

"PEACE, PIPES & PEOPLE"

Souvenir Program

American Theatre Organ Society
National Convention '81

July 1 - 5, 1981
Seattle, Washington

ACKNOWLEDGEMENTS

Our deep appreciation to the many individuals who have given of themselves to make this convention a success and especially to the following firms:

Balcom and Vaughan Pipe Organs, Inc.

Evans Music

Pizza & Pipes

Electric Motors Inc.

William P. Brown, Inc., Phoenix, Arizona



**“PEACE,
PIPES &
PEOPLE”**

Welcome,

The Puget Sound Chapter welcomes all National and International members to our great Northwest. We also welcome another opportunity to host the 23rd Annual Meeting, celebrating the 26th year of ATOS activity.

A tremendous amount of effort and personal sacrifice has been given by various chapter members and friends to bring you another unique, outstanding program that we have created for you.

We wish to especially thank our Canadian members, who had a real show planned for us in Vancouver B.C., and who were most regrettably forced to cancel due to municipal strikes.

We also wish to thank the Oregon Chapter and the Organ Grinder Restaurant for providing a most happy alternative trip.

Let's all make PEACE, be real PEOPLE, and enjoy the PIPES!

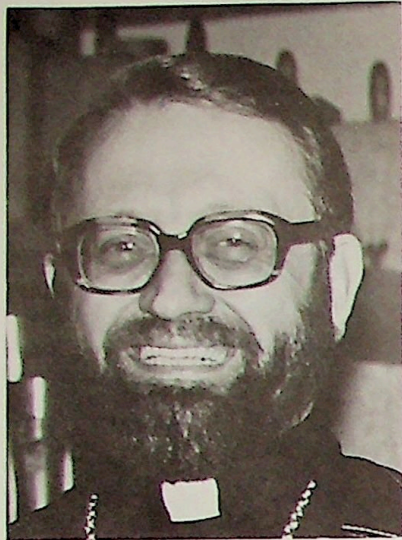
Sincerely,

A handwritten signature in cursive script that reads "Dick Schrum". The signature is written in dark ink on a light background.

Dick Schrum, Chairman
ATOS Convention '81

ATOS President
Richard R. Haight

Puget Sound Chapter Chmn.
Thelma U. Barclay



FATHER JAMES MILLER

Father James Miller must use his time carefully to get in all his talents; that is, Ukrainian Orthodox priest, pipe organ and piano teacher plus doing concerts for many ATOS chapters. Father Jim has played the theater organ for twenty five years and specializes in music of the twenties and thirties, allowing for contemporary jazz as well. He is most warm in his presentations and holds his audience in the palm of his hand.

His concert credits include, Three times for the Detroit Theater Club, North Illinois College Kimball Organ, Redford Theater, New McKinney Cotton Players Jazz Band, Michigan Theater in Ann Arbor, Michigan. These are just a few of his credits.

Father Jim is a Parish Priest in Saginaw, Michigan for the Holy Trinity Ukrainian Orthodox Church of the Holy Trinity. He has served that parish for five years. His parish encourages him in his musical ventures. He played for an audience of two thousand for "Friends of the Fox" at the Detroit Fox Theatre.

Father Jim conducts seminars and is a most successful teacher having trained several professional performers.



BILLY NALLE

BILLY NALLE, in barely fifteen years, has performed twenty-six national and international music firsts on theater organs. Critics internationally have acclaimed him as his fields most original and creative musician.

Billy was a piano prodigy at three and began playing in concerts at four. Radio and dance orchestra work in his native Florida were followed by graduate work on a full scholarship at the JULLIARD SCHOOL, New York. There he studied piano with the famed Teddy Wilson and organ with the legendary Gaston Dethier.

Television credits in New York, I Remember Mama, U.S. Steel Hour, Hall Mark Hall of Fame, Kraft Theater, Downbeat Show and Ed Sullivan Show.

Billy has been lauded in three different articles by the NEW YORK TIMES. Billy is recognized as a competent music reviewer in MUSIC magazine. As a composer he is a member of ASCAP.

Presently, Billy is ARTIST IN RESIDENT for the WICHITA WURLITZER.

Quote Cinema Organ of Gret Britain, "There is only one Billy Nalle."



TOM COTNER

Born in Altus, Oklahoma and started his musical education at three years of age. Started classical organ at nine but became taken with the theater organ at twelve. College combined engineering with piano and organ study which formed the background for his expertise in the technical field of organ installation. School was financed by his performing in clubs internationally. Added credits: Tonal Director for Saville Organ Co. in Chicago, Associated Organ Builders in Auburn, Wa., Concertizer, Producer of Master Classes. Tom lives in Seattle and at present is Northwest Regional Manager for Conn Organ Co.

