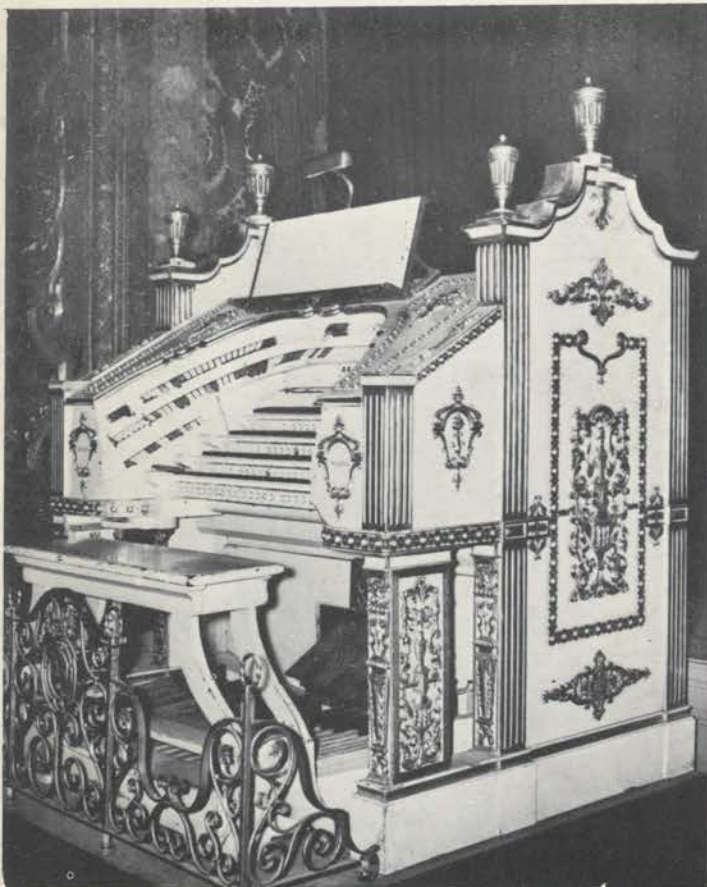
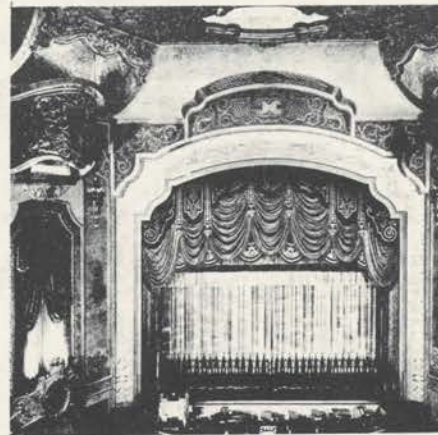


JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

T H E A T R E O R G A N

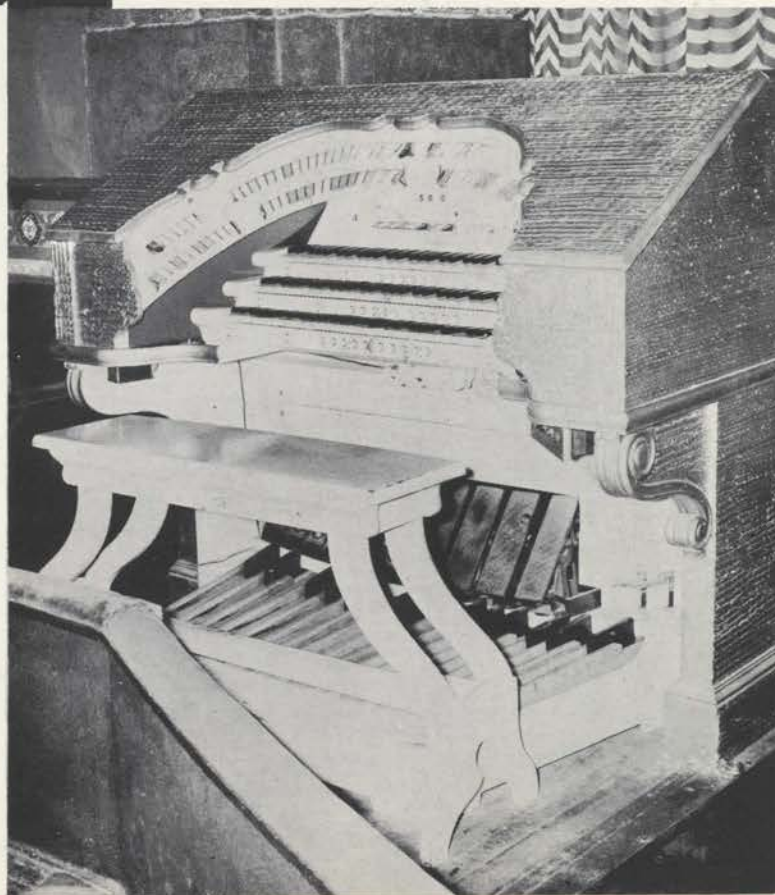


Ornate console of the Portland Paramount Wurlitzer 4/20 - a feature of the 1966 Annual Meeting in Portland, Oregon.



Interior of Portland Paramount Theatre

Below - The 3/13 Wurlitzer in the Oriental Theatre, Portland, Oregon.



ALSO IN THIS ISSUE

The B.B.C. Compton as
installed in St. George Hall

The St. Louis Fox

Orgabiography

Frank Netherland Home
Installation

M. P. MOLLER STORY
Part 2

Chapter News
and

A Book Review

Annual Meeting Program

AN ORGABIOGRAPHY

By Genevieve McMahan

Never, but never, have I been swept away with any wild daydreams of being owned by a theatre pipe organ. My exposure to them was limited to the guided console with the golden voice accompanying the silent flickers. So it was quite a revelation, a few short years ago to discover the organ itself is a conglomeration of tin, wood and leather concealed from an unsuspecting audience.

My routine as an Ohio wife and mother was sometimes nudged a little off course by a spouse who frequently imparted juicy little tidbits about pipe organs. Fulfilling his lifetime interest in pipe organs, he followed indirect leads to uncovering forgotten instruments, gathering information about their locations and playability, and advising, to who ever would lend an ear, whether or not they could be salvaged. The outcome of my husband's visit to an Eagles board meeting, in a converted theatre set up for bingo, completely altered our joint family activities. Acting in an advisory capacity of aiding them in disposing of a pipe organ he ended up buying the contraption. This in itself was an astonishing development, but eeh gad, we didn't even have an organist in the family. Our joint repertoire was limited to monotonous renditions of Love Letters In The Sand and the first four measures of American Bolero. It didn't take me long to realize that our lives were about to revolve around a Wurlitzer opus 1432, of 6 ranks—divided: (Main) Flute, Open and Salicional; (Solo) Tibia, Vox, Trumpet, and the Toy Counter—a nonsensical but lovable accessory.

We were catapulted into a feverish world of activity when the project of removal was underway. Four nights a week with a borrowed station wagon, three dubious youngsters of our own, plus any more we could coerce into helping we tiptoed through the auditorium of bingo players, trudged up four flights of steep stairs into sooty organ chambers and loaded up the outstretched arms. Parading back through the bingo party leaving a trail of grimy footsteps, we pretended to ignore the startled expressions on the players' faces as the game came to a faltering halt. We are past masters at doing everything the hard way, so although we reached a hasty decision to make a basement installation, the organ had to be stored in the attic. The carting of pipes and boxes up to their temporary quarters was executed with a minimum amount of grumbling and fumbling, but maneuvering the chests



Mrs. McMahan at the neat M & C console.

over bannisters and around corners was quite a strain on some beautiful friendships.

Most hobbies are pursued in a logical sequence of steps, but ours was a mish mash of planning, hunting for a console, blower and motor, and starting a complete restoring job. Some of my husband's ideas were quite a stumbling block, but we finally resolved his insistence on a three manual console by locating a Marr Colton 3-7 in Toledo. The console weaved and sagged, due to tired glue, as it was transported 125 miles in a trailer, so we decided to give it our immediate attention. In the renovation and reassembly, a revised combination of glued and screwed joints produced a console capable of being knocked down—a feature proving invaluable to us at a later date. It was placed on a caster bearing platform so it could be horsed around like any other abnormal piece of furniture, requiring little more than the standard wifely super-



Mr. McMahan at work in the solo chamber.

vision. The restoration included a complete wood refinishing, renewal of all felt, recementing the lead tubing and the indoctrination of leathering. The art of releathering can best be accomplished with a pot of strong coffee, pipe organ records grinding full blast on the hi fi, and a semi awareness to the tedious ritual of strip, sand, dip, brush, smooth, press, dry and trim. The fabulous organ buffs we were beginning to meet generously permitted our brain picking, accelerating my apprenticeship so I was soon graduated to a journeyman. Allowed to dismantle the offsets, relay and two main chests, I toiled with the speed of a snail and was overwhelmed to face a mounting display of pans, caseroles and soup plates filled with discs, gizmos, thing-a-ma-bobs and doodads.

By this time I had acquired a nonchalance and pride for the hobby that mystified our skeptical friends who weren't exactly hep to the rebirth of a historical culture. I didn't have to catch my breath the day my husband phoned to forewarn me he had just bought a blow-



Jr. McMahan in the main chamber.

er, and to be prepared to write a check upon delivery of same within the hour. Nor did I bat an eye the day we received a telegram to wire money to a California friend who had just located a motor (single phase—whatever that is). And I was johnny-on-the-spot with assorted candles for illumination when the running of the blower dimmed out the house lights.

When the installation was 85% complete and the neighbors were blandly accepting our peculiarities, although they had no comprehension of the instrument or our goals, we faced another hurdle. A transfer back to Seattle! Previous assignments have always occurred with a crash decision on the part of management, so I've been left alone with the joy of moving children and household possessions. No move is easy, in spite of the advertising, and to compound this

(continued on page 17)

theatre organ

ATOE Chapter News

VALLEY OF THE SUN CHAPTER

The regular January meeting of the Valley of the Sun Chapter was held January 30th at the Phoenix Paramount Theatre.

A unique program was presented by Clyde Hunnicutt, well-known Valley organist and owner of Slide-A-Song. As Clyde masterfully handled the console of the 3/13 Meisel and Sullivan/Wurlitzer, his wife Edna Erle, and son, Clyde Mason, illustrated each selection with colored slides provided by the Hunnicutts, Al Comtois, and Ken and Mildred Zuidema.

Chapter members expressed approval as music and photography were welded into one unit. Selections were: "Autumn Leaves," "Donkey Serenade," "South of the Border," "Trees," "At Sundown," "Old Man River," "Red Roses for a Blue Lady," "San Francisco," "Casey Jones," "Surrey With the Fringe on Top," "Manhattan," and "God Bless America."

The February meeting will present John Schultz at the console of the Gulbranson Rialto on stage at the Paramount February 27th.

Respectfully submitted,
Karl R. Warner

NEW YORK CHAPTER

Reported by Claud Beckham

The New York Chapter celebrated A.A.T.O.E.'s 11th Anniversary on February 6 with a pipe-organ buff's dream come true - a magnificent 4-23 Wonder Morton rescued from the ravages of neglect and damage and restored to its

rightful place in one of the few movie palaces that still retain their luxurious beauty. For nearly four hours, ten top-notch metropolitan area organists took a crowd of 200 members and guests (including fellow members from Connecticut Valley, Potomac Valley, and Delaware chapters) back to the days when the Loew's Jersey Theatre was a proud member of the famous Loew's metropolitan circuit.

Author and Theatrical Historian Ben Hall ("The Best Remaining Seats") gave the chapter a fascinating history of the Loew's Jersey Theatre, the Loew's circuit and the five Wonder Mortons specially designed for these Loew's theatres. Ben introduced Lee Erwin, who has been thrilling organ fans from the "Moon River" days at WLW to his present work with the Arthur Godfrey show. After Lee's group of "oldies", Ben brought a touch of nostalgic sadness by describing the final theatre performance of the Loew's Valencia Morton on February 3. Then, Jeff Barker came up on the rotating lift (with spectacular lighting arranged by Manager Nat Bernstock and Roy Hancock of the Loew's Jersey staff) to play "a tribute to the Valencia." Carl Weiss, leader of the A.A.T.O.E. crew who restored the organ, climaxed the program with a medley so well-played that one guest, a former Canadian theatre manager, said, "I haven't heard that kind of talent since Quentin MacLean!"

The program committee for this chapter meeting received a number of very favorable comments on both the arrange-

(continued on page 13)



Carl Weiss at the console of the 4/23 Wonder Morton at Loew's Jersey Theatre in Jersey City, N. J.
Spring '66

theatre organ

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

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THE BBC THEATER ORGAN

"The BBC Theatre Organ featured in this article was unfortunately lost during World War II due to bombing. BBC replaced it with the famous Foort "Traveling Moller".

"The description contained herein of the Compton Organ is a reprint of a brochure provided by BBC prior to the war as are the photos used in illustration."

THEATRE ORGAN WISHES TO THANK THE
FOLLOWING FOR THEIR GENEROUS COOPERATION
AND PERMISSION TO PUBLISH THIS ARTICLE ON THE B.B.C. THEATRE ORGAN:
THE BRITISH BROADCASTING CO.
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British Embassy Washington, D.C.
RAY BRUBACHER,
Associate Editor Theatre Organ

A Description by REGINALD FOORT

Although I have been Staff Theatre Organist for more than a year and a half. I never sit down at the BBC Theatre Organ without experiencing a thrill at the thought of playing of the grandest and most versatile and satisfying theatre organs in the world!

