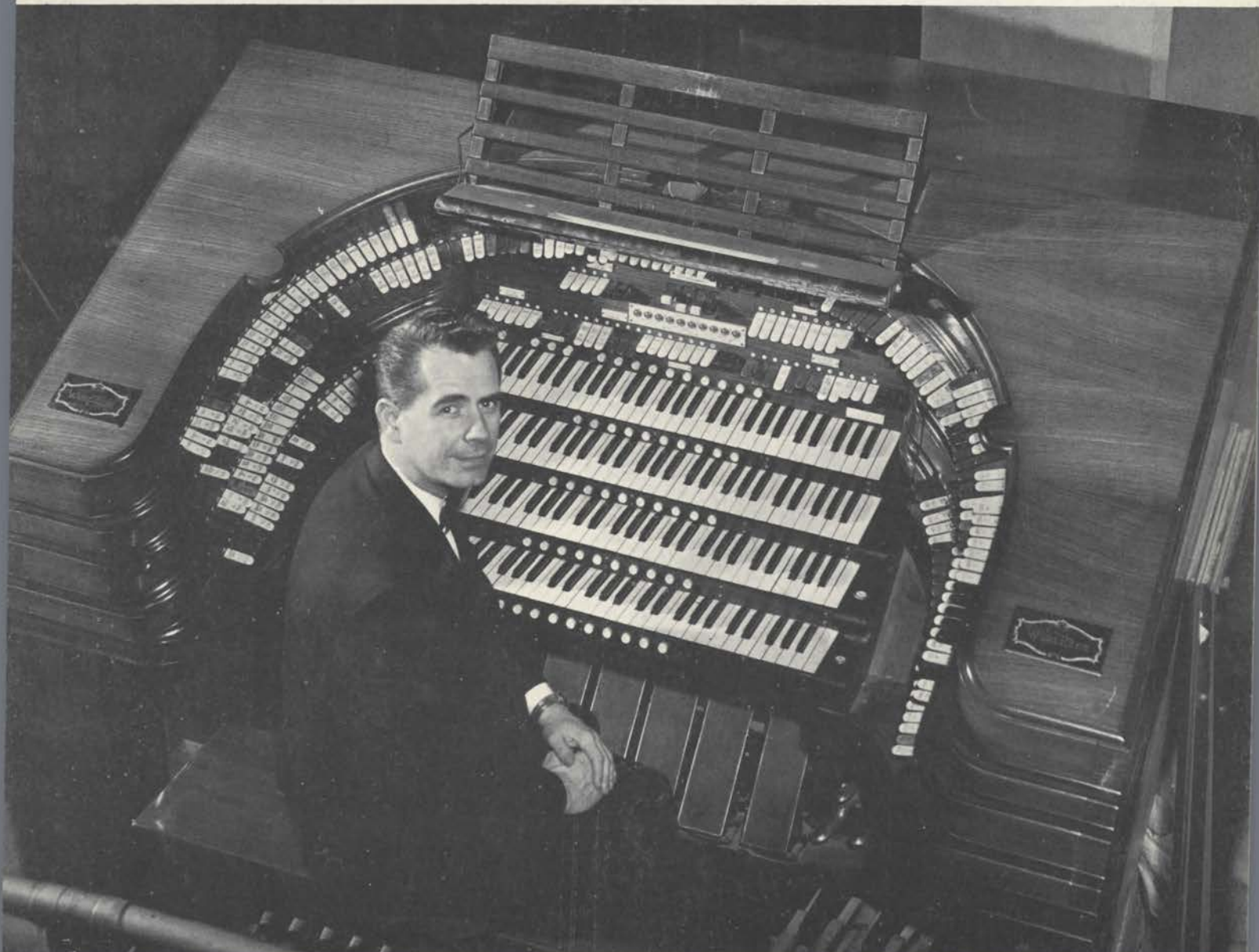


# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



JIMMY BOYCE SEATED AT THE CONSOLE OF HIS 4/34 WURLITZER

See story page 4

- **Blake Braley and "Carolina In The Morning"**
- CHAPTER NEWS • Questions and Answers
- *A Long Forgotten Wurlitzer In Chattanooga*
- **A RECIPE FOR FUN** • **OTHER ORGAN NEWS**

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**LETTERS**  
FROM READERS

Gentlemen:

First of all, regarding the question "How does a skating rink organ differ from a theatre organ?" and the answer given by Chairman Ed Borowiec and the "Minneapolis Bunch" does not hold true here in the Pacific Northwest. I have made my living at playing for roller skating since I was sixteen years old, and so for the past 23 years and five different skating rinks, I have played pipe organs and they all had Tibias--some had two. Ed said in the December '64 issue of Bombarde he soft-pedals the sweet stuff--no tibia. This I cannot understand. I do not want to sound dogmatic, but to me, there is no difference between a theatre organ and a skating organ. Everyone that I have played has come directly out of a theatre and been reinstalled intact in the rink--sans shutters. So with this in mind, the only differences are (1) no shutters, and (2) one is in a theatre and the other is in a rink. I have been employed the past 10 years at the Roller Gardens skating rink which is located between Seattle and Tacoma. The Wurlt there came from the United Artist theatre in Portland, Ore. and was originally a 2/8. When Balcom and Vaughn reinstalled it, they added a third manual, two Morton strings, and a Post Horn, making it a pretty well rounded 3/11. Its on three chests (1) Vox, Tuba, and Tibia (2) Solo String, Celeste, and Post Horn, (3) Flute, VDO, Diapason, VDO Celeste, and Clarinet. It has the complete "toy counter" and glock and xylo. I play all kinds and types of music for skating and the public thoroughly enjoys it. At present the two most asked for numbers are Exodus and Baby Elephant Walk. Quite a contrast-huh? For Waltz Time there is everything from Kamenoi-Ostrow and Schuberts Serenade to The Gravy Waltz. The acoustics of the place are terrific and really show off everything beautifully. The Posthorn has lots of "pizzaz", the Vox is "breathy" and Tibias really "sob". With all the forgoing information, my main contention is born out--that there is no real difference in the two organs. I play "theatre organ" all the time, the only difference being there, is that I must play "tempo" and forget the ballads.

Now regarding the second article which appeared in the spring issue of Bombarde, (VOX POP pg. 26) Andy Crow (bless his heart) is not the only regular working (payroll type) organist in our fair state of Washington. I'm at it five nights a week, and have been, as you can see, "pretty regular". I would like to add in closing, that I feel that I am pretty lucky guy to be able to have a job like this. How many of us are able to join vocation and avocation together? My "job" has also helped my "hobby" by allowing me to get a nice 3/10 Wurlt for my basement, which I am in the process of installing at this time.

Well, now you have my side of the story, so hope all this has enlightened somebody. I know I feel better for getting it off my chest. My best wishes to you, and keep up the good work. I thoroughly enjoy the magazines - cover to cover.

Sincerely,  
Don French  
Chairman: Puget Sound  
Chapter, ATOE



DAN BARTON, CHICAGO 1965

Oshkosh, Wisconsin  
July 9, 1965

Dear Mr. Norvell:

The honor of being made the Honorary Member of 64-65 came as a great surprise but indeed a most pleasant surprise.

I had no reason to believe I would be considered. I am only courtesymember of the A.T.O.E. thanks to your kindness in return for the articles I have been writing for Stu Green's BOMBARDE and having worked only the middle west states except for some organs sent out of our territory by Publix, I was unknown to many of the members and many had never heard a Barton organ.

The announcement of my being selected was so unexpected that I just stopped thinking and instead of thanking the ATOE's for the friendship, goodwill and

*Continued on page 14*

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# theatre organ

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# THE MIGHTY WURLITZER

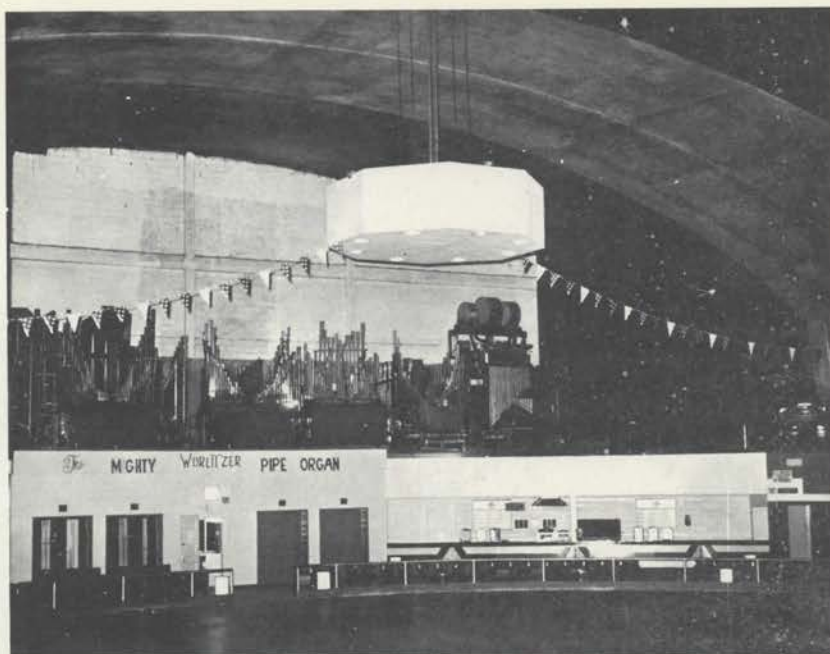
## IN THE ALEXANDRIA ARENA

By Ray Brubacher  
Cover photo by Bob Tobin  
Story photos by the author

The Wurlitzer pipe organ bearing Opus number 2178, a special model having thirty four unified ranks of pipes controlled by a console of four manuals, has indeed one of the most fascinating histories of any theatre organ ever constructed. The dream of one man, a devoted theatre organ enthusiast and accomplished organist, that dream being to own a large theatre organ with the Wurlitzer nameplate, came together in most unusual circumstances to become a reality that even the present owner of this fabulous instrument could hardly have imagined possible.

Back in the fall of 1949, when James F. Boyce, (he is known to all as Jimmy Boyce), took the position as organist for the American-on-Wheels roller skating arena at Alexandria, Virginia, a building a full city block in length and some sixty-five feet in height at the top of its curved armory like roof, he immediately realized that here was a building with cathedral-like acoustics capable of containing a large pipe organ of the theatre style. Jim, long a theatre organ buff, even before the activation of A.T.O.E., started shopping around for an instrument for the arena. The organ was to serve a dual purpose; that of an instrument to accompany the skating sessions, and also that of a teaching instrument. A graduate of the Peabody Conservatory in Baltimore, Jim felt that his students should be given an opportunity not only to study the classical literature, but also the very unique opportunity to learn something about theatre organs and the interpretation of light music on them.

It was in 1956 that Boyce was finally able to realize his dream. A change in management at the rink gave Jim the opportunity to approach the officials on his idea, and after overcoming a great deal of skepticism, was finally given the green light on his plans. An organ was found, that being a two manual Wurlitzer originally having six ranks but later having a Kinura added. The organ was originally in the Apollo Theatre which was in downtown Washington, D.C., and



General view of pipe work. Left to right: Orchestral, Solo, and Percussions.

was now playing in the Albright Memorial Church in Washington, and as luck would have it, the percussions and most of the traps were disconnected but still with the instrument. Jim brought his prize back to Alexandria and after a considerable amount of refurbishing, presented it the public in 1956. The instrument was continually added to, moved around, taken apart, etc. so as to utilize the acoustics of the arena to the best advantage. After much experimenting, it was decided to leave the organ entirely exposed because in an enclosed state, the organ would just not get out into the building. Larger scale percussions and traps were added to the instrument, and all who heard it were immediately impressed by the talents of the organist at the console, and also by the very fact that leaving the organ in the open did not make it sound like a calliope. It possessed a rich and thrilling sound, more like fifteen ranks.

The organ's seven ranks are as follows: Diaphone-Diapason, Tibia Clausa, Concert Flute, Salicional, Trumpet, Vox Humana, and Kinura. The installation was on a concrete platform about twenty-five feet long, by eight feet wide, along the front end of the rink over the main entrance doors.

By 1960, Jim felt that his experience with the seven ranker warranted his search for an instrument of more resources, one that would respond to his increasing talent, he wanted something in the bigger class of around fifteen ranks, and again, only something with the Wurlitzer insignia would do. Theatre organ fans who have been in A.T.O.E. since its founding will note that by 1960, more theatre organs were becoming available because of the closings of

many of the nation's large movie palaces. Jim was interested in several nearby installations, but received many disappointments in not being able to negotiate with theatre managements. Perhaps these disappointments can be considered a blessing in disguise for what lay ahead proved to be one of the most outstanding theatre organ acquisitions ever made and certainly the highlight of Jim Boyce's career.

In August of 1932, four Wurlitzer organs were installed in the new complex of buildings in the heart of New York City, known as Rockefeller Center. There was the twin console instrument of fifty-eight ranks in the Music Hall, the three manual installations in the broadcasting studio, and Rainbow Room, and a four manual of thirty-four ranks installed in the Center Theatre, a smaller theatre a few doors down from the Music Hall. This instrument was rarely used, only for special shows, and in the early fifties, when the Center theatre was demolished to make room for the new Time and Life Building, the organ was put up for sale. Dr. Warren Philips, of Harrisburg, Pa., was the successful bidder for the organ, and he installed it in his residence. The greater part of the organ was installed in a large pit in the basement of his home, the sound being delivered to the living room through grillework in the floor. The solo organ and percussions were in a chamber off to one side of the room, and the massive console rested in a special niche in the wall at the far end of the room. There were double doors behind the console which opened into an alley behind the house. Even under these confining conditions, the sound of the instrument was awesome.

