a musical hello to the one and only Ann Leaf. *All the Things You Are* is a surprise. It begins with a very J.S. Bach-ish three-voice counterpoint that makes the Weber Wurlitzer sound like Weingarten. The tremulants enter with a lovely string and flute chorus, then back to Bach for the ending - a fantasia on a theme by Jerome Kern. *Midnight Sun*, an icily eerie opus by Lionel Hampton, picks up the Hamp beat after the opening chorus and gets kicked along by Billy's flawless pedal work. It finishes with some wild brass progressions and a final plaintive chord, and leaves you wanting more.

There is more - a whole second side. Since more comment at this point would be redundant, I'll merely list the titles, and let you explore for yourself. Side two comprises *Sophisticated Lady*, *Sometimes I Feel Like a Motherless Child*, *Honky Tonk Rocket*, *True Love*, and *The Man That Got Away*.

Billy Nalle is a musician's musician who can do things both technically and

melodically that will amaze you. This record will bear many playings, each one filled with new discoveries. But don't take my word for it. You must hear *Billy!* Exclamation point.

BRITISH RECORD

George Blackmore, one of England's outstanding theatre organists, has recorded a new platter for Music Hall Productions on the Gaumont State Theatre Wurlitzer, a four manual, 16 rank instrument. Titled "A State Occasion," the record will please every theatre organ fan - selections range from "Latin Lady" to "America Marches."

Distributed by Music Hall, this record is Stereo 5004 and may be ordered from the Music Hall Organ Record Club, 15 Church Street, Rickmansworth, Hertfordshire, England.

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SHERIDAN WURLITZER TO ATOE MEMBER

Fred Kruse, an ATOE member of Elgin, Illinois, is currently installing in his home the four manual, 17-rank Wurlitzer pipe organ that was formerly in the Sheridan Theatre. The pipe chamber is located at one end of the living room and extends from the roof of the house to a level of a foot or so below the basement floor (over 32 feet).

A.T.O.E. FINANCIAL REPORT 1963

CASH BALANCE 1/1/63		\$ 3,692.99
RECEIPTS:		
1962 DUES	\$ 1.00	
1963 DUES	9,579.45	
1964 DUES	70.50	
BACK ISSUES SOLD	389.38	
FOX BOOKS SOLD	42.01	
ADVERTISING INCOME	1,798.00	
VALLEY OF THE SUN CHARTER	5.00	
OREGON CHAPTER CHARTER	5.00	11,890.34
		15,583.33
DISBURSEMENTS:		
PRINTING MAGAZINES	6,359.26	
DECALS	159.04	
TELEPHONE & POSTAGE	1,288.91	
OFFICE SUPPLIES & EXPENSES	398.02	
I.B.M.	193.16	
1964 MEMBERSHIP CARDS	84.66	
ADVERTISING & ENTERTAINMENT	79.73	
BOOKKEEPER	600.00	
INSURANCE - ANNUAL	110.30	
1963 ANNUAL MEETING, BISMARCK	880.68	
TRAVELING	759.74	
ADVANCE TO NORTHERN CALIF. CHAPTER	200.00	11,113.50
CASH BALANCE 12/31/63		\$ 4,469.83

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TITLE

Deep Purple
Someday My Heart Will Awake
Blue Prelude

More
Alley Cat
Selection from The Merry Widow

SIDE I

COMPOSER

Peter De Rose
Ivor Novello
Joe Bishop

TIME

7:27
4:43
3:57

SIDE II

R. Ortolani, N. Oliviero
Frank Bjorn
Franz Lehar

4:42
3:09
9:08

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1964 ATOE ANNUAL MEETING BUFFALO — ROCHESTER, N.Y.

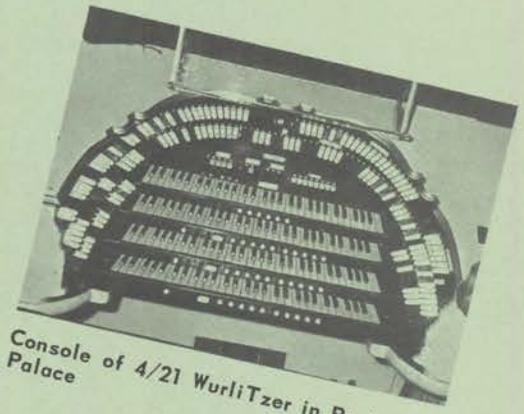


New ATOE President Carl Norvell (left), and retiring President W. 'Tiny' James (right) wish each other success as Norvell takes command of ATOE.

