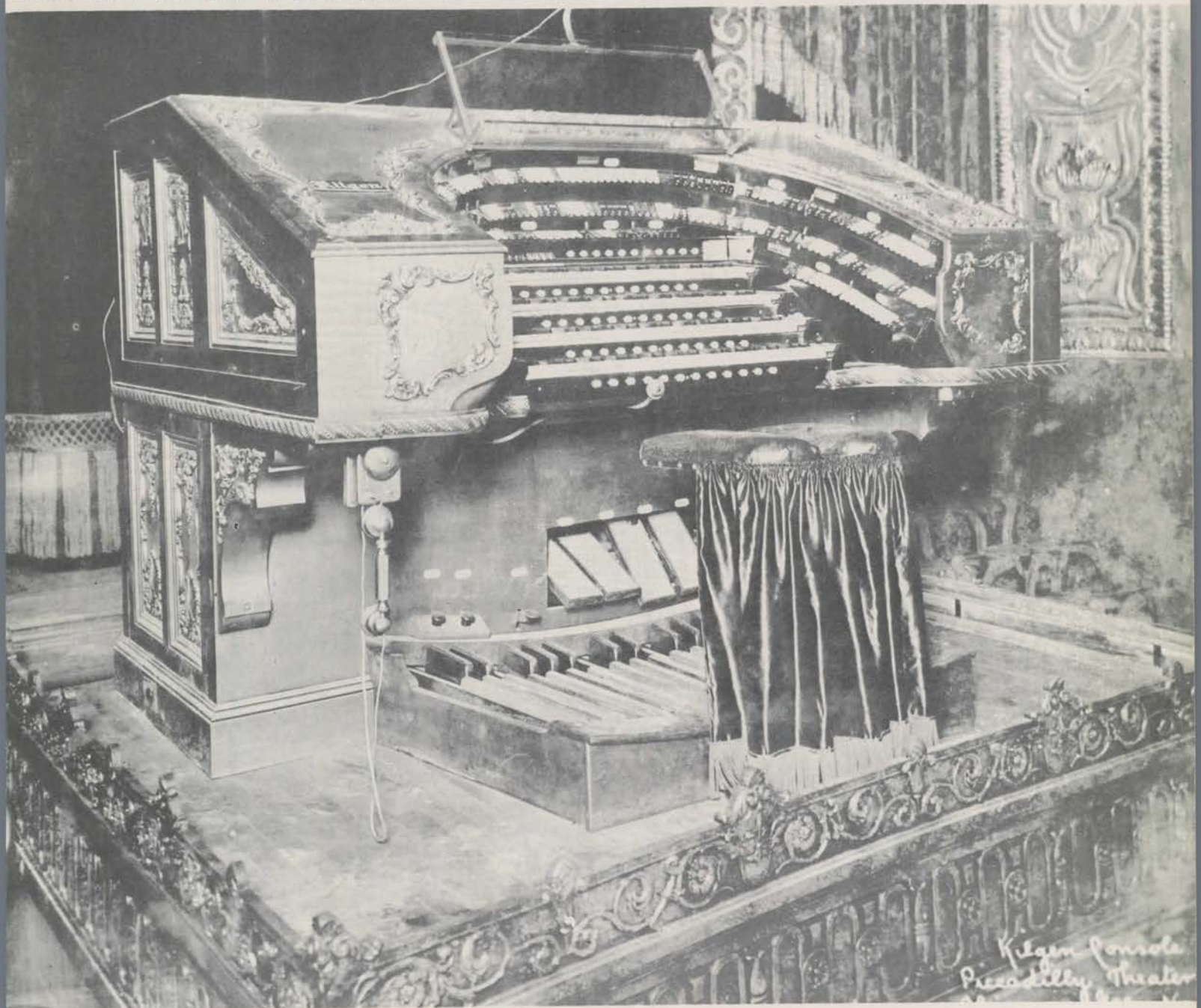


SPRING • 1960

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS



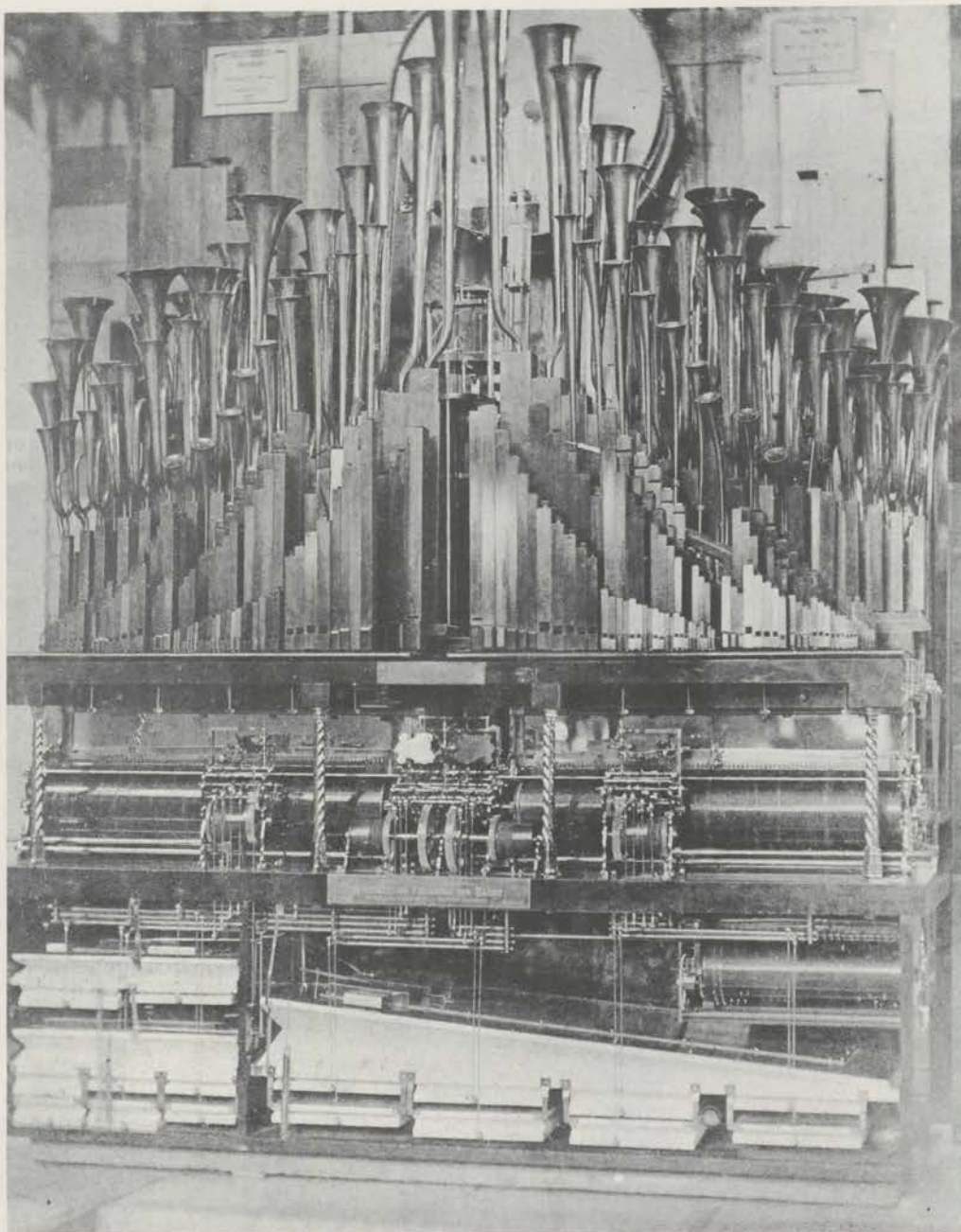
Kilgen Console, Piccadilly Theatre, Chicago. See page 7.

Convention Reports — *Wurlitzer List con't.*

The Kilgen Story — SYMPHONIC REGISTRATOR

The Granddaddy of THEATRE ORGANS

SPECIAL TO THEATRE ORGAN, from E. J. QUINBY, SUMMIT, N. J.



Hier ist der Grosse ORCHESTRION,
Auf Befehl Seine Koelick Hoheit des Grossherzogs
FREDRICH VON BADEN
Von Musikwerkmacher M. WELTE zu Vohrenbach
Ausgefuhrt
Begonnen 1855, Beendet 1857

(Destroyed by Allied bombs during World War II at the Welte Museum).

Built for the Castle of the Grand Duke Frederick of Baden. Note that it was played by automation, through revolving cylindrical drums above the bellows. Pins inserted in these cylinders operated the valve mechanism. Probably the Great-Grand-Daddy of the Wurlitzer Carrousel Organ which preceded their Theatre Organ.

theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

Don't Look Back....

Who can pass very much of a day without at some time during its hours fondly recalling events of the past? And yet the moment it is over, any event passes irretrievably into the past to take all with it but memory. What remains, then, is entirely up to each of us.

And, once in awhile, something comes up like a remnant of a bygone era to transport us all on memories' wings into an almost forgotten place in time....a moment repeated almost like reliving the past. And one of the features which makes such an event so delightful and fantastic is its completely unexpected appearance. It, surely, must not be unexpected insofar as each and everyone is concerned, for a few or many persons must work, plan, and hope that this event will be possible and will prove to have been what our memories lure us into believing.

At the San Francisco Fox Theatre, early this year, such an epic was relived by 4,700 listeners, ATOE members, theatre management, and others who turned out at midnight on a Saturday night to listen till about three o'clock in the morning Sunday. This, of course, was the return of George Wright to Ethel, the four manual 36 rank Wurlitzer. We've all heard this on HiFi Records, thanks to George and to Rich Vaughn and his staff. But to be present in person and hear music coming out of the entire proscenium arch, through the vertically stacked chambers on either side, and the 32 foot diaphone overhead, is nothing that words can tell much about. Perhaps the most significant event to indicate its importance is the fact that 4,700 persons braved the winter night to attend this concert.

But back of the scenes is an unsung crew that worked tirelessly, getting the big organ in its finest

condition in many years. And this type of work, for those of you who may not have done it, is tedious, dirty, frustrating, and endless. Even when every pipe is speaking on call, there is always something in an organ of this size that can be brought nearer to its ideal in performance. So, there is never a stopping place. These men cannot be identified by name, but the entire staff of A.T.O.E. locally, in San Francisco, as well as the rest of the Bay Area, was on hand sometime during the preparatory steps. And the time had to coincide with the idle periods of the theatre -- usually after midnight or on Saturday morning. So George Wright had the opportunity to display, not only his own magnificent talent, but the less known talents, loves, and cooperation of many men -- some of whom he does not know and will never meet.

We find in theatre organs and theatre organ music this same combination of talent and talents not identified. People who give time and effort for the sake of giving only. And make no mistake, without this, there would have been no George Wright concert, and there would have been no organ upon which to play.

In the Spring, when beauty is bursting forth all around us, we sometimes forget that last winter's storms were in requirement of this spring's flowers, brooks, and green hills. Here again, we can return to the past in our minds, if we seem to need it, or we can simply look forward to something like this again -- in the future. Without imagination and faith, we look back, trying desperately to cling to our memories -- with faith and confidence in the goodness of the world God had made for us, we do not need to look back, only remember it.