In 1961, the organ was again put up

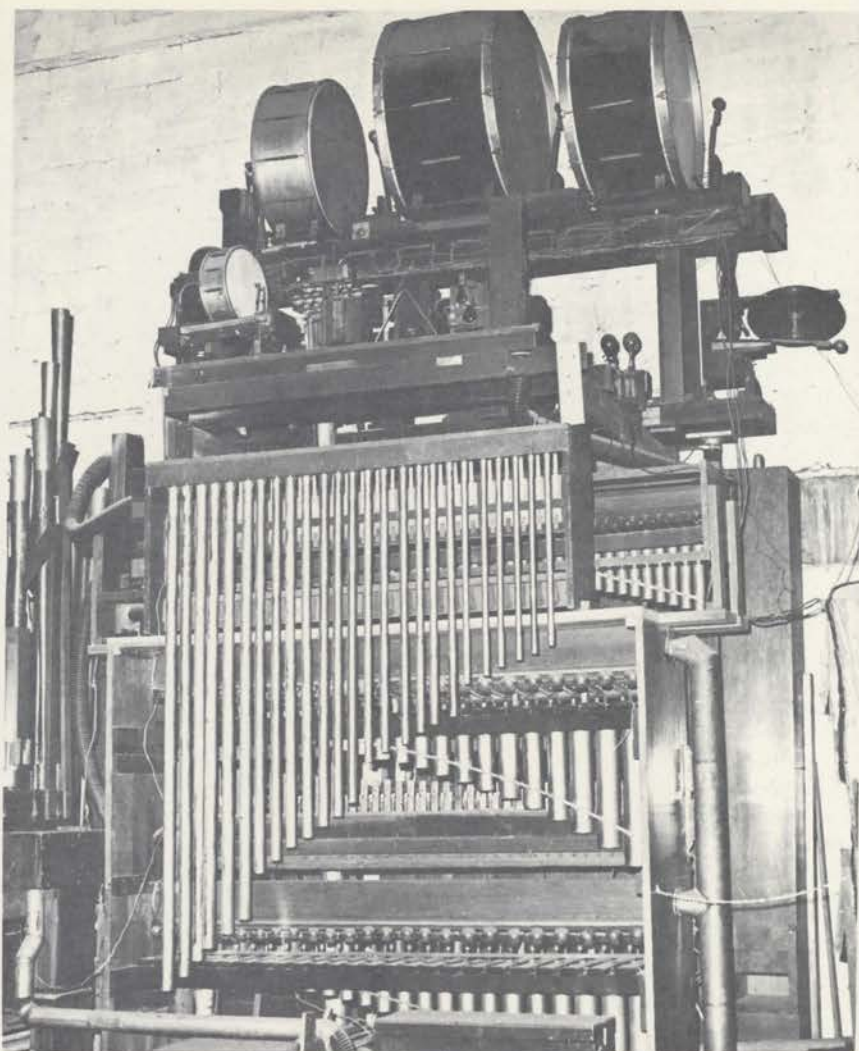
theatre organ

for sale. Jim had played the organ in the home installation, but had never dreamed that he had a chance of owning it. Captain Erwin A. Young, now A.T.O.E., national vice-president was informed of the availability of the instrument and immediately contacted Boyce. When all negotiations were completed, Jim found himself with an instrument far bigger and better than he had expected to have.

How to move the instrument was the next thing that came to mind. The original organ had to be disposed of in order to make room for the new one. Mr. & Mrs. Harvey Bartlett, of Oakton, Va., were the eventual recipients of the 2-7 for their newly completed music studio, where Mrs. Bartlett, a fine teacher, is currently carrying on the tradition of teaching on a theatre organ. Storage space for the new organ had to be found, and found fast for there was a deadline on removing the organ, Chapter member and at that time Secretary-treasurer of the Potomac Valley A.T.O.E., Woody Wise, manager of the Virginia Theatre, offered all of the backstage area of the theatre, which fortunately was within two blocks of

Jim is indeed very thankful to the many enthusiasts and friends who helped him with the removal of the organ. The organ was brought from Harrisburg, in six large moving van loads, and many station wagon loads, over a period of forty-five days. There was much back breaking labor involved due to the way the organ was installed. The moving of the windchests, relay stacks, and combination action setter machine from the pit in the basement, over a ledge, into the solo chamber and up over another ledge out on to front lawn, was a monumental effort from all viewpoints. The blower, a Spencer orgoblo, was completely disassembled, and moved from the far end of the basement, across the pit, and out through the same door. The 25 horsepower motor did not have a lifting ring, so this operation took much planning and effort. The author remembers vividly, the early hours of the morning, when the truck carrying the relays and console was unloaded at the stage door of the Virginia Theatre. All who participated in this phase of the project breathed much easier when the stage doors were closed and the prize was safely home.

Formal installation began in July of 1961, with the moving of the console from the theatre to the rink. The console which weighs in at some fifteen-hundred pounds, and has a cable one hundred and ninety feet in length, weighing seven-hundred thirty two pounds, had to be maneuvered up a flight of stairs and into the main lobby of the arena. At this point it would be well to mention that every spare inch of storage space in the arena was filled to overflowing with



Close-up of percussion and traps.

pipe chests, crates, reservoirs, tremulants, wind lines, and hundreds of parts. Manager Tom Brown must have cast many a skeptical eye over the ever growing mountain of organ material which was accumulating at a really fast pace. The console was polished up and put on display in the lobby along with a large poster proclaiming that soon the second largest WurliTzer pipe organ in daily use, would be supplying music to the would-be awe struck skaters! The next step was the removal of the 2-7 which was accomplished in less than a week.

Jim then had a professional rigging crew raise the console some fifteen feet onto the platform where it would rest. This operation took much of one day because the crew miscalculated on the distance and height of the rigging apparatus, and when after an hour or more of cautious hoisting, the console failed to clear the platform by three inches, things became very uncomfortable for all concerned. Finally, after lowering the console and making the necessary adjustments to the rigging the situation was rectified and the con-

sole placed on the platform.

Plans called for the organ to be installed in the corners of the arena at the front end of the building, with the console placed midway between, but after the erection of a large wooden platform for the holding of two chambers, the local fire department forced the removal of the flooring on a complicated building code technicality, which unfortunately would delay installation for a long time.

A reinforced steel platform was erected as an extension to the main concrete platform, and the console was moved to a newly poured smaller concrete platform in one corner of the rink. It was decided that the pipework would be placed on the same platform that held the old organ, and since the extension had been made, this would support at least twenty-one ranks plus all percussions and traps. It was originally planned to stack the chambers, but again, room was available for the instrument at one level.

Fall of 1962 saw installation work in full progress. The relays and blower were placed in a room behind the con-

## ALEXANDRIA ARENA *Continued*

cession counter. A special power line had to be run into accommodate the large starting gear for the motor. The four relay stacks including a relay for couplers and second touch were set in place.

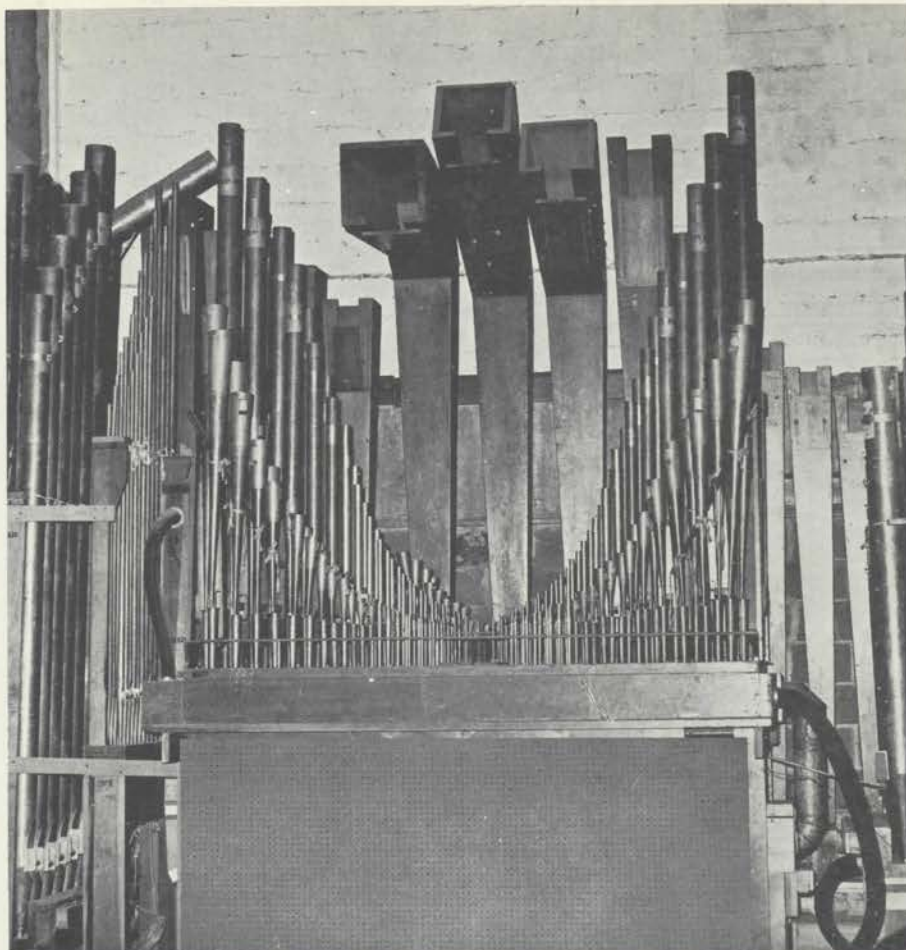
By the end of winter 1963, nine ranks of pipes and numerous percussions were playable, and after several late night crash programs in which many local chapter members stayed up all night to work on the organ, the instrument was premiered at a special skating pageant on Monday evening, March 4th. Needless to say, all heads turned toward the organ loft in utter amazement as Jim proudly opened the organ with a fanfare on the Post Horns.

After the initial thrill of hearing part of the organ come alive for the first time, it was back to work. Ever since that time, the organ has been steadily increasing in size. As of this date, twenty-one ranks are playing with an additional thirteen to be installed. Another extension to the main platform on the other side will be added to hold those ranks. The entire instrument is unenclosed and will remain that way until all ranks are in place.

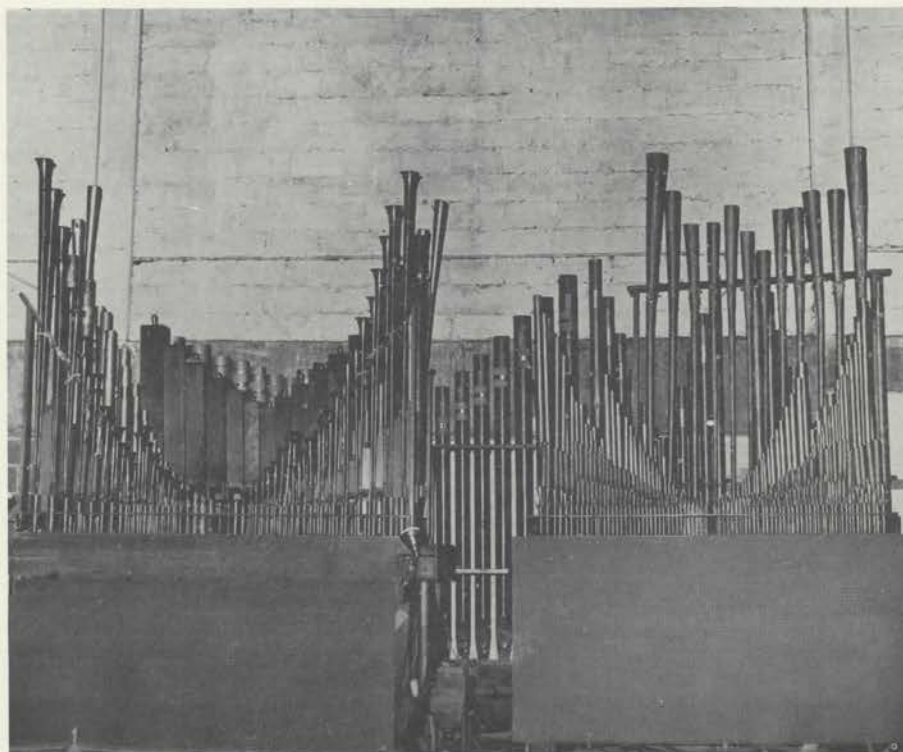
There are many rare and outstanding ranks of pipes in this organ. It may be of interest to note that there are ten 16 foot extensions, four of which are reeds: English Post Horn, Contra Fagotto, Trombone, and Tuba Profunda. Other ranks of interest include a Brass Trumpet and Brass Saxophone, two ranks of Muted Viols, a 16 foot Viola Diapason, Spitzflute Celeste, and an independent 4 foot Octave and a two rank mixture on the Great manual. Percussions include five drums: thunder drum, two bass drums, and two snare drums (band and orchestral.) There are several cymbals, a large marimba harp and orchestral harp chrysoglott, and many more features which will be enumerated in the complete stoplist which follows.

The sound of the organ can be very favorably compared to that of the Radio City Music Hall organ, but in this vast arena, gets out much better with a sound that can modestly be described as spine tingling and thrilling in every respect. The organ has been received enthusiastically by all who have heard it.

In closing, it is indeed fitting to say that here is truly a rarity, one of the largest theatre organs ever constructed, installed in a place where all can come to hear its magnificence, and owned and played by someone who very well deserves to have such an instrument at his disposal. Jim has been completely understanding and has made this fabulous instrument available for many public occasions, chapter meetings, and to any and all who wish to try it, at all hours of



View of Great Chamber. Note Mitering of Wood Diaphone.



Pipe work of orchestral and solo chambers.

the day and night. He has always welcomed all enthusiasts, and will go out of his way to make anyone who comes to play or look, feel completely at home. In addition, Jim has just released his first recording on the organ for century records called SKATE ALONG WITH THE MIGHTY WURLITZER in mono and stereo. The recording truly shows off the organ with all of its acoustics and reverberation. It can be said that all theatre organ enthusiasts owe him a tremendous debt of gratitude for playing such a large part in keeping the tradition of the theatre organ alive, and constantly in the public eye.

#### DETAILS OF THE CONSOLE

The console is of the approximate dimensions as that of the Music Hall console, and is of the same general design only in a light cherry veneer. Its dimensions are six feet wide, four feet deep, and five feet in height. It weighs fifteen-hundred pounds.

NUMBER OF STOPS - 303

TREMULANTS - 9 controlling 11 trem.

COUPLERS - 30

NUMBER OF PISTONS - 60 disposed of in the following manner.

10 generals above the solo manual.  
10 double touch on accompaniment manual controlling accompaniment and pedal.

10 double touch pistons on great manual controlling great and pedal.

10 double touch pistons on orchestral manual controlling orchestral and pedal.

10 double touch pistons on solo manual controlling solo and accompaniment manual.

16 toe pistons controlling pedal combinations and effects.

13 piano pedal pistons controlling the following effects-

Sforzando	Chime soft
Mezzo	Muffled Drum
Thunder	Chinese Gong
Thunder (reed)	Cymbals
Piano soft	Celesta
Piano sustain	General canceller
Chime damper	

4 pistons to the left of the generals above the solo manual which control the following.

Drums

Tremulants off

Traps off

General canceller (pistons extends out about one inch.)

