

SUMMER 1965

VOL. VII, NO. 2

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



**T
H
E
A
T
R
E

O
R
G
A
N**



New Baldwin organ makes you glad you're old enough to remember

Remember flapper girls, raccoon coats, flag-pole sitters, the Charleston and silent flicks? Sing-alongs to a bouncing ball and the mighty theatre organ? They made the 1920's roar.

Now Baldwin has captured the romance of those razzle-dazzle years in a great new theatre organ for the home.

Remarkably authentic from horseshoe console to special effects, it has true theatre organ sound. And the brilliant tone of a true Baldwin.

Sit down and play yourself some memories. Thrill to the shimmering tibias, the romantic kinura, and other theatrical voices—all sparkling, bright and clear.

Play a bass drum or rhythm brushes. Ring the doorbell. Laugh at the auto horn.

Happy days *are* here again in this exciting new Baldwin Theatre Organ. See it at your Baldwin dealer's today, or mail the coupon below for colorful free brochure.

Baldwin Piano & Organ Company
1801 Gilbert Ave., Dept. T.O.M. 7-65
Cincinnati, Ohio 45202

Please send free brochure on the new Baldwin Theatre Organ.

Name _____

Address _____

City _____ State _____ Zip _____

In Canada, write: Baldwin Piano Company (Canada) Ltd.
86 Rivalda Road, Weston, Ontario

The Cover...

The interior of the massive Chicago Stadium taken prior to the Sunday afternoon concert showing the lineup of ATOE members waiting their chance to get a closeup view of the 6/62 Barton. Photo by ATOE photographer Bill Lamb.

HIGHLIGHTS OF THE ANNUAL BOARD OF DIRECTORS MEETING

Baker Hotel
St. Charles, Illinois
Saturday, July 3, 1965

The meeting was called to order by Carl Norvell, National Director.

Routine business was transacted with no problems of national scope being encountered. As a result of the ballot from national members, new board members were seated; they were Dick Simonton, W. "Tiny" James, Howard Day, and Erwin Young. (Complete tabulation listed below.)

The Board re-elected Carl Norvell, President; Erwin Young, Vice-President; Secretary-Treasurer, George Anthony.

It was concluded that aims of ATOE should be re-stated in official publications. A committee is to be formed to investigate the legal aspects of protecting the investment of time, skills, and money expended by chapters and individuals in restoring and maintaining organs in theatres.

George Thompson was re-appointed

editor of "Theatre Organ". W. "Stu" Green was re-appointed editor of "Bombarde".

A treasurers report indicated sufficient money on hand to complete the issuance of scheduled official magazines making it unnecessary to consider any change in the present dues structure.

A petition to organize a new chapter was received from Kimbar, Inc. located in Joliet, Illinois. After hearing a presentation by Kimbar President, James P. Slattery, and a thorough discussion, the petition was denied.

The National Board received a bid for holding the 1966 convention from Portland, Oregon. This matter was held pending bids from other chapters with deadline set for Sept. 15, 1965, for receipt of such bids.

Three prominent names were suggested as candidates for ATOE Honorary Member of 1965. They were Gaylord Carter, Don Baker, and Dan Barton.

The unanimous decision was made to honor Dan Barton, manufacturer and developer of the Barton Theatre Organ. Presentation to be made at the annual banquet.

All matters being resolved, the Board adjourned.

Results of Board of Directors election from ballots mailed to members:

Richard Simonton	281
W. "Tiny" James	271
Howard Day	198
Erwin Young	198
Fredrick Kruse	175
Irving Toner	151
Don Hall	106
James Mills	99

There were a number of write-in votes with none receiving more than 14 votes.

theatre organ

A.T.O.E. National Membership - \$6.00 per year - includes subscription to THEATRE ORGAN and THE BOMBARDE, the official publications of The American Association of Theatre Organ Enthusiasts. Make your check or Money Order payable to A.T.O.E. and mail to P.O. Box 285, Griffin, Georgia.

A.T.O.E. HONORARY MEMBERS

1959.....	Jesse Crawford
1960.....	Farny Wurlitzer
1961.....	Mel Doner
1962.....	Leonard MacClain
1963.....	Eddie Dunstedter
1964.....	Reginald Foort
1965.....	Dan Barton

STAFF FOR A.T.O.E.

PRESIDENT.....	Carl Norvell
Vice President.....	Erwin A. Young
Treasurer.....	George Anthony
National Secretary.....	Betty Norvell

EDITORIAL STAFF

Publications	
Coordinator.....	W. 'Tiny' James

THEATRE ORGAN	
Editor.....	George Thompson
Associate Editor....	Dave Brubacher

THE BOMBARDE	
Editor.....	W. 'Stu' Green
Associate Editor.....	Peg Nielsen

Advertising Manager.....Dewey Cagle

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

THEATRE ORGAN and THE BOMBARDE (title registered U.S. Patent Office) are published by the American Association of Theatre Organ Enthusiasts, Carl Norvell, President. All rights reserved, Entire contents copyright 1965 by A.T.O.E., Inc.

POSTMASTER: If undeliverable, send Form 3579 to THEATRE ORGAN, P.O. Box 248, Alameda, California. RETURN REQUESTED. Second Class Permit paid at Alameda, California.



The ATOE Board of Directors in session at the Baker Hotel, St. Charles, Illinois. Trimmier Photo.



Fred Hermes Junior and Senior pose with their 5/28 Wurlitzer. *Trimmer Photo.*

Hermes Home Houses Giant Wurlitzer Organ

A FEATURED ORGAN INSTALLATION OF THE CHICAGO ANNUAL MEETING

The Rudolph Wurlitzer Company built many four manual organs -- from a mere ten or eleven ranks, to the giant 58 rank instrument in Radio City Music Hall. This same company built to Jesse Crawford's specification the Paramount Special 4-36 which was copied four times at Fox Theatres in Brooklyn, Detroit, St. Louis, and San Francisco. BUT, Wurlitzer built three, and three only, five manual theatre organs. Chicago had the distinction of being home to two of these five-rankers -- at the now-demolished Marbro and Paradise and Theatres (18 and 21 ranks, respectively). However, by far the largest of these five manual organs is the 28 rank instrument that was formerly installed in the Michigan Theatre in Detroit. Fred Hermes of Racine, Wisconsin now has this organ installed in his lakeside home.

Fred Hermes has long been active as a theatre organ enthusiast. Prior to

1949 Fred had a two-manual Wurlitzer Model E, which had been augmented to nine ranks, installed in the basement of his insurance agency in downtown Racine. This instrument was later sold to Bill Liggett of Burlington, Wisconsin, and is still used in the ballroom known as the Royal Palm Inn. After removal of the two-manual Wurlitzer, a 4-11 Wurlitzer was obtained from a Madison, Wisconsin church which had acquired it from its original installation in the Strand Theatre in Madison. (Fred had to scrounge to obtain the requisite percussion and toycounter which had not been moved to the church.) This Wurlitzer was ultimately sold to a Chicago recording studio who subsequently sold it to Dr. Ray Lawson of Montreal, Quebec where it is an essential part of the Lawson 4-20 home installation (see Theatre Organ, vol. 3, no. 3).

Even with a four-manual organ play-

ing, Fred Hermes was not satisfied. On hearing that the 5-28 Wurlitzer could be obtained from the Michigan Theatre, Fred Hermes decided he would buy it, if he could. In September, 1955, he was able to purchase the organ. It was then removed in February, 1956 by Fred and three friends working eighteen hours a day. Dismantling required a week. The organ was transported to Racine by two vans.

The organ is presently housed in a room especially designed to accommodate it. The home, 150 feet from Lake Michigan, is built into the side of a hill, thus simplifying some of the excavation problems for a basement of this magnitude. The living portion of the house is on one floor, extending over the top of the organ studio. The main room in the basement, which will eventually seat over 200, complete with balcony, is 30 x 60 feet, by 17-1/2 feet high. Around the front and sides of the room is located six 10 x 20 foot rooms which house the 28 ranks of organ pipes and equipment. The pipes are installed in four chambers just as originally installed in the theatre -- foundation, main, orchestral, and brass. The relays, blower, and tremolo exhausts are in two additional rooms -- thus a gorgeous sound is developed without the distraction of chattering relays and chugging

theatre organ



John Muri at the Fred Hermes Wurlitzer talks about the silent picture he is about to accompany. *Trimmier Photo*



Fred Hermes tuning in the Orchestral Chamber of his ex Michigan Theatre Wurlitzer. *Racine Bulletin Photo*

tremolos. The organ is almost noiseless when not being played.

The organ required about four years to recondition and reassemble, and today it is in fine playing condition. Work is still progressing in the main room, with the balcony presently under construction. The eventual goal is to transform this room into a miniature theatre, complete with a small-scale stage, an organ lift, and projection booth. Although Fred has done the major portion of the rebuilding and reassembly of the 30-ton monster, help has been obtained from William Olle, Charles Spencer, Hugh Burdick, Summer '65

Thomas Rench, Edward Petersen, William Brygger, Peter Charnon, Charles Conrad, Ralph Pater, Charles Steinke, and his son, Fred, Jr.

Even with 28 ranks playing, Fred has extensive plans for improving the Michigan Theatre Wurlitzer. Plans have been made to install twelve additional ranks--Tibia Plena, Voix Celeste, Unda Maris, Quintadena Celeste, Vox Humana, French Horn, Flute Celeste, Gemshorn, Lieblich Flute, Cor Anglais, Style "D" Trumpet, and 4' Octave. Also pedal additions are planned for the Quintadena, Oboe Horn, Solo String, Post Horn, Clarinet, and

Metal Diaphone -- a sixteen foot extension of the Viola is now installed.

Since the installation of the five-manual Wurlitzer, Fred Hermes' home has been a virtual mecca for the present theatre organ greats -- Tom Sheen, John Seng, John Muri, Pearl White, and Kay McAbee are numbered among its players and admirers. Any one who has had the privilege of hearing and playing the 5-28 will acknowledge that Fred Hermes has done the theatre organ world an enormous service in preserving this magnificent instrument.