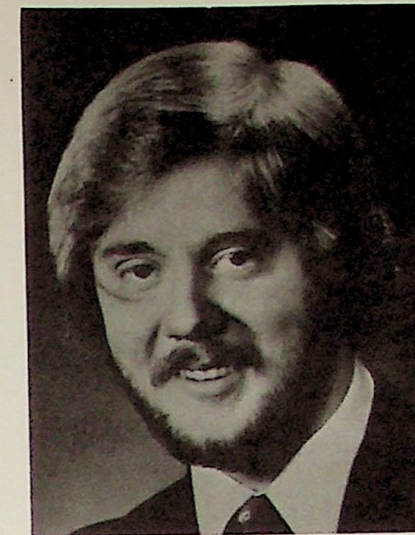


JONAS NORDWALL

Jonas began on the accordeon at age 3. By age ten he was playing transcriptions of classics. When ten he placed third in National competition and went to Sweden where he played for King Gustav Adolf.

His first idols were Virgil Fox, George Wright, and Marcel Dupre. Jonas received his Music degree from University of Portland numbering Goldie Posan and Arthur Hitchcock as his mentors. Advanced study was with Canadian organist, Frederick Geohegan. His fame is international and he has concertized in Australia; high point being his recital at Sidney Town Hall. His was the first concert to be broadcast in FM Stereo from Town Hall.

Presently, Jonas is Senior Staff Organist at the Organ Grinder Restaurant in Portland. His records are much in demand.

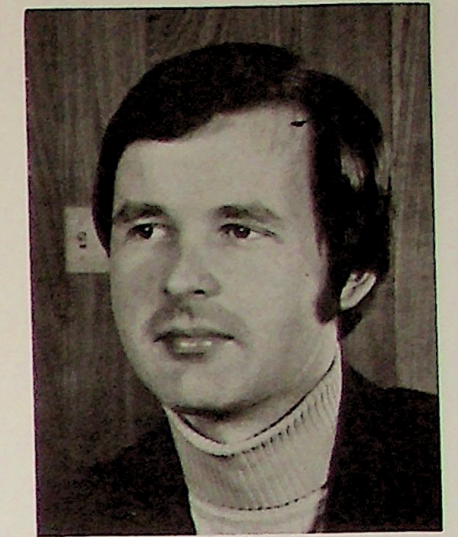


ED GALLEY

Ed Galley entered the world of the piano at the age of four. Organ interest began at eight. He became Asst. Organist at his church at ten and at twelve he was recording professionally. His serious study of the organ continued at Westminster College; also with Jean Langlais, French organist and composer.

His concertizing has included A.T.O.S., Alsilomar, California, Home Organ Festival and National Association of Music Manufacturers and Merchants.

Ed's musical styles vary from Gershwin to Bach. At present he travels for the Hammond Organ Society.



LEW WILLIAMS

This is Lew Williams second appearance at an ATOS convention, having first appeared at the Atlanta conclave in 1978. Since then he has joined the staff of the ORGAN STOP PIZZA as Associate Organist in their Phoenix and Mesa establishments. A new album recorded on both instruments has been released.

Recordings by great artists have been a great influence on Lew; in addition he draws from a schooled classic background in organ with degrees from Texas Christian, Southern Methodist and the Conservatoire de Musique, Geneva, Switzerland. His Concertizing has been on a National scale; his last one being for the American Guild of Organists in Fort Worth, Texas.



ASHLEY MILLER

Ashley Miller is an artist who has an associate degree in the American Guild of Organists. After five years of scholarship in organ and a three year fellowship in orchestral conducting, he received a Bachelor of Science degree from Julliard School. His credits include: seven years featured organist at New York's Radio City Music Hall; four separate engagements at the New York Park Sheraton, etc. His TV credits include Jack Paar Show, Secret Storm, Lofe of Life, Guiding Light, Search for Tomorrow. He was official organist for Madison Square Garden for all sporting events.

THEODORE GILLEN

Mr. Gillen, a St. Paul, Minnesota native attended St. Thomas Academy and the University of Minnesota. He began piano studies at the age of six; studies organ with Bernadette Aurelius, Gerald Bales, Dr. Hienrich Fleischer and did occasional work with Jean Langlais.

He won First prize of both the American Guild of Organists and the Schubert club of St. Paul scholarship, as well as first prize in the Minnesota Music Teacher's Association contest. He has appeared in concert at the Minneapolis Cathedral of St. Mary, St. Paul Cathedral, Central Lutheran Church, St. John's Abbey and the Walker Art Center in Minnesota. Further concerts to his credit; St. Mary's in Seattle, and at the "Festival de Puivere", France. Mr. Gillen's credits are many; presently he is musical director for St. Thomas in Bellevue, Washington.