There are four expression pedals which control the following, from left to right-

Great  
Orchestral  
Solo  
General

#### ALEXANDRIA WURLITZER Chamber Analysis

GREAT	PITCH	PIPES	PRESSURE
1. Trombone - Tromba	16' - 4'	97	15''
2. Diaphone-Phonon Diap.	16' & 8'	85	15''
3. & 4. Violins II	8' & 4'	146	10''
5. Viola Diapason	16' - 2'	97	10''
6. 2nd Open Diapason	8'	73	10''
7. French Horn	8'	73	10''
8. Clarinet	8'	73	10''
9. Spitzflute Celeste	8' & 4'	85	10''
10. Dulciana	8' - 2'	85	10''
11. Concert Flute	8' - 2'	85	10''
12. Octave	4'	73	10''
13. & 14. Mixture (12th & 15th)		122	10''

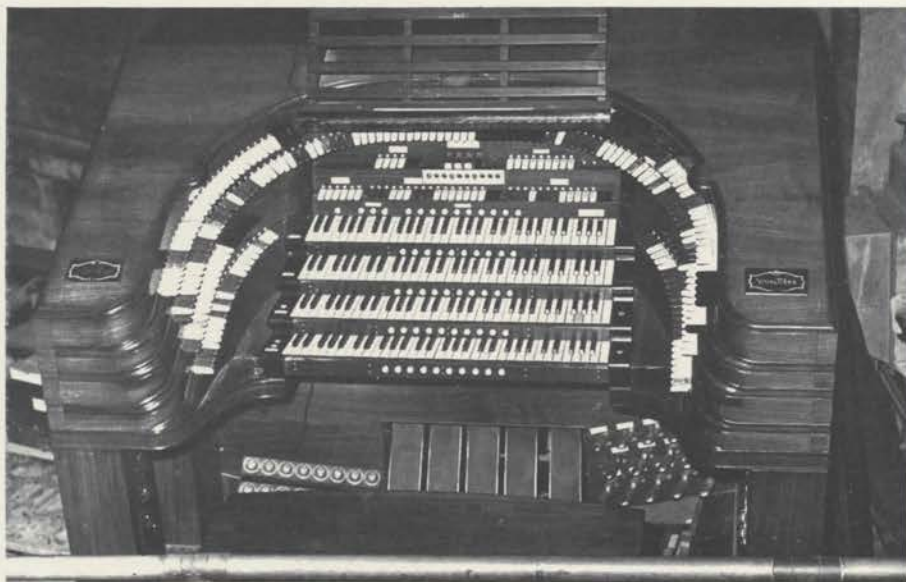
#### ORCHESTRAL

15. Brass Trumpet-Clarion	8' & 4'	85	10''
16. Tibia Minor (Bourdon)	16' - 2'	97	10''
17. Gamba	8'	73	10''
18. Diaphone - Horn Diap.	16' - 4'	97	10''
19. Fagotto-Oboe Horn	16' & 8'	85	10''
20. Vox Humana	8' & 4'	73	7''
21. & 22. Muted Violins II	8'	146	10''
23. Salicional	8'	73	10''
24. Voix Celeste	8'	73	10''
25. Vox Humana	8' & 4'	73	7''

#### SOLO

26. Tuba Sonora	16' - 4'	97	15''
27. English Post Horn	16' & 8'	85	15''
28. Tibia Clausa	16' - 2'	97	15''
29. Brass Saxophone	8'	73	10''
30. Harmonic Flute	4' & 2'	73	10''
31. Cello-Violone	16' - 4'	97	10''
32. Cello Celeste	8'	73	10''
33. English Horn	8'	73	10''
34. Kinura	8'	73	10''

Note: All relays are 73 notes thus the extra octaves on all ranks.



View of console. Note similarity to Radio City Music Hall Console.

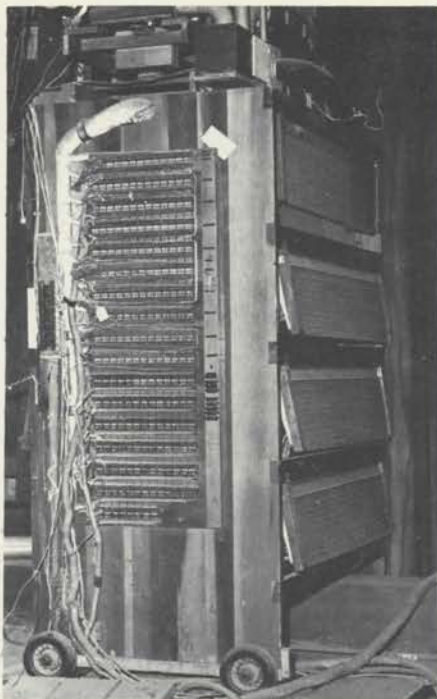
**CRESCENDO PEDAL** - The crescendo pedal is equipped with an automatic cancelling pneumatic which throws the crescendo pedal off when the general cancel piston is pressed.

There are ten toggle switches on the

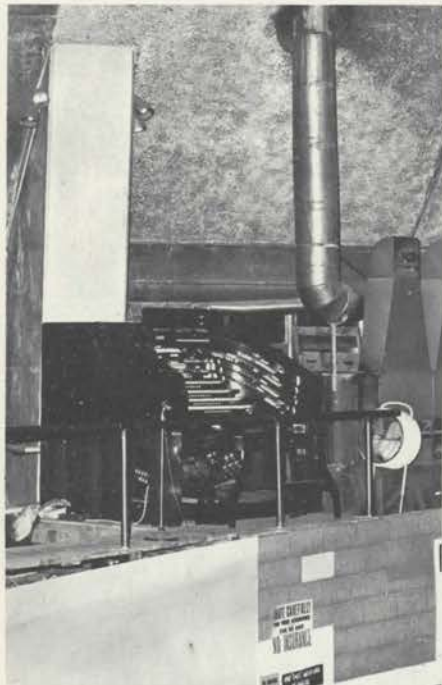
back rail of the console which couple the chambers swell shades in various combinations to the expression pedals.

**MORE PHOTOS . . .**

See next page



Combination setter panels. Five panels each side.



Another view showing location of console.

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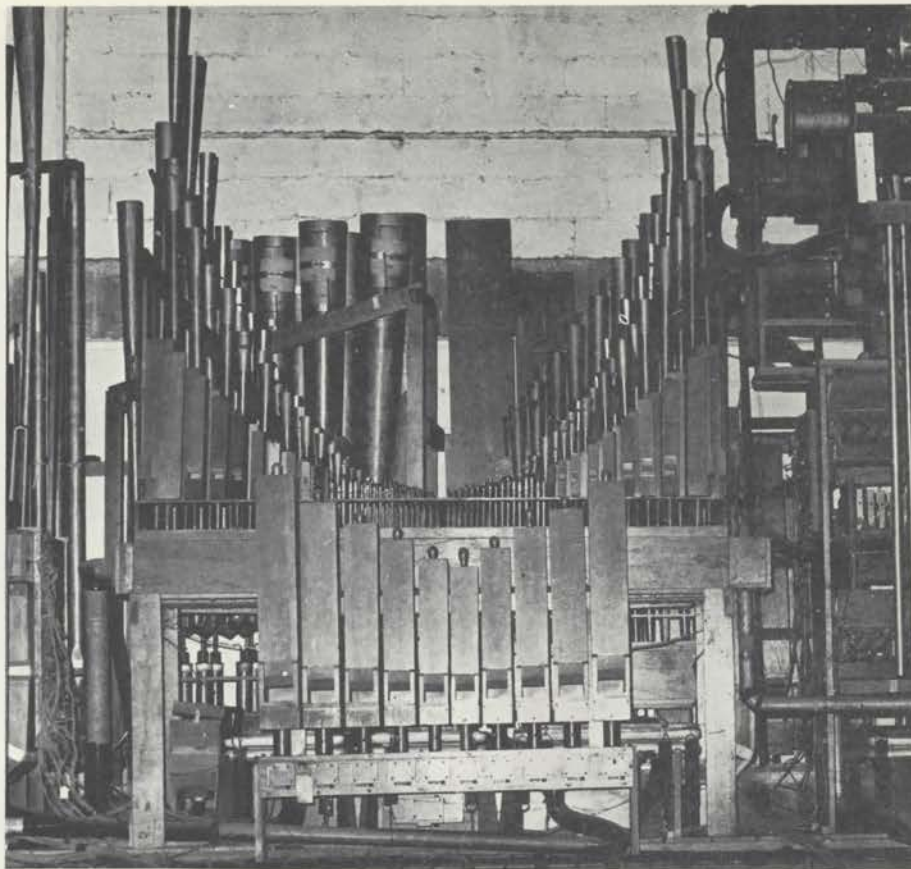
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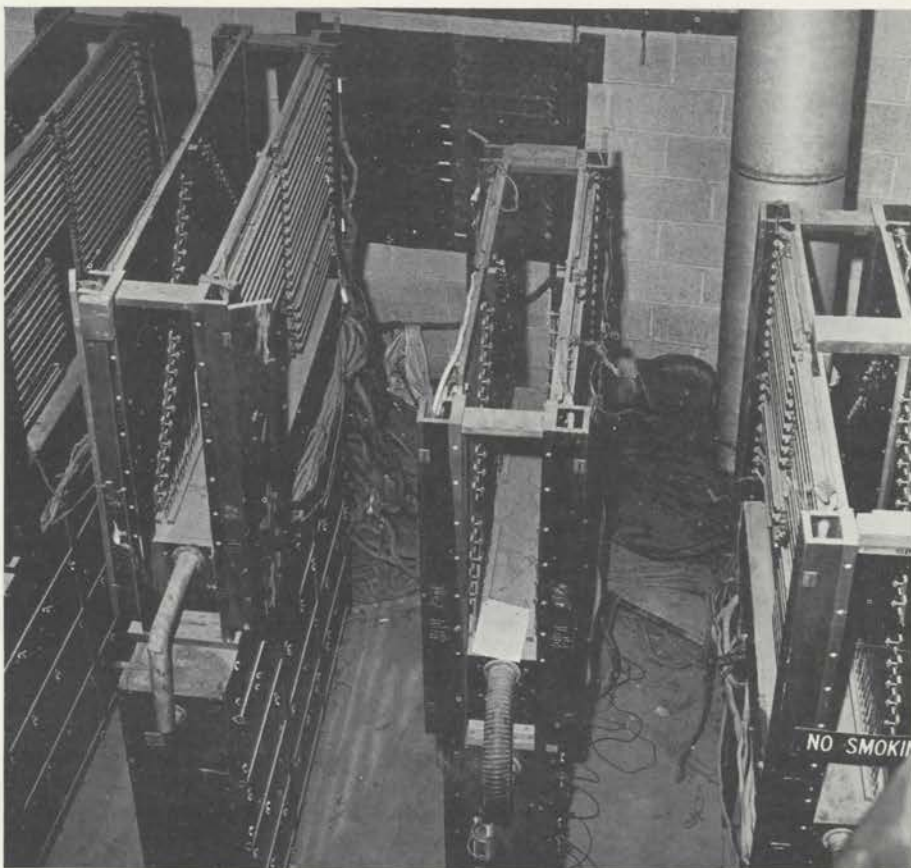
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- 1962 - Volume 4, Numbers 3 and 4
- 1963 - Volume 5, Numbers 1, 2, 3, 4.
- 1964 - Volume 6, Numbers 1, 2, 3, 4.

**BOMBARDE**

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



Solo Organ pipe work.



Relay section controlling massive 4/34.



## ATOE MEMBERS BLAKE AND AILEEN BRALEY INSTALL A MIGHTY WURLITZER IN THEIR TUCKER, GEORGIA HOME

*Here in Braley's own words is the story of his Mighty Wurlitzer. He titles his story -*

### CAROLINA IN THE MORNING

Back in 1926 a nine year old boy leaned precariously over the orchestra pit rail to marvel at the wonders of a newly installed 2/7 WurliTzer (Opus 1248) in the new State Theatre in Sioux Falls, South Dakota. He asked many questions of the organist, the late Jack Malerich who later went to St. Paul and Minneapolis. With smiling tolerance Malerich demonstrated its features, accompanying 'silents' and vaudeville acts as well as playing pop numbers between features, transporting the boy, and all others to thrills and mood music of far away places. About the same time the new Egyptian Theatre in the same town installed a 2/7 (?) Kimball, presided at by several organists. including the late Ray Berry.

But the same story repeats: talkies entered, vaudeville died, and after 1936, the State and Egyptian organs went into deep slumber, their voices leaving a lasting impression. As the passing years took live theatre organ off the radio airwaves, all that was left was the recordings of the dwindling instruments still functional.

As the boy grows into manhood, with his interest still centered on the mighty Theatre Organ, he becomes a charter member of ATOE's Southeastern Chapter. He learns from fellow member Clay Holbrook in 1962 that there was still a small WurliTzer in a South Carolina theatre. A hurried long-distance call verified this, and permission was granted to see it and possibly negotiate for its purchase on the following day. After meeting the manager, and climbing the outdoor iron fire ladders to the third story divided lofts, we had to use a hammer to smash open the rusty padlocks. The old rusty fire doors actually started parting from the hinges as they

swung open. Inside there lay Opus 1028 under a solid 1/2 inch of sooty dust, where it had remained silent since 1941 when the generator let go and the power was shut off. Not a pipe was missing or a wire off - - and the toy counter was complete! The only damage was to the Snare and Bass Drum heads, which age and moisture condensation had rotted.

Back down then to the orchestra pit where the console was acting as a post supporting part of the stage that had been expanded for the wide screen. What a sight! Dirt and several coats of paint had been liberally smeared over all the tablets, plates, and keys that hadn't been broken; the combination action was demolished and pieces and corners split off the console - but - the cable HAD NOT BEEN CUT!

After several letters, long distance calls, and anxious days the deal for Opus No. 1028 was consummated. Getting it out was the next problem. The management was most cooperative, allowing unlimited time for removal, and providing us with a small storage room. The only stipulation was that dismantling must not interfere with shows and must be entirely at my own expense.

With my wife greatly amused and only slightly enthused, and my 16 year old daughter Diane ( who still thinks I'm a "nut") we started dismantling. A 5-gallon bucket and 50 feet of rope lowered small pipes and parts to our waiting station wagon; the larger pipes and traps came down singly. After two months of early AM trips before showtime and many night-owl hours in the darkened theater only the heavy pieces remained.

Organ-buddy Arli Sutherland helped marking and coding wires and spreaders as they came off, and then four husky stevedores lowered chests and relay by hand rope and sweat down the 3-story drop with only minor damage to one end of the relay. Soon these pieces and the console and blower were in a U-Haul-It truck, and home came all the loot and a great deal of the dirt. All was stored in the spare bedroom, with boxes of pipes and chimes under the bed and the balance in a garage and shed until it could be rebuilt and reassembled.

An unused storage room was used as a one-room, undivided loft with one set of shutters. In spare time all the chests and offsets were releathered, pipes cleaned, airlines and wiring installed, and blower hooked up!

January of this year we touched it off--and it WORKED! Dust, ciphers from dead and dirty magnets, and non-speaking pipes spurred us on. Power to console and magnets is supplied by a 12 volt car battery with charger, replacing the dead generator, to date working perfectly. The Console was refinished beige, keys, pedals, felt and contacts redone by hand and after 2 years work and rough tuning by Sutherland sounds like a real, live Wurlitzer. Tremulants still need work as well as portions of the toy counter and chryso-glott. Xylophone and glockenspiel are releathered and will be hooked up soon. All our neighbors are at some distance, so no problem--what little they hear they like. I play only by ear, but in the hands of an expert "CAROLINA 1028" sounds like a beautiful dream come true.



View of Braley Chamber during installation in home.



Blake Braley seated at the refinished console he calls "Carolina".

## WURLITZER FACTORY SHIPMENT LIST Information Needed

Since the list of Wurlitzer factory shipments has become available as an IBM listing, many of our members have responded to the offer and have received a copy of the list. As explained in previous issues, the list is in reality three separate lists, i.e., a listing by Opus No., a listing by state and city and a listing by Style No.

Now that the IBM cards have been prepared from which these lists may be run indefinitely, Judd Walton would like to update this list with the latest information regarding the whereabouts or ultimate fate of each of the instruments shipped. Much of this information has been compiled but much remains to be done. He is having the IBM cards duplicated and sorted by state. These will be sent to a responsible member in each state whose task would be to indicate on the face of each card the ultimate disposition of each organ; if still in existence, under new ownership, destroyed, broken up for parts, etc. This would be indicated with the most recently known date.

It is recognized that it would be advantageous to divide some of the states into sections, as there were in some instances 200 or 300 organs shipped to certain of the states.

