

# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



The Only Wurlitzer on TV • *Flight to Tokyo*



## MONTALBA?

Al Miller, one of the Theatre Organ's most energetic enthusiasts—founder and almost the entire staff of Kinura—his material will be routed through to Theatre Organ and we are proud to have him join our ranks! Here, Al is shown at console of WCCO's studio Wurlitzer.



# theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

LETTER FROM THE EDITOR . . .

Dear Readers:

Please accept my sincere thanks for having contributed so much in such a short time. Your many letters help us to know what you would like in your magazine—and what you don't want, too!

And a typewriter, or a pen, is like an organ in the sense that it tends to express the character of its player . . . the one who manipulates the keys, anyway. And organ keys are scarcely less expressive than the typewriter keys as manifested to us. From some letters we take happy excerpts. From others, we take refuge. But most important is the contact we experience with you, the people for whom the magazine is written. And like music, too, some of the chatter is happy—about the world you helped make that way. Others punch out a report in much the way a machine might.

From our office here on the edge of San Francisco Bay, we see the sun set on the water each night. Every sunset is a beautiful one, and none is like any other. The theatre Organ that we all love is like the sunset, too, in that even though there are many with the same stop-lists, still each is an individual with its own personality. Further than that, organists do somehow or other manage to make each organ respond to and identify the personality of the performer.

These gorgeous instruments possess personalities, too; personalities that were built into them by the skilled and loving care that went into their many parts. The soul that we all know and insist on talking about in our pet organs is really the personification of the maker—again, an expression of beauty from his Maker. Indeed, one would have to go far to find a group whose hobby took it into closer contact with the infinite.

In organ playing, we call the individual variations "interpretation," and in our letters, we call it expression of opinion. When there is no rush, no fleeting moment to capture, when the routine of life is at its undisturbed normal, we manage to spread out opinions over wide

scales. To some, life is never exciting except when lived vicariously. Others find the rainbow is their very roof.

As a product of a manufacturer, a theatre organ is a truly magnificent work. It expresses the soul of its maker in qualities which challenge time. And yet the result of a theatre organ is a transient disturbance in the air which is quickly gone—and often as quickly forgotten. But when the personality of the organist has the capacity and skill to match itself with those who designed the instrument, each performance is a thrill to the listeners. Machines are being replaced by better machines . . . machines even replace ordinary men by the thousands! But no other musical instrument has appeared to challenge a theatre organ . . . and the only replacement for a great organist is another great organist.

When we reveal our personality in writing, or in playing, must we not remember our great heritage? Many of us have witnessed in the first half of this century, from lineage as old as the first lullaby, the emergence, maturation, and the decline of the Theatre Organ. Forgive those who lived with but missed this bit of history. And let us all continue to strive to acquaint our fellow men with the soul of the organ through the soul of the organist.

PAUL PEASE has resigned as Treasurer of A.T.O.E. His work has been more than adequate to absorb his full time, and it is with a feeling of appreciation and full understanding that the Board has accepted his decision. Paul, you have done a wonderful and tedious job for your hobby and fellow hobbyists. We thank you for having done far more than your share of the work.

To carry on this necessary chore, Tiny James has taken over the books. Tiny, as you know, is an auditor for the County of Alameda, California, and he is a tireless worker for A.T.O.E.

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# A

from the

## VICE PRESIDENT'S CONSOLE

by

*Jiny James*



# T

# O

# E

**MEMBERS WHOSE DUES** have not been received by the mailing date of this issue will find their names deleted from the mailing list. This situation can be overcome quickly by forwarding check to A.T.O.E. immediately. Annual membership dues for 1959 in A.T.O.E. are \$4.00, two dollars of which is for a subscription to THEATRE ORGAN for one year, four quarterly issues.

**HOW TO JOIN A.T.O.E.** . . . any person interested in . . . preserving the tradition of the Theatre Organ and to further the understanding of the instrument and its music through the exchange of information . . . is invited to membership. Make your check payable and mail to A.T.O.E., P.O. Box 167, Vallejo, California.

It should not be difficult to imagine the profound satisfaction shared by your officers when, on May 11, 1959, Volume I, No. 1 of THEATRE ORGAN was delivered to the post office, 1094 copies all told. This was the culmination of months of work on one detail after another! But now it was complete, and mailed to 439 members and 655 prospects.

Each person who was not a paid-up member for 1959 received along with a copy of THEATRE ORGAN a billing envelope. Three questions were printed on the envelope flap, and an analysis of the remarks and answers should prove interesting at this point. Of 188 returns, we discovered that 75 owned electric organs, of which the majority were Hammonds (39). Theatre Organ owners numbered 51, with 28 Wurlitzers of all sizes from a 2-4 to a 5-21, 4 Robert Mortons, 2 Marr & Colton's, 2 Kimball's, 2 Mollers, 1 Wicks, 1 Page, 1 Woods, and the rest unstated. However, the requests for information of all kinds on Electric organs numbered only 7, whereas the same type request for technical information on theatre organs numbered 43! This was the largest total asking for any one item to be featured in THEATRE ORGAN!!!! A breakdown of all returns shows the following requests:—

Theatre organ technical—43; Home installations—20; Biographies—17; Records and Stereo Tape reviews—17; Theatre organ history—15; Specifications—14; Pictures of all kinds—9; Electronic Organ information—7; Swaps and ads—6; Playing tips and techniques—5; Theatre stories—5; Membership Roster—2; Non-Wurlitzer organ stories—2. There were about 20 miscellaneous requests, but of the total number of envelopes received, only 9 were left completely blank!

This information is invaluable to your officers in guiding our course during the coming issues, and every effort will be made to satisfy our readers' requirements for a well-rounded, satisfying Theatre Organ magazine.

Those who were primarily responsible for our first issue of THEATRE ORGAN include our Editor, Ralph Bell, M.D., and our Art Director, Bill Steward, who did the lay-out. It is gratifying to all of us, but especially to these two theatre organ enthusiasts, to note that of all the letters and comments received as a result of our first issue, there was nothing but praise for their efforts!—and not one single word of complaint! The errors that seemed to somehow creep into such a production were minor, and very few—a comma in place of a slant, the dropping of a single letter, etc.! Hardly enough to worry about printing and errata column in the next issue! Our future course appears to be well charted!

All of us in A.T.O.E. have undertaken a project which can bring a great amount of joy and satisfaction to members and "staff" alike—or conversely, it could probably produce one of the world's biggest headaches!!!! The former situation will be assured by the continued support and excellent cooperation that we have thus far enjoyed, evidence of which is the inquiry and subsequent efforts for the formation of three new chapters.

We welcome all of your letters and comments—and although it will be impossible to answer all of the letters that were enclosed with the many dues checks that have arrived, every single word and thought has been carefully read—and appreciated!

Our membership now stands at 505—let's keep them coming until we reach our quota of 600.

## LEONARD LEIGH PROFILE



# The Only Wurlitzer on TV

Television has been as prolific in "that-away" westerns as it has been barren of programs featuring the Theatre Organ as an instrument. With everything in its favor, such as FM sound, quality transmission, even in some instances theatre organs in studios, no one seems to have realized the entertainment potential of such programming. Even the most "languid" theatre organ enthusiast would overlook the inadequacies of the sound systems in even the newest of TV sets, if they could but find such a program channeling thru the midnite sky! As a matter of fact, it might just be possible that John Q. Public might find welcome relief from all that he needs to be relieved of in TV entertainment (?) with a real good Theatre Organ Program!!!

