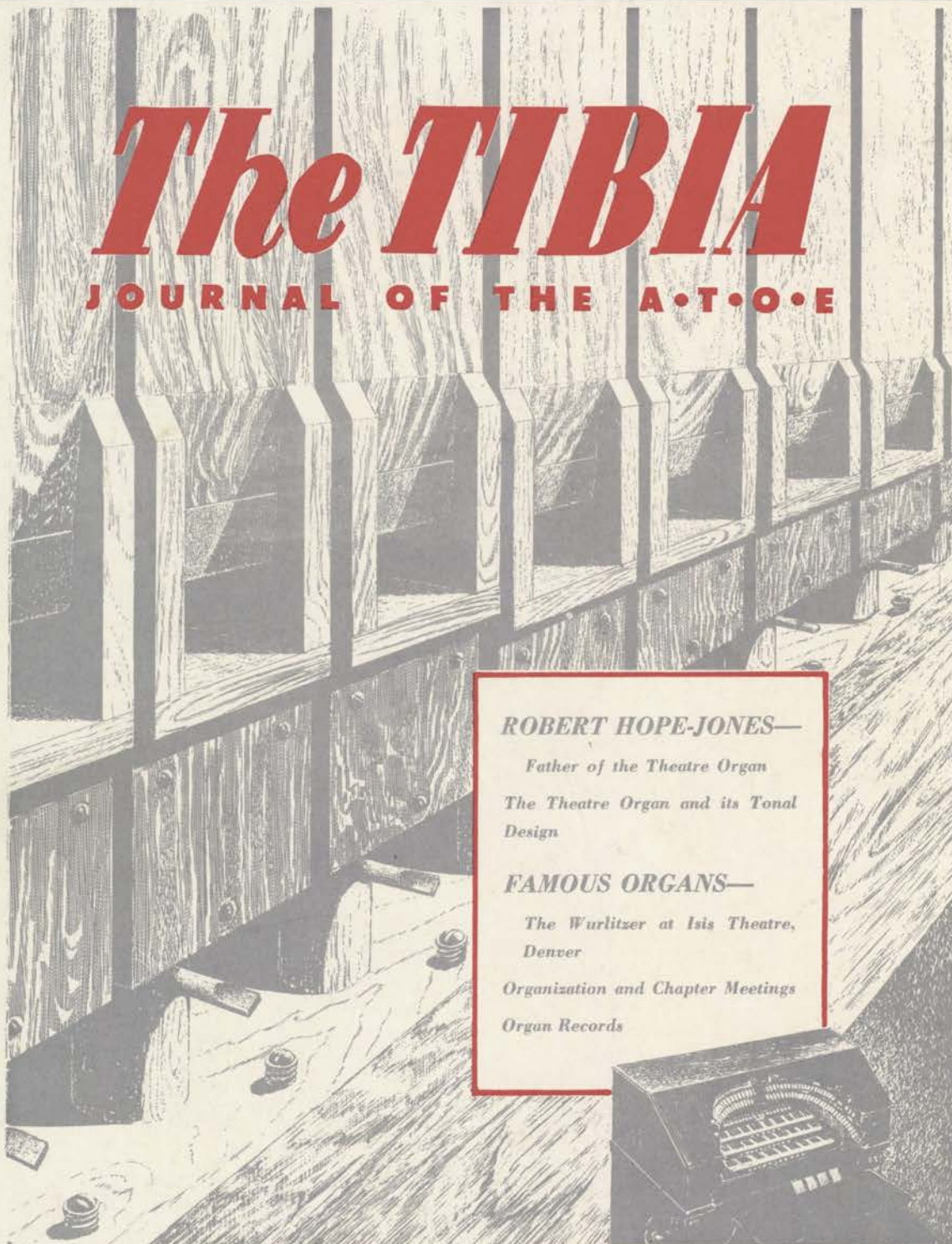


theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



The TIBIA

JOURNAL OF THE A•T•O•E

ROBERT HOPE-JONES—

Father of the Theatre Organ

The Theatre Organ and its Tonal Design

FAMOUS ORGANS—

The Wurlitzer at Isis Theatre, Denver

Organization and Chapter Meetings

Organ Records

10th ANNIVERSARY ISSUE

The Editor Notes . . .

WHAT IS COMMONLY REFERRED TO as the "Golden Age of the Theatre Organ" ended more than a quarter century ago with the advent of sound motion pictures. As a consequence, many organists were forced to seek other pursuits as a means of livelihood. Organ consoles were covered with canvas and the instruments permitted to fall into a state of practical disrepair or sold and reassembled in private residences, in places of public worship, or in sundry auditoria. The early years of radio broadcasting were marked by many organ programs variously announced "Organ Echoes," "Console Airs," "Organ Melodies," "The Organ Speaks," "Pipes of Melody," *et cetera*. A prominent Chicago organist, now deceased, broadcast two one-hour programs daily for several years! Today, comparatively few live organ programs are available to an organ-loving public. Organ installations in broadcasting studios suffered no less a fate than their counterparts in the theatres. For over a decade few commercial recordings of theatre organs have been released by recording companies. To the younger generation, at least, the various electronic instruments have become practically synonymous with the pipe organ and there is certainly no dearth of such recordings in record shops everywhere and many of which are represented on the record jacket as the genuine instrument. Lastly, it may be pointed out that a goodly number of people have not the slightest idea what a theatre organ is or sounds like.

LIGHT ON THE HORIZON

The advent of high-fidelity recording techniques has stimulated interest in recording the theatre organ. Already a number of excellent discs have made their appearance and many record shops report difficulty in keeping adequate stocks on hand to meet popular demand. A surprisingly large number of organ enthusiasts have assembled unit organs in their homes and there are undoubtedly many others who are developing similar projects.

"ENTHUSIAST" DEFINED

The dictionary defines an "enthusiasm" as one who is "carried away by his feelings for a cause—a zealot, fanatic, devotee." I recall a friend who pointed out that his concern for the theatre organ had long ago transcended the "interest" stage and suggested that the words "infatuation" or "obsession" would more aptly describe his love of the organ. For he who embraces the "King of Instruments" as his favorite source of musical inspiration there can be no half-way point in his ardor for the organ. He recalls with nostalgia the many hours spent watching his favorite organist at the local theatre during the days of silent pictures. Perhaps it is the memory of the radio broadcasts of organ programs emanating from an organ studio, perhaps the thrill of listening again and again to certain treasured recordings. To such enthusiasts there can be no true substitute for the theatre organ.

The cessation of organ activity in the great theatres of the land and over the air waves merely served to stimulate, or whet the appetite as it were, of a group of men devoted to the organ. Prominent among these men was Alden Miller, a railroad employee of Minneapolis, Minnesota. Some years ago he engaged in the pursuit of collecting memorabilia relating to organs, organists, and recordings and he authored a newsette, at first in the form of a round-robin letter, which was variously known as the "Kinura," "Ophicleide," "Unit Orchestral Theatre Organ Magazine," "Diaphone," "Tibia" and, currently, the "Kinura Theatre Organ Digest." It was only a matter of time before the need for a national organization and a magazine devoted to the theatre organ became apparent. The idea met with approval from all quarters. "By all means, let's see what can be done—this is what all of us have dreamed of for years" expressed the consensus of the group. Thus was born "The American Association of Theatre Organ Enthusiasts" and its official publication, THE TIBIA. The fruition of a pipe dream!

We hope that this, the first issue of THE TIBIA will contribute in some measure to your own particular zest for the theatre organ. The Editor will appreciate knowing how best to serve your interests. Let us hear from you and we will strive to do our best.

The Cover . . .

is a reproduction of the cover of the first magazine published for the American Association of Theatre Organ Enthusiasts by Radio Magazines, Inc., in the Fall of 1955. It is reprinted here in celebration of ATOE's Tenth Anniversary.

The cover and many of the pages of this issue are taken from the first eight issues of THE TIBIA in an attempt to chronicle some of the early history of ATOE.

The masthead on page 1, Volume I of the TIBIA indicates that our old friend Dr. Mel H. Doner, of Winona, Minnesota was the Editor. Roy Gorish, Asst. Editor, and C. G. McProud of Radio Magazines, the Publisher.

We do not generally believe in editorializing, but we feel that the editorial on this page, even though written over ten years ago is certainly worth repeating, especially the definition of an "Enthusiasm". Thanks Mel, for saying it so well.

We wish to express our thanks to Radio Magazines, Inc., Henry Schober, President; C. G. McProud, Secretary, for allowing us to reprint the original material used in THE TIBIA magazines. If the name Radio Magazines has a familiar ring to it, we might help your memory by telling you that they are probably best known for their authoritative HI-FI magazine AUDIO.

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Ramona Gerhard Sutton and Judd Walton (right), formerly of Minneapolis, and Mel Doner of Winona, Minnesota, share the spotlight in front of Dick Simonton's concert organ console.



Old friends meet once again—Dr. Orrin Hostetter (left) and Buddy Cole pull all stops in memory contest which goes something like this, "Remember the time that . . ."



Above: Better seen than heard—a typical gab session. Below: the entire assemblage. Left to right, top row: Bob Jacobus, Tiny James, Frank Bindt, Dave Kelley, Richard Vaughn, Gordon Kibbee, Harvey Heck, Bob Olson. Center row: Jerry Sullivan, Judd Walton, Gordon Blanchard, Archie March, Roy Booth, Ray Webber, Don George, Merle (not Oberon). Eddie Cleveland, Lloyd Darey, Buddy Cole. Seated: Marie Kibbee, Bud Wittenburg, Helena Simonton, Francis Sullivan, Ramona Gerhard Sutton, Paul Pease, Mel Doner, Dick Simonton, Orrin Hostetter, Keith McCaleb, Kenny Wright.



REPORT OF THE CHARTER MEETING

THE NIGHT OF TUESDAY, February 8, 1955, will long remain a memorable one for those who responded to pro-tem President Richard Simonton's invitation to attend a meeting in his palatial Hollywood home to participate in the formation of the "American Association of Theatre Organ Enthusiasts." Mr. Farney Wurlitzer, and many others too numerous to mention, sent their regrets in being unable to attend; Jesse Crawford was out of the city at the time. Dr. Orrin Hostetter, whom many of you will remember for his Capitol recording of "Doll Dance" and "Parade of the Wooden Soldiers" traveled from Honolulu to attend this meeting. Dr. Melvin Doner of Winona, Minnesota was runner-up for honors in the traveling department. The delegation from the San Francisco Bay area included Bob Jacobus, "Tiny" James, Frank Bindt, Gordon Blanchard, and Judd Walton. Buddy Cole, well known in America and abroad through his transcribed organ programs under the name "Edwin Le Mar" participated in the sociality, as similarly did Don George who will always be remembered for his Victor recordings of the Princess Theatre Wurlitzer in Honolulu. The fair sex was represented by Mrs. Sutton, the former Ramona Gerhard, well known staff organist and pianist of radio station WCCO, Minneapolis, Minnesota and now active TV artist in Los Angeles. Other distinguished guests representing nearly every field of theatre organ activity were present.

After a tour through Mr. Simonton's exquisite home, and inspecting his Wurlitzer project, the meeting was called to order by Judd Walton to resolve the business at hand. The following officers were elected:

President	Richard C. Simonton, 10100 Toluca Lake Avenue, North Hollywood, California
Vice President	Judd Walton, 227 Texas Street, Vallejo, California



Left: Dr. Orrin Hostetter dishes up some of the refreshments—which just possibly might be ice cream—at the Charter meeting, while Dave Kelly reaches for the cake. Center: Host and hostess for the gala occasion—President and Mrs. Richard Simonton. Right: Even the host and ATOE President must sign the guest register, even in his own home.

- Secretary-Treasurer Paul Pease, 914 Sherlock Drive, Burbank, California
- Executive Committee Buddy Cole, Orrin Hostetter, Gordon Kibbee, Richard Vaughn, Bud Wittenburg.

Next in order of business was formal action to establish THE TIBIA as the official organ of the Association. The following officers were selected:

- Editor Dr. M. H. Doner, 414 Winona Street, Winona, Minnesota
- Assistant Editor Roy Gorish, 2137 E. 16th Avenue, Apt. B, Denver 6, Colorado.

The avowed purpose of A.T.O.E. is set forth as follows:

“Organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music through the exchange of information.”

The Executive Committee was instructed to draft a set of by-laws defining the purposes and rules of the Association. Formal action was taken by the group to allow any who wish to enroll as charter members by payment to the Secretary-Treasurer a minimum of ten dollars, the closing date for such memberships to be set by the Committee.

Following the cessation of the business meeting, the balance of the evening was devoted to renewing friendships, meeting new friends and discussing organ lore. The photos accompanying this report describe better than words the conviviality of the group. This reporter also finds words inadequate to express appreciation of the group for the delicious refreshments served by our hosts, Mr. and Mrs. Simonton, and for making this meeting possible. As proof of the meeting's success, the last guests bid farewell at three o'clock in the morning, the Bay delegation three hours later by plane!

Thus was born A.T.O.E. Long shall we recall this memorable experience.



Above: Gordon Kibbee in unmatching dark trousers, and Orrin Hostetter in unmatched dark jack have Rich Vaughn in the middle as they listen to a tape-recorded sample of Gordon's wizardry on Vaughn's 5m Wurlitzer. Below: ATOE Executive Committee—(left to right) Judd Watson, v.p.; Bud Wittenburg; Paul Pease, sec-treas.; Richard Vaughn; Melvin Doner editor; Richard Simonton, pres.; Gordon Kibbee; Dr. Orrin Hostetter. Absent was Buddy Cole.



Famous Organs—

The Wurlitzer Hope-Jones Unit Orchestra in the Isis Theatre, Denver, Colorado

... Roy Gorish

THE YEAR 1915 is notable as the date when the silent movie entered its Golden Age, for in this year D. W. Griffith released his film "The Birth of a Nation" which became widely acclaimed as the world's greatest silent motion picture. This famous twelve-reel epic doomed the Nickelodeon, as the early movie houses with their two-reelers were called, and established the "feature picture." Motion pictures were nationally accepted as a preferred medium of entertainment by this time, vaudeville houses were feeling the effects of the shift, and legitimate theatres were being rented for these feature productions. The time was right for the advent of the "Movie Palace."

In Denver, the enterprising Samuel L. Baxter had already established a house with a seating capacity of 2,000 solely for the showing of motion pictures. He had come to Denver in 1906, purchased a small theatre for the showing of "flickers," progressed rapidly through the Nickelodeon-player piano stage, and finally established the Isis Theatre with music provided by an orchestra and (reportedly) a small straight organ. Located on Curtis Street, it vied with some fifteen other theatres in what was then referred to as "The Broadway of the West." This theatre soon gained much fame and recognition when late in 1914 Mr. Baxter consulted Mr. Farny Wurlitzer on the building of a Unit Orchestra.

A precedent for a Wurlitzer Hope-Jones Unit Orchestra had already been set by the installation in May of 1913 of the thirteen-rank organ in the Paris Theatre located diagonally across the street from the Isis. In addition, the Wurlitzer Company had been consulted about an organ for the Denver Civic Auditorium in the same year; however, the former was to be no rival for the newly proposed Isis organ, and the latter venture was not to see completion until the winter of 1917-18 due to considerable political discord.

Robert Hope-Jones had been dead for three months when Mr. Baxter contacted Mr. Wurlitzer and although Mr. Hope-Jones had not been actively employed as manager of the factory for a year prior to his death, one can readily see how closely his thoughts were adhered to by the Wurlitzer Company. Mr. Wurlitzer wrote to Mr. Baxter on January 4, 1915: "As regards distinctive varieties of tone color for each of the various stops, here we feel none will question our supremacy. Beyond dispute, the Unit Orchestra leads and always has led in providing extreme colors. In this connection, we venture to call attention to the fact that the variety of tone an organ yields depends much less upon the number of its stops than upon the degree of variance of each from all others." Surely, this statement is a concise explanation of the thought behind the Unit Or-

chestra where the stress is on tone color in an endeavor to emulate the orchestra.

The contract was negotiated on January 11, 1915. The price for the instrument was fixed at \$40,000. Mr. Baxter provided the necessary alterations to the building for housing the organ which brought the total expenditure to \$50,000 for the completed instrument. This amounted to the largest sum ever spent for an organ in a motion picture theatre up to that date.

Mr. Henry B. Murtaugh, who was delighting audiences on the newly-installed Wurlitzer in the Liberty Theatre, Seattle, Washington, was consulted on the specifications, and work on the theatre started immediately. The first shipment left the factory on May 22, 1915. This was followed by two more consignments on June 3rd and 4th—all by railroad from North Tona-wanda, New York.

The end product was a specification consisting of twenty-eight ranks of pipes housed in six chambers and controlled by a plain mahogany four-manual console situated mid-way in the orchestra pit, with 156 stop tablets. One of the prime reasons this organ proved a delight to both audience and organist is that they were both actually engulfed in the organ, as you will notice by the following layout.

