

SPECIAL DOUBLE ISSUE • FALL AND WINTER 1959 - 60

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



REGINALD DIXON AT THE ORGAN OF THE TOWER BALLROOM
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BRAY - FARNEY • BLACKPOOL • WURLITZER LIST

A.T.O.E. ANNUAL MEETING
HEADLINERS
AT THE LARRY BRAY 5/19 WURLITZER

Afternoon Artists

LEONARD LEIGH

GAYLORD CARTER



Evening Concert
by **GUS FARNEY**

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

As in any other happy family, ATOE has some problems occasionally. At least, some of the members express ideas that indicate their wishes to have ATOE help them solve local problems. Because we are getting more and more letters with this theme in them, we feel it may be time to review a few features of our organization, its aims and goals.

The purposes of ATOE are stated in our constitution and roughly lie in two similar phases of activity. One of these is to publish a magazine; the other and really the underlying principle of ATOE is to encourage activity in and around the enjoyment of theatre organs and their music. At the time of its inception it was clear that as a national organization, it would not be possible for ATOE to do much on a local or chapter scale. It did appear that some means of distributing news and general information would be very useful. It was clear, too, that no magazine in existence was in position to do this for us. We, then, were to publish our own. This was to be made up of contributions from members and chapters, together with special articles that told more about organs, organists, and some of the history of theatre organs and their personalities. Some of the information is purely technical and was aimed at increasing the understanding of those who had no chance to view a dismantled organ at first hand. But above all, the purposes were to have fun and increase the pleasure associated with our hobby.

Because organ music has to be enjoyed individually, no matter how many may be listening to any one moment, there are marked differences in the thought contents of the various listeners. Even when we all agree that the music was thrilling, each of us brings up his own particular image of what the thrilling feature may portray. But in every case, the thrill stems from a particular event, and that means that some particular organist is playing some particular organ at the time. So our chapters, which are the units of smaller listening publics, strive to obtain great organists and great organs for them to play. This gives apparent advantage to a

chapter that has an available organ and organist. So we get letters from other chapters asking if there is some way in which ATOE as a national organization could make such programs available to individual chapters.

The national office of ATOE has no funds nor function as to providing programs. Even when there is a particularly fine local program that is coincidentally near the national headquarters, this is purely the result of local chapter activities and is in no way the result of the national office. Even the report that may appear in THEATRE ORGAN is a local chapter activity, reported by one of the members of the chapter assigned to cover it. The thinking of the Board of Directors has been that it was their purpose to coordinate and distribute information through the magazine, but each chapter was wholly in command of its own programs and activities. This puts the responsibility on an individual basis, which is where it belongs. One can easily understand the attraction in thinking that one could sit back and wait for a wonderful program to come automatically; but the happiness that comes to a chapter is largely the result of the efforts the members exert and the satisfaction that comes from fruition.

Then, too, there are only a few members who belong to very active chapters, and there is that large group that is scattered throughout the areas not served immediately by a local chapter. The decision of the Board to let the local chapters handle their own affairs is largely a recognition of a state of affairs rather than a policy. The publication permits dissemination of information and in that way activities of one chapter come to the attention of others—if the activity is reported!

So, as in any happy family we find that problems can be solved individually. Our success depends not on the presence or absence of a problem but in how we undertake to find its solution. For the race is still run by "Ones and ones, and never by twos and twos."

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THE PRESIDENT'S COLUMN

by *Judd Walton*

A.T.O.E. membership is for the fiscal year, January 1 through December 31, and includes a subscription to THEATRE ORGAN, a quarterly publication. All persons joining within any fiscal year period will receive the Volume issued for that period, i.e., 1959 members will receive Volume I, Nos. 1 through 4. A person joining late in the year will receive the back issues of the Volume for the year as well as any forthcoming issues still to be mailed to complete the series of four. If, however, you do not wish to receive the current Volume, your dues may be applied for the following year if you so designate. Billing for dues for 1960 will accompany Vol. I, No. 4. Please do not submit your dues for RENEWAL of your membership until billed. Thank you.

A.T.O.E. membership is now in excess of 600, which assures our budget requirements for the year! This is a true indication of the high level of interest that exists among theatre organ enthusiasts. Furthermore, it encourages your officers to overcome the obstacles that are strewn in the paths of inexperience and thus bring about a smoother operating organization. Aside from these rather academic aspects of the situation, two facts stand out clearly above all others. Members have indicated a desire to have information on, first, home installations of theatre pipe organs, and second, articles of a technical nature relating to all makes of theatre organs.

In response to this demand, we urge all owners of home-installed theatre organs to prepare descriptions of your installation, complete with details of chamber construction, sizes of rooms into which the organ speaks, specs, and most important of all, pictures of the installation with captions. You do not have to be a writer to do this—just send in a letter. It would be very helpful to have the letter typed, and double spaced. We'll settle for anything, however, so don't let the lack of a typewriter stop you. All material will be considered for publication by our editor, and we sincerely request your immediate response to this plea of the members.

This magazine gets its breath of life from material submitted by our readers. We need news items, however short they may be, pictures, descriptions of organs, (large or small), etc. Its continued operation will depend upon how well you as a member respond to this appeal. We do not have a tremendous backlog of material at present. A few of the "faithful" have supplied us with the material available to date. But we cannot call on them indefinitely to carry the full load. The true enjoyment of a hobby is in its sharing—let us all, each and everyone, share through the only medium we have—THEATRE ORGAN. We'll be waiting to hear from you—just address your letter to "Theatre Organ, P. O. Box 167, Vallejo, California."

An up to date report indicates that we may just about exceed 700 members for 1959. Members joining for the first time, still want to receive all of Volume I of THEATRE ORGAN! In this combined issue, which is Volume I, Nos. 3 and 4, we have started publication of the Wurlitzer Installation List, long sought after by many of our members, and unknown to others. As a companion piece to this series, we will soon start a series of articles on Wurlitzer Models, prepared for us by Gordon Kibbee who has long been interested in this theatre organ lore.

We still have been unable to locate an installation list for Robert Mortons, and anyone having such information should notify us of this fact so that we can start work on it. It now appears that we may have located a source on information on the Robert Morton models at long last! Most of this information was lost when Mr. Sartwell, who purchased the remnants of the Robert Morton Co. several years back, passed away.

We do have the Reuter installations, and the Moller installations. Any other information on Bartons, etc., will be much appreciated. Let us hear from you.



THE BRAY – FARNEY STORY

THE WURLITZER IN THE CHICKEN HOUSE

Dear Members and Friends:

As one of the original members of A.T.O.E. I would like to state that in my long experience as a pro-organist I have officiated at some unusual organ locations, but never on one as unique and entrancingly different as my assignment the last nine years as feature organist of the Bray Organ Loft, ultimate spot in surprise organ installation anywhere in the world, and something for all space shy organ owners to pattern after.

When, in late 1948, I first saw the now noted Loft, it was a revamped chicken coop, approximately 60' x 30', with a dilapidated, flapping tar paper

exterior, which belied the fact that inside this forlorn looking shack was an old friend of mine—an early vintage 2-16 Robert Morton, on which I had played my first theatre job accompanying silent pictures back in 1922.

Naturally I was highly interested in this old restored pal, formerly in the Salt Lake Pantages, and finding it again 26 years later in this fantastic setting was the beginning of a musical oddity story that has ever since fascinated myself and most Utah natives, as well as visitors from all over the nation up to the present moment, which finds one of the world's finest 5-24 Wurlitzers at the Loft site.

This latest magnificent No. 3 instrument, though still housed only in a 50' x 75' foot extended version of the original coop building, is the marvel of every organ enthusiast and organist visiting or playing the Loft, especially when they hear how beautifully this mammoth 1930 Wurlitzer, No. 1074A, built for a 3000 seat theatre, blends and records in its seemingly cramped present quarters, which theoretically is against all ideas of acceptable space and acoustic requirements for supposedly good organ sound in the rule books.

However, something at the Loft evidently defies rules, because short of the very largest de luxe theatre installations,



LARRY BRAY

The industrious young A.T.O.E. member, whose giant Wurlitzer I play, is one of the most unusual and fascinating persons I have ever known.

Lawrence C. Bray, who built and operates his own Organ Loft, and who has fully reconditioned and installed three large pipe organs there in the last eleven years, is what I term a "natural" in all things electrical, mechanical and constructional.

I infer that Larry is an electronics genius, an expert audio technician, a superb organ service man—both pipe and electronic—a fine carpenter, cabinet man, mason, electrician, and interior decorator, all wrapped into one dynamic 6' 3", 215 pound, personable frame of energy and ambition extraordinary. He is dedicated to one purpose, namely: constantly bettering his beloved Loft and its marvelous 5-24 Wurlitzer.

Larry is a former combat-involved Navy veteran of World War II. He was in charge of all electronic equipment on his ship. It was while on this boat, entertaining the crew with amplified organ recordings, that Larry formed his initial desire for music of the theatre organ. Every time the ship put in at San Francisco Larry would go searching for some chance theatre organ that might be playing. It was in this manner, while attending special Naval school at Treasure Island, that Larry ran into George Wright,

(Continued on page 28)



Chicken coop before remodeling



. and after wards.

(Continued from page 5)

I've never played or heard a better responding or sounding instrument than this one, even in buildings ten times the size of the Loft. In fact, from all reports gathered, we doubt if this organ performed much better in its original home in the Staten Island Paramount than it does in the little 200 maximum seat Loft.

This is, of course, due to the genius and installation know-how of the Loft owner, Lawrence Bray, who lives and breathes organ technology and sound production like no one I have ever had the pleasure of associating with in the music profession.

The Loft is also Larry's home. He is not married, so the organ gets his 24 hour a day undivided attention if necessary, which accounts for the constant fine playing condition of this instrument.

Consequently, we three organ twisters who regularly play the Loft, namely—Emma Street, a veteran Salt Lake picture house organist, myself, and a promising young student organist, Scott Gillespie, consider ourselves fortunate to be working on such a well kept instrument. Whether it be dinner music, concert, dance music or broadcasting, we are always assured of top performance out of this terrific organ.

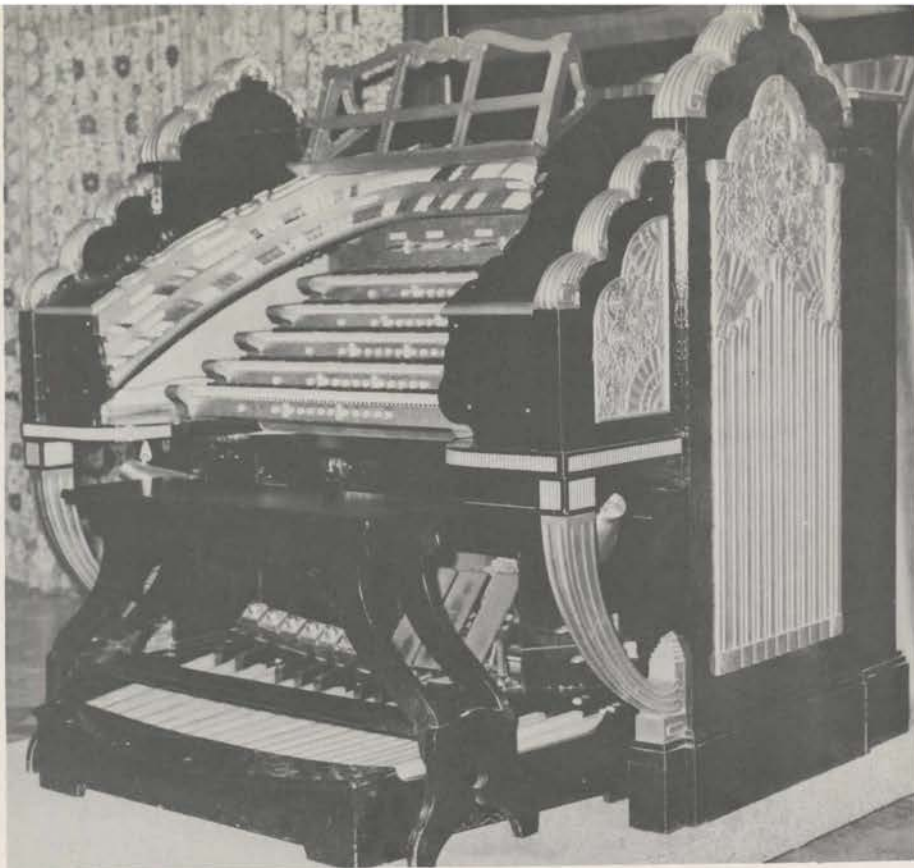
Getting back to some detail aspects of the exotic Loft, we find a beautiful main room 40' x 40' x 8', with a covered cement floor which seats 200 concert fans, 135 diners, and will dance 50 couples. This section has dimmer controlled lighting, and is furnished and decorated in oriental motif throughout. Larry himself brought several items herein back directly from the Orient.

An adjoining patio, situated between this main room and an attractive 40' x 75' garden area, has recently been installed.

On the banquet room's south wall are two large 4' x 12' Chinese murals, hand painted thereon by Miss Veryl Smith, a talented Utah artist, who also executed the exquisite decorative paint job on the beautiful five manual console occupying the most prominent central position on the north wall, effectively framed, in a mirror equipped, colorful oriental tapestry, bamboo setting, illuminated with overhead baby spots.

A large 40 foot planter box divides the dance floor from the carpeted section of the main room.

In the northeast corner, to the direct right of the console, is the control room which houses a new model 350-2 Ampex



CONSOLE OF LARRY BRAY ORGAN 5/19 WURLITZER



GUS FARNEY

My old friend, Francis 'Gus' Farney, Utah correspondent for A.T.O.E., has been traditionally associated with the memorable theatre type pipe organ since 1922 and has been the feature concert organist at my Organ Loft for 9 years where he has delighted our audiences with his scintillating organ shows since 1949.

However, Mr. Farney's musical artistry represents only a part of his varied biography. Gus probably has the most unusual background and novel side interests of any professional console musician today.

Gus no doubt owes his present energy and proficiency to his many years in competitive sports. He excelled in baseball, football, and boxing, and was intermountain states 220-yard-dash champion for over a decade.

During his latter high school days Gus had his first road tour as a pro-pianist—"when our band ate more regularly from bets won on my barnstorm foot racing than we did on our musical endeavors," Gus recalls.

Two summers spent cowpunching on Nevada ranches inter-mixed with considerable for hire racing and ball playing, and two winters of auto repairing and blacksmith work elapsed, before Gus decided punchin' keyboards might be easier and more profitable than punchin' cows and Model T Fords.

stereo recorder, and a Radio-tone disc recorder, both of which play into a two channel, 40 watt, 20 speaker equipped Altec audio system.

Recordings are made with two model 21 B Altec lipstick mikes permanently placed in the 40' x 40' x 7' upstairs sound chamber into which 6 sets of swell shutters open from the various organ components.

Lastly, a large well equipped kitchen adjoins the small bar on the southeast corner of the building, where the delicious catered meals served on dinner concerts are formulated.

Larry now has plans for moving the front main door—for the sixth time—and adding on a new 22' x 75' section to the south side, which will make the Loft even more attractive, and help the present seating problem considerably. To date, several noted organists, musical notables and A.T.O.E. members have visited the celebrated Loft, among which are Dick Liebert, Eddie Osborn, Alex Schreiner, Jose Iturbi, Dr. Lorin Wheelwright, Eugene Jelesnik, Dr. List, of Westminster Recordings, the Harmonicats, Rheinhold Delzer, Don Huth of N.B.C., Eddie Cochrane, Harvey Heck, Judd Walton, Russ Nelson, Wilbur Com-

ing, Steve Killebrew, Bill Brown, Paul Pease, Bill Watts, Paul Carson, Urby Braitto, Dave Quinlan and Tiny James.

Gaylord Carter, Bill Thompson, Frank Stitt, Van Welch and Lenny Baylinson have all played public performances at the Loft. Van Welch from Elko, Nevada, is a regular visitor.

The Loft register also contains thousands of names of other fans and tourists, listing many from as far away as England, France, Hawaii, Japan, South America and Canada.

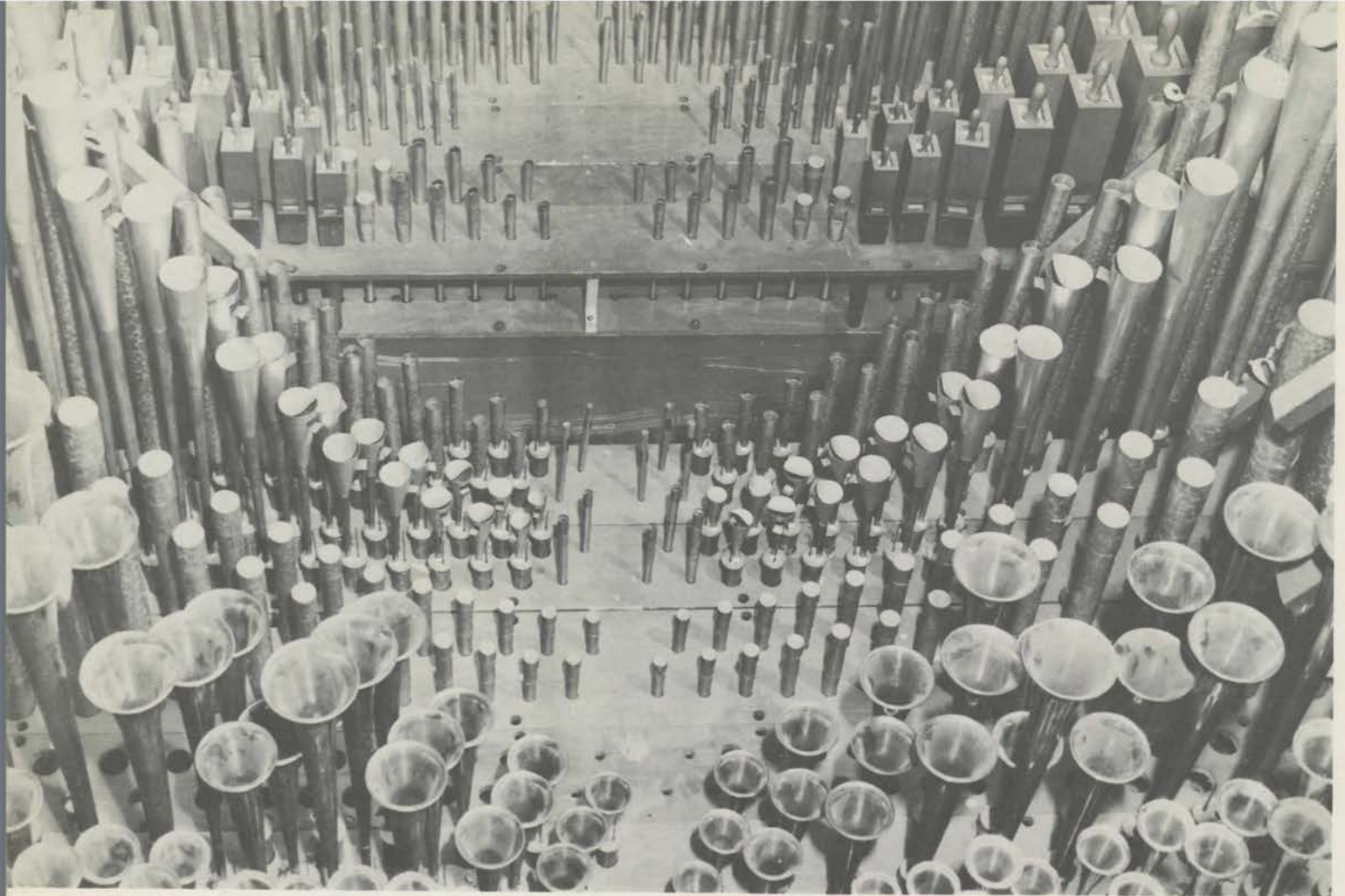
At this point it goes without saying that Larry Bray, the man who with his own hands built up every piece and parcel of the amazing Loft, personally extends an open invitation to everyone reading this article to visit his awe-inspiring place at the earliest convenience.

The address is 3331 Edison Street, South Salt Lake, and the telephone number is HUnter 5-9265. (If no answer, call this informant at HUnter 5-9291 and I'll try to locate Larry.) At any rate, any of you members needing ideas for that puzzling organ installation can definitely benefit from seeing the Loft, and hearing its golden voiced organ in action.

Let's make it a date!