Just dreaming of the good old days??? Not on your life, for the lucky listeners in the Minneapolis-St. Paul area can tune in Leonard Leigh on KSTP-TV, Channel 5, from 12:20 to 1:00 P.M. on Monday through Friday, or from 11:00 to 12:00 midnite on Saturdays for just that—Wurlitzer Theatre Organ Music! Also heard on Sundays from 11:30 to 12:00 P.M., "Leonard Leigh Plays" has proven to be an increasingly popular part of the station's schedule! Some of these programs are also broadcast from Radio Station KOB, Albuquerque, N. M. at about 10:00 P.M. Monday through Friday. The daytime broadcast is in conjunction with an audience-participation, whereas the evening shows are all organ music. Taste-ful settings, good camera work, combined

with excellent musicianship combine to produce a truly beautiful TV presentation!

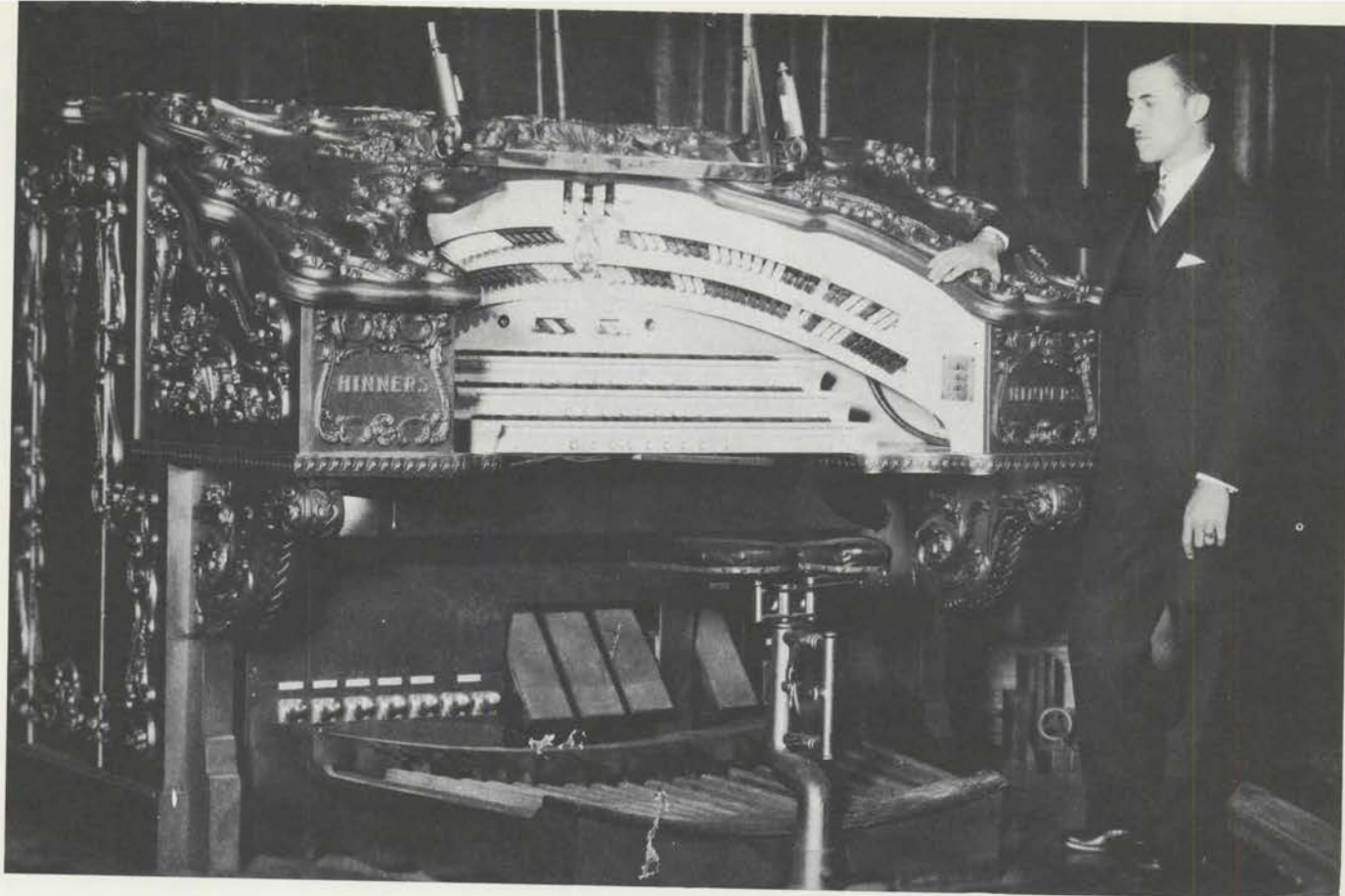
The whole project started, of course, when Leigh left high school back about 1915 to work at the Regent Theatre in Minneapolis when the regular organist failed to show up—uh huh, demon rum! To use Leonard's own words, "After six months at \$18 per week (over-paid), joined the union and got a job at the Blue Mouse Theatre in St. Paul at \$28 per. Both had 2 manual, 8 rank tubular pneumatic Kimballs. Played from 11 A.M. until 5 P.M., and being overly ambitious, managed to share the evening across from the Blue Mouse at the elegant Princess Theatre on a 12 stop Kilgen. "I got away with the two jobs for two months when the bosses found out, and I was fired from both jobs!" At the time of Leigh's engagement at the Blue Mouse, there appeared on the same program a young Russian violinist, Dave Rubinoff.

Being in the right place at the right time always helps, for the very next day he bumped into the manager of the Strand Theatre (now the Forum Cafeteria) in Minneapolis which was due to re-open after being closed during a flu epidemic, and he was hired to play a very fine Weickert-Wangerin 2 manual, 26 rank installed in 1912. This organ is now installed in a church in Waconia, Minn.—it has a beautiful Cornepean, Leigh recalls.

During the three years that followed, Leigh was among the first to enjoy the distinction of introducing community singing at the Strand. There followed a brief engagement in 1921 at the next door Garrick, now the Cinerama Theatre, the Century, from which he was called to the new and elegant million dollar Capitol Theatre in St. Paul for a two week fill-in. He stayed six years!—playing the four manual 36 rank Kilgen which boasted two 2' piccolos. The names on the spec list took up as much room as the 16' reeds it didn't have!

In 1925 someone decided that the Wurlitzer had something to be desired and the twin to this Kilgen was ousted from the beautiful State Theatre in Minneapolis where Eddie Dunstedter held forth, and in went the first Wurlitzer in the Northwest. The specs were the same as its twin Wurlitzer which replaced the Capitol Kilgen in 1927. (Both organs are Model 260, Opus 959 going to the State, and now being the major part of S. H. Cargill's Wurlitzer, and Opus 1404 going to the Capitol, and now installed in the KSTP-TV studio.) The new Capitol Wurlitzer was played by Leigh until a strike in 1928.

At about this time, Leonard was called in to make a couple of the old 78 r.p.m. records, which were produced on the old Gennett Label. No. 6300 had two organ solos, "Sailin' On," and "My Hawaiian Song of Love"; followed by #6928, which had two organ numbers with vo-



Leonard Leigh inspecting the Hinner's Unit organ (first & last try) 10 ranks.

cals, "Magnolia" and "Here Am I—Broken Hearted." Neither record sold a million copies, although copies are still to be found in several of the organ record collections around the country.

Leigh "took-off" and joined Publix Great States in Illinois touring through Rockford (Coronado Theatre, 4/16 Barton), Joliet (all Bartons), and winding up in Peoria at the Madison Theatre. "Some stockholder in the Hinner's Organ Co. of Pekin, Ill. (it might as well have been in China) was a part owner of the Madison, so a bill of goods was sold in the form of "the worst excuse for a theatre organ that I have ever seen," said Leigh. "The Main contained an Open Diapason, Salicional, Flute and Tibia. The Solo had a String, Vox Humana, Tuba, Oboe, Clarinet and Dulciana. The 16's were Bourdon and Open. I was stuck on this freak for two years!" The console was empty and very commodious, and the stage hands hid their moonshine in it! (Ed. Note: This procedure is not recommended.)

