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theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

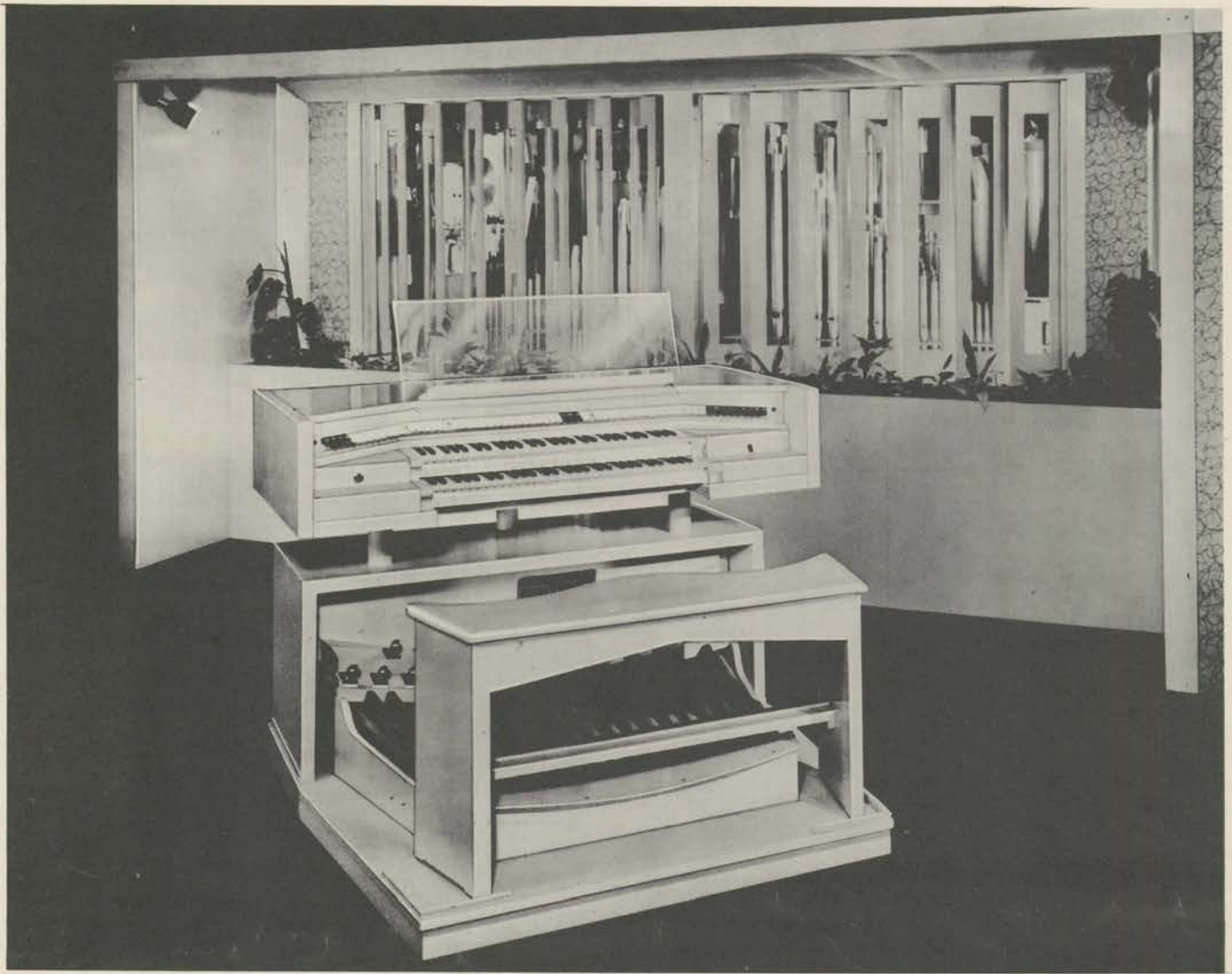


Wurlitzer Four-Manual Special - Paramount Theatre, Brooklyn, N.Y.

Gordon Kibbee's "NOTES ON WURLITZER STYLE NUMBERS"

"THE RAY BOHR STORY"

Wurlitzer List Continued



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theatre organ

JOURNAL OF THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS

THE EDITOR NOTES . . .

Just What Is a Theatre Organ?

DOES A tibia make an organ a theatre organ? How often have we heard such a question answered by someone seriously trying to define what constitutes a theatre organ? Then, when one stops a moment and tries to formulate something that will adequately tell the answer, he is hard pressed to come up with a clear statement. When confronted with certain evidence, it is sometimes easier for one to say with conviction what a theatre organ 'isn't'.

There are occasions when one listens to a Wurlitzer 235, for example and without knowing what he is hearing, may imagine that he is listening to some straight organ in a concert hall. On the other hand, it would be unusual, indeed, for one to listen to a traditional concert organ and think even for a moment that he was hearing a theatre organ. Each of us is aware of this difference, and each has his own private stock of information or memories that guide him without his having to put it into words.

Whenever there is a gathering of a local chapter of ATOE, or when one hears some outstanding organist put a theatre organ through its paces, one is likely to encounter someone whose experiences have not brought him into the presence of this musical combination before. He, then, sincerely asks the question: "What is it that makes this a theatre organ?"

Even if temporarily elusive, one may say that like other properties of the theatre, the organ is identified by its dramatic ability. So we have side-stepped for a moment and avoided a sharp definition. We have opened up the way for an organ to have theatrical qualities in different amounts. Those who can remember the cue sheet, the various devices to depict and portray moods, the systems of music which were advocated, and the other accessories of the silent movies, will know that agreement was never complete as to how to set the mood for a scene. Like the waters of a lake, the mood can run from the most ethereal calm to a violent death-dealing storm. All the emotional content that a human mind is able to embrace can be set to music. But, here

again, it takes one who has at his disposal, not only the imagination, but the musical instrument on which to express these emotions.

The good theatre organist knows how to use all the means available in order to reach his listeners. He will no more produce identical pictures in the minds of his listeners than does any other common experience. But he will set the mood and background -- this will be quite uniform.

Just as a symphony orchestra has its various sections that are predominantly musical specialties, so does a theatre organ. There is little chance to mistake the sound of an oboe, a cymbal, or a trumpet. But to accurately distinguish which string is playing in a middle register may not be so easy -- nor important.

So, when a scene is of no particularly dramatic consequence, it does not need, nor can it tolerate, a dramatic musical background. But as tempo and mood become agitated, the dramatic situation is seen to build up musically in keeping with the action. How this is done is a matter of great personal variation, but musical violence is no less a fact than is physical; nor is its impact any less appreciable.

Because of its unique requirement to span the wide range of human emotions, the theatre organ attracted to itself the wide ranges of musical tones and qualities that distinguish it. Reeds that would be out of place anywhere else are at home in the theatre. But when the ultimate thrill of a lifetime is counted, it is more likely to be an experience that harbors love as its chief ingredient. Close to the feeling of love are the appreciation of beauty, good will toward others, the perfumed atmosphere of a garden, and the quiet stillness of night. And musically, no sound has ever emerged that can produce an accompaniment to these emotional delights as well as our beloved tibia. True, it is used in many places in combinations that are not always in these moods, but by itself, the sound of a tibia is good -- it has no inherent

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THE PRESIDENT'S COLUMN

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by *Judd Walton*



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Responding to a request by ATOE President Judd Walton, this article is the contribution of John J. McAuliffe, Chairman of the Potomac Valley Chapter.

* * * *

A YEAR AGO I had never even heard of the ATOE, although I have been interested in the theatre organ in a frustrated kind of way for something like thirty years.

A vague reference to the ATOE in one of the organ journals led me to write a letter of inquiry which was returned to me marked "Addressee Unknown". My own organ teacher knew nothing about the organization. It was not until last fall, when I took a trip up to the Wurlitzer plant in North Tonawanda for the purpose of obtaining some first-hand information on the development of the theatre organ from Mr. Farny Wurlitzer himself, that I actually pinpointed the existence of the ATOE.

And it was from the ATOE headquarters, almost 3000 miles from where I live, that I learned that there was an ATOE-chapter right in my own City!

Our Chapter recently had a program on an organ that was in a Washington theatre back in the twenties. The man who was invited to play for us was the one who had played that same organ more than thirty years ago. He is still an active organist and teacher--but he had never heard of the ATOE.

I cite these instances as examples of the appalling lack of communication that exists among people who are interested in the same activities. This condition seems to prevail even in the most highly organized professions, such as medicine, education and technology. It is not, of course, that there is no communication--obviously, there is a great deal of it--but that either there is still not enough of it or it is not effectively directed to the places where it is needed or can produce results.