SUMMARY OF 5/28 MICHIGAN THEATRE WURLITZER, OPUS 1351

Now owned by Fred Hermes, Jr., Racine, Wisconsin

FOUNDATION CHAMBER

Ranks	Compass	Pipes
Vox Humana	8-4	61
Gamba	8-4	73
Gamba Celeste	8-4	73
Tibia Clausa	16-2	97
Diaphonic Diapason	16-4	85
Harmonic Flute	4-2	61

MAIN CHAMBER

Tuba Horn	16-4	85
Open Diapason	8-4	73
Horn Diapason	8	61
Clarinet	8	61
Krumet	8	61
Viol d'Orchestra	8-4	73
Viol d'Orchestra Celeste	8-4	73
Salicional	16-8	73
Concert Flute	16-2	97
Dulciana	8	61
Marimba Harp		

ORCHESTRAL CHAMBER

Solo Tibia Clausa	8-4	73
Solo String	8	61
Solo String Celeste	8	61
Orchestral Oboe	8	61
Oboe Horn	8	61
Brass Saxophone	8	61
Brass Trumpet	8	61
Kinura	8	61
Quintadena	8	61
Solo Vox Humana	8-4	61
Chrysoglott		

UNENCLOSED

Ranks	Compass	Pipes
Master Xylophone		
Solo Bass Drum		

BRASS CHAMBER

English Horn	8	61
Tuba Mirabilis	16-4	85
Piano (Mandolin Attachment)		
Marimba Harp		
Xylophone		
Glockenspiel		
Sleigh Bells		
Cathedral Chimes		
Bass Drum		
Kettle Drum		
Crash Cymbal		
Snare Drum		
Solo Snare Drum		
Cymbals		
Tambourine		
Castanets		
Chinese Block		
Tom Tom		
Sand Block		
Horses Hoofs		
Fire Gong		
Bird I		
Bird II		
Auto Horn		
Surf Effect		
Siren		
Doorbell		
Boat Whistle		

TREMULANTS

Main, Tuba, Foundation, Diapason, Vox Humana, Solo Vox Humana, Tibia, Solo Tibia, Brass, Orchestra.

COUPLERS

PEDAL

Accomp to Pedal 8
Great to Pedal 8
Bombarde to Pedal 8
Solo to Pedal 8

ACCOMPANIMENT

Accomp to Accomp 4
Solo to Accomp 8
Solo to Accomp 8, 2nd Tch.
Solo to Accomp 8, Pizz

GREAT

Great to Great 16
Great to Great 4
Solo to Great 16
Solo to Great 8
Solo to Great 8, 2nd Tch.

BOMBARDE

Great to Bombarde 8
Great to Bombarde 4
Solo to Bombarde 16
Solo to Bombarde 8

SCLO

Accomp. to Solo 8

Fred Hermes Jr. entertains ATOE members to climax a wonderful Convention. *Trimmier Photo.*



Talented Kay McAbee does an outstanding job at the Hermes Wurlitzer. *Trimmier Photo.*

THE HISTORY OF THE ELM SKATING RINK ORGAN

ANOTHER ORGAN FEATURED
AT THE 1965 CHICAGO
ANNUAL MEETING

The Elm Skating Club was built on Roosevelt Road in Elmhurst, Illinois, a Chicago suburb, during 1956. The owner, Bill Fuchs, and Tony Tahlman, who had been engaged as organist, surveyed available electronic organs and found nothing to their satisfaction. The possibility of installing a new Wicks pipe organ was considered, but ultimately rejected in favor of the installation of a relocated theatre pipe organ. After a feverish search, a Gottfried Pipe Organ from the DuPage Theatre in Lombard, Illinois was purchased. A four-manual Geneva console was acquired from the Rockne Theatre in Chicago. The R and R Organ Co. composed of "Tex" Richter and Russell Rock installed the instrument with the help of many interested enthusiasts. A Kimball diaphone, a Wurlitzer Tuba Mirabilis and other Wurlitzer components were acquired and included in the original installation.

After the Elm rink opened, organist Tony Tahlman took over the general maintenance, tuning, and further expansion, with Russell Rock remaining awhile for help. Later, a Wurlitzer English post horn was purchased and installed, and the original blower replaced with an Orgoblo from the Southtown Theatre in Chicago. Even the Wurlitzer post horn was found to lack the necessary "bite" required for a skating rink organ, so the Wicks Organ Co. was commissioned to build a post horn voiced on 15 inches pressure. It is interesting that Wicks had to get a special blower to voice the pipes since such pressures are not common in organs that are being built today. When the pipes arrived in Chicago they were voiced to produce the kind of sound needed in the large building. From a theatre in Oshkosh, Wisconsin, some Barton components were acquired, and then much of what remained of the Rockne Theatre Geneva Organ was purchased.

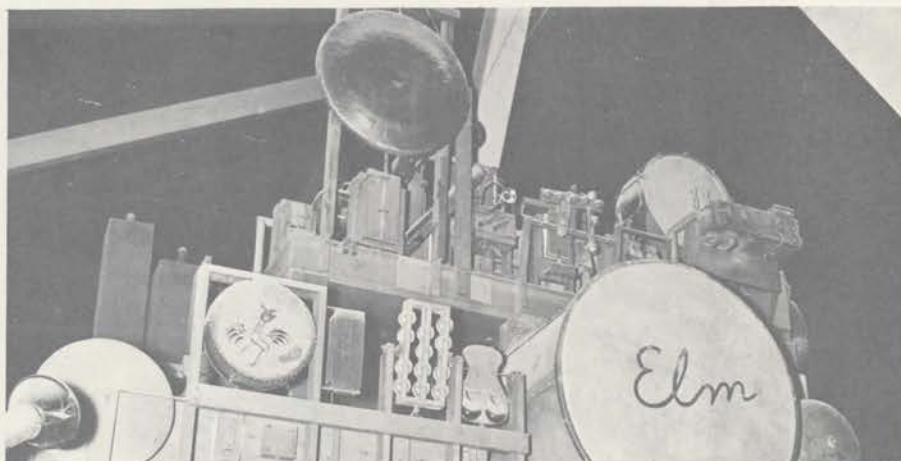
About the time the Chicago Area Chapter of ATOE was organized, Don Johnson was hired to supervise the further expansion of the Elm organ. When Don was subsequently appointed head of Gulbransen's service department and no longer had time for the Elm, Bob Montgomery was called on to replace him. The major portion of the expansion of the Elm organ has been under Bob's supervision with much of the work being done by interested members of the Chicago Area Chapter.

The Elm Organ today has twenty-four ranks -- ten ranks in the East (Main) Chamber, eight ranks in the West (Solo) Chamber, and six ranks exposed behind the console. Traps, Xylophone, and

Summer '65



Tony Tahlman at the console of the Elm Skating Rink Organ. *Bob Mueller Photo.*



The Elm Toy Counter - High above the skating floor.



An interior view of the Elm Skating Rink Elmhurst, Illinois. *Bob Mueller Photo.*

Glockenspiel are unenclosed between the main and solo chambers above the skating floor. In addition to these percussions there are two sets of chimes, glockenspiel, harp, and marimba, one at the left and one at the right of the organ console.

In addition to being an effective pipe organ for roller skating for which it was designed, the Elm organ has proven to be a versatile concert instrument on several occasions. Visiting organists have been impressed with its capabilities as an instrument for playing both classical and popular music.

ANALYSIS OF ELM PIPE ORGAN

SOLO

8 Post Horn	Wicks
16 French Trumpet	Gottfried
8 Open Diapason	Gottfried
16 Solo Tibia Clausa	WurliTzer
8 Tibia Clausa	Gottfried
16 Violin Cello	Kimball
8 Cornopean	Geneva
8 Vox Humana	WurliTzer
Bass Drum No. 2	

MAIN

8 English Horn	WurliTzer
16 Tuba Horn	Barton-WurliTzer
16 Diaphone/Diapason	Kimball
8 Tibia Clausa	Kimball
8 Kinura	Gottfried
8 Viol d'Orch.	Barton
8 Viol Celeste	
16 Bourdon/St. Flute/Diap.	Barton
	Wurl/Kimball
8 Vox Humana	Gottfried
8 Vox Humana	Barton

EXPOSED (BEHIND CONSOLE)

8 Saxophone	Kimball
8 Clarinet	Geneva
8 Oboe	Geneva
8 Viol	Geneva
4 Viol	Geneva
8 Orch. Flute	Kimball

EXPOSED (IN CENTER OF RINK)

8 Bass Tibia (14 pipes)	WurliTzer
Xylophone	Barton
Glock-Orch. Bells	Barton
Percussion Section	Barton
Crash Cymbal	Kohler/WurliTzer

EXPOSED (AT RIGHT OF CONSOLE)

Chimes	Barton
Xylophone	Gottfried
Harp	Geneva
Marimba	Barton

EXPOSED (AT LEFT OF CONSOLE)

Chimes	Barton
Glock	Gottfried
Harp	Barton
Marimba	Geneva

EXPOSED (ABOVE RELIEF STATIONS)

Diaphone (Low 25)	Kimball
Tuba, En Chanade (Low 12)	Barton



Pearl White takes a bow at the Elm Skating Rink Concert. *Lamb Photo.*

CONSOLE

Four Manuals with Horseshoe Bolsters with Added Side Rows, and A Double Row Front-Board
Geneva (Modified)

RELAYS & SWITCHES

No. 1 3 Manual /10 Rank Gottfried (Modified)
No. 2 4 Manual /15 Rank (incl. Sustento) Geneva

BLOWER

10 H.P. Orgoblo 15" Wind



Al Schmitz asks John Muri for 'just a little more' at the Arcada Theatre. *Lamb Photo.*

Organist

John Muri

John Muri became a theatre organist at the age of 17 in 1924 at the Temple Theatre, in Hammond, Indiana. He moved to the Hoosier Theatre in Whiting, Indiana, for three years between 1924 and 1927 and then on to the Indiana Theatre, Indiana Harbor for ten years.

He commuted almost weekly to the Chicago Theatre to study the work of Jesse Crawford and Arthur Gutow and also listen to Albert Hay Malotte at the McVickers Theatre. (Editors Note: Those were the days!!)