After urgent pleas, Leigh was made manager, Orchestra Leader, Organist, and production manager at the Coronado in Rockford, and for the summer of 1929 "I had a ball which ended up in a nervous

collapse!! Small wonder!!! After recovery, I was to open the new Paramount Theatre in Hammond. On the way there, a difference of opinion as to highway rights caused a nasty smash-up and as a result, I played an engagement in a Chicago hospital."

Now recovered, Leigh returned to St. Paul to the now renamed Paramount (nee Capitol) where he played until he joined KSTP radio in 1934. The station at that time had a nice three manual Robert Morton, to which Wurlitzer subsequently added three reeds, an English Horn, a Saxophone and an Oboe Horn. The program "Dream Ship" and others of a miscellaneous nature were broadcast for many years. Leigh's other duties during his 13-year stay included direction of a 25-piece orchestra with a chorus, which was fed to NBC. "One of the singers was a \$7.50 per week show artist named Peggy Lee. This was in '38 or '39," Leigh recalls. "I am told that she does better now."

During these salad years, Leigh conducted the St. Paul Civic Opera, the Coronation during the Winter Carnival (writing all of the special music) and "generally making a nuisance of myself until 1947 when I got the big head and

allowed that Hollywood could no longer do without me! I went west—and fell flat on my face. After doing the Blondie show and a few odd jobs, I rediscovered the fact that eating IS important, and after investigation, wound up in Phoenix where I hit the jack-pot."

In Phoenix, Leonard sold and demonstrated Hammonds, became staff organist at KOOL, got a job playing the souped-up job all over town—all at once! For a change of climate and scene, Leigh descended on San Francisco, and there held forth with June Melendy at the Villa Chartier in San Mateo, followed by a stint at the Bel Aire. Returning to Phoenix, he formed a trio to play a long engagement at the Westward Ho.

At this point, Leonard turned to selling organs, and became sales manager for Baldwin for the State of Arizona. "Two years of peace and quiet on a lovely mountain-side was interrupted by my former boss and organ buff, Stan Hubbard, calling to say that he had his paws on the old Wurlitzer. Net result—back to St. Paul to make records. Score—2 on the market (RCA-Victor Alb. # LSP1665 The Mighty Wurlitzer and the Roaring Hi-Fi Twenties, and RCA-Victor Alb. #LSP1795— The Mighty Wurlitzer Re-



Leonard Leigh at the 32 rank Kilgen organ, Capitol Theatre, St. Paul, Minn. Replaced by Wurlitzer in 1927 (Top manual echo 6 ranks).



Souped up Hammond #7. Phoenix, Arizona, 1950-1952. (2 Swell Pedals—Solo thru Leslie, Acc. thru HR40.)

members the Good Old Songs). Two more are to follow, to be called "A Wurlitzer in Every Port" and "Piping Hot and Cool."

The former Capitol Wurlitzer is now rather unique in several respects. The pipes are housed in a building completely separated from the studio and console. The shutters are permanently fixed in the open position, the swell pedals operating volume controls. An elaborate microphone set-up is placed in front of each chamber, and the sound is transmitted to the organist and studio audience through a battery of hi-quality speakers, although they can be shut off, and the sound picked by the organist through earphones. When broadcast, a separate set of mikes picks up the music for audio transmission direct, rather than through the speakers. The swell pedals control the volume through all of the sound channels, in the studio and on the air.

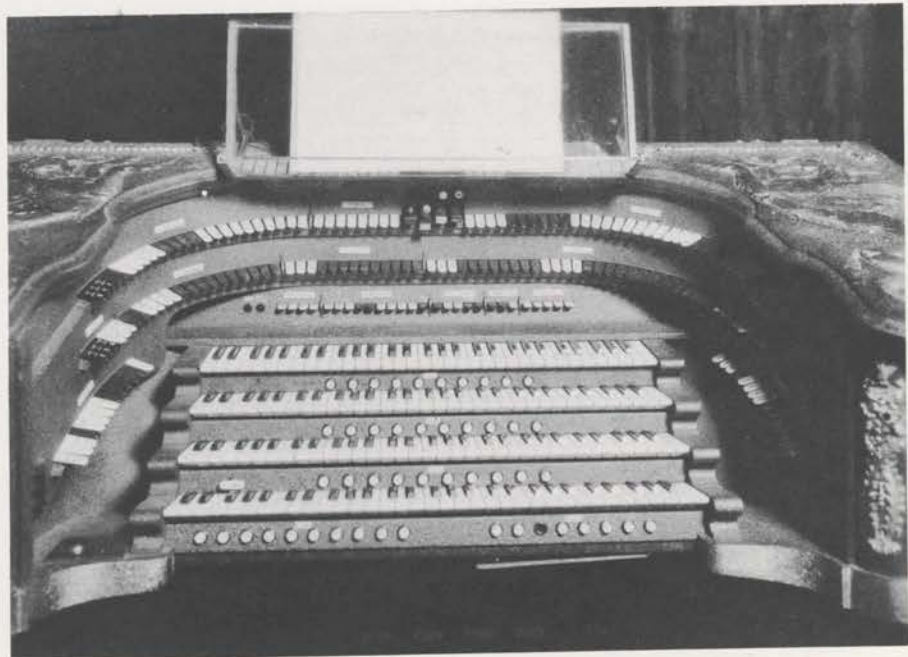
At the console, the organ sounds "live," although the sound is in some respects different from what might logically expect of such a set-up. So-called standard combinations somehow come out a bit unexpectedly changed!

The KSTP organization is to be commended for their excellent judgment in

programming the Mighty Wurlitzer as a regular TV and Radio feature, and Leonard Leigh need not take a back seat to any contemporary organist in his precise and spirited display of organ artistry. It is a beautiful sight to see on a TV

screen, and the many close-ups of his hands on the keyboards, combined with the sound of real theatre organ music, provides a thrill that many had thought was long gone from the American scene.

The specifications of the organ as now installed are as follows:—



Barton 16 ranks, Coronado Theatre, Rockford, Ill., 1929-30.

KSTP WURLITZER. STUDIOS OF KSTP-TV, MINNEAPOLIS-ST. PAUL, MINN.

MAIN CHAMBER	Compass	Pipes	Pres.	Pedal	Accomp.	Acc 2T	Great	Gt 2T	Solo
Open Diapason	16-4'	85	10"	16-8-4'	8'	8'	16-8-4'		8'
Tibia Clausa	8-4'	73	8"		8-4'		8'		
Salicional	8-4'	73	10"		8-4'		8-4'		
Viol d'Orch	8-2'	85	10"	8'	16-8-4'		16-8-4-2'		8'
2 rank Viol Celeste	8-4'	73	10"	8'	8-4'		8-4'		
Clarinet	8'	61	10"	8'	8'		16-8'		
Bourdon Flute	16-2'	97	10"	16-8'	16-8-4- 2 2/3-2'		16-8-4- 2 2/3-2-1 3/5		
Vox Humana	8-4'	61	10"		8-4'		16-8'		8'
Vibrachord		44			16-8'		8'		
SOLO CHAMBER									
Eng. Post Horn	8'	61	10"				8'		8'
Tuba Profunda	16-4'	85	10"	16-8'	8'	8'	16-8-4'	16'	16-8-4'
Brass Trumpet	8'	61	10"				8'		8'
French Horn	8'	61	12"			8'	8'		8'
Tibia Clausa	16-2 2/3	97	12"	16-8'	8-4'	8-4'	16-8-4-2 2/3'	8'	16-8-4'
Oboe Horn	8'	61	10"		8'				8'
Brass Saxophone	8'	61	10"		8'	8'	16-8'		16-8'
Orch. Oboe	8'	61	10"				8'		8'
Kinura	8'	61	10"		8'		8'		8'
Triangle						X			
Chimes		25					X		X
Xylophone		37					X		X
Tuned Sleigh Bells		25			8'		X		
Marimba-Harp		49			8'		8'		
Glockenspiel		37					X		X
Bells (Re-It)		37					X		X
Piano	16-4'	85		16'	8-4'		16-8-4'		
Mandolin Att.					X				
Snare Drum-Persian Cymbals*					X				
Chinese Block-Cymbal*					X				
Tom Tom-Bongo Drums*					X				
Castanets					X				
Tamborine					X				
Bass Drum				X					
Kettle Drum				X					
Crash Cymbal				X					
Cymbal				X					