ATOE members have an excellent means in THEATRE ORGAN and in their chapter meetings for keeping in touch with their fellow enthusiasts--those who already know about the organization--many of whom probably learned of it by chance, as I did--but what about the other hundreds or even thousands of people who would like to know more about the theatre organ or become active members of the Association?

I believe that every theatre organ fan should talk about his favorite subject to as many people as he can. Most people display considerable interest, and I have yet to find anyone bored by the subject. He should try to get them to listen to theatre organ recordings, and wherever possible, show them a theatre organ and play or have it played for them.

Members who write for THEATRE ORGAN should try to place articles in the newspapers and popular magazines, and efforts should be made to get local staff writers to do articles on various aspects of the theatre organ story.

The more people who are aware of the existence of the ATOE and of the intense enthusiasm of those who belong to it, the greater the number of potential members. The more people we have showing an interest in the theatre organ, the more chances there are of having live organ music in some theatres again. The old days will never come back, but surely something can be done to bring about the use of a certain number of the instruments still remaining in theatres to let the public of today hear--many for the first time--the fascinating kind of music that every movie-goer a generation and more ago took for granted with the purchase of his ticket.

Response to our recent mailing of THEATRE ORGAN to all past members has NOT been encouraging! As a matter of fact, about 150 members for the 1959 year have not renewed their dues!! Membership to date stands at approximately 650, a long way from our quota of 1000. It is imperative that we reach this goal if we are to meet our budget requirements for the year. Every A.T.O.E. member is urged to sign up a new member NOW --- A.T.O.E.'s future depends upon you to assist! Remember, we MUST reach our quota of 1000 members. Will you help?

SOME NOTES ON WURLITZER STYLE NUMBERS



By Gordon Kibbee

Models 100, 105, 108, 109 and 135 piano console with organ pedal. The difference was in the number of stops. Same piano console box was used in all models.

One of the most important items of theatre organ lore to all enthusiasts, and certainly one of the most fascinating, is the Wurlitzer factory shipment list, the third installment of which appears in this issue of THEATRE ORGAN.

Many devotees have expressed a desire for information about the style numbers by which the Wurlitzer factory identifies various sizes and models of instruments shipped through the years. In addition, some of us who have worked around Wurlitzer theater organs for more years than we might like to admit are somewhat prone, on occasion, to become a little vague about the meanings and indiscriminate in the application of the numbers in referring to particular installations. So, in the interest of better, more efficient communication among all of us who share an ardor for these marvelous instruments, and for the further benefit of our newer members to whom the style numbers are rather cryptic, it seems advantageous to use, insofar as is practicable, the factory interpretation of these numbers when referring to instruments which are specific examples of standard models.

To this end I am happy to accept the flattering invitation of the editors of THEATRE ORGAN to compile some data on the subject. The information presented here comes from several sources including a set of stoplists inherited from the dusty files of a local Wurlitzer sales representative, console photographs, personal acquaintance with a number of instruments, and conversa-

Gordon Kibbee is one of the most deservedly loved and admired of all theatre organists. When asked to make the results of his research available to THEATRE ORGAN readers, Mr. Kibbee graciously consented, and this is the beginning of his study. His 'NOTES' are of great value to those who wish to know more about the fabulous Wurlitzer Story and of real help in understanding the meanings of the various model numbers and their designations. Once again we are grateful to Gordon Kibbee for sharing his talent with all of us.

tions with several men who worked on original Wurlitzer installations.

There were some 68 different numbers (or letters) used to designate standard models or those with only slight deviations from standard. In organs in which the differences were very great, and/or for which a stock console shell could not be used, the instruments were usually labeled (for example): special, 3 man, 4 man, or 4 man special. Certain special models, however, were so nearly alike that they could have been given a model number and in some cases later models which were practically identical with a number of earlier "specials" were given a new style number. Instances of this practice will be noted in future issues as these numbers appear in the list.

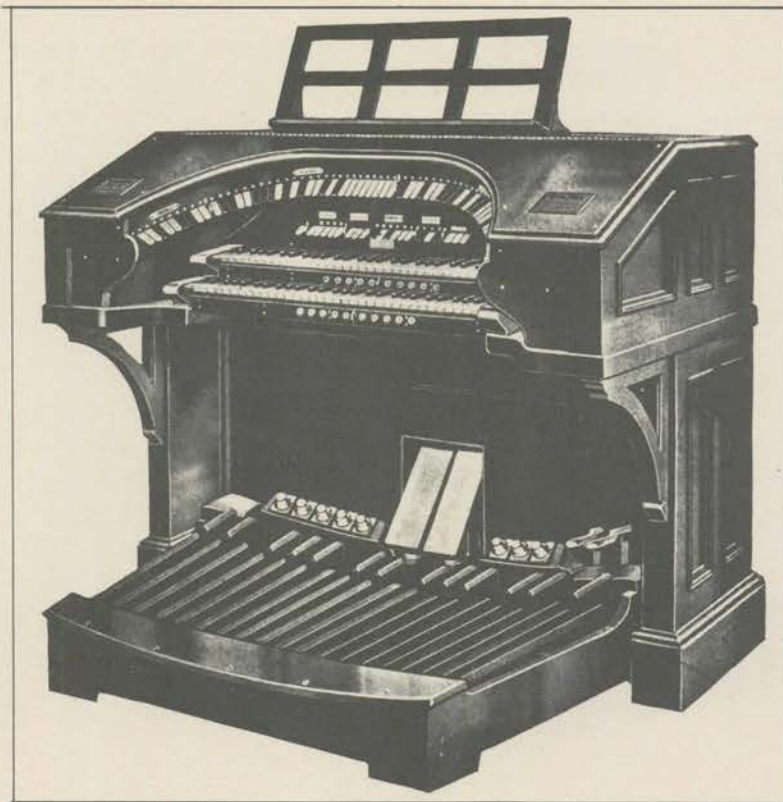
The 68 numbers mentioned above do not include church models but do include 11 models of residence organs, the first of which appeared in 1927.

Some data on each of 25 of the most frequently recurring numbers is summarized here. These 25 models account for more than 1300 of the 2234 shipments of new Wurlitzer organs.

The sequence of numbers used here is according to size, that is: the number of sets of pipes and the number of manuals normal to organs of the particular style indicated. Except where otherwise noted, all sets listed start at CC (eight feet).

A collation of "the list" and factory stoplists in our collection indicates that between 1918 and 1928 some four hundred instruments played from piano consoles were shipped to theatres in all parts of the U. S. These were two manual organs of from three to five ranks of pipes and varied assortments of traps and percussions. In these models the lower manual was the actual piano keyboard with contacts on 61 of the 88 keys for playing the "Accompaniment" stops. A control was provided for muting the piano hammers when it was desired to play organ stops without piano on the lower manual. The upper (solo) manual was a standard 61 note organ keyboard.

The earliest of these (insofar as I have been able to determine) was a style 135, number 172 in the list, shipped 6/3/18. It is possible that some of the



Model 215. Console shell covers non-piano models 108 and 109 - also for models B, D, E, F, 210, H, 215 and 216.

models prior to this also had piano consoles; our information on pre-1919 instruments is very meager.

Models played from piano consoles:

Style 105, 3 ranks

Salicional, Flute-Bourdon 16', Vox Humana, Chimes (first Example: #596).

Style 108, 3 ranks

Same plus Xylophone, Glockenspiel and Snare Drum. Pedal Traps: Bass Drum, Kettle Drum, Cymbal, on second touch (first: #621).

Style 109, 3 ranks

Same plus more traps and effects (first: #611).

Style 110, 3 ranks

Open Diapason, Salicional, Flute-Bourdon 16', Chimes, (no traps) (first: #205).

Style 135, 4 ranks

Trumpet, Salicional, Flute-Bourdon 16', Vox Humana, Percussions, Traps and Effects, Pedal traps on second touch. (135A, 135B, different percussions?) (first: #172).

Style 1 - Earlier version of Style 135 - Vox 8' & percussion on solo manual only.

Style 160, 5 ranks

Trumpet, Diapason-Diaphone 16', Salicional, Viole Celeste (tenor C), Flute-Bourdon 16', Percussions and Traps same as 135 (first: #184).

Models played from regular 2-manual

consoles (a few 3-manual exceptions are noted):

Style 100, 3 ranks

Salicional, Flute-Bourdon 16' Vox, Humana, Chimes. Total number shipped: 14 beginning with #602.