—Photo courtesy of Clifford J. O'Kane



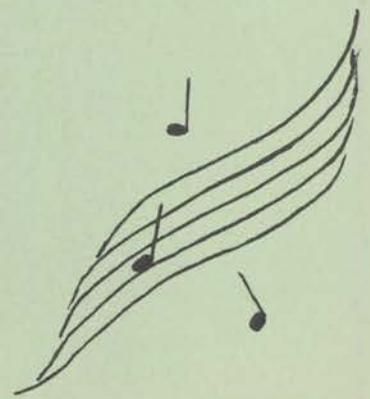
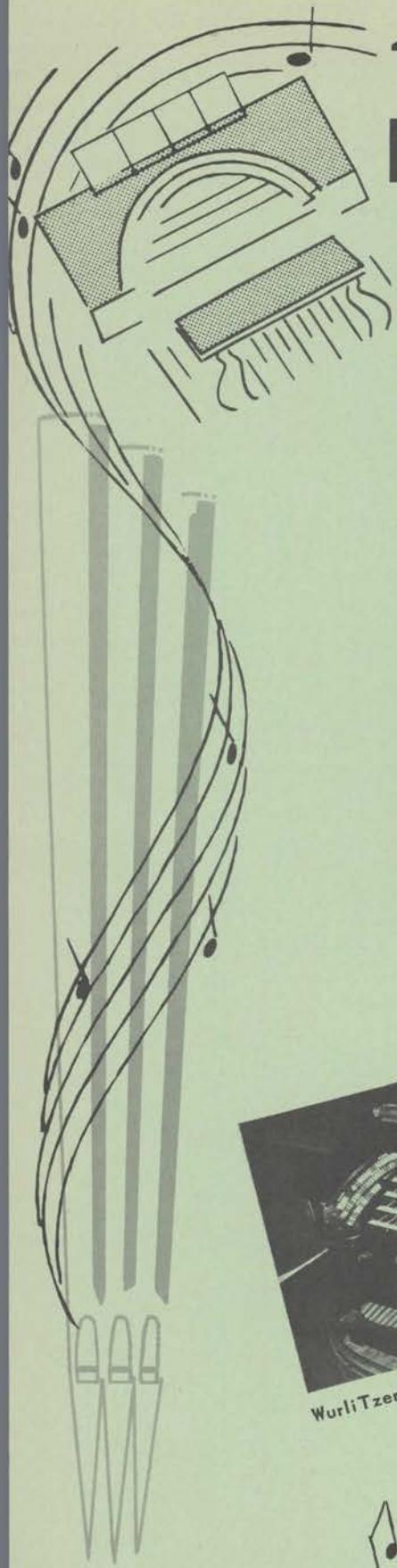
WurliTzer 4/28 in Shea's Buffalo Theatre



Console of 4/21 WurliTzer in Rochester Palace

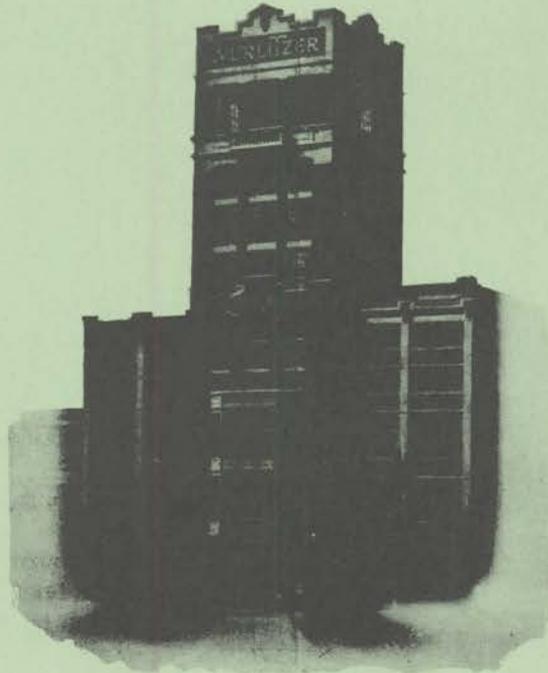


The Riviera Theatre 3/11 WurliTzer



A.T.O.E.