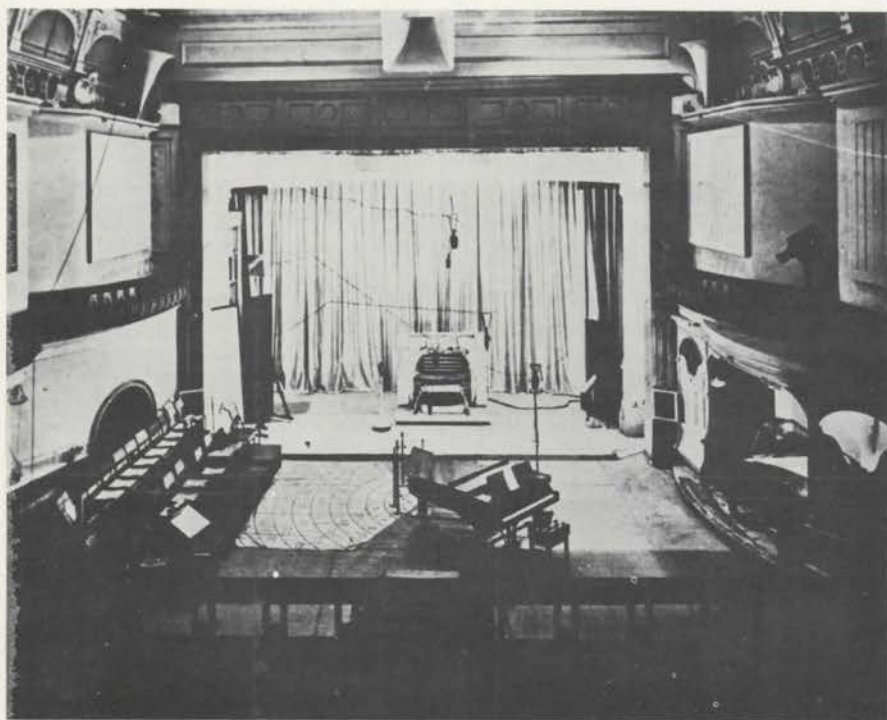
During the years since those first organ broadcasts from Shepherd's Bush Pavilion and the New Gallery Kinema, the universal popularity of cinema organ broadcasts has steadily increased and it is hardly surprising that it was decided to install a large theatre organ in St. George's Hall—the first one in this country to be specially designed and built exclusively for broadcasting.

The immense advantages of having such an organ are obvious; there are no audiences to be considered; broadcasts can take place at any time of the day or night; all kinds of interesting combinations of other instruments or singers can be incorporated; acoustics can be studied and the organ designed and voiced throughout from the point of view of broadcasting; every effort can be concentrated on producing perfect results for the listener through his radio set.

The BBC Theatre Organ has been an unqualified success. As it is not merely an ordinary 'cinema' organ but is also a very fine and complete concert organ, in addition to its immense popularity as a solo instrument, it has proved its worth by being used to enhance practically every type of show produced by both Variety and Music Productions Departments. It is a kind of one-man orchestra which can be used to perform practically any type of music or reproduce almost any sound in existence.

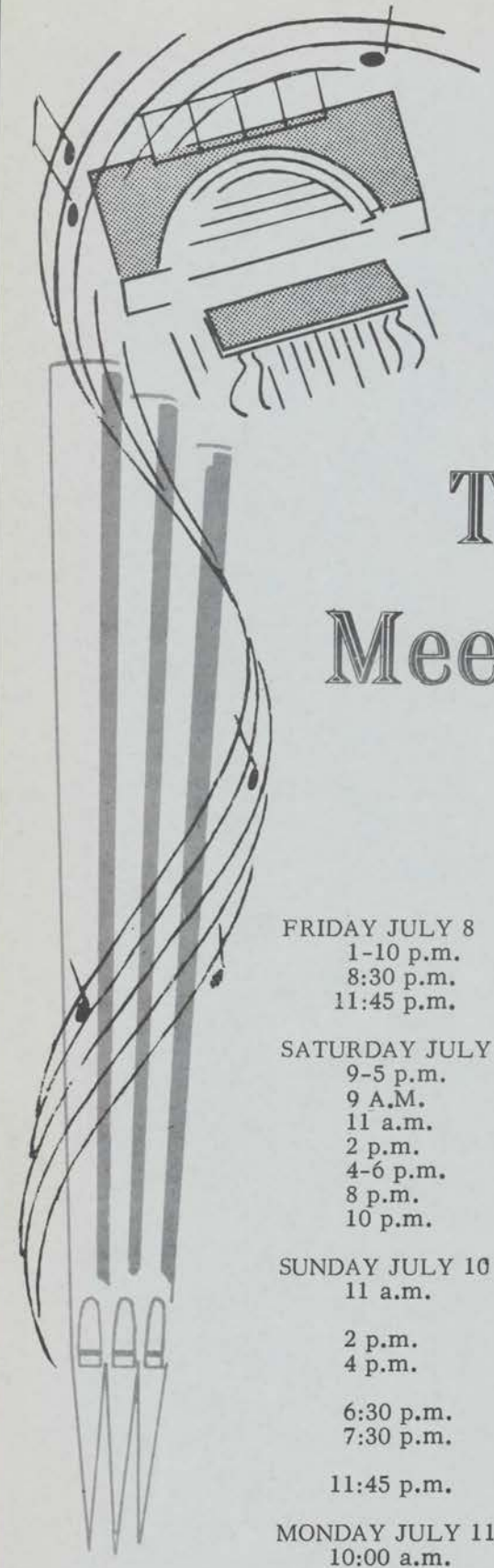
The BBC Theatre Organ was built by the John Compton Organ Co., Ltd. It has four manuals, 23 units (in addition to the Compton Patent Electrone) a grand piano playable from the console and a complete equipment of tonal and non-tonal percussions. It took seven

(continued on page 6)



A GENERAL VIEW OF ST. GEORGE'S HALL

The console has been wheeled into position ready for a solo broadcast. Note the organ swell-boxes—those on the left hand side are open and those on the right are closed. Near the roof can be seen the loudspeakers through which all the sounds of the Electrone are produced. At the right-hand side is the grand piano which is playable from the keyboards of the console.



American Association of Theatre Organ Enthusiasts

OREGON CHAPTER HOSTS

The Eighth Annual Meeting and Convention

PROGRAM

MASTER OF CEREMONIES - BEN M. HALL

FRIDAY JULY 8

1-10 p.m.
8:30 p.m.
11:45 p.m.

Registration at the Heathman Hotel
Social hour and mixer at the Heathman Hotel
Concert; Paramount Theatre - Artist; BRYAN RODWELL

SATURDAY JULY 9

9-5 p.m.
9 A.M.
11 a.m.
2 p.m.
4-6 p.m.
8 p.m.
10 p.m.

Registration (cont, at the Heathman Hotel
Meeting - National Board of Directors, Heathman Hotel
Concert-Imperial Skating Rink - Artist; DON FRENCH
Concert - Oriental Theatre - Artist; JOHN MURI
Open house (jam session) Oriental Theatre
Concert - Oriental Theatre - Artist; MILDRED ALEXANDER
Concert - Oriental Theatre - Artist; BRYAN RODWELL

SUNDAY JULY 10

11 a.m.

2 p.m.
4 p.m.

6:30 p.m.
7:30 p.m.

11:45 p.m.

Concert - Oaks Park Skating Rink - Artist: DON SIMMONS
Bus leaves Heathman Hotel at 10:30 a.m. for those that need transportation.
Lecture - Portland State College Auditorium - Artist: BEN M. HALL
Concert - Portland State Auditorium - Artist: JONAS NORDWALL.
playing the Rodgers model 33-E
No host cocktail party - Masonic Temple
ATOE Banquet - Masonic Temple
Entertainment by the Puget Sound Chapter
Concert - Paramount Theatre - Artist: RAY BOH'

MONDAY JULY 11

10:00 a.m.
12 Noon
2:00 p.m.
12 Noon
2:00 p.m.
4:00 p.m.
7:00 p.m.

Bill Blunk's Marr-Colton visits
(By BUS ONLY in conjunction with visits to the former S. F. Paramount installation) - Artist: JOHN MURI
Former S. F. Paramount Wurlitzer.
(Visits by BUS ONLY in conjunction with the Blunk Marr-Colton visits)
Open House - Bill Blunk's Marr-Colton
Artist: LEONARD MAC CLAIN
Open house for everyone with movies, refreshments and a jam session.

NOTE: Time for visiting home installations will be published at the time of the convention.

RAY BOHR—Well known recording artist, and for the past eighteen years staff organist at Radio City Music Hall in New York City. Mr. Bohr's latest record is the Readers Digest album.



1966 A.T.

MEETING AND Portland

Former S.F. Paramount Wurlitzer to be featured at the Convention

The Wurlitzer 4 manual, 33 rank model 285 that was formerly in the San Francisco Paramount will be heard at the Convention in Portland.

The console, pictured above has been refinished in an antique white and gold style, and will be played by Jim Roseveare of San Jose, California during the bus tours scheduled for Monday July 11th.

The organ is now installed in a private studio, and is owned by Mr. Howard Vollum of Portland.



JONAS NORDWALL - A young member of the Oregon Chapter of ATOE that shows a great deal of promise for the future. Classically trained Jonas begins College next year to further his musical training. He is now relief organist at the Oaks Park rink. Jonas will be performing on the new Rodgers 33-E.



JOHN MURI - Although a college English professor, Mr. Muri has thrilled many with his theatre organ concerts in Chicago, Detroit, Toledo, and other cities. He was one of the big hits of the 1965 ATOE Convention in Chicago.

EXTRA ADDED ATT

THE ANNUAL CONVENTION Oregon



MILDRED ALEXANDER - One of California's foremost organist-teachers, with a fine background in theatre organ which includes work at Radio City Music Hall. Besides teaching she is currently doing concert work for Hammond.

BRYAN RODWELL - Direct from England where he has played in numerous theatres and on radio. One of England's foremost jazz stylists, in his first appearance in the United States.



LEONARD MAC CLAIN - Staff organist at the huge Wanamaker organ in Philadelphia, a veteran theatre organist, and a great friend to the ATOE. He was elected by ATOE as the 1962 National Honorary Member.



CTION - DON BAKER



Don French-Popular Seattle artist currently playing at a night club there. Don has been organist at several skating rinks in the Northwest. He is presently chairman of the Puget Sound Chapter of ATOE.



Don Simmons-One of the Northwest's favorite musicians, now in his fourth year as staff organist at the Oaks Park Skating Rink in Portland. Don has been playing pipe organ for a total of seventeen years.



Don Baker caught during his performance at the Mundelein console.

MAKE YOUR PLANS NOW, "HIT THE OREGON TRAIL"

THE 1966 NATIONAL ATOE CONVENTION, PORTLAND, OREGON

JULY 8, 9, 10, 11

OFFICIAL HOTEL - Heathman Hotel, 712 S.W. Salmon Street, Portland 97205, Phone 503-228-5262
May we urge you to stay at the Heathman, as they are paying part of the rental cost of the Paramount Theatre.

PRE-CONVENTION REGISTRATION - Register by mail and save time. Your convention packet will be held for your arrival. Avoid waiting in line to register, by sending in today to DAVID MARKWORTH, 6107 S.E. 21st. Avenue, Portland 97202.

REGISTRATION FEES - \$6.50 for ATOE member and his immediate family.

\$6.50 per person, for non-members.

\$4.50 per person for the convention banquet.

.50 per person for the bus trip on Monday July 11th.

BE SURE AND INCLUDE NAMES OF ALL MEMBERS OF YOUR FAMILY SO THAT BADGES CAN BE MADE OUT. SEND YOUR CHECK TO COVER REGISTRATION FEE, BANQUET TICKETS, AND BUS TICKETS.

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

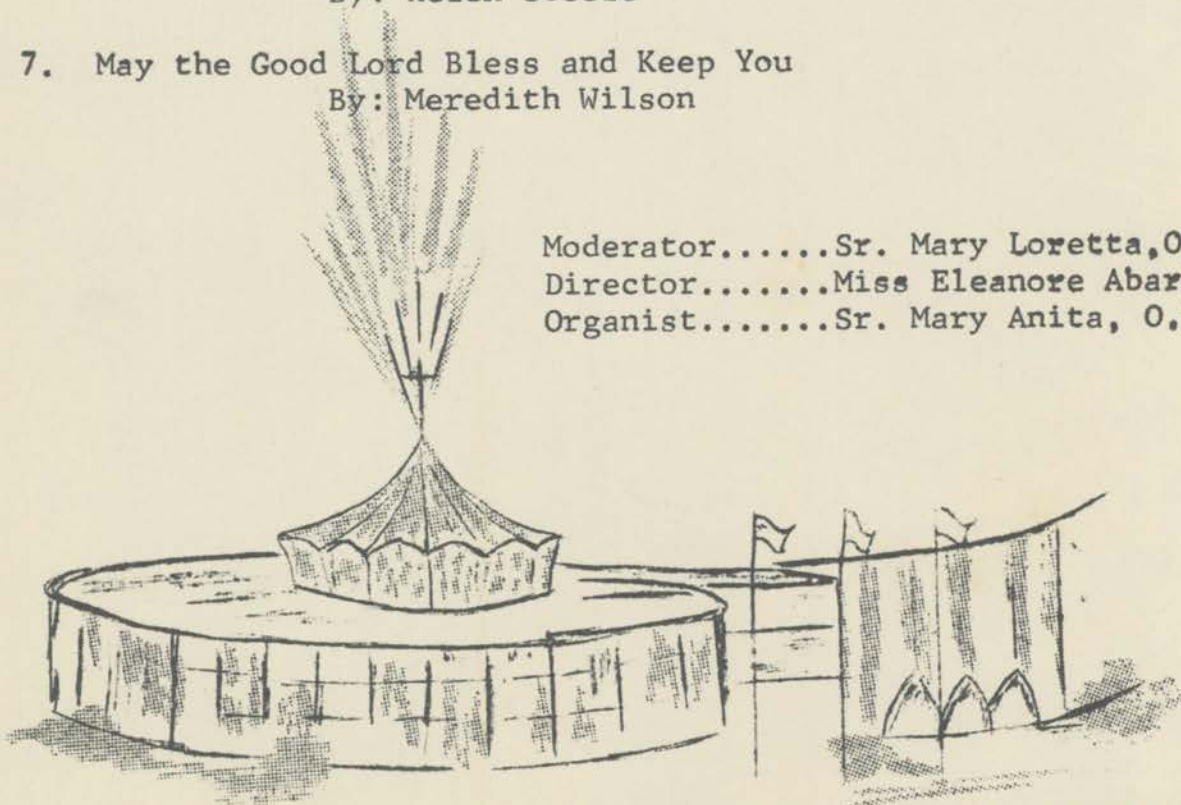
Unfortunately, union contracts specifically forbid tape recording, therefore, none will be permitted at any of the scheduled events.

We of the Oregon ATOE look forward to meeting you this coming July.

Programme
Vatican Pavillion
Tuesday, May 18th

1. Gloria Patri Canon
By: Sister John Joseph, C.S.J.
2. Lovely Appear From the oratorio
"The Redemption"
By: Charles Gounod
"Lovely Appear" is the opening selection of the third part of The Redemption, in which, at the inspiration of the Holy Spirit, the Apostles are being sent to preach the Gospel to all mankind.
3. One Little Candle
By: Mysels and Roach
4. Little David Spiritual
5. Chim Chim Chere E E
By: Richard and Robert Sherman
6. America Our Heritage
By: Helen Steele
7. May the Good Lord Bless and Keep You
By: Meredith Wilson

Moderator.....Sr. Mary Loretta, O.S.M.
Director.....Miss Eleanore Abaray
Organist.....Sr. Mary Anita, O.S.M.



Choral Group of St. Joseph's School

Carteret, N. J.