Organistically yours, GUS FARNEY

(Continued on page 28)



SPECIFICATIONS OF THE

Chamber Specs

MAIN CHAMBER

	Compass	Pipes
Diaphonic Diapason	16'-4'	85
Tuba Horn	16'-4'	85
Vox Humana	16' (tc)-8'	61
Flute-Bourdon	16'-2'	97
Viol D'Orchestre	8'-2'	85
Viol Celeste	8'-4'	73
Tibia Clausa	8'-4'	73
Clarinet	8'	61
Glockenspiel-Bells		37
Marimba Harp		49
Xylophone		37
Sleigh Bells		25
Toy Counter (18 effects)		

SOLO CHAMBER

Tibia Clausa	16'-2'	97
Orchestral Oboe	8'	61
Horn Diapason	8'	61
Salicional	8'	61
Krumet	8'	61
Quintadena	8'	61
English Post Horn (Morton)	8'	61
Brass Trumpet	8'	61
Musette (Gottfried)	8'	61
Oboe Horn	8'	61
Kinura	8'	61
Chrysoglott (Vibraharp attachment)		49
Chimes		25
Piano		85
Total Pipes —	1327	
Total Percussion Notes —	307	

15 H.P. Spencer Orgbbo, 30 Amp., 12 Volt Generator.

8 Tremolos controlled by 6 stop tablets, Main, Tuba, & Diapason, Solo Tibia, Main Tibia, Solo, Vox Humana.

2 Swell Pedals, 1 Crescendo Pedal.

(Additions contemplated include 6 ranks in the Main Chamber and 4 ranks in the Solo Chamber.)

PEDAL

Resultant	32'
Tuba	16'
Diapason	16'
Tibia	16'
Bourdon	16'
Tuba	8'
Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Trumpet	8'
Post Horn	8'
Sax	8'
Cello	8'
Flute	8'
Octave Coupler	4'
Bass Drum	
Kettle Drum	
Snare Drum	
Crash Cymbal	
Cymbal	
Triangle	

Great to Pedal

Solo to Pedal

2nd Touch

Spare

Spare

*Not Wired

ACCOMPANIMENT 1st Key Board

Contra Viol	16'
Bourdon	16'
Vox Humana	16'
Tuba	8'
Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Post Horn	8'
Viol Celeste	8'
Viol D'Orchestre	8'
Trumpet	8'
Krumet	8'
Oboe Horn	8'
Quintadena	8'
Flute	8'
Vox Humana	8'
Octave (Spare)	4'
Tibia Main (Spare)	4'
Tibia Solo (Spare)	4'
Viol (Spare)	4'
Octave Celeste	4'
Flute	4'
Vox	4'
Twelfth	2 2/3'

Piccolo

Marimba

Harp

Chrysoglott

Snare Drum

Tambourine

Castanet

Chinese Block

Tom-Tom

Maracas

Octave Accomp.

Solo to Accomp.

Great to Accomp.

Spare

2nd Touch Row

Solo to Accomp.—1st touch

Solo to Accomp.—2nd touch

Piano

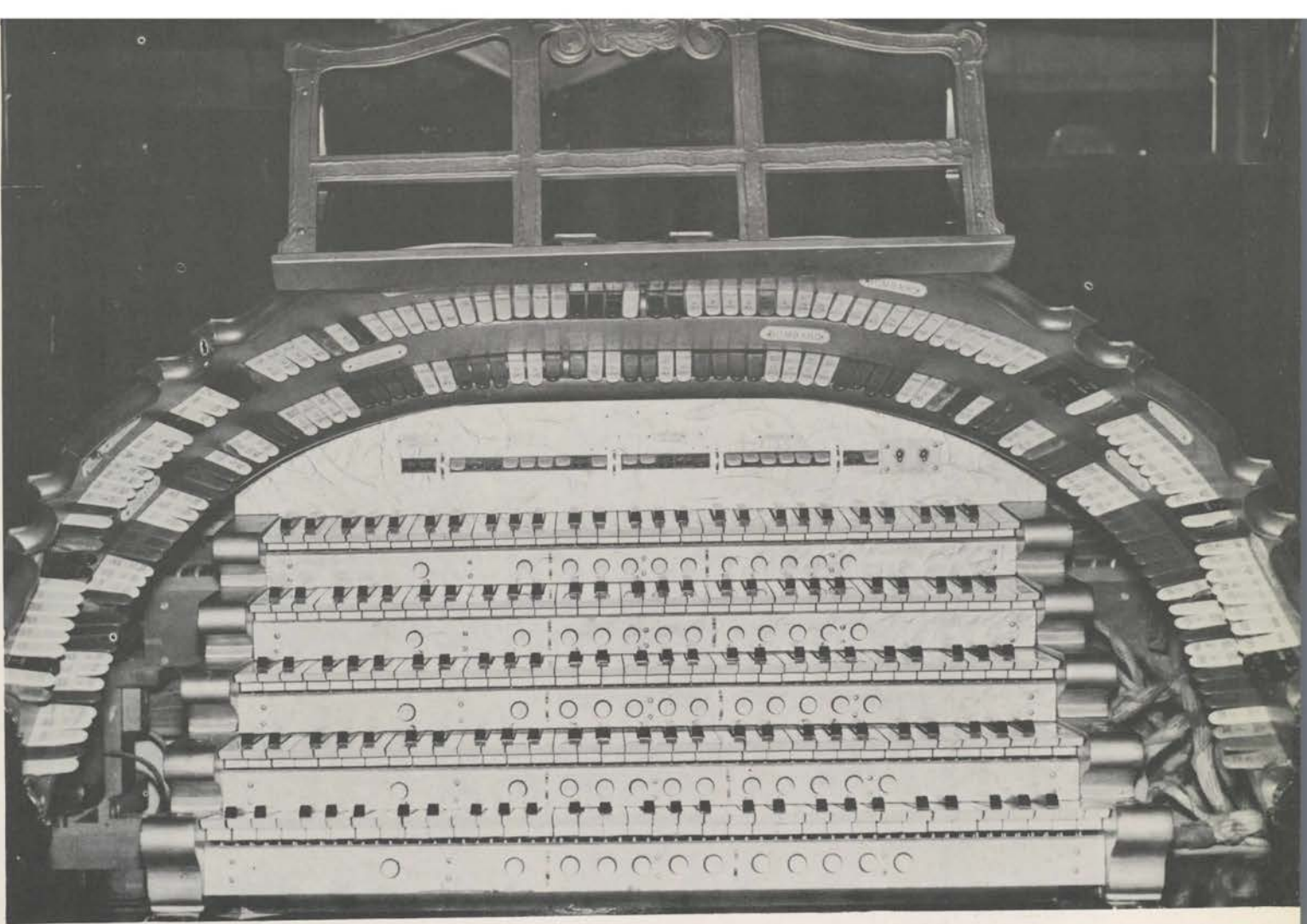
Spare

Spare

*Not Wired

GREAT 2nd Key Board

Tuba	16'
Diapason	16'
Tibia Main	16'
Tibia Solo	16'
Post Horn	8'
Trumpet	8'
Tuba	8'
Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Orchestral Oboe	*8'



LARRY BRAY ORGAN

Kinura	8'
Viol D'Orchestre	8'
Celeste	*8'
Krumet	*8'
Tibia	*5 1/2'
Clarion	4'
Octave	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Tibia	*3-1/5'
Tibia Solo	2 3/4'
Tibia Solo	2'
Tibia Solo	1-3/5'
Piano	8'
Xylophone	
*Glockenspiel	
Chrysoglott	
Sub. Octave Coupler	
Octave Coupler	
*Not Wired	

BOMBARDE 3rd Key Board

Tuba	16'
Diaphone	16'
Tibia Solo	16'
Clarinet	16'
Post Horn	16'
Contra Viole	16'
Bourdon	16'
Vox Humana	16'
Post Horn	8'
Trumpet	8'
Tuba	8'

Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Saxophone	*8'
Salicional	8'
Viol D'Orchestre	8'
Viol Celeste	8'
Musette	8'
Krumet	8'
Flute	8'
Vox Humana	8'

Spare	
Clarion	4'
Oct Diapason	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Oct Celeste	4'
Flute	4'
Tibia 12th Main	2 3/4'
Flute 12th	2 3/4'
Tibia Main	2'
Fifteenth	2'
Flute Piccolo	2'
Flute Tierce	1-3/5'
Tibia	*1'

Marimba	
Harp	
Sleigh Bells	
Xylophone	
Glockenspiel	

Orch. Bells	
Vibraharp	
Sub Octave	
Octave	
Spare	
Spare	

2nd Touch Row

Chime	
*Harpischord	
Solo to Bomb	
Unison Off	
Solo to Bomb	5 1/2'

SOLO 4th Key Board

Tuba	16'
Diaphone	16'
Tibia Solo	16'
Salicional	8'
Trumpet	8'
Tuba	8'
Diaph. Diapason	8'
Horn Diapason	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	8'
Kinura	8'
Orch. Oboe	8'
Post Horn	8'
Musette	8'
Krumet	8'
Oboe Horn	8'
Quintadena	8'
Clarion	4'
Oct. Diapason	4'
Tibia (Main)	4'

Tibia (Solo)	4'
Tibia (Main)	2'
Xylophone	
Glockenspiel	
Bells	
Spare	
Spare	
Spare	
*Not Wired	

ORCHESTRAL 5th Key Board

Trumpet	8'
Diapason	8'
Tuba	8'
Tibia Main	8'
Tibia Solo	8'
Clarinet	*8'
Kinura	8'
Orch. Oboe	*8'
Viol D'Orchestre	*8'
Celeste	*8'
Oboe Horn	*8'
Quintadena	*8'
Clarion	4'
Oct	4'
Tibia Main	4'
Tibia Solo	4'
Viol	4'
Tibia Solo	2'
*Xylophone	
*Glockenspiel	
Chrysoglott	
Sub Octave	
Octave	
*Not Wired	



Mr. Blackpool and His Wurlitzer

BY
STANLEY R. WHITE

No cure has been found—none is being sought—for the true ORGAN ENTHUSIAST. Here is one of England's best giving his report on one of their best known and loved organists.

Walk up to almost any person in England, and enquire, "Who is Mr. Blackpool"—nine out of ten people would know the answer and reply, "Reginald Dixon." If you were in a Northern town the reply would be, "Reggie"—you would be expected to know the rest.

That is the fame enjoyed by Reginald Dixon, they call him, "Mr. Blackpool"—"The Man With The Magic Fingers"—"Mr. Tower of Blackpool"—It all points to one fact, the most famous entertainer in the great Northern seaside playground of Blackpool, which in the Summer holiday season becomes the showplace of the nation, is none other than the organist in the Tower Ballroom. But what an organist and what a ballroom!

STANLEY R. WHITE is a regularly featured member of the staff of RADIO AND TV REVIEW. His column is filled with news of organists, their current activities, and is enthusiastic in its criticism of recordings. Mr. White sees and hears much that pleases him, and he writes in a manner that passes on this happy mood.

THEATRE ORGAN is grateful for his thoughtfulness in sharing with us a glimpse into the life of one of England's great Organists.

Reginald Dixon was born in Sheffield in 1904. At school he won a Gold Medal Award for piano playing. At 14 years of age he was the organist at his local Church and a few years later was working as the musical advisor to a cinema circuit. In 1923 Reginald Dixon, then only 19, was involved in a motorcycle accident which was to cause much worry for him many years later. He continued cinema work until 1930, when he obtained the post of resident organist at the Blackpool Tower Ballroom.

The Tower Ballroom organ at that time was only a small two manual Wurlitzer pipe organ. Influenced by the necessity for him to play intricate dance rhythms in strict tempo for the ballroom dancers, Reginald Dixon soon developed a unique style of organ playing. He also introduced popular organ recitals for the pleasure of holiday visitors who did not wish to dance.

Then, as now, the recitals were supported by a large public who just love to hear Reggie tearing off the latest popular tunes.

Reginald Dixon's fame spread fast. With the sounds of the Wurlitzer organ still ringing in their ears, the holiday crowds returned home to all corners of the British Isles, vowing to return again

next year to listen and dance to the music of this sensational personality. They did return, and thirty years later are still doing so.

In 1932, the first commercial gramophone records featuring Reginald Dixon at the organ of the Tower Ballroom, Blackpool—appeared on the market. The first records were for the "Sterno" label. Later he switched to "Zonophone," followed by "Regal Zonophone"; then onto the "Rex" label, back then to "Regal Zonophone," and finally to his present label, "Columbia." One or two of his early "Sterno" discs were later re-released by the company under the name of "Roy Wilson"—but such information is the concern of the "Mel Doner—Reg Mander discography—"Theatre Organ Discs Of The World"—I haven't the space to deal with such matters here.

The small two manual Wurlitzer can still be heard, but only on the early records, for in 1934, the directors of the Blackpool Tower Company decided that Reggie needed a more ambitious instrument to match his talent. So it was that a three manual Wurlitzer organ was installed. It remains to this day.

Almost at the same time as the record people took an interest in Dixon so did the British Broadcasting Corporation, and today, Reggie can look back on hundreds of broadcasts. His regular BBC



REGINALD DIXON

series broadcast at 10 a.m. in the morning, usually on Wednesday or Thursday, has been running for years. The Summer series of programmes broadcast from Blackpool each year, and called, "Blackpool Night," always feature Reginald Dixon and his Tower Wurlitzer as the resident music maker. He also uses an electronic organ in the programme to accompany community singing. The BBC North Regional programme called, "Reginald Dixon's Half Hour," is heard by thousands of Northern listeners on Tuesday evenings. This programme is also a regular yearly series.

Reginald Dixon has been seen several times by TV viewers on the nation-wide BBC network seated at the console happily swinging out a Quickstep for the 3,000 dancers on the huge ballroom floor. The TV cameramen never can resist some close-up shots of Reggie at "full pressure"—with hands and feet flashing across the manuals and pedals at a tremendous pace. Such is the work to keep that wonderful Dixon dance tempo in perfect time and in weaving a melody pattern which has to be heard to be believed. It would be easy for anyone listening to a broadcast to imagine that a multi-recording technique had been used, but that is not and never has been so.

During the early years of World War Two, Reginald Dixon toured the country playing many theatre organs, and also recording some of them for "Regal Zonophone." He spent most of the war years in the "Royal Air Force" where he rose to the rank of Squadron Leader. Upon demob, it was back to Blackpool and the dear old Tower Ballroom, where he was at once welcomed by the Blackpool holiday-makers. And once again he commenced broadcasting and recording as a civilian.

Only a few years ago (1956)—Black-

pool bestowed upon Reginald Dixon the highest honor it can offer to anyone. He was asked to perform the ceremony of "Switching On" the famous, "Blackpool Illuminations" a display of artistry in lights (thousands of them) in various shapes and forms. These create a night-time Fantasia which can be seen almost one hundred miles away on a clear night. The giant Tower dominates the scene and looms high into the sky above the Tower buildings and the ballroom. This ceremony usually is performed by high ranking government officers or visiting diplomats from other countries. Reggie carried off his part in the ceremony with flying colours and to the cheers of his public who certainly agreed with the choice made for the honour of "Switching On." The whole ceremony was televised by the BBC. A wonderful sight!

On July 3rd, 1958, the morning papers came out with front page headlines such as—"Bid To Save 'Tower Dixon's Hand'"—Dixon told the press, "I have to have an operation, a nerve in my right elbow is affecting the hand, the result of an injury received in a motor-bike smash in my youth." Progressive stiffening of his right hand had been causing Dixon increasing anxiety for some time, and it had been evident in his playing. Dixon wanted to postpone the operation until the end of the Summer season which was in full swing at Blackpool, but doctors warned him that any delay would certainly cost him the use of his hand forever.

Two years before, at the close of 1956, his famous Wurlitzer organ, which is now valued at well over 5,000 pounds, has been in the Tower ballroom almost as long as Reggie, was seriously damaged in a terrible fire which ravaged the beautiful ballroom. It was a complete write-off for the 1957 season. At the time Dixon said, "This is quite a blow—this organ is almost my life." Now the organ, which had been completely restored by a team of experts from the Wurlitzer company, was silent once more. For the next few weeks the holiday visitors were missing the famous signature tune, "I Do Like To Be Beside The Seaside," with which Dixon opens all of his recitals. During 1957 when the Tower Ballroom was closed and being

restored after the fire—Reginald Dixon was heard at the other organs belonging to the "Blackpool Tower Company." Mostly he was featured at the fine Wurlitzer in the Empress Ballroom normally

played by Horace Finch. In 1957, Dixon recorded for Columbia, at the Wurlitzer organ of the Opera House. All of this rather upset the normal routine of the Blackpool organ scene. Dixon was playing Horace Finch's Wurlitzer, and for some time Horace had to use an electronic organ and share the spotlight with an Orchestra. Watson Holmes, organist of the Palace Ballroom which houses yet another Wurlitzer, was the only organist employed by the company who was able to continue normally.

This time it was not only the organ which was silent, for Reginald Dixon was out of action. People were worried—would the operation at the week end do the trick? Or, as was the thought at the back of thousands of minds, was this the end of Reggie's career? The week end arrived. Sunday July 6th was the date set for the doctors to try to save that hand. The week end was over and the newspaper headlines on July 7th read, "Tower Dixon 'fine' after Operation"—"Reggie's Back." A few days later Reggie was back in his rooms at the Tower, practising on a piano. Within a week or two his name appeared in the "Radio Times" billed to play his morning organ session. But it was still not certain. Would Reginald Dixon be recovered fully enough to broadcast, or would someone else take his spot?

The time rolled around to 10 a.m. on July 24th. Listeners to the BBC "Light Programme" would not know the answer until after the time signal. It was a terrible wait. I know—I was one of those listeners. And if he did play, what would he sound like? The audience in the Tower Ballroom already knew. At ten, the BBC time signal piped through its six bleeps and as the last one faded away a fresh sound took the air. The mighty Wurlitzer roared across the airwaves of the British Isles. Accompanied by a wildly cheering audience in the Tower Ballroom, the strains of, "I Do Like To Be Beside The Seaside" told us that Reggie was back! Never was he more welcome. Probably what was more important to all of us, including Reginald Dixon, was the tremendous improvement in his playing, evident from his very first selection. Here he was as good as ever.

One of the many "get well" letters received by Reginald Dixon during this period was from none other than the famous American singing personality, Bing Crosby.

(Continued on page 29)

TOM GRIERSON

ROCHESTER'S "MR. ORGAN"

By

LLOYD E. KLOS

"Welcome to Rochester, Tom," read the ad of August 23, 1959. When the writer saw it, he literally jumped through the ceiling. For here was a link from the past returning to the city—Tom Grierson, for many years the "Mr. Organ" of Rochester—the man who presided over the 4-manual Wurlitzer at the RKO Palace Theater, in the days when the Theater Organ was king in the show-places of America.

To say that he is happy to be back to Rochester is putting it mildly. He had been away in Florida for five years, and the climate there was definitely not to his liking. The writer, in looking over faded clippings, spotted one dated June 28, 1931. In it, Tom is quoted as saying, "I'll sell Rochester to the cockeyed world!" This is the alpha and omega of a very intelligent man's thinking.

Of Scottish descent, Tom was an orphan at an early age. He was brought up as a choir-boy ward of the ancient Carlisle Cathedral in England near the Scottish border, living in a cell which had been occupied by the old monks before the Reformation. From the age of seven to seventeen, Tom absorbed the atmosphere of that Twelfth Century Cathedral, and at 14, he played hymns for a Sunday service. At 16, he was made sub-organist, being at this time under the teaching of Sydney Nicholson, who later became organist at Westminster Abbey, and Knighted by King George V. This background was responsible for Tom's love of the Anglican hymns. When he plays them for you today, he'll give you some history behind them.

While still in his minority, he hired out as a piano player for the Booth Steamship Lines, making three trips from Liverpool, England, far up the Amazon river. Later, playing piano on the North Atlantic run, he became ill and was dropped off in Brooklyn. It was at this time that the silent pictures were in vogue, and silent pictures needed accompaniment. Tom started playing organ for the silents, and went on the road. After a theater engagement in Toledo, he was driving to a prospective New York job, when he blew three tires near Rochester. He put in here for repairs, liked the town, and promptly adopted it as his own. This occurred in 1921.