The magazine "Worship" in a recent review of Gillen's recording of the "Nativity Suite" stated "the performance of the young Minnesota organist was stellar."



JANE MCKEE JOHNSON

Jane is no stranger either abroad or in her own locale. In the 1940's Jane was Musical Director, Staff Organist and Pianist for KVI, Columbia Broadcasting affiliate. For the broadcasts, the Robert Morton 3/13 at the Music Box was used for most programs and later on the Temple Theater was used. All Pipe Organ broadcasts were remote control. She has done considerable serious church work. In 1975 she became Staff Organist for Pizza and Pipes in Tacoma. The Temple Theater has utilized their organ which Jane has used for accompanying stage shows and theater events.



SHERRI MAEL

Started playing on small chord organ at 10 years. Progressed to electronic; began training. In two years time was doing demo of organs at the Washington Fair. She became official organist at Tacoma Twins and Cheney Stadium. In 1976 she joined the team of house organists at Tacoma Pizza and Pipes. Sherri has a record to her credit.

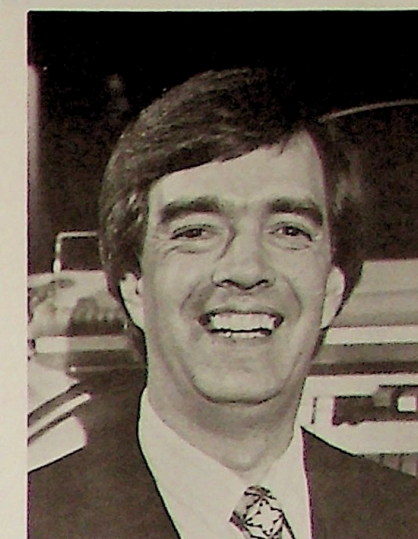
She majored in Elementary Education at PLU and teaches for Tacoma School District #10 plus playing four nights a week at Pizza and Pipes.



ANDY CROW

Born and raised in Santa Barbara, California. Earned Music Education Bachelor Degree with further work toward Master's Degree at the University of Southern Calif. Progressing from age 12, his organ studies continued on to Leslie Spellman and Irene Robertson at USC. Andy is equally proficient on the piano and has done radio and TV duties on both organ and piano including arranging.

In 1968 Rodgers Organ Co. built Andy an organ for travel--two organs in the truck for the Worth/Crow Duo managed by the Columbia Artist Mgt. Presently he is staff organist for Tacoma Pizza and Pipes plus music director for 1st United Methodist Church in Olympia.



THOMAS HAZELTON

By now most everyone in theater organ circles is aware of Tom's reputation as a sensitive colorist and communicator. He is one of the few in his class who performs both theater and classical organ literature with equal ease and acumen. Thomas Hazelton received his formal education, graduating with a Bachelor of Music degree from San Francisco University. He has done graduate work at the San Francisco Conservatory of Music and has studied with Robert M. Forbes, Brooke P. Piper, Harold Muller and Richard Purvis. As Sub-organist at San Francisco's Grace Cathedral, Tom played for the Cathedral's dedication. He is currently Organist and Associate Director of Music at the Menlo Park Presbyterian Church and organist at Congregation BETH ANN, Los Altos, California.

For twelve years Tom was senior organist for the Capn's Galley Pizza and Pipes, restaurant chain. He was staff organist at San Francisco's Avenue theater and was the last organist at the San Francisco Paramount. Quote Los Angeles Times, "Tom Hazelton showed the organ off to optimum effect" etc., etc.

THE AMERICAN THEATRE ORGAN SOCIETY

"PEACE, PIPES & PEOPLE"

INTERNATIONAL CONVENTION AND ANNUAL MEETING SEATTLE, WASHINGTON JULY 1 - 5, 1981

**WEDNESDAY
JULY 1**

9:00 A.M. Registration All Day - Plaza Hotel
12 Noon Chapter Representatives Meeting
1:00 P.M. Board of Directors Meeting - Plaza Hotel
6:00 P.M. Buffet and Cocktail Hour (No-Host Bar)
Plaza Hotel
9:00 P.M. Paramount Theatre
4M-20R Wurlitzer - Billy Nalle

**THURSDAY
JULY 2**

7:30 A.M. PORTLAND DAY
Board Bus for Portland Tour
Organ Grinder
4M-44R Wurlitzer - Jonas Nordwall
Benson High School
3M-24R Kimball - Tom Cotner