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A T O E

THE PRESIDENT'S COLUMN

by

Judd Walton



The mailing of THEATRE ORGAN, Vol I., Nos. 3 & 4 at Vallejo, California on May 5, 1960 marked the culmination of an extremely frustrating period of several months in the lives of those who care about A.T.O.E. and its Official Journal. This period was punctuated by many letters from members, some offering help, others demanding their money back, and still others just wondering what was causing the delay which by now seemed to be the rule, not the exception. Near the last, there also were received letters from several of our members of long-standing who questioned even the existence of A.T.O.E., and who wondered if perhaps since all seemed lost the Chapters should just go their own separate ways.

To state that these questions and doubts were not justified would be both untrue and grossly unfair. Members not only do have this right, but something would have been seriously wrong if such inquiries were not forthcoming. It would have indicated a lack of interest that would have been fatal to A.T.O.E. under the circumstances!

That the magazine has been delayed, is without question. WHY??? An explanation is in order.

At the time A.T.O.E. decided to produce its own Journal, to be named THEATRE ORGAN, many enthusiastic members had indicated their earnest desire to be of assistance in such an activity. Based on these intentions, and on other factors such as costs, proposed schedules, past records of performance, etc., the decision was made. To make a long story short, we have discovered that such an arrangement just doesn't work. We have also learned that many, many other organizations have made the same unhappy discovery - - - some too late to recover, and others in time to rescue their projects from complete oblivion. We believe that A.T.O.E. falls into the latter category.

When your officers finally realized that an immediate offensive had to be launched, if all was not to be lost, it took exactly three weeks to reassemble the material, produce and mail the issue in question. These materials had been prepared and ready since before Christmas, 1959. Suffice it to say, it is out, and changes have been made which we believe will finally result in some semblance of a quarterly schedule.

We have turned to a paid staff. Mr. Phil Lockwood, a veteran newspaper man on the West coast, has been engaged as our Production Manager. We have also contracted with Wheeler Printing to make-up, print, and mail the magazine. Further, we have put the secretary-treasurer on a paid basis. Dr. Ralph M. Bell will continue to serve as our editor, and Bob Jacobus as our Assistant Editor.

In the opinion of those who have been keenly aware of our problems and acted to rectify them, this is the only possible solution to a problem that has plagued A.T.O.E. from the beginning. The costs involved can be met easily by a membership of 1000 for 1960. We purposely avoided a dues increase feeling that it was not justified on the basis of A.T.O.E.'s past performance. Either we will succeed or fail on the results of our efforts during 1960 at \$4.00 per member.

This is by no means to be construed as an excuse for the unfortunate situation which has resulted in the delays,....simply an explanation. Your president is fully aware of his responsibility for the success or failure of the organization, and is prepared to accept this responsibility without quarter. Thus, we again embark with the ship refitted....this time we either shall make port and deliver the cargo... or we will founder and sink. All aboard!

This issue of THEATRE ORGAN has been mailed to all 1960 members, to all 1959 members who have not yet renewed their dues for 1960, and also to all former members. Assuming that all of our 1959 members will renew their membership for 1960, mailing this issue in advance of receipt of the four dollar dues will save the staff many hours of clerical work. In the event that dues for 1960 are not received prior to the mailing of the next issue, (Vol. II, No. 2) it will, of course, be necessary to remove your name from the mailing list. To those former members, this is an invitation to again join A.T.O.E. This issue is the first of four that 1960 members will receive, and if you should decline our invitation to join, please consider this issue a gift from all of us in A.T.O.E.. Let's not only achieve a goal of 1,000 members, but a Chapter organized in every section of the country!

CONVENTION REPORTS...

THE 1960 ANNUAL MEETING - - THE ORGAN IN 'THE LOFT'

Like any piece of music, this story has its beginning and its ending. But just where it began and just where it ended may not be clear. In fact, we might not agree on these points. Does it begin with the long hours of arrangements? Or were the ideas that brought this dream to life a points of origin? Perhaps it was a forgotten song in the heart of a boy who grew up to be Larry Bray, or Gus Farney, or was it just one of those rare gifts put here by our Creator for our spiritual uplifting? And yet it surely embraced all these items and many others.

Nor can anyone give credit to all those whose help made this meeting the happy success it became. But, let the program speak for itself.

After days of careful tuning and regulating, the organ in The Loft in Salt Lake City sprang to life on schedule. The 3:00 p.m. starting time was observed when Judd Walton, President of A.T.O.E. stepped forward and announced the opening of the 1960 Annual Meeting. He then turned to Ralph Bell who introduced the program.

Gaylord Carter, who had practiced a bit before, carefully avoided anything he might have practiced and took the group on a musical tour through the chambers. He illustrated with the Children's Marching Song how mood, tone color, and arrangement were blended into what we love and know as theatre organ music. That Gaylord knew what we liked and how we felt about it was demonstrated with the thunderous applause that followed his guided tour. About that

time it seemed that Carter, too, was enjoying things. The magical ingredient in every inspired performance appeared with the opening note and lasted long after the playing stopped. Announcing his own numbers as he went along, Carter told us some of the history of the program and added details herebefore not revealed. And since these seemed so confidential, like how to stay on a Howard seat, it would hardly befit our putting them before the world here and now. His opening number, Great Day, got off to a wonderful start, just as any prologue should have. Toward the end of a wonderful group of selections, Gaylord relived in music some of the themes from 'Beau Geste' and 'Robin Hood'. Again, he illustrated the themes individually, then combined them as in the scores. Carter's personality sparkles through all he does. He entertained, thrilled, and the hour rushed into history.



Leonard Leigh & Gaylord Carter
Solo Organists, afternoon concert.

Leonard Leigh explained his remarkable success in the organ world by mentioning, without change in facial expression, that he began his career utterly destitute and worked his way up quickly to abject poverty. But those words must have referred to something far from his musical acquisitions, for he launched the 5M/19R Wurlitzer into another ecs-

tacy. Playing in an entirely different style, Leonard managed to display remarkable talent and an equally advanced ability to entertain. Leigh's humor oozed from the organ with the same ease as from his words between numbers. And as he gave, so did he receive. With something over one hundred members present, the appreciation was unanimous and enthusiastic. And, drawing upon his years of experience, Leigh selected numbers which brought memories as well as the thrill of the moment. Once again, the hour passed with incredible speed. When Leonard Leigh finished, everyone felt that he had gotten a taste of something usually described as 'out of this world.'

One cannot come to intermission time without some acknowledgements. It is fitting that we call attention to Larry Bray's parents, Georgia and Dud (for Dudley) Bray whose encouragement and attention to details contributed so much. Maxine and Wayne Russell, also of Salt Lake City, helped with tickets, and other accounting details. These people also greeted the visitors as they entered the Loft. One might add, for benefit of those who were not there, that Maxine did distract a good bit from attention to the tickets--a few of the fellows just stood and looked, which was not a bad idea at all. For the flower arrangements and decorations we are indebted to Tom Crane--he arranged the garden patio also. Gordon Barton acted as a general chairman and helped in many ways not apparent because of the smooth running of the entire affair.

A meeting of the A.T.O.E. Directors preceded the banquet, and at that time the announcements of election of officers and other matters of policy were made by Judd Walton.

The evening concert was Gus Farney's appearance at his own organ. His complete mastery of the console and the obedience of that mighty Wurlitzer left no doubt as to the musical compatibility of this pair. A printed program with annotations aided the listeners in orienting themselves and held the non-musical

1960 HONORARY MEMBER

Mr. Farney Wurlitzer, Chairman of the Board of the Rudolph Wurlitzer Company, was unanimously elected as HONORARY MEMBER OF A.T.O.E. for 1960, at the recent Annual Meeting.

A staunch supporter of A. T. O.E. since its inception, Mr. Wurlitzer is one of the outstanding figures in the theatre organ field, from its very beginning to the present day. His election automatically makes him a member of the A.T.O.E. Board of Directors.



FARNEY WURLITZER



Gus Farney, Solo Organist, Evening Concert.

portion of the entertainment to a minimum. Gus went from one exciting number to another with speed and finesse. His great virtuosity and variety gave us the opportunity to hear this magnificent organ performing under every kind of musical attack. And one needs to mention that during the entire performances of that day, the organ itself proved an anxious to participate flawlessly as did the organists. This, indeed, was a demonstration of the loving care with which this organ had been groomed.

Gus Farney's music was characteristic of that long studied perfection that comes from tireless effort and practice combined with true dramatic musical expression. This was theatre organ music that flowed into the heart and soul of the listener. And when Gus took his last curtain call, he was visibly shaken by the tremendous display of affection which really came from the hearts of all who were there. Nothing needed saying right then, and nothing was done to interrupt this great tribute to a great organist.

From that moment until early next morning, about six, to be exact, the organ was turned over to any who wanted to play it -- or to try to. Most of us found that the simplicity with which our artists had handled it during the afternoon and evening had disappeared when they stepped away from the console. In spite of helpful suggestions, it sounded differently. But it was still the sound of a very mighty Wurlitzer, doing its best to please us all.

Among interesting highlights in this meeting was the presentation of dinner music by one of Gus Farney's students, Scott Gillespie who entertained us during dinner. This young organist did a superlative job, and we wished that we might have heard more from him.

Representation from all over the United States was at Salt Lake City on that Saturday. Claude Cansler from North Carolina probably made the longest trip to attend, but there were others from Washington, D.C., Minneapolis, Illinois, Denver, Phoenix, North Dakota, Washington, Oregon, and California. Of course, there was the usual contingent from the home town, Salt Lake City and vicinity. As night faded into dawn, and dawn brightened into day, the group dwindled and finally disappeared altogether. Each returned safely to his destination, feeling that once again, he had been entertained in the present by music and instrumental efforts out of the past. It was another glimpse of the immortality of music. It crept into our hearts and will be with us so long as we have the ability to remember, to love, and to appreciate beauty for beauty's sake alone. Thanks, Gaylord, Leonard, Gus, and thanks, too, Larry for what you gave to us.

Candid Convention Views



Bill Brown (in sweater) discussing Theatre Organs (what else) with three unidentified members: Wayne Russell in the background.



Gus Farney, Judd Walton & Gaylord Carter talking it over.



Tiny James & Maxine Russell registering Reiny Dezzler of Bismarck, N.D. with Judd Walton looking on.



Bob Jacobus, Tiny James & Maxine Russell, reception committee, with that Tibia look.



Left to right: Mrs. Richard Simonton, Dick Simonton, Gaylord Carter, Bill Brown, and Reiny Delzer discussing the last number.

Pictures courtesy of Bill Lamb, Princeton, Ill.



The **KILGEN STORY**

The finest example of a Kilgen organ was the installation in the Piccadilly Theatre, Chicago. Leo Terry, who opened the house, is seen above at the console, in 1927

By CHARLES CROOK and BROTHER B. A. CORSINI

KILGEN: here we have a name not too familiar to the readers of THEATRE ORGAN. Perhaps the only previous mention of this famous old name on these pages was in the article which appeared in an early issue of TIBIA about Herbie Koch of WHAS, Louisville, and his studio Kilgen there. Yet the fact that Kilgen did build many theatre organs is attested to in the accompanying list of theatre organ installations. As nearly as can be determined at this time, we find a grand total of 191 installations!

Probably the most heard of these organs was not in a theatre, but at Radio Station KMOX, St. Louis, with Venida Jones at the console. This organ shared time with Ann Leaf from the Paramount Studio on CBS Radio back in the days before a disk jockey was even dreamed of. However, the finest example of Kil-

gen theatre organ was the installation at the Piccadilly Theatre, Chicago. This was their pride and joy, and rightly so, for at the time it was the largest model the Kilgens had built.