Tom was named musical director of Irondequoit High School, in addition to his church and theater duties. He played organ at the Regent, a Hope-Jones 3/10 original, and the Strand, a 3/15 Marr & Colton Opus 1, and had engagements in others. But it was at the RKO Palace where "Mr. Organ" came into his own. The theater was opened in 1929, and featured a Wurlitzer 4/19. For the benefit of the reader, the ranks were tuba, flute, trumpet, diapason, quint, open diapason, 2 tibias, clarinet, oboe horn, orchestral oboe, salicional, viol; viol celeste, string, gamba, saxophone, vox humana, and kinura. The pipes are situated in 2 chambers, one on each side of the auditorium near the stage. The console was ivory, and a microphone was attached to it at the right.

The writer vividly remembers Tom's feature programs. The console situated to the left of center stage was bathed in the spotlight as the instrument rose from the pit. The powerful strains of "Hello, Hello, the RKO" filled the magnificent theater, and with the final cord, the familiar "Heigh-ho, everybody" through the P A prepared everyone for some community singing with the inevitable song slides, controlled at first from the console, later from the projection booth. Quite often, during these songfests, the organ would stop, and the audience would find itself singing unaccompanied. This would cause Tom to say, "That was magnificent!" All in the spirit of fun. After the session, the organ would slowly descend, and the audience would settle itself for the feature movie.

In the fifteen years he was featured at the RKO, Grierson made 10,000 radio programs over Station WHAM. He did morning programs before the theater opened, and the evening programs after the last show. Tom's fan mail was terrific in those days. And what did these letters contain? One expressed appreciation from Ottawa listeners who got a kick out of his very Oxford English. Others contained inevitable flapper flourishes from young and young-in-heart girls; "This hurts-me-more-than-it-hurts-you" rebukes from serious souls who found him flippant in the "wrong" place; paens of gratitude for his religious music and testimonials of souls deeply stirred; denials that women squeeze toothpaste

(Continued on page 19)



Tom Grierson, playing the 4-manual Wurlitzer at the RKO Palace May 1931.



Tom Grierson, at the RKO console, 1935.



Tom Grierson plays one of the first Hammonds in Rochester, 1935.



12 Tom Grierson at the reconstructed organ of First Universalist Church

All Through the Night

By Norman Fowler

In the "Golden Days" of the Theatre Organ the tuner was in a very exalted position. The instrument in his care would be visited at least once a month and he would be treated as the craftsman he was.

Today the position is vastly different. Only when a major event takes place is the tuner summoned and then perhaps it is his first visit to that instrument for two years.

In a flight of fancy I have tried to give some impression of the present day situation. I might add that everything mentioned in actual fact happened.

Let us imagine that the B.B.C. has started a series in which all the famous organs that used to Broadcast are to be aired once again in the Light Programme. (This is the flight of fancy bit.) The organist concerned, a certain Mr. Tibia Clausa is using the Wurlompton at the Odium Cinema, Little Twittering, for this 10 a.m. broadcast, Thursday next.

Curtain up! Fanfare—Tubas, 16', 8' and 4'.

Wednesday Night

8.10 p.m. Arrive by train from Town, raining hard.

8.30 p.m. Arrive at the Odium Theatre with apprentice to be met by manager who tells us that Mr. Clausa came in that morning to try the organ and has left a list of faults on the console. The manager also asks us to be careful in the organ chambers as he has his bulbs potted up for Spring and they do better there than in his hall cupboard at home. We are further told that the Police know all about us. After slight heart failure on my part the manager qualifies his statement by telling us that they have been told that someone will be working on the organ all night. We are then invited to see the show.

10.30 p.m. Am awakened by the door man shaking me saying: "You'll have to get out now, the organ men are waiting to start."

10.35 p.m. Have made my way to the console and picked up Mr. Clausa's list of faults—Shudder!

10.45 p.m. Overalls on, tools unpacked and resolution made to work steadily through the list of faults.

(1) Tremulants will not work. Am not surprised as the Crescendo Pedal has been left slightly open, just enough to "knock off" the Tremulants. Close the Crescendo Pedal.

(2) Bass Drum not working.—Vanished! Subsequent enquiry seemed to point to one of the junior operators borrowing it for a church fete. The lad in question has since left the district, presumably with the drum.

(3) Chimes not working.—Like the drum they have vanished but have been filched by the head organist of the circuit and installed on his organ that only possessed electronic chimes. This will give Mr. Clausa something to howl at! ! !

(4) Solo Swell Shutters not working.—Find that the manager in his horticultural activities has trodden on and squashed the wind trunk supplying the shutter action. Re-make and re-solder trunk.

(5) Piston No. 1 on Great not working. Set at neutral for some unknown reason. Re-set with a combination that Mr. Clausa will have to think twice about before using.

(6) Multitude of notes "off" due to dirty contacts and general disuse of instrument. All eventually traced and rectified.

Thursday Morning

2.30 a.m. Decide to stop for a tea break. Go up to staff room but cannot find any milk in the jug that the manager said would be there for us. All we see is an empty jug and the Theatre cat washing her whiskers. Send apprentice down to the Police Station to cadge some milk. Lad returns with constable who is one of the "nuts on the organ and always wanted to have a bash" type. Let him "bash" until we have finished tea then turn him out and tell him to join the C.O.S.

3.30 a.m. Start to tune. A major task as the instrument has had no attention for over a year. Many dead moths and butterflies in the pipes but at last get the job up to standard.

6.30 a.m. Play the job for a quarter of an hour and am pleased to find that it is behaving as well as can be hoped. Decide to get some sleep until the cleaners come in at 8 a.m. Choose the ladies' powder room owing to very comfortable settee there.

8.03 a.m. Awakened by screams of lady cleaner who found me asleep and thought I was a "body." Eventually all is settled. I have a wash and shave and go out for something to eat.

9.00 a.m. Return to find the B.B.C. "boys" fitting up their mikes to the equipment that they brought in yesterday. Mr. Clausa is running through his programme.

9.15 a.m. B.B.C. boys tell Mr. Clausa that two of his registrations are not any good. Tactfully withdraw from scene that follows.

9.30 a.m. Note ciphers—rush to the organ chamber and find that a magnet is stuck. Get the note working and decide to stay with the apprentice in the organ chambers during the broadcast in case any more notes stick in which case we will take out the offending pipe.

9.45 a.m. Slip out with apprentice for quick cup of coffee. Far too hot to drink but manage to get it down in time.

9.55 a.m. Take up positions in organ chambers. Note the shutters are opening and shutting and wonder if Mr. Clausa with all his broadcasting experience is suffering from nerves while waiting for the red light.

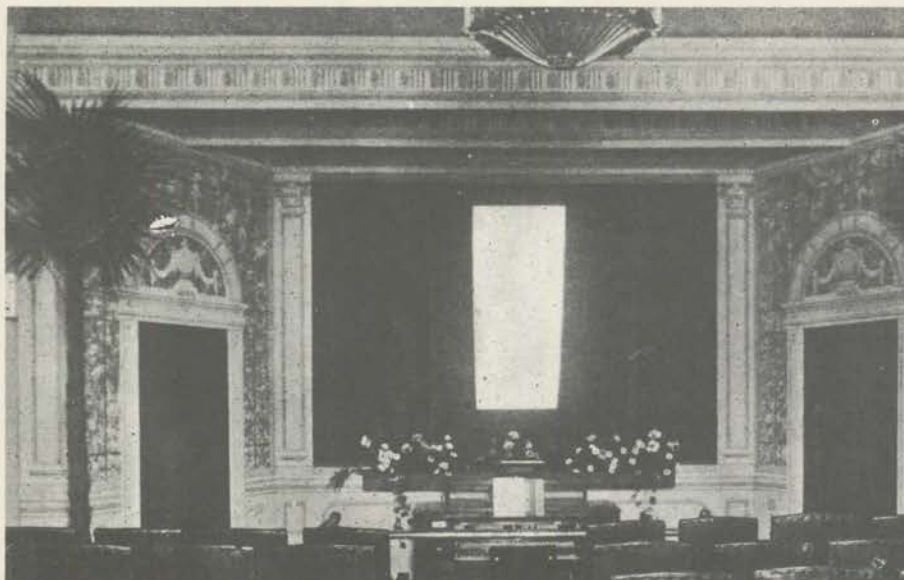
10.15 a.m. Broadcast well under way without hitch so far apart from fact that it proved unwise to give the apprentice a cup of coffee just before the broadcast. Wish I had some cotton wool.

10.25 a.m. One of the 16' pedal pipes is tending to cipher. Get ready to heave it out if necessary. It would have to be one of the big ones!

10.30 a.m. Broadcast over. Pedal note did not cipher, praise be, so go down to console and find Mr. Clausa very pleased with himself. He asks me if I heard his snappy Tuba "breaks" in the pops selection. Remind him that I was pretty well sitting on top of said Tuba.

10.40 a.m. Get ready to leave. Mr. Clausa shows his gratitude to us by slipping the apprentice half-a-crown. Must think I am above accepting a tip—how wrong he is. Manager comes up and hopes that the broadcast did not disturb his hyacinths and wonders if he will ever see us again.

10.45 a.m. Set out for the station feeling rather tired now it is all over to catch the 11 a.m. stopping train to town. Ah well! Another job crossed off the tuning list.



The model theater, complete in every detail of equipment, used by Mr. Van Dusen for his classes in theater organ-playing. Could the embryonic theater organist wish for anything further?

A Trip to Yesteryear

On several occasions while thumbing through copies of *Billboard* and *Variety*, those leading newspaper-magazines of the entertainment world, I was amazed at the wide coverage given to popular recordings and television features. Ample space was also given to runners-up in radio, movies, and the carnival world. What advertisements and articles, I wondered, appeared during the heyday of the theatre organ during the 20's? Of course, there are no such ads now, but if I could only get to a back file of these magazines! Upstate New York where I live yielded nothing but I learned that the New York City Public Library had back copies.

Upon my arrival at that vast bibliotechnical storehouse, I arbitrarily selected 1925 as a sample year, requisitioned the entire year of *Variety* on microfilm, and set to work scanning the photographed pages. Between the scarcity of items and my difficulty in reading I discarded this source and went to the original copies of *Billboard* for that year. Equipped with four tremendous bound volumes I was whisked back into time to the silent movie era of pit orchestras, cinema organs, vaudeville, and burlesque. Unfortunately, reading matter for an organophile was sparse but the afternoon's research yielded some interesting items which are described herewith for THEATRE ORGAN readers.

Two schools which trained T.O. people of the day had ads in *Billboard*. Both were located in Chicago. Frank Van Dusen's conservatory had a model theatre for lessons and practice and was equipped with eight organs. A similar set-up was provided by Mildred Fitzpatrick in "studios fitted with motion picture projecting machines to provide actual experience in picture accompaniment." (see reproduction of ads)

Interesting bits were found in a regular column entitled "Motion Picture Music Notes." Eight of them appear below.

(June 20) "George Vail at the console of the Clavilux color organ was featured at the Palace Theatre, Dallas, last week."

(July 25) "The management of the Liberty Theatre, Portland, Oregon, has chosen Ernie Russell, well-known in the musical world, as organist. Mr. Russell has for the past two years played in many of the leading theatres in Southern California."

(August 15) "The organ novelties presented by Leonard Leigh at the Capitol Theatre, St. Paul, are always an added feature to the weekly program."

(August 22) "Betty Gould, one of the best known motion picture organists, resigned from the Detroit Broadway Strand in order to enjoy her first vacation in a long time. The Detroit Times had the following to say when it learned she was leaving: 'Detroit motion picture fans lost one of their finest entertainers in the passing of Betty Gould, organist at the

Broadway Strand, who resigned Friday.'" (Dec. 5) "An unusual organ novelty of unusual attractiveness was presented last week by Paul Forster with his original Empire Organ Minstrels at the Empire Theatre, Syracuse, N.Y."

(Dec. 5) "Among the recent engagements of organ pupils of Frank Van Dusen and his assistant teachers at the American Conservatory in Chicago are Virginia Curran, Campus Theatre, Evanston, Illinois; Kenneth Cutler, Shakespeare Theatre, Chicago; Alvina Michaels, Pearl Theatre, Highland Park, Illinois; Mae Porter, Oconto, Wisconsin; Stanley Anstell, New Wisconsin Theatre, Eau Claire, Wisconsin; and Mrs. B. W. White, Palace Theatre, Wilmington, N.C."

(Dec. 26) "Walter C. Simon, organist at the Hippodrome Theatre, York, Pa., has offered to that city his composition for adoption as the municipal march."

The most fascinating note had to do with Charles J. Possa, a T.O. artist of note who had returned in February from an engagement in Spain. He went to Madrid to preside at the new \$30,000 Wurlitzer at the Plaza Isabel II, a brand new theatre. *Billboard* reported that a sensation was created in Madrid, that here was something entirely new. The effects produced by the organ were so unusual that not until a special demonstration was given did the music critics cease to believe that the special effects were produced with the aid of musicians backstage.

Each issue of *Billboard* had a section entitled "Trade Directory" in which various technical and commercial services were listed. The King of Instruments was not well represented here as is shown by the following ads of January 31:

ORGANS AND CARDBOARD MUSIC

B.A.B. Organ Company
340 Water Street
New York City

ORGANS AND ORCHESTRIONS

Johannes S. Gebhart Co.
Tacony
Philadelphia, Pa.

REPAIR SHOPS

H. Frank
3711 East Ravenswood Ave.
Chicago, Ill.

In the classified advertising columns items could be found that give clues to the jobs of that day.

Page organist wanted immediately. Robert Morton organman with library to cue pictures. Play hot jazz and play piano for occasional vaudeville and tabs. Wire lowest salary. Newtonia Theatre, Newton, Iowa.

A-1 organist desires change. Large modern library. 15 years' experience. Alone or with orchestra. Man. Box 869, c/o *Billboard*, Cincinnati.

Questions and Answers

The staff of THEATRE ORGAN will endeavor to answer through its columns questions pertaining to theatre organs, their use, or their installations. These are referred to various experts and here are their opinions.

Q. On my recently installed Wurlitzer I have one note that ciphers when any three of the other keys are held down in a chord, together with the offending note which is B. As long as I keep any three notes depressed at one time, B will continue to play even though the key is released. The only way to release the cipher is to hold less than three notes. What is the cause and cure for this?

A. This situation is apparently caused by residual magnetism in the poles of the armature in the relay for the B note. There is not enough magnetism present to cause the note to cipher when played alone, but when at least three other notes are held, there is enough ripple in the D.C. current in the key circuits to cause a slight A.C. inductance in the console cable. This is picked up in some of the energized circuits, but gives no trouble except where the magnet is slightly magnetized. It could happen in other magnets when four, or five, or even two notes are energized at the same time, depending on the amount of residual magnetism present in any given magnet. It is annoying, but easy to cure. Remove the armature (the round disc) from the offending magnet, and glue a thickness of newspaper on TOP of the armature. If this does not cure it, use two thicknesses, and if this does not do the trick, install a replacement magnet.

Q. How large should the generator be on my six rank theatre organ?

A. The generators usually supplied with this size organ are 10 volt, 12 amp. D.C. at 900 rpm. This usually requires a speed reduction of slightly less than one half of the standard blower speed of 1725 rpm. If a purchase is contemplated, a D.C. organ current rectifier should be considered, the 20 amp. model will suit your needs, for any make organ.

Q. What size wire should be used between the generator and the organ?

A. Wire too small can cause very annoying malfunctions of the key circuits. There are two factors involved, i.e., the size of the organ (and its current requirements) and the length of the wire required. Ordinarily, a size #10 conductor will be ample, if not oversize, for a theatre organ up to three manuals and 16 to 17 ranks, with a run of not over 30 feet. I would recommend consulting your local motor shop for any unusual application.

Q. What is the time lapsed from key contact to valve opening in a unit organ?

A. This is a general question which is difficult to answer accurately. However, actual tests have shown that in organs with pressures of 4 to 5 inches, the time lapse between the key being depressed and the valve on the chest being opened varies only between 1/40 and 1/60 of a second. In a unit organ, where the pressures run from 8" to 15" generally, and up to 25" on occasion, the time lapse would be even less, and probably as little as 1/100 of a second. The "slowness" noted in a theatre organ by a person used to the almost instantaneous speech of an electronic instrument is due more to two other factors, the delay in the speech of the pipe, and the distance between the console and the pipe chambers. In either event, the speech of a theatre organ is not slow and ponderous as many uninformed persons might think!

Q. What is a Static Regulator?

A. A Static Regulator is a device installed in the blower air line, in the blower room usually, which maintains a steady pressure in the static air lines. These are the air lines which feed air to reservoirs, winkers, etc. Its primary function, aside from pressure regulation, is to eliminate air noise from the blower in the pipe chamber. Every home-installed theatre organ should have one for maximum quietness. They can be purchased or it is possible to make one from a reservoir by replacing the valves with a gate valve.

Q. How do I determine the correct size of an air line that supplies several bass-offset chests?

A. Bass offset chests, usually have a hole of the correct size already drilled in one end. (If there is more than one, find the hole with the smooth bore, as it usually is the original hole, the other probably having been bored by owners subsequent to the original). After measuring the diameter of each of the holes in the chests to be hooked up to a common air line, compute the area of each hole and add the results for a total area figure. (Area can be computed roughly by multiplying the hole diameter by itself, and then by multiplying the answer by .75). The area of the wind line to the offsets should equal 75% of the total area of all of the offset holes.

Example:

Three chests to be supplied, two with 3" holes and one with a 4" hole. $3 \times 3 = 9$. $9 \times .75 = 6.75$ sq. in. $4 \times 4 = 16$. $16 \times .75 = 12.00$ sq. in.

For the three chests, add 6.75 plus 6.75 plus 12.00 = 25.50 sq. in. Multiply $25.50 \times 75\% = 19.12$ sq. in. for the size of the supply line. Reversing the process, 19.12 sq. in. is 75% of 25.48, and this would be the area, approx., of a pipe 5 inches in diameter, the correct size of the air line in question.

Organist, A-1, reliable, account house going into vaudeville. Union; library; congenial; pictures only. Good house and organ wanted. Paul Jones, Lee's Summit, Mo.

Pipe Organ for sale, "Jardine." Two manual auditorium. Thirty stops. Can be seen any day, 9-5. James H. Johnson, 161 W. 53rd St., New York. Tel. Circle 9082.

Lady concert organist for high class theatre. Several years' engagements. Particularly adapted to cue pictures accurately and altruistically. Music pleases audiences and draws patrons. Large repertoire. Excellent condition of any make organ imperative. Minimum salary: \$75 per six day week. South preferred. A.F.M. Now on vacation . . .

Wanted: a piano player for relief on vaudeville and pictures. Double on organ. Ithaca Theatre, Ithaca, N.Y.

Only theatre in Iowa town of 1144, 2 machines, Wurlitzer Orchestra, 300 seats, 6 nights, \$3,000. W. D. Martin, Neilsville, Wisconsin.