The *Main Organ* was located on the left side, and as was the case with all the chambers, it was provided with a "tone reflector" to focus the sound most advantageously into the auditorium. This chamber contained the following ranks and percussions.

16' Tuba Horn	85 Pipes	8' Salicional	61 Pipes
16' Clarinet	73 "	8' Viol d'Orchestra	85 "
16' Horn Diapason	73 "	8' Viol Celeste	73 "
8' Open Diapason	73 "	8' Saxophone	61 "
8' Concert Flute	85 "	8' Krumet	61 "
		Chrysoglott	49 Bars

Noteworthy is the fact that the Horn Diapason was extended down to 16', called "Bass" in the Pedal. The Concert Flute did not extend down to the usual 16' Bourdon. Here, also, we notice the Saxophone and Krumet—stops usually found in the Solo Organ.

The *Foundation Organ* was situated above the pro-cenium arch and contained these ranks:

16' Diaphonic-Diapa- son	73 Pipes	Brass Drum-Tympani (large)
16' Tibia Clausa I	85 "	Snare Drum I
8' Gamba	61 "	Snare Drum II
8' Gamba Celeste	61 "	Tambourine
8' Vox Humana	61 "	Castanets
		Cymbal, Crash
		Cymbal, Band
		Triangle

The twelve lowest pipes of the Diaphonic-Diapason
theatre organ

extended down to 32', and were located in their own chamber above a false ceiling running lengthwise of the auditorium. Thus, this rank contained 85 pipes in all. No part of this stop was effected by tremulant. The Tibia Clausa I was unleathered.

The *Unenclosed Percussion and Effects Chamber* was also located above the procenium arch immediately in front of the Foundation Organ with both sharing a common ornamental grill. Here was found:

Wood Harp	49 Bars	Wind Machine
Xylophone I (large scale)	37 Bars	Lightning Effect
Chimes (Tower scale)	25 Tubes	Fire Gong
Thunder Sheet		Auto Horn
Rain Machine		Steamboat Whistle
Surf Machine		Telephone Bell

The Wood Harp was a conventional Marimba without reiterating action. It was constructed in the manner of a regular instrument with divided naturals and sharps unlike the chromatic scheme later employed in organs. The Tower Chimes were the largest scale tubular chimes manufactured by Deagan. The lightning effect consisted of an intricate array of electric bulbs (the old hand-blown variety) concealed behind the ornamental grill and put into action through a series of pneumatic motors which operated electric switches. In the top of this chamber was the tone opening for the 32' Diaphone pipes.

The *Solo Organ* was on the right side, directly opposite the Main Organ. This organ was entirely straight with the ranks available on the Solo Manual only at 8' pitch—to other manuals only through coupling. Here were found:

8' Trumpet	61 Pipes	Glockenspiel	37 Bars
8' Orchestral Oboe	61 "	Xylophone II	37 "
8' Kinura	61 "	Sleigh Bells	25 Notes
8' Oboe Horn	61 "	Bells	25 Notes
8' Tibia Clausa II	61 "		
8' Quintadena	61 "		

The straight Solo Organ seems to have been standard procedure in all Wurlitzer organs of large size at this period. This scheme was abandoned in the case of the larger organ in the Civic Auditorium where the Solo Organ is unified to a degree. The Isis Solo division is identical to that of the early Style 35 of which there were several installations prior to 1915. The Bells were of the tuned door bell variety.

The *Tuba Chamber* was also located on the right side of the theatre in a position slightly above and partially behind the Solo Organ. Herein was contained the 16' Bombarde-Tuba Mirabilis consisting of 85 pipes. This stop was voiced on 25" pressure and was not effected by tremulant. The lowest eighteen pipes had wooden resonators, but all of the pipes were reeds—not the customary Diaphonic-Bombarde. For some unfathomable reason, one lone percussion was found in this chamber—the Tom Tom. It is known that the Tom Tom, probably the first one ever used in a theatre organ, was an after-thought of Mr. Baxter's; but why locate it with the Tuba Mirabilis?

In the back of the theatre on the right side was the *Echo Organ*. Like the Solo Organ, this organ was also straight except for the Bourdon which was drawn at 16' and 8' pitches. (The entire organ, excepting the Spring '65

Bourdon, was on one chest and affected by only one tremulant. Everything was voiced on 6" pressure.) Here were found:

16' Bourdon	44 Pipes	8' Vox Humana	61 Pipes
8' Horn Diapason	61 "	8' Vox Humana	61 "
8' Gamba	61 "	4' Flute	61 "
		Chimes (Class A)	25 Tubes

The 16' Bourdon and 4' Flute were independent ranks. There is no indication that the second Vox Humana was tuned as a celeste rank.

The organ was officially opened on August 4, 1915; and it was a gala affair. Mr. Wurlitzer had persuaded Henry Murtaugh to come to Denver for the opening of this organ. Carmenza Vander Lezz, employed by the Wurlitzer Company as an official demonstrator, also performed. In the audience were the principals from the Wurlitzer Company, the Mayor of Denver, and many other prominent local dignitaries. There is even the story of the pedal tones causing the fragile electric filaments in the light bulbs to break, plunging the theatre into total darkness for a period.

Mr. Murtaugh apparently remained at the Isis for some time because early newspaper accounts make reference to his daily recitals. The organ was an important and vitally needed addition to the musical life of Denver at this time—a period when organs were called upon to provide the music now available to everyone through radio, recordings, and orchestras. It was acclaimed as a great concert instrument and utilized by the Chamber of Commerce as an example of one aspect of Denver's cultural life. One Denver newspaper stated: "A feature of the city. Something that every visitor must see at least once; and every citizen will want to hear time after time." It is interesting to note that the word "recital" was always used in referring to a performance. The term "interlude" is nowhere to be found.

To quote from the various sources of publicity about the organ seems unnecessary, but two outstanding facts prove beyond any doubt the success of this instrument. Mr. Baxter felt confident that the organ was sufficient alone in its drawing power for him to give up everything else in the way of music; and because of increased



attendance, he was able to pay for this organ many years in advance of the stipulated agreement. \$50,000 is a tremendous sum today, but in 1915 it was a fortune. It seems doubly so when one is aware that admission to the Isis at this period was a mere ten cents!

Through the 1920's, the Isis remained a first-class house; but as the city grew and the years of The Depression descended, Curtis Street found itself too close to the railroad tracks, literally. The city was forced to expand to the east, and the newer section with its modern theatres commanded the attention of the crowds. Thus, Curtis Street was relinquished to a less discerning group.

The organ was last played in 1939. Its "Swan Song" was played by a pert little lady by the name of Mary Dobbs Tuttle. Mrs. Tuttle had been with this organ from the very beginning. By 1939, not only the theatre, but the organ itself was merely a shadow of its former self. In an effort to draw patronage, an over-zealous manager decided to present stage shows. However, the Isis had been designed strictly for motion pictures and it had no dressing rooms. Therefore, a junkman was called in and the Main, Solo, relay and console were literally axed and hammered into scrap to make dressing rooms from the evacuated space. Although the destruction of the organ was a pathetic blunder, yet needless to say, no bribery could cajole patrons into this unpleasant neighborhood.

With the passing of time it was an accepted fact that the Isis Wurlitzer no longer existed. Mrs. Tuttle mentioned to me in a conversation one day in 1952 that she was certain some of the organ was still in the theatre. It was not long before several organ enthusiasts were able to investigate the situation. We discovered that the Foundation Organ, the Tuba, and the Echo Organ were still intact, preserved in an excellent state behind locked doors. What remained was acquired posthaste. With the exception of the 32' octave of the Diaphone and the 8' Horn Diapason from the Echo which was destroyed in an unfortunate accident, all of this material is now again in use or is being stored for future use in various home installations throughout the country.

Thinking of the Isis Wurlitzer as a commercial venture, it must be acknowledged a complete success. As a theatre organ, it must have been superb. Its limited unification, as we may now reflect on more recent instruments, possibly leads us to look askance; but although bigger and more versatile theatre organs have since been built, certainly few ever knew the glory of the Isis. It was the largest of its day and remained close to the top in size even when the last one was installed. Its unfortunate ending is an incident which has been repeated time and again throughout America. Nothing remains of the theatre itself today, for it was condemned and torn down this year.

A complete and authentic stop tablet layout follows.

SPECIFICATION—Four-Manual Wurlitzer Hope-Jones Unit Orchestra, Isis Theatre—Denver, Colorado

PEDAL (Compass 32 Notes)		Viol	4'	Piano	8'	Orchestral Oboe	8'
Diaphone	16'	Octave Celeste (Viol)	4'	Harp		Kinura	8'
Diaphone	32'	Flute	4	Xylophone		Oboe Horn	8'
Bombarde	16'	Twelfth (Flute)	2 2/3'	Sleigh Bells		Quintadena	8'
Ophicleide	16'	Piccolo (Flute)	2'	Chrysoglott		Cathedral Chimes	
Tibia Clausa I	16'	Piano	8'	Bells Reiterating		Xylophone I	
Bass (Horn Diapason)	16'	Harp		Octave Coupler		Glockenspiel	
Clarinet	16'	Chrysoglott		Solo to Great		Xylophone II	
Tuba Mirabilis	8'	Snare Drum		Sforzando Touch		Sleigh Bells	
Tuba Horn	8'	Tambourine				Bells Reiterating	
Octave, (Phonon Diapason)	8'	Castanets				Harp	
Open Diapason	8'	Solo to Accompaniment		Great Second Touch		Chrysoglott	
Tibia Clausa I	8'			Ophicleide	16'	Six double-touch pistons.	
Cello (Sal.-VDO.-V. Cel.)	8'			Tuba Mirabilis	8'		
Flute	8'	Accompaniment Second Touch		Sforzando Touch			
Clarion	4'	Tuba Horn	8'	Solo to Great, Second Touch		ECHO ORGAN (Playable from	
Piano	16'	Diapason-Phonon		Solo to Great, Pizzicato Touch		Pedal and Great Key boards)	
Bass Drum		Tibia Clausa I		Ten double-touch adjustable combination pistons.		PEDAL (Compass 32 Notes)	
Cymbal		Glockenspiel		One tablet to cause the pedal stops and couplers to move so as to furnish automatically a suitable bass at all times.		Bourdon	16'
Snare Drum		Cathedral Chimes				Flute	4'
		Sleigh Bells					
		Triangle		BOMBARDE		GREAT	
Pedal Second Touch		Solo to Acc. Second Touch		(Compass 61 Notes)		Horn Diapason	8'
(with Pedal)		Solo to Acc. Pizzicato Touch		Bombarde	16'	Gamba	
Bass Drum		One tablet to cause the pedal stops and couplers to move so as to furnish automatically a suitable bass at all times.		Diaphone	16'	Oboe Horn	
Kettle Drum		Ten double-touch adjustable combination pistons.		Tibia Clausa I	16'	Vox Humana	
Crash Cymbal				Tuba Mirabilis	8'	Vox Humana	
Cymbal		GREAT (Compass 61 Notes)		Diapason-Phonon	8'	Flute	4'
Cymbal		Krumet (Ten. C)	16'	Tibia Clausa I	8'	Cathedral Chimes	
Snare Drum		Ophicleide	16'	Gamba	8'		
Triangle		Clarinet	16'	Gamba Celeste	8'	GENERAL	
		Contra Viol (Ten. C)	16'	Vox Humana	8'	Five tremulants: Main, Solo, Founda-	
		Tuba Horn	8'	Clarion (Tuba Horn)	4'	tion, Vox Humana, Echo.	
		Diapason-Phonon	8'	Piccolo (Flute)	4'	Four expression pedals and indicating	
		Open Diapason	8'	Xylophone		keys: Tuba, Solo, Main, Foundation.	
		Horn Diapason	8'	Glockenspiel		One General expression pedal and	
		Gamba	8'	Great to Bombarde		indicating keys with couplers.	
		Gamba Celeste	8'	Great Octave to Bombarde		One balanced crescendo pedal.	
		Saxophone	8'	Solo to Bombarde		One thunder pedal for 32' Diaphone.	
		Clarinet	8'	Sforzando Touch—1st and 2nd		One thunder pedal for Reed 16'	
		Viol d'Orchestra	8'	Touch		One thunder pedal for Tibia 16'	
		Viol Celeste	8'	Bombarde Second Touch		One double touch sforzando lever:	
		Krumet	8'	Bombarde	16'	First touch—full stops wind.	
		Salicional	8'	Mandolin		Second touch—Full everything.	
		Concert Flute	8'			One double touch sforzando pedal.	
		Clarion (Tuba Horn)	4'	One tablet to cause the pedal stops and couplers to move so as at all times to furnish a suitable bass.		First touch—Snare Drum.	
		Octave (Open)	4'	Ten double-touch adjustable combination pistons.		Second touch—Base Drum, Cym-	
		Viol	4'	SOLO (Compass 61 Notes)		bal.	
		Octave Celeste (Viol)	4'	Tibia Clausa II	8'	Two blowers: 20 HP, 10 Hp.	
		Flute	4'	Trumpet	8'	EFFECTS:	
		Twelfth	2 2/3'			Rain, Surf, Wind, Lightning, Thun-	
		Viol (VDO)	2'			der, Fire Gong, Auto Horn, Steam-	
		Piccolo (Flute)	2'			boat Whistle, Electric Bell, 3	
		Tierce (Flute)	1 3/5'			birds (Solo, Main, Foundation).	
						Wind, Rain, Thunder and Light-	
						ning operated from buttons on	
						key cheeks.	

The President's Column

TIBIA • VOL. 2, NO. 1

Greetings to all of our members and friends of A.T.O.E.! There are several matters of interest that I would like to call to your attention through the medium of "The President's Column," a new feature of THE TIBIA. The American Association of Theatre Organ Enthusiasts was organized at a meeting held on February 8, 1955, which was, incidentally, the anniversary of the eve of Hope-Jones' birth date. From its inception, your officers have recognized the importance of providing a sound structure for the new organization. Many factors were taken into consideration: financial protection for the individual member against judgments, tax exemption, the responsibility of the officers, finances, and so on. It was at last agreed, after careful study of these factors and others, that a Corporation would be the strongest and most protective base onto which the A.T.O.E. could be soundly built.

Attorney Walter W. Weir Jr., of the firm of Dobbins and Weir of Vacaville, California, a friend of A.T.O.E., and also close personal friend of Everett Nourse the well-known San Francisco Bay Area organist, drew up the necessary incorporation papers. On April 12, 1956, Corporation No. 319022, The American Association of Theater Organ Enthusiasts was certified by the Secretary of State, State of California. Walter is to be commended on doing a fine piece of legal work, and the prompt manner in which he executed it. He is also an enthusiast and A.T.O.E. member in his own right!

Since incorporation, we have been certified as tax-exempt by the State of California, and exemption certification by the Internal Revenue Service is now pending—Most of our readers are undoubtedly familiar with this department.

In the beginning, it was decided that the A.T.O.E. would be an organization formed solely for pleasure purposes—there would be no formalities, no critical comments regarding the efforts of any artist to please his listeners—either through recordings or live concert—no attempt to "regulate" the pleasure of any enthusiast in the pursuit of his chosen hobby. We who are the officers of A.T.O.E. shall do our utmost to proceed along these lines.

With any organization, there are certain minimum requirements that must be attended to. These tasks have been entrusted

to a willing group of officers and directors; in addition to the President whose duties are administrative and executive, there is the Vice-President, Judd Walton, who handles correspondence and membership matters; Paul Pease, our able secretary-treasurer who maintains our bank account and bookkeeping; Mel Doner and Roy Gorish, Editor and Assistant Editor, respectively, of our journal, THE TIBIA.

Now that organization details have been completed we are turning our attention to the formation of Chapters. Officially Chartered is the Eastern Massachusetts Chapter, Donald L. Phipps, President; the Delaware Valley Chapter, Willoughby W. Moyer Jr., President, and the Los Angeles Chapter, Dr. Howard O. Stocker, M.D., President, and the San Francisco Bay Area Chapter, Hastings Abel, President. Members are urged to attend to the matter of forming Chapters in their immediate area, and complete details may be had from National Headquarters. Chapter Activities will be reported as a regular feature in THE TIBIA.

In conclusion, and in response to many inquiries, I wish to point out that THE TIBIA is sent to each member of A.T.O.E., regular membership being \$4.00. Subscriptions without membership are available, but we urge all who are interested in THE TIBIA to help support A.T.O.E. by being a member rather than just a subscriber—without A.T.O.E. THE TIBIA would not have been born—and a lusty child it is. ALL inquiries regarding membership and THE TIBIA should be mailed to National Headquarters, 6906 Santa Monica Blvd., Hollywood 38, California. Inquiries about membership sent elsewhere will only be delayed while being forwarded.