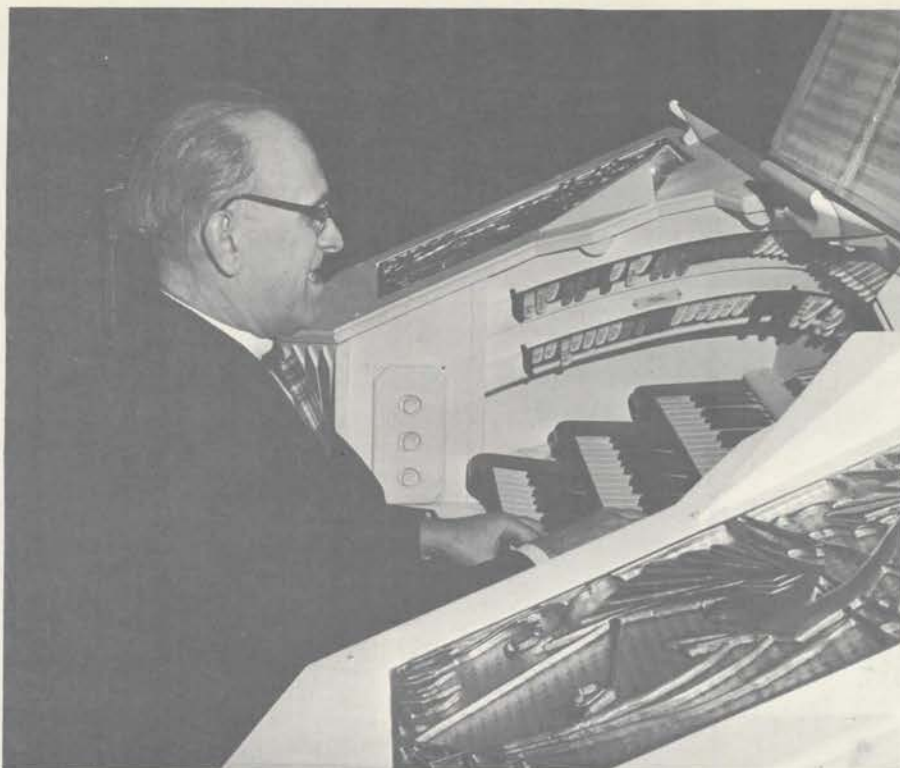
Mr. Muri obtained his Ph. D. from the University of Chicago in 1937 and became a teacher of English in the Hammond Public School System. He received his Master's degree in 1940 from Indiana University. He became organist for Hammond Civic Center when it opened in 1937 and held the post until this year when the pressure of other work forced his

theatre organ

resignation. The instrument was a highly amplified Hammond electronic. During the past three years he has played frequently at the home of Fred Hermes in Racine, Wisconsin. He has also given five organ recitals for the Detroit Theatre Organ Club - two in the old club theatre (the Iris), one at the Paramount Theatre in Toledo sponsored by the Detroit Club, and two in the new Detroit club - theatre on Michigan Ave.

Mr. Muri has several hours of motion picture material that he uses to illustrate the different kinds of work required of a picture organist years ago. He also has hundreds of slides - mostly complete sets of solos - together with many old so-called "Thematic Cue Sheets" and full musical scores that came with some of the bigger films.

He is presently a lecturer in English at the Northwest Campus of Indiana University at Gary, Indiana, teaching composition and literature. He is also consultant and writer for Encyclopedia Britannica Films, Inc. and writes a monthly page for Scholastic Magazines, Inc., New York. For the past six years he has been chairman of the Committee on Recordings of the National Council of Teachers of English and, in 1957, was awarded a citation for outstanding contributions to the teaching of English, which was written up in the February 3, 1958 issue of Newsweek.



John Muri reading the score of 'Oberon' Overture at the console of the 3/13 Geneva in the Arcada Theatre. *Trimmier Photo.*



Officers of the Chicago Chapter of ATOE L to R; Bob Mueller, Fred Kruse, George Johnston, Walter Rathmann, standing. Bea Lankow, Rod Elliott, and Nancy Tahlman, seated. *Trimmier Photo.*

BOUQUETS TO CHICAGO AREA CHAPTER

The tremendous success of the 1965 Annual Meeting was only possible because of the efforts of

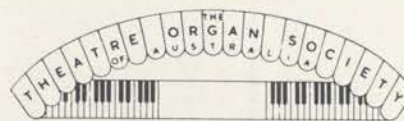
- Rod Elliott
- Fredrick Kruse
- George Johnston
- Nancy Tahlman

- Beatrice Lankow
- Robert Mueller
- Walter Rathmann
- Geannie Nachtwey

These people, all members of the Chicago Chapter, put in countless hours of hard work. The entire series of events were presented as scheduled with no confusion. It was well coordinated. Each member of the Chicago Chapter who worked on the annual meeting can point with pride to their efforts.



Atlanta's Bob VanCamp registers at the Holiday Inn - Bob Mueller (background) keeping his eyes on the registration desk operation. *Trimmier Photo.*



Membership cordially invited - USA - \$3.00 per year, includes a regular news magazine containing news items, record reviews, articles on electronic organs and specifications of theatre organs in all States of Australia.

Address all communications to THE HONORABLE SECRETARY, T.O.S.A., 10 Caloola Road, Wentworthville, N.S.W.

ATOE'S 1965 ANNUAL MEETING

DATELINE - CHICAGO, ILLINOIS

Saturday, July 13

The annual ATOE meeting opened at fast tempo and speeded up as event after event took place.

The Chicago Chapter showing considerable foresight, set up registration desks at both the Baker Hotel, St. Charles, and at the Holiday Inn, West.

For several hours both lobbies were filled with ATOE'ers renewing friendships and making new ones. The air buzzed with talk of 216's, pipe work, reservoirs, and remembrances of past meetings.



The lobby of the Holiday Inn during the registering period - also a chance to renew acquaintances and exchange notes. *Trimmier Photo.*

Since the first event took place in St. Charles, the Baker Hotel became Mecca for everyone. Needless to say, the program committee of the Chicago Chapter planned it this way since the hotel lobby contains a sweet-sounding Geneva Organ of 3 manuals and 9 ranks. This, of course, suggested a jam session and numerous ATOE members could be heard for the balance of the day playing this nice lite instrument.



A group of ATOE'ers 'jamming' at the 3/9 Geneva in the Baker Hotel lobby. *Trimmier Photo.*

The thought that went into setting up this year's meeting was evident as gen-

uine pipe organ music greeted the ear of everyone gathering at the Baker Hotel. Even the National Board of Directors, hard at work in a private conference room of the hotel, conducted business to the strains of music coming from the lobby organ.

Shortly before 8:00 p.m., the entire contingent walked from the Baker Hotel to the Arcada Theatre, located a block away, for the first planned program.



Entering the theatre, the ATOE group was pleasantly surprised to observe a well-kept, clean theatre. In the pit, a white console sat gleaming under a brilliant spotlight.

Lowell Ayars led off with a series of numbers that showed his virtuosity at the console of the Geneva 3-13. Lowell played a fine series of melodies. Among the highlights were "When Day is Done", "Bye, Bye Blues", "Vienna Dreams", and "Stumbling". The program was enhanced by the expert spotlight work and the unique inset lighting featured on the almost abstract console design.

Lowell followed his formal program by playing a song-fest which included a beautiful collection of old, illustrated



Lowell Ayars at the 3/13 Geneva in the Arcada Theatre. *Trimmier Photo.*

song slides. The "Organlog" included such nostalgic gems as "Poor Butterfly", "that Old Gang of Mine", "Ain't She Sweet", "Together", and "Walking My Baby Back Home". The ovation of the well-filled house was thunderous.

Bouncing out of the pit came Al Schmitz, our perennial emcee, who introduced John Muri. Mr. Muri, a well known Mid-West organist, immediately went into a group of musical compositions not usually associated with movie playing. In doing this, he demonstrated excellent musicianship and the versatility of the unit organ. He led off with "Oberon Overture", then came an unusual series wherein Mr. Muri took rock'n roll themes and produced listenable music. This was followed by "Spellbound" and others, such as a medley from "Fantasticks".

Then came an expert cueing of a silent Laurel & Hardy comedy entitled "You're Darn Tootin'". This particular comedy contained a real challenge because it called for music cues for a brass band and solists on various instruments along with the usual pratfalls, dives into manholes, shin-kicking, and a hilarious scene involving 20 or 30 men calmly shredding the clothes off each other. The laughter in the theatre virtually drowned out Muri's closely cued score. After this fun-fest, John Muri announced an encore and remarked, "I was sitting there laughing and playing". The console was then turned over to all comers for jam session.

Weary (but happy) groups drifted back to the hotels contemplating the next day's program.



A view of the Audience during John Muri's performance at the Arcada Theatre. *Trimmier Photo*

theatre organ

Program Number One featured the Barton 3-10 at the MontClare Theatre. This program was divided into two segments. The first was played by Bob Van Camp, known for his interludes at the Atlanta Fox Theatre's 4-43 Moller.

Bob's program consisted of a wide variety of popular selections with emphasis on expert registration to make this sweet sounding Barton really sing.

At the conclusion of his program, Mr. Van Camp paid tribute to ATOE when he said:



"I want to tell you that I'm a real lucky guy - who just happened to be in the right place at the right time - and I'd be less than honest if I didn't recognize your part in it. Some several years ago, when ATOE re-conditioned the Atlanta Fox 4-43 Moller, I was fortunate enough to be



Bob VanCamp at the 3/10 Barton in the Montclare Theatre. *Trimmier Photo.*

there and to get the bid as House Organist in that fabulous house. It was then, and is now, a lifelong ambition realized to play one of the biggest in one of the top houses and I want you to know ATOE made it possible. That's a big part of my job. And there's another very large part - your wonderfully warm reception of me this morning. Let me assure you, there's a real and grateful feeling this morning in my heart."

The second segment was played by Reginald Foort. It was announced that Mr. Foort would play the accompaniment for the silent feature "Ella Cinders", starring Colleen Moore. This came as a surprise since most or-



Reggie Foort cueing "Ella Cinders" at the 3/10 Barton - Montclare Theatre. *Trimmier Photo*

gan enthusiasts think of Mr. Foort as a soloist, famous for orchestral arrangements for theatre organ. His superb cueing of this famous feature proved that Reggie is at home in any type of theatrical playing.

Needless to say, both artists received a tremendous ovation for their efforts. Special mention should be made of Walter Rathmann's efforts in restoring the Mont Clare Barton. His hard work was apparent in the nice sound it provided. This program was held in the morning. After lunch, the ATOE headed for the Chicago Stadium.



A general view of the giant Chicago Stadium before the afternoon concerts. *Lamb Photo.*

Everyone approached the huge stadium, which covers a city block, with enthusiasm as the actual live sound of the world's largest theatre-type unit organ had been described many times but not heard in person by many of the ATOE members. Al Melgard, Staff Organist for the Stadium, hosted the group. Most members filed past the huge 6 manual, 883-stop organ console for a close look.

Al started the program by playing "Hello ATOE" (lyric by Al Melgard) to the tune of "Hello Dolly". No group has ever been entertained by a more gracious host. Each number was announced by Mr. Melgard with touches of humor and then well played. His numbers included "The Fire Department March", "My Vision", "St. Louis Blues", "Stormy Weather" (complete with thunder and lightning), and many others. Of special note was the "Lord's Prayer", which was played with simple dignity. This showed that the super-large, brassy Stadium Barton can be played reverently.



A close-up of the giant Barton console in the Chicago Stadium. *Trimmier Photo.*

At the conclusion of our host's program, the microphone was turned over to ATOE's emcee, Al Schmitz, who introduced Pearl White, Chicago's effervescent Queen of the Theatre Organ.

Pearl, who never had played this huge 6-manual organ, approached it with no evidence of fear and the assemblage was treated to some fine organ music - sentimental ballads, South American rhythms, and well known pop tunes. Each tune ended in a climatic crescendo that was deafening. The big Barton lived up to its reputation as being the largest of its type and, no doubt, the loudest. Pearl White received a standing ovation which was richly deserved.