The next step in this procedure, on which Judd is prepared to work, is to secure a reliable member from each state or area of a state who will search out the information on each of the organs in his area. He would like to hear from individuals interested in helping him with this project. When this information is compiled from each area, a new updated list can be made available at cost for interested members.

Those interested are requested to contact Judd at the California Farm Bureau Federation, 2855 Telegraph Avenue, Berkeley, California 94705. Any members interested in cooperating on this project are urged to drop Judd a line.

### HELP! HELP! HELP!

The author of this article is attempting to write a book for posterity that will contain the following information about as many theatre pipe organs as possible:

- 1) Manufacturer (Wurlitzer, Robert Morton, Kimball, etc.)
- 2) Serial number
- 3) Original specifications
- 4) Changes made to the organ through the years
- 5) Date of shipment from the factory
- 6) Location of initial installation
- 7) A brief history of each organ including the names of the owners, dates in which it changed owners,

geographic moves made, possibly the selling prices, etc.

8) Virtually every interesting fact I can find about each organ.

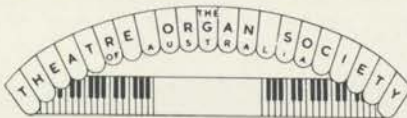
In general, my intent is to trace as many theatre pipe organs as possible from the beginning to the end (or to the present location if it is still in existence).

This article is a plea to all organists, ex-organists, Theatre managers, ex-Theatre managers, organ owners, fellow pipe organ enthusiasts, etc. to send me any and all information you possess on this subject. Any and all information will prove helpful--dates, names, places, additions made to an organ, damage incurred by an organ, etc. A factory shipment list of organ companies would prove especially helpful. A picture of the console and/or pipework (no homomapiens, please) of existing organs may add interest to the finished book. All contributors will be duly acknowledged in the book when it is published.

Please address all correspondence to:

Jay E. Smith  
5356 Overland Trail  
Pittsburgh, Penna. 15236

Also, if anyone knows of a previous publication which lists any of this information, please let me know of it. It would greatly reduce the amount of work left to do.



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.

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## THEATRE ORGAN NEWS

### From the East

by Ray Brubacher

Associate Editor, Theatre Organ

In the Connecticut area, work on the WurliTzer organ, formerly in the Paramount Theatre, Lynn, Massachusetts, and now in the residence of Phil Stock, is over half completed. One chamber of seventeen ranks is virtually completed and work is in progress on the second chamber which will house the remaining fourteen ranks. When completed, it will be a 3-31 organ, the largest WurliTzer in Connecticut.

Restoration work is in progress on the large 3-21 WurliTzer in the former RKO Keith's Memorial (now the SAVOY) Theatre in Boston. This instrument, one of the largest three manual WurliTzers ever built, is to be put back into regular use, and Louis Wier, former organist at the Boston Music Hall, will play it. The organ is in two chambers, the white and gold console being on a lift at the left side of the stage.

Installation of the Richard Weber 3-22 WurliTzer is nearing completion in the Strand Theatre, in Plattsburgh, New York. Mr. Weber, who is the owner and manager of the Strand, plans a winter debut for the instrument. He has put the theatre under a complete rehabilitation program, and the organ should enjoy excellent acoustics.

Work is proceeding on the installation of the former WMCA - New York 3-15 WurliTzer, in the Caribe Theatre, Clearwater, Florida. The organist, Terry Charles, and his work crew have completed installation of the Percussion Chamber located in the center immediately above the proscenium arch. The

*Continued on page 11*

# THEATRE ORGAN REVIEW QUARTERLY

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by The Theatre Organ Club  
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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.

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Diapason and Tibia ranks have also been installed in one of two chambers.

Robert M. Webber of New York is completing the organization of a new artists booking firm, New York Artists Management which will feature a limited number of concert and theatre organists. Contracts have been signed with Charles Eve, church organist, and Billy Nalle, theatre organist. Chapters interested in booking guest organists for special programs would be welcome to contact Mr. Webber. More details will be made available later on as to the address and roster of performing organists.

## Questions and Answers

Answers by Judd Walton

**Q** The organ magazine CIPHER (Vol. 1, No. 9, Oct. 1964) on page 10, stated that early and late Wurlitzers are not too sociable, which accounted for some sad-sounding home installations. The article stated that the early Hope-Jones organs (pre-1921) were A440. The pitch was then changed to International Standard of A435 in 1921. The article further stated that the pipes do not tune up too good due to the differences in pitch. Since reading this article I have heard to the contrary, i.e., that A435 was pre-1921 followed by A440 tuning. Which is correct? Why are organs tuned at A435 supposed to be tuned at 60 degrees temperature whereas A440 pitch should be tuned at 70 degrees temperature? Is tuning pipes built at A435 to A440 really a critical problem so far as the resulting sound is concerned?

**A** Organs built prior to about 1921 were tuned to A435 pitch. Those built subsequently were tuned to A440. The A435 pitch was tuned at 60 degrees and when the temperature was increased 10-15 degrees, it resulted in the pitch of the organ being raised. It is supposed that this temperature was generally used due to the problem of maintaining a more comfortable temperature in the early day churches when heating was a problem. In the middle of the week when the tuning was usually done.

It is true that the scaling of pipes built for A435 pitch and those for A440 pitch are slightly different. Thus problems can be encountered in raising the pitch from A435 to A440 because an attempt is being made to make a pipe sound at a slightly higher pitch than that for which it was scaled and built. This is particularly true in reeds, much less noticeable in flue pipes. It should be obvious that the effective resonator length should be slightly shortened to accommodate the higher pitch and on certain of the pipes in a rank some adjust-

ment may have to be made on the reed tongue and shallot, especially if the pipe happens to be adjusted to a critical point. Basically, however, there should really be no problem in raising the pitch to A440, except for some re-regulating required to even out the pipes within the rank. So far as the difference in temperature is concerned, this is not a problem as long as the pipes are tuned at the same time.

A rise in temperature will cause a pipe to raise its pitch, the air being less dense and thus vibrating faster. Individual pipes never increase in pitch precisely the same amount as the temperature increases, resulting in out-of-tuneness. Therefore, an organ should be tuned with the room temperature as near that at which it will be played as is possible to avoid the organ going out of tune.

**Q** How are some of the synthetic stops such as Saxophone, Clarinet, Oboe, 32' Resultant, derived?

**A** Synthetic stops are derived by using one or two stops of rather commonplace rank. Before explaining their composition it should be understood that synthetic stops are primarily found on small organs of six to eight ranks where it was impossible to include stops such as the Clarinet or Saxophone for economic reasons. There is no exactly set pattern on deriving synthetic stops but some of the more commonplace are as follows.

1. Oboe. This stop is derived by using an 8' String and a 2-2/3' Flute.

2. Clarinet. This stop is derived by using a Flute 8, 4, 2-2/3 and 1-3/5. The Clarinet's tone is made up primarily of odd harmonics, hence, the use of as many mutations other than unison pitch that the organ has in its normal stop arrangement.

3. Saxophone. This stop apparently has no set pattern. It has been found to contain Flute 8, Vox 8, Flute 2-2/3. In another instance the String was included at 16 and 8' pitch. In any event it appeared that an effort was made to fortify the Vox Humana rank to provide more fullness as generally found in the Saxophone stop.

4. Oriental Reed. This stop usually is found made up of an 8' String and Flute mutations to provide as much as possible a far-out reed effect. In one instance an Orchestral Oboe was included to further enhance the effect (?).

5. 32' Resultant. This stop is derived by using a 16' Bourdon and drawing the same rank at a fifth-sounding pitch, 10-2/3'. In other words, depressing middle C will also bring on the G above and the net result is a cancellation effect producing 16 vibrations per second instead of the customary 32 found at 16' low C. The effectiveness of this stop varies with the rank being used, where it is installed and whether or not

there is sufficient room to allow the wave length to generate, over 40' being required.

**Q** What are the four best choices for reed ranks on a theatre organ which is to contain 11 or 12 ranks?

**A** No specification of the flue ranks was included in this correspondence, so it must be assumed that the organ will have sufficient foundation in the flue work. This should include an Open Diapason, a Concert Flute, two or three strings, etc. (We naturally expect that one or two Tibia Clausa will be included in the spec.)

Secondly, no indication of the location of the organ was given (home, hall, etc.) Let's assume it's a home job. The matter of personal preference plays a large part in this determination. Basically, however, it would seem desirable to have a Tuba or a Trumpet, most certainly a Vox Humana, and if you are to follow the pattern of factory specs, a Clarinet and Orchestral Oboe. These last two may not be pleasing to your taste, as a wide range of choice is possible. For instance, the following combinations: Clarinet and Sax; Clarinet and English horn (a British horn, however, may be too loud for some home jobs); Clarinet and Kinura; Clarinet and Krumet; Sax and Musette; Orchestral Oboe and English Horn. The possibilities of combination with these is obvious, along with the Tuba and Vox. Basically, then, it's a matter of personal choice -- and boils down to a selection of color reeds versus brass reeds, and how many of each is desirable.

**Q** In allowing for an organ installation, how much space per rank would be a safe apportionment? Would the required space vary with make and/or model?

**A** The minimum space requirement for a 3 to 6 or 7 rank organ is 72 Sq. Ft., assuming a 10' overhead clearance. Restricted overhead would necessarily add to this footage requirement. For an organ of 8 or more ranks, the minimum requirement should be computed on the basis of 10 Sq. Ft. per rank, with 15 Sq. Ft. per rank usually more than adequate for ample room to move about. Usually these figures would apply for almost any make of organ. Additional space must be allotted when extra equipment is added. A style D Wurlitzer has been successfully installed in a 6' x 10' room with an 8' ceiling, by careful planning and considerable mitring of pipes. The important factor in a successful installation is careful planning of layout before installation starts.

*Continued on page 14*



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### SPECIFICATIONS

#### PEDAL

Diapason 16'  
Bourdon 16'  
Dulciana 16'  
Tuba 16'  
Sustain Pedal  
Tibia 8'  
Accomp. to Pedal 8'

#### ACCOMPANIMENT

Accompaniment F  
Diapason 8'  
Accompaniment String 8'  
Cello 8'

#### Horn 8'

Tuba 8'  
Accompaniment 4'  
Tibia 8'  
Tibia 4'  
Nazard 2 $\frac{3}{4}$ '  
Piccolo 2'  
Chime Harmonic

#### TREMOLO

General Tremolo, Light  
General Tremolo, Full  
Tib. Trem. (Leslie Fast)  
Tib. Celeste (Leslie Slow)

#### SOLO

Solo 16'—F  
Diapason 16'  
Bass Viol 16'  
Vox Humana 16'  
Tuba 16'  
Solo 8'—F  
Diapason 8'  
Soft String 8'  
Viole de Orchestra 8'  
Vox Humana 8'  
Oboe 8'  
Brass Trumpet 8'  
Octave 4'  
Violina 4'

#### Soprano Vox 4'

Clarion 4'  
Tibia 16'  
Tibia 8'  
Tibia 4'  
Nazard 2 $\frac{3}{4}$ '  
Tibia 2'  
Tierce 1 $\frac{3}{8}$ '  
Fife 1'  
Tibia to Flute

#### PISTONS

Six General Preset Pistons  
(These may be used singly  
or in any combination)

#### Six Reversible Pistons

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b. Flute Bass F  
c. Flute Treble F  
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e. Flute Reverb  
f. Flute Sustain Long  
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# A RECIPE FOR FUN

by Dean Robinson

Mix one late model, well unified Marr & Colton with a disabled Korean war veteran, add generous amounts of determination, some friends to help with the heavy pieces, an understanding and cooperative wife, and a deep love of music. The result is the heart-warming story of ATOE member Floyd Paddock and his "beast" in the basement".

Floyd suffered a right hand injury while serving with the Marine Corps in Korea, and the determination part of this recipe begins here. His handicap would stop most people from becoming a musician. Instead, Floyd set about learning to play an electronic chord organ, in a cross-handed fashion, with his left hand doing the bulk of the playing on the keyboard. A local organ teacher became interested, and devised a method for Floyd to play organ in a normal manner. Graduation to a standard 2 manual electronic was next. Exposure to Theatre Organ soon followed; the bug bit deeply, and Floyd began the search for a small TO suitable for installation in the basement of his home.

The search ended with the purchase of the 2/5 Marr & Colton from the Strand Theater in Palmyra, New York, in May of 1964. This was a two chamber installation, and was in better-than-average condition. Dismanteling began immediately, and for the most part, Floyd did the job alone - lowering pipes, racks, ducts, percussions and chests by rope to the stage floor from the back stage chamber doors. He loaded these parts, a few at a time, in borrowed station wagons, trucks - even the trunk of his



Drums and cymbal sandwiched between horizontal Tibias and Diapasons in the Solo Chamber.

own auto, and beat a well-traveled path between Palmyra and his home. Floyd likes to recall one occasion when he had a friend's station wagon piled high with pipe racks, metal pipes, and a few 16' Tibias extending out over the tail gate. While stopping for gas at a service station on the way home, the pump operator looked at the load, and asked if

Floyd was taking a load of things to the dump!

Curious neighbors and friends watched the unloading process day by day. The mounds grew to several piles on the basement floor, and a few of the curious volunteered to make the trip to Palmyra to help with the heavy items remaining there. At long last everything arrived in the basement; the console being the last thing down the stairs. Coinciding with the night the console was moved, the hottest weather of the summer occurred. Part way down the stairwell, the console got stuck because of an overhead obstruction. Four sweating and swearing men had to hold it in mid-air, while stair treads and risers were chopped away. This took the better part of a half-hour before the console could be tipped on end and lowered vertically to the basement floor. Afterwards, one of the men was heard muttering to himself that he didn't intend to answer his phone again until he was sure the pipe organ was playing!

Again, working alone, Floyd began the task of assembly. Two chambers were built across one end of the basement. The various parts of the beast began going back together, and pipes that were too long to stand upright in the 8' high chambers were installed horizontally. The blower was encased under the newly repaired stairway. Air ducts and cables were re-united with their former locations, and the day finally arrived when the blower was turned on, the keys depressed, and IT WORKED! Well, much of it worked, anyway.

A hurried telephone call was made to ATOE member Lauren Peckham of

*Continued on page 16*



Happiness is a thing called Marr & Colton.

Fall '65



When Tubas and Strings are too high for the ceiling, install them horizontally! View in Main Chamber.

## QUESTIONS AND ANSWERS *from p.11*

**Q** I recently purchased an organ with several of the resonators on the metal ranks broken. What type of solder is best for repairing these?

**A** There is available through the organ supply houses regular "pipe solder."

This can be had in several proportions, 40-60 or 50-50 solder is most commonly used depending upon the size and weight of the material being soldered. A very soft solder, with a high percentage of tin, is necessary as it has a lower melting point and its use with a soldering iron whose temperature is carefully controlled will avoid melting the pipe metal before the solder melts. On small spotted metal pipes, great care must be taken to keep the temperature just right to avoid the problem of melting the pipe metal first. If possible, experiment on some scrapped or unused broken pipes before attempting to make such repairs for the first time.

**Q** I have noticed that in the name Wurlitzer, it is often spelled WurlitZer. I have wondered about this spelling and whether or not it is appropriate to capitalize the letter T. Can you give me any information about it?