To our members, may I urge that you aid in building the membership of A.T.O.E. by showing your copy of THE TIBIA to your friends, and if they are interested, asking them to join. Just forward their dues in to headquarters, and thus will grow A.T.O.E., our Chapters and THE TIBIA. We sincerely hope that A.T.O.E. will provide greater enjoyment of your hobby, heretofore impossible for most of us, and that you will join in the fun and fellowship with others.

Richard Simonton, President

News, Views, and Previews

TIBIA • VOL. 1, NO. 3

BILL BUNCH, who left Seattle last year to accept a position with Aeolian-Skinner, has been appointed to Shop Superintendent at A-Skinner plant. Congratulations! When Bill sits at a Unit Organ it pays to listen. . . . Thanks for this piece of good news; BOB JONES of Edmonds, Washington, joined the Seattle Musicians' Union last May (Local 76) to do occasional relief work at two skating rinks in the area. He enjoyed the 3m/12r Wurlitzer at the Rolladium where he filled in for Mahon Tullis during the latter's vacation. "I find the work very interesting and relaxing," comments Bob, "even after a five hour run for two sessions." . . . Anyone have the specs on the Chicago Wurlitzer store organ that Jesse Crawford used for his early Victor recordings? . . . Received a very nice letter from VENIDA JONES (remember her superlative work on the KMOX studio 4m Kilgen back in the good old days?) who states that she enjoyed the San Francisco Fox organ and meeting Everett Nourse during her vacation in the big city. Venida now resides in Chicago. . . . Miss EUNICE KANEY of Phoenix, Arizona thanks the Editor for sending her a tape of Crawford's Victor recording of "Hawaiian Sandman" and "I love to hear you singing" adding that this was a great favorite of her family and a holiday get-together would never be complete unless this music could be played "over and over again." . . . The organ business is good out on the West Coast according to JUDD WALTON. Another Fox organ, a six-rank Robert Morton down in Visalia has been sold, the seventh to go in recent months. . . . BEN HALL of New York writes that the Wurlitzer at Loew's Richmond has been completely rebuilt during the past year by Spring '64

Harold Warner, including new keyboards from Loew's Norfolk and a pedal clavier from REGGIE WATSON, origin unknown at present. . . . EDDIE WEAVER is still playing three shows a day there (twenty years at the same stand) and has an enormous following. "They really sing in Richmond," comments Ben. "Eddie came out dressed in a sailor suit (to match the movie "Away All Boats") and the entire 8-minute program was devoted to nautical music. The *piece de resistance* was a solo on 'The Sailor's Horn-Pipe' during which Eddie actually did a dance on the pedals. It brought down the house." . . .

Recordings on residence organs are becoming increasingly popular. RICH VAUGHN started the ball rolling with his magnificent Wurlitzer, then BUD WITTENBURG featured Bill Thompson on his own Wurlitzer, and more recently JAY QUINBY's Moller by LEE ERWIN on Zodiac label, and BUDDY COLE's famous Robert Morton which Buddy has exploited on earlier discs, similarly the Wurlitzer in the home of PAUL PEASE which was recorded by DR. ORRIN HOSTETTER some years ago. . . . Speaking of residence organs, HAROLD LOGAN of Niagara Falls is interested in data on how to install a residence organ and wonders if the TIBIA can carry an article covering the subject. Your Editors have had this in mind and we'll see what we can come up with.



Gordon Kibbee, featured at the evening concert, at Myrtle—2-9. Wurlitzer.



Tiny James, Doric Records star, opened afternoon program. He is shown here at the console of Fox Oakland Wurlitzer, 3-14.



Dave Quinlan, organist for the 615 Club at Benicia, California, at his own Wurlitzer, 2-6.

*Having a wonderful time—
wish you were here!*

The annual A.T.O.E. meeting proves to be a rare treat for all those who attended

"The 1958 Annual Meeting of the Members of The American Association of Theater Organ Enthusiasts will be held on SATURDAY, OCTOBER 25, 1958 starting at 3:00 P.M., in the Joe Chadbourne Barn, Fairfield, California." Thus began the announcement that went out to every member of A.T.O.E. It was, of course, not possible for everyone to attend, but those who were fortunate enough to be there were treated to a program that made it very difficult to return to normal. In fact, the trials and tribulations of everyday living simply vanished from our lives for that day.

Arrivals at the Barn began about one hour before the meeting. Greetings and warm exchanges followed throughout the rest of the day and night. Besides the reunion of friends and the introductions of the unacquainted, there was a great exchange of verbal want ads, will swap, and where-can-I-get-it conversations. If a

theater organ still hides in the civilized world, it is undoubtedly being tracked down right now by someone in that group who gathered at the Barn.

Promptly at three o'clock, Dick Simon-ton called the meeting to order and extended the official greetings to all who had gathered and to those who could not make it, as well. He spoke warmly and was received in like manner. From there on, the meeting was told in music.

W. 'Tiny' James started things off with a stirring but slightly shortened half-hour. He had previously indicated that he would vacate the seat at 3:30 and with theater organist precision stopped on the dot. The members required Tiny to return for an encore. This performance set the mood for the rest of the musical portion of the gathering. And Opus No. 909 Myrtle did her best. Never has more glorious music flowed in that loft than was heard on that Saturday. Tiny, as always, enjoyed play-

ing and we enjoyed hearing him.

The second half-hour was devoted to the music of Everett Nourse, organist for the Fox Theater, San Francisco. Everett, too, took us on a musical tour. We paused momentarily as he literally went around the world. Among his favorite treatments is the group of Spanish dances, and he gave these some foot-tingling rhythms that had his entire audience with him. Everett added another scene to the already exciting afternoon. When his portion of the program ended, many glanced at their watches, not believing that thirty minutes could have passed so quickly.

The third organist stepped over to the bench and seated himself easily. This young man looked at the stopboard with great interest, and when Bill Thomson began mixing tibias and voxes, flutes and musettes all over the place, it was apparent that we had heard one of the organ

theatre organ



1959 A.T.O.E. Directors present at banquet, (L to R) Kibbee, James, Bell, Simonton, Jacobus, and Walton.

greats. Bill looks younger than his twenty-nine years, sounds as though his experience had been at least twice that. He played with great imagination, precise technique, and with an immediate appreciation of what the situation called for in music. Coming after two different styles of playing, Bill continued the many thrills of the afternoon, adding to the climactic fantasia of the concert. The end of Bill's program sent the audience into a mad scramble in applause and simultaneous search for words to express their feelings to each other.

Again, with the appearance of Dave Quinlan, the local A.T.O.E. chapter claimed an honor and Dave gave us that delightfully lyric and ballad style that has made him so popular with the local organ enthusiasts. His music is very singable, and one feels his personal warmth and his practised ability to entertain. Dave was among his friends and his playing made each of us proud of him. Since someone had to be last and bring the afternoon's music to a close, Dave agreed as part of the host organization to perform that sad task. Dave does a beautiful job with the stop tabs, too, and it is always interesting to watch his manipulation of these to produce effects not always available from the setter board.



Bill Thomson, recording artist for Pacifica, Los Angeles, California

When the music died down, there was the sound of a moving audience, a crowd that had been respectfully silent through two of the most delightful hours any of us can remember. Then it became apparent that there wasn't a sound from that group of listeners during the playing of two hours of music . . . not a cough, sound of a shoe on the wood floor, no whispering, just nothing but concentrated silent listening! So it was little wonder that the performers responded so magnanimously and sympathetically to such an appreciative audience. Never did four men play to a more loving congregation.

Immediately after the music, a meeting was called of the Board of Directors of A.T.O.E. Several matters of routine business came to their attention and was acted upon. But of particular interest was the election of officers, the official acceptance of reports, and the resolution to continue publication of our journal under our own name. Cancellation of the contract with Radio Magazines Incorporated was decided upon as a condition to the above. This was serious business and was given a lot of thought prior to this meeting. We then went our several ways, to meet at Herb's Troc for a dinner to match our appetites. About one hundred appeared for this official function and here, everyone participated with equal skill. Dick Simonton turned the future of A.T.O.E. to Judd Walton who stepped up from Vice President to take over the presidency. Dick was given a real ovation as evidence of our regard for A.T.O.E.'s first President! As a background to the dinner, we listened to stereophonic tapes of the afternoon's concert! That was one of the special treats, to hear some of that music again. The tapes were made in order that

Joe Chadbourne could hear the concert that his organ and The Barn made possible—Joe was not able to be present at the time. When the last au jus was but a diminished aroma, we returned to The Barn for the evening concert.

Gordon Kibbee's amazing music is available on a few records . . . far too few! But to be within a few feet of him, and to watch him as his fingers make their way around the keys, is to add tremendous interest to wonderful music. Gordon gave us the kind of music that has as much as one has appreciation to understand. His is an intensely correct approach, obviously not imitative and not likely to be imitated quickly. His progressions are deceptively easy to hear and understand, very elusive to reproduce. And his wealth of variation in treatment of familiar themes leaves one with the constantly recurring wish to hear the whole thing again. Gordon seldom repeats a theme with the same arrangement as before. A high point in the program which never dipped below cloud level was the playing of Puccini's *Un Bel Di Vedremo*. It provided the dramatic change that was stirring almost to the point of overwhelming. And the organ responded eagerly to those inspired fingers . . . how could it have done otherwise? And when the last notes faded into the silence of the night each of us took something of Gordon Kibbee with us . . . something that lives only in the souls of men like Gordon Kibbee . . . something that is revealed when those whose love for music is big enough to bring them together, gather for such occasions as this. Whether one actually remembers the music more vividly than the gracious personality of Gordon is questionable, but surely the combination

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



Everett Nourse, staff organist at the Fox of skill, artistic interpretation, flawless technique, and willing performance are complemented by a personality whose sparkle is the jewel in its setting. One need not attempt to describe the exceptional in ordinary language. And yet, all we can hope to do is to revive some reflection of a thrill that is over . . . to relive an experience that at one moment filled the cup of happiness to its very brim! This, Gordon Kibbee, was a small measure of our appreciation.

And in this manner, as it does to everything, an end came to the Concert-Meeting of The American Association of Theater Organ Enthusiasts . . . wish you all were here.

1959 HONORARY MEMBER



Jesse Crawford, one of the truly great organists in the theatre organ field, was chosen as HONORARY MEMBER OF A.T.O.E. FOR 1959.

• THE EDITOR NOTES . . .

ATOE JOURNAL GOES WEST

With the close of Volume II, of The TIBIA, A.T.O.E. ended a trial period of three years. Under the spirited and able direction of Dr. Mel Doner, assisted by Roy Gorish, our journal made its appearance. There was much to talk about, many pictures to show, and enthusiasm shone through everything. Due to the tenuous line of communications, among other things, it became increasingly difficult to publish the material so far from its editorial office. Various schemes were considered, but none seemed to offset the difficult problem. That our magazine was beautifully printed gave us a great deal of pride. The fact that errors crept into print was, at times, embarrassing and not readily explained. Because we were filled with good intentions, our 'goofs' were overlooked or excused. For these, as well

as the other tedious chores which attend this job, it became clear that the distance should be shortened to its absolute minimum. And, because the move West was much the easiest and, too, seemed to offer a stronger permanent position, it was decided to 'Go West'.

And, it is only fitting that we acknowledge our indebtedness to C. G. McProud and his staff at Radio Magazines, Inc., for helping to get us 'on the air' in our first venture. We are especially grateful to, besides 'Mac' himself, Janet Durgin, Production Manager, and to Edgar (Ed) Newman, Circulation Director. And to all those whose names appeared in the pages of The TIBIA . . . as well as those behind the scenes whose identities were not disclosed . . . we bestow our sincere appreciation and gratitude.

LOOKING AHEAD

Board action at the annual meeting did much to clear up some problems, presented others. Under the articles which formalize A.T.O.E. we are required to publish a journal. The obvious reasons are to unify thinking and provide a means of expression; also we need to disseminate

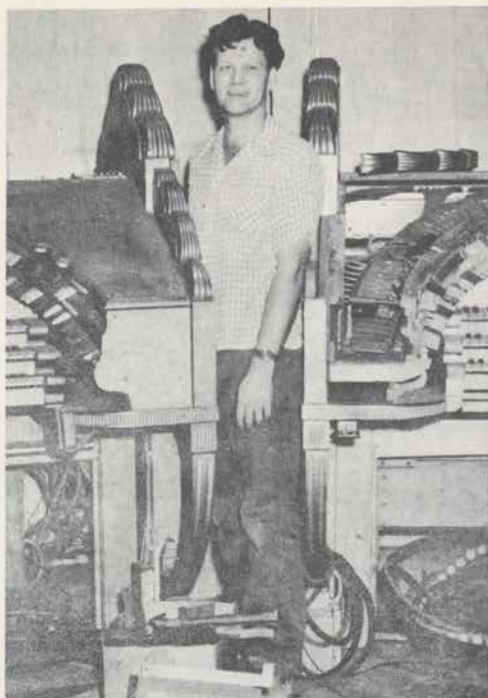
news of the chapters and other information of common interest. It is planned to substantially broaden the coverage and type of article. It is contemplated that the entire membership roster can be made available through THEATRE ORGAN pages.

WHY A NEW MAGAZINE?

When the Board of Directors took the action necessary to move the publication to San Francisco, it was not known just what legal steps were involved. The name, TIBIA belongs to Radio Magazines, Inc., since it was copyrighted in their name, and all that went into that magazine is part of what we gave up. Since it seemed more important to get out a magazine on schedule than to retain a name, it was decided to look forward and not at what we had left. The outcome of all this is in your hands, now, in the THEATRE ORGAN, new from cover to cover. Continuity of thought is its identification with A.T.O.E. Some departments will be dropped, others added . . . most will be changed somewhat. These are the outcome of suggestions from readers and action of the Board of Directors. But this

is your magazine, more so than ever, and we'd love to have your opinions. We desperately need them! Your letters greatly influence our thinking and are gratefully appreciated.

In the issues to come, you will see and read about theatre organ installations, stoplists, organists, technical articles, home installations, and special features. Chapter news and events will be continued or stepped up, and a much shorter production schedule is anticipated. You may judge this by the fact that until after the meeting at the end of October, nothing was done in the way of action on this issue—it has been written, produced, and all business details handled since that date! If your favorite subject isn't covered, let us know, or write us an article on it. **WHAT WE DO DEPENDS ON YOU!**



LARRY BRAY

ATOE's Second Annual Meeting

was held at Larry Bray's Organ Loft, in Salt Lake City, Utah, in May 1960. Guest Artists included Leonard Leigh, Gaylord Carter and Gus Farney. Also taking a prominent part in the program was Scott Gillespie and Emma Street.



GUS FARNEY

1960 HONORARY MEMBER

Mr. Farney Wurlitzer, Chairman of the Board of the Rudolph Wurlitzer Company, was unanimously elected as HONORARY MEMBER OF A.T.O.E. for 1960, at the recent Annual Meeting.

A staunch supporter of A. T. O.E. since its inception, Mr. Wurlitzer is one of the outstanding figures in the theatre organ field, from its very beginning to the present day. His election automatically makes him a member of the A.T.O.E. Board of Directors.



FARNEY WURLITZER



Tiny James, Maxine Russell, registering Reiny Delzer of Bismarck, N.D., with Judd Walton looking on.



Leonard Leigh and Gaylord Carter Solo organists-Afternoon Concert.



Left to right: Mrs. Richard Simonton, Dick Simonton, Gaylord Carter, Bill Brown, and Reiny Delzer discuss the last number.

The Third Annual ATOE Meeting

Richmond Virginia, June 30, 1961

Guest artists include Eddie Weaver, Leonard MacClain, and Gaylord Carter. The Meeting was dedicated to the late Harold Warner.



Harold Warner seated at the 4/17 WurliTzer in the Byrd Theatre, Richmond, Virginia. Warner was the man responsible for the restoration of the Mosque WurliTzer. He passed away while working on the organ shortly before the Annual Meeting.



Dick Barlow, Tommy Landrum, Eddie Weaver, Leonard MacClain, and R. G. Pierce pose by the 3/17 Mosque WurliTzer.



Janice and Ida James, Mrs. Arthur Stovall, Erwin Young, Art Stovall, at registration desk of Jefferson Hotel.



Dr. Mel Doner, 1st editor of ATOE, is elected Honorary Member at the 1961 Annual Meeting.



Eddie Weaver, Leonard MacClain, and Gaylord Carter gather by the Richmond Virginia Mosque Mighty WurliTzer.

1962 ANNUAL MEETING HOSTED BY LOS ANGELES CHAPTER

This is ATOE's 4th Annual Meeting



Leonard MacClain is congratulated by ATOE President W. 'Tiny' James following announcement of MacClain being nominated as Honorary Member for 1962-63.

Photo by Theatre Organ Club of El Paso



Ann Leaf and Ben Hall pose at the Los Angeles Elk's Club 4/61 Robert Morton.

Photo by Fred Myers, Belfair, Wash.



Gaylord Carter taking the tremendous ovation that followed his musical accompaniment of Harold Lloyds' comedy "The Kid Brother", at the Wiltern Kimball.