**FRIDAY
JULY 3**

8:00 A.M. Board Bus
Greenwood Pizza and Pipes
3M-17R Wurlitzer - Lew Williams
Bellevue Pizza and Pipes
3M-17R Wurlitzer - Ed Galley
2:00 P.M. Paramount Theatre
4M-20R Wurlitzer - Ashley Miller
5:30 P.M. No Host Cocktail Bar - Plaza Hotel
7:00 P.M. Music Hall Theatre
Annual Banquet
Cabaret Revue

**SATURDAY
JULY 4**

8:00 A.M. Annual Membership Meeting - Plaza Hotel
11:30 A.M. Board Bus
St. Mark's Cathedral
4M-78R Flentrop - Ted Gillen
Calvary Temple
3M-19R Wurli-Kimball - Fr. James Miller
4:15 P.M. Board Bus for Inner Glow
Boat Trip to Kiana Lodge Resort
Dinner - Indian Salmon Barbecue
Fireworks

**SUNDAY
JULY 5**

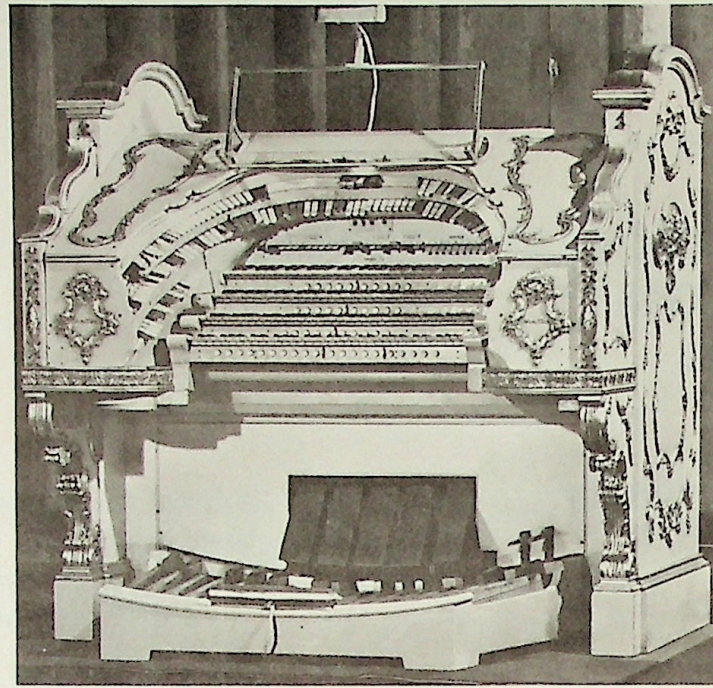
8:00 A.M. TACOMA-BREMERTON DAY
Board Bus for Tour
Temple Theatre
2M-9R Kimball - Jane Johnson
Tacoma Pizza and Pipes
3M-17R Wurlitzer - Sherri Mael
Bremerton Masonic Temple
2M-8R Wurlitzer - Andy Crow
9:00 P.M. Ferry to Seattle
Paramount Theatre - Final Concert
4M-20R Wurlitzer - Tom Hazelton
Jonas Nordwall

**After-Glow
MONDAY
JULY 6**

7:00 A.M. Mt. St. Helens Experience
Amtrac and Motorcoach Tour

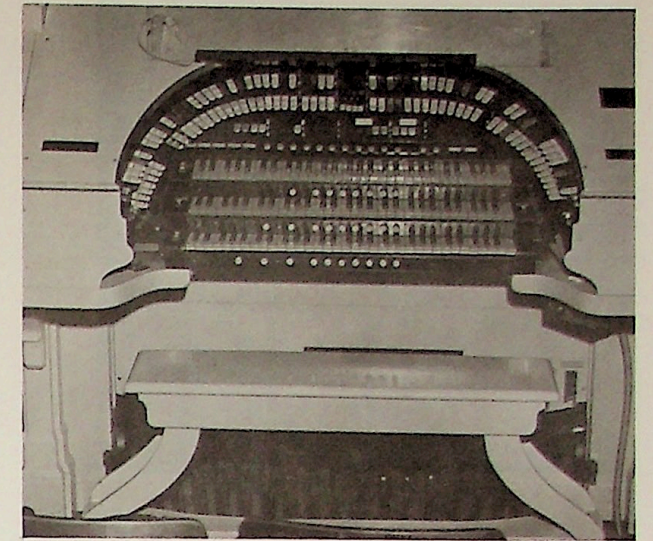
PARAMOUNT THEATRE SEATTLE

The Paramount Wurlitzer 4M/20 PUBLIX #1 was built in 1927 and listed as their opus 1819. Its 1412 pipes are housed in three chambers; two on the left side of the stage and one on the right. In addition, there is a Wurlitzer piano and Master Zylophone installed in a fourth chamber on the right side of the theatre. The French scrolled console is mounted on its own independent elevator on the left of the orchestra pit. Original cost of the organ - \$46,000. It opened March 1, 1928 as the Seattle Theatre featuring Ron and Dan at the console, seated on the same bench. A slave console was added six months later by Sandy Balcom.