Style B, 4 ranks

Trumpet, Salicional, Flute-Bourdon 16', Vox Humana, Chimes, Xylophone, Glockenspiel, Bass Drum, Kettle Drum, Cymbal, Snare Drum, Tambourine, Castanets, Chinese Block. Second touch on pedal and both manuals. Smallest model with second touch on manuals. Thirteen assorted sound effects controlled by toe studs or push buttons. Smallest model with combination action - 3 pistons for each manual. 209 shipped including 78 specials, 5 divided, and 5 divided specials. (first: #487).

Style 170, 5 ranks

Trumpet, Diapason-Diaphone 16', Flute-Bourdon 16', Vox Humana, Dulciana, same percussions, traps, effects and pistons as Style B. Second touch on pedal and both manuals. Style 170 is smallest model with 16' Diaphone. 15 shipped: first, #387, last, #684 w/celeste.

Style D, 6 ranks

Trumpet, Diapason-Diaphone 16', Tibia Clausa, Salicional, Flute-Bourdon 16', Vox Humana, Same percussions, traps, and effects as Styles B and 170, plus a Chrysoglott. Second touch on pedal and both manuals. Five pistons for each manual.

Smallest regular model to include Tibia Clausa. A very well balanced selection of ranks for a small organ. A total of 201 were shipped including 21 specials and 47 divided. First D in list is #502 and last is #2068

Style 165 -

Beginning with #1878 the D was superceded by the Style 165 with which it was practically identical except that the 165 had the Tibia "unified" at more pitches. #1878 itself, however, as well as #1982, were exceptional examples in that a Post Horn was substituted for the Trumpet. Approximately 17 were shipped.

Style E, 7 ranks

Trumpet, Diapason-Diaphone 16', Tibia Clausa, Violin, Violin Celeste (Tenor C), Flute-Bourdon 16', Vox Humana. Percussions, traps, effects, second touches and pistons as in Style D. The principal difference between Style D and Style E is the substitution of the Violin (large scale) for the Salicional and the addition of the Tenor C Celeste rank.

Beginning with #778 there were approximately 155 including 13 specials and 56 divided.

Style 185, 7 ranks

Tuba Horn-Ophicleide 16', Diapason-Diaphone 16', Clarinet, Viole d' Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana, Chimes, Sleigh Bells, Xylophone, Glockenspiel, Chrysoglott, Snare Drum, Tambourine, Castanets, Chinese Block, Triangle, Pedal Second Touch: Bass Drum, Kettle Drum, Crash Cymbal, Cymbal. Second touches also on both manuals. Three toe pistons for Pedal, 10 pistons for each manual. Largest regular model with no Tibia Clausa. Beginning with #197, Reno, Majestic Theatre, 12/21/18, 26 organs of this model were shipped. Last one #748, 12/15/23.

It will be readily apparent upon comparing their stoplists that the 185 with a Tibia Clausa added would be equivalent to a style F, and it seems that it was in this way that the F developed. Only one Style 185 was delivered after the first appearance of the F, and some of the 185's had Tibias added after installation. At least one, #321, was shipped with the added Tibia.

Style 3

From the information at hand it would appear that the Style 185 was merely a newer number for the earlier Style 3, the two being nearly identical in selection of stops. Between 1911 and 1918 there were about 53 organs of this model shipped. The first Style 3 was the eighth organ, built 1911, the last was #187, 10/26/18. An inspection of the list at this point reveals the abrupt disappearance of this number and the first appearance of the Style 185 less than two months later.

Style F, 8 ranks

Tuba Horn-Ophicleide 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana, Percussions and Traps and effects approximately as in D and E. Tuned sleigh bells. More stops on second touch, 3 toe pistons for pedal combinations, 10 pistons for each manual. Two chambers.

92 shipped including 25 specials, and 7 having 3 manuals. First F# #562.

Style 190, 8 ranks

Trumpet, Diapason-Diaphone 16' Tibia Clausa, Clarinet, Violin, Violin Celeste (Tenor C), Flute-Bourdon 16' Vox Humana. Normally installed divided between two chambers. Percussions, traps, effects, second touches, pistons, approximately the Styles D, E, and F. This was a later model, the first appearing in 1926 as #1395,

43 shipped including 4 specials and 3 with 3 manuals.

Style 210, 9 ranks

Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Orchestral Oboe, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana; Percussions, Traps, effects similar to D, E, and F. Second touch on pedal and both manuals. Three toe pistons for pedal combinations, 10 pistons for each manual, 4 tremulants. Two chambers. Five horse power blower. Approximately 45 shipped. First 210: #208.

Style H, 10 ranks

Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa, Clarinet, Kinura, Orchestral Oboe, Violin, Violin Celeste, Flute-Bourdon 16', Vox Humana, Piano, 85 notes played from organ console by remote action. Other percussions, traps, effects similar to Styles D, E, F, above. Second touch on pedal and both manuals. Three toe pistons for pedal, 10 for each manual. Two chambers. Five horse power blower. Approximately 94 shipped, including 36 specials, 1 with echo, 9 with 3 manuals, 1 special 3-manual. First H: #530 (a 3-manual). First 2-manual H: #561.

Style 215, 10 ranks in 2 chambers

Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16' Tibia Clausa, Clarinet, Kinura, Orchestral Oboe, Viole d' Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana. Wood marimba-harp. Other percussions, traps, effects, and accessories similar to D, F, H, 210. 13 shipped. First 215: #697.

3-Manual Models

Style 235, 11 ranks in 2 chambers

Harmonic Tuba-Tuba Profunda 16', Diapason-Diaphone 16', Tibia Clausa (Solo scale), Clarinet, Orchestral Oboe, Kinura, Viole d'Orchestre,



Model 260 - covered models 235, 240, and 260 Special.

Viole Celeste, Salicional, Flute-Bourdon 16', Vox Humana. Piano (remote electropneumatic action). Sleigh Bells (tuned), Xylophone, Glockenspiel, Orchestral Bells (Glockenspiel reiterating), Chryso-glott, usual traps and effects. Second touch on pedal and on Accompaniment and Great manuals. Three toe pistons for pedal, 10 pistons each for Accompaniment and Great. Five or 6 pistons for Solo (3rd manual). Blower: 7 1/2 H. P. 41 shipped. First 235: #353.

Style 235, Special

The above 11 ranks plus usually a brass trumpet and one or two softer stops such as Horn Diapason or Dulciana, and/or a second Salicional (celeste). At least two of these models have a Post Horn instead of Brass Trumpet, plus additional couplers. Some also had 16' Tibia 12 note extension and most had Register Crescendo Pedal. 28 shipped. First 235 special: #846.

Style 260, 14 or 15 ranks, two chambers

Trumpet (Brass), Tuba Horn-Ophicleide 16', Diapason-Diaphone 16', Tibia Clausa 16', Orchestral Oboe, Kinura, Clarinet, String, Viole d' Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana, Oboe Horn, Quintadena, Saxophone (omitted in at least one example, #505, Grauman's Egyptian in Hollywood, Cal.). The Diapason and Tuba are larger in scale and on higher pressure than in smaller models. Piano, other percussions, traps, effects as in 235. Second touch on pedal and lower two manuals. Three toe pistons for pedal, 10 pistons for each manual. Among the special features of this model which were not regularly included in smaller organs were (1) Pizzicato touch; (2) 32'

Wooden Diaphone extending into 8' octave to FF, Metal Open Diapason from FF# up; (3) Suitable Bass Tablet (piston under each manual);

(4) register Crescendo Pedal in some later organs of this model; (5) 16' Tibia extension; 12 pipes (6) Indicating keys connected to expression pedals. First 260: #383, Ascher Theater, Cincinnati, O., 1/24/21 Last 260: #1908, Kenmore Theater, Brooklyn, N.Y., 7/17/28 Total: 22 style 260's. Blower 7 1/2 or 10 H.P.

Style 35, 15 ranks

The earlier model (pre-1920) from which the 260 was descended was known as Style 35, and had a 3 manual console with Solo (3rd) manual of 37 notes from Tenor C up. This was a "straight" division with the pipes on a 49-note 6-rank straight chest. The six ranks were: Trumpet (Brass), Tibia Clausa, Orchestral Oboe, Kinura, Oboe Horn, Quintadena. The 49-note ranks provided pipes in the top octave of the manuals when couplers were used. The other 9 ranks were unified on the Accompaniment and Great manuals and on the Pedal, and included: Tuba Horn-Ophicleide 16' Diapason-Diaphone 16', Clarinet, Saxophone, Solo String, Viole d'Orchestre, Viole Celeste, Flute-Bourdon 16', Vox Humana.