Photo by Theatre Organ Club of El Paso

THEATRE ORGAN • VOL. 3, NO. 1



Eddie Dunstedter and John Seng shared honors at the Simonton 4/36 WurliTzer.



The Buddy Cole WurliTzer. A highlight of the Annual Meeting.



Leonard MacClain during his concert at the Lorin Whitney Robert Morton.

Photo by Fred Myers, Belfair, Washington.



The head table at the Annual Banquet at the Elk's Club. Front row L to R - Leonard and Dottie MacClain, Director Bud Abel, National Secretary Ida James, Director Gaylord Carter and Director/Editor George Thompson. Back row L to R - President W. 'Tiny' James, Director Russ Nelson, Vice President Dick Loderhose, Chuck Baker, Don Wallace, Director Dick Simonton, and Phil Olsen.

Photo by Theatre Organ Club of El Paso.

Hershey, Pa., Scene of EASTERN REGIONAL MEETING



Jimmy Boyce at the 4/80 Aeolian-Skinner organ. Hershey Community Theatre. --Photo by Ray Brubacher



Leonard MacClain at the console of the 3/19 Moller in the Sedgwick Theatre. This organ is the work project of the Delaware Valley Chapter.



Lowell Ayars, Delaware Valley Chapter member, plays the Hershey Community Theatre organ. -- Photo by Ray Brubacher



Capt. Erwin A. Young, Eastern Regional vice president, on stage at the Hershey Community Theatre, calling the afternoon session of the first eastern regional meeting to order.



National Vice-president Dick Loderhose at the 2/10 Marr & Colton in Academy Theatre.



Leonard MacClain views the console of the Community Theatre organ while Chairman Erwin Young remains "at parade rest". -- Photo by Ray Brubacher.



Ben Hall addresses the assembled ATOers at the eastern regional convention. --Photo by Ray Brubacher.

American Association of Theatre Organ

Enthusiasts' 1963 Annual Meeting

ATOE 1963 BISMARCK ANNUAL MEETING REALLY CLICKS!

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



Genial Eddie Dunstedter during his concert at the Delzer WurliTzer.



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



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



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



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



Chuck Welch 2/9 Marr and Colton



Reiny Delzer 4/20 WurliTzer



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



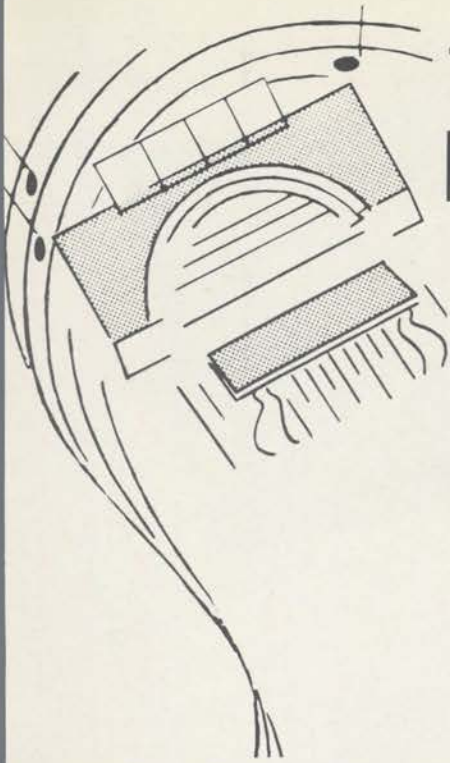
Host Reiny Delzer, 'Tiny' James, Erwin Young and Harry Jorgenson pow-wow in the Delzer organ chamber.



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

theatre organ

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



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.



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



Spring '65

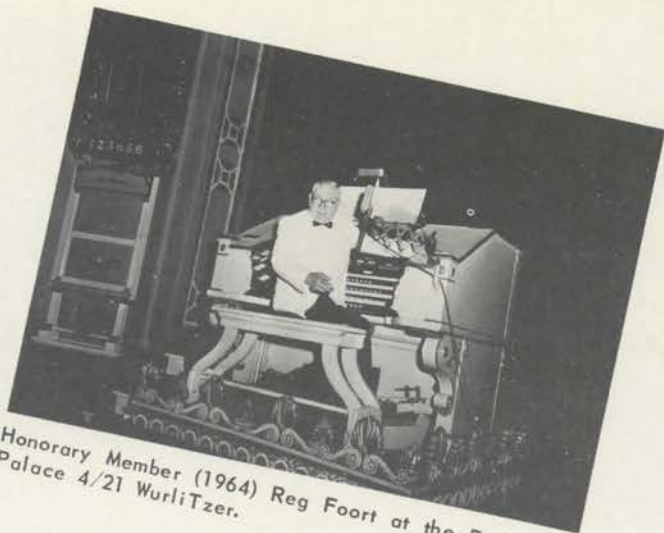
ATOE Honorary Member for 1964-65 poses after receiving the award.



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



Pearl White (The Powder Keg of the Buffalo Convention) and ATOE President Tiny James pose for photo at the Buffalo Theatre WurliTzer.



Honorary Member (1964) Reg Foort at the Rochester Palace 4/21 WurliTzer.



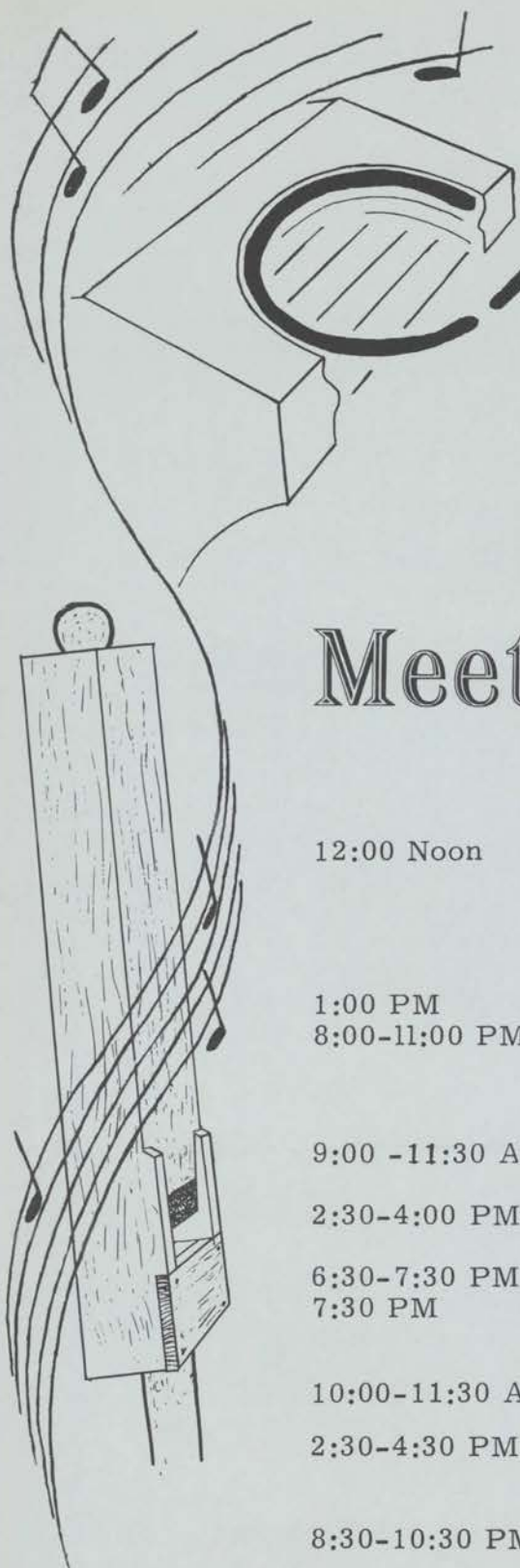
Leonard MacClain at the Skatehaven 3/15 WurliTzer.



Jack Ward receives congratulations from Irv Toner following his concert at the 3/11 WurliTzer in the Riviera Theatre, North Tonowanda.



Dottie and Leonard MacClain play a duet at the 5/21 WurliTzer in Toronto's Maple Leaf Gardens.



CA TOE

CHICAGO
AREA
CHAPTER
HOSTS

*American Association of
Theatre Organ Enthusiasts*

Seventh Annual Meeting and Convention

PROGRAM

Saturday, July 3

- 12:00 Noon Registration opens at both official headquarters,
1) Baker Hotel, St. Charles, Illinois, with after-
noon jamming on the 3-9 Geneva pipe organ.
2) Holiday Inn of Chicago - West, Melrose Park,
Illinois.
- 1:00 PM National Board of Directors Meeting, Baker Hotel.
- 8:00-11:00 PM Movie-Concert, Arcada Theatre, St. Charles, Ill.,
3-13 Geneva pipe organ, John Muri,*, organists.

Sunday, July 4

- 9:00 -11:30 AM Movie-Concert, Mont Clare Theatre, Chicago, 3-10
Barton pipe organ,*,*, organists.
- 2:30-4:00 PM Concert, Chicago Stadium, 6-62 Barton pipe organ,
Al Melgard, Don Baker, Pearl White, organists.
- 6:30-7:30 PM No-host Cocktail Party, Holiday Inn.
- 7:30 PM Banquet, Holiday Inn.

Monday, July 5

- 10:00-11:30 AM Concert, Hub Roller Rink, Chicago, 3-10 Wurlitzer
pipe organ, Leon Berry, organist.
- 2:30-4:30 PM Concert, St. Mary of the Lake Seminary Auditorium,
Mundelein, Illinois, 4-23 pipe organ, John Seng,
.....*, organists.
- 8:30-10:30 PM Concert, Elm Skating Club, Elmhurst, Illinois, 4-24
pipe organ, Tony Tahlman, Pearl White, organists.

Tuesday, July 6

- 10:30-12:00 Noon Concert, Royal Palm Ballroom, Liggett's Holiday Inn
Resort, Brown's Lake (near Burlington), Wisconsin,
2-9 Wurlitzer pipe organ,*, organist.
- 12:30 PM Buffet Luncheon, Royal Palm Ballroom.
- 3:00-4:30 PM Concert, Fred Hermes' Residence, near Racine
Wisconsin, 5-28 Wurlitzer pipe organ, John Muri,
organist.

.....
* organists not yet committed to assigned places on program.

1965 A.T.C. MEETING AND Chicago



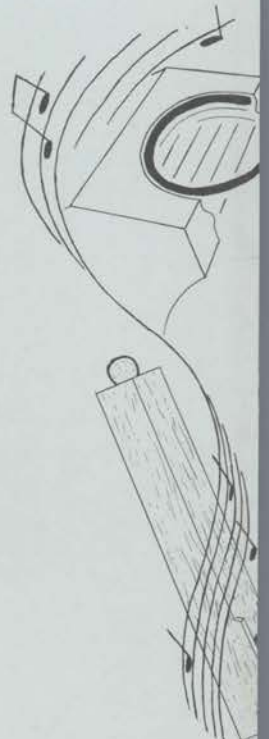
Pearl White is seen here at the Style D WurliTzer owned by Bob Mueller. She will be featured throughout the Chicago Meeting at various organs.



Al Melgard, staff organist for the Chicago Stadium 6/62 Barton. Melgard, conventioners will hear Don Baker and Pearl White at organ.



DON BAKER (seen here at the NY Paramount WurliTzer) will be featured at the Chicago Annual Meeting, through the courtesy of the CONN ORGAN COMPANY.



PLAN TO ATTEND THE GREAT CHICA

THE ANNUAL CONVENTION Illinois



addition to
s mammoth



Fred Hermes at the 5/28 WurliTzer formerly in the Michigan Theatre, Detroit. John Muri will be the featured organist.



John Seng at the 4/23 WurliTzer (with additions) located at St. Mary of the Lake Seminary, Mundelein, Illinois. Seng will be the featured artist on this fine instrument.

ATOE



Tony Tahlman at the console of the Elm Skating Rink 4/24 pipe organ. The console is a Geneva from the Rockne Theatre, Chicago, while the basis of the organ is a Gottfried from the DuPage Theatre, Lombard, Illinois. Many ranks, WurliTzer, Kimball, Wicks, and Barton are now included in the completed instrument. Pearl White will share the honors with Tahlman on this mighty instrument.

Two sites have been designated as official convention headquarters:

1. Baker Hotel, 100 West Main Street, St. Charles, Illinois. (St. Charles is about 40 miles due west of downtown Chicago on Illinois Route 64.) Rates--\$7.00 single, \$11.00 double.
2. Holiday Inn of Chicago - West, 1900 North Mannheim Road, Melrose Park, Illinois. (Melrose Park is a western suburb about 10 miles due west of downtown Chicago.) Rates --\$11.50 Single, \$14.50 Double, \$16.50 Double-Double. The Holiday Inn provides free limousine service to and from O'Hare International Airport.

Those driving may prefer to stay at the Baker Hotel which is located adjacent to the Fox River, and has beautiful gardens overlooking the river. Those who fly, will undoubtedly wish to stay at the Holiday Inn because of its proximity to O'Hare.

Because of the distances between events, automobile transportation will be necessary. It will be wise for those attending to make plans to share rides, or to rent automobiles. (Bargain rates usually apply over a holiday period on car-rentals.) The Chicago Area Chapter will attempt to coordinate conventioners needing transportation with those who have extra seating capacity. In addition, the Chicago Area Chapter will have information on bus rental if such is needed.

ALL CONVENTIONEERS ARE TO MAKE THEIR OWN HOTEL OR MOTEL RESERVATIONS. Each establishment requires one night's rental as deposit.

The prices established for the convention are as follows:

Registration -	\$6.50 which includes admission to all events for ATOE member, spouse, and all minor children.
Banquet	\$4.75 per person.
Luncheon	\$2.00 per person.

For your convenience, and to facilitate our registration procedures, please register and purchase banquet and luncheon tickets in advance. Indicate names of persons for whom registration fee covers so that identification tags may be made. Tickets and tags will be held for you at the registration desk you indicate.

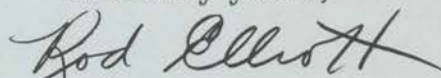
Address your registration to:
1965 ATOE Convention
% Mr. Robert W. Mueller
4826 West Parker Avenue
Chicago, Illinois 60639

Make checks payable to "1965 ATOE Convention."

Unfortunately, union contracts specifically forbid tape recording, therefore, none will be permitted at any of the scheduled events.

We of the Chicago Area Chapter look forward to meeting you this coming July.

Sincerely yours,



Rodney P. Elliott,
Chairman

WESTERN REGIONAL MEETING

A TERRIFIC WEEK-END!!!

Saturday morning -- August 15, 1964 -- The lobby of the Heathman Hotel in Portland, Oregon -- This was the scene for the beginning of ATOE's Western Regional Meeting, that was to see over 300 ATOE-ers and their families enjoy a wonderful weekend of theatre pipe organ music expertly played by top notch artists on top notch organs. In addition, there were over half a dozen home installations that were open for all to see and hear in between the regular scheduled concerts.



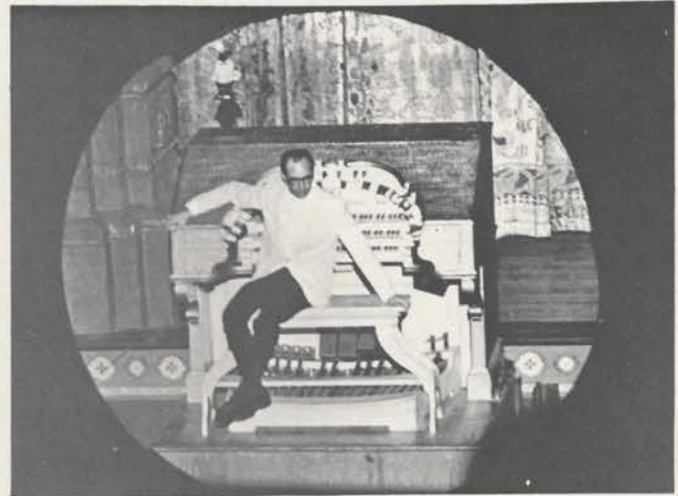
Carl Norvell, Eddie Dunstedter, and Tiny James, as seen in the lobby of the Heathman Hotel.



Part of the audience in the loge section of the Oriental Theatre.



Don Baker in action at the Portland Paramount WurliTzer Publix #1.



Andy Crow in the spotlight at the Oriental WurliTzer.



Eddie Dunstedter (Mr. Pipe Organ) acknowledges applause from the console of the Oriental WurliTzer.



Dick Schrum talking to the audience from the Oriental WurliTzer console.

NEW YORK CHAPTER HOSTS

A.T.O.E.'S 10TH ANNIVERSARY MEETING

The New York Chapter was host to nearly 700 members and guests at a tenth anniversary meeting on February 7, 1965, held at Radio City Music Hall, the largest and most famous theatre in the world; a theatre which evokes more wonder and admiration than any other theatrical enterprise of modern times.