Couplers—Solo to Great 8' 2 T, Solo to Gt. 16-4', Solo to Acc. 8', Gt. & Acc. to Ped 8'

Note: Crescendo Pedal as was.

Tremolos-Solo-Tuba-Tibia  
6 on 5 Main-Vox & Tibia II  
tabs.

\*these 3 tablets serve  
double duty thru toggle  
switches placed at left  
of Accomp. manual.

Toe Pistons—  
1. Maracas  
2. Chinese Gong  
3. Boat Whistle

Master swell pedal is now for control of Solo gain control.

Solo swell pedal is now for control of Main gain control.

Main swell pedal is now for control of All percussions (Piano-Toy c. etc.)

Piano sustain button on former master ped. also controls Vibracord sustain.

Feeds from gain controls are reversible to feed TV or Radio as well as monaural, to either.

Organ is heard in TV studio over 160 watts of speakers with gain control and head phone plug.

Console is semi-portable, being mounted on platform.

Both chambers and pick-up chamber and percussion section are air-conditioned and humidified. Temp. 79°, Hum. 37%, year round.

Originally an 8' Dulciana was in the Main. replaced by second Voix Celeste which was connected to first V. Cel. Dulciana Tabs were used for second tibia on new chest.

Solo Quintadena replaced by Eng. Post Horn. Drawn on Clar. tab on Solo—On Bourdon tab on Gt. French Horn installed on new chest in Solo chamber—drawn on Quintadena tab on Solo-4' Dulciana tab on Gt.—Clar. tab 2nd Touch on Acc.

Reverberation is added to output by mechanical means since studio is acoustically treated for voice. Rev. point is 2.5 sec. for average use, adjustable at will.

New blower is 10 hp—all pneumatics have been recovered.



# Flight to Tokyo

by  
M/Sgt. Louis E. Miller



Hiroshi Matsugawa, at the console of the Mitsukoshi Dept. Store Wurlitzer, Tokyo, Japan.

Theatre organs have been installed in many countries throughout the world. They are to be found in profusion in England, Australia, and Africa, although it might be fairly stated that Africa has fewer than it has elephants or other species of game, the reverse being true in most of the other countries mentioned.

As a matter of fact, theatre organs are to be found in Sweden, Denmark, Germany, France, Holland, and even in India, where at one time, if not now, there was installed one lone Wurlitzer. One might wonder how a single solitary Wurlitzer shows up in India, but a turbaned gentleman seated on an organ bench is today almost commonplace, what with Korlu Pandit turning to theatre organ recordings!!!!

None of these facts seem to explain the existence of the Wurlitzer in the Mitsukoshi Department Store in downtown Tokyo, however. At the request of our editor, I accepted the task of seeking out the only theatre organ in Japan, as my first assignment as a new A.T.O.E. member.

It did not take me long to locate the store, a beautiful and modern building. It is, I learned, only one of several stores, there being others in Japan, and other parts of the Far East . . . at one time there were branches in territory now Communist controlled.

After parking the jalopy, I hastened inside, and sure enough, the unmistakable strains of Wurlitzer Theatre Organ sound greeted my ears! A quick glance at the interior of the store revealed a large open well running up through the center of the structure, surrounded on each floor by balconies. I was soon standing beside the console watching a young Japanese organist perform.

He introduced himself to me as Hiroshi Matsugawa. I learned that he had studied piano for eight years at the Tokyo Art School, and that he has played the organ for several years, having taught himself how to handle the console.

The organ is a Model R20, Opus Number 2099 and was shipped from the factory in New York on February 26th, 1930. It has twelve ranks installed in two chambers, which are located side by side. The shutters face out to the balcony railing, with the console situated in front of the chambers. The console has two straight stop jambs or bolsters, and has a roll top as the pictures reveal. One oddity which caught my eye were the six flat-head brass screws installed on each white key to hold the ivories in place! The organ is equipped with a roll player which I was told is now out of order, as is the combination action. As a result, all combinations have to be set by hand. The organ has 791 pipes, and four tremolos,

with 74 percussion notes. This series of model did not come equipped with a toy shelf or traps, and only a Chrysoglott and Chimes in the percussion department.

Tonally, the organ is typical Wurlitzer sound, with the tremolos a bit fast and shallow. It appears to be in need of a thorough servicing, as many of the notes do not play. Matsugawa indicated that he tuned the treble pipes about every ten days, and the basses about every 90 days.

His programs are made up of numbers such as "To A Wild Rose," Handel's "Largo" and other light or semi-classical pieces. The organ has been recorded by Columbia with Matsugawa at the console, and I was soon the recipient of two 7" 45 rpm records, No. AA-32 which has four pieces entitled "Spring," "Summer," "Autumn," and "Winter," and No. SA-9 which is a Christmas record including the pieces "Silent Night," "Jingle Bells," and "Auld Lang Syne."

The reproduction is a fair example of the sound of the organ in the store with a close-up mike placement. The brass trumpet is unmistakable as is the Solo scale Tibia Clausa. The records are difficult to review by our standards; suffice it to say that the style of playing is different than that to which we are accustomed and not displeasing to listen to.

Getting back to the organ itself, the stop tablets are all white and black, with

black lettering for the flue and percussion stops, and red lettering for the reed stops. The couplers are black, as is usual, with white lettering. This was, I understand, normal in the R series.

Matsugawa was recently my house guest where I had the privilege of playing several George Wright Hi-Fi records for him. He was visibly impressed both with the artist and the organ. For any who would like to write to him, address him as follows: — HIROSHI MATSUGAWA, WASED MINAMI-CHO 10, SHINJUKU-KU, TOKYO, JAPAN.