**A** The spelling of the name Wurlitzer never utilizes the large T except in the actual trademark of the company. If you have an opportunity to see any of the brochures of the Wurlitzer Company for their theatre organs, which were printed in the early 20's, as well as some printings prior to that time and later than that, you will note that only on the trademark does the capital T appear. In the text of any of the brochures themselves whenever the word Wurlitzer is used, it is always spelled with a small t. Therefore, it would appear to be inappropriate to use the large T in the spelling of the name Wurlitzer other than shown on the trademark of the company. Incidentally, the trademark name is copyrighted by the company and cannot be used without official approval. The name Wurlitzer, as used in the context of an article or letter, is appropriate and can be used. It is recommended that if any commercial use of the name Wurlitzer is to be used, clearance should first be received from the Wurlitzer Company before any such plans are finalized.

### BULLETIN

The Niagara Frontier Chapter A.T.O.E. has negotiated for the purchase of the Wurlitzer in the Maple Leaf Gardens, Toronto.

We understand the organ was sold for removal as the arena is being enlarged and no room is provided for retaining this large theatre organ.

## LETTERS *Continued from page 3*

the great honor bestowed on me I only read my prepared statement thanking the A.T.O.E. for what they have done in conserving theatre organs.

I would like to thank each one of the A.T.O.E. members for the fine treatment I received at the convention but this being an impossibility I write you as National President to express my heartfelt thanks to all the A.T.O.E. members and especially to you and the members on the committee for the honor conferred on me as the Honorary Member of the A.T.O.E. for the year 1965-66.

With thanks,  
DAN BARTON

### Organ "Widow" Speaks

Hempstead, New York 11550

Dear Sir:

When I got married five years ago, I don't remember promising to love a T.O., but I found out I must. You see, it all started when my hubby was single and an uncle played a George Wright theatre organ record for him. Not too long after, he went out and purchased a Wurlitzer (electronic) organ - then a Leslie - then came me. Well, I love music and play French horn and cornet so I didn't mind . . . . . until . . . . .

The first Christmas I asked what he wanted. A ridiculous question? No. A ridiculous answer? Yes! He wanted a theatre organ pipe. Now, where can you get a theatre organ pipe, especially if you don't have a theatre organ or know a theatre which has one or even what chambers look like. I remembered that Mr. Loderhose lived in Jamaica Estates not too far from us and, being determined (and probably half-nuts), I called him and asked if I could purchase a pipe. He didn't think I was nuts and he asked me on the phone if I wanted a metal one, a wooden one, six-inches long or eight-feet long. Now I began to wonder! He invited us up, so we went and my hubby got his pipe (a metal flute) and I saw the workings of a theatre organ - the pipes, console, etc. Up to this time, my only knowledge of organs was at church until Walt dragged me to Radio City.

Walt then went weekly to Dick's to help him on the removal and whatever else they did up there and we became very good friends.

Our first son, Walter John, was born that spring and with a baby and only three rooms, the place was crowded. Then he talked about buying a house. By now, I'd seen loads of theatre organs and even a couple of home installations. The first thing Walt said when he saw the house was, "Gee! An organ would probably fit in there!" But . . . guess what?? we found out number two was due. On Christmas morning, Robert David made his appearance. I've often wondered why it wasn't Rob-

ert Morton like the organ his Godfather owned or if my hubby named him after a close friend and organist, Robert. Whichever, he's not telling!

Still no word on the organ he wanted and I was pretty happy. Two boys are plenty of work but whenever he talked - it was of his organ. On July 19th he called from work all excited. They were accepting his bid and he could start removal!! OH, JOY!!!!

On July 24th at 12:15 p.m. I became an organ widow. It started really at 5:00 a.m. fixing breakfast for him and a volunteer. At 6:00 a.m. they left. Then I baked a cake, prepared lunch, and did my other normal everyday chores and at 12:15 p.m. the first wagon-load of pipes came. Five minutes later the second load. Then they unloaded pipes all over the patio, kitchen, garage, etc. After lunch the boys left and I wished I could have too. Walt started to wash pipes and my job was to carry them downstairs into the basement. Wow! Was I black! The baby thought the noise was great, the neighbors thought us a "wee-bit touched", and Walt was tired. Many more loads were to follow. I hear it's great for losing weight, gaining muscles, getting dirty, etc.

Incidentally, Walt is the proud owner of a Wurlitzer organ, 3m/11r, from the 167th Street Theatre in the Bronx and I am an organ widow, mother of two precious boys, and in love with a man with BIG pipe dreams. Most of all, we found out our house will not house the theatre organ so it will put us out of our home. When it's rebuilt, we'll have to move so it can be installed.

There are advantages and disadvantages of owning an organ but I'll learn to live with it. It's a bit more cumbersome than stamp collecting but a stamp can't produce sound, challenge you, or enhance your living. So, I'll stay by the theatre organ. If Jane Loderhose can stay so cheerful and lovely and gracious, I can at least try. I only hope Walt stops at three manuals. There can't possibly be two Dick Loderhoses . . . can there?? Peter Schaeble has an ideal installation, I think, but I'm a woman and not as smart as you men.

A toast from a new organ widow to the other widows who have stood by their hubbys. (Someday I may even get to play one of those confounded gadgets!!)

JUANITA HILSENBECK  
5 Manor Court

P.S. Love the ATOE, its publications, etc. - read them all!!

IT'S PORTLAND  
FOR 1966

theatre organ

# CHAPTER ACTIVITIES

## CENTRAL INDIANA CHAPTER

For the first of a partially planned series of concerts, on electric Theater Model Organs, the Central Indiana Chapter presented a two-artist program on September 29, 1965, at the Glendale Community Center Auditorium at 8 P.M. Member artist John Landon, playing his own CONN Theater Model in a section "Tunes of the Twenties", with the PA voice of Tom Ferree giving notes on U.S. history and show business between numbers. On a latest GULBRANSEN "Rialto", furnished by North Side Music Co., Doris Stokes gave a "Peep at Paris with seven numbers, plus Yellow Bird and nine others, of various moods.

The finale of John on his CONN, and Doris on piano, (also furnished by No. Side Music Co.) consisted of ten familiar songs of the twenties and thirties, from "Limehouse Blues" to "Mood Indigo." The presentation was heavily applauded, and required two encores to satisfy the paying audience.

Earlier this summer the Chapter chartered a bus to Ft. Wayne, Ind. for the June 12 "THEATER ORGAN AT MID-NIGHT" musical show put on by Buddy Nolan at the EMBASSY THEATER, this in lieu of regular meeting.

For the regular meeting on August 8, 1965, most Chapter members, and several guests held forth at CO-CHMN James Trinkles' home at suburban New Albany, Indiana for a general inspection of his WURLITZER 2/7 from WELCH Theater, Welch, W. Va. The installation is not completed enough to sound out, so, after a sumptuous buffet prepared by Lil Trinkle and friend, several members displayed their talents on the Gulbransen (built-in Leslie) until well after sundown.

The above concert was first of several membership drive - fund raising events aimed at one goal of a Chapter House.

The Chapter has been offered the use, for five years, of a 3/9 LOUISVILLE PIPE ORGAN CO. Theater Pipe Organ, recently purchased by member Tom Ferree. The need for a suitable place to install such an instrument is obvious.

## ANN LEAF TO PLAY IN S.F.

"Mitey Mite" Ann Leaf is scheduled to play a program on the large Morton in San Francisco/s Orpheum (Cinerama) Theatre shortly after the first of the year.

Ann has spent many hours coaxing good listening out of Robert Morton organs, especially the famous "wonder" Mortons on the East Coast. Therefore, her efforts in San Francisco are awaited with eager anticipation.



Happy members of Central Indiana Chapter following September Concert. Membership of this chapter now numbers 41.

## OREGON CHAPTER

Organist extraordinary, Gaylord Carter, returned to Portland's Oriental Theatre September 24 to play a "Flicker Fingers" program. After a review of famous silent movie themes and song-fest complete with lantern slides, a 1927 Chrysler roadster packed with gum-chewing "kids" (the Norm Stoll Dancers) came rising out of the pit. After a zest-

ful program of dances and songs, which was a tribute to the theatre opening in 1927, Gaylord accompanied "The Mark of Zorro" with Douglas Fairbanks, Sr. The program recreated a night right out of the "Roaring Twenties" with incense in the lobby, a Chinese-robed figure high on a balcony striking a gong to announce the beginning of the program, and, of course, Mr. Carter. Success, both artistically and financially.



Gaylord Carter with 1927 Chrysler and friends.

## VALLEY OF THE SUN CHAPTER

On Sunday, September 26, the Valley of the Sun Chapter kicked off its Fall schedule of events with a meeting at the Phoenix Paramount Theatre, Chapter home.

First on the program was a highly informative slide showing of the steps involved in the rebuilding of pipe organs. The slides, shown by Al Comtois and narrated by John Schultz, depicted the Phoenix restoration of a Moller church organ originally installed in El Paso, Texas. Laurel Ruby then narrated pictures of the rebuilding she did on her

2/4 Wurlitzer, now owned by Don Ritzenberg of Portland, Oregon. Karl Warner gave a report with slides on the National ATOE Convention in Chicago and the Western Regional in San Francisco.

John Schultz then brought the Meisel-Sullivan/Wurlitzer 3/18 out of the pit to strains of "So Beats My Heart for You," and gave a demonstration of each voice of the 13 ranks, told how each is used, and how voices from each chamber are combined for mixture of sound. He completed his portion of the program with "Over the Rainbow," weaving the various voices of the organ together with great skill. *Continued on page 16*

## RECEIPE FOR FUN from page 13

Breesport, New York. Lauren arrived on the scene with his wife Joyce to become the first and only professional help for the entire project. They quickly found what was causing the dead notes, and in a short time they had most of the bugs out of the instrument. They also did some much needed tuning and regulation. At this writing the crossed wires and dead notes have been corrected - the tuning nearly completed, and the organ is a real pleasure to play and hear. A complete stop list of this beauty is included with this report.

Floyd and his lovely wife Donna (who also plays and enjoys the beast) live in a pleasant house with their two children in the upstate village of Penn Yan, New York. Donna usually has the coffee pot bubbling for the many guests who are dropping in to hear the Marr & Colton these days, including the once-skeptical friends who now enjoy hearing what they once thought was a basement piled with "junk".

All who know Floyd, and know of his handicap, have nothing but praise for the way in which he has tackled this

project. It is a job well done, encouraged and assisted by his wife from the beginning. Theirs is truly a recipe for fun.



Floyd points with understandable pride to his beautifully engraved nameplates on the restored console.



Partial view of Solo Chamber as seen through the swell shade opening.

## CHAPTER NEWS

*Continued from page 15*

Our surprise guest artist was Ken Brown, former master of the 3/15 Wurlitzer at the Surf City Hotel in Surf City, New Jersey. Ken, a new Valley of the Sun resident, proved his keyboard artistry with, "Poor Butterfly," "The Song from Moulin Rouge," "April in Portugal," "Kahlua," "More," and "It's Just a Little Street Where Old Friends Meet."

After a brief business meeting, the Chapter honored Joe Lizarrago, newlywed Paramount stage manager, and wife Gloria with a wedding reception. During the social hour which followed, the organ was opened to members to play. Particularly noteworthy was the performance of Paul Sauerbrey, newly arrived in the Phoenix area from San Francisco.

Respectfully submitted,  
Karl R. Warner  
1221 N. 49th St.  
Apt. #2  
Phoenix 8, Arizona 85008

Floyd Paddock's 2/5 Marr and Colton - formerly in Strand Theatre, Palmyra, New York

### PEDAL

16' Tibia  
8' Tuba  
8' Diap  
8' Cello  
8' Flute  
Bass Drum  
Kettle Drum  
Cymbal

### ACCOMP

16' Viol  
8' Tibia  
8' Open  
8' Viol  
8' Tuba  
8' Vox  
4' Clarion  
4' Diap  
4' Flute  
4' Viol  
Orch Bells  
Snare Drum (loud)  
Snare Drum (soft)  
Block  
Tom Tom  
Tambourine  
Cast  
Triangle

### SOLO

16' Tibia  
16' Viol  
16' Vox  
8' Tibia  
8' Open  
8' Viol  
8' Tuba  
8' Vox  
5 2/3 Quint  
4' Diap  
4' Clarion  
4' Flute  
4' Viol  
12th  
2' Piccolo  
Xylo  
Glock  
Chimes

7 toe pistons  
5 combination pistons per manual  
2 swell shoes

### SOUTHEASTERN CHAPTER NEWS

A meeting was held Sunday morning, September 19th, at the Georgian Terrace Hotel to elect officers for the next year. It was understood that all our members attending the Chicago Convention in July had a wonderful time.

It is with much sadness and regret that we report the death of Jean Trimmier, wife of Lloyd G. Trimmier, Jr., on August 13th as a result accident near Athens, Georgia. We understand their theatre organ



young son, Steven, was also a victim of the accident and is still in serious condition at Athens General Hospital. We extend our deepest sympathy to Mr. Trimmier and the other members of the family.

### RED RIVER CHAPTER

The first Fall meeting after Summer recess was held at the home of Hildegaard Kraus in Fargo, North Dakota, on Sunday, September 26 in the afternoon. A short convention report was made by Chairman Lance Johnson and member Pastor Harvey Gustafson. A letter was read from Dan Barton commenting on the organ which he built and is now in Bud's new Roller Rink. It was finally discovered that the organ was originally installed in Mitchell, South Dakota and was one of a very few three-rank organs built by Dan Barton. It was announced by Lance Johnson that there would be more articles in future THEATRE ORGAN issues concerning theatre organ installations in the upper midwest. It was also decided that all future chapter meetings would be held on Sundays with the exception of concert meetings. The meeting was adjourned and lunch was served to the strains of some new George Wright recordings.

### NEW YORK CHAPTER

The chapter met September 12 at the Stanley Theatre, Newark, New Jersey, to hear the 3/11 Wurlitzer, Style 235, Opus #1568. The organ was installed in 1926 with the console in the center. The original console burned and new one was installed probably in 1927. This second console was placed at the left side of the theatre to accommodate a wider screen.

The Theatre is a complete Spanish Village with atmospheric ceiling. The entire house as been recently re-bulbed and all is aglow except the sunrise over the proscenium arch.

The meeting was made possible through the efforts of Mr. John Conheim, theatre manager, and to Walter Froehlich, member of the New York Chapter, whose T.L.C. (Tender Loving Care) maintained the organ.

### PUGET SOUND CHAPTER

#### LABOR DAY EXTRAVAGANZA

The second annual Labor Day Extravaganza was held by the Puget Sound Chapter ATOE and it turned out to be a huge success. The event started with a midnight concert on Saturday by Harry Reed on the 4/20 Publix Wurlitzer at the Seattle Paramount Theater. This turned out to be one of the highlights of the whole affair. It was indeed a privilege and a proud moment for all who attended to be able to see, hear, and talk with a man who started with the first

Fall '65

movie houses, saw them grow to massive movie palaces, then saw the entire era begin to crumble, and be around to see the resurgence of interest in the movie palace and theatre organ. Harry was staff organist at Rhodes Department Store for over thirty years on the 3/12 Aeolian. He opened the plush Fifth Avenue Theater on the 4/18 Wurlitzer, opened the Everett Theater in Everett, Washington (just north of Seattle) and at various times played the Seattle Liberty, Colonial, Paramount, Pantages (later the Palomar, recently torn down),



Bob Burke at the Collier Kimball - Jim Collier at right.