Three Style 35 organs shipped; First: Detroit, Broadway Strand, 6/26/15; Second: Oakland, T and D Theatre, 9/13/16; Third: Tacoma, Rialto Theatre, opus 178, 7/31/18.

Style 260, Special 17 ranks (usually)

15 ranks of 260 plus Horn Diapason, and Dulciana. Typical examples: Grauman's Chinese, Hollywood - #1541; United Artists, 9th and Broadway, Los Angeles - #1731; United

Artists, Detroit, Michigan - #1824; Keith Memorial Theatre, Boston - #1115, had 20 ranks, no 32'

In the "Chinese" installation the Saxophone was replaced by a Krumet although the tablets on the console were never changed. In some examples of this style an economy of space and lumber was effected by having only six pipes instead of twelve in the bottom octave of the 32' Diaphone. Each pipe served for two notes, e.g., CCCC and CCCC# were produced by the same pipe, the proper note being obtained by means of a pneumatically actuated tuning flap at the top of the resonator. Register Crescendo Pedal included. The piano was usually omitted. Blower: 10 H.P.

Another famous 260 special, #1757, is in the Mosque, Richmond, Va. This organ contains a Tuba Mirabilis in addition to the Tuba Horn but there is no Dulciana. Complete stoplist of #1757 in "Tibia", Vol. 1, No. 3.

First 260 special in list: #870; Albee Theatre, Brooklyn, N.Y. - 7/30/24. Last: #2085; Seneca Theatre, Buffalo, N. Y. Approximately thirty-two 260 specials.

4-Manual Models

Style 285, 32 ranks, 5 or 6 chambers
Ranks are listed here in order of their placement on manual chest from rear of chamber toward shutters. All stops on 10" wind except as noted.

Main: 9 ranks

Tuba Horn-Ophicleide 16', Salicional, Open Diapason, Viole d'Orchestre, Horn Diapason-Diaphone 16', Viole Celeste, Flute, Clarinet 16', Krumet. All on 10" wind except Tuba on 15".

Foundation: 7 ranks

Diaphonic-Diapason 32' (25" w.), Solo String 16', Tibia Clausa 16' (15" w.), Gamba, Gamba Celeste, Harmonic Flute 4', Vox Humana (6" w.).

Brass: 2 ranks

Tuba Mirabilis 16' (25" w.), English Horn (Post Horn) 16' (15" w.).

Solo: 6 ranks.

Saxophone, Quintadena, Trumpet, Oboe Horn, Orchestral Oboe, Kinura.

Echo: 8 ranks

Oboe Horn, Flute-Bourdon 16', Horn Diapason, Gamba, Gamba Celeste, Viole d'Orchestre, Viole Celeste, Vox Humana (6" w.). Additional set of chimes, snare drum.

Percussion:

Large assortment of special percussions and traps, some in special chamber, others distributed in pipe chambers, varying somewhat in different installations.

Common order of manuals from lowest up: 1, Accompaniment; 2, Great (and Echo); 3, Bombarde; 4, Solo. Second touch on Pedal and first three manuals. Pizzicato touch on Pedal and manuals 1 and 2. Combination Pistons: Pedal, 3 (toe); ten each plus "Suitable Bass" action for Accompaniment, Great, and Bombarde; six for Solo. Four expression pedals and indicating keys. One general expression pedal indicating key with couplers. Register crescendo pedal. The long pipes of the 32' Diaphone were usually unenclosed; in some organs, standing backstage, in others, lying horizontally across the proscenium arch.

Blowers:

25 H. P. for 15" wind 10 H. P. booster for 25" wind.

Another unusual feature of the 285 and other early large models was the inclusion of a device known as "Sforzando Touch" which controlled the swell shutters of the Brass and Foundation Chambers from the manual keys. When the Sforzando Touch tablet was on for any given manual and no keys depressed on that manual, the shutters were open two stages ahead of the normal position with respect to the position of the swell pedal at that moment. When any key on the manual in question was depressed, the added open shutters would immediately close, giving the effect of an accent (or sforzando) to the attack of the first note of a phrase, or to each note if played non-legato.

According to the factory shipping list there were four organs of this model: #402 - Missouri Theatre, St. Louis; shipped 1st carload 3/25/21; 2nd and 3rd carloads 3/28/21; 4th and 5th carloads 4/8/21; #416 - Granada Theatre, San Francisco (now Paramount) 5/16/21; #434 - Chicago Theatre, Chicago 7/18/21; second console 10/12/23; #534 - Grauman's Metropolitan, Los Angeles (now Paramount) 3/31/22.

Any 4-manual Wurlitzer of more than 20 or 21 ranks is frequently referred to as a "285" but this is not in accord with factory records and specifications which list the above

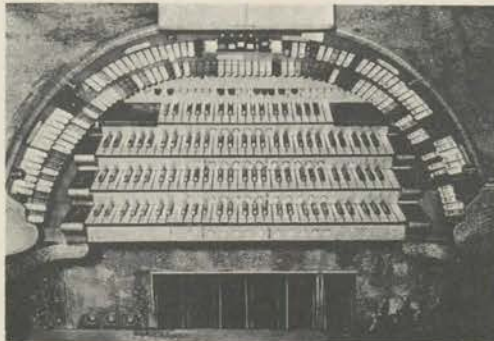
four instruments and no others by this style number. In one factory list the organ in Shea's Buffalo Theatre is shown as a "285" but the complete original list calls it "Spec." (Special). Furthermore, the stop layout of this organ differs markedly in several important respects from that of the above four "285's"; for example: It has 28 ranks rather than 32, and no Echo organ. Disregarding the Echo section, the "285" had 24 ranks including but one Tibia, thus the Buffalo job had four additional ranks in the organ proper. These were Vox Humana Solo, Dulciana, Tibia Plena, and Tibia Clausa Solo, giving a total of three Tibias, two in Foundation Chamber and one in Solo Chamber. In most other respects the pipe content of the Shea's organ was similar to that of the "285's"; however, the stop-tab layout on the console was quite different.

There were several other organs of approximately this size: #1984 - Paramount, Brooklyn. Special 4, 10/30/28-26 ranks; #2101 - Metropolitan, Boston. 4-manual. 3/20/30 - 26 ranks (see THE TIBIA, Vol. II, No. 4, Summer 1958, page 14 for complete stoplist of this organ). #2000 - Mastbaum, Philadelphia. 4-manual. 11/30/28 - 27 ranks.

Precursors of the Style 285 were in the California Theatre, San Francisco, 6/2/17; Isis Theatre, Denver, 6/12/15; #164 Liberty Theatre, Portland, Ore., 2/12/18; #170 Coliseum Theatre, Seattle, 5/22/18. These organs are designated in the list merely as "Special". In those early 4-manual instruments as noted regarding the Style 35, the Solo Organ was "straight", i.e. not playable on other than the top manual except by coupling. These solo ranks were in some cases on a 49 note (from Tenor C) straight chest and included Trumpet, Orchestral Oboe, Kinura, Oboe Horn, Quintadena and usually a second Tibia. For full details of the famous Isis organ see the article in "The Tibia", Vol. 1, No. 1.

Item #138 in list, "Portland, Liberty Theatre, Style 4; 6/2/17" appears to be either an error or a different Liberty Theatre from the one with the 4-manual special.

(To Be Continued)



Early prototype of Model 285 is This San Francisco State Theatre organ. Note unusual short top manual.

THE RAY BOHR STORY

By Douglas Marion



Ray Bohr at one of the two identical consoles in the Radio City Music Hall Theatre.

THE FABULOUS Radio City Music Hall Organ has beckoned to many. But only a few have made the trip successfully. After thirteen years at its console, Ray Bohr has certainly arrived, much to his credit and our fortune.

AS DOES many a biographical sketch in the Theatre Organ World, the Raymond F. Bohr story is intimately oriented toward the musical magic of Radio City Music Hall. But long before he sat at the side of the Music Hall's immense stage and watched and waited as the lights dimmed, the audience became hushed, and the organ cue faded into an organ prologue, Ray Bohr had started on his musical career that led here.

Born in Nyack, just north of New York City, Ray started his musical career by studying piano. He was just six at the beginning, and in two years he expanded his music and became a regular member of the choir of Grace Episcopal Church. This was his introduction to organ music. The firm attachment to the organ began at this moment, and the next

logical step was to learn to play this instrument. His first experiences were entirely without official sanction. Ray used to sneak into the church and turn on the organ. Inevitably he was apprehended, but not inevitably he managed to wind up as organist for choir rehearsals. So, although Ray tells us nothing about his first attempts, one is inclined to believe that Choirmaster, Albert E. Clark would not have picked his new accompanist without good reason. Not a bad start for an eight-year-old!