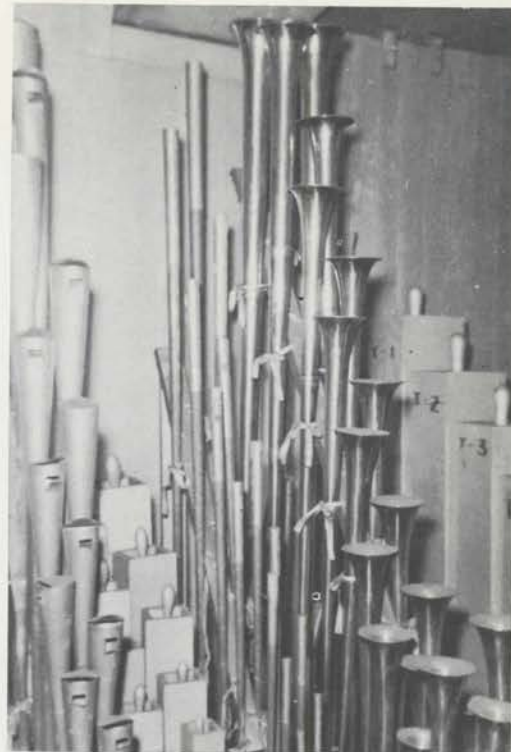
The complete specification of the organ is as follows:—

<b>PEDAL</b>	
Tuba	16'
Bass	16'
Bourdon	16'
Tuba	8'
Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Cello	8'
Flute	8'
Dulciana	8'
Acc to Ped	8'
Great to Ped	8'
Solo to Ped	8'
<b>ACCOMPANIMENT</b>	
Contra Viol (tc)	16'
Tuba	8'
Open Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Oboe Horn	8'
Salicional	8'
Voix Celeste	8'
Flute	8'
Vox Humana	8'
Dulciana	8'
Octave	4'
Piccolo (tibia)	4'
Salicet	4'
Octave Celeste	4'
Flute	4'
Vox Humana	4'
Dulcet	4'
Chrysoglott	
Solo Sub Acc	16'
Solo Unison Acc	8'
Solo Oct Acc	4'

<b>GREAT</b>	
Tuba	16'
Bass	16'
Tibia Clausa (tc)	16'
Clarinet (tc)	16'
Oboe (tc)	16'
Contra Viol (tc)	16'
Bourdon	16'
Trumpet (Brass)	8'
Tuba	8'
Open Diapason	8'
Tibia Clausa	8'
Orchestral Oboe	8'
Clarinet	8'
Oboe Horn	8'
Salicional	8'
Voix Celeste	8'
Flute	8'
Vox Humana	8'
Dulciana	8'
Octave	4'
Piccolo (tibia)	4'
Salicet	4'
Octave Celeste	4'
Flute	4'
Dulcet	4'
Twelfth (flute)	2 2/3'
Piccolo (flute)	2'
Cathedral Chimes	
Solo Sub Great	16'
Solo Unison Great	8'
Solo Oct Great	4'

<b>SOLO</b>	
Tuba	16'
Trumpet	8'
Tuba	8'
Open Diapason	8'
Tibia Clausa	8'
Orchestral Oboe	8'
Oboe Horn	8'
Clarinet	8'
Salicional	8'
Flute	8'
Vox Humana	8'
Octave	4'
Piccolo (tibia)	4'
Salicet	4'
Flute	4'
Twelfth (flute)	2 2/3'
Piccolo (flute)	2'
Cathedral Chimes	

<b>TREMOLO</b>	
Main	
Solo	
Vox Humana	
Tibia Clausa	
Two Swell Pedals	
One Crescendo Pedal	
NO second touch	
5 combination pistons per manual	



Solo chamber view of the Tokyo Wurlitzer. Note identifying numbers on the Tibia Pipes.

**MAIN CHAMBER**

Tuba	16'—73 pipes
Open Diapason	16'—85 pipes
Clarinet	8'—61 pipes
Salicional	8'—73 pipes
Voix Celeste	8'—73 pipes
Flute-Bourdon	16'—97 pipes
Dulciana	8'—73 pipes
Chrysoglott	49 bars

**SOLO CHAMBER**

Brass Trumpet	16'—61 pipes
Tibia Clausa	8'—73 pipes
Oboe Horn	8'—61 pipes
Vox Humana	8'—61 pipes
Cathedral Chimes	25 tubes
Player roll, mechanism attached but in-operative.	



Close-up of oboe horn, solo scale tibia clausa & brass trumpet, solo chamber, Tokyo Wurlitzer.



Close-up of the R-20 model Wurlitzer console, Tokyo.

# Record Reviews

**THE MIGHTY WURLITZER AND THE ROARING HI-FI TWENTIES.** Leonard Leigh at the KSTP-TV Wurlitzer Organ. RCA-Victor LSP 1665 Monaural and Stereo.

This first release by RCA of Leonard Leigh, formerly organist at this same organ when it was used in the Paramount Theatre, St. Paul, Minnesota, marks Leigh's debut in the Hi-Fi L-P field, both on monaural and stereo versions. The sound will seem a bit unique on first listening, and the organ may even be mistaken at times for an electronic. However, it is Wurlitzer Pipe Organ, with the volume controlled through the electronic pick-up circuit, rather than the swell shutters, which are fixed permanently in the open position. This, the first of two records, gets off to a rather slow start, but picks up interest and momentum as one turns to side 2. It is, one might suspect, a "company" record, with all factors involved under its direct supervision. It is good listening and an introduction to Leonard Leigh. One does not get to know him until one listens to his second L-P.

**THE MIGHTY WURLITZER REMEMBERS THE GOOD OLD SONGS.** Leonard Leigh at the KSTP-TV Wurlitzer Organ. RCA-Victor LSP 1795 Monaural and Stereo.

Our copy was the stereo version and was an exciting experience to audition. This record is not something to follow in the sales tradition of its predecessor, but it is an entirely new and original arrangement which demonstrates Leigh's musicianship. There is a very "live" crispness in this recording, and the presence is delightful. And the execution and arrangements are truly excellent. The theatre organ tradition in organ playing is recreated nostalgically. Side one ends much too soon, but the tremendous opening on side two, REDWING, is happily received by the listener. There is enough really original material here to defy easy description. It has been placed in the "must" category by our reviewing board.

STILL AVAILABLE—THEATRE ORGAN DISCS OF THE WORLD by M. H. Doner and Reginald Mander. This comprehensive work of five volumes is still available. It lists organists, organs used, and the brand labels of the discs. Arranged alphabetically, Volume One includes Argentina through Switzerland; Volumes Two and Three cover England, while Volumes Four and Five list U.S.A. releases. These may be obtained by writing to Dr. M. H. Doner, 466 Glenview Court, Winona, Minnesota. Two dollars purchases the first three volumes, and the remaining two are 1.50, postage included. This may be your last chance, for when these are gone, there may be no reprint for some time.

**SWINGIN' PIPE ORGAN.** RCA Victor, LPM-1521. Billy Nalle. Note on jacket: Hi! Here's hoping this will tickle the decibels of your hi fi and afford you even half as much fun as we had in the very wee hours. The very best to you! (signed) BILLY.

Dear Billy:

If we attempted to explain the delay in getting this record reviewed, we'd run out of space so . . .

Your thoughtfulness in sending us the nice letter along with the disc does us more good than you can easily know. Following your suggestion, we boosted bass and treble but found that with moderate volume our equipment seemed not to need it—but with the range somewhat reduced, good effects followed boosts. Because of its very nature, this is a difficult record to review. We heard lots of playing that must have taken hours to arrange, recording is excellent, and the numbers well selected. We know of no other platter slanted at swing in just the way this one is, and there seems no doubt that it achieves its purpose. The drums are about as well controlled as those on any record we recall. And there is never a question as to who is at the control of this beast. We're glad we got it, we find the music a real course in appreciation of its type. Frankly, we'd like to see the stop tab on the percussions "OFF" at least once! But this record should go for what it is, not what it is not.

**"FINAL CURTAIN"** with Dick LaSalle at the Old Minnesota Theatre Mighty Wurlitzer, 4/20. Audio Artistry, Box 832, Rochester, Minn. #T-J-165-66LP. MONAURAL or STEREO.

This time its for real—both the information, the pictures and the music are exactly as stated on the record jacket! Here, in a superbly executed package produced by a real theatre organ enthusiast, is nostalgia, grandeur, pathos and glory! Admitting to the records minor shortcomings, there has none-the-less been released a real theatre organ collectors item. It was only a matter of a few short weeks after they learned of the sale of the theatre that they discovered the building was to be demolished—and haste was uppermost. Now but a sad pile of rubble, this once great theatre—but no—the record itself will tell you this story. The sound of the organ is well reproduced, and Side two is especially poignant listening. Included within the package is a reproduction of the original program for the opening performance on March 23, 1928, with Eddie Dunstetter at the console. Price is \$4.75 Monaural, \$5.95 Stereo—a real nice item either way!