CONN DELUXE THEATRE ORGAN

The superb tonal quality of this Conn Deluxe Theatre Organ re-creates the exciting, fascinating sounds and effects of the theatre organ of yesterday. It's completely self-contained in every respect. Here is truly a magnificent instrument.

SPECIFICATIONS			
PEDAL	Horn 8'	SOLO	Soprano Vox 4'
Diapason 16'	Tuba 8'	Solo 16'—F	Clarion 4'
Bourdon 16'	Accompaniment 4'	Diapason 16'	Tibia 16'
Dulciana 16'	Tibia 8'	Bass Viol 16'	Tibia 8'
Tuba 16'	Tibia 4'	Vox Humana 16'	Tibia 4'
Sustain Pedal	Nazard 2 $\frac{1}{2}$ '	Tuba 16'	Nazard 2 $\frac{1}{2}$ '
Tibia 8'	Piccolo 2'	Solo 8'—F	Tibia 2'
Accomp. to Pedal 8'	Chime Harmonic	Diapason 8'	Tierce 1 $\frac{1}{2}$ '
		Soft String 8'	Fife 1'
		Viole de Orchestra 8'	Tibia to Flute
		Vox Humana 8'	
ACCOMPANIMENT	TREMOLO	Oboe 8'	PISTONS
Accompaniment F	General Tremolo, Light	Brass Trumpet 8'	Six General Preset Pistons
Diapason 8'	General Tremolo, Full	Octave 4'	(These may be used singly
Accompaniment String 8'	Tib. Trem. (Leslie Fast)	Violina 4'	or in any combination)
Cello 8'	Tib. Celeste (Leslie Slow)		
			Six Reversible Pistons
			a. Flute F
			b. Flute Bass F
			c. Flute Treble F
			d. Chorus
			e. Flute Reverb
			f. Flute Sustain Long
			Two General Cancel
			Console Speaker Switch
			External Speaker Switch
			Tab Light Switch
			Twelve (12) Piston
			Indicator Lights

CONN ORGANS / CONN PIANOS

Made by C. G. Conn, Ltd., Elkhart, Indiana, world's largest manufacturer of band and orchestra instruments... since 1875

BBC ORGAN

(continued from page 4)

months to build and erect and was officially opened on October 20, 1936. Since that date up to the present day, 597 solo recitals have been given on it, 386 by myself and 211 by the 68 guest organists who have been invited to broadcast on it. Indeed, one of its happiest advantages is that so many fine players have been enabled to broadcast who, for various reasons, would otherwise have been unable to do so.

The organ has 260 stops, 1,780 pipes, and approximately 100 miles of wire were used in its construction. Pipes vary from 1/2 inch to 16 feet in length. It incorporates every conceivable shade of organ tone. The units comprise: Tuba Magna, Tuba Horn, Trumpet, English Horn; two fine Diapasons; large wood and small metal Tibia Clausas; Vox Humana, Clarinet, Krumet, Orchestral Oboe, Kinnura; Cello, Cello Celestes (2 ranks), Gamba, Violin, Violin Celeste, Strings (2 ranks) Salicional; Solo Concert Flute, Hohl Flute, Stopped Flute.

Will the reader kindly imagine that he is visiting St. George's Hall and that I am escorting him on a personal tour of the organ?

We enter what, at first sight, appears to be an ordinary, not very large, thea-

tre of the music hall type, complete with rows of stalls a circle and a large stage. But certain alterations will be observed to have been made: the stage, which, by the way is as big as the entire auditorium has been permanently thrown open to make a magnificent broadcasting studio several of the front rows of stalls have been removed to provide space for a large orchestra, and a sound-proof control cubicle has been installed on one side of the stage through the glass windows of which the engineers and balance and control experts can observe everything taking place in the hall. The circle was formerly of the old-fashioned type running along both sides of the theatre right up to the proscenium arch, but now the two ends of the horse-shoe have been converted into organ swell-boxes to hold all the organ pipes, drums, bells, etc. To the fascination of the visitor, the vertical swell shutters open and close in full view all the time the organ is being played as the organist controls them with his right foot to increase or reduce the volume of tone.

Let us first have a close look at the console, the part of the organ at which the player sits. This forms a really striking picture and gives an immediate idea of the size and complexity of the organ.



Reginald Foote at the BBC Theatre Organ.



A 'Rhythm Broadcast' in Progress in S. George's Hall. In the background is the soundproof cubicle from which the programme is balanced and controlled.

THE CONSOLE

The visitor's first spontaneous remark is invariably 'How on earth do you manage to remember and operate all those hundreds of stops and gadgets?' My reply is that it is equivalent to thinking and talking in a foreign language. Just as a person who knows two or three or more languages fluently has no difficulty in remembering many hundreds of words, so the organist must know his console and every stop it contains so thoroughly that he can think in terms of it instinctively.

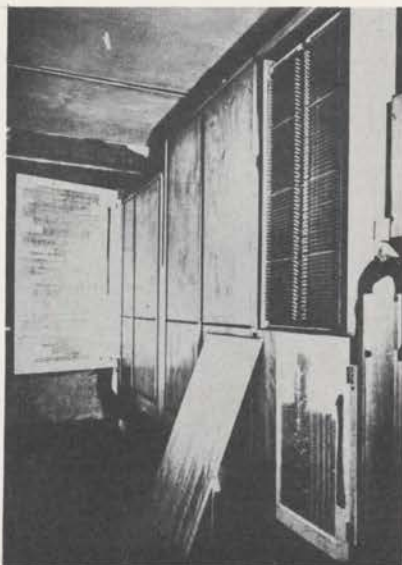
The console is built of beautifully grained Austrian oak, with quartered panels and is really striking in the simple severity of its design. It is mounted on a kind of movable trolley so that it can be stowed away on the side of the stage for broadcasting. It has four manuals or keyboards, known from the lowest one upwards as Accompaniment, Great, Solo, Orchestral, in addition to a pedal board—which is a replica of that of the orthodox organ, on which the bass notes are played with the feet. The stop-keys are arranged in three rows in the usual horse-shoe lay-out. Notice how the various stops which operate on their appropriate manuals are grouped. This grouping is clearer on the BBC Theatre Organ than on any other organ of its size in existence. The Pedal stops are on the left hand side; next to these are the Accompaniment stops—which operate on the lowest keyboard. The stops for the Great occupy the two rows beneath the music desk, and those for the Orchestral and Solo manuals are on the right-hand side of the horse-shoe. Second touch—by which the organist can play a melody and an accompaniment all on one row of keys—is provided on the Accompaniment and the Great. For facility in controlling the stops, there are 12 pistons under each manual. These enable the player to change combinations of

(continued on next page)

BBC ORGAN (continued)

stops instantly and are 'set' at the console by means of the setter piston at the left hand end of the pedal board. There are also 6 general pistons which operate all the stops of every department at once. There are 4 swell pedals, 3 of which control the swell shutters of the 3 swell boxes, the fourth being a general crescendo pedal which adds all the stops on the Great and the Pedals one by one without moving the stop keys.

The console is connected to the organ itself, via the relays, by means of a flexible armoured cable which contains 970 wires, each insulated from the remainder. Every stop key, every piston, every note of the keyboard, is virtually an electric switch, and whenever one of them is moved by the organist, it makes a contact which allows a 15-volt current to travel through its appropriate wire in the connecting cable to do the necessary work upstairs in the organ chamber. When the organist wishes to play, he puts down some of the stop-keys, thereby causing certain electric switches up in the relay room to make



The cover has been removed of that portion of the relay which is operated from the Great, i.e., the second keyboard from the bottom.

contact; this brings into action the required sets of pipes or effects. Then, when he plays the organ by pressing down the keys at the console, further electric contacts are made, and the current is sent through more wires in the connecting cable, and this, operating through the relay mechanism, allows the wind to enter the pipes.

THE RELAY ROOM

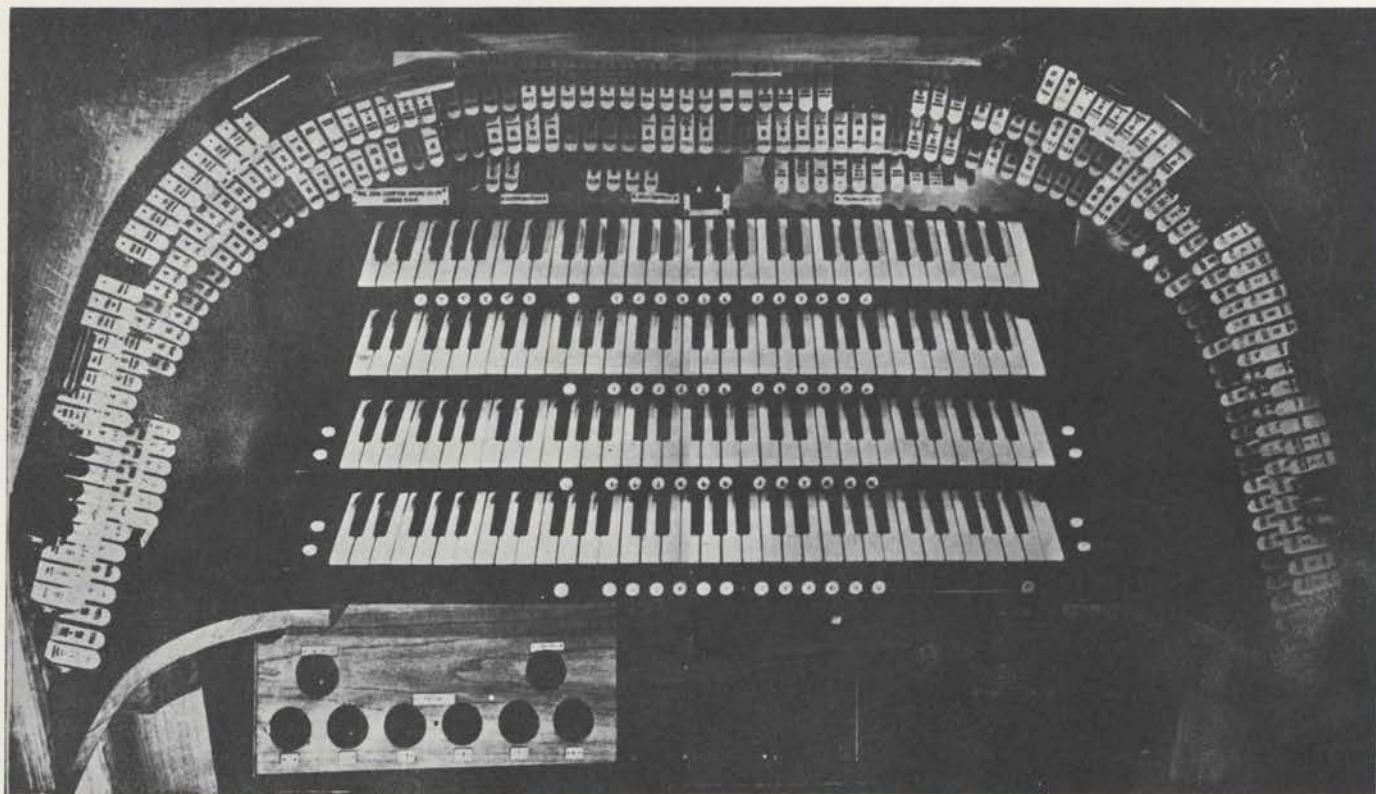
Next let us visit the relay room which is situated in part of what used to be one of the boxes adjacent to the stage. The remainder of the box is used to house the grand piano which can be played from each of the keyboards of the console.

The relays are equivalent to a kind of complicated switchboard at which all the various messages sent by the organist's fingers are sorted out and transmitted to their respective portions of the organ.

THE ORGAN CHAMBERS

The organ chambers, containing the various rows of pipes, drums, cymbals, bells, etc., are situated in the ends

(continued on page 8)



A CLOSE UP OF THE CONSOLE OF THE BBC ORGAN.

Starting at left are the stops for the pedals. Next to these are the stops for the Accompaniment (lowest) Manual. The two rows of stops immediately below the music desk are for the Great Manual. On the right-hand side of the horse-shoe are the stops for the Solo and Orchestral Manuals. The stops in a straight row immediately over the top keyboard are second touches and tremulants. The six thumb pistons under the left end of the keyboard are the general pistons which control the stops of the whole organ. The two pairs of pistons at the ends of the lowest two keyboards operate the Crash Cymbal and the Chinese Gourds. The toe pistons operate the Pedal Stops and control some of the Effects. The piston let into the third Swell Pedal controls the sustaining pedal of the piano.

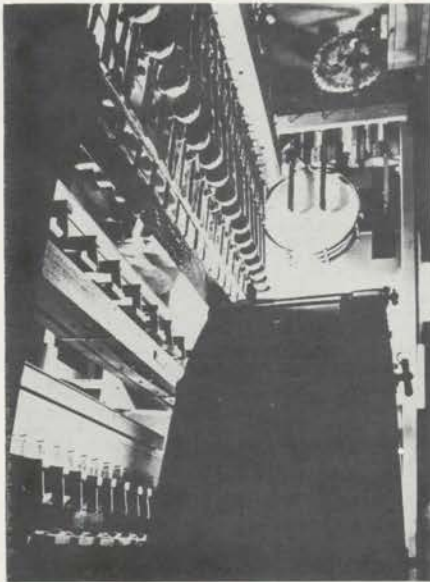
BBC ORGAN

(continued from page 7)

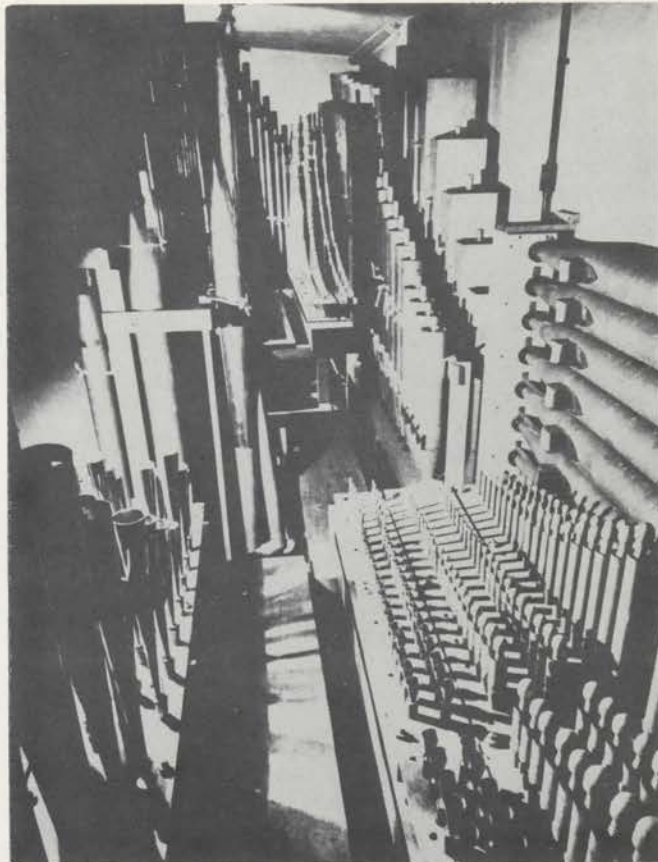
nearest the stage of what used to be the grand circle. The two ends of the circle were separated off by means of sound-proof walls and formed into three organ chambers, so now we must proceed up two flights of stairs to the circle and unlock the door leading to these. We come first to the Percussion chamber—that is the room containing all the drums, cymbals, chimes, glockenspiel, xylophone, etc. These always seem to fascinate the visitor more than anything else in the organ!