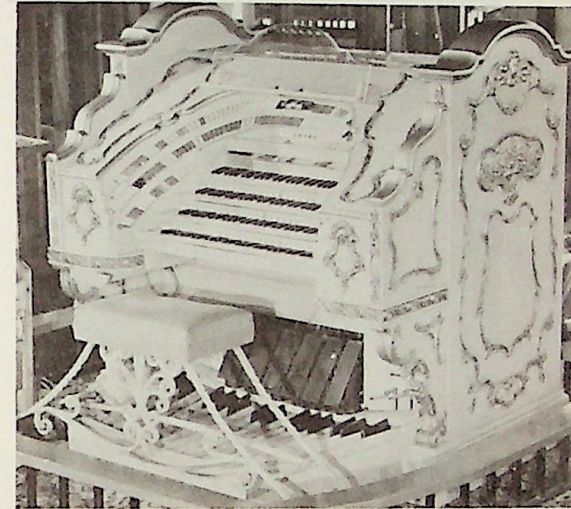
BENSON HIGH SCHOOL PORTLAND

One of the graduating classes in the late thirties of the Benson High School donated this lovely 3M/24R Kimball to the school. The original organ came from the Columbia Theater in Longview, Washington, later enlarged by Balcom & Vaughan.



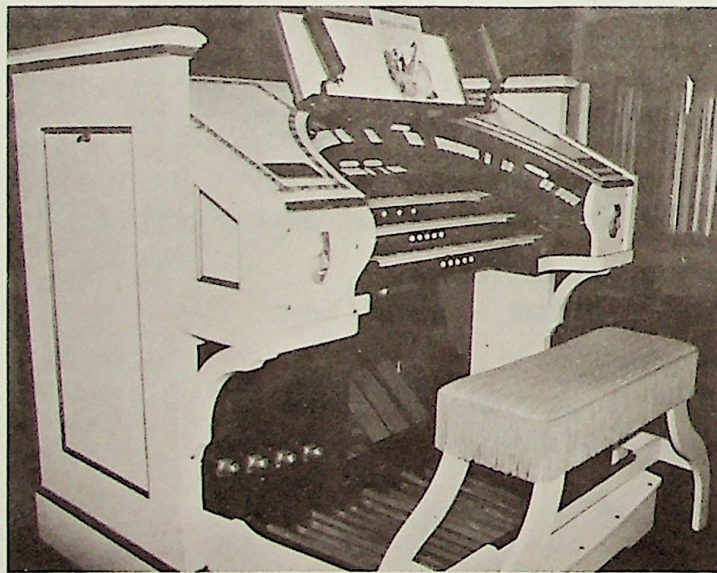
ORGAN GRINDER PORTLAND

The Organ Grinder Mighty Wurlitzer had its first home at the Portland Oriental Theater. After arriving at its new home, entrepreneur Dennis Hedberg added parts from the Portland Liberty Theater organ plus other parts resulting in the magnificent 4M/44R Wurlitzer that it is today at the famous ORGAN GRINDER.