**"ORGAN AT TWILIGHT,"** Pierre Graveur, Organist. Paris Sound Laboratories, 4645 Delafield Ave., Riverdale, New York. Record #P-120

This is a cut-rate item, picked up in a local dime store, with an intriguing close-up of a pair of hands playing a C sixth chord on the Bombarde manual of the Paramount Studio

Organ, now owned by member Dick Loderhose. This little deal starts out with two very nice theatre organ numbers, Humoresque and Liebestraum. From there on, its all Hammond organ. When first played, and the Hammond bit shows up, you might hopefully flip the record to see what the first two numbers are on the other side—but don't bother—the titles aren't important, as its ALL Hammond on Side 2. Two pipe organ numbers on a big Wurlitzer for \$1.79—not too bad a bargain what with the cover photo. Those three lone white stop tabs on the front-rail are swell couplers, by the way.

**RCA CUSTOM L-P #RAL 1010 "Very Hi-Fi Organ,"** Vol. 10 for Hi-Fi Living. Jocelyn McNeil at the Pipe Organ.

Jocelyn, as pictured on the record jacket seated in front of the Radio City Music Hall Wurlitzer Console, is enough to make any red-blooded American boy want to have this release as his very own! Here you will find a really nice selection of the older pop tunes played with all the nuances and niceties possible to hear from Joe Kearns gold-plated Wurlitzer, just about the nicest sounding home installation yet recorded. After listening to the familiar sounding combinations which include a lot of 2' Tibia Piccolo with 4' coupler, 4' Tibia Piccolo with 8' Krumet and Kinura; and the spicy Solo Brass Trumpet work, dashed with cayenne English Horn, you will come to realize that Jocelyn has learned an awful lot about theatre organ in the few short years she has inhabited this old planet earth—don't let the Pseudo-nym fool you — this is guess who???? Guy Melendy! Just about the best record buy on today's market, at \$1.49.

**CLP 5091—"ORGAN RHAPSODY"** William Daly At The Great Big Organ.

This record is on Crown label and the jacket lists the address as 9317 West Washington Blvd., Culver City, California.

Here is a record with a very misleading cover—four manuals with drawbars in the background. The record itself sounds very much like an 8 rank Wurlitzer. It could almost be an English installation judging by the very fast tremulant setting. The playing and the recording are good. Combinations used are pretty much the same throughout, with a good strong 8' Tuba added to the Pedal on full combinations. A little more individual, or thin, combinations would have given a better clue as to the size of the organ. A nice variety of selections includes All The Things You Are, In The Still Of The Night, Button Up Your Overcoat, I Love A Lassie, and others. This record was found on a bargain rack in a chain drug store priced at \$1.88! WJ

# Questions and Answers

**Q.** How much space is required to install a six rank, two manual Wurlitzer Theatre Organ?

**A.** Without major alteration to the organ or any of its parts or pipes, this size organ can be installed in a space six feet deep, nine and one-half feet long, and ten feet high. Only the console and the blower, obviously, will not fit into this space. However, with some mitering, and excluding the relay, this same organ can be installed in a room of slightly less floor space and with an eight foot ceiling. Generally speaking, the same information applies to almost any other make theatre organ.

**Q.** What is the best way to attach flexible duct to a metal fitting?

**A.** There are several methods used. One way is to slip the flexible duct onto the metal fitting and clamp it into place with a metal band clamp with a piece of soft felt fitted between the clamp and the duct to take up the uneven places. A second method is to coat the metal fitting with black furnace cement, and simply slip the flexible duct into place. The cement seals the joint, and hardens, securing the duct tightly to the flange without using a clamp.

**Q.** Can organ chests be mounted in any position, such as on end when the need arises to lay pipes on their sides when there is lack of overhead?

**A.** Most organ parts will operate in any position, and this would include off-set chests—the small chests used to hold the pipes that are too large to be installed on the main chest. Valves or pallets should be examined to be sure that the change of position will not "unseat" them due to looseness in the mounting mechanism. If so, they should be adjusted.

**Q.** Can white keys that have turned yellow or brown with age be re-whitened?

**A.** In some cases they can be bleached out by submitting them for a prolonged period to bright sunlight. In others, such treatment does not seem to help. Recovering the thirty-six white keys is really the only way to make them look like new and can be done for about twenty dollars per manual.

**Q.** My wife says a pipe organ will be too loud for our house. Assuming that she might be right once in a while, is there any way to soften an organ down?

**A.** Some organs of a given size are louder than others of the same size, and could possibly be too loud for a small room. This seems to be matter of personal taste as some home installations that seemed loud were criticized by the owner as not being loud enough. Where an organ seems too loud, there are several ways to make it sound softer. One way is to use fewer stops. If still too loud hang a drape in front of, or just behind the swell shutters. This will tend to reduce the volume of the highs and still permit the lower notes to come through. As a practical matter, the amount of sound-proofing required to reduce the volume of the low notes is almost prohibitive as these longer wave-lengths are very difficult to dampen out. A drape, however, will give the effect of softening the organ as it is usually the high notes and overtones or harmonics that make the organ sound too loud to some individuals. A much more complicated method of reducing the volume level is to re-voice the pipes. This is not recommended to the amateur, and is, you might say, a last resort used to avoid a separation or divorce. Generally speaking, the more direct access there is between the listener and the swell shutters the louder the organ will sound. Therefore, any obstacles in between the shutters and the listening area will materially help in reducing volume, and the reverse is true where volume seems restricted. The more angles, corners, wall areas, etc., there are, the less directional the sound will be. This question can only be answered in generalization, each case being a question unto itself. Of course, you don't always have to play with all the stops down!

**Q.** What causes magnets to go dead and can they be repaired?

**A.** Usually the magnet winding opens up because of corrosion eating away a small section of the wire. Some of the magnets can be salvaged without rewinding. First, remove the varnish with which they are usually coated with a solvent such as acetone (careful—it also dissolves fingernails!). Then with a meter or buzzer, check each coil to see which one is open. Do this by putting one test lead on the splice between the coils, and the other test lead on first one magnet lead, thus checking that side, and then the other magnet lead. After thus determining which coil does not have continuity, or is open, first check the splice to see if one of the wires is broken. If the wire is broken at the splice, re-solder. If it is O.K., then remove the small paper band at the top end of the open coil, under which the starting wire is inserted when the coil is wound. It is usually under this paper band that the corrosion occurs which results in an in-operative magnet. After removing the band and discovering the broken wire (it can usually be spotted by a bright green corrosion spot), gently pull off a turn or two of wire from the coil to get enough slack wire so that it can be spliced on to the other broken end. This is the delicate part of the operation and will determine whether or not you can successfully repair the coil. After getting the slack out far enough to scrape off the enamel on the wire, twist the two ends together and solder the joint. Check it out again, and if you are lucky it will be as good as new. Incidentally, the removal of several turns of wire on the coils will not seriously affect their operation.

**Q.** Are new replacement parts available for theatre organs?

**A.** Most parts can be purchased from organ parts supply houses which will operate satisfactorily although they might not exactly match original equipment. These firms usually advertise in organ publications.

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David V. Picker, executive vice president of United Artists Records has announced the signing of an exclusive contract with producers Dick Loderhose and Irving Falk for a series of albums recorded on the world-famous Paramount Studio Wurlitzer Pipe Organ and featuring organists Reginald Foort, Dick Scott, Don De Witt and Johnny Seng. Loderhose and Falk are recording fifteen albums for United Artists, three of which are scheduled for release in October. All of the albums recorded on the Mighty Wurlitzer will be available in Monaural and Stereo.