At the far end of the room is a door leading to the Main chamber. This contains the diapasons, flutes, and string pipes, i.e., most of the stops mainly used for accompaniment purposes. Notice the various rows of pipes arranged on top of the wind chests. Below are the wind regulators which look rather like small versions of the old fashioned bellows but which are controlled by strong V-shaped internal springs in place of the weights on top which were formerly employed.

Now we make our way back through the Percussion chamber into the circle, walk around to the opposite side and enter the Solo chamber. This contains most of the heavy reed stops; the big Tibia Clausa, the Vox Humana, and the woodwind pipes, including the Orchestral Oboe, on the lovely tone of which so many listeners have remarked.



The large object in the foreground is the Bass Drum, behind which is the Snare Drum. (Note the two beaters which give a roll by operating very rapidly alternately.) The small decorative drum above the Snare Drum is the Tomtom. On the left (above) is the Vibraphone, and (below) the Glockenspiel.



(Left) the Trumpet Pipes, (right) the Kinura and the small (metal) Tibia Clausa. The horizontal pipes are the Gamba 16ft. In the background can be seen some of the Diapasons, Flutes, and Strings.

THE BLOWING INSTALLATION

On leaving the relay room, we go down a short staircase to the basement to have a look at the blowing installation. Actually there are two of these—each independent of the other—one for the Solo chamber, and the other for the Main and Percussion chambers. It is the latter which we are inspecting. It consists of a 10 h.p. electric motor which revolves a rotary fan very much like a steam turbine. The compressed air thus produced is conveyed through a large metal wind-trunk up through the ceiling and thence by numerous smaller trunks to the various wind reservoirs in the organ chambers. Notice also the 15-volt dynamo which operates rather like the magneto of a car. This is driven by a belt from the main shaft of the big motor to provide the current required to operate the action.

THE ELECTRONE

Once more we find ourselves in the circle, so let me point out the large loud-speaker near the roof of the hall, through which all the tones of the Compton patent Electrone are produced. The Electrone is one of the latest and most striking additions to the modern organ. Without the use of organ pipes or wind, all the sounds are produced synthetically by

electrical means and then amplified. Some of the loveliest tones of the organ are the result, to say nothing of the wonderful synthetic chimes and the artificial acoustic effects. The Electrone is played from the top keyboard, the stops being placed on the top row on the extreme right of the console.

Now I am afraid we must conclude our tour of the organ because in a short time I have to broadcast, so come downstairs to the console with me. I must put my music in order and reset some of the pistons with the special combinations of stops which I shall require for this particular programme. Then I have to think a little about what I am going to say before each item and I must run over some of the difficult passages. Now we are ready—glass of water and all: here is the announcer and I must have a word with him. There are the warning flicks of the red light. The announcer holds up his hand and says 'Quiet, please. The red light comes on and glows steadily . . . we are on the air. The announcer says 'This is the National programme. Here is Reginald Foort at the BBC Theatre Organ'. I play my signature tune—Keep Smiling—and then turn to the microphone and announce my first item: 'Good evening, everybody. I am going to begin by playing you . . .'

THE CAVERNOUS ST. LOUIS FOX BY TERRY CLARK, JR



Drawing of the facade from the original souvenir program (Courtesy of George Swett).

The Fox Theatre circuit, perhaps the most prodigious builder of cinema palaces in an era of extravagant motion picture theatre construction, poured its resources into five great Fox Theatres at Detroit (September 1928), Saint Louis (January 1929), San Francisco (February 1929), and Philadelphia, and Newark (September 1929).

The Saint Louis Fox, a midwestern theatre landmark, was lavishly decorated under the personal supervision of Mrs. William Fox. A Moorish motif was carried out through the use of expensive objects d'art imported from the Far East. The vast majority of motion picture theatres of that era could have been housed comfortably in the grand Lobby and Foyer of the Saint Louis Fox.

On January 31, 1929, the theatre opened with Frank Borzage's "Street Angel", starring Janet Gaynor and Charles Farrell. The program souvenir noted "Fox Movietone symphonic accompaniment".



Stan Kann, resident organist at the Fox since 1950.

Thus, a great movie palace, conceived and partially constructed in the silent era, opened in a new age - an age its builders had not foreseen, even with the ominous forebodings of "sound".

During the eight months preceding the opening of the house, work went forward on the \$75,000 4/36 Wurlitzer, one of the four great Crawford Specials built during the last days of the theatre organ construction. So much of rather conflicting nature has been written concerning these instruments, that this writing shall be confined to the physical aspects of the instrument. That the Paramount Wurlitzer was the "mother" instrument and that similar, if not identical instruments went into Detroit, San Francisco, and Saint Louis, cannot be argued.

In the Saint Louis Fox, the blower and relay rooms and the seven chambers cover a vertical height equal to a five-story building. The chambers, five with expression shutters, are partially served by an automatic elevator. They speak directly into the cavernous 6,000-seat auditorium through appropriately placed marble columns around the perimeter of the theatre some 35 feet above the orchestra floor. The chambers contain 2,268 pipes, none smallest only five-eighths of an inch in height in contrast to the gigantic 32-footers.

There is an approximate two-second delay from the time a key is depressed on the ornate, gold-leaf console until the sound reaches the organist's ear. This is handily explained when it is realized that the projection booth is 300 feet from the console at stage center in the pit. A regulation football field could be laid out between the console and the spotlight which plays on the console. Blower and relay rooms are in the basement of the theatre. A slave console adorns the backstage wall of the Fox, some 15 feet above stage level. A beautiful 3 manual, self-playing Moller organ was originally installed in the theatre lobby (to soothe those involved in long waits for seats!) but has long since been removed to an Illinois church.

The late Tom Terry was the only official resident organist until the great Wurlitzer was silenced in 1935, although it is recalled by some that other organists presided at the console. If such is the fact, there is no record to indicate who may have played the great instrument. After 1935, the organ was not played again

(continued on next page)

ST. LOUIS (continued)



The Fox 4/36 Wurlitzer with the elevator at stage level.

until Stan Kann became resident organist in 1950. Amazingly, after 15 years of complete silence, no major repairs were necessary. To Stan Kann, however, must go the gratitude of theatre organ lovers everywhere for bringing back to daily use one of the great theatre instruments of the world.

If this seems to indicate that Stan had no problems, in 1950, it is misleading. Stan, John West, ATOers Gus Brummer and Mike Marion, all lent themselves to

the task of minor, but time-consuming repairs necessary to get the organ into playing condition. In the early 1960's ATOer Bill Hansen devoted much time to the instrument to keep it in playing condition.

In early 1964, the Saint Louis ATOE chapter undertook rehabilitation looking toward a May concert by Gaylord Carter. Work crews toiled on Saturdays and on week nights into the small hours of the morning at times when the Fox was empty. Only then could blowers be turned on and the vast instrument checked and given proper attention. This culminated in the Gaylord Carter concert at which he also accompanied Douglas Fairbanks in "The Mark of Zorro". Gaylord did his usual magnificent job. His penalty was that the almost 1500 people who turned out for the midnight show refused to let him go until almost three o'clock in the morn-

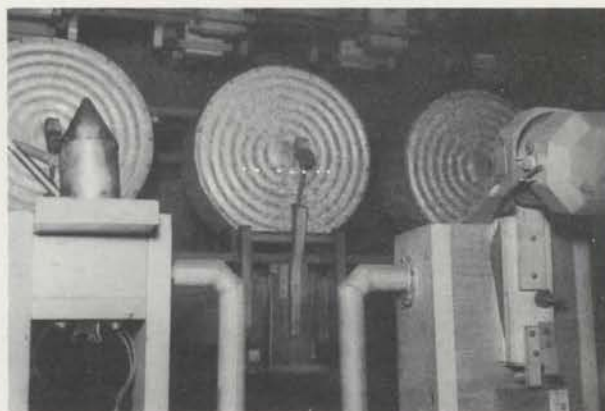
Stan Kann, Dale Zieger, and Art Edinger, all Saint Louis Chapter ATOers, play the great Crawford Special daily. Theatre organ enthusiasts in search of a real thrill need only to visit the Saint Louis Fox and see that great console rise slowly from the pit, its gold-leaf glistening in the spotlight, and hear the mighty Wurlitzer speak out as it was meant to speak.



A photo showing a small portion of the pipework.



Dale Zieger, assistant organist, St. Louis Fox.



A view of the Tympani.



A view of the huge Fox auditorium.



A picture showing the lavish decor of the Fox. (All photos this page courtesy of Terry Clark).

OHIO VALLEY CHAPTER
sponsors
GAYLORD CARTER
APPEARANCE IN
CINCINNATI, OHIO

Sunday April 17th, was indeed "C DAY" in the Queen City, ushering in none other than "Flicker Fingers" Carter for his initial appearance in Cincinnati. Sponsored by the Ohio Valley Chapter-A.T.O.E. Gaylord was slated to play a pop organ concert along with the score to the silent film THE MARK OF ZORRO, starring the famed Douglas Fairbanks, Sr.

The focal point of the activity was Cincinnati's famous and last remaining cinema palace, the R.K.O. ALBEE Theatre located at 13 E. - Fifth Street opposite Fountain Square...situated in the heart of the downtown area. Built in the late 1920's the ALBEE has a seating capacity of 3000. The main lobby constructed of marble and generously garnished with gold and crystal, is large enough to house a modern moon rocket. The chandelier that originally hung in this area, up until world war two, was of immense proportions and hung from an electric winch to facilitate cleaning and changing of bulbs. The house was a study of plush carpets and Objects 'D Art; some of which have since been removed.

The ALBEE's three manual Wurlitzer is still intact, but unplayable due to the need for major repairs. The owners of the property have as yet shown no interest in having the organ restored.

In view of the existing situation, the D. H. BALDWIN Company were kind enough to supply their HT-2 theatre model and through the good offices of Eddie "Fabulous" Osborn, an excellent installation resulted. The white and gold console was mounted on the band car with four of their new transistor tone cabinets located on each side. In addition, a total of four tone cabinets were situated in the box seats, the results of which packed a real wallop throughout the house.

Show time was 9:30 P.M., and by 8:30.. a goodly crowd had started to assemble out in front. It had been announced in the papers that the star of the evening would arrive at the theatre about 8:45 P.M. in a 1927 ROLLS-ROYCE, so the interested crowd had come early to get a good look. The ROLLS was driven by Ted McKay, locally well-known program director of radio station W K R C. Gaylord was accompanied on his "trip" to the ALBEE by his host in Cincinnati, Mr. and Mrs. John J. Strader. Upon arrival, flash bulbs snapped and the onlookers loved every minute of it.

Spring '66



Gaylord Carter plays to a full house in Cincinnati



A shot of the crowd waiting in the Albee Theatre Lobby

Promptly at 9:30 P.M. 1500 people had seated themselves to take in what was to come. As soon as John Strader introduced Gaylord, the audience heard the familiar overture theme, The Perfect Song, as the band car slowly rose up from the pit. Upon reaching concert level, the overture was completed and the audience broke into an ovation in an expression of their appreciation for Gaylord's presence, and for the memories brought back by his rendition of the theme. From the moment the pop concert started, until the film ended at 11:50 P.M.-you could have heard a pin drop in the massive auditorium. For the last ten minutes that remained, Gaylord played a set of "sleepy time tunes" and not a soul budged.

At twelve Midnight, the spell was broken and the show was over: the magic

aura of the 1920's that had been so skillfully woven had vanished into the night. Certain members of the audience who had come from as far away as Detroit, Michigan, Indianapolis, Indiana, Cleveland and Columbus, Ohio made their way to the stage in order to greet Gaylord and wish him well for his upcoming performance in Detroit on the 19th. Within a short time the audience was gone, the ALBEE was dark....save for the cleanup crew, preparing for another day of talking pictures. But all who had been present to hear "Flicker-Fingers" knew that the organ and the silent screen had triumphed once again.

John J. Strader for -
 Ohio Valley Chapter-A.T.O.E.

THE BLUE RIDGE MOUNTAINS

Of Virginia

HIDES EXCELLENT HOME INSTALLATION

By Don Hall
(with lots of help from Frank)

Photos by Jim Sparks

Settled quietly into the hills of the Blue Ridge Mountains in Virginia is the comfortable Georgian house of Frank Netherland and his aunt, Gladys Campbell.

Lurking inside that house is a beautifully installed 3/9 Kimball organ (opus #7045) which Frank has owned since 1958. It was originally shipped as a 3 manual 7 rank instrument plus piano and usual Kimball traps and effects to the Richard Theatre, Ahsokie, North Carolina. The organ had switches wired for a celeste string which might be added later. The piano was equipped with the usual mandolin effect plus a "banjo" in which the hammer reiterated against the strings. With this particular model organ, Kimball usually supplied a 2 manual console. However, #7045 was connected to a three decker which resulted in the unusual naming of the manuals, bottom to top, Accompaniment, Solo, and Percussion. The Percussion manual played a few of the ranks and all the percussions and traps. Frank has plans in the distant future to do some rewiring and remove the traps and add more switches for pipes for the top keyboard to make it more useful.

In 1939, the Durham Life Insurance Company erected a magnificent office building in Raleigh, N.C., containing what is literally an N.B.C. radio production unit in miniature for the company's 50,000 watt station WPTF. Completely equipped by R.C.A., WPTF has four studios, all floating, according to the Johns Manville acoustical design and all operating under a master control center. The largest of these studios is an all-purpose room with a small stage at one end. In two chambers behind this stage was installed Kimball #7045 bought by the station from the theatre in Ahsokie. The console was placed on a dolly so that it could be located anywhere in the studio. In this new installation, the organ lost its piano (there were two grands in the studio) and gained a string celeste and a Wurlitzer Tuba Horn which was played from the former piano switches. The organ was used daily for almost eighteen years and kept in excellent repair. Many well-known theatre organists have presided at this console, the last and longest to stay was Kingham Scott, a veteran from the silent days who cued the pictures at Wurlitzer #1567, a style

B with a Tibia added, in the Capitol Theatre in Raleigh.