The Piccadilly Theatre was built by H. Schoenstadt & Sons at a cost of some \$4,000,000.00 in 1926-27 on the South Side of Chicago in the Hyde Park district. This figure includes the apartment hotel which surrounds the theatre proper, a very imposing building even today. The Piccadilly was designed by C. W. and Geo. Rapp, Architects, who also designed the Ambassador, St. Louis, and many other of the large luxury houses of that era. The organ, built by Geo. Kilgen & Sons, was purchased in April, 1926, at a cost of \$23,500.00, and Leo Terry assisted in the preparation of the stop list along with the Kilgen staff. Terry,

who died just this past year, opened the Piccadilly and also the Rialto (Barton) Theatre, Joliet, Illinois.

The console for the Piccadilly left the factory in the unfinished state shown in the accompanying photograph. The fancy art and scroll work, along with the gold-bronze finish, were applied by the Decorator Supply Company of Chicago, which also finished the Wurlitzer console for the Ambassador, St. Louis. The Baldwin Grand piano, which was to be an outstanding feature of this organ, was also finished in the same bronze-gold color. With the Decorator Supply Company doing both the Piccadilly and the Ambassador consoles, it can be assumed that they worked with the architect and did the finishing job on all of the consoles for the theatres he designed.

The Piccadilly piano had an unique

action and as far as we have been able to discover, was one-of-a-kind . . . this feature not having been used by anyone except Kilgen. Usually, in the U.S., pianos were placed in the chambers, though there are a few exceptions. The motive for placing them there was mainly to obtain the expression afforded by the swell shades. Since the Baldwin grand was to be exposed on the balcony below the chamber, a different arrangement had to be used. The right hand swell pedal on the console has the often-seen piano-sustain button which as usual controlled the sustaining pedal on the piano. However, the action of the swell pedal itself controlled the striking power of the piano action. In other words, with the swell pedal in a closed position the wind pressure on the piano action was low so that the piano wires were struck lightly. As the pedal was depressed to an open position, the wind pressure was increased so that the piano action struck with full force. Thus the force of the striking action varied with the position of the swell pedal. With this arrangement the organist could control the expression of the piano as well as if he were at the piano keyboard.

It may be well to note here that opposite the piano, on the balcony below the opposite chamber, there was placed a stringed harp, spotlighted as was the piano. However, it was a "phony," as the "harp" sound was really a product of a regular xylophone-type harp concealed behind curtains. This xylo-harp was made by Kohler-Liebich, one of the very best at the time.

Then came the opening! Originally it had been scheduled for Christmas of 1926, but for various reasons was postponed until Jan. 23, 1927. The audience was composed of invited guests, some 4000 of them, with the Mayor of Chicago

seated in a choice spot. When Leo Terry played the piano for the first time the audience stood up to get a better look at the instrument way up there on the little balcony and marveled at the wonderful expression obtained by the organist seated at the console in the pit.

But all was not "peaches and cream". Naturally, everything has its little weaknesses, and to go back a few days before the opening, we find evidences of the usual chaos that precedes most important events. To start with, the generator was giving trouble and the Glockenspiel and xylophone hammers were slipping on their shafts. Then the reservoir springs started to snap. A new and larger generator was supplied, the hammers were tightened and heavier springs installed on the reservoirs. Everything finally worked out fine, and on opening night, Kilgen had an instrument they could truly be proud of.

The records fail to reveal how long Leo Terry remained at the Piccadilly console. In looking through old papers of that date, it appears he was soon followed by Mildred Fitzpatrick, who was considered the outstanding woman organist of the time by her male counterparts.

To bring this account of the Piccadilly Kilgen to a close, of interest is a rather novel attachment Leo Terry had rigged up for use during his solos. He sometimes sang as he accompanied himself on the organ. For this he used a separate small keyboard mounted behind him, a little to one side. When he came to this point of his solo he simply swung around, faced the audience, and gave them his all, while accompanying himself on this auxiliary keyboard connected to the main console.

This wonderful instrument, like so many others, was used for less than five years. The coming of the "talkies"

SPECIFICATIONS OF KILGEN ORGAN IN PICCADILLY THEATRE, CHICAGO

along with the depression soon eliminated such "unnecessary" items as organs and organists. Today? The last rumor afloat about the Piccadilly instrument was that it had suffered severe damage from rain and flood. A rather sad ending for such a glorious beginning.

(ED. NOTE: In a letter to Bro. Andy dated Jan. 23, 1960, Tom Garrett of Chicago, Ill. states that he played the organ a few days prior to writing the letter. Other makers also used the same principle described above to control the piano volume. Wurlitzer used a four stage control device.)

Kilgen Family

According to research by the Kilgen family, Sebastian Kilgen fled from France to Durlach, Germany, where he built the first Kilgen organ in 1640. The trade was handed down from generation to generation, and in 1851 the Kilgen craftsmanship was brought to this country by George Kilgen, who set up the first Kilgen factory in New York City. After George Kilgen's death, the business was brought to St. Louis by his son, Charles. That was in 1873, and the next fifty years saw the company grow to be one of the largest, if not *the* largest, organ manufacturers in the country.

Then, in 1932, Charles Kilgen died and the business was handed down to his four sons; Eugene, George, Alfred and Charles, Jr., after which it was operated for a short time, and disbanded. A few of the former employees then organized what was called "Kilgen Associates", which also lasted a short time and disbanded.

In 1939, Eugene Kilgen, with the assistance of his brother Charles, Jr., as plant manager, and Max Hess, another Kilgen veteran, as designer, organized "The Kilgen Organ Company". Shortly after organization, World War II came along and the company put aside organ building and went into the production of gliders. When the war was over, the building of organs was restored and continued until the present time.

The future of the company is questionable, another result of present-day inflationary conditions.

Below: Interior of Piccadilly Theatre, in 1927



CHAMBER & RANKS SOLO CHAMBER	Pres.	Pipes	Compass	Pedal	Accomp.	Acc. 2nd	Great	Gt. 2nd	Bomb.	Solo
Tuba	15"	85	16'-4"	16-8	8	8	16-8-4	16-	16-8-4	16-8-4
Trumpet	10"	61	8'	8	8		8		16-8-4	-8
English Horn	10"	85	16'-4"		8		8			8
Tibia Clausa	15"	97	16'-2"	16-8	16-8-4	8-4-2 2/3	8-4-2 2/3	16-8	16-8	16-8-4-2 2/3
Kinura	10"	61	8'		8		8			8
Brass Saxophone	10"	61	8'	8	16-8	8	16-8		16-8	16-8
Solo String	10"	97	16'-2"	16-8	16-8-4	8	16-8-4-2		16-8	16-8
Vox Humana	6"	73	8'-4"		8-4		16-8-4			16-8
Dulciana	10"	73	8'-4"	8	8-4		8-4			8
Marimba		49			x		16			8
Harp					8-4	8				8
Master Xylophone		49			16 (Mid C'')		x			8
-32' Resultant 10 2/3										
MAIN CHAMBER										
Open Diapason	10"	85	16'-4"	16'-16-8	8	8	16-8-4		16-8	16-8
Tibia Clausa	15"	80	8'-1 3/5'	8	8-4	8-4-2 2/3	16-8-4-2 2/3-2-1 3/5			16-8-4-2 2/3-2
Krumet	10"	61	8'		8		8		16-8-4	8
Clarinet	10"	61	8'	8	8	8	16-8	8	8	8
Viol D'Orchestre	10"	73	8'-4"	8	8-4		16-8-4		8	8
Viol Celeste	10"	61	8'		8-4		8		8	8
Orchestral Oboe	10"	61	8'	8	8		8			8
Oboe Horn	10"	61	8'		8	8	8		16	8
Flute-Bourdon	10"	97	16'-2"	16-8-4	16-8-4-2 2/3-2		16-8-4-2 2/3-2		16-8	16-8
Vox Humana	6"	73	8'-4"		8-4		16-8-4			16-8
Grand Piano		85	16'-4"	16-8-4	8-4		16-8-4		16-8-4	8
Chimes		20				8	x			8
Xylophone		37					x			8
Glockenspiel		37					x			8
Orchestra Bells Re-it							8			8
Chrysoglott		49			x		x			8
Bass Drum				x						
Tympani				x						
Cymbal				x						
Crash Cymbal				x						
Chinese Gong				x						
Snare Drum Tap					x		x			
Snare Drum Roll				x	x					
Tom Tom					x					
Castanets					x					
Tambourine					x					
Chinese Block					x					
Shuffle (air)					x					
Sleigh Bells							4			
COUPLERS										
Pedal to				4						
Accomp. to				8	4					
Great to				8			16- 4		8	
Bombarde to									4	
Solo to				8	8	8	8-4-3rd-5th-7th	8	16-8-4	16- 4

Sustenuato All Stops - No Couplers

GENERAL

SPECIAL EFFECTS

Two Vox Humana Tremulants
Two Tibia Tremulants
Two Expression Pedals main and solo
One Master Swell Switch to be worked by hand lever.
One balanced Crescendo Pedal entire organ
One Sforzando Pedal Lock Down
One Thunder Pedal P
One Piano Expression Pedal
Two General Tremulants
One Tuba Tremulant
One Thunder Pedal FF
One Sustenuto Cancel Pedal
Twelve Master Combination pistons controlling the twelve combination pistons under each Manual including Pedal Stops.
One Master cancel piston affecting everything.

Controlled by Levers located over Solo Manual
Surf Effect
Fire Gong reiterating
Train Whistle
Telephone Bell
Loud Siren
Sleigh Bells two tones
Factory whistle
Large Klaxon Horn
Steam boat Whistle
Wind and rain effect
Bird Whistle Two tones one in each chamber
Aeroplane effect
Anvil

INDICATORS

SPECIAL

Main Expression Light Indicator
Solo Expression Light
Master Swell Light
Crescendo and Sforzando Light Indicator

Combination pistons set back of organ console.
Lights under console also lights to light up console.
Tablets

Couplers.....Black
String.....Amber
Horns.....Pearl
Bourdon, Flute and Relative Tablets White
Reeds.....Red
Percussions...Blue
Traps.....Green