Mr. Loderhose acquired the Giant Wurlitzer Pipe Organ from Paramount Studios and moved it to his private estate on Long Island. A building, the first of its kind, was constructed to provide the special conditions necessary to record the organ.



# CHAPTER ACTIVITIES

A meeting proposed by Pres. Judd Walton to A.T.O.E. members S. H. Cargill and Don Taft, was convened at the Cargill home on July 2 at 8:00 p.m. for the purpose of organizing a Chapter in the upper-midwest area. Local members were notified by mail and approximately 20 enthusiasts attended, among whom were six A.T.O.E. members. After an impromptu program on Mr. Cargill's 3/28 Wurlitzer, which has a custom designed console with three complete stop bolsters, the meeting was opened by the president who explained the purpose and functions of a local chapter.

Motions were made, seconded and carried that: (1) A chapter be formed to include A.T.O.E. members in Minnesota, Wisconsin, Iowa, No. and So. Dakota, and such adjacent areas not already served by an existing chapter; (2) The chapter shall be known as the Land O' Lakes Chapter; (3) Annual dues shall be assessed in the amount of \$2.00 per member, \$2.00 for member's wife, and 75c per meeting for guests; (4) Money so assessed shall be retained by the secretary-treasurer and used to defray the chapter's expenses, with a treasurer's report to be submitted at each meeting; (5) Chapter meetings shall be held on the first Thursday of each odd-numbered month, with the first regular meeting taking place on September 3, 1959, at a time and place to be designated by the program committee; (6) S. H. "Salle" Cargill was elected chairman, and Donald Taft was elected secretary-treasurer, and the new chairman appointed Messrs. Burton Frank and Byron Carlson as program committeemen.

Nine new members were recruited at this meeting, with more promising to enroll shortly, bringing the membership well above the required number of ten for chapter formation. Greetings from Mel Doner, former editor of The TIBIA, and Alden Miller, both of whom could not attend, were relayed to the meeting by the president.

Refreshments were gratuitously provided by the Cargill's and the meeting drew to an informal close by more "live" organ music and the playing of tapes which Mr. Walton brought from California.

Respectfully submitted,  
Donald R. Taft, Secretary



A group of new Land O'Lakes Chapter members listening to Salle Cargill's 3 Manual, 3 Bolster Wurlitzer.

The Spring meeting of the Northern California Chapter of A.T.O.E. was held at the Golden Gate Theatre, Golden Gate and Taylor Streets in San Francisco, on July 18, 1959 between 8:00 and 11:00 a.m.

The featured soloist for the day was Hal Shutz, playing the three manual Model 240 Wurlitzer. Hal won the approval of all present with his distinctive style and expert musicianship.

At 10:00 a.m. there was a short business meeting with Northern California Chapter President Bob Vaughn presiding. It was interesting to learn that Larry Vanucci, Vice-President of the Northern California Chapter and organist at the "Lost Week-End" Club in San Francisco, is now feature organist playing the Wurlitzer at the Golden Gate Theatre.

After the business meeting, which adjourned at 11 a.m., we were again favored by Hal Shutz on the Wurlitzer. His excellent capabilities and musical interpretations were thoroughly appreciated by all.

An estimated 80 enthusiasts and guests enjoyed the morning's entertainment of organ music.



## POTOMAC VALLEY CHAPTER FORMED

Application for a Charter for the newly organized Potomac Valley Chapter was received just before press time from Erwin Young, Jr., chairman. The new group is located in the Washington, D. C. area. The letter and transmittals enclosed were complete in every detail—members' names listed, minutes of the organization meeting submitted, and an excellent statement of the purposes of the group.

Among the projects listed are the rehabilitation of several of the theatre organs in the Nation's Capital, and meetings in members' homes.

Requests for information on Chapter organization have also been received from Florida, Missouri, and New York City.

Congratulations to our newest Chapter—and best wishes for a successful program.



"Spring, 1959, in the Delaware Valley Chapter area finds . . . Stan Warzala 'organizing' around New York City. He commented that he had seen 'a charming young lady playing in a pink chiffon gown in her bare feet with red painted toenails.' Stan added, 'I don't know what this will do for the organ business, but the bar business may pick up.' . . . Delaware Valley Chapter members reminiscing over the enclosed photo taken at a meeting at Dick Loderhose's studio last fall. Standing left to right Reginald Watson of BBC organ fame; Dick Loderhose, owner of the partially pictured beautiful 4 M 32 R Wurlitzer (formerly NYC Paramount Studio Organ); and Jack Waters, seated at same. . . . A marvelous display of wizardry at a 2 M 7 R Moller by Bill Floyd during a concert at the 19th St. Theater, Allentown, Pa. early in February. . . . and the lovely buffet dinner at George MacNeal's home afterward. . . . Everyone looking forward to Leonard MacClain ('Melody Mac' of Phila. fame) at the now equally famous (due to his three successful recordings on same) 3 M 17 R Tower Theater Wurlitzer in mid April. . . ."



# Letters To The Editor

Sir:

I had been a subscriber to the *Tibia*, and sincerely regretted its discontinuance. However, my receiving of the first copy of *T.O.* last week convinced me that this latest publication will be equally well received. You and your colleagues can be justly proud of your latest efforts.

As far as getting a chapter started in Rochester, I doubt if we have 10 people in the city who would be interested. That seems strange coming from a city whose partial claim to fame is the Eastman School of Music. However, we lack the theatre organs. There are actually, to my knowledge, only two left, the one in the RKO Palace, the other in the Paramount (formerly Century)

The other evening, through arrangement with the manager of the RKO, I paid a visit to that theatre's organ following the final show. I vividly recall Tom Grierson's playing this instrument in the early 30's, doing the job with rising from the pit, spotlight, broadcasts over the radio station, etc. . . . we tried out the instrument and it was like old times. It is a 4-manual Wurlitzer, of 19 ranks. Still intact are the bird whistle, locomotive whistle, xylophone, harp, bells, thunder, bass drum and snare drum . . . by and large, the instrument is in good shape.

As far as I know, that is the extent of theatre organ activity in this area.

. . . best of luck . . . in your efforts to keep alive the memories of the wonderful era of the theatre organ.

Most sincerely,

Lloyd E. Klos,  
104 Long Acre Rd.,  
Rochester 21, N.Y.

Sir:

. . . I would like to suggest you continue having LP record reviews of latest releases of pipe organ recordings, similar to Roy Gorish's "Spinning Organ" of *Tibia*. This will keep up Hi-Fi fans abreast of the latest recordings.

Also how about finishing up M. H. Doner's "Discography" . . .

It is wonderful to receive a magazine as yours and I send my best wishes on your continued success with your organization and publication. Good luck!

Stephen Lazarz,  
Ferndale Br.,  
Detroit 20, Mich.

Sir:

When I look through my files and see the many pictures of outstanding consoles marred and obstructed by an over enthusiastic member who had to camp on the bench for the picture let me request that console pictures be console pictures.

The enclosed (without performer) is a good 3m 14rk and traps Kimball. Got tired of hearing people cough about the larger organs they had heard of so removed the player mechanism since there were no rolls and eased a 2m 17rk Odell assembly.

The back porch is cluttered with parts of many ranks of Robert Morton, Odell, Kimball, etc., etc. Possibly some will be incorporated later as have plenty of room, relays, wind, etc.

J. R. Robinson,  
Rt. 4, Box 755-B,  
Tampa, Fla.

Sir:

As I mailed my letter to you yesterday I found the new issue of *Theatre Organ* in the mail box. A pleasant surprise!

My heartiest congratulations. It's a job well done. I'm looking forward to the next issue.