It is a long journey from the beginning to the climax of almost any story, and the next years were the preparatory ones. Ray obtained a job with M.A. Clark & Sons, a local organ firm. He wanted to learn all he could about his beloved instruments and took the job cleaning

up the fourth floor and in doing other unspecified tasks which Ray includes in his description 'general flunky'. But this official title did not last long, for Ray was soon going out on regular repair jobs. This soon taught him much about the inner workings -- or not workings -- of straight organs.

The Rockland Theatre in Nyack boasted a Wurlitzer 2/7 and Ray wanted to get his fingers on this keyboard. Finally, when he did get permission to play it, he discovered that its relay had been damaged by water. Undaunted and completely unafraid of work, Ray blended advice, ingenuity, and a lot of hard labor into getting the organ playing again. And the thrill? Will any of us ever outlive that moment of high adventure when, with all obstacles overcome, one of these beauties is put 'back on the air'?

Then there was the job as theatre organist! Ray, then a bright sixteen, was still in high school while playing organ three days (nights?) a week. This point Ray calls the biggest thrill of his life. And, parenthetically, he revisited this

organ recently and found it in excellent condition still. To quote Ray himself, "Good ol' Wurlitzer!"

If one must be absolutely fair, there is a police record in the lives of most of us. And so with Ray Bohr. He was loafing along — well, almost, anyway. Still working days with an organ company and playing nights, Ray managed to get in a little practice in his spare time. And by merest coincidence all his spare time was between one and six a.m. So there he was, practicing about four in the morning to be ready for his day's work and that night's show. Some narrow-minded neighbor who completely misunderstood the whole thing called the police to investigate the strange sounds.

But World War II came along to interrupt organ studies and playing. Ray Bohr found himself in the Signal Corps on duty in the Pacific Theatre. And as it did to so many important people, death came to Franklin D. Roosevelt just before the war ended. Ray recalls his depression when it became his task to play the little field organ for the memorial services held on the tiny airstrip on Iwo Jima. At the moment the war seemed endless. In a few months a bomb dropped on Hiroshima just 700 miles from the point where the little Estey ciphered during the memorial service, and the beginning of the end was knelled.

When he returned to civilian life, Ray resumed study with Harold Friedell of Calvary Episcopal Church and St. Bartholomew's Church in New York. His instructor was, at that time, president of the examining board of A.G.O. Ray was a demonstrator for Wurlitzer Electronic Organs, but he could not at first bring himself to tell Friedell that he was also working at Radio City Music Hall. News just didn't get around in New York in those days, we guess. When he finally did break the news to his teacher, Friedell was delighted. He was a wonderful man, says Ray.

The Rainbow Room boasted a 3/11 Wurlitzer Residence organ with a second console and player. Ray took over this job but reminds us that the organ sounded like a 'filter cigarette'. He explains that the original installation spoke into the room through the ceiling, but since this conflicted with the interior decorator's ideas of interior decorating, the swell shades were hidden by plastering up the hole and sound was brought in by way of a microphone and speakers. Ray says this produced an effect that was 99% speaker and the rest organ.

We don't know what happened to the Rainbow Room, but the organ is now installed in the residence apartment of Joseph Oelhaf, in Greenwich Village.

As has been apparent all along, Ray doesn't like to load himself up with unused time. So while working the Rainbow Room, Music Hall at Radio City, he also played for the 'Bride & Groom' show on TV, for a year or so. He tells us that he then took on a 'full time job', whatever that could mean, at the Music Hall where he is playing still, his thirteenth year there.



Photo taken a few years ago. Ray Bohr and the 3/14 Wurlitzer Studio organ at Radio City Music Hall, used extensively in Music Hall recordings.



Here is 16-year-old Ray Bohr at the 2/7 Wurlitzer in The Rockland Theatre, Nyack, New York.

Four records provide Ray Bohr music for those who know organ music. These will be reviewed elsewhere, but watch for the new one coming out under DESIGN label, this one in stereo.

Such is the story of Raymond F. Bohr as we have been able to pry facts out of his life. And it seems to have just gotten a good start. We expect to hear more from and of him as we go along. And thanks, Ray, for being ours.

Questions and Answers

Q How can I make all notes of a rank of pipes sound the same?

A The process is called tone regulation. After the pipes are manufactured, the voicer adjusts the pipes so they all have similar tone quality. When the pipes are placed in the organ, some notes may be louder or softer than its neighbor depending on the acoustics of the organ chamber and the auditorium. This can easily be adjusted. First for flue pipes, by opening or closing the hole in the toe of the pipe its tone can be loudened or softened. Care should be taken to keep the toe concentric. Professionals use a toeing cone to close the hole, but tapping the toe with the back of a chisel will do it. A tapered punch or awl will open up a pipe and make it louder.

To regulate reed pipes, the usual procedure is to flatten the pipe with the reed tuning wire, and re-tune with the resonator tuner to go louder, and sharpen the reed re-tuning on top to make the pipe softer.

O O P ' S

Our sincere apologies for misspelling Farny Wurlitzer's name in the last issue. We put an "e" in "Farny." But we didn't mean it, honest. The only trouble is, we did it twice. So herewith **DOUBLE** apologies!

WHAT IS A THEATRE ORGAN? (concluded from Page 3)

malice, is not offensive in any sequence, breathes a throbbing sweetness that no other pipe has produced. So, one may answer the question a bit better now. If any pipe is responsible more than some other, then the tibia is that pipe that makes a theatre organ develop its most characteristic tones and combinations.

To those of us who share the opinion just expressed, the tibia referred to is the sweetly sobbing pipe, with a deep tremulant which carries it just to the point of overblowing. Without this, no square wooden pipe is a tibia. And without a tibia, any organ finds itself deficient when trying to follow the wide range in human emotions, musically. Its most obvious imperfection lies along those finer and nobler emotions; so the contribution of the tibia is a great one. Its development was no accident, its recognition not due to chance. It stands as a musical paragon -- virtue with enduring beauty.

Q In many of the pictures of Theatre Organs, I have noticed a row of white buttons under each keyboard. What are these used for?

A These white buttons, or pistons as they are usually called, are the control switches for the combination action. This is a method of making rapid combination changes by pre-setting. A flick of the finger and there is a new combination.

There are several methods used for making the desired pre-sets. Wurlitzer used a setting panel which was usually mounted on the back of the console. Rows of switches in the form of spring contacts similar to safety pins allows one to set each stop to go on or off for each piston. Robert Morton used a similar system except the panels are mounted in drawers under the key bed. Some organ builders use a complicated system which lets the organist capture his de-

LEONARD MacCLAIN VISITS WEST COAST

Leonard MacClain, known throughout the eastern part of the United States for his many years of fine musicianship as an organist in the Philadelphia area, was a recent west-coast visitor. Accompanied by his charming wife Dottie, he visited A.T.O.E. members from the state of Washington down through Oregon, the San Francisco Bay Area and Los Angeles. He appeared as guest organist for the Los Angeles Theatre Organ Club early in August, then returned to San Francisco to play for the Northern California Chapter of A.T.O.E.. "Myrtle", the fine 9 set Wurlitzer in Joe Chadbourne's barn, responded to his magic touch for the A.T.O.E. Chapter as did Loren Whitney's Studio organ for the Los Angeles Club.

Equally at home on either size organ, MacClain can be heard on several records with the EPIC label, and is soon to have released his latest recording session both in Monaural and stereo. He records the Tower Theatre 3/17 Wurlitzer in Philadelphia and can be heard at the famous Wanamaker Store organ in Philadelphia.

"JOCELYN McNEIL" RECORDING AVAILABLE.

MEMBER Clay Holbrook, Jr., advises the A.T.O.E. staff that he has the elusive Jocelyn McNeil recording available at \$3.79, including postage and packing. His address: Dr. C. E. Holbrook, Jr., 301 Hamilton Ave., Bremen, Ga.

C B S TO BROADCAST GEORGE WRIGHT!

Word has been received that beginning about September 1, 1960, a nightly George Wright Organ Concert will be released over CBS Pacific Coast Network at 11:05 p.m. There will be five programs weekly. ATOE wishes to acknowledge this brilliant programming first and to thank CBS and all concerned for bringing the George Wright Organ and its Master to the ears of the listening public.

sired combination by setting the combination with the stop keys and then holding a setting switch and next pressing the piston he wishes this particular combination to be on.