Kilgen Unit Orchestra and Theatre Organ Installations

Theatre	Location	Manuals & Ranks	Year Built	Twentieth Century WHT Radio (Moved to WIBO in 1928)			
Alcazar /1	Birmingham, Ala.	2/7	1919	White Palace	"	3/5	1926
Avon	"	2/3	1927	Peart	Gillespie, Ill.	2/3	1927
Bijou /1	"	2/9	1919	Illinois	LaGrange, Ill.	2/3	1926
Lyric	"	2/5	1925	Lido	Maywood, Ill.	3/9	1926
Pantages	"	2/5	1927	Capitol	Rockford, Ill.	3/9	1927
Ritz	"	2/4	1926	Citizens	Brazil, Ind.	2/5	1928
KFPW Radio	Ft. Smith, Art.	2/6	1936	Strand	Crawfordsville, Ind.	3/5	1927
Majestic	Little Rock, Ark.	2/5	1925	Broadway	Gary, Ind.	2/4	1925
Enderts	Crescent City, Cal.	2/3	1927	Orpheum	"	2/4	1926
LaPaloma	Encinitas, Cal.	2/4	1927	Palace	"	3/9	1925
KFVD Radio	"	"	"	Ritz	"	2/3	1927
(Hal Roach Studio)	Los Angeles, Cal.	3/5	1930	Grand	Madison, Ind.	2/4	1928
Radio Station (Nat'l Theatre Sply)	San Francisco, Cal.	2/4	1927	KOIL Radio	Council Bluffs, Ia.	2/3	1927
Unique	Santa Cruz, Cal.	2/3	1927	New Grand	Keokuk, Ia.	2/5	1924
Whittelt	Woodside, Cal.	3/6	1929	Royal	LeMars, Ia.	2/3	1927
KLZ Radio	Denver, Colo.	2/5	1927	Eldorado	Eldorado, Kans.	2/4	1927
Orpheum	Danielson, Conn.	2/3	1928	Zarah	Great Bend, Kans.	2/3	1927
Dreamland	New Haven, Conn.	2/3	1927	Royal	Hutchinson, Kans.	2/3	1926
Palace	Rockville, Conn.	2/3	1928	Miller	Manhattan, Kans.	2/3	1926
Palace	Stamford, Conn.	3/9	1928	Mystic /1	Pittsburg, Kans.	2/7	1915
Strand	"	3/9	1928	Jay Hawk	Topeka, Kans.	3/9	1926
Strand /1	Athens, Ga.	2/7	1919	Orpheum	Wichita, Kans.	2/11	1922
Rivoli	Rome, Ga.	2/5	1928	WHAS Radio /2	Louisville, Ky.	4/14	1936
Aurora /1	Aurora, Ill.	2/8	1919	Grand	New Orleans, La.	2/3	1928
Ritz or Oakwyn	Berwyn, Ill.	3/9	1925	Argonne	Bel Air, Md.	2/3	1928
Atlantic	Chicago, Ill.	3/11	1926	Alpha or Caton	Catonville, Md.	2/4	1928
Clearing	"	2/3	1926	Towson	Towson, Md.	2/4	1927
Criterion	"	2/5	1926	WHDH Radio	Boston, Mass.	2/5	1935
Frolic	"	2/5	1926	Crown	Lowell, Mass.	2/3	1928
Iris /1	"	2/8	1917	Riverside	Medford, Mass.	3/5	1927
Kenwood	"	2/4	1926	Embassy or Moody	Waltham, Mass.	3/9	1927
Lynch	"	3/9	1926	Birds State	Grand Rapids, Mich.	2/4	1927
Metropole	"	2/3	1926	Lyric	Harbor Springs, Mich.	2/3	1927
Milford	"	2/7	1926	Ham /1	Minneapolis, Minn.	4/29	1919
Monogram	"	2/3	1927	Leola	"	2/3	1927
Oak	"	2/3	1926	Lyric /1	"	2/8	1917
Orchid	"	2/3	1926	Loring /1	"	2/9	1919
Piccadilly	"	4/19	1926	Ritz	"	2/3	1926
Steuben Club	"	3/6	1927	Roof Garden /1	"	2/11	1919
				Unique /1	"	2/8	1917
				WAMD Radio /3	"	2/4	1926

THE KMOX ORGAN

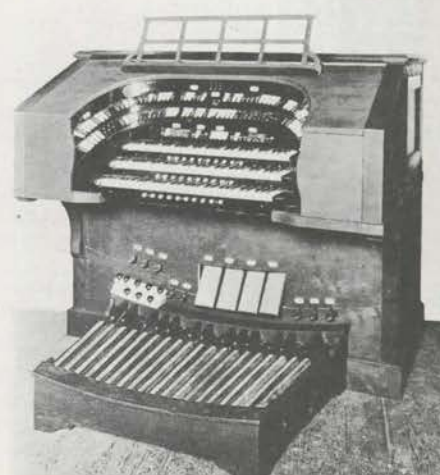
The KMOX organ, started as a 2/5 in 1925, rebuilt in 1929 to a 3/10, added to in 1931 to a 3/16, and a new console installed in 1934 to finally make it a 4/16. To the best of our knowledge, it was or is not a Wurlitzer in any part. Its history after it was closed down at KMOX is interesting. During the war when new organs were not being built, this instrument was sold to a church in Illinois, and over a period of several years was being rebuilt along more "churchy lines". Before it was finished, the man doing the work either disappeared or died, and it never was completely revamped.

A few years ago, Fred Pillsbury, president of Century

Electric Corporation in St. Louis, purchased the entire organ, just for the console, which he is understood to be using with electronic components which he is building. At that time he put another 4m church console with the balance of the KMOX organ and donated or sold it to the First Methodist Church, Cuthbert, Ga.

The entire organ has been rebuilt by the Kilgen Company, and is presently awaiting completion of the church for installation. The old stop-list is being retained almost completely, with the tibia, tuba, and even the kinura.

If you ever get to Cuthbert, Ga., stop in and hear the organ, and you may still recognize it!



Standard Kilgen 3 - Manual Console, Double Touch 2 Manuals.

WAMD Radio /3	"	2/5	1927	Cortland	"	2/3	1927
Sheldon Memorial	Red Wing, Minn.	2/8	1926	Dixie	Rochester, N.Y.	2/5	1929
Aston /1	St. Paul, Minn.	2/11	1919	Rivoli	Schenectady, N.Y.	2/3	1927
Capitol /1	"	4/29	1919	Wade	Morehead, N.C.	2/3	1928
Princess /1	"	2/10	1917	Paramount Grand			
Strand /1	"	2/8	1917	or Benbow	Mt. Airy, N.C.	2/3	1927
Strand	Laurel, Miss.	2/6	1926	Lyceum	Canton, Ohio	2/4	1927
Broadway	Cape Girardeau, Mo.	3/8	1925	Lakona	Celina, Ohio	2/3	1927
Star	Hannibal, Mo.	2/3	1925	Montgomery Amuse-			
Alladin	Kansas City, Mo.	2/5	1927	ment Co.	Cincinnati, Ohio	2/4	1927
Empress /4	"	2/9	1917	Mt. Pleasant	Cleveland, Ohio	2/4	1927
Garden /1	"	2/13	1919	Hippodrome	Columbus, Ohio	2/3	1926
J. W. Jenkins Music /5	"	2/3	1926	Oakland	Marion, Ohio	2/3	1928
Ocase	"	2/3	1927	Norwood	Norwood, Ohio	2/4	1928
Colonial	St. Joseph, Mo.	2/3	1927	Broad & Larkin	Sidney, Ohio	2/3	1927
Arsenal /6	St. Louis, Mo.	2/7	1921	Ohio	Youngstown, Ohio	2/4	1927
Capitol	"	2/8	1924	Ritz	Ardmore, Okla.	2/4	1927
Cinderella /7	"	2/10	1917	Glory B	Miami, Okla.	2/5	1925
Columbia /1	"	2/10	1919	WKY Radio	Oklahoma City, Okla.	4/14	1934
Delmonte /1	"	2/9	1920	Lucien Becker			
Empress /4	"	2/9	1921	Studio /1	Portland, Ore.	2/7	1920
Grand Opera House /1	"	2/9	1919	Capitol	Portland, Ore.	2/4	1928
KMOX Radio /8	"	4/16	1934	Seville	Easton, Pa.	3/9	1929
New Grand Central /9	"	3/15	1920	E.W. Albertson's	Kane, Pa.	2/4	1927
Pershing /1	"	3/12	1919	Setzer	Palmyra, Pa.	2/4	1927
Ritz	"	2/4	1925	Forum	Philadelphia, Pa.	3/9	1928
Sixth & Chestnut /1	"	2/5	1920	WFIL Radio	"	4/14	1937
Strand /1	"	2/5	1917	American	Pittsburgh, Pa.	2/3	1927
West End Lyric	"	2/4	1920	St. Mary's	St. Mary's, Pa.	2/5	1928
Rex	Albion, Nebr.	2/3	1927	Strand /10	Scotsdale, Pa.	3/4	1928
Rivoli	Beatrice, Nebr.	2/4	1926	Hope	Providence, R.I.	2/4	1927
Bonham	Fairbury, Nebr.	2/4	1926	Park	Woonsocket, R.I.	2/3	1927
Fremont	Fremont, Nebr.	2/4	1926	Poplar	Memphis, Tenn.	2/3	1927
Rivoli	Hastings, Nebr.	2/4	1926	WLAC Radio /11	Nashville, Tenn.	4/12	1938
Sun	Holdridge, Nebr.	2/3	1927	Capitol	Brownsville, Tex.	2/3	1927
Empress	Kearney, Nebr.	2/4	1926	Majestic /1	Dallas, Tex.	2/8	1921
Granada	Norfolk, Nebr.	2/4	1927	Wells /1	"	2/9	1919
Benson	Omaha, Nebr.	2/4	1926	Majestic /1	Ft. Worth, Tex.	2/9	1922
Corley	"	2/4	1926	Majestic /1	Houston, Tex.	2/15	1922
Lathrop	"	2/3	1926	Majestic /1	San Antonio, Tex.	2/9	1922
Leavenworth	"	2/4	1926	Rivoli	San Benito, Tex.	2/3	1927
Mona Lisa	"	2/3	1926	Woodberry	Cedar City, Utah	2/3	1927
Strand	Hackettstown, N.J.	2/3	1928	(Name Unknown)	Salt Lake City, Utah	2/3	1927
Liberty	Irvington, N.J.	2/4	1927	Eastwood	Madison, Wis.	2/5	1930
Mt. Ephraim	Mt. Ephraim, N.J.	2/3	1929	Cosmo	Merrill, Wis.	2/3	1927
Majestic	Paterson, N.J.	2/3	1927	Ritz	Milwaukee, Wis.	2/5	1926
Westwood	Westwood, N.J.	3/9	1928	Zenith	"	2/7	1927
Paramount	Albany, N.Y.	3/5	1927	Classic	Watertown, Wis.	2/3	1927
Gold	Brooklyn, N.Y.	2/3	1927	Grand	Wausau, Wis.	3/6	1926
Fortway	"	3/9	1927	Mermac	West Bend, Wis.	2/3	1926
Graham (or Gerittsen)	"	3/5	1927	N.W. Conservatory			
Mont Marte	"	2/4	1927	of Music	Milwaukee, Wis.	3/5	1927
Bandbox	Bronx, N.Y.	2/3	1928	WKAF Radio	"	2/4	1926
Metro	"	2/5	1927	LaScala	Vienna, Austria	3/10	1931
Orpheum	Kingston, N.Y.	3/5	1927	Encanto	Havana, Cuba	3/5	1927
Earl Carroll	New York City	3/6	1929				

- /1 These organs are not unit organs, but straight organs, some of which are partly unified. They contained typical theatre stops.
- /2 WHAS Radio, Louisville - 1932 - Original organ - 3m 7r
1934 - Additions - 3m 10r
1936 - Rebuilt - 4m 14r
- /3 WAMD Radio, Minneapolis - 2 organs recorded, but the second may have been the addition of another rank, only. Records are not clear.
- /4 This organ was built for Empress, K.C., Mo. in 1917 - moved to Empress, St. L., Mo. in 1921 - moved to Orpheum, Wichita, Kans. in 1922.
- /5 This organ was probably sold by Jenkins to a theatre. Records incomplete.
- /6 Arsenal, St. L., Mo. moved from Pershing, St. L., Mo. and rebuilt.
- /7 Cinderella, St. L., Mo. moved from Old Grand Central, St. L., Mo. in 1924. Moved to Kingsland, St. L., Mo. 1925.
- /8 KMOX Radio, St. L., Mo. - 1925 - Original organ - 2m 5r
1929 - Rebuilt - 3m 10r
1931 - Additions - 3m 16r
1934 - New Console - 4m 16r
- /9 New Grand Central, St. L., Mo. - 3rd manual on this console controlled the xylophone and harp, only, and no other stops.
- /10 Strand, Scotsdale, Pa. - 3rd manual was a dummy and was not operable.
- /11 WLAC Radio, Nashville, Tenn. - Rebuilt Wurlitzer.