Buses started arriving shortly after 7:30 A.M., the first carrying 38 loyal A.T.O.E.s from the Potomac Valley Chapter who left Alexandria, Virginia, at 1:30 in the morning. Ninety-six arrived in two buses from the Connecticut Valley Chapter. The St. Louis delegation arrived by private plane. By 8:15 the line at the stage door was two-deep around the corner.

At 9:00, Howard A. Day, New York Chapter Chairman, stepped out onto the immense stage, greeted the guests, and the program opened. Those who took their turn at the console were Dr. Milton Page, organist one time of the Music Hall; Carl Weiss of Loew's Pitkin and Loew's Kings Theatres in Brooklyn; Bob Van Camp, musical director of Station WSB in Atlanta and organist at the Atlanta Fox; Ed Weimer, who has had a leading role in entertaining both the New York and Delaware Valley Chapters for many years; Dick Smith, a talented lad of 19 who has most recently been heard on the Stanton-Kimball in Baltimore; and Bill Floyd, last regular organist at the New York Paramount Theatre.

During a brief intermission, Carl Norvell, National A.A.T.O.E. President, spoke to the group.



Carl Norvell, National President, greeting the guests. Howard A. Day, New York Chapter Chairman, and Allen W. Rossiter, Sec./Treas. in background. (Courtesy of William M. Gage)

Exterior of Radio City Music Hall, New York.



Mr. John Jackson, Director of Stage Operation at the Music Hall, told of the many complexities of running the theatre. It is understood that the theatre will have sold its 200 millionth ticket sometime this month. Mr. Jackson made all the arrangements for the meeting and was presented an honorary membership in both the New York Chapter and National at this time.

Ben Hall gave a wonderful history of the theatre since its inception and introduced a taped greeting by Dick Simon-ton. Dick, one of the founders and first National President, told of the growth of the A.A.T.O.E. from the round-robin letter stage to the position the organization is in today.

No sooner was the console wheeled into its niche in the wall, when it was out again with regular Radio City Music Hall organist, Ray Bohr. This was a 25 minute concert preceding the overture for the first program which all A.T.O.E. members had been invited to attend.

At 1:10 P.M., after the lavish stage spectacular, a limited number of members were permitted to go to the seventh floor above the stage to the Plaza Sound Studios to hear and play the 3m/13r Plaza Wurlitzer. Radio City Music Hall, organist, Jack Ward, opened this part of the program. Fourteen members of New York, Delaware Valley, Potomac Valley, St. Louis, and Connecticut Valley Chapters took their turns at this famous organ.



Ben M. Hall (left) and John Henry Jackson, Director of Stage Operations of Radio City Music Hall. Taken Backstage. (Courtesy of William M. Gage)

The following is taken from a text prepared by Ben M. Hall and delivered at Radio City Music Hall on February 7, 1965 to the New York Chapter A.A.T.O.E. tenth anniversary meeting.

The Music Hall opened December 27th, 1932. S. L. Rothafel, the famous Roxy, had joined Rockefeller Center to operate the theatre as well as the Music Hall's smaller sister theatre, the late-lamented Center Theatre which was known in those days as the RKO Roxy. The Music Hall was to be the capstone of Roxy's fabulous career, and Roxy shot the works. The opening show ran for more than four hours and included everybody in show business from Martha Graham to Weber & Fields. There was no movie--just spectacle piled upon spectacle. At the twin consoles of the World's Mightiest Wurlitzer were Dr. C.A.J. Parmentier (who holds the distinction of also having opened the Roxy Theatre in 1927) and none other than Dick Leibert, who is still going strong as Music Hall first organist. Spelling Parmentier and Leibert was Betty Gould, one of the few women to play at the Music Hall.

Unfortunately, the all-the-show-on-the-stage policy was just too much for the public, and two weeks later the Music Hall switched to a movies and stage policy, with a film called "The Bitter Tea of General Yen" with Barbara Stanwyck. It turned out to be the Bitter Tea of General Roxy as well; he went to the hospital for a major operation soon after the theatre opened, and shortly thereafter retired from the Radio City staff. But many of the brilliant battalion of specialists that had come with him from the Roxy Theatre remained, and have been guiding the Music Hall's destiny ever since. Among them are Leon Leonidoff, the Senior Producer; Russell Market, Director of the Rockettes (he launched them first around 1925 at the Missouri Theatre in St. Louis calling them the Missouri Rockets; later they became the famous Roxy Theatre Roxyettes, and they are still kicking, 36 strong, the most amazing precision dance team in the world.) James Stewart Morcom, the brilliant set designer; Eugene Braun, master of lighting effects; and a team of wardrobe mistresses, makeup experts and technicians. Today they are all joining forces under the leadership of John Henry Jackson, Director of Stage Operations, to turn out the magnificent shows that are famous around the world. There is also a pretty blonde lady; Nurse Anne Beckerle, who had dispensed aspirin, mercurochrome and Band-Aids at the Roxy Hospital in 1927 and who is still Chief Angel of Mercy at the Music Hall.

The majestic, twin-consoled 58 ranker is unique, and much has been written about it. When you try to tell a member of the uninformed public what a theatre organ is, the best bet is to say, "You know, like at the Radio City Music Hall." For most of them--the Music Hall is THE Theatre organ. Thanks to the tender loving care of Louis Ferrara, it stays in top shape always. Thanks to Dick Leibert, Jack Ward, and Ray Bohr, this Wurlitzer has more mileage on it

than any other organ in the country. Some of the other organists who have played it are, in addition to Cass Parmentier, Desioir D'Antalfy, Cecil Bentz, Milton Page, Joseph Surace, Edward Bebeko (who played under the nom-de-console of Eddie Baker,) and Mildred Alexander.

Last fall, for one extraordinary engagement, the Music Hall listed five-staff organists; Leibert, Ashley Miller, Ray Bohr, Jack Ward and John Detroy, who thundered out "The Last Chord" on both consoles. Wow!

Long may its Wurlitzer roar!



Ed Weimer waiting his turn at the console. From left to right: Alfred Buttler, on the organ maintenance staff of the Music Hall; Gregg Anderson; John H. Jackson (partially hidden); Ed Weimer; Dick Haffer, head of the organ crew at the Stanton Theatre in Baltimore; Allen W. Rossiter, New York Chapter Sec./Treas. with back to camera. (Courtesy of William M. Gage)



Members looking over the console. (Courtesy of William M. Gage)



The delegation from the St. Louis Chapter arrived at the Radio City Music Hall bash via private plane. From left to right: Fred Pillsbury, Paul Coates, Alvin Baum, Virgil Söderquist, and Terry Clark, Jr.

RADIO CITY MUSIC HALL

"The Show Place of a Nation"

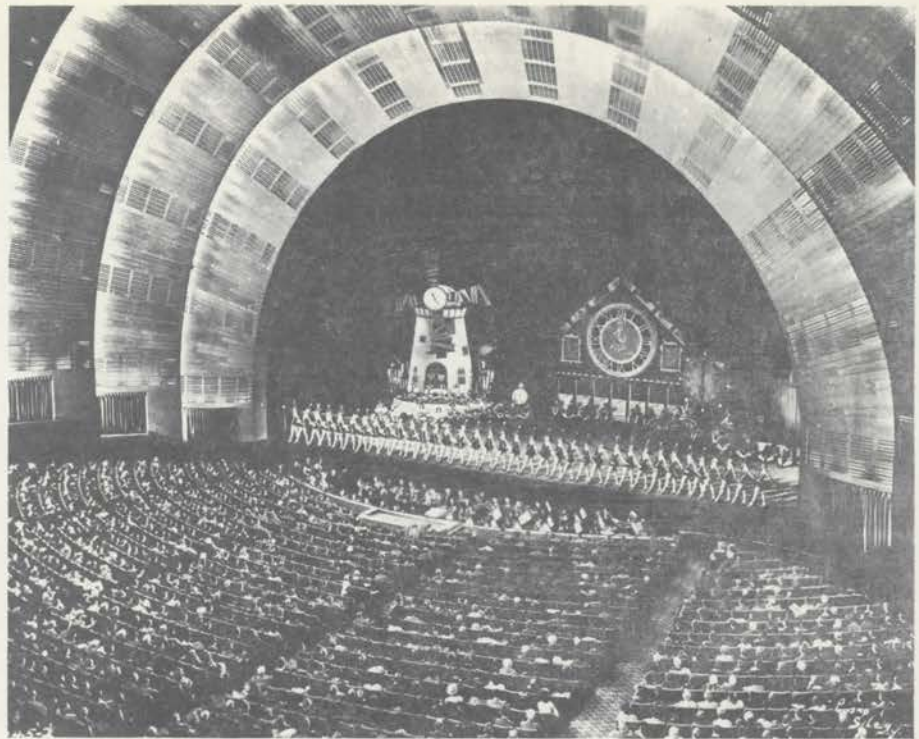
by Lloyd E. Klos

"A theater which astounds the imagination, in a center of culture unsurpassed anywhere in the world." That briefly sums up the stature enjoyed by Radio City Music Hall, located in Rockefeller Center in New York City. It is extremely doubtful if anyone who describes the Music Hall can refrain from being carried away by superlatives, because the Radio City Music Hall is in a class by itself—nothing like it exists anywhere in the world.

In 1930, the Rockefeller interests announced plans for a business and entertainment center in New York City on the 12 1/2 acres bounded by Fifth Ave., the Avenue of the Americas, 48th Street and 52nd Street. More than 75,000 men were engaged in construction of the 15 buildings after work started in September 1931. Included in the plans were two theaters - the International Music Hall, and a smaller theatre, named the RKO Roxy. In deference to NBC, the larger theater became Radio City Music Hall. The grand opening of the Music Hall took place on December 27, 1932.

The Music Hall has remained the one theater which has adhered to the policy of spectacular entertainment, whether it be on the screen or on the stage. It is one of the last citadels of the Theater Organ, its 58-rank instrument being played before every show, four times a day, and frequently as accompaniment to the symphony orchestra. Since its opening, the theater has been visited by more persons than the entire population of the United States. About 8,500,000 people a year are accommodated.

The word "big" is applicable to all facets of the Music Hall. The Grand Foyer, measuring 150 ft. in length and 60 ft. in height, extends through four levels. The ceiling is of gold leaf. The promenade of the three mezzanines opens into a room through mirrors on the east wall. The mirrors are of 1/4" glass, backed with a gold deposit, making more subdued reflections than those given by silvered glass mirrors. The draperies on either side of the mirrors weigh approximately 300 pounds each. Each of the 29-foot chandeliers, designed by Edward Caldwell, weighs two tons, half of which is glass. Total wattage for each fixture is 2,900. A 30' x 60' mural by Ezra Winter is located on the north wall above the grand stairway, and the subject is based on an Oregon Indian Legend. The doors leading to the auditorium are of stainless steel, and contain bronze pla-



The striking auditorium of the Radio City Music Hall, Rockefeller Center, New York, the world's largest theatre, with 60 foot high proscenium arch, and stage a full city block in width. Shown in the picture is part of a capacity audience of 6,200 persons watching one of the theatre's celebrated stage spectacles featuring the Rockettes, Ballet, and guest artists. In the pit can be seen the Radio City Music Hall Symphony Orchestra.

ques, designed by Rene Chambellan, representing scenes from various types of entertainment.

The Music Hall like all other buildings of Rockefeller Center, is air-conditioned. Heating the theater requires 27,600,000 pounds of steam annually.

When one enters the auditorium, he is immediately overcome by the huge proscenium arch—60 feet in height and 100 feet in width. The semi-circular design is carried through the entire auditorium, in a series of arches, and this effect represents a sunrise. The steel truss supporting the proscenium weighs 300 tons, the largest ever used in a theater. There are three mezzanine's cantilevered from the rear of the auditorium, including the famous "First Mezzanine" reserved section.

The proscenium opening is closed by a contour curtain of gold fabric. Largest in the world, requiring more than 2,000 yards of fireproof lining and a mile of bronze cable, the finished weight is about 3 ton. It was so heavy that, during its installation, it was carried to the Music Hall in five sections and stitched together on the stage. Thirteen motors control the cable sewn in the curtain fabric, so that when the cables are shortened, the curtain folds can be arranged in hundreds of contours.

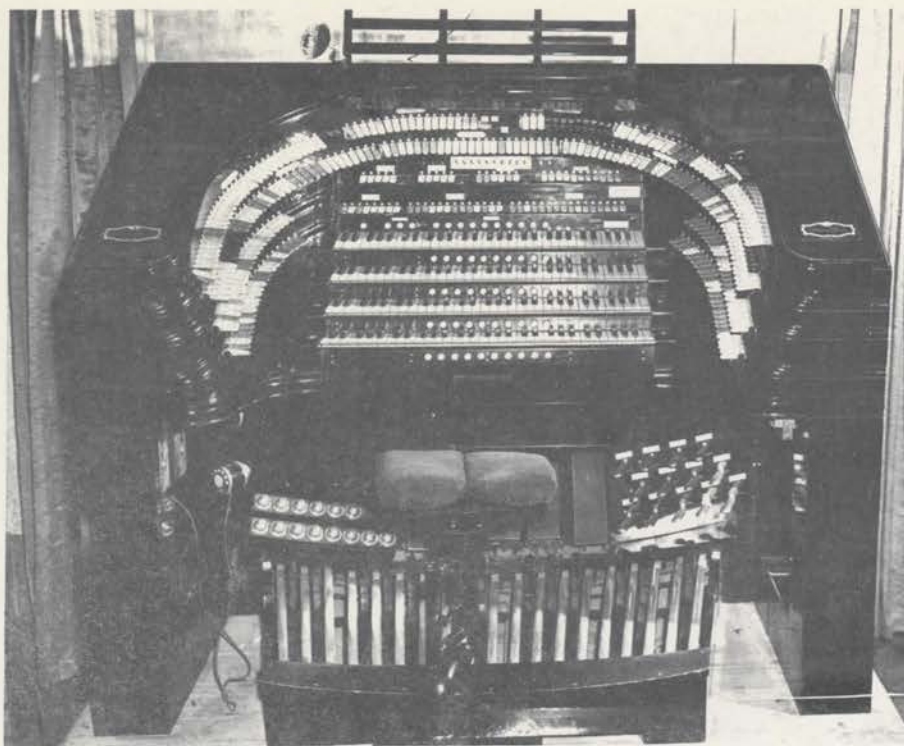
Immediately in front of the orchestra seats is the Light Control Console, which controls the light effects on the stage and throughout the theater. It contains 4,305 various-colored handles which control the amber, green, red and blue lights. The device includes Selsyn

automatic color-change control, which eliminates an attendant's having to operate each spotlight. One electrician at this console can do the work of several.

A mechanical control board on stage controls the disappearing footlights, which, when not in use, are covered by a hood which becomes a part of the stage floor.

The stage of the Music Hall is, in the opinion of technical experts, the most perfectly-equipped in the world. It is 144 feet wide and 66 1/2 feet deep. Stage equipment was designed by Peter Clark, noted equipment expert. The stage is equipped with a circular turntable of three sections, and there is a section of the turntable in each one of three elevators. Each elevator section is 70 feet long. These elevators, largest of their kind, may be set at any level from the sub-basement to a position 13 feet above the stage, a vertical trip of 40 feet. They are so arranged that they can be adjusted in step formation above the stage at various levels. These three elevators together with their orchestra elevator weigh 190 tons.

The orchestra elevator will lower or raise the entire orchestra to or from the sub-basement level, 27 feet below the stage. When the orchestra elevator is at stage level, it forms an extension to the main stage and increases its depth to a total of 84 feet. The orchestra carriage, of bandwagon, at stage level can be propelled backstage 60 feet, moving under its own power, supplied by seven huge batteries which run a 5HP motor.



Console for one of the two large Wurlitzer organs in Radio City Music Hall, New York the world's largest theatre. Both consoles are on wheeled platforms which may be moved back into alcoves in the proscenium arch, with hangings closed in front so as to be invisible unless in use.

A fully-equipped sound studio, using the most modern and complete techniques, is located in the theater building. The acoustically-perfect studio is the source for recording and taping the Music Hall's theatrical sound effects, and is also used for rehearsals of the Symphony Orchestra and vocal groups.

There are two rehearsal halls in the theater, a large and a small one, both situated above the auditorium. The large hall is approximately the same size as the stage of the theater, and is equipped with mirrors so that dancers may follow their movements while rehearsing.

Facilities for the convenience of performers and other employees include a 20-bed dormitory where the Rockettes and Corps de Ballet may rest between shows, a fully-equipped hospital under supervision of registered nurses, a cafeteria, library lounge, reception rooms, and two film preview rooms which are miniature theaters.

The Music Hall has its own Costume Department. Almost all of the costumes used in the stage productions are made at the theater in this department. The head of the department has a card file containing over 4,000 costume sketches. More than 2,000 different patterns are on file as are 50,000 samples of cloth. The largest number of costumes used in one show was 425 in a production of "Scherazade".