Emcee Schmitz then introduced Don Baker who took over the console in a manner that made one feel that he was right at home. Don's numbers contrasted with the stylings of both Al Melgard and Pearl White.

The extreme echo present in the stadium would have a tendency to be bothersome to any organist. However, Don's choice of registration was carefully chosen and his usual bouncy, crisp style was in evidence throughout his part of the program.

Mr. Baker played his well known arrangements of standard melodies. His final number, "I Love a Parade", started building up from the first chord. He kept adding stops as the music proceeded until the finale, which was as great a demonstration of sound as one is likely to hear.

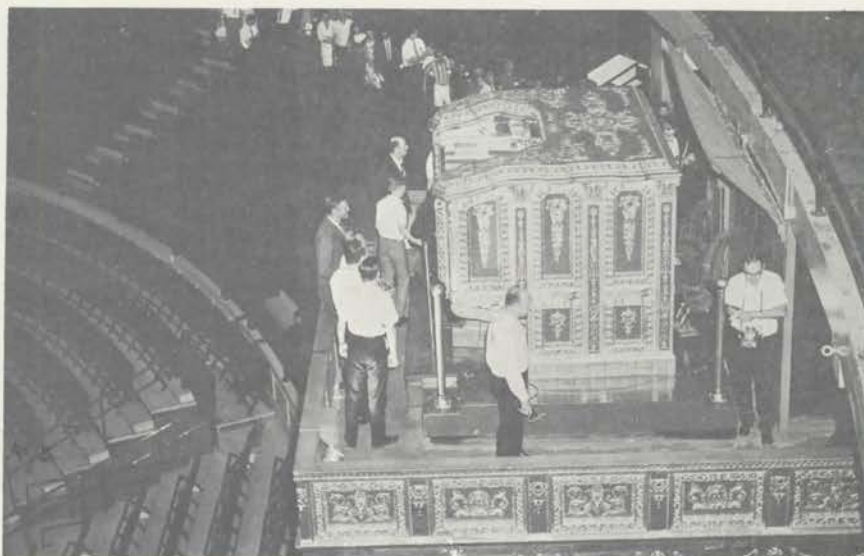
No one in ATOE who attended the Melgard-White-Baker program at the Chicago Stadium will ever forget the experience.



Pearl White at the Stadium Barton. *Lamb Photo.*



Al Melgard, staff organist at the Chicago Stadium Barton since its opening. *Trimmier Photo.*



The giant Barton console with the ATOE members lined up to get a close look. *Lamb Photo.*



Genial Don Baker poses at the Chicago Stadium Barton. *Lamb Photo.*



Al Melgard salutes Bob Montgomery and his organ maintenance crew for a job well done. *Lamb Photo.*

THE ANNUAL BANQUET

The high point of each year is the banquet. This year it proved to be the biggest ever with 303 persons in attendance.

President Carl Norvell in his remarks pointed out that at the 1964 meeting, the membership was 1979. This year it reached 2500. Last year there were 19 chapters - this year 25.

Three Honorary Members from previous years were present - Mel Doner, Leonard MacClain and Reginald Foort. Dan Barton received Honorary Membership this year for his contributions to the art of theatre organ construc-

tion. Mr. Barton, at 81, enjoyed himself thoroughly and was pleasantly surprised by the honorary status bestowed on him.

Dan stepped to the head table to receive his Honorary Membership of the year and delivered a statement that will be long remembered by all present. (Editor's Note: His words appear on another page of this issue in the article entitled: "Thoughts about Dan Barton".)

President Norvell paid special tribute to Vi Thompson, Circulation Manager, and Ida James, Past National Secretary, for their hard work in behalf of Atoe. Unfortunately, neither lady was present to hear this tribute.



The head table during the Annual Banquet. L to R; George Anthony, and Mrs. Anthony, Erwin Young, Betty and Carl Norvell, Rod Elliott, George Johnston, Al Schmitz, and Dick Kline.



Erwin Young, Betty and Carl Norvell look on as Dan Barton prepares to acknowledge his Honorary Membership. *Trimier Photo.*



Dan Barton, ATOE's Honorary Member for 1965-66. *Lamb Photo.*

THOUGHTS ABOUT DAN BARTON ATOE's 1965 - 1966 HONORARY MEMBER

By any measure of human accomplishment Dan Barton is a remarkable man. In his presence one soon encounters the qualities which enabled him to develop, build, merchandise and install the approximately 350 instruments which bear his name. At 81, Dan is alert in mind and active in body. Time has been kind to him. His ruddy complexion, thatch of silver hair and bright blue eyes reflect the spirit of a young man, the man who solved the problems inherent in theatre organ building to achieve a permanent niche in the hearts of those who revere the grandest of musical instruments.

Actually, Dan earned the honor represented by the ATOE Honorary Membership for 1965-1966 more than 40 years ago when the "golden voiced" Bartons fanned out from Kenosha, Wisconsin, to engulf America's Mid West in a musical concord quite different from any other heard before or since. Dan is quite aware of this tardiness of recognition but is no less pleased that... "after 40 years I'm being discovered".

Those who approached Dan with an assumption that they'll be dealing with a "square" soon get a taste of the youthful outlook of the man; his speech is of today, often salted with terms approaching that of the "jet set" and teenagers, including words and phrases used by jazz musicians. To state it bluntly there are no flies on Dan Barton.

As an example of his active approach to today, he decided entirely on his own to drive his automobile from his Oshkosh home 100 miles to Chicago "to find out just what this ATOE thing is

Continued on Page 24

ANNUAL MEETING REPORT

(continued from page 12)

Monday, July 5

Members of ATOE and guests took over the Hub Rink at 10:00 a.m. to hear Leon Berry and his world famous Wurlitzer.

The Rink management and Leon Berry acted as host for the assembled group. Emcee Al Schmitz took over the mike, introducing Leon who proceeded to present a magnificent program of rhythmic numbers on this unusual installation. Each tune was played in the well known distinctive style used by him to attract crowds to the Hub Rink. It is the "Toe Tapping" style that identifies Leon.

The organ itself started out as a 2 manual, 8 rank Wurlitzer removed from the Madison Gardens Rink, Chicago, to the Hub in 1950. The organ has been remodeled with additional ranks installed together with a 3 manual console from the Bailey Theatre, Buffalo, New York. Virtually all of the percussion are in front of the shutters in plain sight of the roller rink's patrons. This arrangement is a continual source of entertainment as skaters stop to watch the various actions work. Leon accomodates them by leaning heavily on the trap section. This Wurlitzer has a clean crisp tone and is kept in top shape by Maestro Berry, who maintains the instrument himself.

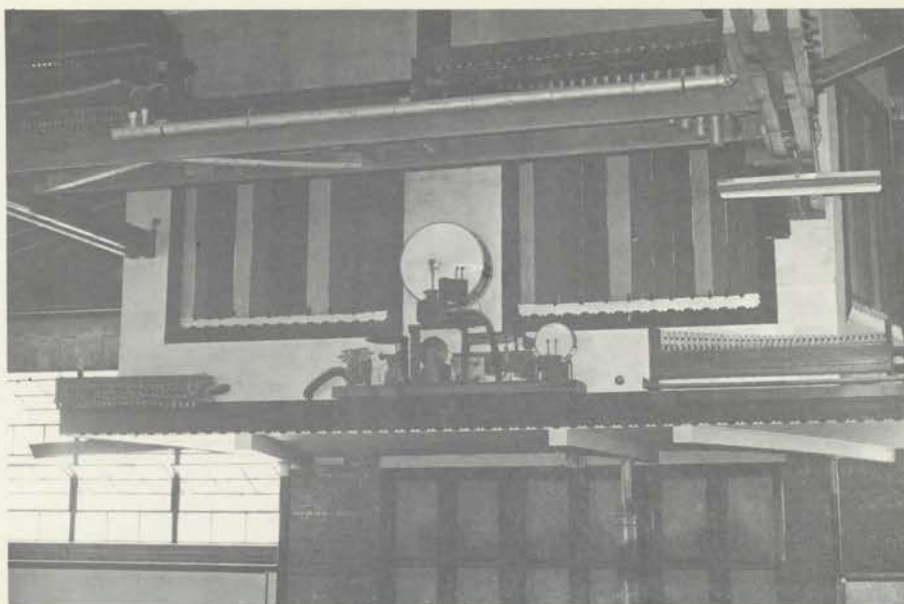
After exchanging views with each other, taking pictures, and talking to Leon, the ATOE'ers headed for the afternoon program, which was held in Mundelein, Illinois.

It would be extremely difficult for the greatest poet to describe the St. Mary of the Lake Seminary grounds. This religious college located at Mundelein, Illinois, defies description with its heavy growth of trees, stately



Theatre Organ Editor, George Thompson interviews Leon Berry following concert at the Hub Rink.

Trimmier Photo



Chambers of the Hub Roller Rink Wurlitzer with percussions mounted outside. *Trimmier Photo*



Leon Berry at the Hub Rink Wurlitzer. *Trimmier Photo*



A view of one half the audience at the Hub Rink Concert. *Lamb Photo*

buildings, extensively manicured lawns, and Lakes.

The conventioners assembled in the auditorium of the Seminary to hear two great organists take turns on a composite Gottfried-Wurlitzer 23 rank organ.

The Seminary auditorium, seating approximately 800, is by dimensions ideally suited for pipe organ acoustics. The ex-Chicago Theatre, Style 285, ebony console located in the center of the orchestra pit was a joy to behold. The four relatively shallow chambers are located two on each side of the proscenium arch. The location and size of each chamber indicated that this organ was designed to really sing out. (A feature article on this organ will be in a forthcoming BOMBARDE, Ed.)

John Seng led off the program and, from the first chord, it was obvious the organ was installed properly in an ideal auditorium. Johnnie's playing was first rate, as is always the case when he is at the console. His approach is modern with complex harmonies cleanly defined.

The numbers chosen were somewhat different from the usual theatre organ presentation. The opening number, "Of Thee I Sing", proved the quality of both organ and organist. John Seng displayed his virtuosity in playing "Alice Blue" (from Grofe's "Three Shades of Blue"). Each number revealed something new and different.

After closing his formal presentation the crowd insisted on more. Johnnie obliged by playing a symphonic "Chop Sticks" and then his well known version of "Beyond the Blue Horizon".