RECORD REVIEWS

Organ Recordings

COLOSSUS - Gus Farney, Organist at Larry Bray 5-19 Wurlitzer, Salt Lake City. Warner Brothers Record, B1359, Mono, WS 1359 Stereo.

Packaged in a jacket with a particularly colorful shot of the pipes in the Solo Chamber which shows off the beautiful Brass Trumpet, reflecting multi-colored lighting, this fairly recent release has had unusual sales success -- for a reason! For here is organ music to match the sparkle and color displayed on the jacket cover!!! Gus Farney uses his artistic talents to good advantage throughout the rather wide variety of selections, and combines this with some really fine registrations with pleasing results to any organ enthusiast. Note the Vibraharp in Londonerry Air, as well as Tuba Horn, Tibias and English Post Horn. (Which is, by the way, a Robert Norton). The Marimba Harp shows up nicely in Singin' In The Rain, as does the Piano. Other percussions are used to advantage throughout. You'll Never Walk Alone starts out with a nice Vox Humana combination and builds up to a climax that'll really convince you its true! A crisp rendition of Veradero is followed by a nice ballad, Cryin' For The Carolines, a la Crawford. Listen here for the counterpoint on the Tuba Horn! And so on through a peppy finale, Canadian Capers. Although its listed as 24 ranks, the 5 ranks of Morton strings had been removed at the time of the recording due to a faulty chest - but you won't miss 'em! A real nice little touch is the recommendation at the lower right corner, back side, of other organ recordings on competitive labels! One'll get you five its Bray's idea!!! A really fine recording and a credit to all who were responsible.

BEYOND THE BLUE HORIZON, United Artist, #UAS 5056, Jonny Seng, Organist, Dick Loderhose Wurlitzer.

This release, reviewed in stereo, literally swept us off our feet! The accurate record jacket notes by Ben Hall are again proof that such can be well written, interesting, analytic and entertaining! The sound of the organ has been extremely well recorded, with fine small sounds captured as accurately as the fiery brass reeds. It displayed real depth and perception, and to date is one of the nicest sounding releases to be had!

Johnny Seng, so far as we know, herein makes his debut as a contemporary theatre organist, and well he deserves the title. He combines modern harmony, tasteful registration with sensitive technique to bring forth really wonderful music. This recording will stand repeated listening without wearing on the individual, and much is to be learned from a careful analysis of his playing. If you like modern theatre organ music, well played with a wide selection of pop tunes, you will find this a wise choice to add to your library.

A STEREO INTRODUCTION TO THE WORLD FAMOUS WURLITZER PIPE ORGAN FORMERLY OWNED BY PARAMONT PICTURES CORP. U.A. #UAS 5059 - Stereo, Dick Scott, Johnny Seng, Don DeWitt, Organist, Dick Loderhose Wurlitzer.

Here is the first release of the famous Paramount Studio Organ since its re-installation in the home of Dick Loderhose. An excellent color shot of the 4 manual console eliminates the need for further description of this recording, except that perhaps you might not yet have heard it! First of all, Loderhose and United Artists are to be commended for the ACCURATE and COMPLETELY DESCRIPTIVE statements by Ben Hall. Too many organ recordings released recently have insipid, inaccurate, and thoroughly misleading jacket notes and cover photos. Our collective hat is off to this effort, but not for this reason alone. Herein you will find vivid proof that this famous organ will long yet play over the air waves! If not on radio, at least on stereo hi-fi. Each artist does two numbers on each side, and it is difficult to describe their efforts without appearing to show favoritism...so we won't. This is but the first release of many more to come, and fortunate we are to have these to look forward to. Don't let the non-de-plume Dick Scott fool you though --guess who? -- the proud papa! CONGRATULATIONS!

MUSIC OF THE EXOTIC EAST, Fantasy Record, #8013, Stereo, Korla Pandit, Organist, Lorin Whitney Studio Organ.

Korla Pandit turns to the Theatre Pipe Organ in this Stereo Release to present his interpretation of a varied selection of numbers generally associated with the Far East. Others are included which have an Oriental or Egyptian air, such as "Love Song Of The Nile". Making full use of the percussions, as could be well expected in this type of recording, the organ stands up

well to stereo treatment. The pace of all of the numbers is somewhat similar, with a slow definite rhythm. This is definitely mood music, and a very definite mood at that. If this type selection is to your liking, so will be the record

CHRISTMAS IN YOUR HEART, United Artist, #UAS 5057, Reginald Foort, Organist, Dick Loderhose Wurlitzer.

Reginald Foort needs no introduction to theatre organ enthusiasts anywhere in the world, so far as we know. But if we are mistaken, he is adequately introduced on the record jacket notes written by Ben Hall. If further introduction is required, it is only necessary to put this record on your stereo turntable to meet him personally, Mr. Foort is simply perennially good. You can be assured that his name on a label guarantees the product. In this recording, Foort does more to display the tonal finery of the former Paramount Studio Wurlitzer than you might believe possible. There is no mistaking the intent of this record, and those intentions are completely fulfilled. It's Christmas Music, played in an amusing and contemporary vein that will be a welcome addition to your festive season, whether you buy it now or at Christmas time. But just from a theatre organ enthusiasts point of view, here is an opportunity to hear the happy combination of organ artistry and instrumental beauty in all of its detail, right down to the 16' Double String Celeste in the pedal.

THE FAMOUS RADIO CITY MUSIC HALL ORGAN, Col. #CL1434 - Monaural. ASHLEY MILLER, Organist. Radio City Music Hall, 4 Manual Wurlitzer.

Just recently received, this record is long over-due for reviews on these pages! Here again, is real theatre sound, and Ashley Miller has demonstrated acute sensitivity to registration and orchestration of the wide variety of selections offered. Made up of pop tunes, or perennial favorites, on the first side, and a selection of waltzes on the second side, the record is similar to an earlier Columbia release (#CL945) in this respect, i.e., like numbers grouped together on each of the two sides. Especially nice are "A Foggy Day", "Someone To Watch Over Me", and "Fascination". The difficulties encountered in recording a large organ located in a large theatre are almost beyond comprehension. The very mechanics of sound are against it from the start! Nevertheless, here has been captured not only the delicate reeds, but full organ as well. This is truly a fine release, and a credit to both Miller and Columbia.

THE MARR & COLTON SYMPHONIC REGISTRATOR

by ALLAN R. MILLER, Granby, Conn.

One of the most unusual gadgets to be found on a theatre organ is the Marr & Colton Symphonic Registrator, such as is installed in the Colonial Theatre, Hartford, Connecticut. The Symphonic Registrator is an extra row of stop tablets labeled with moods instead of the conventional stop names. These tablets operate like pistons, actuating the stops which would create the desired effect. A typical example of the use of this Symphonic Registrator would be during a church scene. The organist would press the tab marked CATHEDRAL and a relay would automatically select these stops:

PEDAL:	
Violone	16'
Flute (Tib)	8'
Open Diapason	8'
ACCOMPANIMENT:	
Tibia Clausa	8'
Open Diapason	8'
Octave	4'
SOLO:	
Contra Viol	16'
Tibia Clausa	8'
Open Diapason	8'
Viol d' Orchestra	8'
Viol Celeste	8'
Octave	4'
Flute (Tib)	4'

The tablets controlling the Symphonic Registrator on the Colonial Marr & Colton are:

LOVE, <i>Mother</i>	SUSPENSE
LOVE, <i>Romantic</i>	GARDEN
LOVE, <i>Passion</i>	WATER
LULLABY	RURAL
QUIETUDE	CHILDREN
JEALOUSY	HAPPINESS
HATRED	FESTIVAL
ANGER	FOX TROT, <i>Verse</i>
EXCITEMENT	FOX TROT, <i>Chorus</i>
AGITATION	WALTZ, <i>Verse</i>
WALTZ, <i>Chorus</i>	STORM
MARCH	CHASE
ROYALTY	CHINESE
MYSTERIOUS	ORIENTAL
GRUESOME	SPANISH
NEUTRAL	FUNERAL
NEUTRAL	SORROW
NEUTRAL	PATHETIC
RIOT	CATHEDRAL
FIRE	FULL ORGAN

As the Registrator relays were wired at the factory, it is almost impossible to trace connections to find out the stops used for each mood.

The stoplist of the Colonial Marr & Colton is as follows:

PEDAL:	
Violone	16'
Contra Tibia Clausa	16'
Tuba	8'

Flute (Tib)	8'
Open Diapason	8'
Cello (Viol & Celeste)	8'
Acc. to Ped.	8'
Solo to Ped.	8'
Cymbal . . . . .	.
Bass Drum . . . . .	.
Kettle Drum . . . . .	.
ACCOMPANIMENT:	
Contra Viol	16'
Tibia Clausa	8'
Open Diapason	8'
Viol d' Orchestra	8'
Viol Celeste	8'
Tuba	8'
Vox Humana	8'
Clarion	4'
Octave	4'
Flute (Tib)	4'
Violin	4'
Violin Celeste	4'
Harp . . . . .	.
Orchestra Bells . . . . .	.
Solo to Acc.	16'
Solo to Acc.	8'
Solo to Acc.	4'
Wood Block . . . . .	.
Castanets . . . . .	.
Tom - Tom . . . . .	.
Tambourine . . . . .	.
Triangle . . . . .	.
Snare Drum, <i>Loud</i> . . . . .	.
Snare Drum, <i>Soft</i> . . . . .	.
Tremulant	o

SOLO:	
Contra Tibia Clausa	16'
Contra Viol	16'
Vox Humana, <i>TC</i>	16'
Tibia Clausa	8'
Open Diapason	8'
Viol d' Orchestra	8'
Viol Celeste	8'
Tuba	8'
Vox Humana	8'
Kinura	8'
French Horn	8'
Oboe, <i>Syn.</i>	8'
Saxophone, <i>Syn.</i>	8'
Quint (Tib) . . . . .	.5-1/3'
Octave	4'
Flute (Tib)	4'
Violin	4'
Violin Celeste	4'
Vox Humana	4'
Twelfth (Tib) . . . . .	.2-2/3'
Piccolo (Tib)	2'
Xylophone . . . . .	.
Glockenspiel . . . . .	.
Chimes . . . . .	.
Tremulant . . . . .	.

- o Accompaniment Chamber (Right Side)
- o Solo Chamber (Left Side)

The organ is intact, but the console is in very bad condition. Organ is not for sale, and due to type of installation, cannot be removed from the chambers. There are 101 stop tablets, 8 ranks, 5 pistons per manual.

CIGAR BOX ORGAN

By E. J. Quinby

Hastening down Vesey Street in New York, toward the ferry, my eye caught the sign in a cut-rate hardware store window: SPECIAL SALE ON ELECTRONIC ORGANS, \$7.50, WERE \$19.50. I dashed in and asked for a demonstration. "We couldn't play it here, you have to take it home and play it through your radio," I was informed.