Melody Fair Program



WURLITZER *Welcomes* members of the **A.T.O.E.**

It is a pleasure to welcome the members of the A.T.O.E. on the auspicious occasion of their 1964 National Convention in Buffalo, New York. We hope this program of verbal and musical reminiscences of the Mighty Pipe Organ will prove interesting and nostalgic.

Following the program in the Melody Fair tent, a buffet luncheon will be served from the restaurant and enjoyed in the sylvan surroundings. May your visit be a pleasant one.



Left to right, Ben Hall, Farny R. Wurlitzer, Richard Noah, and Louis Hollingsworth.



Left to right, Dick Loderhose, Erwin Young, 'Tiny' James, and Jane Loderhose at Melody Fair, talking over the Farny Wurlitzer speech.



Don Keller of WKBW-TV of Channel 7, Buffalo interviewed Farny Wurlitzer prior to his talk. An interview was also given by WGR-TV Channel 2 and one and one half hours of the program were broadcast at 7:00 p.m. July 6th over WBEN-FM.



Left to right, Roy Waltemade, Harold Schwartz, Farny R. Wurlitzer, Richard C. Simonton, A. Donald Arsem, Louis Hollingsworth, and Gaylord Carter.



Your Host

FARNY R. WURLITZER

The surviving son of the founder of the Company bearing his name, Farny R. Wurlitzer is today the Chairman of its Board of Directors. Schooling in the United States and in Europe taught him the fine arts of musical instrument production.

He joined the Company in 1904 and became active in management of the North Tonawanda, New York plant in 1909. Under his guidance, Wurlitzer automatic instruments, pianos and the fabulous "Mighty Wurlitzer Organs" were produced. He was named Treasurer of the Company in 1912, held a position of President from 1932 to 1941, became Chairman of the Executive Board in 1941 and Chairman of the Board of Directors in 1942. His facile mind has retained much of the history and lore which made the Wurlitzer Pipe Organs synonymous with true voicing and the fine music throughout the civilized world. His talk today will touch on those matters in which his personal activity was such an important part of the immediate past.

AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS' 1964 ANNUAL MEETING



Mr. Wurlitzer accepts from Mr. W. 'Tiny' James, retiring President of the National A.T.O.E., a plaque honoring the Board of Directors' Chairman for his contributions in the development of the pipe organ and to the world of music. Grant Whitcomb indicates his approval with applause.



ATOE 1964 ANNUAL MEETING A BOMB!

Following pre-convention activity on the Canadian side of the border on Thursday, July 2nd, and the morning of July 3rd, things began happening around the Camelot Motel in Buffalo. As you walked into the lobby you could see groups of people clustered here and there and like as not you could recognize a familiar face or two in each group.

After the preliminaries of getting a room you wound up on the mezzanine where Laura and Joe Thomas, the hard working Secretary and Treasurer, and Grant Whitcomb, the Chairman of the Niagara Frontier Chapter (also a tireless worker) were swamped with the registration process. Following the registration and a further renewal of acquaintances, the move was toward the dining room for a chance to study the program for the next few days - and what a program it was!!

Friday at midnight, Radio City Music Hall organist Jack Ward started the official program on its way with a con-

cert at the 3/11 Wurlitzer in the Riviera Theatre in North Tonawanda. Jack performed as the true artist that he is and much credit is due Harry and Carleton Finch for their efforts in keeping this fine Wurlitzer in top shape. The following morning (Saturday) started with more registration, this time at the Skatehaven Roller Rink in Lackawanna, New York. This was also the scene of the Annual Meeting of the ATOE Board of Directors which convened at 9:30 a.m. With the reading of previous minutes, approval of the financial report, and other related business, it was then 3:00 p.m. and time to adjourn for the start of the afternoon concert at the Skatehaven Wurlitzer (formerly Shea's Seneca Theatre). The Niagara Frontier Chapter are certainly to be commended for the wonderful job that has been done in rehabilitating and installing this fine Wurlitzer. It is, without a doubt, the finest sounding theatre organ in the Buffalo area. Much credit must also be given to Sam Yoveen, the managing owner of the Skatehaven Roller Rink for his help and cooperation on this project.