Egyptian (now a drugstore) and various other theatres. He headed the band and played the 3/8 Wurli (now all over Don French's basement) at the Showbox Ballroom. He has also arranged and performed at innumerable Broadway shows that have toured through Seattle. His activities have been many and varied, including local TV, and he's still going strong. His program consisted of interesting personal sketches sprinkled with showtunes and songs pertinent to the era he was describing at the time. It started with the beginning of his career in Boston 50 years ago and brought us right up to the present. It was of interest that Harry was a contemporary and close friend of Albert Mallott who is



Dan Adamson at his 2/8' mostly Wurlitzer.



Bill Carson beside his 3/14 Wurlitzer Don French at console.

most famous for setting to music 'The Lord's Prayer'. He was also a very highly renowned theater organist.

The second big event was launched Sunday morning at 11:30 at the Jim Collier Orgabarn where he has installed the 3/10 Kimball from the Palomar (formerly Pantages) theater. The barn is located near a geographical point called Martha Lake. Due to a mix-up in information, the Oregon chapter interpreted this as a person, in fact, the featured artist of the day. Inasmuch as the announcement had been made public to their membership, our chapter officers decided that rather than correct the mistake, we'd go along with the gag and produce a 'Martha Lake'. With this



Tom Hobbs at the 3/13 Robert Morton at the Bill Morrison Residence.

a new star was introduced to northwest organ lovers. Dick Schrum took on the person of 'Martha Lake' in the most outlandish attire imaginable. The feminine apparel worn by Miss Lake was the finest obtainable from the local St. Vincent De Paul, Goodwill, and Salvation Army. 'Jewelry' was furnished by the scrap pile of Jim Collier's machine shop. Shoes furnished sore feet and aching bunions to Dick Schrum. The pinnacle of Martha Lake's concert was the introduction of a new stop just installed

Continued on page 19

# HOME ORGAN FESTIVAL On The West Coast

San Francisco—Sept. 26 — The annual Home Organ Festival, staged by the Pacific Council for Organ Clubs, closed its five day run at Hoberg's Resort (100 miles North of San Francisco) tonight, after breaking a number of records. All agreed that it was the biggest and best electronic organ show in the Festival's six year history.

The Festival, billed by its PCOC sponsor as "the Greatest Organ Show on Earth," drew over 1000 organ fans to this remote forest resort for a post-season exhibition and demonstration of the latest developments in electronic organs with emphasis on those suitable for home use from both the financial and physical viewpoints.

Eleven manufacturers, representing the top builders of tube and transistor organs in the USA, exhibited more than forty instruments both in improvised showrooms (normally summer cottages) for the public to view and try in closeup, and also in concert with 20 top professional organists providing the talent. It was generally conceded that Don Baker, playing for Conn, was the "Dean of Organists" at the five day event. Don is best remembered for his 13 years at the console of the New York Paramount theatre organ in New York.

Hammond, Baldwin, Kimball, Magnavox, Thomas, Wurlitzer, Rodgers, Gulbransen and Lowrey — eleven, in all, as compared with eight last year.

The trend in new models continues to favor the console Style and tonal concept established by the Hope-Jones-invented theatre pipe organ of more than a half century ago. Of eleven consoles set up in the concert hall at the start of the show, eight were of the familiar "horseshoe" design with the curved stop rail identified with the theatre pipe organ of yesteryear. Voicing, too, indicated that nearly all the electronic instrument makers had discovered the theatre organ to varying degrees. This was indicated by the increased emphasis on voices imitative of orchestral instruments, even human voices. Although the throbbing, throaty Tibia flute has been imitated for many years, less common voice names such as Kinura, Vox Humana, Diaphone, Oboe Horn and Tuba Mirabilis appeared more frequently on the new models.

The Home Organ Festival serves a number of purposes. It permits the manufacturer and dealer to demonstrate his newest innovations to a captive audience of organ-oriented listeners, an audience which has nearly doubled since the 1964 Festival. Because all the major makes are demonstrated the Festival affords the prospective buyer an opportunity to compare the various makes and models, nearly side by side. To the lover of pop, or entertainment organ music it's the chance to absorb better than ten hours of sharps, flats and naturals played daily on his favorite instrument — either by himself (in the showrooms) or by top concert artists in the 700 seat auditorium. During the five days the music started shortly after 9:00 AM daily and continued on until 3:00 AM the following morning, the latter hour being the agreed-on "cutoff" time to allow for sleep.

Innovations were many, a few on the silly side. Some builders have gone overboard for the "toy counter" effects which the theatre organist needed to cue silent films. Therefore, such currently unnecessary but amusing gadgets as auto horns, door bells, gongs and fire sirens came as standard equipment on some models, ready for the reincarnation of silent films. On the plus side is the Rodgers new Tibia tremulant which provides a deep, throbbing trem but (for the first time) with no moving parts involved. Gulbransen's improved speakers tend to sharpen the string voices and even permit improvising a bright reed voice. A radically different Hammond console provides much improved imitative voices. All builders have improved percussions, with the better ones now being in the "additive" class.

A common complaint directed at newcomers to the theatre model field was that the stop keys on their models were misplaced on stop rails. Some builders were still locating their lower manual stop keys on the right side of the horseshoe and the upper manual stops at the left, proper for church organs but the exact reverse of theatre organ practice. However, they were in the minority. Gulbransen, Conn and Rodgers have always placed their stop keys correctly for theatre instruments.

Suffering total de-emphasis was the once popular "chord organ," now being phased out by most builders. While not actually organ equipment, a new development in low frequency, non-bulky loudspeakers was demonstrated by Alladin Electronics. The parlor model speaker has a bottom range which extends down to 15 cycles, according to its inventor, and could do much to extend the pedal bass range of the organ in a box smaller than a short Leslie speaker.

Dewey Cagle and Kay Chenoweth, who head the Festival Committee of the PCOC, were looking with some alarm to

next year. With housing facilities short to accommodate even the 1000 who attended this year, the prospects for next year point to a serious housing shortage if the attendance continues to climb as it has in the past. However, a move to change the locale to a place with greater accommodation facilities near a large population center was tabled. All agreed that the sylvan surroundings, the absence of distractions and the opportunity to absorb clean country air more than offset any physical shortcomings.

The Pacific Council for Organ Clubs is an amalgamation of local organ clubs covering the entire Bay Area of Northern California.

## Notes on

### BUDDY COLE'S "WURLIMORTON"

North Hollywood — While making an inventory of the ranks in the late Buddy Cole's theatre organ installation, veteran organ specialist Henry Pope discovered that the instrument has 26 ranks of speaking pipes, one rank less than the number given on record jackets. He counted several times but each time he came up with 17 ranks of Wurlitzer (the entire Los Angeles United Artists theatre organ) and 9 ranks of Robert Morton (from the once 13 rank instrument which graced the garage of Buddy's former home for many years).



Console of the late Buddy Cole's "Wurlimorton".

Returning to the 3-manual Uniteo Artists console, Pope checked for some evidence of misleading labelling in the completely unified and well-coupled rows of stopkeys and manuals, but the result was the same; a total of 26 pipe ranks. The count, of course, is exclusive of the Chrysoglott, Xylophone, Marimba-Harp and Orchestral Bells—Glockenspiel) as well as the full complement of drums, traps and other percussions installed in the 3-chamber instrument.

theatre organ

## WURLIMORTON *Continued*

For the record, here is the brand name breakdown of stops:

Morton: Concert Flute, Open Diapason, Violin, Violin Celeste, Trumpet, Posthorn, Tibia Clausa, Vox Humana and Dulciana.

Wurlitzer: Tibia Clausa, Tuba, Vox Humana, Dulciana, Saxophone, Oboe Horn, Orchestral Oboe, Brass Trumpet, Clarinet, Viol d'Orchestra, Viol Celeste, Concert Flute, Kinura, Horn Diapason, Quintadena, Solo String and Clarinet.

While checking with Clare Cole, widow of the famed organist who died suddenly last November 4th, it was learned that she will now consider separate disposition of the mint condition organ. Until now she has advertised the organ, its soundproof studio and the 4-bedroom home as a package. While she would not set a definite price she stated that the complete organ could be bought "far below actual value." Serious prospects may arrange to inspect the instrument (which is shown by appointment only) by writing to Mrs. Buddy Cole, 4905 Gentry Avenue, North Hollywood, Calif., or phone (area code 213), TR 714942.

-Stu Green, Hollywood

## Where Are They Now?

J. Gordon Baldwin - One of Rochester, NY's better-known organists, he played at the Monroe, Piccadilly and Rochester, and around 1936 was musical director of SHEC. Originally from Warsaw, Ohio, he was graduated from the Eastman School of Music in 1928 with a certificate in the Motion Picture organ course. Last whereabouts were in California.

Maurice Cook - Slick-haired Maurice Cook, once billed as "Maurice, the Jovial Console Master" played many theatres, especially the Loews houses in the east, among them those in Syracuse and Rochester. A great showman.

George C. Garis - From Pen Argyle, Pa., George was graduated from the Eastman School in 1928. Played the Grand, Madison, Murray and Thurston organs, and played over WHED from the Madison. He played up to the final days of the theatre organ in the city, then drifted back to Pennsylvania.

Herbert Henderson - A teacher of many organists, including Jack Ward at the Radio City Music Hall, he was also a tour organist in the east.

*If you know write in or is there anyone you'd like to know about?*

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## PUGET SOUND EXTRAVAGANZA

*Continued from page 17*



Seattle's Own 'Martha Lake'

minutes before on the Collier Kimball--the 'Abyssinian Stringed Oboe'. This instrument comes only in the 6' 2" scale--mainly because it was Woody Presho (who doesn't play the guitar) playing the electric guitar in the chamber. He 'hunted' for all pitches while the audience waited for him to get there. Such lovely melodies as 'Moon River' and 'Fascination' came out more like 'Stormy Creek' and 'Vaccination'. Since Woody was in the solo chamber his hearing has been slightly impaired ever since. This 'madness' went on for about 20 minutes and had the entire meeting laying in the aisles with laughter. After the 'concert', a delicious pot luck dinner was served to the more than 125 people in attendance. The food committee was aptly headed by Val Bauscher and her assistants Marilyn Schrum, Louella Presho, and Mary French. After everyone had eaten and overeaten, the meeting was brought to a close and members and guests headed for the home visitations.

The first segment of visitations was divided among three homes--the Morrisons (3/13 Morton from Tacoma's Roxy Theater), Harold Shawver's (2/9 Kimball from the Seattle Embassy Theater) and Bob Jones' (4/24 Morkimbarlitzer with re-iterating Gulbransen player piano attachment that plays the organ or vice-versa. The second segment included visits to Dan Adamson's beautifully voiced collection of pipe organ artifacts (7 sets of them controlled by a Wurlitzer console). This organ has two glockenspiels, one pitched at 5-1/3 and to Bill Carson's 3/14 Wurli from the Rolladium Skating Rink. Bill is presently completing an 18 foot addition to his rec-room which is a tremendous enhancement to the sound of the organ. From there we all moved on to an ATOE style jam session at Woody Preshos which lasted until the wee hours. The Preshos furnished the 2/6 Wurlitzer, piano, and drums...Tom Hobbs a vibraharp, and Bob Burke a set of tuned magic temple bells, claves, maracas, and an instrument resembling a pogo stick fitted with a tambourine and bicycle horn! Sour notes were furnished by all



Ken Wilhelm, cymbals, Bob Burke on magic bells, Laura Burke, claves, and Barbara Morrison, listening.

who were not familiar with the bells or marimba, since there was a continuous turnover of musicians at each instrument. This turnover gave everyone a chance to partake in the delicious food and 'refreshments' and then after 'refueling' return to one of the instruments for another round. The jam session was a perfect climax to a wonderful weekend of organ music, and a terrific time was had by all. Everyone finally left tired but happy and another Labor Day Extravaganza became history. An even better and bigger one is planned for next year. The home visitations will have to be divided into a 'north end' one day and a 'south end' the next if Roger Johnson, Lee Bauscher, Ray Whelpley, and Don French all get their pipes tooting by the end of the year as planned. With the great interest in pipe organ shown in the northwest it is no wonder the ATOE has grown so tremendously here, and with the interest and untiring efforts of all the members, will continue to grow.

Don French, Chairman  
Roger Johnson, Secretary



Combo at Jam session at Preshos  
Tom Hobbs, vibes; Eddie Zollman at the Wurlitzer; Don French at piano.

# Chattanooga Group Goes To Work

Story by Bill Barger

Photos by Bob Johnson



WURLITZER 235 - 3/11 Rank TIVOLI THEATRE, CHATTANOOGA

A group of theatre organ enthusiasts has gone to work on the rebuilding of a long forgotten Wurlitzer pipe organ in the Tivoli Theatre in Chattanooga, Tennessee.

First, the theatre. The Tivoli was built in 1921 by the Signal Amusement Company at a cost of about one million dollars. It was a small replica of the Tivoli Theatre in Chicago designed by Rapp and Rapp, the famous theatre architects of that city. The doors first opened on March 19, 1921. The Tivoli had a "...concert orchestra and a \$30,000.00 Bennett organ..." to provide music. The theatre was bought by Paramount Publix in 1924 and the Bennett organ was replaced by a 3m/11r Wurlitzer. The Tivoli in its later years was operated by Wilby-Kinsey Theatres and that firm still controls the house.

Wilby-Kinsey closed the Tivoli on August 17, 1961. The city of Chattanooga leased the building on January 1, 1963 and is currently using it as a playhouse to augment the facilities at Memorial Auditorium.

The organ installed in February, 1924, by Publix is Opus 780. It has a somewhat unique history since parts of it were built in 1921. Parts of the organ are marked "San Diego" (one of the switch stacks), and one of the ranks of reed pipes (the Kinura) has the voicer's initials and the date "1921". However, the Wurlitzer factory shipping list dates

the organ, January 31, 1924; also, the voicer's initials on the Harmonic Tuba are dated "1924".

It is well known that the building is at least half of every organ; the success or failure of any and every instrument depends largely on its situation. The installation in the Tivoli is almost ideal in every way. The chambers are located above and behind the boxes on both sides of the house. The expression openings are adequate and the organ speaks through the proscenium arch. On both sides, extending about one-third of the way across, is a false ceiling which gradually slopes down, directing the sound down into the auditorium. This installation allows the sound to mix well and be heard equally well anywhere except in the back of the orchestra under the balcony. Because of this installation, the Main and Solo are not so separated that the sound is disjointed.

After its installation in 1924, the organ was played by C. Sharp Minor. There were several organists after him, but Jean Van Arsdale presided at the console longer than any other. During these times, she would provide intermission music while the stage crew changed from the vaudeville act to the picture or vice versa.

In 1939, it was decided that there would be no further use for the organ. "Gone With the Wind", the first picture to play in the Tivoli in wide-screen,

came along. During this picture the management decided to remove the organ console from the edge of the orchestra pit so they could re-install the three or four seats which had been removed years before to make room for it. The console cables were appropriately cut and the console was moved backstage where it proved to be "home sweet home" for the rats until 1960.