"What kind of tone has it got," I inquired, "Is it a flute tone, a reed tone, or a string tone?" (The sign mentioned that it was suitable for churches!)

"I wouldn't know about that," the salesman dodged, "but it sounds just like STATIC."

With this reassuring guarantee, I grabbed the package and resumed my dash for the ferry. Once aboard the connecting commuter train, I opened the carton, and unscrewed the lid of my musical cigar box. Inside I discovered a miniature two

octave plastic keyboard, a chain of little resistors, a single vacuum tube and a set of batteries. There was also a little pilot light and a switch, to indicate when the "blower" was running.

Reaching home, I unlimbered this strange little device, stretched its antenna wire over the radio cabinet, and tuned the radio in to the required frequency to pick up the oscillations from the cigar box "transmitter". Like the Solovox, it produces one note at a time, the highest key depressed taking command. I could play solo melodies on it without too much difficulty, in spite of the condensed dimensions of the keyboard. Its weird tone could be slightly altered by manipulating the tone-controls on the radio set. And the volume is limited only by the power capacity of one's radio.

P.S. It lived up to the man's guarantee.

CHAPTER ACTIVITIES

LAND O'LAKES CHAPTER

On Monday, March 1, our chapter met at the River-Lake Tabernacle in Minneapolis. The organ installed there is a 2m 7r Wurlitzer which was originally installed in the Vitagraph Theatre in Chicago in 1924. This church purchased the organ in 1929 and has used it constantly since then.

The console has been refinished so many times it's nearly black. It has a single bolster of stop tabs in a very shallow "horse shoe." Many of the tabs are blank. The organ is installed in a single chamber to the right of the stage, and the console stands on stage near the chamber end. The building is a barn-like hall, laid out as though it may have been a theatre or meeting hall at one time. It has a very lively echo.

Several members played during the early part of the evening. We are fortunate in having so many good organists in our ranks. We then had a short business meeting at which time the



Land O'Lakes group around console at WCCO Studio.



S.H. (Sally) Cargil Land O'Lakes chairman and Bob Paige at Bob's Villa.

THEATRE ORGAN ENTHUSIASTS
Member
A.T.O.E.
Signature: *[Handwritten Signature]*
Expires: *Dec 31*

POTOMAC VALLEY CHAPTER ORGANIZED

On September 13, 1959, the first and organization meeting of the Potomac Valley Chapter of A.T.O.E. was held at the Alexandria Arena. A.T.O.E. members attending the meeting, and responsible for the welcome decision include Erwin A. Young, Jr., who was elected Chairman. Erwin is a Capitol Airlines pilot, and will soon complete installing a Style E Wurlitzer in a music room added to his home. Jim Boyce, has his 2 manual 7 rank Wurlitzer installed in the Alexandria Rink and plays daily. Lt. Col. Ted Brown is a former movie organist from the San Antonio Texas area. Also present were Dick Collins, also an airline pilot, Al Erling, manager of the Columbia Theatre in Wash., D.C., Cliff Carter who plays a Hammond at the National Arena in Washington, and Ray Jenkins who plays a Conn in the Willard Hotel, Bob Wyant, Allan Robey, Lillian Protheroe, and Bob Jones.

communications were reviewed. It was decided that our fiscal year would coincide with the national ATOE, i.e. January 1 through December 31. So, many dues were collected, both national and chapter, and more will be coming shortly.

Our refreshments were rather novel. Mrs. Donald Taft had brought along several boxes of doughnuts which had been frozen since our January meeting. She had thawed them out carefully that afternoon, but by evening they had hardened to concrete! The ladies baked them, steamed them, and kneaded them to no avail. Sal Cargill came to the rescue, however, with some trick involving a damp handkerchief which softened the doughnuts just long enough to eat. We hope they digest. (ED. NOTE -- We have heard nothing since -- we can only hope the refreshments were not fatal!)

In the transmittal for application for a Charter was included a statement to the A.T.O.E. Board of Directors, which is quoted in part as follows: The undersigned residents of the area of our Nation's Capitol have been drawn together because.... we share the enthusiasm aimed at expanding the purposes of A.T.O.E. To further this purpose, we feel that an organization of like-minded individuals is a necessary step to share our knowledge and efforts.....and that there is strength of action and purpose in unity among ourselves, and unity of our organization with corresponding groups around our country. With this in mind, we submit our application for a Charter for our group to be known as the Potomac Valley Chapter of the American Association of Theatre Organ Enthusiasts.

Needless to say, the A.T.O.E. Board voted immediate approval of the Charter, and the Potomac Valley Chapter has become one of our most active Chapters with several interesting meetings and events taking place.

(Ed. note. This release was originally scheduled for the previous issue, but the original together with the excellent pictures submitted, were lost in the transfer of material to our new publisher. This is regretted more than we can say, but we extend our heartiest congratulations to the Officers and members of the Potomac Valley Chapter.)

KORLA PANDIT IN THEATRE ORGAN CONCERT

On Friday evening at midnite, June 24th, Korla Pandit of T-V and turban fame, presents "An Evening of Musical Enchantment", featuring the Mighty Stereo Wurlitzer Pipe Organ. Priced at one dollar, and showing off the gilded 4-20 Publix No. 1 Wurlitzer, such a concert is drawing more and more interested listeners.

Mr. Pandit is to be complimented for turning to the medium of the Mighty Wurlitzer, and A.T.O.E. wishes him every success in his future endeavors.

NIAGARA FRONTIER CHAPTER

A theatre organ concert was sponsored January 31 at the Roosevelt Theatre in Buffalo, N.Y. Artists were Harold Jolles of Cattaragus, N.Y., who has studied both classical and popular at the Eastman School in Rochester, N.Y., and was organist on the RKO Theatre Circuit during the late 1920s and early 30s; and Dr. Edward Bebko of Olean, N.Y., theatre organist at Radio City, New York, in the late 1930s.

Jolles played *Jalousie*, *Blue Skies*, *Nesting Time*, *Always*, *Whatever Lola Wants*, *Ole South*, *Moon Over Miami*, *Liebesfreud*, and three original compositions. Dr. Bebko offered March time numbers; Gershwin including *Fascinatin' Rhythm*, *Clap Yo' Hands*, *Soon*, and *Strike Up the Band*; *Holiday*; a *Manhattan Medley*; a *Sentimental Sing-Along* of the 20s; and *Brazilian Sleighbells*.

The instrument used is a 4m 18r Marr & Colton pipe organ, originally installed in March 1927 at a cost of \$37,500. Unplayed for over 20 years, it has been restored to almost perfect condition by Harry Radloff (ATOE Chapter president) and Heino Olandt (fellow ATOE enthusiast).

NOR, CALIFORNIA CHAPTER

During 1959 we gathered for meetings at the:

Sequoia Theatre, Mill Valley, with organist Everett Nourse (Wurlitzer 2/6); Golden Gate Theatre, San Francisco, with organist Hal Shutz (Wurlitzer 3/13); Women's Club, Oakland, for a special recorded session; Gregory and Falk Loft, San Francisco, with organist Dave Quinlan (Wurlitzer-Smith 3/14).

We are looking forward to this year with much enthusiasm, with Fran Aebi as President and Dave Quinlan as Vice President and Chairman in charge of organizing our programs. We hope you will be at all our meetings. Notices are sent out prior to each meeting to all Northern California Chapter Members.

Several new members joined our organization in 1959 and many have stated they wish to join in 1960.

On Monday, February 15, a meeting was held at the 615 Club, Benicia, with Urbie Braijo hosting the chapter. The program was an informal jam session on the 2/6 Wurlitzer, regularly played by Dave Quinlan.

The refreshment committee, expecting 30 or 40 people, was swamped by a crowd numbering over 90. Everyone who wanted to, or could be persuaded to, played, and a good social time was enjoyed by all.

CHAPTER OFFICERS DIRECTORY

DALLAS

Walter Kuehne, Chairman
4106 South Better,
Dallas, Texas

Mr. & Mrs. E. M. Johnson, Secretary
5436 Glenwick Lane.,
Dallas, Texas

DELEWARE VALLEY

Stanley Warzala
1470 East Avenue,
New York 62, N. Y.

Mrs. Esther Sweet, Secretary
57 Lennox Avenue
Rumson, New Jersey

(continued on pg. 16)

DELEWARE VALLEY CHAPTER

At the last meeting on February 7, at the Nineteenth Street Theatre, Allentown, Pa., we had election of officers, and the following are our new selections;

Stanley Warzala, 1470 East Avenue, New York 62, N.Y., Chairman; H. Garrett Paul, 530 N. Center St., Pottsville, Pa., Vice-chairman and Chairman of the Program Committee; and Esther A. Sweet, 57 Lennox Ave., Rumson, N.J., Secretary-Treasurer.

Upon receipt of the list of people

THEATRE ORGAN NEWS FROM AUSTRALIA

The Theatre Organ Society of Australia has been recently formed with 50 members, according to the Secretary, John Clancy. John has contacted the staff of THEATRE ORGAN, and will submit news items and stories for publication. The club's several aims include securing a theatre organ for members use. Several organs are still being played in Australia, among them being the Wurlitzer 4-19 in Hoyt's Regent Theatre in Melbourne. We welcome the new group to our pages, and extend to them every help we can offer.

Be sure to send in your Chapter news.

who were members of the National, but not of the Chapter, an invitation was sent to each, and approximately half to three-quarters of those on the list joined the Chapter. We have about 140 members, with at least a dozen joining between or during each meeting.

At the past meeting, we had a heart-to-heart talk, and the matter was voted on. From now on, anyone joining the Chapter will join the National at the same time. As a result, we will be sure that each member is joining both.



Left to right: George Birknew, Fabian Theatre Manager; Wm. Floyd, organist; and Esther Sweet, secretary-treasurer; Stanley Warzala, chairman; and H. Garrett Paul, vice chairman, all of the Delaware Valley Chapter.

(Continued from Pg. 15)

EASTERN MASSACHUSETTS

Ed McCallum, Chairman,
214 Mechanic Street,
Foxboro, Mass.

Robert E. Thompson, Secretary
9 Gardner Road
Norwood, Mass.

LAND O' LAKES

Sally Cargill, Chairman,
Rt. 3,
Excelsior, Minnesota

Don Taft
5309 Bernard Ave. No.,
Minneapolis, Minnesota

LOS ANGELES

Non-Active

MIDWEST

Kay McAbee, Chairman,
High Road
Lockport, Illinois

NIAGARA FRONTIER

Harry Radloff, Chairman
235 Wallace Avenue
Buffalo, New York

Charles Stein, Secretary
140 Linwood Avenue
Buffalo, New York

NORTHERN CALIFORNIA

Francis Aebi, Jr. Chairman
537 Brookside Drive
Richmond, California

Frank Bronson, Secretary
2545 Alameda
Vallejo, California

POTOMAC VALLEY

Erwin A. Young, Jr., Chairman
RFD #1, Box 226T,
Alexandria, Virginia

Robert R. Young, Secretary
25 W. Grove Street
Alexandria, Virginia

SALT LAKE CITY

Application pending.

FOR SALE: Robert Morton, four rank, diapason, tibia, violin, dulciana. No traps. Dismantled; needs some repair. Best offer.
Frank Morris, 23 Gloria Drive, San Rafael, California.