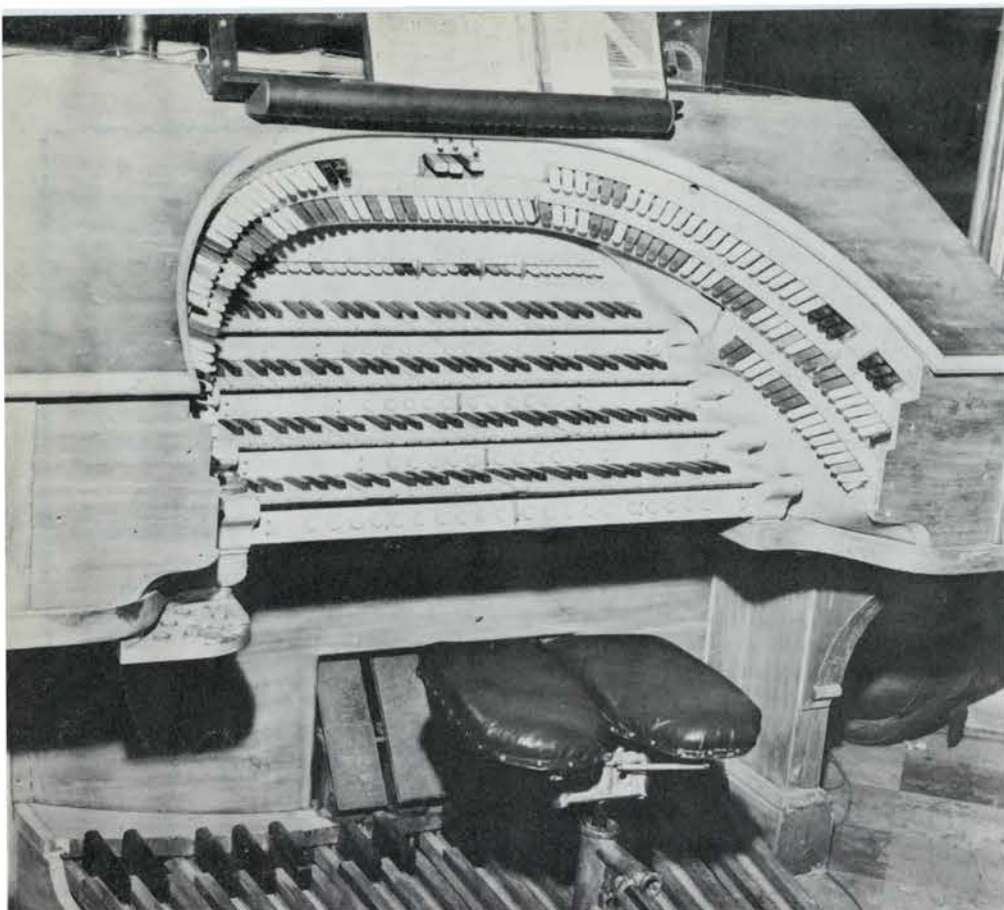
Perusing Billboard and sticking to my goal of theatre organ material was sometimes difficult. A situation existed which

many of us often have experienced while using the dictionary or encyclopedia—one's attention is diverted by fascinating items and we suddenly find ourselves out on some delightful tangent. One such attraction was the shapely burlesque queens of the day whose photographs appeared from time to time. Other diverting items were the "for sale" ads featuring merchandise for carnival folks. These included baskets made from armadillo shells, tassled and braided lampshades of the 20's, kewpie dolls, five cent root beer, Star automobiles, and an Alaskan malemute. Almost every issue had at least one ad by a medico who offered to straighten cross eyes. The ads were illustrated and I became somewhat strabismused myself after looking at a few of them.

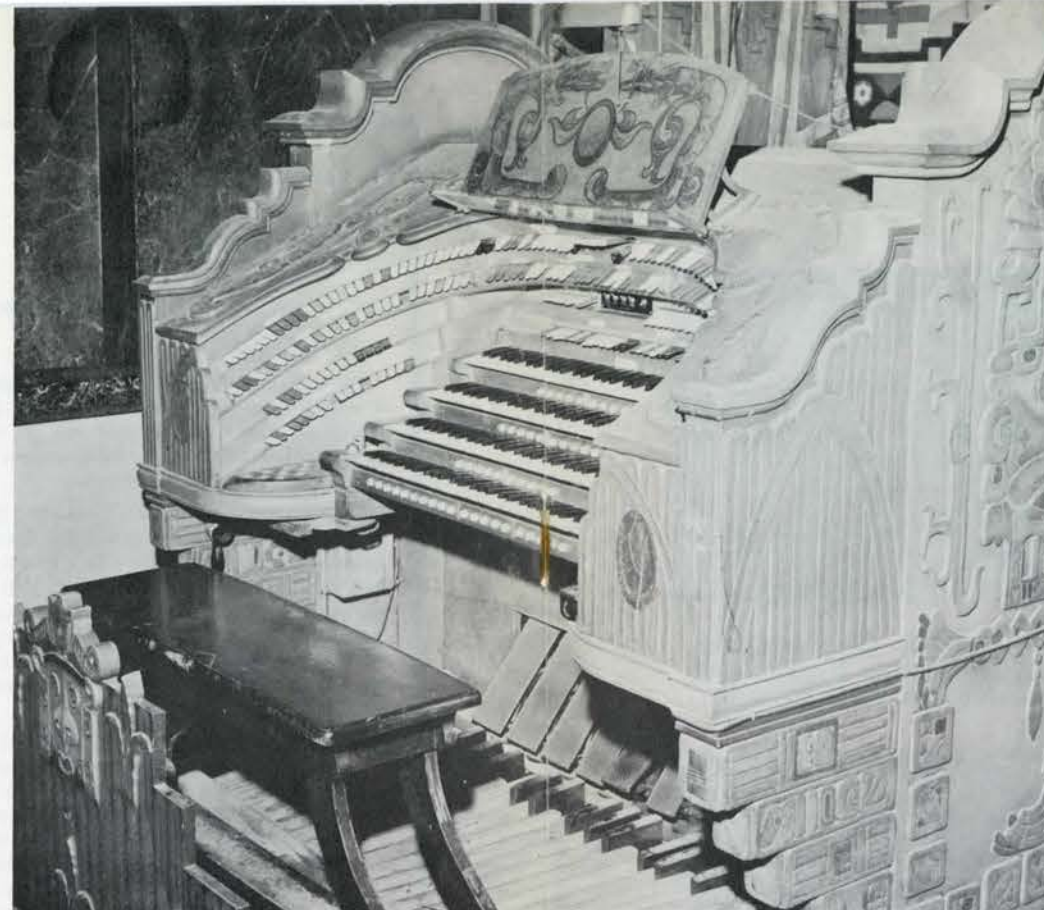
The research which resulted in the information here is, of course, a sampling. A more complete examination of other back issues, not only of *Billboard*, but of

Variety as well, will no doubt reveal many of the grand and talented artists and noble instruments of the glorious theatre organ era.

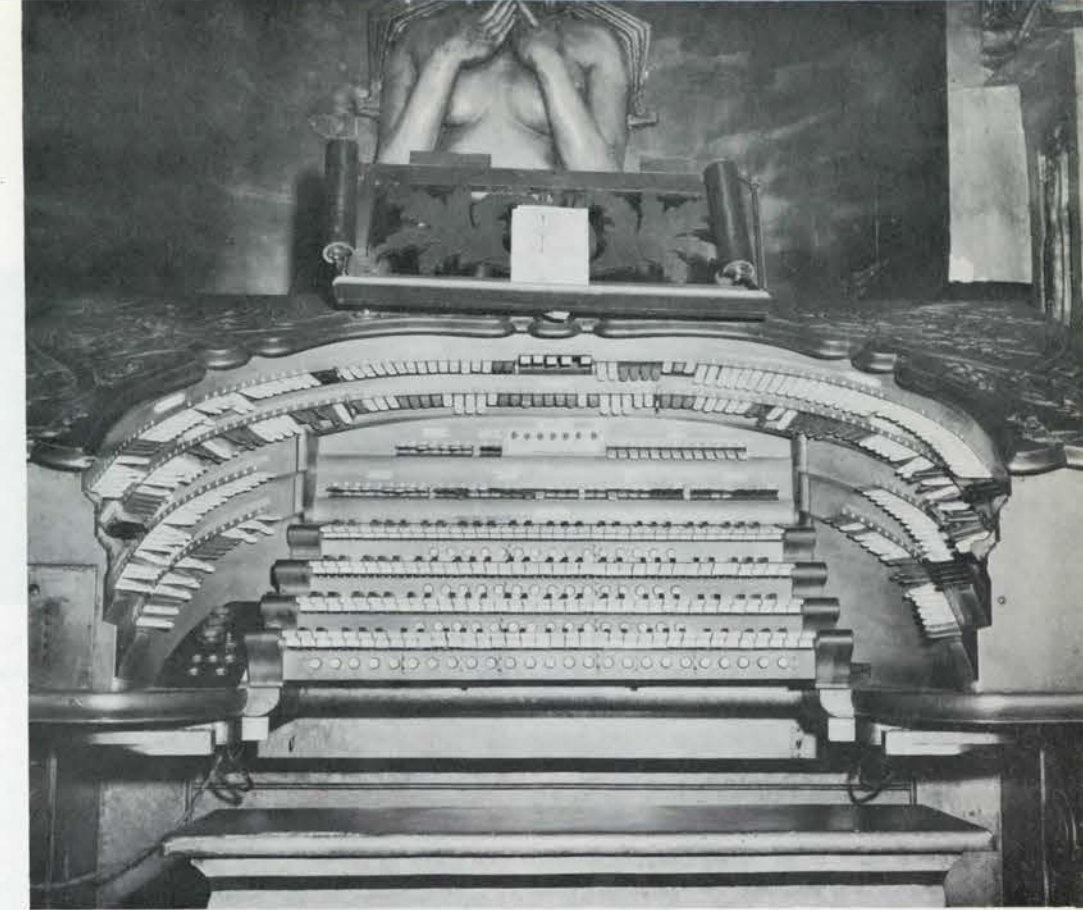
There is a practical aspect of research of this type for those of us in the ATOE, I think. One is the possible rediscovery of the organists of 35 years ago. T.O. artists who were young at that time are not old now—perhaps in their sixties. They may be living in the same geographical area now as they did in the 20's. An interesting project for an ATOEer would be to locate one of these folks and become acquainted. Secondly, the various ads and news items can give a clue as to where there might be a dust-covered Wurlitzer, Marr and Colton, or Robert Morton, waiting, like the bottled genie in the Arabian Nights tale, to be released to bring joy to some organ enthusiast's heart.



Arcadia Roller Rink, Detroit. 4-20 Wurlitzer formerly Capitol Theater, Detroit.



Fisher Theater, Detroit. 4-33 Wurlitzer



Fox Theater, Detroit. 4-36 Wurlitzer

ORGANS OF DETROIT

By
ROGER MUMBRUE

I, like all the rest of the enthusiasts, certainly enjoy the articles that appear in the Theater Organ; however, there has seemed to be one thing missing, that being articles dealing with the theater organs of my home area, Detroit. Yes, the Mighty Wurlitzer even found its way as far north as Michigan. In fact, we even have a couple of the largest, but I'll get into those in a moment.

As far as the theaters are concerned, we have no organs playing regularly. We do, however, have two public buildings where live theater organ music can be heard, these being the Arcadia Roller Rink and Detroit's indoor sports arena, Olympia Stadium. I'll tell you more about these in a moment.

Meanwhile, back in the theaters; perhaps the best way would be to give a listing of the larger organs first and then discuss them more in detail, so here goes:

Fox Theater, 4-36 Wurlitzer; also 3-13 Moller (Lobby).
Fisher Theater, 4-33 Wurlitzer.
Hollywood Theater, 4-21 Barton.
Palms Theater, 4-20 Wurlitzer.

Arcadia Roller Rink, 4-20 Wurlitzer.
United Artists Theater, 3-17 Wurlitzer.
Olympia Stadium, 3-17 Barton.
6-Mile Uptown Theater, 3-11 Wurlitzer.
Cinderella Theater, 3-10 Wurlitzer.
Riviera Theater, 3-10 Morton.
Avalon Theater, 3-10 Barton.
Birmingham Theater, 3-10 Barton.
Redford Theater, 3-10 Barton.
Royal Oak Theater, 3-10 Barton.

There are quite a number of smaller organs, to be sure, but I won't go into them here. As usual, the larger theaters and organs were to be found in the downtown houses. However, many of the theaters outstate had organs too. The majority of these were Bartons with a few Kimballs thrown in for good measure. These were smaller instruments, not over 13 ranks. The largest of these is the 3-13 Barton in the Michigan Theater in Ann Arbor, Michigan. There was one major exception to this rule; that being the 4-15 Page installed in the Michigan Theater in Flint, Michigan. This was an unusually well unified organ of 206 stops. It was

removed last summer by Robert Howland, who is finishing his new home where the organ will be installed. A rank list appeared in the Summer issue of the Theater Organ.

The Fox Theater and its Wurlitzer are certainly something to stir the imagination of any red-blooded organ enthusiast. The theater is huge, as its seating capacity is nearly 6,000. The stop list was thoroughly covered in Judd Walton's article on the San Francisco Fox, so I'll just mention the differences in installation. The main console rose on an elevator in the orchestra pit, but years ago was moved to right of the stage where it rests on a platform about three feet from the floor. The organ is being maintained, although not in perfect shape. It is played for Good Friday services held in the theater. I believe the second console is still operative, although it is now stored in the basement. The tales are still told of the fun that Jack Franz, the organist, had with the second console on Halloween. He sent the main console up from the pit with a skeleton riding the bench, bathed in a

green spotlight, while he played his solo from the second console.

The 32 foot diaphone is located in a chamber on the left side of the theater. Unfortunately many of these are in poor adjustment rendering the set unusable, but they are still connected, and a real novelty to hear. Apparently they were extremely effective as the management still tells of the plaster they have loosened and the glass they were supposedly capable of breaking. The percussions are, for the most part, installed in chambers on the right hand side of the stage.

The organ in the Fisher Theater is even more unique, possessing many qualities unfamiliar to the usual Wurlitzer style. The Fisher Theater is very ornate; complete even to a small waterfall in the lobby. It is patterned after an Aztec temple. Although small in seating capacity (2700 seats), it has a huge ceiling. The basement stairways appear to be entrances to a dungeon, and the wall brackets as torches mounted on the wall. The theater is kept in a very fine state of

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Hollywood Theater, Detroit. 4-21 Barton.

CHAPTER ACTIVITIES

NIAGARA FRONTIER CHAPTER, A.T.O.E., ORGANIZED

An organization meeting to establish a Niagara Frontier Chapter of ATOE was held on Wednesday evening, October 28th, 1959 at 8 P.M. in the auditorium of the Grosvenor Library, Buffalo, New York. Present were fifteen individuals who were to become charter members of the Chapter. The following officers were elected: Harry J. Radloff, President; John Spalding, Vice-President; and Dr. Charles W. Stein, Secretary-Treasurer. Plans for the organization were drawn up and a Committee assigned to prepare a Constitution. Mr. Louis Rosa, Director of Research at the Wurlitzer Company, invited the group to hold its first official meeting at the studio in their plant in North Tonawanda (a suburb of Buffalo).

On the evening of Wednesday, December 9th, some twenty-five members and guests gathered at the Wurlitzer Plant for the first official meeting. The new Constitution was adopted unanimously and the group voted to confer its first and only Honorary Life Membership in the Niagara Frontier Chapter to Mr. Farny R. Wurlitzer, long-time Chairman of the Board of Directors of the Wurlitzer Company and chief architect of the "Mighty Wurlitzer." At the same time, the Chapter voted to place a wreath on the grave of Robert Hope-Jones, father of the electro-pneumatic pipe organ, who lies buried in Elmlawn Cemetery, Town of Tonawanda, on the one hundredth anniversary of the great inventor's birth. In accordance with the group's wishes, this was done on the afternoon of Saturday, December 12th, in the presence of the Chapter's officers.

Following the adoption of these resolutions, Mr. Louis Rosa of the Wurlitzer Company and Mr. Frank Manning, long-time supervisor of Wurlitzer theatre installations, presented some most interesting slides of the Wurlitzer theatre organ. This was a nostalgic treat for everyone. Included were pictures of a number of consoles, installations, the Wurlitzer Plant itself back in the days of the theatre organs and even of Robert Hope-Jones. In all, over one hundred

fascinating slides were shown. Following this, two local organists—Harvey Elsaesser and Bobby Jones—entertained at the console of a Wurlitzer electronic organ equipped with twin Leslie speakers. A friendly social gathering was then held at which it was learned that four of the members present had come from Toronto, Canada, across the border, and two others from Rochester, New York. It was a great thrill for all of us to have our first official meeting in the very home of the "Mighty Wurlitzer"! Plans were announced for a meeting to be held early in February, 1960, at the Roosevelt Theatre in Buffalo where there is housed a fine 4/M 18R Marr and Colton in excellent condition. Two former greats in the theatre organ world are expected to perform—Harold Jolles and Dr. Edward J. Bebko. Everyone is looking forward to this meeting and to others that will follow. Membership in the Chapter is increasing by leaps and bounds. By the Spring of 1960 we expect to have between fifty and seventy-five members. For the Western New York area is truly the home of the theatre organ with both the Wurlitzer and Marr and Colton plants having been located here. The debut of the Niagara Frontier Chapter, ATOE, has been auspicious indeed!

(ED. NOTE—The officers and staff of THEATRE ORGAN are deeply indebted to the members of the Niagara Frontier Chapter, A.T.O.E., for their remembrance of the occasion of the birth of Robert Hope-Jones. Their action can well be described as representative of the feeling of every A.T.O.E. member and accomplished on the behalf of Theatre Organ enthusiasts the world over.)



Niagara Frontier Chapter ATOE Meeting at Wurlitzer Plant, North Tonawanda, New York, December 9, 1959.



The officers of Niagara Frontier Chapter ATOE place a wreath on the grave of Robert Hope-Jones in Elmlawn Cemetery, Town of Tonawanda, New York on December 12 1959. From left to right; John Spalding, Vice-President; Harry Radloff, President; and Charles W. Stein, Secretary-Treasurer.



Photograph of inscription at base of stone on the Hope-Jones' grave in Elmlawn Cemetery, Town of Tonawanda, New York.

POTOMAC VALLEY CHAPTER, A. T. O. E. MINUTES OF THE MEETING Friday, December 4th, 1959

The second regular meeting of the Potomac Valley Chapter, A. T. O. E., was held Friday evening, December 4th, 1959, at the Alexandria Arena. The meeting was called to order by Chairman Erwin Young at 11:30 P.M. with twenty-one regular members and their guests present.

The minutes of the first meeting and the current financial statement of the Chapter were read by the Secretary and Treasurer, Bob Jones.

The Chapter Chairman welcomed everyone to the meeting and brought the membership up to date on the events leading up to the granting of the charter to the Potomac Valley Chapter, A. T. O. E. Discussion was then held concerning the newsletters received by the Chairman from the National A. T. O. E. President, Mr. Judd Walton, with particular emphasis directed to the location of the present Chapters and the general growth of the organization. The time and place of the annual meeting of the A. T. O. E. was recorded and Mr. Young indicated his intent to be present at this meeting. The members were then brought up to date on the status of the various organs installed or being installed in our Chapter area together with known plans for future meetings to include these installations. The Chapter was informed of the radio program over Radio Station WFAX, Falls Church, Virginia, 1220 KCK every Sunday at 12:45 Noontime, featuring our Chapter Vice Chairman Jimmy Boyce at the console of the Mighty Wurlitzer located in the Alexandria Arena.

The members were then advised they would be billed for National A. T. O. E. dues for

the year 1960 after the fourth 1959 issue of Theater Organ was received, probably some time after March 1960. Local Chapter dues are good through December 31st, 1960. This arrangement was accepted by the members present. The members were briefed on the proposal from Mr. Judd Walton to have local Chapter Chairman on the Board of Directors of the A. T. O. E.

Our Chapter Chairman, Erwin Young, discussed his visit to the Delaware Valley Chapter, A. T. O. E., meeting at Surf City, New Jersey. Also discussed was the trip by Mr. Young, Vice Chairman Jimmy Boyce and member Dick Collins to Radio City Music Hall as guests of Mr. Jack Ward, Staff Organist at the Music Hall.

Dick Collins made a motion, seconded by Bob Jones and approved by the members, to express the appreciation of the Chapter to Mr. Tom Brown, Manager Alexandria Arena, for the use of his facilities for our meeting.

The following committees were appointed: Program Committee, Jimmy Boyce Chairman, Ray Jenkins and Harold Warner as members. Membership Committee, Clyde Berkebile Chairman and Harold White assisting. Refreshment Committee, Mrs. Robey Chairman, assisted by Mrs. Haney, Mrs. Cooper and Mrs. Williams.

The business meeting was ended with an expression of thanks to Mrs. Robey and Mrs. Cooper for the very tasty refreshments.

The members then adjourned individually to the console of the Mighty Wurlitzer, the strains of which were heard several blocks down St. Asaph Street until after 2:00 A.M.

ERWIN A. YOUNG, JR.,

Chairman.

(Continued from page 12)

tubes as proof, all because Tom spent a split second on the radio to say that they did; detailed descriptions of small towns, after Tom had added "whatever that may be" to casual reference to a dot on the map. A local minister called Tom "the most dangerous man in Rochester. Everyone knows this dangerous man. He's one of the few who can turn his back on an audience and get away with it." That wasn't all by any means.

In greeting his RKO audiences, there were a couple cheerios in his voice, but he spoke the King's English and made "Good evening, ladies and gentlemen" sound like the start of a grand occasion. The Scottish gags had to be taken with a laugh. He still works them in this fashion today. Radio announcing was one of the things which just happened to him.

Looking back, he says, "Really, I never had announced before I started at the Palace in 1929. I always ran away from public speaking. And then the regular announcer was late one day, and it was my turn. They gave my voice Grade A. That means I could bite the mike, and the words were clear. Some voices won't carry too close to the mike, you know." That was the first step—

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SAN FRANCISCO THEATRE ORGAN SPECTACULAR!