In 1956, WPTF discontinued regular use of the organ and advised Frank early in 1958 that it was for sale. Netherland bought the organ while still a student at the University of North Carolina at nearby Chapel Hill and spent the following summer moving and installing it in the Roxy Theatre in Martinsville, Virginia (Frank's hometown). This installation was in a movie house where Frank has spent his high school vacations and after school hours as projectionist, doorman and in college years as relief house manager. The organ was set up without shutters on the stage which had been rendered unusable by the CinemaScope screen. The console was at one side of the stage on a platform and Frank says it sounded fine in the 500 seat house, even without expression. He played for the show breaks and community sings and reports that the audience WOULD SING too, young and old alike. The theatre, in-

terestingly, was another Roxy to have for a short time anyway, a Kimball pipe organ. Like that other Roxy, this one, too, is now a memory of another era.

Frank then began plans for a new home for himself, his aunt, and #7045 on the family farm in Patrick County, Virginia. No trouble with neighbor's ears here! The Kimball is still heard "live" daily between Frank's farm chores and frequently by local civil and social groups which are fascinated by such an unusual musical instrument ("Just look at those drums!!"), occasionally on a local radio station, and most recently at a Piedmont ATOE chapter meeting.

The house has the organ installed on the second floor, over the dining room, it speaks into the living room through vertical grills. The living room has a pitched ceiling which starts at eight feet on the side opposite the organ and slopes up to the top of the grills on the

(continued on page 16)



Frank Netherland shows off for photographer Sparks. Note the sound buttons over the top manual.

CHAPTER NEWS

(from page 3)

ments and the program management. A high quality PA system, furnished by vice-chairman Bill Gage, contributed so much to the members' enjoyment that it is likely to be a regular part of chapter meeting facilities from now on. In coming chapter chairman Wendell Rotter greeted the membership and then played a taped greeting from outgoing chapter chairman Howard Day (who has been transferred to Chicago). After reading a greeting note from National Chairman Carl Norvell, our able master of ceremonies, Wes Miller took the newest of the reborn giant consoles down the lift with "There's No Business Like Show Business".

Close cooperation between Nat Bernstock, manager of Loew's Jersey Theatre and Allen W. Rossiter of the New York Chapter over the past eight months made this meeting an outstanding success.

SOUTHEASTERN CHAPTER

On Saturday Evening and Sunday Morning, February 19th and 20th, the Southeastern Chapter of ATOE "did the honors" to their soon-to-depart members (and our National President and Secretary) Carl and Betty Norvell. The Norvells will shortly part from the Atlanta-Griffin "scene" and establish a new "pad" in Corsicana, Texas where Carl will manage a new multi-million dollar Holiday Inn, now under construction. As most of us know, Carl has been the Manager of the Griffin, Ga. Elks Club for the past 18 years and is one of the founders of the Southeastern Chapter of ATOE.



From left to right: Erwin Young, Betty Norvell, Carl Norvell, and George Anthony. (Photo by Mack Watson)

A look at the roster of those in attendance at the "big bash for Carl and Betty" would almost lead one to believe that a full-fledged Regional Convention was in progress. No less than all of our National Officers (other than Directors) were present along with splendid representation from two neighboring Chapters. The Potomac Valley Chapter came through with Erwin Young, National Vice-President, Dick Haffer, Chapter Chairman, Ray Brubacher, Associate Editor of "Theatre Organ" and Dick Kline, Jr., past National Treasurer. The Piedmont Chapter was ably represented by George Anthony, National Treasurer, Nelson Gard, Chapter Chairman, Dr. Paul Abernathy and Robert Wilkins. Southeastern Chapter members "turned out in force". Activities Saturday night consisted of a Reception and Cocktail Party for the Norvells. The groups more or less scattered afterwards into eating establishments and bistros of choice to complete the evening.



Ray Brubacher, Associate Editor of THEATRE ORGAN, during recital on Fox organ. (Photo by Mack Watson)

On Sunday Morning, the Southeastern Chapter held its regular monthly meeting in Atlanta's magnificent Fox Theatre with all visiting dignitaries present. Southeastern's Vice Chairman Mack Watson was called upon to preside in the absence of Chairman Fred Bassett who unavoidably had to be out of town. (his tough luck!!) During the meeting, the Norvells were presented with a lovely silver serving tray by the Southeastern Chapter as a token of esteem and appreciation to these good people for their untiring efforts in the Southeastern Chapter through the years. Betty Norvell "brought down the house" with her classic comment "I didn't think it was possible that this time I'm really speechless!!"

At the conclusion of the regular business meeting of the Chapter, a decided hush fell over the group as the distant sweet sound of wind filling reservoirs was heard. What then followed is just beyond words to adequately describe. Out of the huge orchestra pit of the fabulous Fox Theatre proudly rose the console of what is perhaps the finest theatre organ in the business (at least, those who have played it think so!!)



Dick Kline playing the Fox organ. (Photo by Mack Watson)

under the very able hands of Southeastern's own Bob Van Camp. Yes, indeed, this was to be a mighty proud moment for "Mighty Mo" or "Big Mo", (as you wish). And what an excellent account she gave of herself that bright Sunday morning!! Van Camp played just a couple of "quickies" and then turned the mammoth console over to R. F. "Dick" Kline of Frederick, Md. for his stint at the glittering four manuals and the myriad array of colorful stop tabs. Dick's playing was clean and fresh and delighted everyone. Then Theatre Organ's Associate Editor, Ray Brubacher "climbed the golden stairs" and seated himself on the red plush Howard seat and proceeded to hold everyone spellbound with his sheer console artistry. His dazzling renditions ran the gamut of melodious and beloved show tunes climaxed by a spectacular performance of Widor's "Toccata" (with Dick Kline turning the pages!!). Following Brubacher's performance (no menial task for any organist), Bob Van Camp returned to "Mighty Mo", fully inspired and rendered an artistic closing medley - one of the finest presentations we have ever heard from his capable hands.

At the conclusion of Bob's playing, he "touched off" the electric lift button on the huge console thus bringing to a close a most successful get-together for the Norvells and one of the finest organ playing sessions ever heard in the Fox Theatre.



Bob Van Camp, house organist, plays the Atlanta Fox organ. (Photo by Ray Brubacher)

CHAPTER NEWS

(continued on page 19)

M. P. MOLLER STORY PART II

CONTINUED FROM WINTER ISSUE THEATRE ORGAN

It usually comes as a mild surprise even to those knowledgeable in "Pipe-lore" that M.P. Moller, Sr. was widely known as an automobile manufacturer. About 1902 Mr. Moller became interested in the Crawford car then manufactured in Hagerstown. He remained a major stockholder until 1922 when interest in the conventionally designed Crawford waned and he bought out the less faithful shareholders. The name was changed to the Moller Motor Car Company and late in 1922 his first car was exhibited in New York City. The car, the Dagmar, was named after his second daughter, Mary Dagmar Moller. (the origin of the name is that of the legendary Queen of Denmark, Dagmar of Bohemia.)

The Dagmar was truly a luxury car, in appearance not unlike Packard, though the design was entirely that of Mr. Moller. Mrs. Moller, still living in Hagerstown today and spritely at 94, recalls seeing the first drawings done in her husband's own meticulous hand. The Dagmar was a sporty looking vehicle with all its brightwork and hub caps in brass. A foot high gasoline filler tube stood exposed at the rear of the flat military fenders which swept back over conical wheel-discs and artillery spoked wheels. Despite its 70 hp motor, it was reported to have done 87 mph when Chrysler the following year claimed only 70! As standard equipment it listed a swing out steering wheel and the front seats folded back to make twin beds. Pretty snappy for 1922!

Typical slogans for the Dagmar ran something like: "The car you will like better at the journey's end." "The car of Swagger individuality", and "It is a man's car in mechanism, for it races through space with the quiet speed of an airship."



Miss Ruth Malcolmson, "Miss Philadelphia of 1924", shown in a Dagmar in the Penn-American Motors Showroom in Philadelphia.

In 1924 Moller began to manufacture, on a cost plus arrangement, a taxicab for Ally Freed and Mickey Heidt of New York City, called the Luxor, a name coined no doubt to combine the word luxury and something Egyptian which was, as all good theatre organ buffs know, all the rage. The car consisted of a small limousine body atop a 114 inch chassis and was constructed of heavy gauge metal to withstand the rigors of service in mid-Manhattan. The Luxor was painted cream and light blue with black mouldings and red striping. The lighting system was elaborate, both inside and out, and a fully lit Luxor at night has been described as a motorized Christmas tree.

Moller cars were not built at the organ factory, but a few blocks away in ivy clad brick buildings, surrounded by beds of lilies of the valley, which had previously housed a firm which built casket



Daredevil Lockwood in Dagmar Roadster at the factory. He was later killed while doing his famous human-fly act on a skyscraper.

covers! Behind the main building, near the smokestack and water tower was a large exterior elevator which was built to transport the frames from one floor to another during assembly.

Mr. Moller was president of the auto company until his death in 1937. Other cars manufactured by Moller were the Standish, Elysee delivery car ("For the deliveries of merchants of importance"), Astor, 20th Century, Moller, Blue Light, Super Paramount, Aristocrat, and Five Boro. After Mr. Moller's death, the company was liquidated.

In the meantime, Mr. Moller realized that in an expanding town a good first class hotel was needed, so in 1910 he built an all concrete, soundproof hotel near the Baltimore and Ohio R.R. station which he named the "Princess Dagmar." The name was inscribed in gold leaf over



Dagmar Hotel

the door of the hotel and remains there to this day though now it is used as a dormitory for young ladies attending a local medical secretarial school and the classrooms for the school are in the old M.P. Moller mansion of North Potomac Street. The hotel boasted a roof garden restaurant, then a real rarity, and was hailed as the first of its kind, structurally, in the country.

In 1928 a special Dagmar Limousine was built for a European tour by the family. While in Denmark, Mr. Moller's mother country, he was given the decoration of Knight of Ridder by King Christian X, the highest honor possible to be conferred on anyone not a member of Danish nobility.

It was said of Mr. Moller when he died, that he represented virtually the last of the great company of craftsmen-industrialists who pioneered and built the American business structure. Today Moller organs are installed in South America, Africa, Australia, India and every state of the union.



Ivory tusks about to become Moller keyboards.

(Installation list on page 15)



TWO REPRESENTATIVE THREE MANUAL MOLLER THEATER CONSOLES

MOLLER INSTALLATION CONTINUED

List of organs installed in theatres by Moller. Only theatre installations are shown, therefore, the opus numbers are not consecutive. The numbers not shown are organs installed in churches, residences, and other locations. The number of manuals and the number of registers (stop tabs) are given, not the number of ranks.

2491	Waterbury, Conn.	Poli's Theatre	2	26	2658	Ocean City, N.J.	Strand Theatre	3	32
2492	Brooklyn, N.Y.	Bijou Theatre	3	56	2662	Gloucester, N.J.	Ápollo Theatre	2	33
2493	New York, N.Y.	7th Ave. Theatre	3	56	2664	Baltimore, Md.	Palace Theatre	2	25
2494	New York, N.Y.	Lincoln Square Thea.	3	56	2675	Pittsburgh, Penn.	Lyceum Theatre	3	56
2504	Kingston, N.Y.	Kenney's Theatre	3	49	2679	Hartford, Conn.	Poli's Theatre	4	92
2505	Williamsport, Penn.	Kenney's Theatre	3	49	2682	Cambridge, Ohio	Strand Theatre	2	22
2509	Rockford, Ill.	Midway Theatre	3	47	2683	Marietta, Ohio	Hippodrome Theatre	2	32
2521	Salisbury, Md.	Arcade Theatre	2	19	2691	Bloomsburg, Penn.	Victoria Theatre	3	58
2525	Washington, D.C.	Knickerbocker Thea.	2	27	2692	Bristol, Penn.	Forrest Theatre	2	41
2528	Hattiesburg, Miss.	Strand Theatre	2	27	2693	Philadelphia, Penn.	New Broadway Thea.	2	43
2536	Pottsville, Penn.	Garden Theatre	2	31	2695	Saratogo Springs, N.Y.	Congress Theatre	3	54
2537	Sioux Falls, S.D.	Colonial Theatre	2	19	2699	Baltimore, Md.	Wizard Theatre	2	27
2548	Pittsburgh, Penn.	Lyceum Theatre	3	54	2712	Pittsburgh, Penn.	Columbia Theatre	2	21
2559	Fall River, Mass.	New Empire Theatre	2	39	2715	Greenville, S.C.	Theatre	2	21
2561	Washington, D.C.	Metropolitan Theatre	3	64	2716	Tamqua, Penn.	Victoria Theatre	3	59
2563	Baltimore, Md.	Loew's Hippodrome Theatre	3	56	2726	Baltimore, Md.	Walbrook Theatre	2	19
2566	Cambridge, Mass.	Olympia Theatre	4	84	2727	Baltimore, Md.	Victoria Theatre	2	23
2568	Philadelphia, Penn.	Susquehanna Theatre	2	27	2730	Philadelphia, Penn.	Nixon Theatre	3	37
2571	Newark, N.J.	American Theatre	2	28	2736	Camden, N.J.	Star Theatre	2	34
2572	Elizabeth, N.J.	Fox's Liberty Thea.	3	49	2737	Brooklyn, N.Y.	Loew Theatre	3	54
2573	St. Louis, Mo.	Fox's Liberty Thea.	3	60	2739	Detroit, Mich.	Washington Theatre	3	58
2574	New York, N.Y.	Loew's American Theatre	3	56	2740	Newark, N.J.	Terminal Theatre	3	58
2578	Leavenworth, Kan.	Orpheum Theatre	2	20	2741	Oakland, Calif.	Fox Theatre	3	58
2583	Philadelphia, Penn.	Franklin Theatre	3	57	2742	Chicago, Ill.	Monroe Theatre	3	58
2584	Philadelphia, Penn.	New Colonial Thea.	3	57	2743	Chicago, Ill.	Fox Theatre	3	58
2585	Montreal, Quebec	Loew's Theatre	3	57	2744	Chicago, Ill.	Fox Theatre	3	58
2587	Plaquemine, La.	Liberty Theatre	2	28	2747	Philadelphia, Penn.	Arcade Palace Thea.	2	25
2589	Brooklyn, N.Y.	Comedy Theatre	2	26	2752	Allentown, Penn.	Hippodrome Theatre	2	37
2591	New York, N.Y.	Savoy Theatre	3	47	2753	Baltimore, Md.	Eureka Theatre	2	19
2592	New York, N.Y.	Savoy Theatre	3	47	2757	Pittsburgh, Penn.	Schenley Theatre	3	39
2597	Newport, Ken.	Hippodrome Theatre	3	44	2758	Pittsburgh, Penn.	Hill Top Theatre	3	31
2602	Philadelphia, Penn.	W. Allegheny Theatre	2	15	2759	Somerset, Penn.	Pascal Theatre	3	31
2610	Baltimore, Md.	Garden Theatre	3	50	2760	Atlanta, Ga.	Theatre	3	31
2615	Philadelphia, Penn.	Wayne Theatre	2	21	2761	Reading, Penn.	Carr & Schad Thea.	3	57
2621	Youngstown, Ohio	Strand Theatre	3	53	2765	Philadelphia, Penn.	Keystone Theatre	2	32
2643	New York City, N.Y.	Standard Theatre	3	54	2766	Philadelphia, Penn.	South Street Theatre	3	68
2650	Pittsburgh, Penn.	Arsenal Theatre	3	31	2768	Kokomo, Ind.	Victory Theatre	2	34
2651	Pittsburgh, Penn.	Belmar Theatre	3	31	2772	New Orleans, La.	Escorial Theatre	2	22
2652	Pittsburgh, Penn.	Alderdice Theatre	3	31	2777	Herkimer, N.Y.	Liberty Theatre	3	55
2653	Camden, N.J.	Princess Theatre	2	34	2780	Baltimore, Md.	Forrest Park Theatre	2	25
2657	Ocean City, N.J.	Park Theatre	3	32	2785	Manitowoc, Wis.	Mikadow Theatre	3	53