There are approximately 600 persons employed at the Radio City Music Hall. This number includes the artists on the stage, the management, the operating section, etc. Immediately after the last

show in the evening, a crew of 100 cleaners goes to work. A central vacuum cleaning system with 140 outlets helps speed the job.

The Music Hall Symphony Orchestra, conducted by Raymond Paige, is a group which ranges between 50 to 90 musicians. It is the largest and finest permanent theater orchestra in the world. Mr. Paige is proud of this, also the fact that many alumnus of his aggregation is a member of some concert orchestra elsewhere. The Music Hall is the only remaining movie house in the country which maintains a live orchestra. What's more, the orchestra operates a full season of 52 weeks a year. One thing Mr. Paige insists on is a "pool" of alternate musicians, and that each man be a well-rounded player, capable of playing symphony, opera, jazz, musical comedy, ballet--the works. The quality of the orchestra, therefore, is always high.

Every piece of music used is especially arranged and orchestrated by the Music Hall's own staff. Copyists and music librarians are at work constantly to meet the demands of each new production. The annual payroll for the Music Hall musicians, arrangers, copyists and such is \$750,000. Since the Hall's opening \$21,000,000 has been spent on live music.

There are usually three staff organists at the Hall. They and the organ are discussed in a separate article elsewhere in this issue.

The most famous dancing troupe is the world-renowned Rockettes of the Music Hall. There are 46 girls in the en-

semble, but only 36 appear on the stage at one time. According to schedule, each girl works three weeks, then gets a fourth week off with pay. Their ages run from 18 to 25.

The Corps de Ballet is composed of 32, 24 of whom appear at one time. Frequently augmented by additional dancers, the group is directed by Margaret Sande. It is the only residential ballet group in the country, and has probably danced before more people than any other similar organization.

The Music Hall has four shows a day, five during Christmas and Easter weeks. The Christmas and Easter shows are sellouts months ahead.

Without a doubt the Radio City Music Hall stands as one of our most successful amusement enterprises.

RADIO CITY ORGANS AND ORGANISTS

There are two organs located in the Music Hall Building--the 4M 58R instrument in the auditorium, and the 3M 14R in the sound studio on the fifth floor. Both organs were designed and built by Wurlitzer.

The organ in the auditorium was especially designed for the Music Hall. The chambers are located on either side of the proscenium opening and above the stage. Each of the two shiny black consoles is situated in an alcove on either side of the proscenium behind curtains. At the press of a button, the draperies before the alcove part, and the console rolls several feet into view. Each console weighs 5,700 pounds. A blower, containing 60 fans, supplies the wind to the pipes. All the air used is cleaned and deodorized before it reaches the pipes, preventing any obnoxious odors from reaching the theater auditorium. It has been said that if there were 3,000 musicians in the orchestra pit, they could not produce the variety of instruments, tones etc. which the organ is capable of producing.

There have been some famous organists employed by the music hall since its opening. Oldest point of service is Dick Leibert. According to legend, Dick was thirteenth of a group of organists who auditioned for the position when the hall was ready to be opened. Instead of playing something original, he played his version of the numbers the previous hopefuls had played. He got the job immediately. Dr. Casimir A. J. Parmentier, who had presided over one of the triple consoles at the Roxy, was assistant organist for a time. Dezso Von d'Antalfy of Roxy and New York Philharmonic organ fame, Alexander Richardson, and Jimmy Rich added their names to the I-Played-At-The-Music-Hall list. Dr. Edward J. Bebko (Eddie Baker) served as organist in the 1939-1941 period. Ashley Miller served as organist at the Hall for seven years, and turned out some fine recordings for Columbia. Present organists are Dick Leibert, Jack Ward and Raymond Bohr.

The studio organ is the one which has been used for many Music Hall organ recordings and auditions sessions. The studio is large enough to adequately

accommodate a 110-piece symphony orchestra plus guests. The 1,100 pipes of the organ are situated in two chambers. The main chamber contains eight ranks--diapason, concert flute, clarinet, tuba, vox, humana, saxophone, viol d'orchestre and viol celeste. The solo chamber houses six ranks--tibia clausa, oboe horn, trumpet, quintadena, solo string and krumet. Like the former Paramount Studio Wurlitzer, the Music Hall studio organ has been heard by more people than those who have seen it. It is another gem in a jewel box.

RADIO CITY MUSIC HALL AUDITORIUM
ORGAN RANKS OF PIPES BY CHAMBERS

Chamber No. 1

Melophone
Harmonic Flute
Cello Violone
Cello Celeste
Saxophone
English Horn (Cor Anglais)
Kinura
Basset Horn (clarinet)

Chamber No. 2

Tuba Sonora
Tibia Clausa
English Port Horn
Tuba Mirabilis
Diaphonic Diapason

Chamber No. 3

Violin Diapason
Tibia Minor
Wald Horn (Cornocean)
Horn Diapason
Spitz Flute Celeste (2 ranks)
Gamba
Gamba Celeste
Salicional
Voix Celeste
Muted Violin (2 ranks)
Mixture (6 ranks)
Brass Trumpet
Oboe Horn
Vox Humana
Vox Humana (2 ranks)

Chamber No. 4

Contra Bass
Open Diapason No. 1
Open Diapason No. 2
Gedeckt
Muted Diapason
Viola
Trombone
French Horn
Octave
Twelfth & Fifteenth (2 ranks)
Mixture (4 ranks)
Concert Flute
Violins (2 ranks)
Dulciana
Unda Maris
Clarinet
Orchestral Oboe

Percussion Chamber

Harp & Marimba, 49 notes
Xylophone, 49 notes
Glockenspiel & bells, 37 notes
Bass Drum
Special Bass Drum
Special Bass Drum
Snare Drum
Special Snare Drum
Special Chinese Gong
Special Triangle

Chrysoglott w/dampers located in
Chamber No. 4 Bird No. 2 in
Chamber No. 4

Chinese Block
Ca-tenets
Tambourine
Special Tom Tom
Shuffle
Crash Cymbal
Persian Cymbal
Bird
Single note Sleigh Bells of
different pitches



Richard Leibert (seated) and Raymond Bohr, organist, at one of the twin consoles of the Grand Wurlitzer Organ in Radio City Music Hall.

Reprinted from the Salt Lake Tribune
theatre organ

200 Honor Salt Lake City Organist

Reprinted from the
Salt Lake Tribune

A bygone era of silent movies in Salt Lake City was relived by Mrs. Emma Street, 2510-7th East, the person who played the background music for those "tear jerkers" for many years starting back in the early 1900's.

"Emma" as she is affectionately called by everyone who has known her for more than five minutes, was honored recently at the Organ Loft, 3330 Edison St., by more than 200 of her friends. They paid tribute to her 57 years of service and devotion as an organist in the theater and on radio and the stage.

2 YEARS INSTRUCTION

Her career was based on only two years of formal piano, instruction and a week of organ lessons.

At the age of 8 Emma was playing regularly for school marches. Then as she grew older - age 10 - she played her first performance as a substitute at the old Photoplay Theater located on the corner of 1st South and State.

REASSURING FATHER

Her father, Ralph Oakley, was standing reassuringly in the rear of the theater. Emma was playing the beat as background for soldiers marching across the screen. She turned and could not see her Dad.

She stopped the march music and ran down the aisle very frightened into the arms of the wife of the theater owner. Emma was reassured and went back to the piano. She made such a fine impression with the moviegoers that she was given a steady job playing four hours, off two hours, and then back again for another four hours each Saturday and Sunday.

MOVIE THEATERS

She played in many silent movie theaters including the Photoplay, Mcheseey, Beju, Elite, Kinema, State, Bungalow, Princess, Broadway, Star, Iris, Rand, Rialto, Empire, American, Victory, Lowe's State, Orpheum, Pantages, Capital and finally the Gem, where she remained for 15 years.

Emma still played as a feature solo organist four years after talking movies had arrived. She gained popularity here when she accompanied her organ playing with a tiny toy piano.

ENDS CAREER?

It was in 1934 that her career in the Gem ended. "I remember the occasion as if it were yesterday" she said. "I had just finished playing the background for the newsreel when the house lights were turned on and W.E. Shipley, the owner, announced that he could no longer maintain the organ music.

Spring '65

"There were tears in my eyes and of many of the patrons as I left the theatre for it marked the end of an era and end of a lot of friends."

But Emma continued to play. Her many talents were in great demand and played at such places as Hotel Utah Roof Garden and Shay's Cafeteria.

She also was instrumental in drawing large crowds to the Mapleway Skating Rink.

She played for several years on live radio shows and since Lawrence Bray has built his famous Organ Loft and has reconstructed several theater organs there she has been a regular performing artist.

Emma loves to play. You can tell it the minute you walk into her apartment where she lives with her mother and cat, and judging from the response of her friends, they love to hear her.



EMMA STREET at the Larry Bray WurliTzer with the plaque received in honor of her 57 years as an organist. (Photo courtesy Salt Lake Tribune)

THEATRE ORGAN REVIEW QUARTERLY

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CHAPTER ACTIVITIES

OREGON CHAPTER

The Oregon Chapter of the A.T.O.E. met on Sunday April 4th at Dr. Dan Andrieson's home in Cottage Grove, Oregon. It was a special event for it marked the initial program on Dr. Dan's 21 ranks of Wurlitzer with the huge Barton console which came from the Highland Theatre in Chicago.

Don Simmons, the staff organist of the Oaks Rink in Portland, was the soloist and gave the assembled guests, numbering close to one hundred, a lively and varied program. The organ speaks into a large studio room which gives a full and lush sound without being overbearing. It is indeed an ideal set-up which Dr. Dan has every reason to be proud of.



Don Simmons at the Dan Andrieson Barton Console.

The business meeting preceded the concert with emphasis being given to the coming Gaylord Carter concert on May 7th. All members were urged to take as many tickets as they thought they could sell. The support of the Chapter members was gratifying and every hope for a successful affair seems to be due for fulfillment.

Special plaques were presented to Ted Marks and Bill Blunk by Don Meyers on behalf of our members as recognition of the work they both did in establishing organ clubs and the ATOE Chapters in the Northwest.

Next meeting was announced as being slated for the ORIENTAL THEATRE in Portland on May 30th with Pearl White, of Chicago, giving a special concert for us.

Brother Andrew, csc
Sect'y Oregon ATOE

NEWS FROM THE POTOMAC VALLEY CHAPTER

On Friday evening January 22nd, over one hundred and twenty members assembled at Baltimore's Stanton Theatre, to hear and play the 3-31 Kimball organ which has been restored through

the efforts of many of the Baltimore area members. At the console was Dick Smith, an organist who knows the resources of the Stanton organ better than anyone else because he has been featured frequently on the instrument for shows and numerous performances. Dick put the instrument through its paces and ended his program all too soon. At the time of the meeting, we did not know that this was to be our last meeting ever to be held at the Stanton, but perhaps the artists who played that evening sensed this, because of the little extra effort to make the organ sound even more wonderful than it has. The organ was then made available to all to try. At this writing, the organ has now been removed and is awaiting demise as pieces are being sold and disposed of. The theatre will be demolished around the middle of April. For all who have never heard the sound of this great Kimball, we heartily recommend Leonard MacClain's recording "MELODY MAC PLAYS BALTIMORE'S FABULOUS STANTON THEATRE ORGAN" RALBAR SOLP 6302. On behalf of this chapter, I must extend my sincere appreciation to Mr. Ted Schiller, general manager of JF Theatres, for his full and willing co-operation with us for over three years, in permitting us access to the theatre and organ, and for supporting the MacClain recording project. I am certain that along with us, he feels a tremendous loss with the death of the Stanton which was the flagship of the JF theatre chain.

Saturday evening March 20th saw over seventy members present at a meeting held at the Tivoli Theatre, and the Lem Keller residence, in Frederick, Md. Members gathered at the Tivoli for the 9 p.m. show intermission played by Chapter Chairman Ray Brubacher. Following the break, members drove out to the residence of Mr. & Mrs. Lem Keller to hear the Keller organ installed in their recreation room. This unique instrument, much of it constructed by the owner, including wind chests, console, and combination action, now has fifteen ranks, and is in a state of polish and perfection matched by few residence organs. Many members got a chance to play which made for a large variety of styles in playing which were enjoyed by all present. Delicious refreshments were served by the host and hostess. Mr. Keller gave a short but enlightening talk on the history of the instrument.

At 11 p.m., members once more assembled at the Tivoli for the main business meeting and jam session. After a short program played by Ray Brubacher, Dick Kline, national treasurer of ATOE, and the one responsible for the upkeep of the Tivoli's organ, a style 190 2-8 Wurlitzer divided in two chambers on each side of the stage, played a delightful program for us. Dick plays the organ every day for the afternoon show intermission, and as many evenings as

his busy schedule which includes installation of his own 4-25 Wurlitzer, will permit. Among members who we noted at the console were John Steele, Bob Oberlander, Ted Niznik, and a new member, Mrs. Long who was trying a theatre organ for the first time. Her husband is planning to install a theatre organ in their home and wanted to see if the missus would approve, and from the way she handled her first theatre organ, the Long's should have a theatre organ in the very near future. Our appreciation is extended to manager Dan Weinberg, who permitted members to hear the 9 p.m. break and for the use of the theatre and organ.

The chapter has several theatre organ projects in full swing at the moment. Jim Boyce, owner of the 4-34 Wurlitzer in the Alexandria Arena, reports that his new recording for Century Records is about to be released soon. The big Wurlitzer continues to undergo tonal finishing. Members Bob Oberlander and Dick Sullivan are new owners of theatre organs. Bob has his second, a 2-8 Wurlitzer from the Colonial Theatre, Dayton, Ohio, which he is combining with a 2-6 Wurlitzer he already has playing. Member Sullivan has a 2-5 Robert Morton removed from a residence in Newport News, Va., which was in a theatre. Norm Ziegler's 4-18 Marr & Colton console is now being wired to the relay. Dick Barlow's 3-13 Wurlitzer is still dormant, awaiting installation when Dick completes his building addition to his Richmond, Va. home. Dick Kline's 4-25 Wurlitzer installation is now really moving. All chests have been put in place, and the console rebuild is about complete. All reservoirs have been re-leathered as well as all chests. The entire organ is being rewired, with all regulators and reservoirs in a chamber in back of the pipe chambers. Among recent additions to the organ include several ranks of Moller pipes, including a 16' open string, from the Palace Theatre in Washington, D.C., and a rare Wurlitzer Musette.

Article on Rink organ 4-34 coming shortly.

Ray

EASTERN MASSACHUSETTS CHAPTER, ATOE Chapter News

Like holly and-ah-mistletoe, a meeting at the Whitehead's cheerful home has become a tradition of the Christmas season for this chapter. As usual, Chuck's 2-8 Hope-Jones was in fine voice, with members supplying the talent. Featured items were silent movies, ably accompanied by Bob Riley, followed by an old-fashioned sing-along with Len Winter at the console. After enjoying Mrs. Whitehead's tasty refreshments, we heard some of Chuck's excellent tapes of the N.Y. Paramount finale, then took our leave-for once not in a snowstorm!

January 9 found us again at Stoneham Town Hall for our top event of the winter season--Don Baker, the Conn De-

Continued on page 31

theatre organ

THE CONN THEATRETTE



**At last!
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LETTERS

FROM READERS

Dear 'Tiny':

We greatly enjoy "Theatre Organ" and "The Bombarde" and look forward to the arrival of both publications. The staffs of both magazines are doing a wonderful job, and I'm sure a few words of appreciation and encouragement from the members will be appreciated by those who do the work.

I was especially interested in the remarks by "Buck" Price in his letter to the editor which appeared in the last issue of Theatre Organ. His statement that of the 120 volunteers who are operating the full-size steam railroad near Miami, three are A.T.O.E. members, came as a surprise to me, as in my contacts with railroad buffs and organ enthusiasts, I've found the percentage of railfans who are organ nuts and organ fans who are also train nuts to be higher than only 3-to-120. It is actually amazing to find so many people with these dual interests. Several months ago, mention was made in the National Model Railroaders' Association publication about one of their members who was an organ enthusiast, and letters were received from NMRA members all over the country who were also interested in "The Mighty Wurlitzer" and other pipe organs. The editor was surprised at the magnitude of the response.

During the national A.T.O.E. convention in L.A. back in 1962, I was discussing this rail-organ interest with E. Jay Quinby, and he offered the explanation that perhaps these folks were just people who liked the finer things in life!

"Buck" Price's comment about his "dry run" to Atlanta to hear Big Mo in the Atlanta Fox, only to get there when organist Bob Van Camp was awsy on vacation, sounds like something that would happen to me. Once my wife and I went to Pittsburgh, Pa. just to ride the streetcars, and when we got there we found no streetcars running due to a motormen's strike. Sob!