Q I have recently acquired a two manual theatre organ....The keys are in pretty fair shape, but there is an excessive amount of side slop to them. Is it possible to repair them or will I have to buy new manuals?

A The slop in the keys is due to wear of the guide pin bushing. This is a felt bushing inserted in the underside of the key. If the bushing is worn thru to the wood of the key, the bushings will have to be replaced. Any piano repair supply house can furnish new bushings. However, the usual case calls only for adjustment. The guide pin is oval so that it can be turned to take up the play in the key. Any open end wrench of the correct size will reach in to the pin and do the job.

LODERHOSE ACQUIRES ROXY ORGAN

THE FIVE manual console, which was virtually intact; the relays, and most of the pipe work of the five manual Kimball Theatre Organ installed in the Roxy Theatre, New York City, has been purchased by A.T.O.E. member Dick Loderhose. Included in the purchase was some of the pipe work. Fortunately most of the fancy reeds were complete and undamaged. Loderhose plans to connect the console to his studio Wurlitzer, and to offer most of the sets of pipes for sale. Many of the reed sets go to 16' and include the Military Bugle, Bassoon, etc.

COMPLETE SETS OF "THE TIBIA" AVAILABLE

About 15 complete sets of "The TIBIA", comprising eight issues, are still available. Members interested should write direct to Ed Newman, Circulation Director, Radio Magazines, Inc; P.O. Box 629, Mineola, New York. Checks to cover the cost of the complete sets should be made out to Radio Magazines, Inc., in the amount of six dollars (\$6.00). The number of complete sets has declined from about 50 to the 15 now available in the last six months. Last Call!

L.A. DOWNTOWN PARAMOUNT WURLITZER SOLD

Unsuccessful in attempting to raise bids over \$4000 for the model #285 Wurlitzer, the organ recently has been sold as parts to many prominent ATOE'ers.

WURLITZER FACTORY SHIPMENT LIST

CONTINUED FROM LAST ISSUE

697	215	Hollywood, Calif. W. Coast	8/31/23	749	Spec. H	Pottsville, Pa. Hollywood	12/10/23
698	H	San Francisco, Alexandra Th.	8/31/23	750	D	Delaware, O Strand Th.	12/13/23
699	B	Trenton, MO. Habbel	-----	751	Church	North Park U. P. Church	12/14/23
700	108	Jersey City, Oreint Th.	9/ 7/23	752	109	Kansas City, Kansas Pershing Th	12/20/23
701	D	Los Angeles, Bards. Th.	9/14/23	753	160	Tampa, Fla. Strand Th.	12/20/23
702	105	Forest Park, Ill. Madison Th.	9/19/23	754	235	Columbus, Ohio Grand Th.	12/24/23
703	160	Middletown, Ohio Sorg Th.	9/20/23	755	B	Carthage, Mo. Crane Th.	12/26/23
704	D	Brooklyn, N.Y. Park Th.	9/22/23	756	135	St. Perersburg, Fla, Pheil. Th.	12/28/23
705	Church	Manhattan Beal N.Y. Temp	9/26/23	757	215	Santa Monica, Calif. West Coast	12/30/23
706	F	New Bedford, Zeikman Th.	9/28/23	758	109 C	Burgettstown, Pa. J. A. Ramano	12/31/23
707	108 C	Elhton. Md. Community Th.	9/28/23	759	B	Enid, Okla. Criterion Th.	12/31/23
708	109C	Dubois, Pa. Fidelity Imp. C.	9/28/23	760	D	Mt. Vernon, O. Vine Th	1/ 3/24
709	160	Whittle Music Co Wichita, K.	9/29/23	761	108	Muskegon, Mich. Garden Th.	1/ 7/24
710	185	Bayonne M. DeWitt Th	9/30/23	762	109 C	Everett, Pa. Stuckey Bros. Th	1/ 9/24
711	215	Los Angeles, Calif. West Coast	10/ 4/23	763	109	Herrington, Kan. Dreamland Th.	1/10/24
712	D	Santa Rosa, Calif Burbank Th.	10/12/23	764	Spec. 100	Columbus, Ohio. Baptist Church	1/14/24
714	160	Amsterdam, Hol	10/16/23	765	D	Los Angeles, Calif. Meralto Th.	1/11/24
715	Church	Cullman, Ala. Evan. Ch.	10/19/23	766	B	Blairsville, Pa. Blairsville Th.	1/30/24
716	House	San Fernando, Calif. Demille-	10/17/23	767	105	Chicago, Il Store	1/15/24
717	105	Brooklyn, N.Y. Pulaski Music	10/18/23	768	100	The Philip Werelin Lts New-Orleans	1/30/24
713	D	Atlanta, Ga. Loew's Th.	10/20/23	769	135	Jacksonville, Fla. Repub'ic Co.	1/17/24
718	House	Lake Forest, Ill. Leonard	10/23/23	770	B	Sapulra, Okla. Yale Th.	1/26/24
719	108	Shenandoah, Pa. Mrs. E. J. Dable	10/24/23	771	109	Lansford, Pa Panther Muse Co.	1/16/24
720	B	Phil. Pa. Wash. Palace Th.	10/25/23	772	100	San Francisco, Calif. Store	1/19/24
721	Spec. D	Springfield, Ill. Kerosotes Br os.	10/27/23	773	135	Liberty, N.Y. New Liberty Th.	1/18/24
722	Spec. D	Batavia, N.Y. Gen. Th. Ent.	10/29/23	774	B	Tocoma, Wash. Kay Street Th.	1/25/24
723	Church	Jack. Fla. Presb. Church	10/29/23	775	B	Sumner, Wash. Liberty Th.	1/25/24
724	D	Astoria, L.I. Broadway	10/29/23	776	F	North Bend, Oregon, Liberty Th.	1/28/24
725	F	Atchison, Kan. Mt. St. Schol. Acad.	10/29/23	777	109 B	San Diego, Calif. G. A. Bush	1/29/24
726	D	San Diego, Calif. Savoy Th.	10/31/23	778	E	Chicago, Ill. Paramount Th.	1/31/24
727	H	Atlantic City, N.J. Capt. Th.	10/31/23	779	E	Chicago, Ill. Vitagraph Th.	1/31/24
728	215	Los Angeles, Calif. West Coast	11/ 2/23	780	235	Chattanooga, Ten Tivo'i	2/ 1/24
729	105	Elizabeth, N.Y. Royal Th.	11/ 8/23	781	D	Phi'a Pa. Astor Th.	2/ 7/24
730	D	Punxsutawney, Pa. Peter Johnson Th.	11/10/23	782	135 B	Yuma, Ariz. Casino Th.	2/ 9/24
731	B	Phila, Pa. Elite Th.	11/ 8/23	783	109	Los Angeles, Calif. Store	2/11/24
732	H	N.Y. City Willis Theatre	11/10/23	784	E	N. Y. City Store	2/12/24
733	B	Phil. Pa. Roxborough Th.	11/16/23	785	D	Okalhoma, City, Empress Th.	2/16/24
734	B	Hillyard, Wash. Rialto Th.	11/17/23	786	D	Compton, Calif.	2/18/24
735	B	Hamtrack, Mich. Farnum Th.	11/17/23	787	E	Chicago, Ill. Store	2/20/24
736	B	Kansas City, Mo. Benton Th.	11/17/23	788	D	Marysville, Calif Marysville Th.	2/25/24
737	D	Port Angeles, Wash. Lincoln Th.	11/20/23	789	B	Hoquiam, Wash.	2/27/24
738	D	Elizabeth, N.J. Strand Th.	11/21/23	790	Spec. H	Wash. D. C. Tivoli Th.	2/28/24
739	D	Sawtelle, Calif. Tivoli Th.	11/24/23	791	D	Indiana, Pa.	3/ 3/24
740	109	Detroit, Mich. Park Th.	11/26/23	792	D	San Francisco, Calif. Store	3/ 4/24
741	D	Santa Ana, Calif. Walker Th	11/24/23	793	Spec	Santa Barbara, Calif. West Coast	3/ 5/24
742	D	Somerville, Mass. Teele Sq.	11/24/23	Piano			
743	D	Chicago, Ill. Peoples Th.	11/30/23	& Sw. Re Add.	Sacramento, Calif. Majestic Th.	2/28/24	
744	135-A	West Haven, Conn Cameo Th	11/28/23	794	108	New York City, Waco Th.	3/11/24
745	109	Cincinnati, O. Forest Audit.	12/ 4/23	795	Spec. Church	Utiga, N.Y. First Presb. Church	3/20/24
746	108 C	Berwick, Pa. Temple Th.	12/ 3/23	796	D	Oklahoma City, Liberty Th.	3/18/24
747	D	Brooklyn, N Y Weinwolf Th.	12/ 3/23	797	B	Philadelphia, Pa. Store	3/19/24
748	185 C	Messrs F P. Gaskell & Co. N.Y		798	B	Wash. D.C. Princess Th.	3/25/24
		Brisbane Aust. Th	12/14/23	799	D	West Allis, Wisc.	3/24/24
				800	Church	Lansdale, Pa.. St. Mary's Inst.	3/27/24

WURLITZER LIST

CORRECTIONS. . .