After a short intermission, Don Baker took over the Mundelein Console. The ATOE'ers greeted Don with a roof-raising round of applause. Baker acknowledged the greeting given him by a performance that was flawless. Don started playing and did not stop for over an hour. The tempos were of metronome precision. His treatment of the organ was the quality of musicianship that kept him at the Paramount in New York for thirteen years. He explored the dynamics of the organ with some passages going from a single stop to full organ and back in an ever-changing tonal color. Mr. Baker's bouncy style was exhibited at its best in such numbers as "Lady of Spain", "Twilight in Turkey", and "Veradero". Of special note has his sensitive playing of "Dawes' Melody". In this number he showed his mastery of registration. After playing without stopping, Don turned on the bench and was confronted with a standing ovation. As a thank you to his appreciative audience, Don played his arrangement of "Dancing Tambourine"--always a joy to hear. It was noticed that the Chicago Chapter of ATOE had arranged the programs to present different styles of playing at each presentation. This type of planning helped make the Mundelein program a memorable one.

After returning from Mundelein and a spot of refreshment, members of the ATOE gathered at the Elm Skat-



John Seng at the Mundelein Console. *Lamb Photo*



Don Baker caught during his performance at the Mundelein console. *Trimmer Photo*

ing Club in Elmhurst for a program on the 4-23 Gottfried Organ. The Elm Rink measures 200' x 125' with a 28' ceiling and was built in 1956. It was discovered that the vibrations created by the organ caused the roof to pulsate excessively. Therefore, a special insulation was designed to isolate the organ from the roof. For the program Tony Tahlman, organist for the Elm Skating Club, shared honors at the console with Pearl White.

Tony Tahlman, regular organist at the Elm Skating Rink, opened the evening concert with a rousing demonstration of all the facilities available on this Geneva - WurliTzer - Kimball - Gottfried 4 manual pipe organ. Tony played a regular concert program exploiting the organ as a concert instrument rather than a skating rink organ thrilling the over 300 ATOE'ers that were in attendance with such selections as "Quiet Village", and a selection from the "Fantasticks". This organ comprising 18 ranks in two chambers, plus 6 ranks unenclosed also has double Glock, Harp, and Glockenspiel plus all the non-tonal percussions unenclosed all installed in the roof area of this huge rink. (see story on page 7).

Following Tony, was Chicago's pipe organ sweetheart Pearl White opening with a robust "Hello Dolly." This gal certainly plays a lot of organ with a lot of real feeling, and the audience loves every minute of her playing. We were happy to hear her do her fabulous rendition of "I Want To Be Happy" with her own double rhythm treatment that brought down the house in Shea's Buffalo Theatre last year. Following her encore of "Alley Cat", emcee Al Schmitz announced that it was John Seng's birthday, and Pearl whipped right into the traditional Happy Birthday with the audience singing along. Johnny gratefully acknowledged this tribute.

Following the two featured artists, the console was thrown open for a 'jam session' in which many of the regular Convention artists participated along with visiting members.

Tuesday, July 6

This day found the conventioners studying road maps, traveling highways and biways to Burlington, Wisconsin, for a luncheon session at Liggett's Holiday Inn, Browns Lake (Burlington). The luncheon was held in the Royal Palm Room of the Inn with Les Strand doing the honors from 10:30 to Noon. The organ is listed as a WurliTzer, Style E, and Les Strand's playing made the organ sound much larger than it actually is. His jazz stylings were excellent. This program was an informal affair with the large crowd roaming around, exchanging pleasantries, and gathering around the console to observe the organist's techniques. During lunch, and afterward, a jam session developed, which turned into a concert by two old pros - Leonard



Al Schmitz, emcee extraordinary, announces Pearl White at the Elm Rink Organ. *Lamb Photo*



Al Schmitz stands in the background as Tony Tahlman announces his next number on the Elm Skating Rink Organ. *Lamb Photo*



Les Strand at the 2/9 WurliTzer at Liggetts Holiday Inn, Wisconsin. *Trimmer Photo*

MacClain and Arsene Siegel. Leonard with 50 years of experience, had the little Wurlitzer singing its best, playing the gamut from novelty tunes to classics. Arsene Siegel then took over and played the familiar arrangements from his famous "Matinee" album for Replica Records. His ability to make the little Liggett Wurlitzer sound like the big Oriental organ was amazing.

At the conclusion of this round of activities, the ATOE was again on the road, destination--Fred Hermes, ex-Michigan Theatre 5-28 Wurlitzer near Racine, Wisconsin. This is a very unique home installation and was the result of some very careful planning by Fred. (see article elsewhere in this issue. Ed.) John Muri, who played one of our first programs, reappeared to present a program with silent movie accompaniments. John being a polished musician, did a beautiful job in all respects.



Fred Hermes Jr. Poses for our camera at the 5/28 Wurli Tzer.



Fames Chicago organist Arsene Siegel plays the Liggett Wurli as Lowell Ayars looks on with admiration. Lamb Photo.

The big five-manual console was then taken over by Kay McAbee who concertized for the balance of the afternoon. Kay is at home on this organ and his playing was flashy, brilliant, and explored the entire tonal range of this excellent instrument.

As an added surprise attraction young Fred Hermes Jr. took his place at the 5 manual console and with his playing of this mighty instrument left no doubt that the tradition of theatre organ playing will live on through the efforts of such fine young musicians as Freddy Junior.

The weatherman was very cooperative. However, he must have misread the time schedule on our calendar because the weather was near perfect throughout the entire conclave until late in the afternoon of the meeting at Fred Hermes. At this time a thun-

derstorm came in from the direction of Lake Michigan and doused the entire area. The ATOE group returned to Chicago in a "driving" rainstorm. This, in some circumstances, would have dampened many a spirit but the success of the convention was so great that the miscalculation of the "weather" man was incidental and was hardly noticed.

This annual meeting was far and away the most successful ever held by our organization. There were over 300 members attending each and every event and 23 out of a total of 25 chapters were represented. The enthusiasm that was in evidence at the beginning of the convention was still radiating at the closing. THEATRE ORGAN salutes the hard work and careful planning of the Chicago Chapter, ATOE!



Lowell Ayars (an accomplished vocalist) entertains as Leonard MacClain accompanies on the Liggett Wurli. Trimmier Photo.



Kay McAbee concertizes while the MacClains, and the Mel Doners watch from the front row. Lamb Photo

THE NEW YORK TIMES: "BILLY NALLE provides a new and exciting sound on the theatre pipe organ."



"In the 'short hair' organ field, first you set aside George Wright and Billy Nalle and *then* you talk about the organists. Nalle goes further than any other recording personality in purveying a contemporary sound on the theatre organ . . . an adroitness seldom equalled on *or* off recording."

THE AMERICAN ORGANIST.

In the unlikely event that you have not heard the subject of this critical acclaim, the time to do so has arrived. Hear his great new album "Billy!" (1016). It is an exciting collection of shimmering improvisations, performed in Billy Nalle's own unique style. Mono, \$4.98. Stereo, \$5.95.

Mail orders add 25¢.

MIRROSONIC RECORDS, LTD.

502 EAST 84TH STREET, NEW YORK 28, N. Y.

THEATRE ORGANS IN THE UPPER MIDWEST

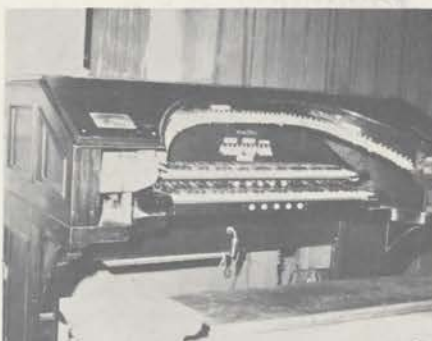
By Lance Johnson

Many theatre organ enthusiasts in the upper Midwest are unaware that there are several theatre organs in North and South Dakota. Although these are rather small instruments, with the exception of the Reiny Delzer 4/21 WurliTzer, they have played an important part in the intertainment of thousands of theatre goers during that fabulous era.

The Minnesota Amusement Company has become increasingly aware of the popularity of theatre organs lately and has set a policy which is most disappointing to area organ buffs. They are down to their last three organs and it looks like these organs will remain in there locations for some time. There is much conjecture as to why the theatre chain has literally "tied up" these organs. One manager explained to me that because of amateurs working on these organs and apparently doing more damage than good, the company does not want anyone attempting to make them fully playable again in the theatres. Another idea is that the chain may use the organs again during intermissions if and when the enthusiasm spreads far enough over the general public to warrant their use. The result of all this is that the Minnesota Amusement Company has set fantastically high prices on these three organs to discourage buyers. One manager pointed out that if the chain were able to sell any of these organs for the high prices set on them, it would help to compensate the organization for the mess involved in taking them out, (damaging theatre property, etc.) and it would help to recover some of the investment in the organs which was lost due to the sudden popularity of talking pictures.

One of these organs, the style E WurliTzer in the State Theatre in Sioux Falls, South Dakota is just barely play-

able. When I approached manager Cliff Knoll last Winter, he seemed delighted in letting an organ builder inspect the instrument. The next morning, the manager, janitor and I went down to the orchestra pit and started it up. Much to our disappointment, the organ barely played.



Console, State Theatre, Sioux Falls, showing damage done over the years.

We tipped the pedal board up and cleaned out the popcorn and candy wrappers only to find that the pedal contact fingers were badly mutilated. I spent the next two hours straightening them out, then to find that the cable connecting the pedals and console junction had been broken. Many of the console parts such as the contacts for the second touch and tremolo tablets and the piston pneumatics were missing. It seems that some College students had attempted to repair the organ about ten years ago and had taken these parts back to their dormitory rooms and they haven't been seen since! Next we inspected the chambers and although they were blackened with soot and dirt, the organ was quite well preserved. All the percussions worked but the tremolos were dead. I got them working again and then checked the relay and switch stack. After removing one of the bungs, I found out why the organ was riddled with dead notes. As I should have expected, the zephyr skin had blown out. There are about 29 of these dead throughout the organ. The pipe work is in very good shape with the

exception of the tibia stoppers which have loosened up and fallen into the pipes. The theatre auditorium has never been modernized but has been repainted. The gold leaf has been redone in red, white and blue! The only modernizing is in the lobby and concessions stand. Mr. Knoll became quite excited when he heard a few boops out of the organ and hinted that it would be fun to have it played for intermissions. However, after he had contacted the Minnesota Amusement Company, they were not interested in having anyone working on the organ.

The organ is a typical style E with seven ranks arranged as follows:

MAIN CHAMBER (Left)

Diaphonic Diapason	85 pipes
Violin	73 pipes
Violin Celeste	49 pipes
Concert Flute	97 pipes
Chrysoglott	

SOLO CHAMBER (Right)

Vox Humana	73 pipes
Tibia Clausa	85 pipes
Trumpet	85 pipes
Traps	
Glockenspiel	
Xylophone	
Chimes	
Relay-switch stack	

The second of these organs is in the Fargo Theatre, Fargo, North Dakota. The theatre and organ is identical to the State in Sioux Falls. The only difference in the theatres is that the Fargo Theatre has been completely remodeled and the old organ grilles have been covered up with a wood louvered screen which restricts the tone opening by at least 50%. The organ is also a style E with the only difference being that the relay-switch stack is in the Main chamber. The organ at present is not playable and the manager, Mr. John McCashin is not interested in having it repaired. The generator belt has been removed and its very likely has many dead pipe pneumatics. The price on this organ has been set at \$3500. Needless to say, organ enthusiasts have lost interest in this instrument. The only theatre organ still being played in this area is the 2/4 Barton at Bud's Roller Rink in Moorhead. (This organ is featured in another article) The former manager, Mr. Ed Kraus, who passed on several years ago, married the Hildegard Oselmann who has organist at the Fargo. Mrs. Krause is a charter member of the Red River Chapter.