Artists for the afternoon concert included Leonard MacClain, Tom Sheen, Lowell Ayars, and Harvey Elsaesser on the regular scheduled program. Each artist in turn did an outstanding job to the keen delight of the more than 400 in attendance. An extra attraction was a silent movie played by Art Melgier, well known Buffalo theatre organist.

Saturday midnight the conventioners took over Shea's Buffalo Theatre for a program that started off with a real bundle of dynamite in the person of Pearl White presiding at the console of the 4/28 Wurlitzer. This slim little gal played one of the outstanding programs to be heard at this 1964 convention. This big organ speaks out very clearly into the 3000 plus seat theatre and Pearl White quickly proved that she was its master by providing a fast-paced program played in the old 'theatre organ style.' Next on the program was Gaylord 'Flicker Fingers' Carter who had been asked to fill in for Art Melgier. Gaylord had not been able to familiarize himself with the organ, so he took the audience for a trip thru the organ while he found where everything was located, after which he played a program of old movie favorites, including some of the old time chase music, which he does so well. His program concluded with a medley of Gershwin tunes highlighted by excerpts of *Rhapsody In Blue*.

Sunday started with a buffet luncheon at Skatehaven Roller Rink followed by informal concerts during the afternoon. The Annual Banquet and Business Meeting were held in the Skatehaven Dining Room Sunday evening presided over by retiring ATOE President W. 'Tiny' James. The business portion consisted of advising the members of the financial status of ATOE, and the actions taken during the Board of Directors' Annual Meeting the previous day. The meeting concluded with the introduction of the new ATOE President, Carl Norvell, of Griffin, Georgia, who



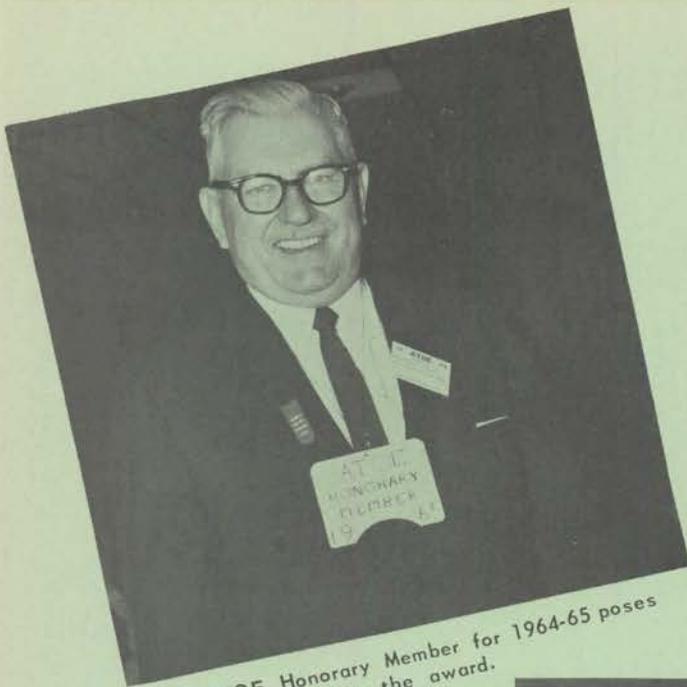
Program participants in the A.T.O.E. Melody Fair program sponsored by Fanny Wurlitzer and the Wurlitzer Company include left to right: W. 'Tiny' James, retiring President of the National A.T.O.E.; Grant Whitcomb, President of the Niagara Frontier Chapter A.T.O.E.; Mr. Wurlitzer; and Marvin Korinke.

accepted the organization's emblem of authority (A Tibia Pipe) and announced that he would do his utmost to carry on the fine work of previous ATOE Presidents, and his current Board of Directors.

Sunday midnight saw the conventioners once again assembled at the Buffalo Theatre, this time to hear from Lowell Ayars and Tom Sheen. Lowell Ayars gained much fame with ATOE members who heard him at Bismarck last year, and he turned in a superb performance on the Mighty Wurlitzer, as did the popular East Coast favorite Tom Sheen. Once again an excellent evening of pipe organ entertainment by real artists.