In the meantime, best wishes.

Bill Bartlow,  
"Father of Opus 910"  
Rushville, Ill.

Sir:

Many thanks for sending to me the copy of the "Theatre Organ" journal. My best wishes for you and the A.T.O.E. towards keeping it going. Enclosed is my check for membership. I will at our next meeting on June 14th at the Mosque present this copy and hope that some of our members will join in towards the success of your club and future publications.

I now play five nights a week (Byrd Theatre) and expect to play more of the shows soon. While I do not consider myself a pro organist, the people here and the management of the theatre have been very kind. Thus far I have been the organist at the Byrd since October 2, 1957. I only hope that I can keep it going.

Again, good luck to you and the A.T.O.E.  
Harold L. Warner Jr.,  
3310 Cliff Ave.,  
Richmond, Virginia.

Sir:

I was very pleasantly surprised to receive a copy of your new journal. It is a pleasure for me to become a member of A.T.O.E.

Actually, the Theatre Organ is only a hobby with me but about some 30 years ago, I used to be a semi-professional in Montreal and since that time, I have done a lot of church music but my first true love is the Theatre Organ.

I presume you are aware of the fact that the four manual twenty rank Wurlitzer, which was in the Radio City Theatre in Minneapolis has been bought by a Theatre Organ enthusiast in Bismarck.\* About two weeks ago, I had the pleasure of visiting with him and inspecting the rebuilding of the organ. Every pipe has been cleaned and polished and even the pneumatics have all been releathered so that when the organ is installed this fall, it should play and look like new. The story of this organ might be something of interest to readers of the "Theatre Organ."

H. C. Dunkley,  
4603 Bruce Avenue,  
Edina 24, Minnesota.

\*Member Reiny Delzer.

Sir:

Patience must be a virtue because I maintained a little more and as you said the new *Theatre Organ* magazine came in just about the time that I expected it would. Let me say right now how pleased I was when I read it. It was all I had expected and more. Being over here and very much away from any direct contact with theatre organs, the magazine comes as welcome reading. Germany is not too well supplied with theatre organs, the nearest one being (to my knowledge) the large Welte in the State Radio Studio in Hamburg. Most of the theatres here in the Augsburg area use Hammonds. However, I am going to investigate further and find out if there are any other makes scattered in around here.

. . . I was also glad to hear of a group in Dallas which is near my home town of Shreveport, Louisiana. The only organ left in Shreveport is a fine old 2/10 Morton installed in about 1924. Before I was drafted, myself and another bug and former theatre organist, Maurice Clark, cleaned the organ and replaced parts where we could and tuned some.

There were three other organs in town, one a 2/5 Morton in the Majestic, a 2/8 Morton in the Saenger, and the last a 3/15 Barton in the Capitol. The Saenger is now a Cinerama theatre and the organ was long ago removed; and both the Capitol and Majestic organs were removed and sold to enthusiasts on the demolition of the theatre buildings.

When I left Shreveport last Christmas the Strand organ was being used and the audiences really love it and are very receptive. Built mainly for the reinforcement of the house orchestra the organ had few percussions, namely Chimes, Harp, and Xylophone. It is unusual to find an organ of that size with so few percussions. There were also only about 4 things on the "Toy Counter."

I know I'm not alone in such a request,\* but if you happen to hear of either a Morton or a Wurlitzer (preferably Wurlitzer) about 3/16 for sale somewhere close to my vicinity, I would appreciate it if you'd give the word on it. I wouldn't mind moving one so long as it wasn't too far from my location.

A good 3/16 is sort of a popular size, but as I say I am anxious to find one and possibly get on to it before I get out. When I do get out I'll go back to playing Hammond again but not as much on the road as before, so I plan to have a bit more time for working on a good home installation.

. . . Here's hoping that thru all our continued efforts in the organization, we'll see an even greater "Renaissance" of the theatre organ. Thanks again so much for your kindness and cooperation.

Sincerely,

Johnny Ferguson,  
Augsburg, Germany.

\*Request No. 976!

Sir:

... Last week it came and I am overjoyed that we are back in business. Hurray for the move and full steam ahead. Naturally, I am saddened to see no more of the Tibia on the cover but I agree wholeheartedly that the magazine itself is more important than the name.

This is being written by a real dyed-in-the-wool theatre organ nut here who only became acquainted with your magazine last year. I have some definite suggestions to make a little later. First may I introduce myself.

I began crawling into chambers at 16 and regret that I am poor and have to work for a living which interrupts my crawling into organ chambers in my spare time. I'm an electronics technician for the U. S. Forest Service. I also service various and sundry makes of electronic organs for the local dealers and am building an electronic tone generation system to hang on my Wicks in the basement. My Wicks is a monster of two ranks in pieces all over the basement which was practically donated by a local funeral home.

Bellingham is extremely fortunate in that we have a well built Theatre in town of 1500 seats with a 2M/10 rank Wurlitzer. The mice ate it up and the sloppy electricians cut into the main cable with a hacksaw but after a year's work, Buck Strickland and I have got it playing again. Sounds pretty good. Theatre is concrete, good sized, and very ornate and lush so it is going to be in business for some time to come. The organ was installed in 1927 when the Theatre was built so it is fairly new and everything fits with lots of room to crawl around and work on it. 'Tis a real pleasure to work on and play.

Now concerning the suggestions. When we overhauled this Wurlitzer, we had to play it strictly by ear. Everything was trial and error. Your article on overhauling your own Wurlitzer was good and we novices need more articles on this sort of thing. We've had trouble with regulating tremulants, and voicing pipes. We have to proceed very carefully because we are so ignorant. Sandy Balcom has helped us out a lot with advice and even let us rob his junk box in Seattle for parts otherwise unobtainable. But I'd like to see more articles on "How to repair your Wurlitzer" or some other makes for that matter. There are a few Mortons up here too that I'd like to know more about.

Concerning Chapters. Buck and I have tried to generate some interest for a chapter in Bellingham but the area is just too small. So far, we haven't seen very much activity in Seattle. . . .

Sincerely,

Bruce Jacobson,  
930 Indian St.,  
Bellingham, Wash.

*Note: Anyone in the area interested in a chapter?*

Sir:

Enclosed is my check for membership in A.T.O.E. and may it have a long life.

I am at present adding to my three manual Kimball, and would sure like to see a classified section in the publication.

Sincerely,

Howard R. Burr,  
2202 North 60th,  
Seattle 3, Wash.

Sir:

Congratulations on the new publication.

... I am in the process of removing a 4/15 Page to install in my home which I hope to have completed early this fall. It is a fine instrument. I remember it from its installation—had a good theatre sound and real lush although many reeds. It is exceptionally well unified (206 tabs) together with all couplers which include pizz. and 3rd, 5th, and 7th couplers. Loaded with traps, two harps, etc., and vibraphone unit. Basic list is:

Diapason	Kinura
Quintedena	Krumet
Flute	Clarinet
Tibia M	Tuba
Tibia Clausa	Sax
Viol	F. Horn
Solo Viol	E. Post Horn
Vox	

16' on Post Horn, F horn, Solo String Diaphone and Bourdon.

Wish to add Celest only.

Good luck,

Robert M. Howland,  
Romeo, Michigan.

Sir:

... The copy of T.O. arrived yesterday, so I was quickly delving into its pages—with the result that I was late for work. It is very good indeed, and I do hope that you will be able to maintain production on such a pleasing level. ... I was particularly interested in the article on the Rich Vaughn Wurlitzer. What a wonderful instrument it should be once the Denver units are incorporated. The photograph of the console in its present state was interesting, by the way.

Best wishes,

Frank A. Hare,  
127 Stratford Street,  
Leeds 11, England.

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