It was raining, the tickets cost two bucks per person, the time was set at 12:00 midnight, publicity was local (approximately 30 mile radius), but despite these apparent obstacles 4600-plus theatre organ enthusiasts assembled at the San Francisco Fox Theatre on Saturday, March 5th to hear a George Wright concert! They came from as far as Los Angeles, Oregon, Arizona and other neighboring states. Originally sponsored by a local organ enthusiast, with the financial help of the many Bay Area organ clubs (including the Northern California Chapter of ATOE), the affair was later co-sponsored by radio station KPEN-FM, of San Francisco. It was at this point that interest really began to build up on a big scale, possibly due to the publicity given by the station on the air and in the Bay Area newspapers.

Work on the organ that had been under way for weeks in anticipation of an important recording date was intensified to have the instrument as nearly perfect as possible by the concert date. It was completed just in time for one rehearsal prior to concert time!

George Wright opened his show by bringing the organ up out of the pit into the full brilliance of a bevy of pure white spots, playing Show Business. His program included Misty; a Gershwin medley of Rhapsody In Blue, Love Is Here To Stay, Crazy Rhythm, and The Man I Love; Nochechita, Mae West medley that included Frankie And Johnny, The Bowery, My Old Flame; Clare De Lune; Whistler And His Dog; Night And Day; Victor Herbert Medley; and St. Louis Blues.

He opened the second half with Pine Top Boogie and then played accompaniment to the Fox Movietone Newsreel taken at the time of the original opening of the Fox Theatre in 1929, followed by an old-time slapstick comedy which delighted everyone.

He concluded by playing When Day Is Done and acknowledged the ovation from the console as it slowly descended into the pit. Staying until the last sounds of the organ had died away into the 3:00 AM darkness were several top executives of the Fox-West Coast Theatre Co. who were re-educated, by their own admission, to the drawing power of the Contemporary Theatre Organ. Manager Bob Apple is to be commended, not only for his theatre organ enthusiasm, but for doing everything possible with lighting, etc., to make the occasion a success.

Wright's artistry was matched only by the magnificence of the instrument, a 4-36 Crawford Special Wurlitzer. The enthusiasm of the crowd was unmistakable, and the almost deafening applause was tribute indeed, not only to Wright but to the Theatre Organ itself.

RECORD REVIEWS

CRAWFORD PLAYS JEROME KERN. Decca Record. Loren Whitney Studio Robert Morton. Available Monaural or Stereo.

Jesse Crawford again comes to the fore with an excellent recording made on the much-recorded Whitney 4 manual Robert Morton. Featuring the music of Jerome Kern, this release includes Why Do I Love You, Make Believe, Smokes Gets In Your Eyes, I'll Tell Every Little Star, Look For The Silver Lining, and other well known Kern melodies. This record shows what can be done with a few stops well chosen, for which of course, Crawford has no peer. The same interesting floating counter-melody that has been evident in recent Crawford releases is here again shown to good advantage in these nostalgic Jerome Kern favorites. The traditional Crawford glissandos and mordents once again will remind the listener of the famous New York Paramount Studio recordings. The arrangement of Make Believe in particular assures one that Crawford is still the master of the style that has been his personal trade-mark as long as theatre organs have been recorded. Crawford's own comment, "Pure melody—harmony & spirit," well describe this new release, which is, in our opinion, worthy of inclusion in any good theatre organ library.

HAVE ORGAN WILL TRAVEL—HI-FI RECORD No. R 721. George Wright playing the Fox, San Francisco, Wurlitzer. High Fidelity Recordings, Inc., 7803 Sunset Blvd., Hollywood 46, California.

If you like the sound of a 25" Tuba Mirabilis, and the lushness of Wurlitzer "color" reeds such as Krumer and Musette, just listen to Londonerry Air on this, the latest Wright release on HI-FI label. Also outstanding is the use of the organ's full array of percussions in Eastern Romance, the tremendous full chord glissando in Veradero, the string section heard in the opening of Under Paris Skies (an organ rendition of the same number by Wright on the Conn release by HI-FI), the Tibia-Sax combinations on Faraway Places, and not to be missed, the big Chimes in Foggy Day! Without a doubt, you will discover in this release, reviewed both monaurally and in Stereo, more delectable combinations than you will have heard on one record in many a day. The monaural version proved to be very wonderful listening, full rich and satisfying with a real theatre feel. Needless to say, it is far outshaded by the Stereo version in almost every acoustical way. The spread of space used in installing the Fox organ, as well as the fullness of sound in the theatre itself when the organ is played is captured much more realistically in the Stereo version. This release, together with its immediate predecessor, Roaring 20's, reaches a high in theatre organ music.

You will find yourself applauding with shouts of "Bravo"! We rate it tops.

SING A SONG WITH LEIBERT: Dick Leibert at the 4-36 Wurlitzer, Paramount Theater, Times Square. Westminster Monaural WP 6119, Stereo WST 15050.

Dick Leibert and Westminster Records have again teamed up to produce one of the most outstanding organ discs that has ever been produced. There's no doubt about it—you're really in the theatre for this one. Everything including the natural reverberation is on this disc. The monaural is extremely well balanced and the stereo adds that final touch. Listen to the stereo copy through a good pair of headphones. You'll see Dick sitting right in front of you. The selections are well chosen, with old favorites like "Over There" in which you will be treated to, the full majesty of this mightiest of them all. "Good Night, Sweetheart" has a good helping of the solo trumpeter while "Moonlight Bay" is enriched with the Paramount's famous tibias and vox humanas. "Bye Bye Blackbird," "Jada," and "Button Up Your Overcoat" is styled in a rhythm so contagious that it makes you want to sing for all you're worth. "When It's Springtime in the Rockies" is nostalgia with a capital T. To top it off the cover is a full color photo of Leibert at the Paramount console and that should entice any organ enthusiast into making it a part of his collection. The notes are by Ben Hall so accuracy is guaranteed. To conclude, this is a must for anyone who likes theatre organ not in his lap, but on the sides of his music room wall.—R. B.

LEIBERT TAKES YOU DANCING: Dick Leibert at the 4-34 Wurlitzer in the studio of Richard Loderhose, formerly in the Paramount Studio, Times Square. Westminster Monaural WP 6112, Stereo WST 15043.

This is the first recording to be released on this organ in its new installation in Dick Loderhose's studio on Long Island. The recording is very brilliant and close up and for best results the bass should be heavily boosted. Leibert is accompanied by a bongo drummer on three selections. This disc is designed strictly for dancing and there is a blend of music of every major dance rhythm and among the best are "Night and Day" styled in a cha cha and "Isn't It Romantic," done as a fast fox trot with the solo post horn leading. The samba department is amply provided for with "The Carioca" while for those who like to take their time around the floor, Dick plays a beautiful rendition of "Stardust." The percussions and traps play an important role and all in all, it adds up to a highly entertaining disc. The cover features a close-up color photo of Leibert at the N. Y. Paramount theatre console with its new coat of gold gilding.—R. B.

Organ Recordings

Released since 1957 (Vol. II, No. 2) issue of "The Tibia."

(*—Stereo; **—Monaural)
Reissues Under Different Label.
By M. H. DONER

BERRY, LEON — Halo 303*

Crazy Glockenspiels, Vol. I. Selections previously issued under Replica label. Released July, 1959.

DUNSTEDTER, EDDIE — Capitol T1128**

Mister Pipe Organ! Previously issued as Foremost 1003 "Eddie Dunstedter Reminesces." Released March, 1959.

FLOYD, BILL — Rondo 520*

The King of Organs. Previously issued as SOOT 1150.

FOORT, REGINALD — Rondolette 505*

Organ in Stereo. Selections previously issued on SOOT label.

Rondolette 529*

Organ Concert. Ibid.

Rondolette 543*

Pop Stereo Organ. Ibid.

ALIAS SILVER, ERIC — Halo 50291**

Pipe Organ. Ibid.

MEEDER, WILLIAM — Regent 6050**

The Lord Is My Shepherd.

Regent 6051**

Evening Prayer—Ave Maria (Schubert); In a Monastery Garden; Panis angelicus; Rosary; Agnus Dei; But the Lord is Mindful; Moonlight Sonata; Evening Prayer; Calm as the Night; He Shall Feed His Flock.

MELGARD, AL — Halo 304*

At the Chicago Stadium. Formerly as Replica 504, 510. Released July, 1959.

SILVER, ERIC (See Foort, R.)

SMITH, P. DEXTER (See Meeder, William)

NEW RECORDINGS

BAKER, DON

Capitol T-1171, ST-1171***

Sophisticated Pipes — Street Scene; Belle of the Ball; Soliloquy; Park Avenue Fantasy; Manhattan Serenade; Veradero; Our Waltz; Slaughter on Tenth Avenue. Released May, 1959.

BARNETT, LES — Word 3032—12"**

At the Great Wurlitzer Pipe Organ.

BERRY, LEON — Audio-Fidelity

AFSD 1844/5; 5844*/5**

At the Giant Wurlitzer. Vols. 3 and 4. January, 1959.

BURGETTE, PERRY — Rondolette 12-SA97

Organ at the Roxy (With orchestra). Romance; Dancing in the Dark; I'd Love to Live in Loveland; I'll Take Romance; Old Fashioned Waltz; Serenade in Blue; One Morning in May; Love Is Happiness; Boy Next Door; Here I Am in Love Again. Released May, 1959.

CHARLES, LEW — Word 3028**

Peace, Be Still — Does Jesus Care; Nothing Between; Blessed Assurance; Under His Wings; Beautiful Garden of Prayer; I Must

Tell Jesus; Take the Name of Jesus With You; Jesus Is All the World to Me; Wonderful Peace; Pearly White City; Someday He'll Make It Plain; He Will Hold Me Fast; When They Ring Those Golden Bells. Released January, 1959.

MELGARD, AL — Halo 304*

At the Chicago Stadium — Peanut Vendor; Darktown Strutters' Ball; Jealous; Peg O' My Heart; Miss You; Some of These Days; I Ain't Got Nobody; It's Almost Tomorrow; Alexander's Ragtime Band; Dream; Just a Love Nest.

BERRY, LEON

Audio-Fidelity 1844**; 5844**

At the Giant Wurlitzer, Vol. III. Tavern in the Town; This Can't Be Love; People Will Say We're in Love; Falling in Love With Love; South Foxtrot; Dixie; Caissons; Columbia, the Gem of the Ocean; Roman Guitar Tango; Washington Post; What Is This Thing Called Love?; Sari Waltz; Serenade—"Student Prince."

Audio-Fidelity 1845**; 5845

Ibid. Vol. IV — Wedding of the Painted Doll; Somebody Loves You; No Se Porque te Quiera; Strolling in the Park; They Didn't Believe Me; Meet Me Tonight in Dreamland; Cocktails for Two; Let Me Call You Sweetheart; The Harvest Moon; Blue Room; Cielito Lindo; You Belong to My Heart.

COLE, BUDDY

Columbia CL1003**; CS8065*

Pipes, Pedals and Fidelity — Serenade in Blue; The Peanut Vendor; One Morning in May; Mine; Everytime I See You I'm in Love Again; Carioca; Caravan; Willow Weep for Me; Jeannine, I Dream of Lilac Time; I Get the Blues When It Rains; You Go to My Head. Released January, 1959.

CRAWFORD, JESSE

Decca 8750**; 78750*

Wedding Music — Bridal Chorus from "Lohengrin"; Because; Oh Promise Me; I Love You Truly; Ah! Sweet Mystery of Life; Liebestraum; Wedding March; Love Here Is My Heart; L'amour Toujours L'amour; Love Sends a Little Gift of Roses; Yours Is My Heart Alone; Love's Old Sweet Song.

Decca 8794**; 78794*

Christmas With Jesse Crawford — Silent Night; Holy Night; O Come All Ye Faithful; Hark! the Herald Angels Sing; The First Noel; It Came Upon the Midnight Clear; O Holy Night; O Little Town of Bethlehem; White Christmas; The Christmas Song; It's Beginning to Look Like Christmas; I'll Be Home for Christmas; Silver Bells; Have Yourself a Merry Little Christmas; Santo Natale.

Decca 8831*; 78831**

Moonbeams—Victor Herbert: A Kiss in the Dark; Moonbeams; When You're Away; To the Land of My Own Romance; Kiss Me Again; I'm Falling in Love With Someone. *Fritz Kreisler*: Stars in My Eyes; Caprice Viennois; The Old Refrain; Midnight Bells; Liebeslied; Liebesfreud.

DALY, WILLIAM (See Kiley, John)

DUFFY, JOHNNY

Edison-International SDL-101*

The Theatre Organ Mastery of Johnny Duffy — Non Dementicar; It Could Happen to You; Polka Dots and Moonbeams; Lazy River; I Can't Get Started; What's New?; Daybreak; Thinking of You; My Ideal; So Rare; Summer 1935; I'll Never Be the Same; Blue Orchids; Down by the River.

JACKSON, GRAHAM

Westminster WP-6084**

Solid Jackson (Byrd Theatre Wurlitzer, Richmond, Virginia)—Twelfth Street Rag; Mangos; Getting to Know You; Sweet Georgia Brown; Ebb Tide; One O'clock Jump; Caravan; When the White Lilacs Bloom Again; Shortnin' Bread Stomp; Under Paris Skies; Jamaica Farewell; Cherry Pink and Apple Blossom White.

KIBBEE, GORDON — Judson 3020**, 2201*

Pops for Pipes (Lorin Whitney Morton)—I Could Have Danced All Night; I've Grown Accustomed to Your Face; When Your Lover Has Gone; Somebody Loves Me; My Heart Belongs to Daddy; Begin the Beguine; C'est Si Bon; Granada; Bahia; The Boy Next Door; Tea For Two.

KILEY, JOHN — Parade SP-324**

John Kiley Plays Pipe Organ (Metropolitan Wurlitzer, Boston, Mass.) — Johnny One Note; Where or When; Wish You Were Here; If This Isn't Love; My Funny Valentine; Falling in Love With Love; Dark Eyes; At Dawning; Roamin' in the Gloamin'; Mighty Lak a Rose; Tell Me Pretty Maiden; Oh Promise Me.

ALIAS DALY, W — Crown CST-127*

Organ Rhapsody — All the Things You Are; If I Loved You; In the Still of the Night; Button Up Your Overcoat; I Love a Lassie; Barcarolle; This Can't Be Love; Strange Music; Silver Threads Among the Gold; I Love You Truly; Shine on Harvest Moon; Mary. Released March, 1959.

ALIAS GOULD, GEORGE — Lion L70100

The Pipe Organ in Stereo — Items include those on Parade and Crown labels, above.

KOURY, REX — Imperial 9045**

Stairway to Heaven — Stairway to the Stars; Over the Rainbow; Shooting Star; Silver Moon; Stars Are the Windows of Heaven; You Are My Lucky Star; O Littlebit of Heaven; Stardust; Angel's Serenade; Waltzing on a Cloud; My Blue Heaven. Released November, 1958.

LA SALLE, DICK

Audio-Artistry T-J165-66LP**

Final Curtain (Minnesota Theatre Wurlitzer, Minneapolis, Minn.) — Caravan; Crazy Rhythm; La Cumparsita; Ain't Misbehavin'; Perfidia; Fascinatin' Rhythm; Sleepy Lagoon; Gia Nina Mia; Alice Blue Gown; Dancing in the Dark; If I Loved You.

LEAF, ANN

Westminster 6064**; 15026*

At the Mighty Wurlitzer — In Time; Happy Island; I'm in the Mood for Love; St. Louis Blues; Three Coins in a Fountain; St. Similau; Peruvian Waltz; In a Persian Market; Tenderly; Blue Prelude; Rico Coco; Lullaby in Boogie; Domani. Released May, 1959.

Westminster 6065**

The Very Thought of You — The Very Thought of You; Taking a Chance on Love; I'll Remember April; My Heart Belongs to Daddy; The Moon Was Yellow; Ain't Misbehavin'; Love Walked In; S' Wonderful; Willow Weep for Me; Cheek to Cheek; Reaching for the Moon; I Got Rhythm. Released February, 1958.

LEIBERT, DICK

Westminster 6045**; 15009*

Leibert Takes Richmond — Dixie; In the Still of the Night; In a Little Clock Shop; St. Louis Blues; No Other Love; Old Man River; Green-

sleeves: Holiday For Strings; Autumn Leaves; Virginia Hoe-down; "Tara Theme"; Washington and Lee Swing. Released August, 1959.

Westminster 6071**; 15006*

Leibert Takes Broadway—Around the World; Begin the Beguine; Embraceable You; La Ronde (Merry-go-round); April in Portugal; Playera; I Could Have Danced All Night; If I Loved You; Spring Is Here; Blue Moon; I've Got You Under My Skin; Perfidia. Released January, 1958.

Westminster WP6112**; 10543*

Leibert Takes You Dancing.

Victor LOP-1051**

Christmas Holidays at Radio City Music Hall (Radio City Music Hall Sym. Orchestra), Raymond Paige, Dir. and R. C. M. H. Choral Ensemble). Included, several organ solos.

LEIGH, LEONARD

Victor LPM-1665**; LSP-1665*

The Mighty Wurlitzer and the Roaring 20's (Wurlitzer, T-V Studio, St. Paul, Minnesota) — Valencia; S' Wonderful; I May Be Wrong; Memory Lane; I Wonder What's Become of Sally; My Buddy; Birth of the Blues; Indian Love Call; Rose Marie; Bye Bye Blackbird; Hello Bluebird; I'm Looking Over a Four Leaf Clover; Hallelujah; Deep in My Heart, Dear; Serenade; Crazy Rhythm; Barney Google; Black Bottom; Charleston; Breezing Along With the Breeze; Blue Room; Am I?; Strike Up the Band.

LPM-1795**; LSP-1795*

Good Old Songs — The Oceana Roll; Every Little Movement; My Beautiful Lady; Chinatown My Chinatown; Cuddle Up a Little Closer; Alexander's Ragtime Band; Red Wing; I'm Forever Blowing Bubbles; Hindustan; Ballin' the Jack; Love's Own Sweet Song; Allah's Holiday. Released December, 1958.

LEWIS, LEROY

Jubilee SNJLP-1103**; S-1103*

Pipe Organ Music — Bye Bye Blues; Ebb Tide; Hi-lili Hi-low; Manhattan; May You'll Be There; Easy to Love; 76 Trombones; Mystery Street; Witch Doctor; Fascination; Penthouse Serenade; Zing Zing, Boom Zoom. Released May, 1959.

MELGARD, AL

Audio-Fidelity 1886**; 5886*

At the Chicago Stadium Organ, Vol. I — Parade of the Wooden Soldiers; Jolly Copper-smith; I've Been Working on the Railroad; Heartaches; Cinco Robles; Battle Hymn of the Republic; Asleep in the Deep; Buzzer Boy; A Piece of Heaven; Swedish Masquerade; On the Road to Mandalay; Marine Hymn. Released March, 1959.

Audio-Fidelity 1887**; 5887**

Vol. II — I Ain't Got Nobody; A Tisket—a Tasket; Londonderry Air; Paloma Tango; Sugar Blues; Mexican Dance; Let Me Call You Sweetheart; Cuddle Up a Little Closer; When Irish Eyes Are Smiling; Waltz Brilliant; I'll Never Smile Again; Baruska Polka.

MILLER, ASHLEY — Cabot 507**

Spectacular Sounds from Radio City Music Hall — Slaughter on Tenth Avenue; Blue Moon; Masquerade; La Vie en Rose; Granada; It's de Lovely; Reflections in the Water; Ritual Fire Dance; September Song; Vanessa. Released December, 1957.

MONTALBA, GEORGE (Nom de plume)

Somerset 8400**

A Hi-Fi Fantasy in Pipe Organ and Percussion — Danse Macabre; Mazurka Prom Masquerade (Khatchaturian); March Fantasy

(Continued from page 17)

repair. The organ has played publicly from time to time, so has been kept in reasonably good condition, the only real problem is the replacement of magnets (they are late style black caps), which burn out in quantities.

The Fisher organ is complete with a grand piano, which due to the size of the theater, can be heard well. The most peculiar feature of the organ is its unusual stop arrangement, although there were a few others built along this fashion. On any one manual the stops are grouped by chambers, of which there are four. Of course, this makes the organ easy to play in a "straight" manner, however it is hard to find your favorite tibia or string combination as you may have to reach to up to four different locations to find the stops. I'll write the rank list.