The program for Monday started at Melody Fair adjacent to the Wurlitzer factory in North Tonawanda, and the events are covered on page two of this supplement. Our thanks to the Wurlitzer Company for their part in this important and informative addition to our Convention. Following the formal portion of the program, a buffet luncheon was served to all in attendance with the compliments of the Wurlitzer Company.

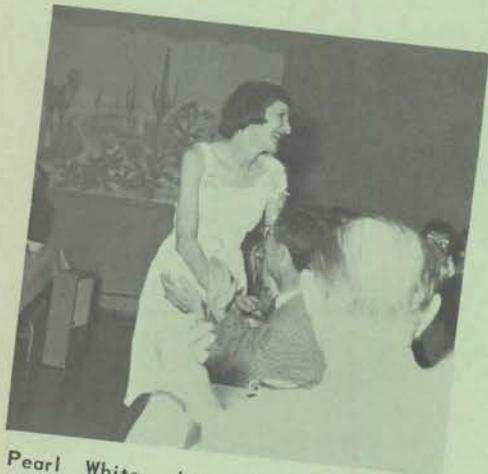
Monday evening ATOE members descended on Rochester, New York, for a concert by Tom Grierson playing Hope-Jones Opus No. 2. This fine three manual organ is installed in the First Universalist Church in Rochester, and is certainly a beautiful instrument to hear. Once again at midnight ATOE's assembled to hear the pride and joy of one, Danny Schults, - the 4/21 Wurlitzer in the RKO Palace Theatre. Featured artist for the evening was ATOE's Honorary Member for 1964-65, Reginald Foort. Needless to say, Reginald Foort presented a well rounded, expertly played program that certainly showed off this wonderful instrument. Foort was very genial in his presentation, as well as gracious with his encores. A magnificent concert. Following the Foort concert and a brief intermission, the organ was made available for a jam-session that was well received by the now tired conventioners.



ATOE Honorary Member for 1964-65 poses after receiving the award.



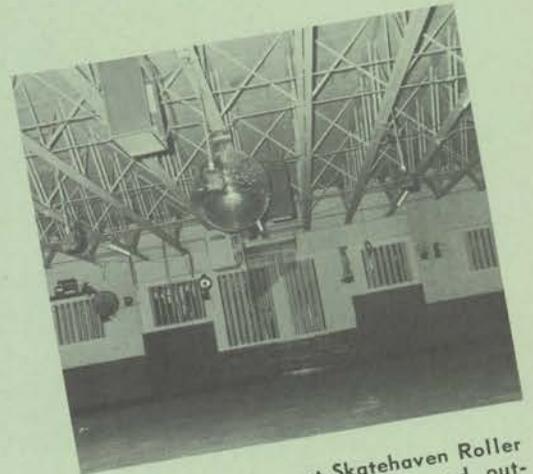
Lowell Ayars acknowledges applause at the Shea's Buffalo WurliTzer.



Pearl White, the gal that made the Buffalo WurliTzer sit up and talk, takes a bow at the Annual Banquet.



Leonard 'Melody Mac' MacClain receives Honorary Membership in Niagara Frontier Chapter from Chairman Grant Whitcomb (Left). Niagara Frontier Secretary Laura Thomas looks on approvingly (Left Rear). Lowell Ayars (Right) seems to be enjoying the ceremony as much as 'Mac'.



The organ chambers at Skatehaven Roller Rink. All percussion are located outside the chambers. Note Chimes and drums. Harp and Chrysoglott are not shown but are located left and right of this picture.



Leonard MacClain at the Skatehaven WurliTzer, and Pearl White at the Hammond give an impromptu concert Saturday afternoon.



A shot of the audience listening to Harvey Elsaesser of Buffalo, New York. Harvey was one of the many artists that appeared at the Skatehaven WurliTzer during the program.

ATOE's Officers and Board of Directors wish to extend their thanks to the Niagara Frontier Chapter for all the hard work and excellent planning that were so evident in the entire convention program. They should also be proud of the fact that over 256 ATOE members registered, accounting for over 500 people in attendance. This is a new record.

Words cannot express the gratitude of all ATOE members for the wonderful job done by Chairman Grant Whitcomb, Treasurer Joe Thomas, and last and by far the most hard-working Chapter Secretary we have ever seen, Laura Thomas. Laura, our hats are off to you.

-Photos courtesy of Raymond Brubacher and John Gallagher