(Moller listing continued on page 18)

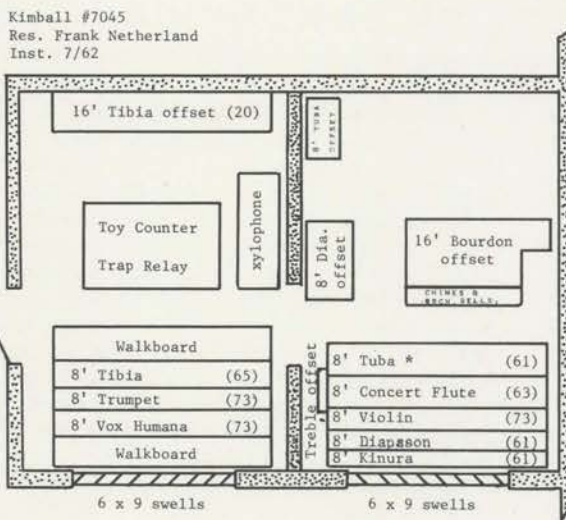
FRANK NETHERLAND RESIDENCE

(continued from page 12)

other side of the room. The ceiling is walnut paneled and serves to both reflect and diffuse the organ sound on its way to the listeners. Frank has the chambers side by side but with the shutters aimed out, so that the organ will record nicely in stereo. At present the tuba and string celeste have not been installed and are waiting for cold winter evenings to provide time to build new chests for them. The organ has a full, rich quality which seems to be lacking in so many home installations and is a pleasure to both play and hear.



FRANK NETHERLAND



* To be added later

Frank Netherland Residence Kimball SPECIFICATIONS

PEDAL

32 Acoustic Bass	Mandolin	8 Violin I	2 Xylophone
16 Contra Bass	8 Tuba	8 Orchestral Oboe (syn)	2 Glockenspiel
16 Bourdon	4 Clarion	8 Vox Humana	2 Orchestra Bells
8 Trumpet	Celesta	8 Kinura	Chimes
8 Diapason Phanon	Xylophone	8 Flute	Band Bass Drum
8 Tibia	Glockenspiel	4 Cornet	Cymbal
8 Violin	Snare Drum Roll	4 Octave	Tympani
8 Flute	Snare Drum Tap	4 Tibia Flute	Chinese Gong
4 Coronet	Chinese Block Roll	4 Violin II	Triangle
4 Violin	Chinese Block Tap	4 Violin I	Snare Drum Roll
Chinese Gong (2nd)	Tam Tam	4 Flute	Snare Drum Tap
Band Bass Drum (2nd)	Castanets	2 2/3 Nazard	Chinese Block Roll
Cymbal (2nd)	Tambourine	2 Fifteenth	Chinese Block Tap
Tympani (2nd)	Sleigh Bells	2 Piccolo	Tom Tom
Band Bass Drum		1 3/5 Tierce	Castanets
Cymbal	Acc. 2nd Touch	16 Tube	Tambourine
Orch. Bass Drum	8 Trumpet	Celesta	Sleighbells
Snare Drum	8 Diapason Phanon	Xylophone	
16 Tuba	8 Tibia	Glockenspiel	
8 Tuba	4 Tibia	Orchestra Bells	
	Glockenspiel	Chimes	

ACCOMPANIMENT

16 Bourdon	8 Violin I
8 Trumpet	8 Violin II
8 Diapason Phanon	8 Tibia
8 Tibia	8 Vox Humana
8 Violin II	8 Kinura
8 Violin I	8 Flute
8 Vox Humana	4 Tibia Flute
4 Tibia Flute	4 Violin II
4 Violin II	4 Violin I
4 Violin I	4 Vox Humana
4 Forest Flute	4 Forest Flute
2 Piccolo	2 Piccolo

SOLO

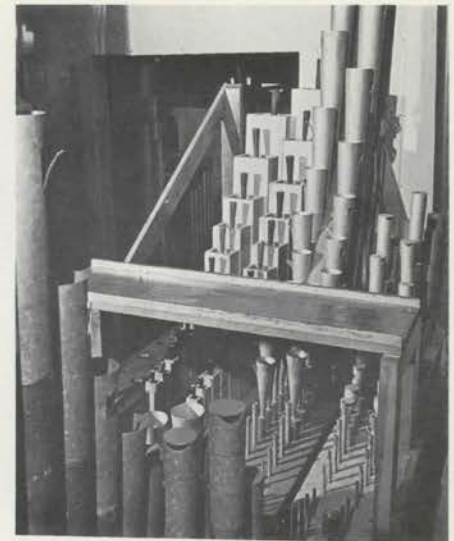
16 Trombone	8 Violin II
16 Tibia	
16 Contra Viole tc	
16 Vox Humana tc	
8 Trumpet	
8 Diapason Phanon	
8 Tibia	
8 Violin II	

PERCUSSION

Solo 2nd Touch	8 Tibia
16 Trombone	4 Piccolo
8 Diapason Phanon	8 Trumpet
	8 Vox Humana
	8 Kinura
	16 Tuba
	8 Tuba
	4 Clarion
	8 Celesta
	4 Xylophone

Sound Effect Buttons (over Percussion Manual)

Bird I	Tremulents
Bird II	Left
Sleighbells I	Right
Sleighbells II	Vox
Auto Horn	
Toll Chime	
Telephone Bell	
Steamboat Whistle	
Locomotive Whistle	
Siren	
Aeroplane	
Wood Block	



In the left chamber just behind the swell shutters grows a garden of pipes. Front to back: Vox Humana, Trumpet and Tibia (unused chest was for the Tuba). Through the doorway is the right chamber.

ATOE MEETS EDUCATIONAL TV

By Walter Beupre

ATOE, its official seal, and publications featured prominently in an educational television program for adult night time viewing over KYNE-TV, Omaha's educational television station on March 22, 1966.

Dr. Walter J. Beupre of the University of Omaha faculty presented the Theatre Organ story as part of the University Showcase Series. Dr. Beupre talked about ATOE and its activities, presented a brief history of Omaha's 22 theatre organs (6 of them Wurlitzers), then the viewing audience was taken on a filmed tour of the Orpheum Theatre's 3M:13R Wurlitzer. Cameraman Jim Horkey and his crew had a field day filming the theatre decor, montage shots of the console rising out of the pit, than pictures of relays functioning, tremoloes thumping, and percussions hammering away at bass drums, cymbals, xylophones, mirimbas, etc.

The sequence ended with the Wurlitzer returning to its roost. During the 6-minute filmed sequence appropriate Wurlitzer music was played. Then Dr. Beupre reviewed the history of the photo players and unit orchestras and demonstrated with diagrams how the Hope Jones Unit Orchestra differed from the traditional church organ.

The program then took a quick look at the Theatre Organ's contribution to early radio and closed with the observation that considering all the electronic imitators on the market, interest in Theatre Organs

(continued on page 19)



meet the Celebrity— new **Thomas** all-transistor organ with the fabulous Band Box at no extra cost

Like its looks? You'll also like the magnificent sound of this new Thomas all-transistor organ with the Band Box that adds 10 percussion instruments including cymbals, bongos, castanets, claves and drums. Meet the "Celebrity" at your local Thomas organ dealer's—soon.

"Celebrity" offers you:

- Two 61-note keyboards
- 8 thumb pistons
- Band Box
- 30 voices
- keyboard sustain
- pedal sustain
- 25-note detachable pedalboard
- 2-speed Leslie speaker
- Color-Tone percussion
- Vibra Magic
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AN ORGABIOGRAPHY

(continued from page 2)

one with the complex problem of moving a pipe organ took some extra curricular planning. I scrambled atop my soap box and insisted it was my frustrated husband's duty to get the organ packed and stored in the double garage, ready for the transcontinental move after the school year ended. His remaining time was short to say the least—two days—but he accomplished it. Neighbors watched with incredible horror the delivery and stacking of ten casket crates in our front yard, so I hastened to explain we were not in the bizarre business of disposing of bodies. Traffic crawled past the flurry of activity on our property as the packers carefully wrapped and stored the pipes in these unorthodox containers. Weeks later it was necessary for the movers to employ a fork lift to move the cumbersome boxes into the van, and I was thankful I had left town before any prospective buyers viewed the deep ruts left in the black-topping of our newly resurfaced driveway.

It was after my husband had escaped to Seattle that I was alerted to availability of a fine set of Kinuras, and a siren to complete the toy counter. The day they were delivered I couldn't contain myself and placed a long distance call to the west coast. With my faraway mate waiting patiently at the end of the line we blew the Kinuras into the phone and ran the siren as fast and loud as we

could on our son's train transformer.

Back in the northwest again I found that trying to find a house to suit a family is one thing, and trying to find a house to accommodate a theatre pipe organ is another thing, but trying to describe the need for unlimited empty space to a real estate salesman, who doesn't know the difference between a pipe organ and a mouth organ, was the unsurmountable mountain. We bought a house to suit the realty agent. At first it was tempting to do some remodeling, but couldn't seem to agree, or foresee, what would produce the ideal situation, so the organ was interred in the uphill corner of a daylight basement.

The chambers are mostly concrete and are treated with a coat of full gloss enamel. The use of a diagonal wall to divide the organ presumably discourages standing waves (my husband said that). The shutters are fashioned into two



Relay in roll-out position (note the casters).

chamber doors, providing rather unique entree for any pipe organ, as well as a conversation piece for curious friends, furnace men and plumbers. The relay found its niche in the unused end of an extra long garage. By application of hinges, casters and gatehooks, it opens up like a book, exposing all its guts (if you'll pardon the expression) for trouble shooting and maintenance. The 3 HP blower, sporting a customized filter designed and built by one of our sons, resides in a concrete fruit closet—I was tired of canning anyway—and adjoins the main chamber. This gives the advantage of a very short induction run as well as muffled silence. Muffled silence?? Other husbandly innovations are the floor mounted toy counter and Chryso-glott—on casters. The detached console dominates one end of the recreation room and is a constant source of knowledge to our teenagers' friends who exclaim, "What is that?" The full organ can be played and enjoyed with the shutters wide open if you like experiencing the similarity of its performance with a vibrating ferry ride, or a king size earthquake; or are particularly entranced with the oscillation of huge view windows.

Well, this miniature version of seven years of "togetherness" has finally depleted my vocabulary. Now that I've abandoned my blue-jeans, and my fingernails have grown out, I'm ready to conquer a delayed daydream—the fifth measure of American Bolero. —

MOLLER INSTALLATION LIST

(continued from page 15)