CONTINUED FROM LAST ISSUE

Opus #	Style	Location	Date Shipped
407	R. W. Co.	Philadelphia Empire Thea.	
		Style 135 A	4/14/21
408	R. W. Co.	Phoenix, Ariz. Rialto Thea.	
		Style 210	4/16/21
409	R. W. Co.	Springfield, O. Majestic Thea.	
		Style 160	4/19/21
410	R. W. Co.	Rhiladelphia, Pa. Richmond Thea.	
		Style 135 A	4/22/21
411	R. W. Co.	Dallas, Tex	Style 235 4/25/21
412	R. W. Co.	Boonton, N.J. Darres Thea.	
		Style 135 A	4/27/21
413	R. W. Co.	San Francisco, Calif.	
		Style 170	4/27/21
414	R. W. Co.	Paso Robles New Park Thea.	
		Style 135 A	5/ 3/21
415	R. W. Co.	Hollywood, Calif.	
		Style 210	5/12/21
416	R. W. Co.	San Francisco Granda Thea.	
		Style 285	5/16/21
417	R. W. Co.	Ashbury Park, N.J.	
		Style 160	5/17/21
418	R. W. Co.	New York Florence Thea.	
		Style 160	5/27/21
419	R. W. Co.	Anaheimc Calif. Style 210	5/28/21
420	R. W. Co.	New York City Style 420	5/31/21
421	R. W. Co.	Los Angeles, Calif. Nararro Thea.	
		Style 135 B	5/31/21
422	R. W. Co.	New York City Style 160	6/ 6/21
423	R. W. Co.	Selma, Calif. Style 135 A	6/11/21
424	R. W. Co.	Los Angeses, Calif.	
		Style 170	6/11/21
425	R. W. Co.	Lodi, Calif. T & D Enterprises	
		Style 135 A	6/15/21
426	R. W. Co.	Los Angeles, Calif. Theatorium	
		Style 210	6/21/21
427	R. W. Co.	Tacoma, Wash. Style 170	6/25/21
428	R. W. Co.	Florence, Kan. Mayflower Thea.	
		Style 135 A	6/23/21
429	R. W. Co.	Oakland, Calif. Style 160	6/27/21
430	R. W. Co.	Los Angeles Delux.	
		Style 210	6/28/21
431	R. W. Co.	Akron, O. Allen Thea.	
		Style 160	6/28/21
432	R. W. Co.	Pittsburg, Pa Style 135 A	6/29/21
433	R. W. Co.	Los Angeles Palace Grand Thea.	
		Style 210	7/ 3/21
434	R. W. Co.	Chacago, Ill. Chicago Thea.	
		Style 285 Sp	
435	R. W. Co.	Pendleton, Or. Style 170	7/19/21
436	R. W. Co.	Springfield, Ill. Style 135 C	7/19/21
437	R. W. Co.	Philadelphia, Pa. Style 135 A	7/22/21
438	170	Merced, Calif. Merced Th.	8/19/21
439	160	Brooklyn, N.Y. Glenwood	7/29/21
440	160	Weiser, Idaho	8/19/21
441	210	Philadelphia, Pa. Grt. Northern	7/30/21
442	185	Niagara Falls, N.Y.	
		Belleview Th.	8/ 2/21
443	210	Brooklyn, N.Y. Livonia Th.	8/11/21
444	160	Brooklyn, N.Y. National Th.	8/12/21
445	Add'n	Philadelphia Germantown Th.	-----
446	135 A	Arctic, R.I. Famous Players	8/19/21
447	135 A	Cleveland, Ohio	8/20/21
448	135 C	New York City, Stadium Th.	8/24/21

WURLITZER FACTORY SHIPMENT LIST

449 Audobon, N.J. Century Th. 8/25/21
450 C.W. Lindsay Co. Montreal, Que. 135 A 8/27/21
451 160 San Francisco, Calif. 10/ 5/21
452 170 Los Angeles, Calif. Wilshire Th. 9/12/21
453 210 Hood River, Oregon 10/12/21
454 185 Middletown, N.Y. 9/20/21
455 160 Philadelphia, Pa. 10/10/21
456 135 A Hot Springs -----
457 135 A Brussels, Belg. 9/13/21
458 160 Portland, Oregon 9/20/21
459 135 Detroit, Mich. Grande Th. 9/17/21
460 160 Lakewood, N.J. 9/17/21
461 135 A Reno 10/ 5/21
462 170 Kansas City, Electric Th. 10/ 1/21
463 160 C Los Angeles Rirola Th. 10/18/21
464 210 Brooklyn, N.Y. Millers Capitol 9/30/21
465 160 Los Angeles, Calif. Paramont -----
466 210 Newark, N.J. Julius Church 10/20/21
467 135 Detroit, Mich. Rirola Th. 10/20/21
468 160 Belvedere, Ill. 10/ 7/21
469 135 A Kansas 10/ 8/21
470 135 A Corbin, Ky. Corbinttip Inc. 10/14/21
471 135 A Hammond, Ind. Masonic Bldg. 10/15/21
472 160 C Bronx Kingsbridge Th. 10/19/21
473 160 Yisalia, Calif. Yisalia Th. 10/31/21
474 210 Long Beach, Calif. Graft Bros. 10/31/21
475 135 A Los Angeles, Calif. 11/ 9/21
476 B Philadelphia, Pa. Landley Th. 10/27/21
477 135 A Brooklyn, New York State Th. 10/28/21
478 160 New York City Store 10/29/21
479 135 Newark, N.J. Irnbound 10/31/21
480 160 Hayes Music Co. Toledo, Ohio 10/31/21
481 185 C Olympia, Wash. Ray Th. 12/19/21
482 135 A Rutherford, N.J. Ruth. Am. Co. 12/12/21
483 210 Brooklyn, N.Y. R & L. Th. 12/14/21
484 135 Newark, N.J. Rirola Th. 12/16/21
485 160 Brooklyn, N.Y. Benson Th. -----
486 210 Los Angeles Tirola Th. 11/25/21
487 B Alhambra 11/25/21
488 160 Meriden. Con. Community 11/23/21
489 135 A Marion, Ill. Reid Yenima Hays 11/25/21
490 188 Champagne, Ill. Stoolman Pyle Cap. 11/26/21
491 160 Charlestown, W. Va. Plaza Th. 11/26/21
492 160 New York City Benenson Th. 11/29/21
493 235 Terre Haute, Ind. Indiana Th. 11/30/21
494 Sp. Jayon, Ohio 4 Stop Ch. Organ -----
495 135 A East Liverpool, Ohio 12/ 8/21
496 135 A Brooklyn, N.Y. Buckeyder Co. 12/10/21
497 135 A Ashville, N.C. Pack Th. 2/ 7/21
498 135 A Rockville Centre, N.Y. Strand Th. 12/28/21
499 170 Malden, Mass. Strand Th. 12/28/21
500 185 Vineland, N.J. Grand Th. 12/17/21
501 260 Bufflao, N.Y. Lafayette Th. 1/10/21
502 D San Francisco, Calif. 12/27/21
503 235 Dallas Tex. 1st National Th. 1/ /21
504 170 Philadelphia, Pa. Poplar Th. 6 & Poplar St. 12/30/21
505 260 Hollywood, Calif. Sid Grauman 1/17/21
506 B Los Angeles Temple Th. 1/17/21
507 160 Brooklyn, N.Y. Shkolnick Th. 2/22/22
508 160 Middletown, Ohio 1/31/22

509 160 N. Tonawanda Avondale 1/16/22
510 135 A Phildelphia, Pa. Chain Th. 1/17/22
511 235 Newark, N.J. Tivoh Th. 1/21/22
512 210 Newark, N.J. Rivoli Th. 1/27/22
513 D Los Angeles Regent -----
514 210 Milwaukee, Wis. Schlitz 2/25/22
515 235 Wichita, Kan. L.M. Miller 3/ 3/22
516 135 Brooklyn, N.Y. Lee Ave Th. 4/24/22
517 Ch. Org. Tuscaloosa, Ala. 1st Pres. Ch. -----
518 D Kansas City Royal Th. 3/ 2/22
519 135 A Philadelphia Pike Th. 2/23/22
520 260 New York City Rialto 2/25/22
521 D Bellaire, Ohio Spray Am C. 2/25/22
522 160 Somerville N.J. Somerset -----
523 210 Los Angeles West Coast Th. 3/ 6/22
524 Ch. Add Rochester Brick. Ch. -----
525 135 A Passaic, N.J. Montauk. Th. 3/ 6/22
526 D Chicago, Ill. 3/ 8/22
527 100 Buffalo, N.Y. Store -----
528 210 Santa Monica Dome Th. 3/24/22
529 D Portland, Oregon Blue Moose Th. 3/24/22
530 H-3M Omaha, Neb. Worl d Th. 3/25/22
531 135 C Topeka, Kan. Cozy Th. 4/ 4/22
532 D Los Angeles Chotimer 4/ 6/22
533 210 Seattle, Wash. Columbia Th. 4/ 7/22
534 285 Los Angeles Graymar 5/22/22
535 135 A Chicago, Ill. Chatham 4/ 5/22
536 D Duluth, Minn. Garrick 4/13/22
537 D Walla Walla American 5/ 2/22
538 House Menlo Park, Calif. Douglas 5/17/22
539 135 A Viraqua, Wisc. B.C. Brown 4/26/22
540 Church Birmingham, Ala -----
541 260 Indianapolis Circle 4/29/22
542 210 Dayton, Ohio Daytona Th. 4/29/22
543 135 A New York New Regent 5/ 5/22
544 D New York Store 5/ 8/22
545 135 A Cleveland, Ohio. Knickerbocker 5/17/22
546 135 A Freehold, N.J. Atlantic Th. 7/18/22
547 Church San Francisco, Cal. Ex. -----
548 Church Pocantico Hills, N.Y. -----
549 170 White Planes, N.Y. Strand 6/ /22
550 Church Fairfield, Ala - First Baptist -----
551 House University City, Mo. - Whearon Ferns ---
552 D Philadelphia (Store) 6/22/22
553 185 Rochester, N.Y. - Eastman 6/26/22
554 D. Div Inglewood, Calif. 7/16/22
555 135 C Chicago, Ill. Jas. Roder 7/30/22
556 D Pittsburg, Pa. Savoy Th. 7/30/22
557 185 Wayne, Pa. Wayne Th. 7/13/22
558 260 Toronto, Ont. Sheas Hipp. 7/17/22
559 160 Milwaukee, Wis. Teutonia 7/18/22
560 Sp. Ch. Bronx, N.Y. Sinas Temple -----
561 H Boston, Mass. Fenway Th. 7/24/22
562 F Lexington, Ky. Lafayette 7/29/22
563 Sp. H. Buffalo, N.Y. Olympic 7/29/22
564 Sp. H. Chicago, Ill. Tiffen Th. 8/18/22
565 160 Moline, Ill. F. Cornwell 8/11/22
566 D Olean, N.Y. Havens 8/11/22
567 160 New York Freemon Th. 8/21/22
568 Sp. Buffalo, N.Y. Elmwood Th. 8/21/22
569 F Corralis, Oregon Corr. Am Co. 8/30/22
570 135 A Corning, N.Y. Princess 9/ 6/22
571 D Kansas City, Mo. Linwood 9/ 5/22
572 D Newton, Mass. Keon Th. 8/31/22