Another article, part II will deal with other theatre organs in South Dakota.

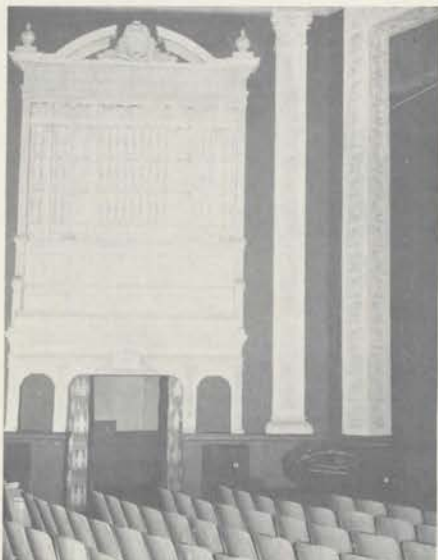
BACK ISSUES STILL AVAILABLE
PRICE \$1.00 each

THEATRE ORGAN

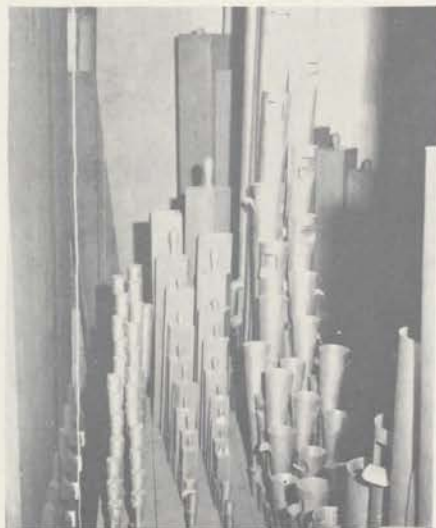
1959 - Volume 1, Number 2
1962 - Volume 4, Numbers 3 and 4.
1963 - Volume 5, Numbers 1, 2, 3, 4.
1964 - Volume 6, Numbers 1, 2, 3, 4.

BOMBARDE

1964 - Volume 1, Numbers 1, 2, 3, 4.



Main Chamber and console of Style E WurliTzer - State Theatre, Sioux Falls, South Dakota.



Solo Chamber, State Theatre, Sioux Falls. Vox Tibia and Trumpet.

CHAPTER ACTIVITIES



Dick Smith at Center Theatre 2/8 Robert Morton; Don Hall, Piedmont Chapter Chairman, and Sid Seymour, AGO Theatre Party Chairman.
Photo by Jim Sparks.

NEW YORK CHAPTER

The New York Chapter held its fourth meeting of the year at Long Island University, formerly the Brooklyn Paramount Theatre. On June 6, 1965 about 135 members and guests were thrilled at hearing and playing the 4/26 WurliTzer from 10:00 A.M. until 3:00 P.M.

The featured guest organist of the afternoon was Ernest Nichols, a native of Clarksville, Tennessee, who was house organist at the Malco Theatre in Memphis, Tennessee in 1959-1960. Mr. Nichols is now organist for Long Island University as well as at Christ Lutheran Church in Brooklyn, N.Y. The organ is in better shape than it has been in recent



Bill Gage seated at the console of the 4/26 WurliTzer in the former Brooklyn Paramount.

years and has been used nearly every day during Commencement activities. At Baccalaureate Service the graduates marched in to the traditional "Pomp and Circumstance" by Sir Edward Elgar and left the auditorium hearing the March from "Athalia" by Felix Mendelssohn. Whether these young people remember the Baccalaureate Address "Don't Major in the Minors" or not is questionable, but how can they forget going out into this "space-age" to the tunes of a 4/26 WurliTzer post horn.

Quite a transformation has taken place since August 1962 when the Brooklyn Paramount closed its doors as the second largest cinema palace in the New York area. 80% of the orchestra seats have been removed and a highly polished basketball court has been constructed at stage level and far back into the orchestra section. The rear half of the balcony has been walled off with cinder blocks to provide office space for faculty members. By limiting the balcony space and raising the floor the hall has become considerably compressed which has heightened the acoustical qualities of the auditorium.

19 of our members had a chance to play the organ and examine the various tone colors.

While this may well have been the last meeting before summer, attendance was gratifying and from all reports it was a most enjoyable day for all. We are anticipating a busy fall season. Keep watch for announcements.

Program notes by
Allen W. Rossiter

PIEDMONT CHAPTER

The Piedmont Chapter along with the local AGO group held a theatre organ party at the Center Theatre in Durham, N.C., Monday evening, April 26, 1965. This concert was part of the 3 day AGO regional convention being held in Durham, Raleigh and Chapel Hill.

The artist for the evening was Dick Smith of Baltimore who played regularly at the Stanton Theatre there before its recent demise and who also was featured at the Radio City Music Hall ATOE meeting celebrating the 10th Anniversary of the club. Despite his age (only 19) he presented such a program of diversified music that everyone was satisfied. His version of the "Cuckoo Waltz" had the AGO members rolling in the aisle, as most of them had never really heard a theatre organ played before. After slightly over a hour of pure fun and enjoyment Dick played his final number. It began as the Widor Toccata but instead of the expected thundering pedal melody along came "Tea for Two." This one really brought the house down. Dick is now traveling for Wurlitzer and we suggest you go to hear him if he comes your way. He is equally at home on a pipe organ or electronic.

The organ was in excellent condition and sounded fine thanks to Don Hall and his crew, Neil Ludlam, Jim and Jane Sparks and Henry Aldridge. Dick remarked after the concert that this organ was second only to RCMH which is not bad considering the center has only a 2/8 Morton.

The Morton in the Carolina Theatre, Greensboro was played for the fashion show May 6 and the Carolina Organ Club will present a theatre organ party Monday, May 23 with Sid Hellier at the console.

OREGON AND PUGET SOUND CHAPTERS

The May 30 meeting of the Oregon Chapter was held at the Oriental Theatre, Portland, and featured James Roseveare, of San Jose, California, as the guest artist on the 3/13 WurliTzer. This was a joint meeting with the Puget Sound Chapter and we had many guests from Seattle and various points in Washington for a total attendance of 150.

Jim Roseveare gave a most enjoyable concert which featured several Crawford transcriptions that were a delight to hear.

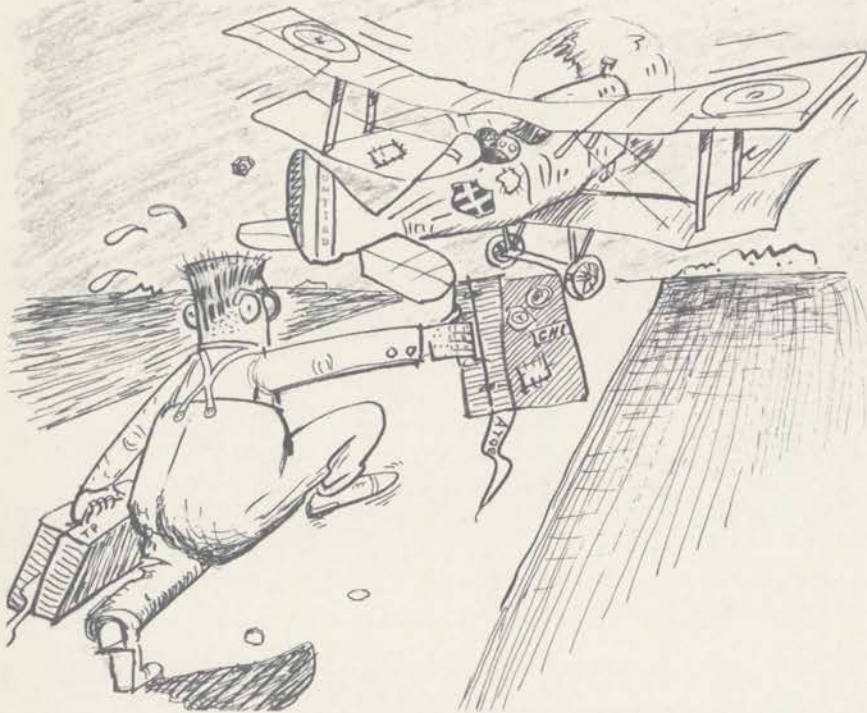
After the meeting a buffet was held at the Rose Manor Inn with over 85 members of the two chapters in attendance. Three Oregon Chapter members held "open house" and immediately after the buffet and business meeting, the group headed for the homes of Bob Burke, Dave Markworth and Paul Turchan to enjoy these fine home installations.

The next meeting is planned for July or August at the Portland Paramount Theatre.

Brother Andrew, csc
Oregon Chapter, Secty.

theatre organ

Stuff Stolen From Stu



The trek Eastward got off to a bad start when the BOMBARDE editor missed the plane, although he managed to throw one suitcase aboard.