Note especially the many celestes. This gives a particularly fine string chorus.

orchestral chamber

trumpet	Foundation Chamber
open diapason	
orchestral oboe	diaphonic diapason
kinura	tibia clausa
string	gamba
string celeste	gamba celeste
saxophone	harmonic flute (4 foot)
oboe horn	
French horn	Main chamber
coranglais	tuba horn
quintadena	clarinet
quintadena celeste	viol d' orch.
	viol celeste
	krumet
	salicional
	voix celeste
	concert flute
	vox humana
	dulciana
	unda maris

Solo chamber
 tuba mirabilis
 English horn
 open diapason
 tibia clausa
 vox humana

The Arcadia Roller Rink contains the 4-20 Wurlitzer that was once heard in the Capitol Theater, Detroit. It is a twin to the organ in the Palms, which is no longer playable, and is minus the brass sets of pipes. Arcadia is not a large rink, but very live as rinks go, so the playing conditions are almost ideal, the delay in response being small, but with a long reverberation time. The organ is played nightly by "Wild Bill" Holleman and is a real thrill to hear. Bill, being the avid enthusiast that he is, did the only natural thing, and added a post horn to the organ.

The United Artists' Wurlitzer is much like the Richmond Mosque in stoplist, however the theater is much smaller. It no longer is usable due to the addition of a Todd A-O screen. (Somebody

should shoot the guy who invented sound movies and wide screens.)

The only other playing organ in the city is also unique to some degree, that being the 3-17 Barton in the Olympia Stadium. The unique feature is that the stadium seats 14,000 people, and the organ is not amplified. Surprisingly the volume is adequate, but of course it must be played nearly wide open, with the pipework on very high pressure.

The last of the larger organs is the Barton in the Hollywood Theater. It is quite playable and used occasionally. Although the Bartons were quite common in this area, I understand they were scarce in other parts of the country. Hearing one Barton is not quite the same as hearing them all. They produced some very fine organs and others not quite so good. For a given size of organ, they were often quite lush, and very beautiful in the hands of a person aware of their tonal possibilities.

Now that I've told you of the organs that aren't playing, maybe I should mention the ones that are—those being the organs in homes. There are 16 theater organs in homes here, and one in a private school gymnasium. However, the hobby is quite recent as only three of the organs have been in since before 1950. Claire Dunham's 2-8 Wurlitzer has been playing since 1930. Several of the sets were purchased directly from Wurlitzer. Clare has moved the organ three times around Detroit. Once he lived in an apartment house and had the blower in the basement with the wind line running up the side of the building. As you guessed, this arrangement didn't last long, so he moved it again. The moving presented much more of a problem to Claire than to the average person as he doesn't have a car. Professional moving was expensive, so he moved it in the only way he could. (Hold your breath.) He moved the entire organ in the side car of his Harley Davidson motorcycle, which he still owns. You can imagine the number of pieces that the organ would contain the size to fit in a side car of a motorcycle and the number of trips it took him.

The largest organ in a home in Detroit will be Robert Howland's 4-15 Page, or 4-16 with a newly acquired celeste string. There is one 3-14 Wurlitzer and then my own 3-13 Wurlitzer. Nat Brown, the owner of the 3-14 Wurlitzer has one of the Robert Morton v'oleon's that was mentioned in Vol. II, No. 4 of the Tibia, although it isn't quite in playable shape.

You can imagine how quickly any available theater organ is snapped up with such an enthusiastic group of theater organ lovers waiting. In fact, this is why there is no point in listing the size of all the home theater organs here in Detroit; by the time this letter reaches you, several of them will have added several ranks.

THE WURLITZER FACTORY SHIPMENT LIST.

Through the kind cooperation of Mr. Farny Wurlitzer, Chairman of the Board of the Rudolph Wurlitzer Company of North Tonawanda, New York, A.T.O.E. in this issue presents the first installment of the now famous "Wurlitzer Installation List," as it has come to be known. Actually a record of factory shipments, it was started by W. Meakin Jones. Mr. Wurlitzer in a letter addressed to President Judd Walton, who completed the negotiations, states, "I am enclosing herewith a typewritten copy of the small memorandum book that Mr. W. Meakin Jones kept of the shipments made of the Wurlitzer Hope-Jones organs. This list starts with shipments made after October 14, 1911.

Now there were 3 organs shipped prior to that time. You will notice they have no dates on them. The reason for this is that these were shipped before Mr. Jones joined our organization, that is, Mr. W. Meakin Jones joined it.

In many of the designations it merely shows the city and the type of instrument that was shipped. The reason for this is that the organs were shipped to our own stores and then sold by the store to the theatres or other institutions.

Wherever we knew what it was the information was inserted later on.

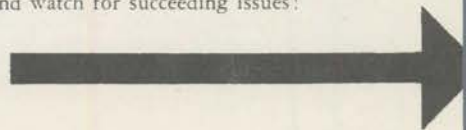
If you have any questions to ask about this list, please write me. Now, this list runs through 1920. From then on there was another record kept and that we will have photostated because it is possible to do that. This original small book was not legible enough to photostat. The last list which will be photostated goes through 1943.

With best wishes.

Yours sincerely,

Farny W. Wurlitzer.

After considerable thought on the matter, the editorial staff of THEATRE ORGAN have decided to present the list to you with no corrections whatsoever. There are errors in it which readers will be quick to discover. Attempts have been made by several persons to bring the list up to date with corrections, but it is almost certain to have some error in it even though every effort might be made to make it perfect. For instance, Opus No. 1982 is listed as delivered to Mill Valley, Georgia, when actually it was shipped to Mill Valley, California. While these errors are not excessive, it will give an opportunity for some sleuthing on the part of everyone. Up-to-date information on the final or present disposition of these instruments will be compiled by A.T. O.E. as received from our readers and published from time to time. So here we go—have fun, and watch for succeeding issues!



Dr. Woodward's Chicago Cort Theatre
New York, Hotel Martinique - Burlow Theatre

44 #2 New York, Century Theatre
Criterion Theatre 5/10/13

1901 Philadelphia Style J (pneumatic)
later electric to Cincinnati

3806 Kansas City Style J (electric)

3381 Louisville Style M (electric)

5247 #1 Bronx Theatre Style 3 - later to New York

5247 #2 N. Y. Children's Theatre - Style 3

#1 Style 3 Chicago Store later Monclair (Cincinnati)

#2 Style 3 Philadelphia later Germontown Theatre

5143 #1 Chicago Style J

5143 #2 Syracuse Style J

5244 #1 N. Y. Cort Theatre Style 6

5584 #1 Chicago (Voc) Style J 12/14/12

5584 #2 New York Style J 12/ 3/12

5584 #3 Cincinnati Style J 3/ 7/13

#1 Style 6 Montreal Imperial Theatre 3/11/13

5245 #2 Denver, Paris Theatre 3/22/13

8159 Elks Lodge, New York, additions 4/12/13

5584 #4 Philadelphia Style J 4/ /13

-248 #1 Rochester Fitzhough Hall, Style 3 7/14/13

7415 Cincinnati Nordlow Player, Style J 7/15/13

593 #1 New York Style M

593 #2 Dallas, Texas Style M 9/ /13

5475 Pittsburg New Pitt Theatre 9/ /13

5245 #1 with 32 ft. 16 ft. etc. added 8/10/13

8280 New York, Church Organ 9/18/13

5248 #2 Toronto - Joy's Theatre Style M 9/29/13

593 #3 Wilmington Style M 12/ 4/13

593 #4 San Francisco 12/31/12

4848 Denver - Mason's additions 9/ /13

593 #5 Cincinnati Style M 1/10/14

32 ft. Diaphone & 16 ft. Tuba 2/ 2/14

5921 #1 Unit Orchestra Cincinnati 3/18/14

7722 Style J rebuilt 3/19/14

593 #6 New York Style M 3/28/14

3154 #12 New York Style 3 4/ 9/14

4776 #1 Philadelphia Style L 5/ 2/14

4776 #2 Cleveland Lafayette Theatre Style L 5/ 8/14

4776 #3 Dayton St. Louis Pageant Theatre
Style L 6/26/14

3154 #13 Paterson, N. J. Regent Style 3 7/10/14

3164 Seattle - Liberty Theatre 7/29/14

1536 #1 Brooklyn, Crescent Theatre Style 3 8/ 8/14

5937 Claremont Thea. 16 ft. Diaphone 9/17/14

5938 Rochester Regent Theatre 9/ /14

4776 #4 New Ulm, Minn. 10/ 6/14

1536 #2 New York Style 3 10/ 8/14

later to National Theatre,
Jersey City

4289 #1 Columbus Grand Theatre Style 3 10/29/14

7370 Cincinnati, Strand, Style L 11/ 7/14

4289 #2 San Antonio, Texas Style 3 11/13/14

Empire Theatre

7341 Spokane, Liberty Theatre 11/28/14

4289 #4 San Francisco Exp. Style 3 1/16/15

4776 #5 Detroit, Harris Thea. Reno, Nev.
Style L 1/26/15

907 Louisville, East Broadway Theatre
Style 3 1/29/15

4289 #3 Harrisburg, Pa. Victoria Th. Style 3 1/17/15

7481 #1 Lowell, Mass. Opera House Style 3 3/ 4/15

7481 Passaic, N. J. 4/28/16

7481 Jamestown, N. Y.

4776 #6 Detroit, Knicherbocker Style L 3/17/15

8695)

8801) Cincinnati repaired Style J 3/20/15

9695 Brooklyn, Flatbush Thea. Style V 3/ 8/15

7481 #2 Dallas, Old Mill Thea. Style 3 5/ 1/15

7481 #3 Chicago - Detroit Style 3 5/29/15

187 Cincinnati Style L 6/ 4/15

3720 Cincinnati (Buffalo repaired) Style J 6/11/15

562 Denver Isis Theatre 6/12/15

8232 Detroit, Broadway Strand 6/26/15

7481 #4 Louisville, Alamo Theatre Style 3 7/18/15

3721 Bayonne, N. J. Style V 4/23/15

7470 #2 Cleveland Shandow Thea. Style 3 4/29/15

7983 #1 Philadelphia Style V 4/30/15

1470 #3 Bellingham, Wash. Style 3 9/17/15

9202 Baraboo rebuilt Style L 9/29/15
(San Francisco)

1470 #1 H. C. Colberg, Buffalo Style 3 10/ 6/15

8797 Columbus Elks Lodge Special 10/ 9/15

11470 Spokane Additions (\$1735.) 10/14/15

11218 Seattle Additions (1137.50) 10/14/15

1470 #4 Philadelphia Style 3 10/26/15

1469 Chicago Style N 10/30/15

7983 #2 " (Racine) Style V 11/ 6/15

2170 Detroit (rebuild J) 11/26/15

8269 #1 Colorado Springs Style 3 11/29/15

8275 #1 El Paso Duplex Style N 12/14/15

7900 Montreal Davis Thea. Special 1/13/16

7983 #4 Huntington, W. Va. " 2/ 4/16

7983 #3 Cincinnati " 2/ 9/16

8269 #2 Portersville, Cal. 3 1/17/31

Los Angeles, Calif. DeLucas Thea. 2/24/16

7983 Chicago Style V 2/25/16

Buffalo St. Paul's repairs 3/ 8/16

Cincinnati Style L 3/ 9/16

8269 #7 San Francisco - Rialto Thea. 3/18/16

8269 #3 Detroit Stratford Thea. Duplex
Style 3 4/ 1/16

9659 Chicago Covent Garden 4/10 19
5/ 1/16

5697 Cincinnati/Xylophone & Trap
Style V 4/18/16

8269 #4 Altoona, Pa. Strand Thea. Style 3 4/26/16

8269 #5 Tacoma, Regent Thea. Style 3 5/ 8/16

8269 #8 Pocatello Orpheum Thea. Style 3 6/ 5/16

7983 #5 Detroit Drury Lane Style V 6/ 7/16

Rebuild from Springfield Dayton - Columbia
Thea. Style L 6/23/16

8269 #9 Portland, O. T. & D. Thea.
Style 3 6/26/16

8269 #10 Reading, Pa. Kompee Thea. Style 3 7/15/16

5131 Bristol, Waterbury, Conn. Gland Thea.
Spec. 7/22/16

7983 #6 Estherville, Iowa Style V 7/29/16

7983 #7 Philadelphia Coliseum Style V 4/ 5/16

7983 #8 San dusky, O. Alhambra Style V 4/17/16

9240 #1 Philadelphia Frankford Thea. Style 3 4/31/16

7900 #2 Oakland, Calif. T. & D. Thea. 35 9/13/16

Tonawanda, Flash 9/19/16

10933 #1 Columbus, O. Colonial Thea. 9/22/16

Rochester, Regent additions 9/27/16

10933 #2 Columbus, Northern Thea. 9/30/16

8269 #6 Detroit Arena 10/11/16

104 Chicago Bell Theatre 10/11/16

105 Grand Rapids Isis Thea. 10/26/16

106 Cincinnati 10/27/16

107	New York City	Lyill		10/28/16			
108	Chicago	Dayton	V	11/ 9/16			
109	Sacramento		3	11/18/16			
110	Paris, Texas		V	11/24/16			
111	Port Huron	Family Theatre	Style 1	11/27/16			
112a	Chester, Pa.		Style 3	11/29/16			
113	Charlotte, N.C.	Grand Thea.		12/ 8/16			
114	Chicago	Race Theatre	Style 1	12/14/16			
	Fort Wayne,	Old Rochester		12/16/16			
	Dayton, O.	Trap for Vm	Style 3	12/15/16			
115	Saginaw	- Franklin Thea.	Style V	12/20/16			
116	Chicago	Fullerton Thea.	Style 1	12/23/16			
117	Westport, Conn.	Con. Ch.		11/14/			
118	Atlantic City	- City Sq. Theatre	Spec.	1/25/17			
119	Boise, Idaho	Majestic Theatre	Style 3	1/27/17			
120	New York		Style 1	1/30/17			
121	Lansing	- Theatorium	Spec N	1/31/17			
122	Chicago		Style 1	2/ 8/17			
123	Milwaukee		Style 1	2/23/17			
124	Chicago		Style V	2/27/17			
125	Cincinnati		Style 1	2/28/17			
126	Butte	American Thea.	Style 3	3/ 1/17			
	Sacramento	D. T. 88 Piano	Style 3	3/ 6/17			
	Fort Wayne,	25 Chimes	Style 3	3/ 6/17			
127	Detroit,	Iris Theatre	Style 3	3/21/17			
128	Ann Arbor,	Orpheum Theatre	Style 1	3/24/17			
129	Australia,	House Organ		3/27/17			
130	Chicago,	Morrison Hotel		3/31/17			
	Omaha						
	San Francisco,	Empress Addition		3/31/17			
131	New Orleans,	Strand Theatre	Style 4	4/11/17			
132	Atlantic City,	Cort Theatre	Style 3	4/14/17			
133	Flint,	Strand Theatre	Style V	4/21/17			
134	Stockton T. & D. Theatre		Style 3				
	with extra stops			4/27/17			
	Berkeley	Additions		4/27/17			
135	New York		Style 1	4/28/17			
136	Columbus, O.		Style V	5/ 7/17			
137	New York	- Sheffield Thea.	Style 1	5/19/17			
	Spokane	- additions		5/29/17			
138	Portland,	Liberty Theatre	Style 4	6/ 2/17			
139	New York	Style 1 (player)		6/ 6/17			
140	San Francisco	New Cal Thea.	Special	7/ 2/17			
141	Salem, Mass		Style 3	7/18/17			
142	Denver, Colorado	Rialto Thea.	Style V	7/23/17			
143	New York		Style 1	7/30/17			
144	Dallas (W. A. M. Co.)		Style 1	7/31/17			
	New York	Piano with Pedal	attach.	8/ 2/17			
145	New York		Style 4	8/17/17			
146	San Francisco	Duplex	Style 1	8/25/17			
147	New York	Style 88 Player	Style 1	9/ 1/17			
148	Chicago		Style 1	9/ 6/17			
149	Toledo		Style 2	9/27/17			
150	Australia	Duplex 88 note	Style 1	9/30/17			
151	Akron		Style V	10/ 3/17			
152	Muskegon	Schlommen	Style 1	10/23/17			
153	Waterbury	Mortuary with pl.	Style 1	10/31/17			
154	Denver Auditorium	Spec. with pl. 98					
	1st load (2 cars)			11/19-23			
				12/ 4-11			
				1/ 9/18			
155	Los Angeles	Grauman's Thea.	Style 3	11/20/17			
	Detroit,	Piano with pedal attachment		11/11/17			
156	Winston - Salem		Special Style 1	11,30/17			
157	Australia,	Melbourne House Organ		12/ 1/17			
158	Dallas - Crystal	Thea.	Style 2	12/15/17			
159	Bay City		Style V				12/24/17
160	Louisville		Style V				12/31/17
161	Allentown		Style 3				1/23/18
163	San Francisco		Style 1				2/ 5/18
164	Portland, Ore.		Special				
	2 cars	2/12/18		2/27/18			
162	Haverhill, Mass.		Style 1				2/15/18
165	Detroit	Gladwin Pk. Thea.	Style 2				3/ 6/18
166	Germantown		Special				4/ 6/18
167	New London, Conn.		Style A				4/15/18
168	Minneapolis - Crystal	Thea.	Style 1				6/13/18
169	Chicago		Style 40				4/20/18
170	Seattle		Special				
	2 cars	5/22/18		1 car 5/29/18			2 cars 6/17/18
171	Akron, O.	House Organ					5/27/18
172	New York (Hackensack with pl.)						6/ 3/18
			Style 135				
173	Portland	Majestic Thea.	Style 4				6/25/18
174	Lynchburg - Isis	Thea.	Style 3				6/28/18
175	Kansas City, Blackstone		Style 3				6/29/18
177	Trenton - St. Regis	Thea.	Style 3				7/22/18
176	Detroit - Lincoln Sq.	Thea.	Special				
			Style 4				7/13/18
178	Tacoma - Rialto	Thea.	Style 35				7/31/18
179	Passaic		Style 135				7/31/18
	Fitchburg,	Universal Thea. with player					
		Old J					8/ 7/18
180	Sioux City	Prince Thea.	Style 5				8/24/18
181	N. Tonawanda	Friedens Ch.	Special				8/26/18
182	New York		Style 135				9/ 2/18
183	Toledo, O.		Style 135				9/21/18
184	Johnstown, Pa.		Style 160				9/25/18
185	Los Angeles	Grauman's	Special				9/25/18
186	Canton, O.	House Organ					9/30/18
	Seattle,	Colonial Theatre	Tibia Clausa				
187	Omaha,	Empress Thea.	Style 3				10/26/18
188	Douglas, Ariz.		Style 135				10/30/18
189	El Paso,	Ellanay Thea. Dup. 88					
			Style 135				10/30/18
190	Patchogue, L. I.	Special	Style 135				11/ 1/18
191	Salt Lake City	Empress	Style 4				11/ 1/18
192	Logan, W. Va.		Style 135				11/16/18
193	Boston, Codman Sq.		Style 4				11/23/18
194	Bluefield, W. Va.		Style 135				11/23/18
195	Newark, N. J.	Salem, Mass.					
			Style 35				12/18/18
196	New Orleans	Elks Lodge	Special				
			Style V				12/20/18
197	Reno, Nev.	Majestic Thea.	Style 185				12/21/18
198	Decatur, Ill.		Style 135				12/31/18
199	Hackensack, N. J.		Style 135				12/31/18
200	Pontiac, Mich.	New Horold Thea.					
			Style 135				1/17/19
201	Billings, Mont.	Babcock Thea.					
			Style 185				1/18/19
202	Australia		Style 135				1/21/19
203	Salem, Ore.	Guthrie Dup.	Style 135				1/25/19
204	Mt. Clemens, Mich.	Booth	Style 160				2/ 5/19
205	Dallas, Tex.		Style 110				2/ 7/19
206	Rochester	Piccadilly Thea.	Special				2/21/19
	Buffalo						1/ 3/19
207	Philadelphia		Style 135 A				2/26/19
208	New York		Style 210				2/26/19
209	San Francisco		Style 135				3/ 5/19
210	Toledo		Style 185				3/17/19