573	135 A	Passaic, N.J. City Th. Co	9/ 6/22
574	Sp. Ch.	Cincinnati, Ohio M. Auburn	-----
575	235 T	Chicago, Ill. McVicker	9/ 6/22
576	160	New York City Ogden Am. Co.	9/27/22
577	135	Lowell, Mass. Famous Players	9/14/22
578	D	Palm Beach, Fla. Cordura	9/19/22
579	H	Kansas City, Kan. Electric	9/20/22
580	170	Philadelphia Bellevue	9/23/22
581	B	Indiana Harbor Geo. Waltis	9/25/22
582	Ch.	Pulaski, N.Y. Met. Ep. Ch.	-----
583	160	Huntington, W. Va. Lyric	9/28/22
584	D	Fall River, Mass. Strand	9/29/22
585	260	Buffalo, N.Y. Sheas. Hipp.	9/29/22
586	135 A	Newark, N.J. Dramerd Gold	10/10/22
587	H	Pontucket, R.I. Leroy Th.	10/12/22
588	D	New York City Store	10/14/22
589	160	Boston, Mass. Dorchester	10/30/22
590	135 C	Herrin, Ill. Grand Opera Co.	10/18/22
591	D	Chicago, Ill. Halfield Th.	10/20/22
592	D	Philadelphia Store	10/24/22
593	D	Springfield, Ill. Lyric. Th.	10/25/22
594	135 C	Milwaukee, Wisc. Violet Th.	10/28/22
595	B	Dinuba, Calif. Dinuba Synd.	10/31/22
596	105	New York	10/31/22
597	D	San Francisco Century Th.	10/31/22
598	H	New York City Store.	11/10/22
599	135	New York City Winthrop Th.	11/11/22
600	D	Kearny Regent	11/15/22
601	135 C	Benton, Ill. Benton An. Co.	11/17/22
602	100	Baltimore, Md. Cluster	11/23/22
603	135 A	Evanston, Ill.	11/23/22
604	H.	Montclair, N.J. Claridge Th.	11/24/22
605	d	Dunkirk, N.Y. Lincoln Th.	11/27/22
606	170	Bronx, N.Y. Ritz Th.	11/28/22
607	B	Kelso, Wash. Paramount	12/ 1/22
608	B	Bend, Oregon D.T. Carmod	12/19/22
609	105	Philadelphia Owl Th.	12/15/22
610	B	Petersburg, Va. Palace Th.	12/18/22
611	100	Perkasie, Pen. Plaza Th.	12/19/22
612	D	Ogden, Utah Ogden Th.	1/ 8/22
613	H	Newark, N.J. Savoy Th.	12/27/22
614	H	Irvington, N.J. Castle	12/27/22
615	D	DeKalb, Ill. Epellwood	3/27/22
616	109	Bryn, Mdwy Br, M. Th.	1/19/23
617	135 A	Coney Island, N.Y. Gate	1/26/23
618	105	Stratford, Con Stratford Th.	1/27/23
619	109	Kansas City, Kan.	1/31/23
620	105	Ridgefield, N.J. Riatto Th.	2/14/23
621	108	Detroit, Mich. Virginia	2/10/23
622	Sp.	Buffalo, N.Y. Statter D. Rm.	2/20/23
624	sp.	Buffalo, N.Y. Statter B. Rm.	2/21/23
623	D	Elgin, Ill. Crocker Th.	3/30/23
625	D	Chicago, Ill.	2/24/23
626	105	Quakertown, Pa. Karlton	2/27/23
627	108	Lewiston, Pa. Pastime Th.	2/28/23
628	Ch.	Medina, N.Y. Christian Sc. Ch.	2/28/23
629	Sp.	Fresno, Calif. Hotel Fresno	-----
630	108	Newburyport, Mass. Strand	3/12/23
631	108	Newburyport, Mass. Premier	3/12/23
632	B	Philadelphia, Pa. Fairmont	3/14/23
633	210	Portland, Ore. Columbus Th.	3/15/23
634	Sp. Ch.	Buffalo, N.Y. Walden Pres. Ch.	-----
635	H	Providence, R.I. Victory	3/15/23
636	108	Philadelphia Allen Th.	3/20/23
637	260	Melbourn, Australia C.T.P. Co.	3/20/23

638	109	Plymouth Mich.	3/26/23
639	D	Frankfort, Ind. Conley Th.	3/27/23
640	100	Louisville, Ky. 4th Ave Am Co.	3/28/23
641	109 C	Clifton Heights, Pa. Palace	3/29/23
642	B	Pennsgrove, N.J. Broad St. Th.	3/30/23
643	D	Cleveland, O. Windemere	4/ 2/23
644	105	New York City Store	4/ 4/23
645	705	Quakertown, Pa.	4/13/23
646	D	Fall River, Mass. Park Th.	4/13/23
647	D	La Porte, Ind. Laport. Th.	4/11/23
648	B	Washington, D.C.	-----
649	D	St. Louis, Mo. Kings Th.	4/21/23
650	109	St. Louis, Mo. Woodland Th.	4/23/23
651	135 A	New York City Betsy Ross Th.	4/25/23
652	160	Babylon Li. Capitol	5/ 2/23
653	D	Oakland, Calif. King Realty	5/ 4/23
654	Ch.	St. Elma, Tenn. Stel. M. E. Ch.	-----
655	H	Atlantic City Savoy Th.	5/ 9/23
656	D	Washington, D.C.	5/ 9/23
657	135 A	Walsenburg, Col.	5/12/23
658	D. Div.	Huntington, W. Va. State	5/14/23
659	160	Bluefield, W. Va. Colonial	5/14/23
660	D	Los Angeles, Calif.	6/ 1/23
661	109 C	Duffalo, N.Y. Linden Th.	6/31/23
662	D	Kansas City, Mo. Store	6/31/23
663	D	Watsonville, Calif. Portola	6/19/23
664	105	Branford, Conn. Park Th.	6/11/23
665	B	Atchison, Kan. Royal	6/21/23
666	H	San Francisco, Calif. Century	-----
667	160 Div.	Logan, W. Va. Middleburg Th.	6/26/23
668	135 A	Columbus, S. C. R.D. Craver	6/27/23
669	D	Sheboygan, Wis. Rex Th.	6/29/23
670	105	Chicago Store	6/30/23
671	135	Long Island Idlehour	7/30/23
672	B	Philadelphia Ideal Th.	7/16/23
673	House	Palo Alto, W.E. Palmer	-----
674	160	Jacksonville, Fla Arcade Th.	7/17/23
675	H	Des Moines A.H. Blank Th.	7/20/23
676	D. Sp.	Keokuk, Iowa Dodge Th.	7/22/23
677	135	New York City Sunshine Th.	7/22/23
678	B	Los Angeles York Th.	8/ 7/23
679	Ch.	Santa Monica 1st Ch. Scein	-----
680	B	Canton, O. Strand Th.	7/20/23
681	Sp.	Cincinnati, O. B. Poe Th.	-----
682	Sp.	Carnegie, Pa. Dixie Th.	8/14/23
683	D	Madison, Wis. Strand Th.	8/15/23
684	170	Bronx., N.Y. A. Miller Th.	8/16/23
685	235	Pittsburg, Pa.	-----
686	109	Kansas City, Mo. StrandTh.	8/17/23
687	108	Amesbury, Mass. Strand Th.	8/18/23
688	Ch.	Chicago, Ill. Temp Judea	-----
689	B	Philadelphia Spruce Th.	8/23/23
690	D	Columbia, Pa. Operatt. Th.	8/23/23
691	D	Tulsa, Okla. Rialto Th.	9/ 5/23
692	108	Anniston, Ala. Noble Th.	8/25/23
693	D	Elmira, N.Y. Strand Th.	8/25/23
694	105	Chicago, Ill.	8/31/23
695	D	Pittsburg, Pa. Marigold Th.	8/31/23
696	F	Pittsburg, Pa. Grand Th.	8/31/23

Note: Correction from previous issue:
Opus #402 style number should read 285
(List continued in next issue)

letters to the editor

Sir:

I was happy to receive my copy of Theatre Organ the other day, and as usual it lives up to all expectations.

I am writing to ask if there may be a spot in one of the coming issues where you could mention our tape club, which is also out to further the music of the organ.

I am enclosing a pamphlet about the club which you may condense as needed. All inquiries can be sent to me by card or tape and prompt attention will be given.

This organization was formed to unite those who have a love for organ music. It grew from the idea that there were a great many who liked organ music enough that they owned organs in their homes, collected records and tapes and wanted to share this music by way of tape recording exchange. To make this possible, with the least effort, we have assembled a printed directory showing a person's name and address, their interests and other notes about them. We endeavor to tell when they own an organ or have one available and what type or types of music each prefers to play or listen to. A standard tape speed of 7½ inches per second, dual track, has been accepted to maintain fidelity and achieve some form of standardization. Any deviation from this standard will be noted in the individual's listing. We also list personal preferences i.e. church or theatre pipe organ, electric or electronic organ, and facts such as whether stereo record or playback equipment is available. Prospective new members should furnish us with all of the above information.

We are devoted to the furtherance of organ music, be it from the pipe organ or electronic organ. This club's primary interest is the exchange of organ music and the discussion of organ playing, building and other associated subjects. We do not intend to offer competition to any of the other established tape clubs since it is through their publications that we have been able to progress as far as we have today.

Organistically Yours,
Tom Christensen,
130 Annette Ave.,
Smithtown, L.I. N.Y.

THEATRE ORGANS IN THE NEWS

No less than 16 newspaper clippings have been received at A.T.O.E. headquarters in the past 60 days regarding A.T.O.E. members and their theatre organ installations! Unfortunately these cannot be reproduced in a form suitable for printing, as much as we'd like to. Featured stories include members Larry Bray, Salt Lake City, Reiny Delzer, Bismarck, No. Dak., Bil Ravell and Randy South, Dallas, Texas, Dick Loderhose (Dick Scott), New York, Dr. Ray Lawson, Montreal, James Boyce, Alexandria, Va., Harry Radloff, Buffalo, New York, to name a few. Good work, fellows, and lets keep theatre organs in the news.

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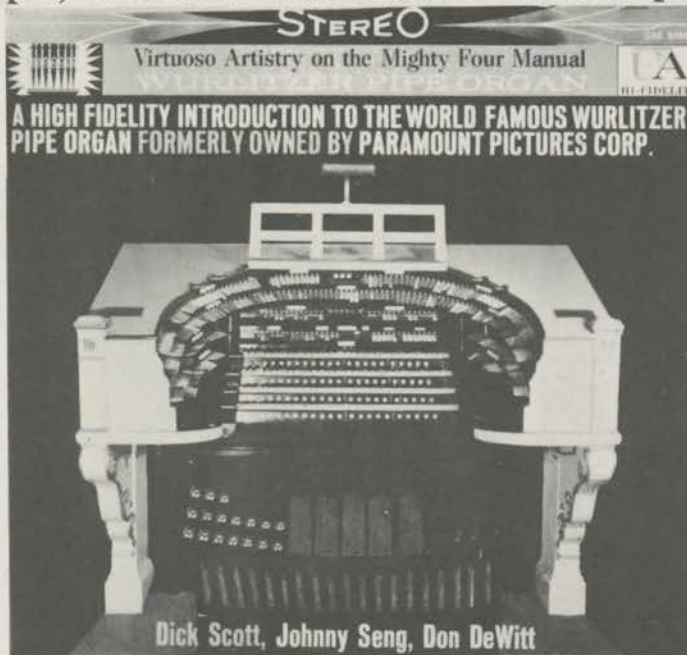
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