(Convention color pilfered from Bombarde Editor, Stu Green's Notebook in the dead of night by his nefarious roommate.....this mag's laborsaving editor)

Leonard MacCalin making the 2m/6r in Bob Mueller's basement sing exquisitely during an evening jam session (Bob's wonderful neighbors were phoning in requests past midnight)....An unidentified ATOER trying to teach the Mynah bird in the Holiday Inn (headquarters) lobby to say "Wur-lit-zer" and the resulting double take when the bird retorted in baritone Kunura tones, "My name is GEORGE!".... Dick Kline telling how he converted a stone quarry into a studio and adjoining lake to provide a setting for his future 28 ranks of which six are now winded, "Sounds awful," admitted Dick....Dr. Clay Holbrook arriving during the wee hours at the Holiday Inn attired in walking shorts. He has dimpled knees....Dick Smith entertaining late breakfasters at the Conn "Theatre" set up on the Inn patio while waitress Sandy Schaeffer vocalized. Her "Granada" indicated that her music major course at North Centra 1 College was sinking in even while the oatmeal cooled...National Secretary Betty Norvell distributing peaches she'd hauled all the way from Georgia--and outclassing them all herself....The editor of that other magazine* taking it easy at events while I scribble furiously for the BOMBARDE. Wonder how he expects to remember all the details and names? Names, for example, such as those of "Late, late" arrivals Bob Fountain, Lynn MacCory and Charlie Walker who arrived at 4:00 AM Fri-

day with that exhausted "I've been walking for days" expression....Stu Green (that's me) clearing the Mont Clare Theatre of all human spectators during a jam session when someone, despite warnings, dared him to play the gorgeous 3-10 Barton. The exodus was complete in six minutes of Stu's best effort. On turning around and seeing the house empty. Stu (later) complained, "I'm slipping--usually takes only five minutes." Californian John Gallagher telling "Veep" Erwin Young that the third Fantasy label "Farewell to the (San Francisco) Fox" platter will soon be in retailers' racks. As before, Volume III sides are played on the gone 4-36 by Everett Nourse and Tiny James....Floridian Stevens Irwin explaining that a lexicographer isn't some kind of political extremist, just a compiler of dictionaries, in Irwin's case it's a dictionary of pipe organ stops....Delaware Cahpter's Dick Heisler sneaking a tape recording of the 3-9 Geneva in the Baker Hotel banquet room during registration while various artists, mostly kids, jammed at the gingerbread console....Leonard MacCalin using his musician's fingers to form a pincer in order to pull a whisker the razor missed from New York Chapter Secretary Al Rossiter's chin.... Lovely Vi Kykins, wife of Central Indiana Chapter Secretary Neil Dykins attending events solo. Neil couldn't make the scene....Young (13) Bill Taylor (Northern California Chapter), unimpressed by size or complexity, bravely tackling all consoles he encountered during jam sessions.... The much appreciated courtesy of CATOE



Raymond Taylor and family of San Mateo, California. Regular ATOE Annual Meeting Attenders.

in sending a delegation to the Holiday Inn a whole day before registration to greet early arrivals. On CATOEing duty were Bill Spencer, Larry Coleman, George Johnstone and Jack McCarthy to help new arrivals get their bearings....Jack's attractive Mrs. Val McCarthy, asking for my autograph and getting a pen sketch of my match stick figure trademark. Proved I could Friday morning with a big "X" on my registration form. CATOE had set up a registry table manned and womaned by Fern Coleman, Marty Morez and Bea Lankow. Bob Mueller (he of the cellarful of Wurli) was raking in the shekels while a sloe-eyed doll was typing out the identification badges. Hers bore the name Maryln Anderson....An ATOER stopping the Hunts (Dayton, Ohio) to ask the Mrs., "Didn't I see your photo in the BOMBARDE?" (He sure did; I put it there!)...Hollywoodian Walt Clough, on hearing the Baker Hotel 3-9 Geneva, "Wonder what it'd sound like through a Leslie Speaker?"Karl Warner (Phoenix, Arizona) explaining that absent glamorpuss Laurel Ruby had sold her 2-4 Style B Wurli to Don Rittenberg of Portland, Oregon, some time after she moved from the Northwest to Phoenix....A 40 mile trip to the other HQ, the Baker Hotel, revealed a similar registration line manned by VOX CATOE editor George Johnstone, Nancy Tahlman, Val McCarthy and her swain, John. The pad was jumping with music from the ballroom Geneva and the babel of several hundred organ-happy ATOERs....The thrill of meeting legendary Dan Barton who recognized me from an insultingly accurate caricature someone sent him years ago----in Virgil and Billie Purdue organgabbling over hamburgers in the Baker Hotel Coffee Shop....in Dick Simonton offering plans for a calliope in case I wanted to build one....steam powered, yet! My reply--that I've been getting by for years on air (Hot Air, Ed.)....Jon Brent at the 3-9 Geneva swamping the Board of Directors' meeting in the next room with loud music.

*he means Theatre Organ

THE FORGOTTEN CRAWFORD SPECIAL

By
Lloyd E. Klos

When one mentions the term "Jesse Crawford Special" to any theater organ enthusiast, it evokes a response of knowing of the ultimate in cinema organ design. It is generally thought that the five Crawford Specials were alike in size. However, one is of greater size than the other four.

Grand-daddy of them all, of course, is opus #1458 installed in the New York Paramount Theater in 1926. Designed by the Poet of the Organ, Jesse Crawford, this instrument, amid a scene of gingerbread garndeur, was used by Jesse for songfests and musical interludes, but not for recording. Recording technique in those days was not advanced to the state it enjoys today, because vibration from the big diaphones would send the recording stylus jumping off the master disc. Therefore, a smaller Wurlitzer was installed on the 8th floor of the Paramount Building for recording purposes.

The second Crawford Special was #1894 installed in the Detroit Fox in 1928. Restored a few years ago by enthusiasts, the organ was featured in the 1960 AGO convention by Ray Shelley. As a result, the organ was recorded by him, and the subsequent disc was well-received by enthusiasts.

A third JCS, #1997, is in the Fox Theater in St. Louis, and has been used during the past few years between shows, played by Stan Kann. As far as is known, the organ has never been recorded.

The fourth organ of this class was #2012 in the late Fox Theater in San Francisco. Now owned by legislator Frank Lanterman, it is in storage awaiting the day for home installation. Recorded by Tiny James, Everett Nourse, and George Wright, the organ will remain a fond memory to all who heard it "live" or through recordings.

That leaves the fifth Crawford Special --the one in the Brooklyn Fox Theater. These organs are generally believed to be carbon copies of each other-- 4 manuals and 36 ranks. But, this organ, the "Forgotten Crawford Special" is ironically the largest--one rank larger! The source for this startling statement is organist Hal Beckett, and maintenance man, Ron Bishop who revealed all this to ATOE member, Eric Reeve. The organ is opus #1904, and shipped to the theater in July 1928. It originally had 2 consoles.

According to Mr. Beckett: "I started at the Fox the first week it opened as



A rare picture of the Brooklyn Fox Wurlitzer showing Hal Beckett at the console of this Crawford Special.

assistant organist to Alexander Richardson. We did not use the dual consoles, but played silent pictures, and later for breaks between stage shows and pictures. The 60-piece symphony was directed by Charles Previn, and the organ sometimes played the overture with the orchestra.

"The organ was *practically* a copy of the Jesse Crawford Special installed in the Paramount, but with one added stop-a dulciana, so that it could be advertised as 'The Largest Wurlitzer'. There the resemblance ended, because Crawford got a beautiful installation, whereas the builders of the Fox put the pipes in 3 unusual places, some above the proscenium arch, which was very high. The theater is tall like the Paramount, but the organ never had the quality of the Paramount job".

The master console has 15 combination pistons on each manual and 6 general combination pistons on the great. Pedal combinations are on toe pistons, and there are 7 expression pedals; 4 for expression on each manual, a great pedal capable of handling any or all the shutters, a crescendo pedal, and a small sforzando pedal to give full organ at a touch. There are pizzicato second touch on several manuals, and also a sustaining device which didn't work too well.

The traps included a grand piano, which was installed several years after the organ was opened; 2 xylophones;

bells; marimba; castenets; drums of all sorts; and tune tympani which were individual metal drums and called "ash cans" because of the sound.

There was a full-size 32-foot diaphone which had to lie on its side, because the chambers weren't high enough.

The ranks are as follows, according to Mr. Beckett:

- 1 Bombarde
- 1 Clarinet
- 2 Diapasons
- 1 Dulciana
- 1 English Horn
- 3 Flutes
- 1 Horn Diapason
- 1 Kinura
- 1 Krumet
- 1 Oboe
- 1 Post Horn
- 1 Saxophone
- 4 Tibias
- 2 Trumpets
- 1 Tuba
- 1 Tuba Mirabilis
- 3 Vox Humanas
- 2 Violins
- 1 Celeste
- 1 Salcional
- 7 other strings
-
- 37 Ranks

The organists who played the largest of the Crawfords were Alexander
Continued on page 24

NOW ON
RECORD

DON SIMMONS

Playing a sensational jazz style on the Wurlitzer 4/18 Pipe Organ
OAKS PARK - PORTLAND, OREGON

12" STEREO RECORD - \$5.95 PLUS 25¢ MAILING CHARGE - ORDER TODAY FROM:
BILL PETERSON - 565 N. PORTLAND BLVD., APT. 101 - PORTLAND, OREGON 97217



Warren A. Ford seated at the console of the ex-Paramount Kilgen now installed in his home.

Albany, New York Paramount Kilgen Rescued From Junkman!!

The 3M/5R Kilgen Organ, now grown to seven ranks, has a new home in Schenectady, N.Y.. The theater organ was bought by Warren A. Ford, a retired engineer, and installed in a rebuilt two car garage in the rear of his home, climaxing nearly three years of work.

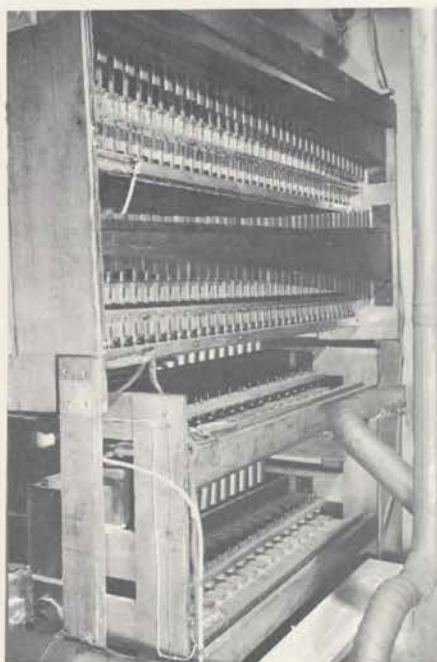
Specifications of the opus #3962 Kilgen originally installed September 1927 are Flute - Tibia - String - Trumpet and Vox. The new additions being Doppelflute and String Celeste and 4' Harmonic

Flute. Percussions include a 37 bar Marimba, Xylophone, Orchestra Bells, 21 Note Chimes, Bass Drum, Snare Drum, Sleigh Bells, Bird Whistle, Siren, Tom-Tom, Castanets, Chimes Block, Tamborine, Door Bell, School Bell, Clock Chimes, Surf, and Crash Cymbal. Blower is a two H.P. Spencer with 25 Amp. Generator.

The Organ is available to all Theater Organ Enthusiasts who would like to see and play it.



Marimba - Xylophone - Orchestra Bells on the ex-Paramount Kilgen.



Main Chest - ex-Paramount Kilgen.

THEATRE ORGAN REVIEW QUARTERLY

Published quarterly in London
by The Theatre Organ Club
(President: Robinson Cleaver)

brings you illustrated features on famous organs and organists, news items, record reviews, and reports of meetings enjoyed by theatre organ enthusiasts in Great Britain.

Annual Subscription \$1, Post Free

Subscription Agent for U.S.A.