Regarding Maurice Scharman's letter to the editor about pipe organs versus electronic organs, I'd like to comment that a pipe organ is the real thing, whereas an electronic organ is only an imitation. Some makes of "plugs-ins" are better imitations of a pipe organ than other makes, but still, they are just imitations. I happen to have such an imitation in the form of a 3-manual Artisan which I built. Mr. Scharman and other ATOE'ers are welcome to come up and play it if they are able to find Summit. If any prospective visitors will drop me a card, I'll be happy to give directions on finding Summit and even dust off the Artisan.

Sincerely,
Chard Walker

Dear Editor:

I just finished reading the letter in the latest Theater Organ Vol. 6 No. 4 by Maurice Scharman, and I'd like to have a few words in this direction too. First of all--about electronics; I owned 3 of them. Now I've got a little 2m 3R Wicks--not a theater organ at all, but very classic in styling. Still, with the tremulant adjusted rather broadly, it is surprising how nice the thing sounds on pop tunes, even though the pipes are all exposed--no swell boxes at all. I'll have more to say about this a bit further along.

First, though. Do we all live in the past like Mr. Scharman says? Maybe so, but we must be careful that our crystal ball is not made of rose colored glass. Not all the theater organs of the great heyday were that good.

Me, I was brought up in Brooklyn, and a nickel would take you on the subway to hear the Wurlitzer in the NY Paramount. Great it was. But a trip to Manhattan was something special, even for the nickel. Most of the time, I attended Loew's Boro Park theater. The organ? A 3 manual Moller--a dismal, droning affair that would have been in perfect harmony with a funeral parlor. How they ever came to build that for a movie house is beyond me. Then there was Loew's 46th Street--originally named the Universal--and its organ was, I think, a Wurlitzer John Gart played there at one time, and maybe he can corroborate this or maybe he feels differently about it. But as Wurlitzers go it was far from mighty--either it was too buried in its chambers, or it was lacking in speaking stops, but it seemed to me that every organist that played it found it necessary to use percussions all the time--you simply couldn't hear the flues at all. The xylophone was fully capable of drowning out the full organ.....!

Now, I like to read the Theater Organ along with the rest of us. But I only own a little 2 bedroom, 1-story house, and I simply couldn't afford to remodel the whole thing to hold a 16 rank Wurlitzer, even if I could afford the Wurl! And I suspect this goes for most of the members of ATOE.

Well, now, you play a record of a theater organ in your living room, even with a 60 watt stereo at full blast, and then an airplane goes overhead and drowns the whole thing out, and you realize that you can, very easily, simulate all the grandeur of the theater organ on a much smaller scale--and this is the answer to Mr. Scharman....

This is not to say you must accept the electronic as a substitute--far from it. The idea is simply to adapt the pipe organ to conditions--to scale down the entire sound.

Now, you can't very well do anything much about an existing Wurlitzer voiced on 15 inches. BUT--and this is the big but--you can see on the back cover of this issue that a certain electronic sells for \$4950 and up--and I suspect the one they show is very much UP!

My little 3 rank Wicks costs less than, that brand new from the factory.!

Some day I will do away with a small bedroom closet and add 2 more ranks--a tibia and a reed, and then I will have the best of all possible combinations--a classic organ and one which can also do some theater effects. Maybe a few little gizmos as a toy counter--they don't take up much room.

No--it won't be a "mighty Wurlitzer"... it'll be a theater organ scaled down to the size of my living room...much nicer to listen to than any electronic.

I'm glad it isn't a Wurlitzer, in fact. Because Wicks direct electric action is much quieter than Wurlitzer's and never needs re-leathering--even in this Florida climate. It's been here 3 years now and hasn't developed a single cipher nor a single dead note. Every key, every pedal, every stop tab works, every time! Who else can make this claim?

Then too, if you're willing to eliminate couplers--and on a fully unified instrument of 5 ranks, who needs couplers?--there is a great big saving. You simply don't need a relay at all. You just need a batch of stop switches which go right in the console. And this console, incidentally, is just 2 inches bigger than my last Hammond console was (an RT-3 Concert model, the biggest Hammond ever made).

What I'm getting at is that we don't have to live in the past, and we don't have to bid up the last few Wurlitzers to astronomical prices and we don't have to settle for second best. For less than it would cost to build an addition to the house to hold a Wurlitzer, you can get a new theater organ built, scaled to living room size sound, and the real McCoy!

Incidentally, there are other advantages to modern design. On my Wicks, you don't hear the blower or the regulator or the trem. They are there and they work, but they are completely silenced. And this little 3 ranker blows on ¼ horsepower-plugs right in the light socket--just like an electronic. Ha!

Best
John S. Carroll

P.S. speaking of old timers--does anyone know what ever happened to one Maizie Peralta? She played theaters, and was my first teacher--at Wurlitzer's NY store.



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DO WE HAVE YOUR
CORRECT ADDRESS?

Continued from page 28

lux Theatre Organ, and, of course, the Stoneham Wurlitzer. Don opened the program on the Conn with a fast and rollicking "Lady of Spain", then proceeded through twenty seven more numbers selected to display the many facets of the instrument, and many it has, quite authentic, too.



The console of Chuck Whitehead's Wurlitzer Opus 193. Secretary Elbert Drazy reads a notice in the background.

Following the intermission Don addressed himself to the Wurlitzer. For a time the beast seemed to be in a surly mood--gradually building up to a truculently ciphering Krumet. After a couple of shadowy forms were seen racing toward the chambers the cipher stopped and, with professional assurance, Don made friends with the monster. The characteristic flowing Baker style was soon heard unmistakably, giving us a tonal "trip through the ranks", to the delight of some of our younger guests whose previous ideas of organ music had been the Sunday Morning Diapasons.



Bill Bunch plays Chuck Whitehead's Wurlitzer. That's Chuck looking over his shoulder.

To the Don Phipps residence on January 22 to christen Don's new 2/8-and-6-to-go Wurlitzer. Don's home is especially designed to house an organ; a large well from living room to basement chambers very effectively conveys all the tonal brilliance to the listeners. The console, presently a modernistic case with straight stop-board, is to be replaced by a three-deck horseshoe next year. Bill Bunch, veepee of Aeolian-Skinner, did the initial honors by

Spring '65

playing a half-hour concert of "Hits of the Thirties" in excellent skating-ring style. A wonderful guy, Bill showed that one can favor and promote the classic type of instrument for its own intended uses without being stuffy about the theatre organ in its own domain!

While we enjoyed Mrs. Phipps delicious refreshments, we were able to view Don's other love, a 60-foot all-steel cruiser a'building in the backyard "No organ on it", says he, "too damp". How about a Diaphone for the whistle, Don?

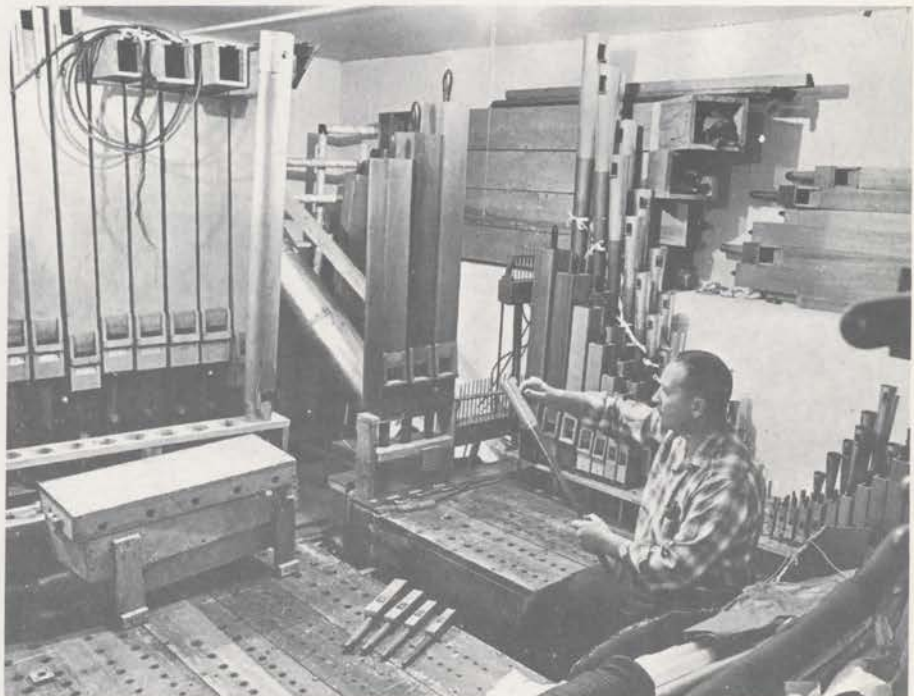
Once more to the Whitehead's on March 26, where plans for our Spring Concert were jelled, followed by a jam session. This year our artist will be Ashley Miller, of the Radio City Music Hall. Come if you can!

Elbert Drazy, Sec.

NEW YORK CHAPTER HEARS UNUSUAL INSTRUMENTS

There is an old saying "the cobbler should stick to his last," but the March 13, 1965 meeting of the New York Chapter perhaps took some of the truth from this old adage. The meeting was held at three locations. We like to think of this as a "progressive" meeting. Starting at 1:00 P.M. we gathered at the Essex Catholic High School at 300 Broadway in Newark, N.J. From there the meeting moved to the Sacred Heart Cathedral also in Newark and finally to Snuffy's Steak House in Scotch Plains, N. Y.

The Essex Catholic High School houses an unusual 3 manual instrument--an E.M. Skinner "Theatre-Concert" organ of 32 ranks including a large assortment of percussions and traps.



DUANE E. SEARLE, Chairman of the Rocky Mountain Chapter is seen in the midst of his organ installation, now in progress in his Aurora, Colorado home. The organ (make unspecified) is from a Boise theatre. Searle's interest in organs came from his grandfather, who was an organist in Salt Lake from the time he was 15.

This organ is one of the last personally designed by E.M. Skinner and was built for the Mutual Benefit Life Insurance Co. Bill Floyd, formerly of the New York Paramount, was the featured artist and displayed the organ's versatility in both popular and classical renditions. Credit for the instruments fine shape goes to Walter Froehlich, New York Chapter member, and Herbert Hansen.

The Sacred Heart Cathedral is one of the largest Cathedrals in the United States. The organ is a 146 rank Schantz. Dr. James Phillip Johnston, a Fellow of the American Guild of Organists, and music director of the Cathedral, demonstrated the organ's resources which includes two three manual consoles and a four manual console in the gallery. Members were permitted to play and all thrilled to the combination of acoustics and wide range of tones.

We ended the day by taking the opportunity to fill our stomachs and "tickle the plastics" of a three manual Rodgers at Snuffy's Steak House. Some stayed late into the night listening to Bill Floyd play "Pop" selections which constitute only a small portion of his vast repertoire.

MEETING NOTICE N.Y. CHAPTER

Place: Loew's Kings Theatre
1029 Flatbush Avenue
Brooklyn, N. Y..

Date: April 25, 1965

Time: 8:30 A.M. until 12:00 Noon

The Loew's Kings Theatre is an impeccably kept-up showcase in a good neighborhood with 3300 new seats and a deep carpeted lobby with costly objects d'art.

Continued on page 34

THE PARAMOUNT WURLITZER MOVES WEST

(From a Wurlitzer
News Release)

When workmen loaded the Paramount Theatre's Mighty Wurlitzer console-keyboard aboard a California-bound truck recently, it marked the demise of a Broadway landmark - and the ending of an era.

Logistics involved in dismantling the Mighty Wurlitzer piece by piece were enormous. In fact, Louis Ferrara, Brooklyn contractor in charge of the move, specified 60 to 90 days merely to get the organ taken apart and out of the Paramount.

Ferrara's first job was with Wurlitzer in November, 1926 -- helping to install the magnificent new pipe organ. It took four weeks, but an additional year was necessary before it was fully tuned and in perfect operating condition.

In the inaugural program, Mr. and Mrs. Jesse Crawford played the twin consoles on stage.

Although most people think of the keyboard-console as *the organ*, it is actually a small percentage. Consider behind the scenes:

- On each side of the Paramount's proscenium arch, eight floors of chambers are filled with pipes, instruments, wires and superstructure.

- Thirty-eight ranks of pipes in the chambers.

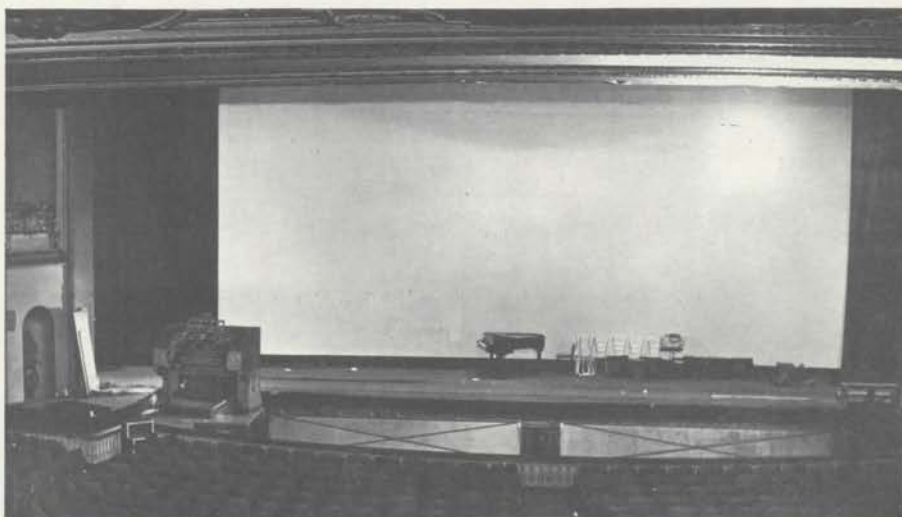
- Really a programmed orchestra, the organ contains within its workings two harp marimbas, three xylophones, two chrysoglotts, two sets of chimes (one a cathedral chime set), a grand piano capable of a mandolin effect, tuned tympani with a range of more than an octave, drums, cymbals, castanets, and a tiny little instrument that makes the sound of a canary.



Donald V. N. Conover, organ tuner and technician, checks the adjustment of the action of one of the two pianos that could be played from the Mighty Wurlitzer console. The other piano was a grand. Both are in good condition to this day.



Miss Connie Jason of the Wurlitzer public relations staff, New York, caresses keys on the console of the Paramount Mighty Wurlitzer prior to its removal.



View of the Mighty Wurlitzer console as it rolls from the Paramount pit for the last time. At one time there were two consoles of this size and two portable consoles. Parts from the remaining consoles have long since been incorporated into this one, which is in prime working condition.



The lobby of the Paramount serves as the final departure point for parts of the Mighty Wurlitzer. Square items in foreground are bellows for the instrument. To the left of the snack stand are some of the many ranks of pipes. The piano mechanism is immediately in front of the snack bar.

- It also contains a set of rare brass trumpets in the style perfected by Rudolph Wurlitzer about 1908.

- Below stage are two 50 horsepower motors and two blowers -- one each for normal use and a standby for emergency. Today's average church organ needs only a 3 to 5 horsepower motor.

- The operation of the organ itself might be likened to a forerunner of a modern computer. The musician sets the electrical apparatus in motion by adjusting various stops and playing the keys. Then, in a basement relay room filled with a myriad of relays, switches, and wires, combinations of instruments and pipes are selected and mechanically activated.

- The organ originally had twin consoles -- one on each side of the orchestra pit that could be lowered out of sight or raised to stage height. In addition, there was the unusual feature of two portable consoles that could be set up on stage. One console and the two portables have long since disappeared -- used as parts for the one remaining console.

- When built in the middle 1920s, the organ cost \$100.00. If jigs and fixtures were available, the organ would cost \$350,000 to build and to install today.

At the time of its installation, the Paramount Mighty Wurlitzer was hailed as the world's largest and best organ. Today, some are a little larger, but none is as versatile. Fanny R. Wurlitzer, board chairman of The Wurlitzer Company, says the massive Paramount organ was his company's finest installation.

In fact, through intercession of Wurlitzer, the Paramount organ will live on. It is being shipped (in three huge truck-trailers) in Los Angeles for installation in the Belmont Theatre and will become the property of a group of American Theatre Organ Enthusiasts and will be available for concerts.