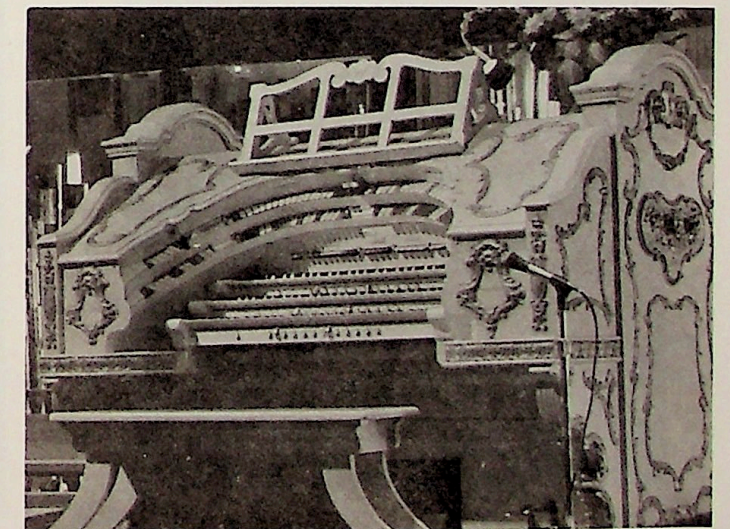
PUGET SOUND CHAPTER ORGAN, HALLER LAKE

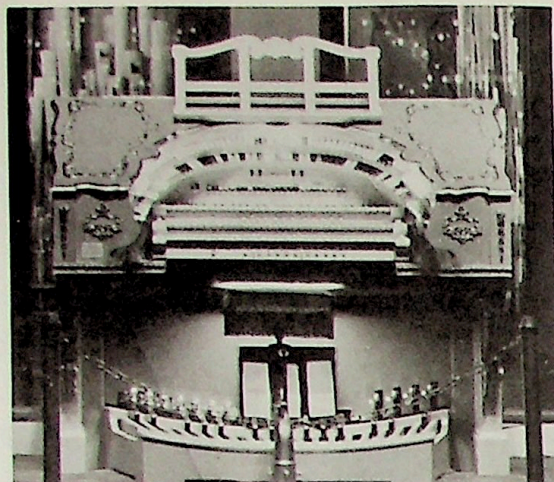
The Puget Sound chapter organ came from Toledo, Ohio where it had the OHIO THEATRE for a home. The organ was purchased by Leonard Mahon who was transferred to Seattle, bringing the six rank Wurlitzer with him. He added a three manual Marr and Colton console, relays, switches and a string celeste that brings it to eight ranks. Through an unfortunate accident that took the life of Mr. Mahon the organ became available and the chapter through a bond rally purchased it. It is now housed in Haller Lake Community Club House. Members of the chapter give it tender care. Although this instrument is not featured during the convention, we are justifiably proud of it.



PIZZA AND PIPES SEATTLE

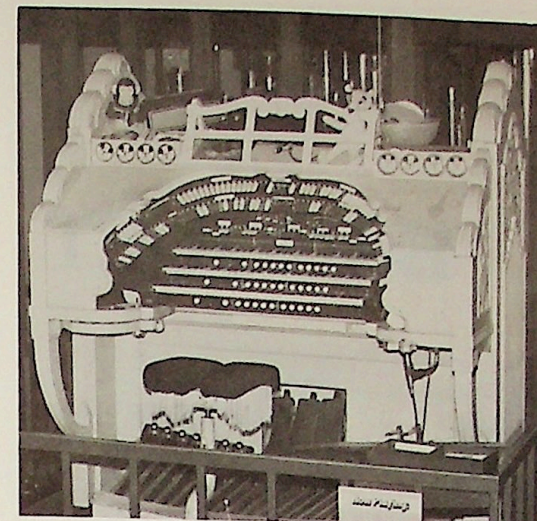
On April 19, 1930 the Paramount Theater in Salem, Massachusetts introduced the beautiful 3M/17R Wurlitzer to the general public. On December 9th, 1966 the instrument gave its final concert. Fortunately it found a loving home in Seattle and continues to perform. It also has a grand piano on the podium with it plus a toy counter and a puppet show.





PIZZA AND PIPES, BELLEVUE

The beautiful 3M/17 R Wurlitzer installed in the Bellevue Pizza and Pipes was purchased at the Academy of Music in New York. It played a big part in the silent picture era. In addition to the basic installation a piano now is implemented, a most complete "toy counter", tibia pipes mounted on the wall and a unique puppet show.

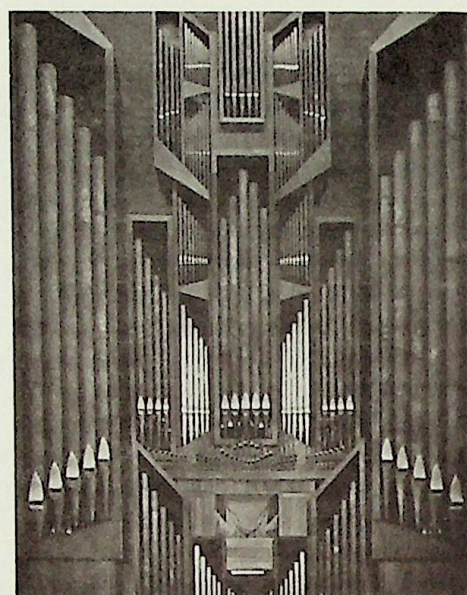


PIZZA AND PIPES TACOMA

In 1975 the Wurlitzer 3M/17R came to Tacoma from the Paramount theatre in Fort Wayne, Indiana. A unique feature is the Trapplayer Automatic #1 Rhythm unit. The unique waterfall console dominates its surroundings.