Note: Correction from previous issue. Style numbers are down one space starting with Opus No. 449, through No. 484. Opus 449 should be Style 135A; No. 450 should be Style 160, etc, to Opus No. 484, which should be Style 160. Opus No. 490 should be Style 180.

801	Spec.	Omaha, Nebr. Elk's Lodge	3/29/24	860	Church	Neward, N.J. Temple Bnai	7/18/24	
802	F	Salt Lake City, Utah Victory Th.	3/31/24	861	B	Graham, Calif. Graham Th.	7/18/24	
803	F	Merion, Pa. War, Tribute House	3/31/24	862	D	Chicago, Ill. Granada Hotel	7/18/24	
804	B	Chicago, Ill. Musical College	4/ 1/24	863	235	Newark, N.J. Stearns Th.	7/21/24	
805	135 A	New York City Store	4/ 1/24	864	E	Ottawa, Ill. Orpheum Th.	7/21/24	
806	135 A	West Brighton, N.Y. New	4/ 2/24	865	F	Cleveland, O. New	7/23/24	
807	109	Rochester, N.Y. Murray Th.	4/ 2/24	866	B	Ponca, City, Okla Murray Th.	7/25/24	
---	Addts.	Long Beach, Calif.	4/ 2/24	867	210	Inglewood, Calif. Inglewood Th.	8/ 1/24	
808	B	Berwick, Pa.	4/10/24	868	Spec. H.	Phila. Pa. Globe Th.	8/ 6/24	
809	135 C	Winston Salem, N.C.	4/12/24	869	D	Brady, Texas Lyric Th.	8/ 4/24	
---	Addts.	Huntington, W. Va. Lyric Th.	4/12/24	870	260	Brooklyn, N.Y. Albee Th.	8/ 5/24	
810	109	Frackville, Pa. Victoria Th.	4/12/24	871	D	York, Pa. Hippo. Th.	8/ 8/24	
811	B	Washington, D.C. Park Th.	4/15/24	872	D	Chicago, Ill. Paulina Th.	8/ 4/24	
812	D	Burbank, Calif. Victory Th.	4/18/24	873	B	Newark, N.J. Treat Th.	8/ 7/24	
813	B	Bartlesville, Okla. Odeon Th.	4/19/24	874	D	Chicago, Ill. Brynmawr Th.	8/11/24	
814	D	Chillicothe, Ohio Chilli Th.	4/21/24	875	H	W.A. Crowle, Sydney, Australia		
815	B	Alexandria, Va. Alex Amuse Co.	4/23/24	876	F	Prince Edward Theatre	8/12/24	
816	D	Cincinnati, Ohio Lyric Th.	4/26/24	877	F	Pleasantville, N.J. Rialto Th.	8/15/24	
817	D	Chicago, Ill. Musical College	4/25/24	878	D	Bostin, Mass. Chamber of Com.	8/16/24	
818	B	Portland, Ore. Alhambra Th.	4/28/24	879	Church	Medford, Oregon New	8/18/24	
819	H	Wilberforce, O. Wilber Univer.	4/28/24	880	135	St. Louis, Mo. Holy Rosary	8/18/24	
820	E	Chicago, Ill Grand Th.	4/29/24	881	H	Brooklyn, N.Y. Court Th.	8/18/24	
821	Spec.	Binghamton, N.Y. Elks Lodge	5/ 1/24	882	108	Detroit, Mich. Cinderella Th.	8/22/24	
822	Spec. Church	San Rafael, Calif. St. Pauls Episcopal	5/ 2/24	883	D	San Francisco, Calif. Roeder Th.	8/22/24	
823	108	Staunton, Virginia Stonewall Jacksons		884	E	Pittsburgh, Pa. Wilson Th.	8/23/24	
		Hotel	5/ 2/24	885	D	*Hastings, Neb. Auditor Th.	8/23/24	
824	House Organ	Mr. R. H. Wurllitzer, Cin. O.	5/ 7/24	886	108	Chicago, Ill. Crescent Th.	8/25/24	
825	105	Ligonier, Ind. Crystal Th.	5/14/24	887	Spec. †	Xenia, Ohio Bijou Th.	8/23/24	
826	E	Chicago, Ill. Knicker Bocker Th.	5/16/24	888	B	New York City Vincent Lopez	8/23/24	
827	B	Columbus, O. Rivoli Th.	5/20/24	889	108	Philadelphia, Pa. Rex The.	8/26/24	
828	B	Great Neck, L.I. Great Neck Th.	5/21/24	890	215	Boston, Mass. Crescent Th.	8/26/24	
829	B	Huntington, W. Va. Strand Th.	5/20/24			Los Angeles, Cal. Crescent Junction Th.	8/29/24	
830	E	Chicago, Ill. Biograph Th.	5/21/24	891	H	Portland, Me. Empress Th.	9/ 2/24	
831	109	Calif. Penna. Savoy Th.	5/22/24	892	Spec. B	Lincoln, Neb. Lyric Th.		
832	E	Chicago, Ill. Store	5/26/24			(Lafayette, Ill.)	8/30/24	
833	H	The consolidated Music Co.		893	Spec 235	Chicago, Ill. Mars Th.	8/30/24	
		Ogden, Utah Egyptian Th.	5/26/24	894	F	Philadelphia, Pa. Model	9/ 2/24	
834	D	San Fernando, Calif. Cody Th.	5/27/24	895	105	Pontiac, Ill. Crescent Th.	9/ 2/24	
835	B	Portland Oregon Victoria Th.	5/29/24	896	E	† Chicago, Ill. Crawford	9/ 3/24	
836	Church	Gainesville, Fla. First Baptist	5/27/24	897	109	† Lake worth, Fla. Oakley Bros.	9/ 3/24	
837	D	Columbus, O. Empress Th.	5/29/24			Add. to		
838	E	Chicago, Ill. Chatnam Th.	6/ 2/24			S. D.	Tulsa, Okla. Rialto Th.	9/ 3/24
839	260	New York, City Rivoli Th.	6/ 2/24	898	Church	Lakeland, Florida Dixieland Methodist		
840	D	Los Angeles, Calif. El Sereno Th.	6/ 2/24				9/11/24	
841	B	Mesa, Arizona Nile Th.	6/ 5/24	899	135	Ridgefield Par, N.J. Rialto Th.	9/12/24	
842	F	Cleveland, O. Savoy Th.	6/14/24	900	B	San Francisco, Calif. Princess Th.	9/15/24	
843	E	Chicago, Ill. Lakeside Th.	6/13/24	901	D	Los Angeles, Calif. Cohen Th.	9/15/24	
844	135A			902	109	Pennsburg, Pa. Aurora Theatre	9/19/24	
	Less Cons., Switch, Relay,			903	160	Maspeth, L.I.	9/22/24	
	Sw. Box	Los Angeles, Calif. Store	6/14/24	904	House	Plainville, Hamilton Co. Ohio		
845	108	Canaan, Conn. New Canaan Th.	6/14/24			Mr. W. S. Rowe	9/19/24	
846	235	St. Louis, Mo. Loew's State Th.	6/23/24	905	Church	Buffalo, N.Y. Unity Temple	9/18/24	
847	F	Cleveland, O. Knickerbocker	6/21/24	906	F	Charleston, W. Va. Capitol Th.	9/20/24	
848	D	Puyallup, Wash. Liberty Th.	6/23/24	907	E	Jackson Heights		
849	135	Orange, Texas Strand Th.	6/25/24			Queens, N.Y. Jackson Th.	9/22/24	
850	Church	Pensacola, Fla. St. Michael's	6/27/24	908	Church	Bainbridge, Ga. First Baptist	9/27/24	
851	108	Albany, N.Y. Hudson Th.	6/30/24	909	D	Petaluma, Calif. Hill Opera House		
852	B†	Longmont, Colo. Palm Th.	6/28/24				9/23/24	
853	D	Detroit, Mich. Family Th.	6/30/24	910	B	Quincy, Ill. Orpheum	9/24/24	
854	Church	Lansdale, Penn. St. Mary's Institute		911	Church	St. Louis, Mo. Holy Name	9/26/24	
			7/ 1/24	912	B	Berkeley, Calif. Strand Th.	9/27/24	
855	F	Portland, Oregon Egyptian Th.	7/ 1/24	913	B	Berkeley, Calif. Varsity Th.	9/30/24	
856	B	Kansas City, Kan. Westmore. Th.	7/ 3/24					
857	Church	Hollywood, Calif. Lutheran Th.	7/ 3/24					
858	F	Olympia, Wash. Liberty Th.	7/ 7/24					
859	135	New York City Grand	7/11/24					

* Not sent to Hastings.