In 1960 several interested persons began to restore the organ. Some work was accomplished, but the theatre was closed in 1961 and the restoration project ceased.

As soon as the city had concluded their lease of the building, several members of the Southeast Chapter of ATOE sought and obtained permission to complete the work at no cost to the city.

The first task was to splice the console cable. In order to facilitate this, a new junction board was installed with work proceeding from there. Accompaniment contacts were replaced and a Great to Acc. 4' 2nd touch coupler was added.

The console, as it was discovered, was virtually a wreck. Many long hours of work and hundreds of dollars worth of materials were necessary to make it useable. Some of the parts of the combination action were lost while the theatre was closed; others have been used elsewhere in the organ. Therefore, the combination action was put on the bottom of the list of things to be repaired.

Over the course of the years, the Main (left) chamber had suffered extensive water damage. The leather in the entire organ proved to be in very poor condition. Gradually, after many hours of hard work by a group of dedicated enthusiasts, the instrument was brought to playable condition.

In the spring of 1963 the organ was first heard by the public as one of the features of the first annual Barbershop concert sponsored by the Rock City (Chattanooga) Chapter of the SPEBSQSA (Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America). This performance was a great success. In fact, many thought that the organ presentation was the star of the program rather than the



VIEW OF BALCONY FROM LOBBY theatre organ



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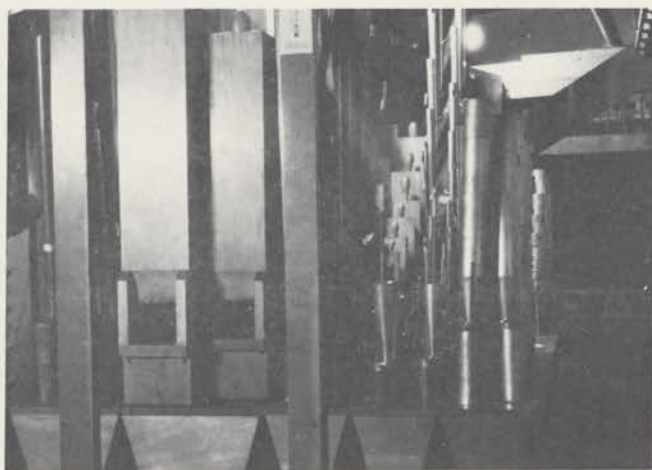
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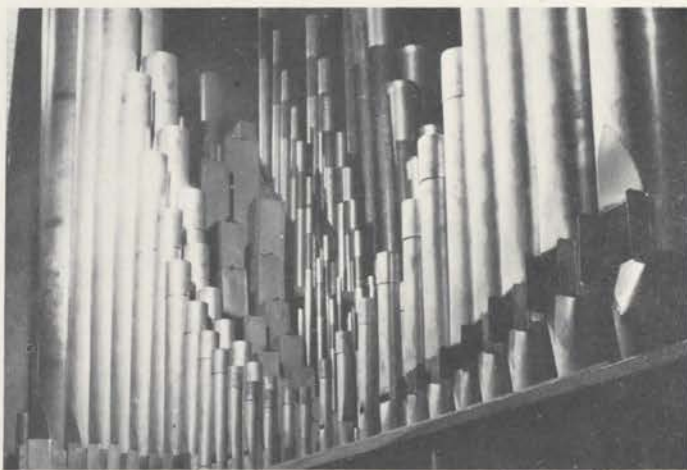
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**SOLO CHAMBER**

Ranks from left to right: Tuba, Tibia, Orchestral Oboe, Kinura, Vox Humana.



**MAIN CHAMBER**

Ranks from left to right Diapason, Viole Celeste (not seen), Flute Viole d'Orchestra Salicional, Trumpet.

Barbershop quartets. The organ was played by Bill Barger.

The organ has an unusually good live sound. The outstanding ranks include the Tibia, Diapason, and Strings. The ideal placement allowed the Wurlitzer Company to finish the voicing of the organ properly without having to force any single rank for extra volume. The large Solo Tibia is especially effective. One can play with only the flue stops and the Tibia blends beautifully, yet it is big enough to use by itself and produce the effect of almost as much volume as the entire flue ensemble. The Diapason

is small enough to have produced favorable comments from church organists, yet serves its purpose. The Strings are brilliant and sound more like six ranks than only three. The full organ has an extremely thrilling sound.

After hearing the initial public performance of the instrument, its wonderful sound, and the many enthusiastic comments, the group who tackled the partial restoration decided to go all out and put the instrument in mint condition. The work on this expanded project has continued since the memorable SPEBSQSA concert in 1963.

Those involved in this major restoration project include Mr. and Mrs. Robert L. Johnson, Mr. and Mr. F. Russell Lockmiller, Mr. and Mrs. Henry Dicks, Bill Barger, Gary Mull, Lynn McCrory, and Clay Holbrook. The Chattanooga group has made special mention of Ben Landress, Manager of the Tivoli and his staff for their cooperation and assistance; Steve Brown, house organist at the Tennessee Theatre in Knoxville, and Mr. W. R. Bradberry, representative of the M. P. Moller Company, for their help and valuable advice.

# Hi-Jinx Wind-up

This is the concluding episode of the coverage of the Northern California Chapter's August 6 - 8 Regional "Hi-Jinx" Convention, continued from the Fall issue of BOMBARDE.

One of the pleasant aspects of the Northern California Chapter's makeup is the fine relations maintained with the organization which represents the cocktail lounge and restaurant beat, the Professional Organists Breakfast Club, Bay Area. In fact, the two groups are somewhat interlaced because a number of the Breakfast Clubbers play on pipes for a living rather than the more usual sets of tone generators. Some are ATOE members.

An example of the cooperative spirit was the Sunday afternoon event entitled "Jam Session, San Francisco Style" held in the Mural Room of the St. Francis Hotel, the Hi-Jinx GHQ. It was the same large ballroom which, on the previous evening, was the scene of the banquet, concert and performance by waiters which, according to the BOMBARDE, might have been produced by Mack Sennett. This time there were no waiters in sight; no food would be served -- or flung. On entering, the eye was greeted by a row of electronic consoles, side by side, in the middle of the dance floor, their speaker equipment lined up against the far wall.

With the exception of alone Hammond, all consoles were horseshoe theatre types, a Rodgers, a Baldwin and a Conn. The hostess was vivacious June Melendy, a gal whose performance on pipes or transistors would be hard to top.

There were all types of organist presented at the consoles, ranging from the professional excellence of a June Melendy (who was too busy mistressing the ceremonies to play) to the somewhat curious spectacle of a player getting fairly good sounds by apparently doing no more than running palms and soles across manuals and pedals. There were far too many artists on tap to attempt to list more than a few of them: Don Kingston, Bill McCoy, Tiny James, Bill Taylor (13), Loretta Lee, Claudia Kennedy, Everett Nourse and Ashley Miller -- plus many more. Each played two or three tunes, enjoyed the resulting applause and melted back into the audience area. This went on for nearly three hours and the music was still sounding forth when Dewey Cagle reminded us that it was time to adjourn to Grace Cathedral for a special concert for ATOErs played by Classicist Richard Purvis.



Console Aeolion Skinner Grace Cathedral, San Francisco



Richard Purvis greets ATOE guests.



A group of avid listeners hang on the words of Grace Cathedral organist Richard Purvis. Photo by Allen Friensehner

So, with a warm feeling in our pipe-happy heart for the pros who make a living playing organ, we left the St. Francis and made for the big church on the hill. It's a huge and imposing structure of stone, stained glass, buttresses and all the massive majesty required to state its function as "a mighty fortress." As special guests the ATOers were permitted to sit in the seats ordinarily occupied by the choir. As we passed between the two rows of facing choir seats, someone in the front row stage-whispered, "Hello, y'ol goat!"

We turned -- somewhat surprised -- and blurted "George -- where have you been?" It was the only Hi-Jinx event at which George Wright was seen. His "salt 'n pepper" hair added a mark of distinction under the fluorescent lighting as he greeted the BB editor.

The 4-manual console of the more than 100-rank organ is in a raised position across from the Great Choir area (a long extension of the Nave behind the altar) of this Episcopal edifice. The right side of the console is practically against the left side of the Choir area. Two facades of decorative pipework about 20 feet above the console on either side of the Choir area mark the chamber openings. On the music rack we noted a sign in large letters proclaiming "WURLITZERS FOREVER!" which had evidently been placed there by some wag. We later learned that the wag was none other than Mr. Purvis.

At the appointed time Mr. Richard Purvis strode briskly to the console, picked up a hand microphone and greeted the Hi-Jinxers in a warm style which put them at ease; this was definitely not going to be a stiffly formal affair. Mr. Purvis mentioned that he didn't usually require a PA system for his weekly concerts but that this was something special for him. It must be remembered that several hundred parishoners and the general public were sitting out in the Nave of the church, Mr. Purvis' regular audience. It must have sounded strange to them to hear the voice of their favorite Sunday afternoon artist talking informally to a special group up front and describing the tune he was about to play as "a gasser."

Then came the enchantment. The big instrument has a majesty and fullness, a brightness and shimmer, which couldn't help but stir the short hairs on the neck of the most dedicated theatre organ fan. There was much variety in the program which ranged from a Bach Fugue to some of the organists' originals. We heard Purcell's "Tune in D", "Psalm 19" by Marcello and Purvis' own arrangement of "Greensleeves." Of special interest to TO enthusiasts was Krag-Elert's "Soul of the Lake," a low-keyed descriptive work which pictures an enchanted lake. "Seen" through a mist, the lake's ripples, swirls, pastel colors and life were sheer music magic in Pur-

vis' able hands.

Mr. Purvis warned that the second half of the program would consist entirely of his own compositions and that anyone who couldn't take it could hit the road before he started. The only response was a sea of smiles from the choir seats and the organist offered his "Four Dubious Conceits" which he describes as "a chuckle for the King of Instruments." Failing completely to live up to its title the quartet demonstrated the degree of charm a huge instrument can turn on in the hands of a skilled master. Lighter voices cavorted gaily even chatted and chuckled some -- the bigness and grandeur of the instrument for the moment forgotten in softly fluted tunes (some with Trems on full!) designed to beguile, and beguile they did. But not for long. The big "feature selection" was Purvis' "Fanfare." One might picture in his mind a nearly endless line of mediaeval Trumpeters standing on a great wall, blasting out contrasting fanfares for a festive occasion, maestoso flourishes passing down the line of horns with a new call bursting forth while the previous ones are still echoing; sharp brass, alto brass and baritone brass fighting for attention against a deep pedal of Roman Tubas. A magnificent display of big organ tone color, as theatrical as a Max Steiner adventure film score, played to the hilt in thunderous tone clusters by its composer. The final mighty note echoed up and down the nave of the huge church for several seconds before the transfixed listeners could gather wits enough to applaud--yes, in church, too. The transcendent moments of the past hour could find expression in no other way. But Purvis had warned it would be "a gasser".

The applause got the desired encore from Mr. Purvis then little knots of organ fans started toward the great doors, still in the grip of the past hour's magic. Near one door stood Tom Hazleton, listening for comments. A solid Purvis rooter, Tom seemed to like what he overheard. We couldn't help thinking of the instrument's tonal designer, G. Donald Harrison, and how right his conception of concert organ tone had been, especially when one considers the current inroads made against tonal beauty by the regressive "back to the Hydraulius" school of baroquery.

It was still a bright summer afternoon outside the church. Many gathered on the stone steps to discuss the concert; noted were Bill Brown huddled with George Wright. They were discussing something which looms huge in both their lives, the former Chicago Paradise theatre 5-21 Wurlitzer which George rode to prominence via records when it was installed in the Vaughn Los Angeles residence -- and which Bill is currently building a home around in Phoenix.

After walking several blocks, a look

back revealed the sidewalk outside the church filled with those who had emerged from the church and were trying to get their feet back on the ground. There is little doubt that many a theatre organ purist came away from Grace Church with a new respect for the "straight," or concert organ. As for Mr. Purvis, he's always been on "our side" -- even to "moonlighting" light music played on a radio studio organ years back. George Wright refers to Mr. Purvis as "a swingin' cat." He certainly made the 100-ranker purr!

Making our way toward Route 101 to pitch for a hitch back to "Angeltown" we alternated toward exercising our "hiking thumb" and recapping the events of the fast-paced weekend. -- All the experiences and adventures were recapped in a kaleidoscope of sound and sight memories, as we stood at the roadside, bundle over our shoulder, thumb extended in the direction of Los Angeles traffic flow -- Hey, lady ---- how far South ya driving?

-Stu Green, Hollywood



BAY AREA (AND PHOENIX) ORGAN VIP'S WING TO LOS ANGELES FOR MILLIE ALEXANDER WILTERN PIPE CONCERT

### Northerners Give an Ear To Southern Talent

Hollywood - The concert staged by the Los Angeles Chapter of ATOE starring Mildred Alexander at the Wiltern Theatre 37-rank Kimball organ provided the impetus for an invasion by Northern Californians prominent in sponsorship of organ concerts in the Bay Area. Ostensibly here to take in the October 24 Sunday morning organ session played by the former belle of the Radio City Music Hall console, the group, which included such prospective hiring talent as Kay Chenoweth and Dewey Cagle (Home Organ Festival); Tiny and Ida James, Fred and Jan Clapp, John and



Laurel Ruby and Ruth Carson admire the highly decorated console of Jim Gaines' "Echoing Antiqu Shop" Wurlitzer during the marathon organ hop.

Lena Gallagher (ATOE), arrived two days early and proceeded to visit a number of theatre organ home installations and niteries with plug-ins. Among the latter were visits to Johnny Duffy (The Chapparal, Panorama City) and Bud Taylor (Skytrails, Van Nuys), both of whom play Gulbrandsen "Rialtos".

Also in the visiting group was Laurel Ruby, unofficially representing the Valley of the Sun ATOE Chapter (Phoenix, Arizona).

The organ hopping in the pipe organ area involved some widely separated installations, including Jim Gaines' "Echoing Antique Shop" 3-manual 10-rank Wurlitzer, the Buddy Cole 3-manual 26-Rank "Wurlimorton," Harvey Heck's 4-manual 27-rank mostly Wurlitzer and the 3-manual 27-rank Wurlitzer in the Robert Carson (formerly Joe Kearns) home. This itinerary, planned and carried out by the "Bombarde" magazine's assistant editor, Peg Nielsen, called for transportation for fourteen visitors between West Hollywood, the San Fernando Valley, Tarzana, Hollywood and Los Angeles. To meet the strict time schedule many of the distances were paced off ahead of time because some of the installations were up to 25 miles apart through medium traffic. The group, which included spouses where applicable, was billeted in a centrally-located Valley motel by journalist Stu Green who served as "Transportation and Barracks officer" as well as "your friendly guide in this forest of Southern California pipes." Even so, Bob Carson's bus provided most of the transportation for the three day "organ weekend."

At each stop there seemed to be plenty of organists to supply music. Fred Clapp and Laurel Ruby were among those who put the Jim Gaines organ through its paces. At the Buddy Cole studio it was Tiny James and Mildred Alexander, the latter breaking loose from her concert rehearsals to join the group for a blast on the Cole instrument followed by supper at "The House of Kwong" (Tarzana) with her friends and admirers. By Saturday evening the visiting group had grown to over twenty.