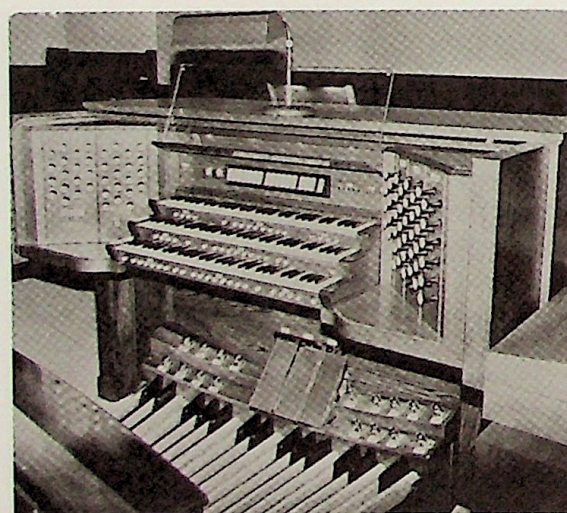
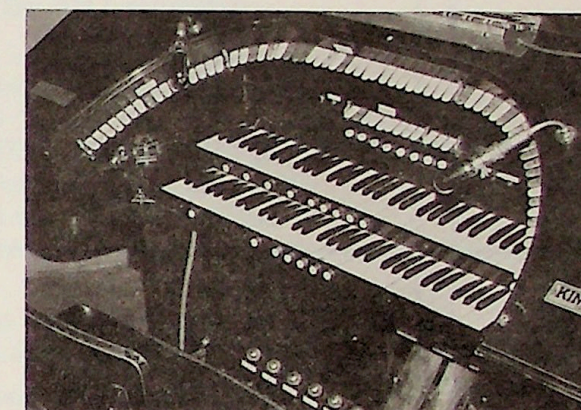
ST MARK'S CATHEDRAL SEATTLE

The Flentrop came from Zaadam, Holland and proved to be first large mechanical organ in the United States. The majestic Tracker action instrument with its 74 ranks stands in all its glory in the spacious cathedral attracting artists both nationally and internationally for concerts. We present it with pride for your convention.



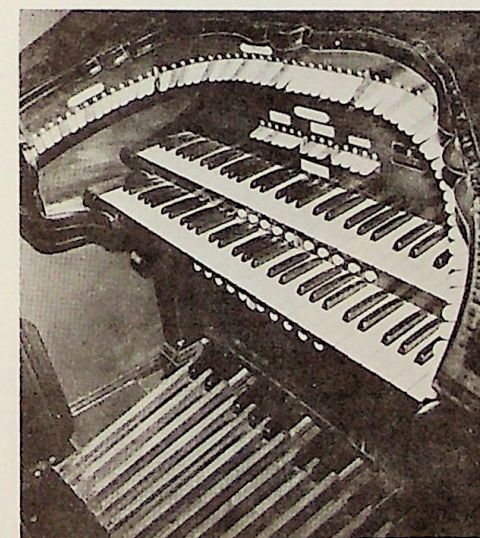
TEMPLE THEATRE TACOMA

Still in its original installation, the 2M/9R Kimball opened with the Temple theatre in 1927. It is installed over the Proscenium Arch and is still in excellent condition.



CALVARY TEMPLE SEATTLE

The first organ in Calvary Temple came from the Liberty Theater in Centralia, Washington. A Kimball Opus 6651 in 1932, it was installed in the church in 1942. Most of the pipe work, chests, regulators, etc. are incorporated in the present enlargement. The major part of the new organ was built by Wurlitzer as their Opus 697 in 1923. It was until recently installed in the residence of Lorin Whitney, Glendale, California. A new three manual console has been built by Balcom and Vaughn to control the organ. The enlarged instrument now contains 19 ranks and 1327 pipes plus two sets of chimes, marimba and chrysoglott.



MASONIC TEMPLE, BREMERTON

Originally installed in the Bremerton Rialto Theatre in 1927 the style F 2M/8R Wurlitzer was removed in 1941 to the Bremerton Masonic Temple. Temple installation was done by Balcom and Vaughn, Seattle. This instrument installed in the rear of the auditorium is a fine example of a smaller Wurlitzer.