† Spec. in piano case 2 stops ea. 37 notes

† Jesse Crawford's first recording organ on which "Valencia", etc. was made!

Record Reviews

THE SONG IS YOU - The Music of Jerome Kern. Jesse Crawford, Organist. Decca DL8861 Mono.

SONGS OF LOVE - The Music of Sigmund Romberg. Jesse Crawford, Organist. Decca DL8841 Mono. Available in Stereo.

How do you review a Jesse Crawford album? How do you act as a critic of Rembrandt? How do you review Kreisler? Indeed, how do you? This reviewer is most humble when it comes to reviewing a Crawford masterpiece. Crawford has probably recorded more organs than most organists have seen.

Like U.S. currency, many have tried to counterfeit it and many have come close, but none have succeeded. And so it is with Crawford. Many have tried to imitate his phrasing, his registration, his interpretation, but none have succeeded. In point of years of recording he is probably the oldest artist, and this experience has not been forgotten or mislaid in these two albums. These are genuine Crawford all the way through, and like sterling silver, they bear his mark. No counterfeit, these.

It is immaterial what numbers these albums contain; the composers' names are too well established to comment on them. Crawford's playing, however, adds a new sheen, a new outlook. You are suddenly transported back, and think: this is the way Kern wanted it played, or this is what Romberg was thinking when he composed this.

Crawford has the ability to do more with two stops than the average organist can do with a score of stops. This is no accident, no lucky choice., this is the voice of experience of many, many hours of practice playing under all kinds of circumstances, playing many different types of organs. How else can you account for it? Genius, you say? Maybe it is genius. Who else can you name who has that subtle touch on the swell pedal, that inimitable modulation, the choice of registration?

Poet of the Organ. Feeble words indeed to match this artistry. Decca has had the good fortune to give Crawford the engineering he deserves in capturing the sound that flows from the magic of these sensitive hands. The organ sound is lush and well voiced. No electronic tricks have been played with it, no attempt has been made to give it a so-called "HI-FI" sound. It is good clean recording with a full frequency range, solid all the way through. The pressings this reviewer used were excellent with very quiet surface, no scratches.

If you like theatre type organ at its best, you will like these records. If you like Crawford's style, you will not be able to wait until you secure them! - F.R.K.

RAY BOHR AND THE RADIO CITY MUSIC HALL ORGAN - Design DLP-128 Mono.

Here is a straight-forward recording of the small Wurlitzer organ in the broadcasting studio of Radio City Music Hall, a 3/14 organ which has been recorded many times. Bohr does a nice workman-like job on this record, playing the following numbers: The Wedding of the Painted Doll; Whiffenpoof Song; I'll See You in my Dreams, Hi-Lili, Hi-lo; Chant of the Jungle; and on Side Two, At Sundown, Ramona, I Cried for You, Waltz: You saved For Me and Stumbling.

From the program notes we learn that the organ contains 14 sets of pipes, and a complete percussion division. Some of the notable features are the brass trumpet and saxophone as well as an exceptionally beautiful tibia clausa.

The following is a breakdown of the instruments pipe work: MAIN CHAMBER; Diapason, concert flute, clarinet, tuba, vox humana, saxophone, viole d'orchestra, viole celeste; SOLO CHAMBER; Tibia clausa, oboe horn, trumpet, quintadena, solo string and krumet.

Ray Bohr has been a Radio City Music Hall organist for more than 12 years, and this recording shows what continuous playing can do to keep an organist in top trim.

The Organophile will quickly detect that this is a studio organ, as it does not have that roundness and reverberation associated with an organ recorded in a theater. The recording is clean, and from the program notes was done on the finest of professional equipment. This reviewer suspects that the recording equalizer was cranked up a little bit on the tape transfer to give it a little more presence. Could be.

If you do not have an example of the Radio City Music Hall Studio Organ in your library you would do well to check this one. - F.R.K.

LET GEORGE DO IT - George Wright, Organist. Solo Records, SM 267 Stereo. 267 So. Fair Oaks Ave., Pasadena, California.

AND GEORGE DOES! This without question is one of the finest records the versatile George Wright has ever made in his long and distinguished career. As the reader well knows, George has recorded for many different companies, but in this record the canny George has had full sway in playing it and recording it exactly the way he wanted it, and the results show it.

The lead off is "I Know That You Know", a good "up" tune show stopper, with lots of the Wright touch and registration. He then changes pace with "What is this Thing Called Love?", a Cole

Porter tune that gives George a chance to display some of the fine shading of the Organ. Next is the novelty number "The Trouble with Harry", which displays some very tricky piano work.

Listen for the sustained cymbal, and try and figure out how it is done. Incidentally, the program notes state that no recording or other electronic gimmicks were used to enhance or change the natural organ sound, and this we can believe, because it sounds right. Wright concludes Side One with an artful interpretation of "Temptation".

Side Two starts off with the oldie, "I'm Forever Blowing Bubbles", which features some of the cleanest cascading bell and percussive sounds to which this reviewer has ever had the pleasure of listening. Several other good tunes follow, with the feature piece being the last number, "Espanharlem". George goes all out on this one and again demonstrates that there is only one George Wright.

The organ is Wurlitzer plus. Three DIFFERENT Wurlitzers; plus, we suspect, pipes that never saw the inside of

(Continued on Page 15)

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Kimball pipes, parts from former Roxy Theatre Organ (N.Y.). All the fancy reeds, many to 16'. Write Dick Loderhose, 84-25 Radnor Street, Jamaica Estates, Long Island, New York.

Tickets to George Wright Concert, Fox Theatre, San Francisco at midnight, Saturday 15 October. \$2.00. Write: Al Ringer, 2402 California Street, San Francisco 15, Calif.

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the old Wurlitzer factory. Recording is clean and wide range. The stereo effect is excellent. D.J. Leslie of organ speaker fame lent his wizardry in helping devise special equipment to record this masterpiece. - F.R.K.

MORE THEATER ORGAN IN HI-FI - Leonard MacClain playing the Tower Theater Organ. Epic LN3655 Mono.

From the title, one would conclude that Epic had other theater organ recordings by the same artist or some one else, but in reading the program notes there is no indication of all the fine recordings made by this well known artist. Reviewing can be frustrating; however, we are quick to add that by devious methods we found that Mr. MacClain has recorded "Theater Organ in HI-FI", "Operetta For Theater Organ" and "Joy to the World", an organ record of Christmas numbers. We have also learned that he has a new record which will be released this fall. All of the above records were recorded on the Tower Theater organ in Upper Darby, Philadelphia, according to the program notes, and will be reviewed in future issues.

Leonard MacClain is a real "pro" on the organ, whether it be Theater, Church or Electric. He has played them all and with distinguished success. He is well known in the Philadelphia area as "Melody Mac". MacClain started studying organ at the age of 10, and when he was 12 he played his first theater job and has been at it ever since.

In this day of moving theater organs into homes, studios, barns, etc., it is becoming exceedingly difficult to obtain recordings of theater organs in their native habitat, i.e., theaters. This recording is a good example of what a sensitive recording engineer and a top-flight organist can do when turned loose on a theater organ in a theater. It has that rich full-bodied sound that comes only from the large cubic space found in a theater, and reveals the true voicing of the organ. No gimmicks were used except proper microphone placing, and the artist had full control of the dynamics. This is a "must" for your library.

F.R.K.

ED. NOTE

ATOE board member Frank Killinger conducts our "Record Review Dept." Members are invited to direct their own reviews, or comments, to Frank. Address to P.O. Box 167, Vallejo, California.

MORE THEATRE ORGANS IN THE NEWS.

AN ILLUSTRATED newspaper article from Rochester, New York, tells of the re-conditioning of the RKO Palace Wurlitzer of that City. A.T.O.E. members Daniel Schultz, Lloyd Klos and Jess Littlefield of the Niagara Frontier Chapter have been the key men behind this monumental project. Tentative plans include concerts by Tom Grierson, recently featured in these pages.

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