211	New Bedford, Mass.	Style 135	3/18/19	257	New York, Paterson, N.J.	Style 135 C	11/13/19
212	New York Dup. 88	Style 135	3/21/19	258	San Francisco Imperial	Special 185	11/25/19
	Lawrenceburg, Ind.			259	Philadelphia, Pa.	Style 135 A	11/26/19
213	Chicago Gem Thea.	Style 135	3/24/19		Allentown, Pa.		
214	Chicago reshipped to Palance Theatre, Cincinnati	Style 210	3/29/19	260	San Luis Obispo, Calif.	Style 135 B	11/28/19
		Style 135	4/ 3/19	261	Lewiston, Me.	Style 210	11/29/19
215	Jenkintown, Pa.	Style 135	4/19/19	262	Akron, O.	Style 135 C	12/30/19
216	Cincinnati, O.	Style 135	4/26/19	263	Tacoma, Wash. Colonial	Special 210	12/17/19
217	Dayton, O.	Style 185	4/28/19	264	San Francisco, Calif. A. & H.		
218	Orange, Tex.	Style 160	5/ 8/19			Style 135 B	12/17/19
219	Pittsburg (98)	Style 135	5/ 9/19	265	Corvallis, Ore.	Special 160	12/19/19
	Uniontown, Pa. Mrs. N. E. Bromfield			266	Chicago	Style 135 A	12/22/19
220	San Francisco (88)	Style 135	5/17/19	267	Vallejo, Calif.	Style 135 B	12/24/19
221	Roanoke, Va.	Style 135	3/29/19	268	Los Angeles Victoria Thea.	Style 135 B	12/30/19
	Germantown additions			269	Buffalo	Style 160 C	12/15/19
	Philadelphia Logan			270	San Francisco, Calif.	Style 210	12/31/19
222	Ft. Worth, Texas	Style 135	4/10/19	271	Long Beach - Laughlin Thea.	Style 135 A	1/ 9/20
223	Belle Fourche, S. D.	Style 135	5/23/19	272	Spokane - Casino Thea.	Style 135 B	1/13/20
	Los Angeles additions			273	Cincinnati, O. Louisville, Ky.		
224	Dillon, Mont.	Style 135	5/29/19			Style 135 A	1/15/20
225	Philadelphia, Pa.	Style 185	5/31/19	274	San Francisco, Calif. Church organ		1/16/20
226	New York	Style 160	6/ 2/19	275	San Francisco, Calif.	Style 135 B	1/21/20
	Akron Additions			276	Akron, O. Dei z Thea.	Style 135 A	1/26/20
227	Dallas, Tex.	Style 135	6/16/19	277		Style 135 B	1/29/20
228	Denver, Colo.	Style 135	6/20/19		Balins Liberty	Style 135 B	4/ 7/24
229	Salt Lake City Church Organ			278	Philadelphia American thea.	Style 135 A	1/30/20
	Reno, Nev. Additions			279	Chicago - Riviera	Style 210	1/31/20
230	Sacramento, Calif.	Style 135	6/24/19	280	Seattle - Hipp Thea.	Style 135 B	2/10/20
231	San Francisco	Style 135	6/28/19	281	Salem, O. State Thea.	Style 110	2/10/20
	Huntsville, Ala.	Style L		282	New Haven	Style 135 A	2/12/20
232	San Diego, Calif.	Style 210	6/30/19	283	Cleveland, O. - Corbett Thea.		
233	Wilmington, Del.	Style 135	6/30/19			Style 135 C	2/19/20
234	Cincinnati, O. Family Thea.	Style 160	7/ 2/19	284	Pasadena, Calif. - Strad	Style 185	2/20/20
235	Whiteside, L. I. Special	Style 135	7/16/19	285	Superior, Wis. Plaza	Style 135 A	2/20/20
236	Mt. Vernon, N. Y.	Style 135	7/18/19	286	Eureka, Calif. - Hipp	Style 135 B	2/21/20
237	Chicago, Ill 88	Style 185	7/29/19				
	Rochester Piccadilly additions			287	New York - Plaza Thea.	Style 135 B	2/25/20
238	Petersburg, Va.	Style 135 C	8/ 2/19	288	Cincinnati, O.	Style 135 A	2/28/20
239	Akron, O. Winter Thea.	Style 160	8/22/19	289	Sacramento, Calif.	Style 135 B	2/28/20
240	Wenatchee, Wash.	Style 185	8/25/19	290	New Bedford, Mass.	Style 135 A	3/10/20
	Cleveland, O. Style J. Piano			291	Sacramento, Calif.	Style 135 B	3/12/20
241	Salem, Ore. Oregon Theatre	Style 185	8/30/19	292	Venice, Calif.	Style 210	3/15/20
		Special		293	New York - Criterion Thea.	Style 160	3/19/20
	Portland, Me. Liberty Piano				Capital Thea.		
242	Cincinnati, O.	Style 110	9/17/19	294	Detroit - Cath. Church Spec.		3/19/20
243	Akron, O. Smith's Theatre	Style 160	9/18/19	296	Stockton, Calif.	Style 135 B	3/23/20
244	Vancouver, Wash. U.S. Thea.				Monterey, Calif.		2/11/26
		Style 135 B	9/27/19	295	Chicago, Ill.	Style 135 A	3/22/20
	Seattle, Wash., Coliseum Peano			297	San Jose, Calif. Hipp.	Style 135 B	3/27/20
	Germantown Tibia			298	Columbus, O. Knicherbocker		
245	Cleveland Orpheum Thea.	Style 135 C	9/27/19			Style 160	3/29/20
246	Cleveland	Style 135 A	9/17/19	299	Long Beach, Calif.	Style 185	3/31/20
247	Toledo, O.	Style 185	9/18/19	300	San Francisco, Calif.	Style 135 B	4/ 7/20
248	Chico, Calif. Majestic Thea.				Monterey, Calif. - Old Thea.		
		Style 135 B	9/29/19	301	Manhattan Waltham Thea.	Style 160	4/ 8/20
249	Jamestown, N.Y. Bijou Thea.			302	Philadelphia, Pa.	Style 110	4/13/20
		Style 135 A	10/10/19	303	New York - Palace Thea.	Style 135 A	4/15/20
250	Albany, N.Y. Hermances Bleeker Hill			305	Detroit - Linwood Thea.	Style 160	4/24/20
		Style 210	10/11/19	304	Los Angeles - Symphony Thea.		
		Style 135 A	10/18/19			Style 135 B	4/20/20
251	Portsmouth, N.H.	Style 135 A	10/22/19	306	Turlock, Calif.	Style 185	4/30/20
252	Vallejo, Calif.	Style 135 B	10/28/19	307	Redondo, Calif.	Style 135 A	5/13/20
	San Francisco, Swell Box	Style 135	10/28/19	308	Columbia, S. C.	Style 110	4/29/20
253	Tacoma, Wash.	Style 135 B	10/31/19	309	Chicago N. B. C.	Special 160	4/20/20
254	Santa Cruz, Calif.	Style 185	11/ 3/19		Additions Mission Thea. Seattle		4/ 5/20
255	Salt Lake City Universal	Style 160	11/ 6/19		Sent to Uokina 0 16 ft. Tibia		
256	Gloucester, Mass. North Shore Thea.			310	Sherman, Texas	Special 135 A	5/ 8/20
		Style 135	11/ 8/19	311	Cleveland, O.	Style 160	5/12/20

312	Portland - Columbia Thea.	Style 210	5/18/20	3662	San Francisco	Style 135 B	11/19/20
313	Long Beach, Markwell	Style 135 B	5/20/20	367	Lawrence, Mass. Modern	Style 135 A	11/23/20
314	Los Angeles, Grant Thea.	Style 135 A	5/20/20	368	Duluth - Lyceum	Style 235	11/29/20
315	Fresno, Calif.	Style 135 B	5/26/20	369	Jersey City National Central Thea.	Style 210	11/30/20
316	San Francisco	Style 135 B	5/26/20	370	Pasadena	Style 235	11/30/20
317	Detroit - Victory Thea.	Style 135 A	5/25/20	371	Little Rock, Ark.	Style 135 B	12/ 2/20
318	Cleveland, O. Thea.	Style 185	5/28/20	372	Chattanooga, Tenn. York Thea.	Style 135 A	12/13/20
	Lakewood, O. Elks Lodge		11/11/38			Style 160	12/14/20
319	Raymond, Wash.	Style 135 B	5/29/20				12/ 8/20
320	Philadelphia, Pa.	Style 135 A	5/30/20	373	Albany, Colonial	Style 135 A	12/18/20
	Billings, additonns		5/30/20		Grauman's additions		12/21/20
321	Modesto, Calif.	Style 185	6/ 7/20	374	Huntington Park, Calif.	Style 135 A	12/18/20
322	Red Lodge, Mont. - Roman Theatre S			375	San Francisco	Style 135 B	12/18/20
		Style 135 B	6/10/20	376	Brooklyn- Parthenon	Style 160	12/21/20
323	Columbus, O.	Style 135 A	6/15/20	377	Corsicana, Texas	Style 160	12/24/20
324	Australia	Style 135 B	6/22/20	378		Style 185	12/30/20
325	Toledo, O.	Style 135	6/25/20		Grauman's additions		12/29/20
326	Bengor, Me.	Style 135	6/25/20	379	Eugene, Ore.	Style 210	12/30/20
327	New York	Style 135	7/ 1/20	380	Belgium	Style 135 A	135 A
328	Cleveland	Style 160	7/ 1/20	381	R.W. Co. Columbus, O.	Style 135 A	1/ 7/21
	San Francisco Lyceum	Style 185 with		382	R.W. Co. Kansas City	Style 135 A	1/14/21
	16 ft. Tibia & duplex 88		7/ 1/20	383	R.W. Co. Cincinnati, O. Ascher Thea.		Style 260 Sp 1/14/21
330	Washington, Ind. Liberty Thea.			384	R.W. Co. Los Angeles Anderson Waggoner	Style 135 A	1/24/21
		Style 135 B	7/ 8/20			Style 110	1/24/21
331	Brooklyn - Shore Thea.	Style 210	7/10/20	385	H.S. Wolfe S. Bend, Ind.	Style 110	1/24/21
332	Hamilton, O.	Style 160	7/14/20	386	C.W. Lindsay Montreal, Quebec		Style 160 Sp 3/14/21
333	Kansas City, Mo. - South Troost Thea.	Style 135 B	7/19/20	387	R.W. Co. Lewiston, Idaho. H.H. Hilton	Style 110	1/28/21
	Lyons, Kansas						Style H. Org.
334	Trenton, N.J.	Style 135 A	7/23/20				1/31/21
335	New York - Roosevelt Thea.	Style 135 A	7/27/20	388	Crowle Australia		
336	Detroit - Majestic Thea.	Style 160	7/27/20				
337	Lima, O.	Style 185	7/29/20	389	R.W. Co. Yokima, Wash. Mercy Ams. Co.	Style 210	1/31/21
338	Lynn, Mass. Waldorf	Style 135 A	7/31/20				
	Kansas City additions		7/31/20	390	R.W. Co. Bremerton, Wash. Union Thea.		2/ 7/21
339	San Francisco	Style 135 B	8/10/20				
	Turlock, Calif Swell Box		8/10/20	391	R.W. Co. Philadelphia, Pa. Butler Thea.	Style 135 A	2/ 8/21
340	Schenectady, N.Y.	Style 135 A	8/16/20			Style 210	2/14/21
341	Aberdeen, Wash.	Style 185	8/19/20	392	R.W. Co Bellingham, Wash.	Style 170	2/17/21
342	Buffalo, Criterion	Style 160	8/20/20	393	R.W. Co. Oakdale, Calif.	Style 160 Sp	2/23/21
343	Denver, Colo.	Style 135 C	8/25/20	394	R.W. Co Kansas City Warwick Thea.	Style 160 Sp	2/28/21
344	Chicago - Tivoli	Special	8/31/20			Style 280	2/28/21
345	Yakima A & C	Style 135 B	8/31/20	395	R.W. Co. Oklahoma City Capital Thea.	Style 185	2/28/21
346	Beckley, W. Va.	Style 135 A	9/ 7/20				
347	Denver, Colo.	Style 160 B	9/13/20	396	R.W. Co Bakersfield, Calif.	Style 135 A	3/ 5/21
	Akron parts		9/15/20	397	R.W. Co. Los Angeles, Calif. Clune Thea.		
348	Philadelphia - Carmen Thea.	Style 135 A	9/17/20				
349	Medford, Ore.	Style 135 B	9/20/20	398	D.L. Whittle Co. Dallas, Tex.		
350	Portsmouth, O.	Style 160	9/23/20				
351	Atlanta, Ga.	Style 135	9/30/20	399	R.W. Co. Barre Vt. Park Thea.	Style 135 A Sp	3/12/21
352	N. T. Pres. Ch.	Special	9/30/20				
353	Neward, N.J.	Style 235	9/30/20	400	R.W. Co. Vincennes, Ind.	Style 160 Sp	3/18/21
354	Jersey City, N.J.	Style 135	10/ 9/20	401	R.W. Co. Richmond Victoria Thea.	Style 110	3/25/21
355	Knoxville, Tenn.	Style 160	10/14/20				
356	Milwaukee, Ind. Temple Thea.			402	R.W. Co. St. Louis, Mo. Missouri Thea.	Style 110	3/27/21
		Style 135	10/18/20				
357	Blytheville, Ark.	Style 160	10/23/20	403	R.W. Co. Marshfield, Or. Noble Thea.	Style 185	3/29/21
358	San Francisco	Style 135 B	10/25/20				
359	Australia, Melbourne	Style 185	10/25/20	404	R.W. Co. Great Falls, Mont. Liberty Thea.	Style 260	3/30/21
360	Seattle, Progressive (dup. 88)					Style 135 A	4/ 6/21
		Style 210	10/27/20	405	R.W. Co. Rye, N.Y. Rye Playhouse Inc.		
361	Los Angeles - Lyceum	Style 135 A	10/27/20				
362	Seattle - Haverick	Style 210	10/29/20	406	R.W. Co. Oregon City Wm A. Long	Style 135 B	4/12/21
363	Georgiville, Idaho - Lyric Thea.						
		Style 35 A	10/30/20				
364	Wichita Falls, Tex.	Style 160	11/ 3/20				
365	Buffalo, North Park	Style 160	11/13/20				

(List continued in next issue)

(Continued from page 19)

right into the heart of thousands of listeners, hundreds of them many miles outside the guaranteed "circle," thousands right here in Rochester.

There was a reason why Tom, even in his lush Theater Organ days, leaned toward religious music, and why, along with his theater and radio work, he spent each Sunday morning with a church organ. His early years enabled him to do this—a "split organ personality." For seventeen years, he was organist at First Universalist Church, seven years at Brick Presbyterian, and had a shorter stint at the Church of the Ascension.

With this background, Tom frequently received assignments to play in various parts of the country and elsewhere. In December 1931, he was selected to play the new \$60,000 organ in dedicatory services at the Basilica de Guadalupe in Mexico City. (Wurlitzer 4m Opus 2168.) This huge basilica, seating 10,000, fea-

tures, in actual fact, two organs. One is in the choir, the other 375 feet away, both controlled by one console. The choice of an organist for the first service narrowed to 5 men, including some of America's greatest. Just how Tom was selected, the clippings don't say. The schedule called for four recitals with programs running from Palestrina and Bach to the best type of modern church music.

When the news of his going reached his fans, Grierson was besieged with requests. One that he go to Yucatan and probe the merits of a certain oil well. Others asked for Mexican jumping beans and recipes for Chili Con Carne. The price one pays for popularity!

During his time at the Palace, Tom Grierson played for such vaudeville performers as Bing Crosby, Bob Hope, Morton Downey and Kate Smith—at that time, young performers on their way to fame and fortune. Features on his broadcasts included birthdays and special re-

quests for shut-ins.

When he gave up his post at the Palace, he devoted his time to his church work and teaching. In looking back, he says that theaters were becoming machines in a big mill in the middle 30's. Vaudeville was gone, and the theater organ was becoming a thing of the past. The desire for profits was another factor in motion picture houses. All "needless expense" was being eliminated.

In 1935, Laurens Hammond brought out his electronic organ. Tom had a hand in developing that instrument's popularity in Rochester. On October 1, 1935, borrowing the Hammond from Lutheran Church of the Peace, he played a recital in the Tower Restaurant of Sibley's, Rochester's largest department store. The newspapers of the day quote Tom as saying "one of the most responsive and enjoyable instruments I have ever played." According to the newspaper account of the day, "surging out in thunderous

(Continued on page 31)

SPECIFICATIONS OF STRUNK 4 MANUAL CITY THEATRE ORGAN

In answer to the many requests, ATOE is pleased to publish specifications of this organ. Original article appeared in Vol. II, No. 3 of The Tibia. Spelling is authentic. Rene D'Rooy is still at the theatre and sends his greetings.

PEDAAL	ACCOMPAGNEMENT	Piccolo 2'	Octaviact 4'
Acoustikbas 32'	Violone 16'	Nachthorn 2'	Octaaf 2'
Subbas 16'	Bourdon 16'	Terz 1-3/5'	Vox Humana 16'
Zachtbas 16'	Diapason 8'	Majik Terz 1-3/5'	Vox Humana 8'
Sousaphone 16'	Jazz Trumpet 8'	III = IV	Kinura 16'
Cello 8'	Viola 8'	III - IV Sub	Kinura 8'
Open Bas 8'	Celeste 8'	Kloken (Chimes)	Saxophone 8'
Gedektbas 8'	Krumhorn 8'	Marimba Harp 8' & 4'	Tremolo IV
Trombone 8'	Tibia 8'	SOLOORGEL II	Vibrephoon (Marimba)
Octaaf Bas 4'	Holpy 8'	Diapason Major 16'	Tremolo Generaal
Viol Celeste 4'	Vox Humana 8'	Manual IV 16'	Tremolo Tibia
Pedaal I	Violina 4'	Manual IV 4'	Tremolo Tibia
Pedaal II	Celeste 4'	Violin 16'	Tremolo Vox Humana
Pedaal III	Octaaf 4'	Viola Orch. 8'	Solo II—Six Pistons
	Tibia 4'	Viola de Gamba 4'	Solo I—Eight Pistons
	Fluit Dolce 4'	Celeste 8'	Great 7—Eight Pistons
	Vox Humana 4'	Celeste 4'	Acc.—Eight Pistons
	Quint Tibia 2 2/3'	Majik Fluit 8'	Pistons on either side of the eight
	Nachthorn 2'	Quint 5 1/2'	on the great manual are,
	Harp (Marimba) 8'	Forest Fluit 4'	Siren
HOOFDORGEL (Great)	SOLOORGEL I	Twelfth Tibia 2 2/3'	Whistle
Bourdon 16'	Violon 16'	Piccolo 2'	Flute (train)
Fagot 16'	Vox Humana 16'	Nineteenth 1-3/5'	Triangle
Trombone 16'	Bourdon 16'	PEDAAL	Drum Roll
Prestant 8'	Tibia 16'	Groote Trom (Big Drum)	Cymbal
Trompet 8'	Fagot 16'	Bekken (Cymbal)	Four Swell pedals,
Celeste 8'	Jazz Trumpet 16'	Roffel (Snare Drum Roll)	Echo
Tibia 8'	Diapason 8'	ACC.	Chamber I
Gamba 8'	Tibia Clausa 8'	Jazz Blok	Chamber II
Clarinet 8'	Jazz Trumpet 8'	Castagnetten	General
Viol D'Orch. 8'	Viola 8'	Sleebellen	30 Note Pedaal Board
Major Flute 8'	Celeste 8'	2nd Touch	2 main chambers on the right of
(above now Kinura)	Vox Humana 8'	Jazz Trumpet 8'	the theater, Echo on the left (in-
Tibia 4'	Concert Fluit 8'	Acc. 16'	operative)
Piston (trumpet) 4'	Krumhorn 8'	Acc. 4'	Voltage Meter
Quint 2 2/3'	Viola Amour 4'	ECHO	Amperage Meter
Nachthorn 2'	Celeste 4'	Tibia 16'	Manuals from bottom to top are:
Terz 1-3/5'	Prestant 4'	Tibia 8'	Great, Acc., Solo I, Solo II. (Yes,
Progress Harm 5 1/2' plus 4'	Jazz Piston (sax) 4'	Tibia 4'	the Great Hoofdorgel) is the bot-
Harm Aether 2 2/3' plus 2'	Tibia 4'	Tibia 2 2/3'	tom manual, and the Acc. is the
Scharf Regal 1 1/2' plus 1'	Zacht Gedecht 4'	Tibia 2'	second manual, just the reverse
Sub Coupler	Majik Nazard 2 2/3'	Tibia 1-3/5'	of our standard practice.
Super Coupler	Nazard Fluit 2 2/3'	Hoorn Diapason 8'	The pedal is very weak except
I - III			the Trombone which is a real fire
I - III Sub			breather.
I - IV			
I - IV Sub			
I - IV Super			

LARRY BRAY

(Continued from page 7)

who was then a budding young organist in the Bay metropolis, doing Saturday night songfests at the Fox Theatre.