R. GROVE

2210 Indiana Ave., Connersville, Ind.

Overseas Distribution from:

121 Clyfford Road,
Ruislip Gardens, Middlesex

CLASSIFIED ADS

FOR SALE

Century Single Phase Motor, 1165 RPM, 14 inch shaft is 1-3/4 inches in diameter, crated. Good Condition. \$100.00 FOB. Jerome B. Meyer & Sons, 2339 S. Austin, Milwaukee, Wisc.

WANTED

Toy Counter whole or parts. Percussion Unit. Marimba. State condition, location and price. Write: B.L. Ware, 1017 V St., Sacramento, California.

DAN BARTON

Continued from page 13

all about". He couldn't know that while he was zipping along the highway discussion was underway in ATOE circles about whether his health would permit a trip to Chigo to receive the honor in case he should be selected. Therefore, there were some open mouths in the Baker Hotel lobby when Dan entered, introduced himself and announced that he'd just driven in from Oshkosh.

One of Dan's holds on youth is anchored in his refusal to take himself too seriously. Replying to the questions of one young lady, the venerable organ builder's eyes twinkled as he said, "Yes, it's just possible that I am the greatest living innovator--designer--builder of theatre organs. Most of all the others are dead."

Whenever he appeared at convention functions, Dan Barton was a focal point of interest. Youngsters and parents gathered around the man who has become a legend within his lifetime. Wherever he held court he showed interest in all who came to pay their respects. He was as patient with the wide-eyed girl as with the organ fan with more enthusiasm than savvy. He made many new friends among ATOE'ers.

Dan Barton experienced two distinct moments of triumph during the convention. The first was at the Chicago Stadium. As he listened to the big-scale music of the behemoth he considers the culmination of his organ building career, his face was a picture of pride. Then when Al Melgard introduced him as the man who had built the giant, he rose briefly to acknowledge the applause. He grinned boyishly and waved to the sea of clapping hands.

The second such occasion was at the banquet when it was announced that he had been chosen Honorary Member of ATOE. Dan stepped to the podium and said:

"As a former theatre organ builder, I am very grateful to the ATOE for what they have done in conserv-

ing theater organs. I am very happy to be able to meet with a group of people who are willing to spend their time, money and energy rescuing and restoring 40 year old abandoned theatre organs so they may regain the prestige and reputation they so richly deserve and enable posterity to know what a theatre organ really

was.

It's a pleasure to have this young-at-heart man aboard. Now that he's been "discovered", we predict a warm and friendly future for Dan Barton among those who know and love the theatre organ, the far-flung ATOE.

Stu Green, Chicago



RETAIL
\$225.00
FOB Cincinnati, Ohio

The re-created seat comes in two models. Model #1-P, recommended for most pipe organs, has an adjustable seat height of from 26 1/4 to 32 1/4". Model #1-E, recommended for most electronic organs, has seat adjustment of from 23 1/4 to 29 1/4" high.

THE MANUAL ARTS
RE-CREATION OF

the famous

HOWARD TYPE
THEATRE
ORGAN SEAT

✻

Out of the golden era of the Mighty Wurlitzer theatre organ, comes this authentic re-creation of the famous Howard Seat. Famous for design fidelity, the Manual Arts Furniture Company has remained true to the original design and function of this unique seat. Produced specially for theatre organ enthusiasts, as well as for the professional organist, the seat has many features that allow the organist easy access to the horseshoe style console of the theatre organ. The seat is counterbalanced for maximum stability while the base plate fits under the pedal box to securely anchor the seat in place. The upholstered seat is split to provide unobstructed mobility for the organist's legs, and it swivels a full 360° for complete freedom of movement. Further information about this authentic re-creation from the golden era of the theatre organ can be obtained from . . .

THE MANUAL ARTS FURNITURE COMPANY
3472 Beekman Street • Cincinnati, Ohio 45223



THEATRE ORGAN STYLINGS

Two six week mail courses

for

PIPE - ELECTRONIC - HAMMOND

by

Al Bollington

(Decca recording organist)

- #1. Make your playing more interesting with pro-tricks, unusual registrations, fill-ins, glissandos, modern endings, etc.
- #2. A follow on course with progressive harmony, memorizing, playing for guests or audience, etc., includes music for a fifteen minute program.

Circle the course you desire and send with \$10.95 to

Box 49, Woodland Hills, Calif.

A lesson mailed each week post free.

ANNUAL MEETING PICTURES

The pictures taken during the Chicago Annual Meeting are the result of combined efforts of two enthusiastic ATOE members, Bill Lamb, Princeton, Illinois, and Carl Trimmer of Atlanta, Georgia.

Anyone desiring prints for their own collection should contact the photographer credited with that particular photo. They are available in sizes 4 x 6 and 8 x 10 at a nominal cost. There are many more pictures that were taken, and for space reasons we are unable to include in THEATRE ORGAN. Address your requests DIRECT to either:

BILL LAMB
BOX 174
PRINCETON, ILLINOIS

or

CARL TRIMMER
P.O. BOX 13924, STATION K
ATLANTA, GEORGIA
30324

THE FORGOTTEN CRAWFORD SPECIAL

Continued from page 22

Richardson, Hal Beckett, Robert Leech Bedell, Bob West and Rosa Rio, the last playing it shortly before organ use ended.

This instrument was heard a few times on radio many years ago. It was used for theme music to introduce John J. Anthony and his famous "Good Will Hour", sponsored by Ironized Yeast. The program featured the problems of the distressed, and was run from the theater stage. Indeed, Mr. Anthony, who always admonished the unfortunates: "Do not grab the microphone, please", was the equivalent of today's "Dear Abbey."

Another radio show utilizing the organ was "Dr. IQ, the Mental Banker." The original Dr. IQ, Lew Valentine, liked organ music, and used it in all theaters he visited throughout the country to play his theme before awarding silver dollars to "the lady in the balcony" or to the "gentleman on my right downstairs" for concert answers to "The Thought Twister," Biographical sketches etc. For incorrect answers, boxes of Snickers, Mars Bars, Milky Ways and Forever Yours candy bars were given. In later years, Valentine and his successor, Jimmy McClain dubbed in Hammond music from a studio.

According to ATOE'r Eric Reeve, rumors are rife about the Brooklyn Fox organ, as all things are when lost to the public eye for years.

The master console is covered and lying deep in what must be a 10-foot pit, and it is guarded most jealously. Small wonder. Some "enthusiasts" were given permission to work on it years ago, and the lift was broken. Fate of the second console is unknown. The foundation organ might be dead, and there is rumor of pipes missing from this section. As a result, no one can see the organ without being escorted by the electricians, and no pictures can be taken of it.

Thus is the information about the "Forgotten Crawford Special." It is hoped that some ATOE member close to the scene can come up with further information about this instrument. After all, it is the largest of a famous class of theater organs.

BACK ISSUES OF "THEATRE ORGAN"
AND "BOMBARDE" STILL AVAILABLE

PRICE \$1.00 each

THEATRE ORGAN

1959 - Volume 1, Number 2
1962 - Volume 4, Numbers 3 and 4
1963 - Volume 5, Numbers 1, 2, 3, 4.
1964 - Volume 6, Numbers 1, 2, 3, 4.

BOMBARDE

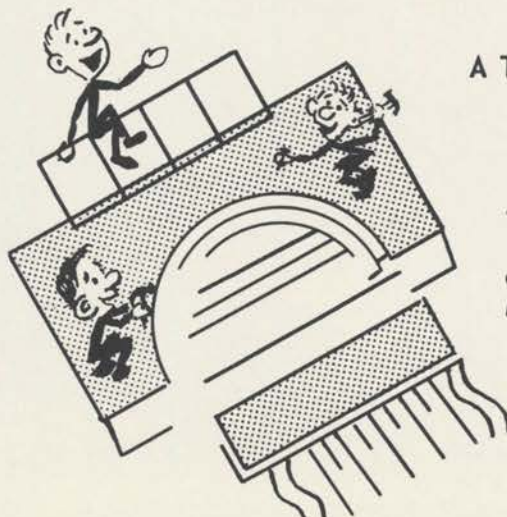
1964 - Volume 1, Numbers 1, 2, 3, 4.

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

Summer '65



David L. Cross at the console of the 4/19 Wurlitzer in the Regent Theatre, Melbourne. Picture was taken during the first full live presentation ever to be shown at the Regent. The show was a French Revue titled "Ca C'est Paris". At the present time, the organ is being used each night by Tony Fenelon.



ATOE HAS HAD A FACE LIFTING

We at Wheeler Printing hope you enjoy the new body type that we have chosen to be used in the Theatre Organ Magazine.

CANDID SHOTS FROM



Dr. Abernathy, Dottie MacClain, Erwin Young, at the Montclair Theatre. *Lamb Photo.*



"Fabulous Eddie" Osborn and Leon Berry at the Hub Rink WurliTzer. *Lamb Photo.*



Some guests at the Annual Banquet. *Trimmier Photo.*



A group of WurliTzer 'Widows' in the lobby of the Hub Roller Rink. *Gallagher Photo.*



Some guests at the Annual Banquet. *Trimmier Photo.*



A group of ATOE's listen to the Stadium Barton. *Gallagher Photo.*

THE CONVENTION



Leonard and Dottie MacClain seated at the Fred Hermes Wurlitzer. *Trimmier Photo.*



A group of the artists in front of the Montclare Theatre. *Lamb Photo.*



Dr. Fred Cessander, Fred Kruse, and Mel Doner. *Trimmier Photo.*



The audience at Mundelein during the program. *Trimmier Photo.*



Don Baker, Pearl White, and Al Melgard at the Chicago Stadium Organ. *Lamb Photo.*



Bob Mueller, Carl Norvell, Leon Berry, and Al Schmitz at the Hub Rink. *Lamb Photo.*



Dan Barton and Al Melgard at the Stadium Barton. *Lamb Photo.*

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 Reverb On
4' Piccolo	Chinese Block	8' Flute	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	ACCOMPANIMENT	2-2/3' Twelfth	8' Flute	
8' Brass Trumpet	2nd TOUCH	2' Piccolo	8' Concert Clarinet	
8' Diaphonic Diapason	8' Tuba Mirabilis	2' Fifteenth	8' Musette	
8' Tibia Clausa	8' Tibia Clausa	1-3/5' Tierce	8' Solo String	
8' Concert Flute	4' Tuba Clarion	1' Fife	8' Viol d'Orch	
8' Flute Celeste	4' Tibia	Piano-Harpsichord	8' Orchestral Oboe	
8' Flute	8' Solo to Accomp	Harp	4' Tibia	
8' Clarinet	8' Great to Accomp	Celesta	4' Viol d'Orch	
8' Viol d'Orch	8' Accomp to Accomp	Glockenspiel	4' Piccolo	
8' Viola d'Amour		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

Rodgers Theatre Organs start at \$4,950. For more information, write:
ORGAN COMPANY / HILLSBORO, OREGON