2791	Richmond, Ind.	Muretti Theatre	2	23	2978	Pittsburgh, Penn.	Strand Theatre	3	53
2792	Moline, Ill.	Bio Theatre	2	27	2980	Boston, Mass.	Loew's State Theatre	4	75
2795	Monroe, La.	Saenger Theatre	4	63	2981	New York City, N.Y.	Loew's State Theatre	3	56
2797	La Crosse, Wis.	New Theatre	2	31	2982	Cleveland, Ohio	Loew's State Theatre	3	56
2799	Brooklyn, N.Y.	Brevoort Theatre	3	55	2985	Princeton, N.J.	Princeton Theatre	3	47
2806	Long Branch, N.J.	Broadway Theatre	3	55	2987	Baltimore, Md.	Harford Theatre	2	19
2810	Philadelphia, Penn.	Fairhill Theatre	2	27	2988	Hammond, Ind.	Gregory Theatre	3	50
2811	Knoxville, Tenn.	Loew's Theatre	3	53	2989	Chester, Penn.	John Keegan Theatre	2	23
2812	Nashville, Tenn.	Loew's Theatre	3	53	2995	Baltimore, Md.	New Wilson Theatre	3	47
2817	Cape May, N.J.	Liberty Theatre	2	20	3001	Lansing, Mich.	Strand Theatre	3	47
2824	Uniontown, Penn.	Penn Theatre	3	38	3014	New Kensington, Penn.	Liberty Theatre	3	36
2827	Atlantic City, N.J.	Royal Theatre	3	62	3015	Sharon, Penn.	Strand Theatre	3	36
2832	Baltimore, Md.	Aurora Theatre	2	22	3016	Collingswood, N.J.	Collingswood Theatre	3	56
2837	Asbury Park, N.J.	Main Street Theatre	3	53	3022	Philadelphia, Penn.	Grant Theatre	2	32
2839	Lancaster, Penn.	Hippodrome Theatre	4	109	3037	New York, N.Y.	Keith's 81st St. Thea.	3	59
2843	Charleston, W.V.	Virginia Theatre	3	38	3038	Baltimore, Md.	Apollo Theatre	2	28
2848	Trenton, N.J.	Trent Theatre	3	55	3043	Des Moines, Iowa	Strand Theatre	3	61
2849	Trenton, N.J.	Taylor Opera Theatre	3	55	3044	Flint, Mich.	Colonial Theatre	2	32
2851	Washington, D.C.	Crandall Theatre	2	31	3051	Shippensburg, Penn.	Hollar's Theatre	2	27
2854	Denison, Tex.	Rialto Theatre	3	53	3054	LaGrange, Ill.	Illinois Theatre	2	37
2857	Peoria, Ill.	Palace Theatre	3	71	3058	Pottstown, Penn.	Hippodrome Theatre	2	31
2867	Baltimore, Md.	Peabody Theatre	2	25	3060	Charlottesville, Va.	Greek Theatre (University of Va.)	3	63
2871	Cleveland, Ohio	Loew's Park Theatre	3	56	3068	Athens, Ga.	Loew's Theatre	2	21
2872	Memphis, Tenn.	Loew's Palace Thea.	3	56	3083	Philadelphia, Penn.	Strand Theatre	2	29
2873	Memphis, Tenn.	Loew's State Theatre	3	56	3086	Baltimore, Md.	Red Wing Theatre	2	25
2874	Cleveland, Ohio	Loew's Ohio Theatre	3	56	3087	Reading, Penn.	San Toy Theatre	2	24
2875	Brooklyn, N.Y.	Loew's Bay Ridge Theatre	3	56	3088	New Rochelle, N.Y.	Loew's Theatre	3	60
2876	Brooklyn, N.Y.	Loew's Gates Avenue Theatre	3	56	3090	New Brunswick, N.J.	Reade's State Theatre	3	55
2880	Reading, Penn.	Arcadia Theatre	4	110	3095	Camden, N.J.	Liberty Theatre	2	31
2882	Woonsocket, R.I.	Laurier Theatre	2	28	3099	Philadelphia, Penn.	Ridge Ave. Theatre	2	51
2887	Indianapolis, Ind.	Loew's Theatre	3	56	3109	Evansville, Ind.	Victory Theatre	2	43
2888	Buffalo, N.Y.	Loew's Theatre	3	56	3112	Philadelphia, Penn.	Kickerbocker Thea.	4	138
2889	New York City, N.Y.	Loew's 83rd St. Thea.	3	56	3115	Pittsburgh, Penn.	Victory Theatre	3	39
2890	Newark, N.J.	Loew's Theatre	3	56	3116	Braddock, Penn.	Crystal Theatre	3	51
2891	Cumberland, Md.	Strand Theatre	2	34	3118	Marcus Hook, Penn.	Spielmont Theatre	2	18
2892	Philadelphia, Penn.	Tioga Theatre	2	48	3119	Springfield Garden, L.I.	Garden Theatre	2	18
2893	Flint, Michigan	Globe Theatre	2	32	3122	Balto, Irvington, Md.	Irvington Theatre	2	31
2894	Saginaw, Michigan	Wolverine Theatre	2	27	3123	Utica, N.Y.	Park Theatre	3	39
2895	Merchantville, N.J.	Park Theatre	2	35	3124	Cambridge, Md.	Grand Opera House Theatre	2	38
2900	Atlantic City, N.J.	Park Theatre	2	39	3125	Philadelphia, Penn.	Cambria Theatre	2	36
2901	Atlantic City, N.J.	Liberty Theatre	2	39	3128	Los Angeles, Calif.	Hill Street Theatre	3	54
2903	Baltimore, Md.	Bridge Theatre	2	19	3129	Stapleton, S.I. N.Y.	Liberty Theatre	3	54
2905	Clinton, Ind.	Standard Theatre	2	18	3130	Great Kills, S.I., N.Y.	Great Kills Theatre	3	54
2907	Brooklyn, N.Y.	Albermarle Theatre	3	61	3131	San Francisco, Calif.	Golden Gate	3	54
2908	Cleveland, Ohio	Palace Theatre	3	59	3138	Philadelphia, Penn.	Eureka Theatre	2	29
2917	Charleston, W.V.	Rialto Theatre	2	36	3140	Los Angeles, Calif.	Loew's State Theatre	3	63
2919	Washington, D.C.	Savoy Theatre	2	34	3141	San Francisco, Calif.	Loew's State Theatre	3	63
2920	Baltimore, Md.	Capitol Theatre	2	34	3154	Elyria, Ohio	Georgople Theatre	2	36
2921	Washington, D.C.	Ave. Grand Theatre	2	34	5149	Louisville, Ken.	Rex Theatre	2	25
2922	Baltimore, Md.	Schanze Theatre	2	34	3160	Columbus, Ohio	New Theatre	3	63
2929	Lebanon, Penn.	Jackson Theatre	2	33	3167	Brooklyn, N.Y.	Republic Theatre	3	57
2934	Pawtucket, R.I.	Strand Theatre	2	45	3173	Philadelphia, Penn.	Lawndale Theatre	2	38
2935	Chicago, Ill.	Portage Park Theatre	3	59	3177	Benton Harbor, Mich.	Liberty Theatre	2	37
2938	Providence, R.I.	Palace Theatre	2	18	3179	Philadelphia, Penn.	Aldine Theatre	3	178
2939	Davenport, Iowa	Capitol Theatre	4	82	3181	Baltimore, Md.	Columbia Avenue	2	31
2942	Columbus, Ohio	Eastern Theatre	2	41	3183	Centralia, Ill.	Illinois Theatre	2	38
2945	Watertown, S.D.	Theatre	2	34	3184	Wilmington, Del.	New Parkway Thea.	2	28
2946	New York City, N.Y.	Keith's Fordha Thea.	3	59	3189	Roseland, Ill.	State Theatre	3	63
2949	Philadelphia, Penn.	Kensington Theatre	2	33	3190	Millville, N.J.	Peoples Theatre	2	27
2952	New York City, N.Y.	Moss's Tre. Ave. Thea.	3	59	3191	Milwaukee, Wis.	Parkway Theatre	2	39
2953	New York City, N.Y.	Moss's 161st St. Thea.	3	59	3200	Wilmington, Del.	Aldine Theatre	2	52
2954	New York City, N.Y.	Moss's Coliseum Thea.	3	59	3201	York, Penn.	Jackson Theatre	2	10
2955	Baltimore, Md.	Century Theatre	3	73	3207	Manchester, N.H.	Star Theatre	3	70
2961	Richmond, Va.	Odeon Theatre	2	33	3221	Uniontown, Penn.	Theatre	3	32
2962	Anderson, S.C.	Theatre			3228	Valparaiso, Ind.	Premier Theatre	2	33
2965	Providence, R.I.	Broad Street Playhouse Theatre	2	26					

TO BE CONTINUED NEXT ISSUE

ATOE MEETS T.V.

(continued from page 16)

was far from dead.

The important filmed sequence which was the heart of the program would not have been possible without the herculean efforts of ATOE members, George Rice and Murray George. Dr. Beaupre is, of course, an ardent ATOE member himself, but readily admits that he would rather play on the instruments than clean and re-leather. Omaha ATOE members consider the program a huge success and a step in the right direction towards creating local interest in an ATOE chapter.

A BOOK REVIEW

By Ben Hall

PUT ANOTHER NICKEL IN--A history of coin-operated pianos and orchestrations, by Q. David Bowers. Vestal Press, Vestal, N.Y. \$15.00 248 pages; over 500 illustrations.

It has been said that if you scratch a theatre organ enthusiast you'll uncover part steam train buff, part trolley fan, part movie palace aficionado and part mechanical musical instrument devotee. Somehow, all these off-beat enthusiasms seem to go together, and the explanation is simple: all of us are nuts about things that go choo-choo, ding-ding, and toot-toot, that shake the rafters and light up, that require untold hours of tinkering and are gaudy relics of the days of America's lost innocence. One of the most heartening things about this close-linked circle of interests is the ever-increasing wealth of literature about them. A few years ago Harvey Roehl started his Vestal Press in upstate New York and dazzled hobbyists everywhere with his Player Piano Treasury, a book that is already a classic of its kind. Now the Vestal Press has done it again with Q. David Bowers' handsome Put Another Nickel In.

Following much the same formula as Roehl's player-piano compendium, Bowers' book is made up from facsimile advertisements and pages of marvelous old catalogues, amplified with a sprightly and informative text and rounded out with present-day photographs of instruments in private and public collections around the country. The name, Wurlitzer, naturally predominates, not merely because Mr. Frany Wurlitzer, chairman of the board of the company that bears his name, has given the author his enthusiastic cooperation, but because Wurlitzer was the giant of the coin-operated industry in the same way it led the theatre-organ field. As Bowers writes, "Upon leaving Mr. Wurlitzer's office during one of our visits, Harvey Roehl noticed a bulky package wrapped in brown paper. On the

outside was marked AUTOMATIC MUSICAL INSTRUMENTS--OUTSIDE COMPANIES. Responding to our interest, Mr. Wurlitzer until the package. What a treasure trove it held! Sometime before 1920 someone had gathered together several dozen catalogues issued by the Wurlitzer Company's competitors. Catalogues of Seeburg, Hupfield, Frati, Mills Novelty Company, North Tonawanda Musical Instrument Works--these and many other firms were represented. These were added to the wealth of information already furnished by Mr. Wurlitzer. Without his assistance this book could not have been written."

As one who knows well the pitfalls of research, the chases up blind alleys, the frustration of hearing "Oh, we had a whole room full of old photographs and ads and catalogues, but last month I told the janitor to take all that junk out and burn it". I can share, vicariously, the thrill of Bowers and Roehl when Mr. Wurlitzer opened that package. And you, as a reader, can share in it as well. Because Put Another Nickel In reproduces page after page of these goodies--there is the Hupfield Reisen-Orchestrion Helios V, a 1,500 pipe monster embellished with everything from kettle drums to castanets; there are deliciously nostalgic photos of the interiors of saloons from Cincinnati to Cairo, bristling with potted palms and handlebar mustaches and each one equipped with a Peerless, a Welte, a Wurlitzer, a Seeburg or the like; there is a photo of Clarence Eddy, grand-old-man of the theatre organ, seated somewhat self-consciously at a pull-chain Fotoplayer; there are shots of the unit orchestra departments at the Wurlitzer factory that have not been published before; on nearly every page there are samples of case-work and cabinet-making that have already become a lost art in our plastic production-line society of today, and there are stunning examples of art-glass panels, hand-painted scenes, and colored light effects. They don't hardly make 'em like that any more. But if they did, there is one thing I would like to hear: a little orchestra composed of a Mills Violano-Virtuoso, a Banjorchestra, a Wurlitzer Automatic Harp and a Wurlitzer Mandolin Quartette, playing in unison a tune popularized by the Andrews Sisters some years ago which begins: "Put another nickel in....In the nickleodeon....All I want to hear.....Is music, music, music...."

Put Another Nickel In is obviously a labor of love, for no one could have put together such a rich and fact-filled storehouse of musical machinery who wasn't personally hooked on these crazy instruments. Bowers has already gained an international reputation through his books on coin-collecting, and I think that in his newest book he has turned up the luckiest coin of all: the nickel. If the price,

\$15.00, seems steep---remember, that's only 300 nickels. And without any more Wurlitzer Pianorchestras in your corner saloon, what else are you going to do with all those five-cent pieces?

Ben M. Hall

MORE CHAPTER NEWS

(from page 13)

RED RIVER CHAPTER

By Lance Johnson



Lloyd Collins at the 3/34 Moller, Olivet Lutheran Church, Fargo, North Dakota.

The March meeting of the Red River Chapter was held at the new Olivet Lutheran Church in Fargo, N. D. at 4:00 P.M. Organist Lloyd Collins played four numbers to demonstrate the 3/34 instrument which is classically voiced. Being a theatre organ lover, he chose his registration very carefully to suit the music. Over twenty-five guests and members enjoyed "Indian Love Call", Valse in D_b by Chopin, a Chorale prelude by Purvis and a "Patriotic phantasy on The Battle Hymn of the Republic." After the short concert, members and guests were invited to inspect the organ in the balcony and try it out. Lloyd explained that the music had to be selected in such a manner as to not offend anyone in the church building as there were other events going on at the same time.

PIEDMONT CHAPTER

Paul Abernethy's home 2/5 Wurlitzer was the center of interest at the November meeting in Burlington, N.C. This was the final meeting of the year and officers were elected for the next year. Don Hall was re-elected Chairman and Nelson Guard took charge of the money and minutes for a second term. The organ was open to all and even some of Piedmont's "Pointer System" organists had a go at the basement installation in addition to the usual group of polished professionals.

First meeting of 1966 was scheduled in Winston-Salem, N.C. at the Goler Metropolitan Church. The church now houses a Mighty (small) Robert Morton 2/5 from the local Carolina Theatre. Organist was Sid Hellier of Greensboro.

(continued on page 20)

ROCKY MOUNTAIN CHAPTER

The December meeting was held at the Three Coins Restaurant in Louisville, Colorado. Owner Norm Markel reserved the restaurant for the club members and guests. There were 45 of us having dinner and/or cocktails while listening to Dick Hull concertize on the 3-13 Wurlitzer.

This organ, originally from the Rochester N. Y. Paramount theatre, was recently installed in a new addition built on the back of the restaurant. The Meunier Organ Co. of Denver started the installation and Dick Hull & Bob Castle of the ATOE, and others finished it. Dick Hull plays the organ daily except Tuesday and is enjoying great popularity with the local inhabitants. At present there is still a little work to be done on dead notes and the combination action but the organ sounds grand--very mellow with its two diapasons and fine tuba. The acoustics are fairly live but the restaurant is small enough so the reverberations don't garble the music. The organ is installed in two chambers side by side across the back of the building with the reservoirs and tremulants sub-floored and the relays and blower in a separate room on the far right side. The chambers are quite spacious and everything is laid out very neatly with excellent accessibility. The chambers each have several windows so patrons can see what is making the music. The shutters are behind lattice-work grilles and are coated with a gold glitter material that makes a subtle sparkle when the organ is being played.

The ranks are: Main (left) - Open Dia-



Dick Hull at the 3/13 Wurlitzer.

pason, Horn Diapason, Viol D' Orchestra, Viol Celeste, Clarinet, Concert Flute and Orchestral Oboe. Solo chamber: Kinura, Brass Trumpet, Tibia, Tuba, Vox Humana and Salicional. The organ had two consoles and a grand piano according to the original blueprints but both are now lost.

The Three Coins Wurlitzer is an old friend to Dick Hull. This is the same instrument that he broadcast from the Century Theatre over station WSAY in Rochester N. Y. from 1937 to '39. There are many lyrics he could play as his theme song such as "When its Springtime in the Rockies, I'll be Seeing You Again" or, "You Take the High Road, and I'll take the Low Road", etc.

We are very fortunate to have Dick Hull as a local organist. It required close listening to catch all the little-known things that he constantly embellishes his music with. Even with the normally-talkative restaurant crowd, Dick has no trouble keeping the rapt attention of everyone.

The chapter is currently in various stages of restoring three theatre organs:



Rocky Mountain Chapter from L. to R: Chairman Duane Searle, Organist Joel Kremer, Chap. Treasurer Denny Kinard, Secretary Dick Lewis.