Lorraine and Dewey Cagle dining with Millie Alexander at The House of Kwong.



Mildred Alexander gives the 3-27 Wurlitzer in the Bob Carson Hollywood residence an even chance. "Millie" had just come from a personal triumph at the Wiltern Theatre.

The next stop was Harvey Heck's and musically contrasting performances were played by Tiny James and Jim Melander, with the big guy making with the sprightly standards and Jim offering pops and perennials in the most modern harmony this side of "way out."

On Sunday morning it was off to the Wiltern theatre for Mildred Alexander's first concert on pipes in several years (she normally demos Hammonds). Mildred, despite her many pre-concert worries about whether she could cut the mustard on pipes after honking a Hammond for so long, came through with flying colors. Observers agreed that rarely has an artist made the Wiltern giant sound so good, an impression heightened by the excellent touchup work performed by the ATOE LA Chapter's maintenance crew headed by Bob Alder, Sr.

On Sunday afternoon it was Bob and Ruth Carson's hospitality at the studio home built by the late Joe Kearns in Hollywood. Heard at the Wurlitzer there were Johnny Duffy, Mildred Alexander (flushed with the victory of having successfully cut the mustard at the Wiltern) and young Lyn Larsen who played tunes from his current platter performed on the same organ. They even propped Stu Green up at the console while he whammed out a few ear-wrenching dissonances. Among those who gave creditable performances at the keyboards were Dewey Cagle, Fred Clapp, John Gallagher, and Laurel Ruby.

Promptly at 7:00 PM Stu Green blasted out "assembly" on his battered bugle and lined up his "troops" in the Carson driveway. After counting noses he marched them to Bob Carson's borrowed bus and sardined them all in for the long drive to International Airport and the short plane hop home.

It has been a music-loaded weekend for the tightly scheduled visitors and contacts had been made which could result in some future talent transplants and exchanges.

# SAENGER THEATRE'S ROBERT MORTON IS HEARD AGAIN

TAKEN FROM THE  
TIMES PICAYUNE, NEW ORLEANS

In honor of the world premiere of "The Cincinnati Kid" this Friday, the Saenger Theater will raise from its orchestra pit that sentimental old centerpiece of stage show days, the 38-year-old Saenger pipe organ.

Pipe organ fans will rejoice, for the instrument has sounded infrequently during the past 25 years. At least one member of the Saenger's administrative family considers the news on a headline par with the scheduled arrival of stars Steve McQueen, Edward G. Robinson, Karl Malden and Tuesday Weld, for the benefit premiere. This big-sound buff does not side with those purists who regard theatre pipe organs as well as barbershop quartets, as being of more recreational than musical value.

Anyway, come Friday and shortly before the 8:15 p.m. screen performance time, there it will be in all its 2,000 pipe glory, the 800-pound console raised by hydraulic lift from the pit to stage level. A theater official said the instrument is the only theatrical organ surviving in this area, and that a replacement price would be in the costly neighborhood of \$100,000.

Herbert Kauffman, an electronics engineer, and his son Carl, a senior music student at Loyola University have been supervising the restoration work on the organ for the past four years. Bringing the instrument out of retirement will be organist Bob Reid, who has planned a program to include popular songs -- "Hello Dolly!", "The Girl From Ipanema," "Java," etc.--plus the theme from "The Cincinnati Kid" and a medley plugging a future attraction in the upstairs Saenger-Orleans, "The Sound of Music."

Kauffman described the experience awaiting young audience members who have been indoctrinated in new sound techniques. "They will quickly discover", he said, "that they are seated between two enormous chambers housing the pipes located on opposite sides of the

theatre organ



theater and that they will be listening to the music "in stereo." He provided these statistics:

"The great white console has four keyboards, 244 keys, 32 foot pedals and 265 stops. The generator which blows air to the pipes uses enough electricity to supply four or five homes, and there are more than five miles of wiring extending from the organ console to the two pipe chambers."

Walter Guarino, manager of the Saenger, said he had received many requests for new employment for the theater's organ. "I hope it will develop," he said, "that New Orleans can hear this magnificent instrument more frequently in the future. There is definitely more public interest in organ music today than there was back in the '80s because of the number of electronic organs in homes today."



Potomac Valley Chapter member Gil White and son Paul pause from intensive installation operation to compare tibias! The one on the left is a Kimball the other a Moller. They will be among the ten ranks by link. Wurlitzer, Moller and Kimball, being installed in the recreation room, playable from a 3 manual horseshoe console. A Moller relay will operate the organ. Paul, a very talented organist will perform at the console.



We are sorry to report the passing of a staunch ATOE member Dr. M. L. Redman of Moorhead, Minnesota. Affectionately known as 'Red', he is seen on the right in the above photo with Harry Jorgensen and Tiny James during the 1963 Annual Meeting in Bismarck, North Dakota.



Organist Louis Weir turns on the Howard Seat to acknowledge applause of the audience in Boston's "Savoy Theatre". (cap. 2,858 seats) August 1965. The organ is a 3/19 Wurlitzer, on an elevator. Used 4 times daily in twin gold spotlights with red footlights on stage curtain. -Photo by: Paul Callahan-Dorchester, Mass.

#### ROCHESTER PALACE THEATRE MEMENTOS

Produced by the Rochester Theatre Organ Society to aid in the preservation of the Palace 4-21 Wurlitzer now owned by them.

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KIMBALL Horn Diapason \$175.00, Kimball Vox with hooded cap \$125.00; 4 rank chest, Wicks, \$225.00. William O. Morrison, 5152 Sound Avenue, Everett, Washington.

RECORD CLOSEOUT. Last chance to obtain "SHUFFLE OFF TO BUFFALO" featuring Eddie Baker at 4/18 Marr & Colton in Buffalo's Roosevelt Theatre. Disc was reviewed in December 1964 BOMBARDE. Limited number of Monaurals at \$3.95 available. Record will not be reissued. Send check addressed to Lloyd E. Klos, 104 Long Acre Road, New York 1 4621.

WURLITZER, Morton Theatre Parts. Post Horns, Console, Chimes, Relay, etc. Write for list, WANTED-Gottfried Tibias 4' up. John Miller, 954 Rutherford Lane, West Palm Beach, Florida 33406.



FOR SALE (SEE PHOTO ABOVE)  
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### MORE CHAPTER NEWS

#### PHONIX, ARIZONA On October 24

On October 24th, 1965, the Valley of the Sun Chapter met at the Phoenix Paramount Theatre for a business meeting and jam session.

Plans were discussed concerning the possibility of presenting the Paramount organ in a public concert. Work on the organ has been proceeding throughout the Fall season. Edna Hunnicutt, Bea Rowe, and Al Comtois were appointed as nominating committee to pick a slate of officers for presentation at the November Annual Meeting.

The concert grand piano was placed on stage center for the jam session. Paul Sauerbrey led off at the organ followed by Ken Brown, Brier McNeil, Clyde Hunnicutt, Donna Bechhoefer, Wade Bray, and others. Edna Bogan at the piano teamed with Al Comtois for a series of duets.

#### NEW YORK CHAPTER

The New York Chapter held a meeting at the Stanley Theatre, South Orange Avenue in Newark, N.J. on September 12,

1965. About 140 members and guests enjoyed the 3/11 Wurlitzer in an attractive Spanish-Moorish open-sky setting, with haciendas, balconys, and shawls ornamenting the sides of the theatre-- a veritable 'Night in Spain' effect.

Among the many who performed was Arthur Tower, a native Bostonian, who played the Met when it had a large Skinner, later replaced by its present Wurlitzer. After a tour of the New England area Mr. Tower's popularity increased and he was engaged to open the Beacon Theatre in New York, the Patio Theatre in Brooklyn, the Paramount in Miami, Florida and the Strand in New Britain, Connecticut. He also played the Paramount, Colony and Capital Theatres in New York City.

Walter Froehlich, New York Chapter member did a commendable job in restoring the organ at the Stanley to fine playable condition.

Ben Hall gave a short report about a 1908 Hope-Jones organ he had discovered in Brooklyn which needs reconstruction. Bon Smith gave a brief talk regarding the restoration of the 4-19 Wurlitzer in the Beacon Theatre in New York and asked for, and got volunteers to assist him.



Arthur Tower at the console of the 3/11 Wurlitzer in the Stanley Theatre, Newark, New Jersey.

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# A Pioneer Movie Organ

by E. Jay Quinby

The New York WANAMAKER Organ definitely deserves a place in the early history of organ music for cinema accompaniment. The auditorium into which it spoke was modest in size, but there was nothing modest about that organ. It was a sizable creation, powerful and versatile. When this Astor Place organ was first introduced to the public, feature movies were a distinct novelty, and for the benefit of shoppers who wanted to relax and rest their weary feet, Wanamaker's Store provided a novel form of entertainment that had not yet been introduced in the city's theatres, - movies with organ accompaniment. An accomplished Organist named Depew presided at the four manual console, which boasted an impressive array of colorful stop-tabs and pilot lights.

At first, my favorite seat was front center in the U-shaped balcony where I could observe both the screen and the performance of the Organist whose position was at the left of the stage. The first feature movie offered was a three-reel thriller entitled THE MIDNIGHT RIDE OF PAUL REVERE. For this, Depew used Wagnerian music, and while Paul galloped through the suburbs of Boston on his white charger, Depew rendered a most effective interpretation of Wagner's RIDE OF THE VALKYRIE. The whole combination was so engaging that, having witnessed it on a Saturday afternoon when I was free from the routine of the Military Academy I was then attending at St. John's Cathedral (singing in the choir in exchange for my tuition), - I began playing "hookey" from week-day classes in order to soak up more of this fascinating entertainment.

This was particularly bad for my school record, in view of the fact that I was already in difficulties over my unauthorized penetration of the Cathedral itself, where E.M. Skinner and his staff were then installing a magnificent organ. Sneaking into that great, dark edifice after those admirable wizards had completed a day's work on the new instrument, I would turn on the blowers and

try out the various stops already completed. Always intending to keep the illicit experiments soft and subtle, my enthusiasm would sometimes prompt me to let out a few sforzando snorts, - whereupon the Night Watchman, alerted in his shanty a block away, would suddenly appear out of the shadows and grab me by the scruff of the neck and drag me off to the Headmaster's office. For these transgressions, I was sentenced to "walking guard duty" with a musket that I could hardly lift on my shoulder while my classmates enjoyed recesses on the baseball diamond or the football field. My interest in the organ was viewed very dimly by the authorities of that institution where strict discipline was the keynote. Although the term had not yet been invented, I'm sure that I would have been classified as a Juvenile Delinquent. However, the Headmaster described me in his letter to my father as becoming incorrigible, and threatened to expell me unless I could be induced to mend my ways. My father undertook appropriate measures to accomplish this, - with the back of a hairbrush applied where it would be influential although not injurious.

Hence, being already in enough trouble over my passion for organ, when I was put on the rack to explain my unauthorized absence I felt it would be indiscreet to admit that I had been off listening to organ music, - so I made up stories about visiting various amusement parks, such as Coney Island or Fort George. That evidently sounded plausible enough, and won me a few more hours of sentry duty.

Having thoroughly learned the screen sequences of THE MIDNIGHT RIDE OF PAUL REVERE, I relocated my favorite seat at the Wanamaker Auditorium to the end of the front row at the right hand extremity of the U-shaped balcony. There I could get a better bird's-eye-view of Depew's manipulations, - and get the full treatment from the Great Organ division which spoke loud and clear into my right ear. And on occasions, I could catch a glimpse of the impressive rows of pipes which became visible in the shadows through the ornate plaster-of-paris decorative grille, - when the intrepid Depew opened the swell-shades. On one occasion, an Organ Technician had switched on the lights within this chamber, and I could see him prowling around looking for a cypher. I was disappointed when he located it and yanked the offending pipe from its socket, - and

promptly switched off the lights.

The severe rebukes and penalties I received for my interest in the King of Instruments back in those days made me resolve that SOME day, when I would reach manhood, - I would SOME how acquire an Organ of my own, - and there would be no so-and-so to shake an admonishing finger at me and tell me nay. But the rebukes never prevented me from revisiting the Wanamaker Auditorium when the urge became irresistible, especially when, after the first three months a new film was at last acquired to replace the worn-out MIDNIGHT RIDE OF PAUL REVERE. They did succeed in teaching me a few things at St. John's Cathedral, but they eventually gave up trying to suppress my interest in the organ. When my voice changed, I was swiftly graduated, - going down in the records, I presume, as a lost cause.

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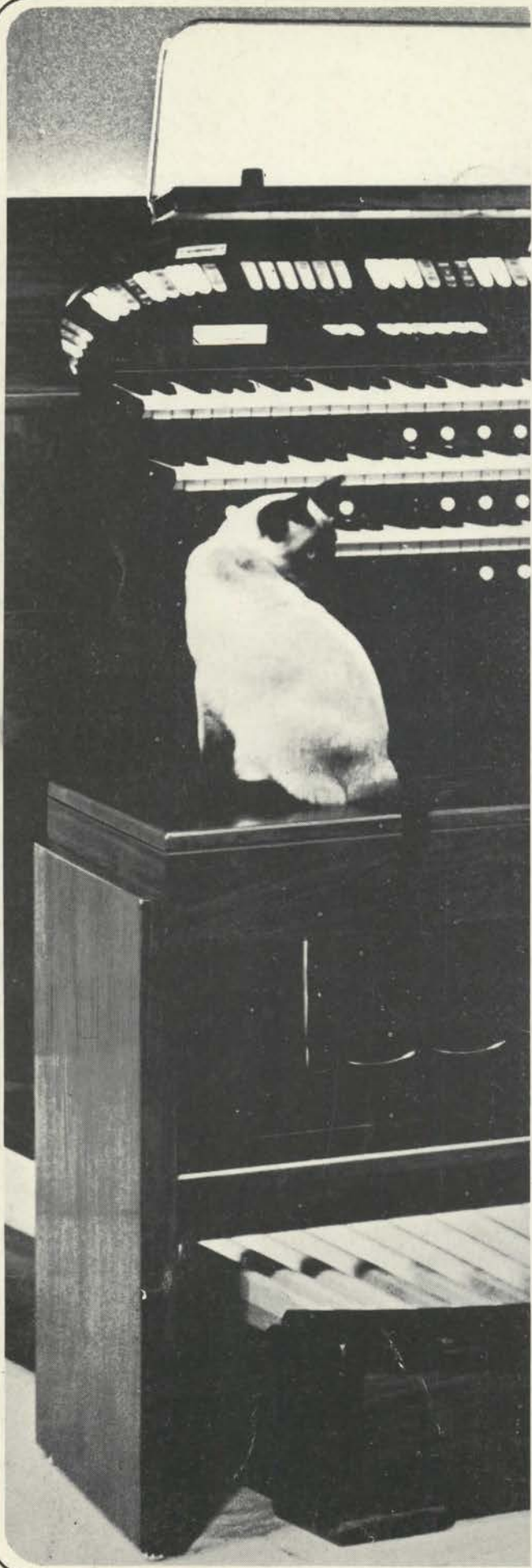
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