FAREWELL CONCERT FOR SPRINGFIELD ORPHEUM

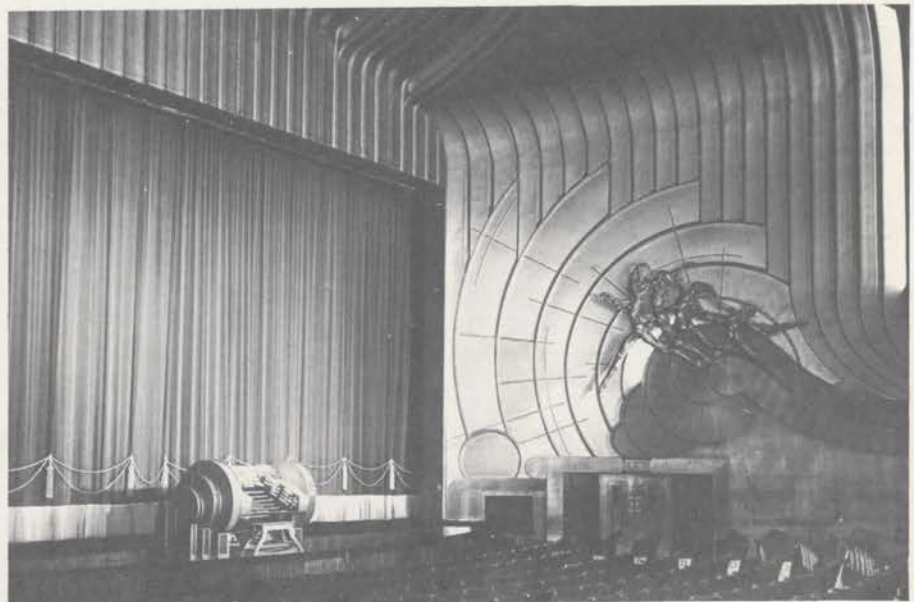
Springfield, Illinois -- The State's largest theater outside of Chicago has been sentenced to the rubble heap starting July 1. A number of local theatre buffs, unwilling to let the passing of an old friend go unmarked, have scheduled a gala farewell performance for the evening of June 1. The main attraction will be Wendell Kennedy at the Orpheum's 3-11 Barton organ. Kennedy will score the 1926 silent Valentino starrer, "Son of the Sheik" with Vilma Banky as the love interest, also a Roscoe "Fatty" Arbuckle two reeler. An hour of pro vaudeville acts will round out the bill.

The 2884 seat theatre must go to make way for a bank parking lot. The bank may donate the Barton to the city of Springfield.

- Dave Junchen



Workmen wrap cable prior to loading the Paramount Mighty Wurlitzer console for its trip to the West Coast.



Interior of the ODEON THEATRE, Leicester Square, London, England showing console in 'up' position.

CHAPTER NEWS
Continued from page 31.

The organ is a 4-24 "Wonder" Robert Morton. (ed. note; we hear the organ is really a 4-25 plus 12 pipes. With any kind of good fortune it could be a 4-26 by meeting time.)

We are indeed grateful to Mrs. Dorothy Solomon and Mr. Harold Graff of the Theatre's management for making this meeting possible.

An important business meeting will be held during the morning to discuss the possibility of arranging a future money-making organ concert as proposed by the management of Loew's Kings Theatre. Please make an effort to attend this meeting so we hear your ideas.

The Loew's Kings has specified that they are not permitted to provide any 110 volt outlets for tape recorders. They seem to have no objection to battery operated recorders.

For those who are not familiar with the location, Flatbush Avenue is a continuation of Flatbush Extension which runs off the Manhattan Bridge. The Theatre is about 3 miles from the Bridge.

1965 A.A.T.O.E. National Convention starts Saturday noon on July 3, 1965 and continues until Tuesday noon, July 6, 1965 in the Chicago Area. Will feature two, three, four, five, and six manual consoles, Sounds interesting. Why not plan to go? More details later.

Howard A. Day, Chairman
Allen W. Rossiter, Secy. -Treas.

ROCKY MOUNTAIN CHAPTER

The March meeting was held at the home of Bob Arndt, and featured our host at the console of his new Allen Deluxe Theatre Organ Bob has played in roller rinks for over two years and turned in a very fine and entertaining program, after which several of the members took advantage of the opportunity to try the new instrument.

Bob Arndt comes from Des Moines, Iowa, and is the proud owner of a 19 rank Barton that is in storage.

NIAGARA FRONTIER CHAPTER

As we go to press we hear that the Niagara Frontier Chapter are planning their "Week-end In Canada" for April 24 and 25. Plans include the Hal Logan Wurlitzer in Niagara Falls, Ontario; The Odeon Carlton Theatre (3/19 Hillgren-Lane); and the 5/21 Wurlitzer in the Maple Leaf Gardens. Also planned are visits to home installations as time provides.

The Niagara Frontier Chapter and the Rochester Theatre Organ Society will jointly sponsor a concert at the RKO Palace Theatre, Rochester, N.Y. on Sunday, May 23, at 9:45 am. The featured artist will be the one and only ASHLEY MILLER. This theatre is the latest addition to the casualty list as it is scheduled for demolition the end of this summer.

Chairman Grant Whitcomb is checking into the possibility of leasing a local theatre to house the former Kenmore 3/11 Wurlitzer, and the Haven 2/6 Wurlitzer. Both instruments are owned by Chapter members, and plans are to combine the two into a 4/17 instrument. This is certainly a worthy endeavor and we congratulate the chapter membership for their good planning.

CONNECTICUT CHAPTER

The April meeting featured the 3/8 Marr and Colton in the Garden Theatre, Greenfield, Massachusetts which member Al Straus has been busily rebuilding for the past year. Al's helpers on this project are John Angovine, Gene Bowers, and Buddy Gass. The second meeting for April is scheduled for Sunday the 25th at 9 am at the Paramount Theatre in Springfield. The organ is a 3/11 Wurlitzer and is believed to be the largest operating organs still in a theatre in chapter territory. This is not an official chapter meeting as such. There appears to be a group of theatre organ fans in the Springfield area who have been permitted to go in and play this organ on Sunday mornings from time to time, and now the theatre is interested in finding out whether there is sufficient interest to make use of the organ feasible.

Another 'first' for our chapter--the marriage between two ConnValChap members! The lucky pair are Ken Alexander and Mary Stratford (It was best man Malcolm McKinney who whispered the hot scoop in your reporter's ear).

NORTHERN CALIFORNIA CHAPTER

April 11, 1965, the Orpheum/Cinerama Theatre, San Francisco--a 4/21 Robert Morton and Bill McCoy. This was the menu for early Sunday morning risers (about 250) in the San Francisco Bay Area, when the Northern California Chapter presented its first meeting of the new year. And a terrific meeting it was! Bill McCoy, the artist for this meeting is a native of the Mid-West and a veteran in the entertainment world. He began his career in Omaha, Nebraska, where he served as organist for the Omaha Cardinals, the Omaha Knights, and for Arthur Godfrey at the Omaha Rodeo. Later Bill accepted a position as staff organist for KOLN-TV and KOLN Radio in Lincoln, Nebraska, and for more than 3 1/2 years appeared on better than 500 TV programs. When Bill moved to the West Coast he became an employee of the Baldwin Piano and Organ Company in San Francisco, where he has gained a wide following with his warm personality and marvelous playing ability.

Bill McCoy's program lived up to his reputation (we never heard the Orpheum Morton sound so good) with a wide variety of numbers ranging from waltzes to ballads, to real up tunes for which he has a special feel.

Northern California Chapter members wish to thank Mr. Sam Pearlman, Manag-



Bill McCoy at the SF Orpheum Robert Morton.

ing Director for Cinerama Theatres for his fine cooperation in allowing us to meet in and hear the Orpheum Robert Morton. Special thanks also to chapter members Ernie Langley (chief projectionist at the Orpheum), Ron Downer, Bob Rhodes, and Tiny James for their work on the organ.

Al White,
Program Chairman



(L to R) Stagehand; Sam Pearlman, Manager; Bill McCoy, Tiny James, and Ernie Langley at the SF Morton.



Doctor Bruce O. Belshaw of Englewood, Colorado is the proud owner of this beautiful 3/15 Wurlitzer which he bought from the Nortown Theatre in Chicago in 1959, while serving his internship in the emergency room of a Chicago hospital.

In September of 1964 with the help of a used truck, which made three trips from Denver to Elgin, Illinois in two weeks, he was finally able to bring the organ to Denver. Dr. Belshaw is presently working on re-leathering the percussions, and a new house is on the drawing-boards. Completion of the house is expected this summer with installation of the organ following. We shall be looking forward to hearing and seeing more of this installation.

theatre organ

CHICAGO AREA CHAPTER

Five members of the Board of Directors journeyed to Racine for a look-see-hear of Fred Hermes 5-28 behemoth now installed in his Wisconsin home. One of the three five manual jobs produced by Wurlitzer, it came originally from the Michigan theatre in Detroit (where it was recorded by Ed Gress, Ed.). Fred has built his home around the the Wurli, even provided the four chamber setup as in the original setting. The purpose of the visit was to determine what can be done by CATOE members to insure availability of the organ during the convention. It was found that Fred needs only a little help with the organ but considerable labor will be required to get the 200 seat auditorium ready in time. CATOE members were getting set to straddle the project as we went to press. With the February issue of VOX CATOE, responsibility for the Chapter's newsletter passed from Tony Tahlman to directors George Johnston and Rodney Elliott who expressed the chapter's appreciation to the former editor with a huge "Thank you, Tony!" 24 members braved the sub-zero weather on January 28th to meet at the Elm Skating Club in Elmhurst, Illinois to discuss business and hear the 4-20 pipe organ played by 15 courageous members. Business included the relinquishment of CATOE jurisdiction over portions of Indiana so that ATOEs there will be free to form their own chapter. This will include the Fort Wayne area if members there request it.

ATOE WELCOMES ANOTHER NEW CHAPTER

Another member of ATOE's expanding family of local chapters, THE RED RIVER CHAPTER, is officially welcomed into our organization. With members located in the Fargo, North Dakota, and Moorhead, Minnesota area, the new chapter got off to a rousing start as indicated in the following report of their first meeting. Good luck, gang, keep the activity going and be sure to keep us informed

The first meeting of the Red River Chapter of the A.T.O.E. was held at Bud's New Roller Rink in Moorhead, Minn., on March 16, at 8:00 P.M. The Rev. Harvey L. Gustafson played a program on the rebuilt Barton theater organ which was originally built for a theater in South Dakota and was later installed in the studios of WDAY Radio in Fargo. The program included "Hello, Dolly," a Strauss waltz, and selections from the "Sound of Music".

Pastor Gustafson is a concert organist who is very popular with the classical audience as well as the theater organ lovers. He is a graduate of St. Olaf College, Northfield, Minnesota where he majored in church music and organ. He has played numerous theater organ concerts in such places as Detroit, New York, and Ironwood, Michigan.

The organ has four ranks--Tuba, String, Tibia and Post Horn--and was

Spring '65

Closing Chord



Raymond G. Shelley

Ray was born in Wichita, Kansas, in 1914 and the town always remained his home. He started piano lessons at 9 and was playing on the radio at 15. His first encounter with silent movies was when he cued them at the piano for high school assembly programs. His first encounter with theatre organ was while he was a college freshman. He started a series of theatre organ broadcasts on KANS radio in 1936 that continued, with wartime interruptions, until 1951. In the early radio days he opened and closed numerous local talent programs with organ themes accompanied singers through uncounted hours of pops, religious, western and classical programs during the station's pre-network days.

After a wartime stint in the Air Force he returned to college to land that music degree he'd started after many years before. During the mid-50's Ray spent two years playing his music trade in Southern California and until very recently maintained his membership in the Los Angeles Organists Breakfast

Club, an organization consisting mainly of supper club organists. Returning to Wichita, Ray continued with his teaching, broadcasts and in recent years the assembling of his long cherished dream, a theatre pipe organ in his home.

Ray Shelley first came into national focus when he played the Detroit Fox 4-36 for an after-midnight romp of the usually staid and longhair American Guild of Organists as a diversion from the usual annual AGO convention diet of Bach, Buxtehude, Palestrina and Karg-Elert. Concerning Ray's performance at the Fox giant, few were more enthusiastic than Flentropist E. Power Biggs who later described the Shelley bit with, "...the place simply erupted! It was the most terrific show, technically and musically."

It was at Biggs' suggestion that Columbia Records grooved "The Fantastic Ray Shelley" in 1961 (mono CL 1593; stereo CS 8393), still one of the definitive theatre organ discs.

Ray had been treated for a heart condition for many years, he usually avoided playing at scheduled and ballyhooed public performances, preferring to "sit in" after the main event so as to avoid the over-stimulation of anticipation, sometimes called "butterflies." One exception to this practice was his scheduled appearance at the Wiltern 4-37 Kimball during the 1962 ATOE Convention in Los Angeles, which, though brief, was every bit as electrifying as advance rumors had predicted.

Death came quietly to Ray Shelley, 51, in his Wichita home on March 16, 1965. He leaves a brother, Richard. He also leaves a large body of friends he met through his association with the theatre organ, friends who will remember fondly both the man and his noteworthy contribution to the theatre organ art.



L to R - Chairman Lance E. Johnson, former Fargo and State theatre organist Hildegard Kraus, Concert artist Rev. Harvey L. Gustafson, Rink manager Bud Granfor.

installed in this rink in 1963. The organ's percussions, traps, xylophone, and bells are in the rink itself unenclosed. The console is on a stage on a turntable in the corner. The organ has been rebuilt and added to several times by Lance E. Johnson who is a Moller representative in the Dakotas. A marimba harp was recently purchased and will

be installed soon. This organ is extremely powerful and is aided by the four-seconds reverberation of the rink. The post horn replaced the Vox Humana last January which now gives it needed brightness and snap.

Following the program, the rink management served coffee and cake. In the lobby was a display of organ magazines and organ parts such as a cutaway view of an organ wind chest. The meeting to organize the local chapter was held with fourteen members signing the initial letter of charter. Officers were elected: Lance E. Johnson, Chairman; Don Geiken, Vice Chairman; and Pat Kelly, Secretary. One of these charter members is Hildegard Krause (Osselmann) who studied with Eddy Dunstedter and during the twenties played the Style E Wurlitzer at the Fargo theater where her husband was manager. She was the most popular theater organist in the area.

The next few meetings will include such activities as a silent movie with live theater organ accompaniment and a trip to Bismarck, N. Dak. to see the Reiny Delzer 4/21 Wurlitzer.

Pat Kelly, Secretary

The Rodgers Custom Theatre Organ



PEDAL		GREAT		
32' Diaphone	4' Tibia	16' Tuba	4' Great to Great	Solo Main Off
16' Ophicleide	4' Viol d'Orch	16' Tibia	16' Solo to Great	Solo Echo On
16' Tibia	4' Piccolo	16' Contra Viol	8' Solo to Great	Solo Reverb On
16' Bourdon	2-2/3' Twelfth	16' Clarinet	4' Solo to Great	
16' Contra Viol	2' Piccolo	8' Tuba Mirabilis	16' Accomp to Great	VOICING
8' Tuba Mirabilis	2' Fifteenth	8' Harmonic Tuba	8' Accomp to Great	Tibia ff
8' Tibia Clausa	Harp	8' Open Diapason	4' Accomp to Great	Flute ff
8' Cello	Chrysoglott	8' Tibia Clausa	Great Main Off	Great Main Off
8' Flute	Bongo Drums	8' Clarabella	Great Echo On	Great Echo On
4' Piccolo	Chinese Block	8' Flute	Great Reverb On	Great Reverb On
16' String Bass Pizz.	Brush Cymbal	8' Clarinet		
Bass Drum	Sand Block	8' Kinura	SOLO	
Brush Cymbal	Castanets	8' Viol d'Orch	16' Tuba	
Chinese Block	Tambourine	8' Salicional	16' Tibia	
8' Solo to Pedal	Snare Drum Roll	8' Vox Humana	16' Contra Viol	
8' Great to Pedal	Accomp Unison Off	5-1/3' Quint	8' Tuba Mirabilis	
8' Accomp to Pedal	4' Accomp to Accomp	4' Tuba Clarion	8' English Post Horn	
	Accomp Main Off	4' Tibia	8' Horn Diapason	
	Accomp Echo On	4' Viol d'Orch	8' Tibia Clausa	
	Accomp Reverb On	4' Piccolo	8' Concert Flute	
ACCOMPANIMENT		2-2/3' Twelfth	8' Flute	
8' Brass Trumpet	ACCOMPANIMENT	2' Piccolo	8' Concert Clarinet	
8' Diaphonic Diapason	2nd TOUCH	2' Fifteenth	8' Musette	
8' Tibia Clausa	8' Tuba Mirabilis	1-3/5' Tierce	8' Solo String	
8' Concert Flute	8' Tibia Clausa	1' Fife	8' Viol d'Orch	
8' Flute Celeste	4' Tuba Clarion	Piano-Harpsichord	8' Orchestral Oboe	
8' Flute	4' Tibia	Harp	4' Tibia	
8' Clarinet	8' Solo to Accomp	Celesta	4' Viol d'Orch	
8' Viol d'Orch	8' Great to Accomp	Glockenspiel	4' Piccolo	
8' Viola d'Amour	8' Accomp to Accomp	Orchestral Bells	2' Piccolo	
8' Viola Celeste		Marimba	16' Solo to Solo	
8' French Horn		Xylophone	Solo Unison Off	
8' Krumet		Cathedral Chimes	4' Solo to Solo	
8' Vox Humana		16' Great to Great		
		Great Unison Off		

Rodgers

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