Rocky Mountain Chapter. February meeting at Secretary Dick Lewis' home.

The 3-15 Wurlitzer in the Denver Theatre, the 3-13 Wicks in the Aladdin Theatre and the 4-17 Robert Morton formerly in the America Theatre and now, mostly intact, in the Pillar of Fire Church.

The chapter was treated to a fine concert by Joel Kremer, former organist at Denvers Paramount Theatre, on February 26th. The meeting was held at the home of chap-sec Dick Lewis. Joel always thrills the crowd with his superb, fiery arrangements, and when he does a "GW" on such things as "Stars & Stripes Forever" or "Tritsch-Tratsch Polka" he really turns everybody on.

Chairman Duane Searle held a short business meeting, followed by a jam session on the 2-0 Thomas theatre electronic.

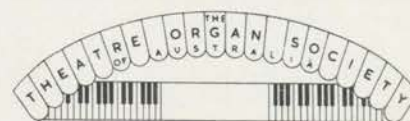
The club members are waiting with bated breath for any of the seven member's home theatre-pipe installations in Denver to become fully operative.

CHAPTER NEWS

(continued next page)



The Three Coins Wurlitzer--Main Chamber to left of console, Solo at right. Thirteen ranks.



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

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

MORE CHAPTER NEWS

HEART OF AMERICA CHAPTER

The HEART OF AMERICA CHAPTER met the evening of February 5th at the Kansas City, Missouri home of Bob Fray. Bob and his father have moved the Style "D" Wurlitzer from the basement to a new music room which they recently added to their house. The Frays did all of the work themselves. The single chamber is located adjacent to the music room and the sound enters through a set of visible swell shades to create an interesting effect. The work throughout was thoroughly professional and the organ sounded excellent. Among the members taking a turn at the console were Bob Foley from Wichita, Bill Wilson, Randy Charles and finally Bob Jones who let go with "The Bob Jones March"--a real show stopper! While the members and guests enjoyed coffee and cake served by Bob Fray's mother, the following Chapter officers were elected for the new year: Jerry Dawson, Chairman; Roy Emison, Vice-Chairman; Clark Welling, Treasurer; and Joe Warkoczewski, Secretary.

CENTRAL INDIANA CHAPTER

The activity of this Chapter during February included a meeting at the Rivoli Theatre, Indianapolis, Ind. where a Baldwin Electronic Organ was heard by the members.

The Rivoli is the scene of considerable action as member Tom Ferree is busy, with the help of others, installing a 3/10 UNIPHONE Organ, which was originally built by the Louisville Pipe Organ Co.

The 3/7 Page in the Paramount Theatre, Anderson, Ind. was the scene of a recording session recently with John Landon doing the honors at the console. Mr. Landon and John Osborne, both ATOE members and Central Indiana Chapter members are the sponsors of the recording which will be available on an LP compatible stereo disc.



Rivoli Theatre Indianapolis

JUDD WALTONS WURLITZER LIST UPDATING PROGRESSES

It was announced in the previous issue of Theatre Organ that the project to update the Wurlitzer list as completely as possible is being undertaken by Judd Walton. He requested volunteers to assist by covering certain areas, states or parts of states throughout the United States. Judd reports that about 15 interested members have replied to the article and he is now preparing to send out IBM cards on which the updated record of each organ is to be noted.

The following areas have been assigned to the volunteers who responded to the first article: - Montana, Idaho, Wyoming Nevada, Utah, Colorado, and Arizona assigned to Wally Hagaman. Illinois assigned to Dave Junchen. Main, Vermont, New Hampshire, Massachusetts, Connecticut and Rhode Island assigned to H. Sumner Rand. Upstate New York and Pennsylvania assigned to Lloyd Klos. New Jersey and New York City assigned to Ben Hall. Ohio, West Virginia and Kentucky assigned to Richard H. Croft. North Carolina assigned to George Anthony. South Carolina assigned to Robert H. Parks.

Judd still is looking for volunteers to cover the following states or parts of states. Washington, Oregon, Northern California, Southern California, New Mexico, North Dakota, South Dakota,

Nebraska, Kansas, Oklahoma, Texas, Minnesota, Iowa, Missouri, Arkansas, Louisiana, Wisconsin, Michigan, Maryland, Virginia, Tennessee, Mississippi, Alabama, Georgia and Florida. Judd also needs volunteers from England, South Africa, Australia, and the European Continent. Any A.T.O.E. members interested in this project are urged to contact Judd as the updating is now underway and the resulting information will be of tremendous interest to all A.T.O.E. members. Publication of the updated list can be arranged for in Theatre Organ and separate IBM listings will be made available.

Contact Judd at the California Farm Bureau Federation, 2855 Telegraph Ave. Berkeley, California 94705.

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A.T.O.E. PORTLAND ORE. 1966

Organ Forced To Pipe Down ---Pipes Stolen

Who is the Phantom of the Orpheum—the music-loving fiend who filched a good part of the theatre's huge pipe organ?

Puzzled police and heartsick theatre manager Robert Broadbent both want to know. These were the headlines in two San Francisco area newspapers following Tiny James' discovery that someone had broken into one of the organ chambers of the San Francisco Orpheum's Mighty Robert Morton, and stolen the ENGLISH HORN pipes.



Where are the missing pipes? (John Gallagher photo)

The articles went on to explain that Tiny James had gone into the theatre for a practice session only to find out that nothing happened when the English Horn tab was put down. Subsequent investigation revealed that someone had pried the hasp and padlock off the chamber door and helped themselves to all of the reed pipes that make up the English Horn set, leaving only the flues at the top end.

Luckily the owners of the property had placed insurance on the organ following its complete rehabilitation a few years back so the loss is covered. Police and insurance company agents have been making a very determined effort to track down the lost pipes, and if we know insurance companies they will not give up in a hurry. The sad part of all this is that it reflects on all organ buffs. Theatre managers are generally pretty suspicious of all persons wanting to work on organs in their theatres just because of things like this, and the membership of our organization should do everything in their power to see that things like this do not happen, or work to expose people that jeopardize our use of these fine instruments. This is a parallel to the theft of the Brass Trumpet from the Buffalo Theatre a few years ago which unfortunately has never been found - or replaced. ATOE's lock those organ chambers, and bring this to the attention of your theatre manager to enlist his aid in keeping unauthorized persons from getting into the theatres.

MORE CHAPTER NEWS

RED RIVER CHAPTER

The J. M. Wylie Piano and Organ in Fargo, North Dakota was host to the Red River Chapter Meeting on Sunday Afternoon, April 17. On hand for theatre organ enthusiasts was the new Baldwin theatre organ. No official concert was arranged so that all members could take a turn playing it. The members all agreed that



Red River Secretary Pat Kelly takes his turn at the Baldwin

it was a very fine theatre organ and imitated the mighty pipe organs very well, including the English Post Horn. The discussion following had to do with changing the time of meetings from Sundays to another time. Coffee was served by the management and two new members were signed up.

Lance E. Johnson, Chairman

VALLEY OF THE SUN

On March 27th, members of the Valley of the Sun Chapter met at the Phoenix Paramount Theatre to hear chapter member Donna Bechhoefer present a program on the Meisel-Sullivan/Wurlitzer 3/13. Donna's program varied from a rousing "It's Gonna Be a Great Day" as she brought up the console, to Crawford's version of "Stars Are the Windows of Heaven." A portion was devoted to a medley of tunes from "The Sound of Music."

Clyde Hunnicutt was appointed as a Chapter Director to fill the unexpired term of John Schultz, who entered the U.S. Army in March.

A report was given on the progress of the Phoenix College auditorium organ. Al Comtois tells that the Wurlitzer 2/9 should be completed by mid-summer. It will be a traditional theatre style installation in two chambers on either side of the proscenium arch. Chapter members are promised an early preview and chance to try the organ upon its completion.

The Paramount was again the scene for a meeting on April 24th for a program played on the Meisel and Sullivan/Wurlitzer 3/13 by Ron Cress. Ron's unique stylings with the "big organ sound" gave a fresh approach to such old favorites as "Pennies From Heaven," "If I Could Be

With You," "Serenade in Blue," "Peg of My Heart," and "Talk of the Town."

Following the program the organ was turned over to members. Noteworthy was the performance of new member Stan Norman, former theatre organist in the Philadelphia area.

It was announced that the Paramount organ is again in regular use with films with Donna Bechhoefer at the console. Audience reaction has been enthusiastic.

Karl R. Warner

NORTHERN CALIFORNIA CHAPTER

April ended with a host of organ activities starting in the San Francisco-Oakland Bay area and working north about 100 miles to Sacramento.

Opener was a CONN organ company spectacular at the Oakland Auditorium Theatre on April 25th featuring Don Baker, Don Kingston, and Richard Ellsasser, that was presented by the Conn dealers and the Pacific Council for Organ Clubs. An audience estimated to be in excess of 1,000 representing a complete cross section of organ lovers (pops and classics) were treated to a fine evening of varied music performed by top artists on the latest models of the Conn Organ Co. Following the regular program the audience was invited to the Auditorium Ballroom for refreshments, lots of organ talk with old friends, and the fine music of Jim Murray playing everyone's favorites on the latest model Conn Theatre Organ.

Friday night was billed as "A Fun Night with George Wright," and all those in attendance claim that that's what it was. This show sponsored by the Professional Organists Breakfast Club of the Bay Area, was a benefit concert with all the proceeds going to the Building Fund for the Apostles of the Sea, a religious organization located adjacent to San Francisco's waterfront. With only 400 tickets available, the event was naturally a sell-out. We suspect the fine hand of organist June Melendy in arranging this affair, along with Lee Lees. George played a Hammond for this concert and was assisted at the piano by Harvey Blanchard.

The following Saturday, April 30, the Northern California ATOE Chapter presented a concert at the Chadbourne Barn in the Fairfield Valley about half way to Sacramento. This is the well-known barn that houses "Myrtle", a Style D Wurlitzer that grew up with the addition of a 16' Tibia, a Musette, French Horn, and English Horn. The organ is owned by farmer (and ex-theatre organist) Joe Chadbourne, and is under

theatre organ

regular maintenance by Judd Walton and Bob Jacobus. The acoustics of the wood barn certainly make this instrument a job to hear and play.

Artists for this event were Larry McNear and Dave Quinlan. Larry McNear is the head organ man with the Magnavox Company, and is certainly no stranger to a pipe organ and he proved to the large crowd in attendance at the 'barn'. Next man on the program was Dave Quinlan, popular Bay Area organist, who proceeded to put 'Myrtle' thru its paces. Dave has a real fine easy-going style that everyone really enjoys, and today was no exception.

Following the Saturday afternoon concert at the 'barn', the next stop was the Carl Green Inn in Sacramento, wherein resides the 4/16 Robert Morton formerly in the Music Hall Theatre, Seattle, Washington. This installation has been covered in previous issues of ATOE publications, so the program will be covered in this report.

The actual program was officially set for Sunday afternoon, but early Saturday evening Clyde Derby, regular organist at the Carl Greer, started calling on the many organists that were in attendance

with the result that the entire evening and early morning were one recital after another.

The Sunday program officially sponsored by the Professional Organists Breakfast Club was emcee'd by Bill McCoy, organist for the Magnavox Company. Bill introduced the many organists in attendance and each one tried his hand for a couple of numbers making an excellent afternoon of fine organ music played in many styles. Emcee Bill McCoy, a truly fine theatre organist, was prevailed upon to do his musical part for the program, and it was almost impossible for him to get away from the console due to the tremendous applause from his musical counterparts as well as just the organ lovers.

Top artist for this program was John Seng, who demonstrated the latest model Wurlitzer plug-in. It was a treat to hear John do the magnificent things he does with an organ, and the Wurlitzer Company is indeed lucky to have a talent like Seng in their stable. Later John showed everyone that he had not forgotten how to coax music out of a pipe organ as he took his place at the 4/16 Morton and proceeded to make more fine music. —



Clyde Derby, staff organist-
The Carl Greer Inn.



SEE YOU IN PORTLAND
IN JULY



Dave Quinlan, Larry McNear, and Joe Chadbourne pose during the intermission. Some promoter for the Hoberg Home Organ Festival talked the boys into holding this year's Festival brochure. (Photo by John Gallagher)



Following the concert our photographer caught Bill McCoy (back to camera) and Larry McNear talking it over while on the right Tiny James introduces Joe Chadbourne and John Seng. (Photo by John Gallagher)

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- 8' Open Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Viol d'Orchestra
- 8' Viol Celeste
- 8' Salicional
- 8' Concert Flute
- 8' Vox Humana
- 4' Piccolo
- 4' Viol
- 4' Viol Celeste
- 8' Piano
- Snare Drum
- Tambourine
- Brush Cymbal
- Chinese Block
- Bongo Drums

PEDAL

- 16' Bombarde
- 16' Diaphone
- 16' Tibia Clausa
- 16' Bourdon
- 8' Tuba Mirabilis
- 8' Open Diapason
- 8' Flute
- 8' Cello
- Pedal Sustain
- Bass Drum
- Cymbal
- Chinese Block

GREAT

- 16' Bombarde
- 16' Double English Horn
- 16' Tibia Clausa (Ten C)
- 16' Contra Viol
- 8' Tuba Mirabilis
- 8' English Post Horn
- 8' Open Diapason
- 8' Tibia Clausa
- 8' Kinura
- 8' Viol d'Orchestra
- 8' Viol Celeste
- 5-1/3' Tibia Quint
- 4' Piccolo
- 4' Viol
- 4' Viol Celeste
- 2-2/3' Tibia Twelfth
- 2' Tibia Piccolo
- 1-3/5' Tibia Tierce
- 1' Tibia Fife
- 8' Piano
- 4' Piano
- Tibia—Short Sustain
- Tibia—Long Sustain
- Harp
- Glockenspiel
- Orchestra Bells
- Carillon

BIRD CALL (Push Button)

SOLO

- 16' Tibia Clausa (Ten C)
- 8' Mirabilis
- 8' English Post Horn
- 8' Open Diapason
- 8' Tibia Clausa
- 8' Kinura
- 8' Salicional
- 4' Piccolo

ECHO

- Tibia Main Off
- Tibia Echo Off

TREMULANTS

- Echo Vibrato
- Tibia Vibrato
- Tibia Tremulant
- Main Vibrato
- Main Tremulant

VOICING

- ff Pedal
- ff Brass
- ff Tibia
- ff Main
- ff Traps
- ff Piano
- Piano Sustain

BALANCED EXPRESSION PEDALS

- Main: (Acc.—Viol, Cel-Piano-Traps)
- Solo: (Reeds-Tibia (Percs.))
- Piano sustain switch also mounted on Main Shoe

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- 1 General Cancel
- 1 Sforzando piston & toe stud