After meeting George one day at the Fox auxiliary mezzanine console, Larry and his sailor buddies spent the wee hours of several mornings listening to the talented Wright play the great 4-36 Fox Wurlitzer for their amazement and envy.

Larry was so impressed with the whole idea that he had his mother come down from Salt Lake City—800 miles—to hear George perform. Needless to say, Mrs. Bray, too, was immediately indoctrinated with the wiles of the mighty Wurlitzer, and it was soon decided that when Larry's navy hitch was up, he'd have to find a theatre organ of his own. This, then, is the secret of how the little "bug" that started the Organ Loft idea nipped Larry Bray way back in 1943.

There are no musicians in Larry's family, and Larry himself does not play any tunes but one—his immortal Chop Sticks rendition (that kills 'em!). However, he has recently decided to add playing the organ to his other talents. Knowing his "never-say-die" spirit, I would say that, with his artistic temperament and his exceptional ear for music, he should become a fair organist. He surely has everything at his disposal to accomplish this chore.

Mr. Bray gained his first practical knowledge of what makes organs tick in 1947 when he accepted employment as an apprentice helper on the removal job of the immense 1915, 4 manual Austin in the world famous Salt Lake City Mormon Tabernacle. Incidentally, for information purposes, this organ was replaced with a mammoth 5-190 Aeolian Skinner in 1958 that every A. T. O. E. member should try to hear some time. The Tabernacle Austin was reinstalled in Utah's noted B.Y.U. College in Provo, and Larry also spent the summer of 1947 in this work.

Experience gained here was just what Larry needed later on to recondition and assemble his first Loft organ—a beat-up, 1920 model converted 2-16 Morton obtained from the Young Sign Co. in Salt Lake City who maintain a Style "D" Wurlitzer in their sales room. This Bray also installed after his old Morton #1 was safely tooting away in the original chicken coop, which later became the Loft.

In 1949 Larry augmented the 2-16 with another 2-4 Morton from an Ogden, Utah, showhouse. This rejuvenated instrument was just established on Loft radio shows when Uncle Sam decided to pull Bray back into the Navy. The Loft went into moth balls until Larry's return in 1952.

In 1953 Larry obtained another organ—a 3-10 combination Morton-Wurlitzer—originally located in Salt Lake's Gem Theatre. He mixed these in the best portions with the older Mortons for a resultant very fine 3-19 instrument that held sway in the Loft until June, 1956. It was sold in entirety and removed to make room for the present magnificent 5-24 Wurlitzer. (Spex appear elsewhere.)

This organ arrived in two box-car-sized vans in July, 1956. It took Larry the rest of the year to recondition and install it in the Loft.

As a coincidence, this instrument opened originally in the Theatre Xmas Eve of 1930, and also opened in the Loft Xmas Eve of 1956. So being, we dubbed her "Santa Claus."

The 5-24 was formerly a twin 3-19 in the Staten Island Paramount, N. Y., obtained from member Loderhose. He had just purchased the then coveted Paramount Studio organ, thereby enabling Larry to cinch down the 3-19 for the Loft.

However, the two consoles were in such bad condition that Larry decided to rebuild them into one 5 manual, which looks like a factory job, as (pictured in this issue) a visual testimony to Bray's expert cabinet workmanship.

Five ranks of Morton strings taken from another 1915, 3 manual Austin from the Salt Lake American Theatre (now a five and dime store), were added to the 5-19 to bring it up to the present 5-24 status. A Style E Wurlitzer relay stack was traded from Bill Brown in Phoenix to handle the extra two manuals.

This tremendous organ, and the Loft itself are living tributes to the ingenuity and determination of an enterprising young man who had a pretty dream in a lonely, vacant theatre auditorium back in 1943, come true in 1956. Larry claims he's not through with this great job yet, and you can take my word for it, friends, he isn't!

Rare bird, this man Bray, and a credit to A.T.O.E. goals.

GUS FARNEY

(Continued from page 7)

Gus thereby returned to Utah (via freight train) to resume piano training originally started at the ripe old age of five. Ten years later upon his entry to a military-minded high school music went begging for four years in favor of a extensive drill and athletics program.

The resultant lack of playing during this six year interim, coupled with heavy manual labor meanwhile, naturally found fingers a bit unwieldy until lengthy, concentrated organ study with John McClellan, of the Mormon Tabernacle, and J. R. Wayne, Los Angeles Organist.

To make ends meet while under this costly refresher curriculum, Gus put in another strenuous work seige with the street, car company, a 3 ton truck for a lumber mill, and eight months of Sundays at a church organ console. The initial theatre organ assignment appeared that started Gus on his five year stint as an organ company demonstrator and playing silent moving pictures for Pantages and Fox Theatres in several west-central States' houses on newly installed organs.

Two years more study in Denver, under the brilliant Franz Rath, Jr., a Henry Murtaugh protege, followed at the famous Isis Theatre Hope-Jones organ which Murtaugh himself opened in 1915.

Later on, with the first appearance of sound movies in late 1927, Gus transferred his organistic talents to Paramount Publix Corporation for a seven-year-sojourn as a feature organist in Paramount's Colorado, Nebraska, Texas, and Utah districts until early 1934 when the reign of the theatre organ ended in practically all U. S. theatres.

Oddly enough, Gus ended his twelve-year theatre career right back where it started, in Salt Lake City. Here, except for three years during World War II when he put his early aviation experience to work for the Army Air Force as a flight instructor at Thunderbird Air Base, Arizona, he has remained as one of Utah's foremost musicians and teachers.

As a licensed pilot for twenty-nine years, a former C.A.A. Flight Examiner, and a present veteran member of the A.O.P.A. Pilot's Association, he has watched aviation grow up, from the days of iron men and wooden ships. Billing as "The Flying Organist" is common for Gus.



Gus Farney - 1942

While with the Air Force, Gus played outfield on the Thunderbird ball club, piano and accordion in the post dance band, and organ on a Phoenix radio station program between flight duties.

Incidentally, Gus has a broadcasting background that dates back to head set days. His original Cowboy Band group received over four hundred fan letters a day on America's first blanket coverage radio station. And his years of organ, piano, and accordion programs were heard all over the nation.

In Utah's capitol city Gus is a musical institution. He was former featured organ soloist at Salt Lake City's Capitol Theatre for three years and is presently playing his twenty-fourth year in the intermountain country's largest ball room, and his ninth season with Max Engeman's Elite Ambassador Club Combo.

Between engagements Gus currently operates his own music school, does special organ concerts for Baldwin dealers around the country, and makes civic, club, and hotel appearances.

For relaxation and to keep fit for his rugged musical schedule, Gus spends some spare time hiking in Utah's beautiful mountains. He enjoys model railroading and following sports events. Compiling eight years of data and photographic lecture materials, gathered on some 23,000 miles of tours to famous western frontier historical spots, also claims attention. Gus is an authority of note in Western Americana, and is a member of two State Historical Societies.

Gus is married, has two children and six grandchildren—"Almost enough for my own ball club," Gus chuckles. He still gives the youngsters and his friends occasional workouts with the old horse hide pellet, "Just for fun and to keep the old pump and pedal pushers in trim," says he.

DONOR RECORD REVIEW

(Continued from page 21)

(Hunter-Ewing); Theme from Scherezade (Rimsky-Korsakov); Ritual Fire Dance (Falla); Polovitsian Dances (Borodin).

PANDIT, KORLA — Fantasy 32772; 8013***
Music of the Exotic East (Released December, 1958) — Procession of the Grand Mogul; Song of India; Miserlou; Harem Bells; Tale of the Under Water Worshipers; others.

SLACK, DR. P. B. — International 5071**
Hi-Fi with Peter Slack at the Console (KGER Wurlitzer, Long Beach, California)—Around the World; Tenderly; Valse Brillante; A Long, Hot Summer; Autumn Leaves; Summer-time; Arrivederci, Roma; Whiffenpoof Song; Waltz in Vienna; Lazybones; Fascination; Aura Lee; Two Guitars.

WHITNEY, LORIN — Sacred 9025**
Pipe Organ. Released December, 1958.

WRIGHT, GEORGE — Hi-Fi R-714**
Hymns That Live — Ivory Palaces; The Old Rugged Cross; Evening Hymn; Rock of Ages; Sweet Hour of Prayer; Nearer My God to Thee; A Mighty Fortress Is Our God; I Would Be True; Beautiful Isle of Somewhere; I Love to Tell the Story; Abide With Me; Softly and Tenderly; In the Garden; Onward Christian Soldiers.

Hi-Fi R-717*
Flight to Tokyo — Japanese Sandman; It Looks Like Rain in Cherry Blossom Lane; Japanese Sunser; Cherry; Poor Butterfly; Nagasaki; Rickety Rickshaw Man; China Nights; One Fine Day; Kyoto Beguine; Lady Picking Mulberries; Japansy; Japanese Can-Can.

Hi-Fi R-718*
The Roaring 20's — The Charleston; Song of the Wanderer; That's A-plenty; It Happened in Monterey; Toot Toot Tootsie; Then I'll Be Happy; You're the Cream in My Coffee; Mississippi Mud; You Do Something to Me; You Were Meant for Me; Laugh, Clown Laugh; I Wanna Be Loved by You; Just a Memory; Varsity Drag. Released April, 1959.

ALIAS MELENDY, GEORGE
Camden COL-414**
Pop Pipe Organ in Hi-Fi — Back Bay Shuffle; Stars Fell on Alabama; Falling in Love With Love; I Got Rhythm; Nochecita; I Dream Top Much; Birth of the Blues; While We're Young; Prelude No. 2; Gypsy in My Soul; You're Mine, You; Whipporwill. Released April, 1958.

ALIAS McNEILL, JOCELYN
Victor RAL-1010**
Very Hi-Fi Organ — Who's Sorry Now? Sophisticated Lady; Pavanee; Stardust; The Creole Love Call; Home; Blue Mirage; Jealous; I Got Rhythm; Emaline; Stormy Weather; The Dream of Oliven.

LANE, KENNETH — Metropolitan Theatre,
Boston, Mass.
Wurlitzer RKO-1003*
You're on My Mind; Night and Day; You're Getting to Be a Habit With Me; Once in a While; No Can Do; That's All; Thanks for the Memory; Serenata; La Comparsa; Miami Beach Rhumba; Merengue Mania; The Moon Was Yellow; Dancer in the Patio; Jalousie.

MR. BLACKPOOL

(Continued from page 11)

That, then, is the story of one of the greatest entertainers who ever graced the console of a mighty Wurlitzer. And today he is still at Blackpool, giving recitals, doing broadcasts, and recording his latest series for "Columbia." This is a series of 45 rpm Extended-Play discs, usually under the titles of, "Memories of the Tower" and "Blackpool Favourites."

If you feel that you would like a personal photograph of Reginald Dixon, write to him c/o "The Blackpool Tower Company, Ltd.," Empress Buildings, Church Street, Blackpool. I am sure that you will receive his latest picture, at the Wurlitzer.

Now, I expect you would like to see the specification of Reginald Dixon's organ, so here is the information you require.

The organ was installed in 1934. With all of the fittings brought back to their original splendour, its recent complete restoration has given it new life. The care of the organ is a "must," as it is a major feature of the fabulous Blackpool entertainment scene. It is always kept in wonderful condition.

WURLITZER

Console 3 manual.
Diaphonic Diapason.
Tibia Clausa I.
Tibia Clausa II.
Concert Flute.
Violin.
Violin Celeste.
Solo String.
Orchestral Oboe.
Krumet.
Kinura.
Saxophone.
English Horn.
Harmonic Tuba.
Tuba Mirabilis.
Grand Piano.
Phantom Piano.
Unenclosed Xylophone and
Chrysoflott.
Plus the usual Wurlitzer traps and effects.

SCOTT, DICK
United Artists UAL 5058*, 4058**
Sing Along With the Mighty Wurlitzer.
SCOTT, D., SENG, J., DEWITT, DON
United Artists UAL 5059*, 4059**
A High Fidelity Introduction to the World Famous Wurlitzer Pipe Organ.

LETTERS TO THE EDITOR

Sir:

In my article entitled "A Trip to Yesterday" mention is made of two schools of theatre organ playing which were advertised in *Billboard* 34 years ago. Following an impulse to determine what happened to the staff of these schools I dispatched a letter to each of the institutions and was able to contact Mr. Edward Eigenschenk of the American Conservatory of Music in Chicago.

Eigenschenk graciously lent a copy of *The American Organist* for July 1923 which contained a description of the school and photographs of the faculty. Mr. Eigenschenk, incidentally, was a member of the school staff at that time and according to the magazine played from memory a repertoire of a thousand works! He is still with the conservatory. Other members of the 1923 faculty included Frank Van Dusen, the director; Mrs. Gertrude Baily, Emily Roberts, and Helen Searles.

The article tells how the school had two locations for instruction—one at the conservatory consisting of eight Kimball organs—six two-manual instruments and two three-manual jobs. Both elementary and advanced courses were offered.

The "Little Theatre" was a cooperative project maintained by the conservatory and a neighborhood concern which sold theatre equipment. The former used the premises and facilities for theatre organ instruction while the latter used them for exhibition of equipment and films for its patrons. The magazine article describes it as follows:

"This little theatre is complete in every detail—small stage, drop curtains, plush drape, automatic screen curtains, orchestra pit, and the console of the new Kimball organ; the theatre seats approximately one hundred persons in comfortable leather-cushioned chairs. It will be seen that here at last the student of theatre organ can take his first actual screen practice in comfort without risk of losing his job because an irate theatre manager happens to be listening to his first performances. His first performance, instead of damaging his reputation and making him nervous, only gives opportunity for him to try his wings and for his instructors to give further assistance in the difficult art.

"The new Kimball unit built for the Little Theatre is equipped with the usual accessories of the modern organ, with the minimum of traps. The analysis of the instrument is given herewith. It shows an instrument of six ranks of pipes and twenty-five stops. We may be sure that an organist who will be able to improvise a hurry or a climax and play a feature picture on the limited resources of this little instrument will be a better master of the situation when he comes to the larger organs of the average theatre that make his work so much easier."

Seven areas of playing were pursued during the course at the conservatory: descriptive music for scenics and travelogues; orchestral

transcriptions; mood music for features; cartoon and comedy playing; improvised agitato, hurries, and climaxes; comic effects; and news-reel accompanying.

In addition a special summer course was offered each year. In 1923, according to the article . . .

"Mr. Edward Benedict of the Capitol Theatre, Chicago, has been engaged to give a special course for the summer term in the Capitol Theatre where the larger Kimball Unit will be thoroughly learned by the students enrolling for the special course. Mr. Benedict has had the advantage of close association with the late Robert Hope-Jones from whom he acquired a deeper insight into the hidden values of the Unit Type of instrument. His special course consists of six parts, in three pairs; first is a lecture and demonstration by Mr. Benedict, and then follows actual trials, experiments, and demonstrations by the class. The following subjects are treated in this way:

Improvisation for pictures; song solos
Double touch; organ demonstrating
Novelties; Orgologue Slide Bureau
suggestions; jazz and jazz idiom."

Sincerely,

IRA FREEDMAN,
Latham, N. Y.,
46 Bailey Avenue,
Latham, N. Y.,
September 1, 1959

Sir:

The enclosed materials were written for the old *Tibia Magazine* but were never published due to the forthcoming demise of that periodical. About a year and a half ago Mel Doner, seeing the "handwriting on the wall" suggested that the *Kinura* might use it. As you probably know, that publication also folded.

I suspect a number of T.O. fans might be interested in what I have to say. With this in mind I have taken the liberty of re-typing the manuscript and sending it to you for consideration.

Billboard and the *American Organist* both sent me letters of permission to reproduce excerpts and photos. Unfortunately I did not get these back. However, if you do decide to use the material I believe it is safe to proceed.

Please advise if I can be of further help.

Cordially,

IRA FREEDMAN,
ATOE member.

Sir:

For subscription renewal on "THEATRE ORGAN".

Good Luck,
EDDY HANSON
909 No. State St.
Chicago 10, Ill.



My sincere best wishes to the members of the American Association of Theatre Organ Enthusiasts.

GILBERT LEROY,
Organist, Gaumont
Palace Theater,
Place Clichy, Paris.



Rudy Shackelford, taken at a recent visit to "The Mosque" in Richmond, Va.

Sir:

I have just received my new edition of "Theatre Organ" and I am wild over its format, to say the least. The Leonard Leigh article was very interesting; and, of course, that type of article fascinates me very much, having been born too late to be a part of "the roarin' twenties". However, I feel that I am just as enthusiastic over the theatre organ and the part it played in the "good old days" as a seasoned veteran.

Yours truly,
RUDY SHACKELFORD

(Continued from page 27)

waves of sound, or reduced to the merest whispering pianissimo, the organ reacted with the greatest sensitiveness to his slightest manipulations."

In 1938, Grierson purchased a 20-acre farm in the country. The 11-room, 130-year-old house is a splendid example of early American architecture. Adorned with a Grecian-pillared entrance, the house is sturdily built with thick walls of brick and clapboards. Spacious rooms, wide fireplaces, and a sweeping stairway with walnut balustrade are other features.

With the advent of the Hammond, Tom Grierson expanded his organ activities. Engagements at various public and private functions were his lot. His smooth, suave manner made him a great favorite in private homes and country clubs. The portability of the electronic instrument made it easy for him to transport it from place to place. He played during intermission at sporting events at the Edgerton Park Sports Arena. In various shows and expositions, there was Tom, with his Hammond. For several years at Christmas time, he played appropriate music at Edward's department store. In the forties, he ran a skating rink at Ontario Beach Park, furnishing the organ music for the skaters.

In May 1953, he underwent a serious operation. As a means of recuperation, he was advised to go south. Selling his beautiful home and possessions, he went to Florida where he slowly regained his health. During his Miami sojourn, he was organist and choir director in the Church of the Resurrection which started out with a handful of parishioners which grew in 5 years to a congregation of 1,000 each Sunday.

And now, the circuit is complete. Tom Grierson, "Mr. Organ" of Rochester, is back on home soil. He is supervising the piano and organ department of Music Lovers Shoppe, specializing in the new Gulbransen transistor organ. His name not forgotten, he has had several engagements around town since his return. One was in the Community War Memorial Auditorium, where he entertained 8,000 teachers at their annual meeting. His most significant appearance was at the Hollywood premier of the picture "FBI Story" at his old stamping ground, the RKO Palace. He opened a half-hour pre-movie organlude with "Hello, Hello, the RKO" just like he did 30 years ago. The organ, in spite of neglect was just as thrilling to a packed house as in the hey-day of "the mighty fertilizer."



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Vox Humana	Open Diapason	Castanet
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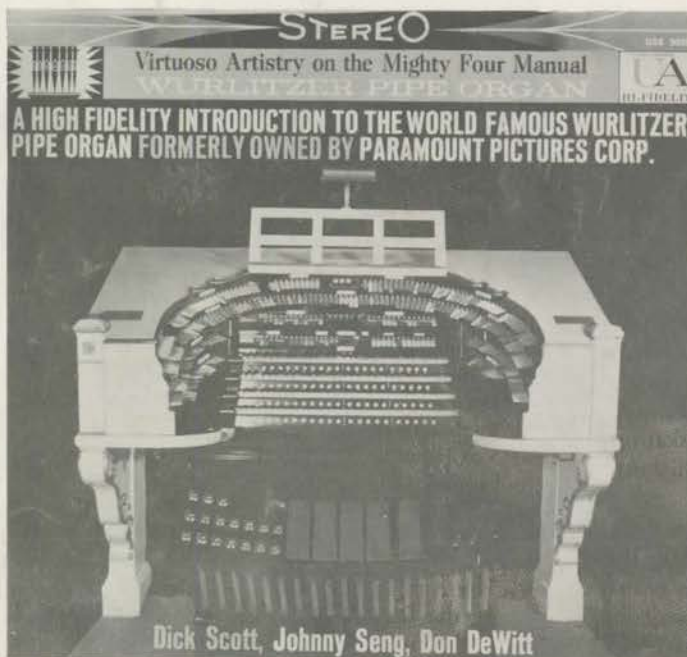
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