BANQUET

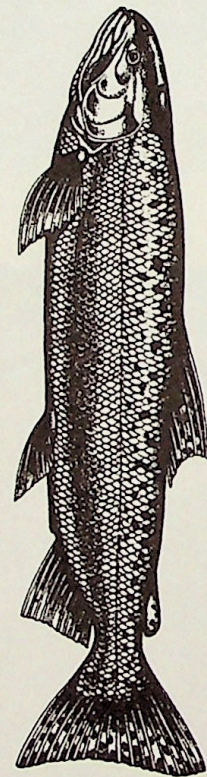
*"AN EVENING
TO REMEMBER"*

**SEATTLE
MUSIC HALL**

INNER GLOW

**Boat Trip
Indian Salmon Bake
Fireworks**

KIANA LODGE



IN REMEMBRANCE OF BILL CARSON

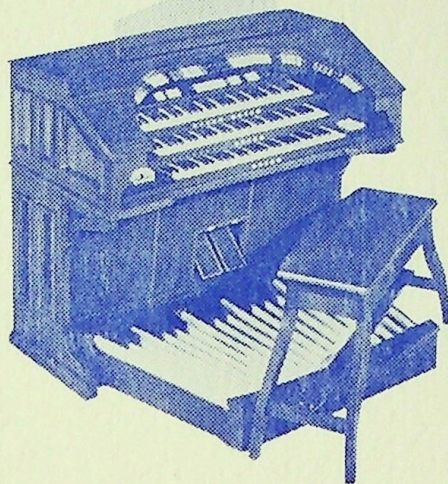
Recently, we lost an artist of the pipe organ -- an artist in the creating, restoring and refining of the organ. Many years ago Bill "found" the pipe organ, realizing its uniqueness and magnificance to the point that it became a way of life for the Carson family. He and his wife, Mary, installed a 3 manual Wurlitzer in their home and shared many musical evenings with friends.

But Bill's real interest was in restoring these instruments for the enjoyment of everyone.

His weekends away from work were usually spent at one or another of the 3 Pizza and Pipes in our area, puffing away at his pipe, accomplishing miracles with the instruments. He leaves a legacy for thousands to enjoy -- the enjoyment that comes from the music of this complex instrument he loved and understood.

He wanted to be part of the convention and worked to the ultimate limit of his health to prepare for this event. Although he has left us, you will hear the results of this devotion as you listen to the artists performing on the Pizza and Pipes instruments that were so much of his life.

*The
Magnificent
Tradition*



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Portland, Oregon 97266

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THE ORGAN GRINDER'S PIPE ORGAN

The pipe organ at the Organ Grinder Restaurant is the realization of a longtime dream of its owner to build the finest example of a great theatre pipe organ.

The tonal design parameters for the organ are based on the San Francisco Fox Theatre 4 manual, 36 rank Wurlitzer and George Wright's 3 manual, 30 rank Wurlitzer prior to destruction of the latter by fire. The long process of obtaining the necessary components from which the Organ Grinder's instrument was built began about 20 years ago. The first items acquired were the 32' Diaphones from the now demolished Liberty Theatre, in Portland. The most important component was the 3 manual, 13 rank Wurlitzer originally installed in Portland's Oriental Theatre. It is the Oriental Theatre instrument that serves as the nucleus for the Organ Grinder's pipe organ. With the exception of the blower, relay, and console, the entire Oriental Theatre organ is in service at the Organ Grinder.

The organ is installed in 3 rooms, or chambers as they are properly called, according to musical use. The angled walls and ceilings make the chambers perform acoustically like horns projecting the sound into the listening area with much clarity.

The generous use of glass in the chamber design affords maximum visual impact. Most of the glass is ordinary plate glass but the panes along the promenade are of a special 3 laminate design engineered for safety and greater sound isolation. Because such a large area of the organ is exposed through glass windows, maintaining a constant temperature (necessary for tuning stability) is quite difficult. Twenty tons of refrigeration equipment are employed to keep the chambers and blower from overheating.

The basic energy source of a pipe organ is wind. For the Organ Grinder instrument, wind is generated by a 3 stage turbine blower powered by a 60 hp. electric motor. The rotors spin at 1,400 r.p.m. and develop over 6,000 cubic feet of wind per minute at static pressures of 23 and 35 inches of water displacement.

Wind from the blower is passed into the chambers via sound absorbing baffles and underground air lines to the chest regulators. The chest regulators are those devices which seem to bounce continually. Actually, the regulators are working to uphold a constant wind pressure at all times because the pipes will change pitch, loudness, and timbre if the pressure varies. Also, other devices called tremulants periodically release bursts of wind. Due to the physical characteristics of the system, the regulators over compensate for the tremulant's escaping air resulting in the rhythmical variance in the wind supply to the pipes producing the audible tremolo and vibrato in the speech of the pipes. The quality of a theatre organ's tremulants is of utmost importance to the final sound. The Organ Grinder pipe organ as 16 tremulants.

Traditionally, wind would be carried from the regulators to the pipe chests in metal air ducts. In this installation, however, the novel approach of using PVC pipe and fittings has been taken. The white air lines running throughout the instrument have several advantages over metal air lines. Some are: ease of assembly, low internal friction, and high rigidity.

The pipe chests are the large, wooden boxes upon which the pipes are situated and contain valves which allow air to pass into the pipes. For every pipe there are two leather pneumatic bellows, one electromagnet and miscellaneous valves. The electromagnets initiate

the chest action on command from the console and relays while the pneumatic components supply the necessary force required to open and close valves. Thus, this organ is said to have an electro-pneumatic action.

The electrical wiring in a highly unified theatre organ is staggering. Every circuit is repeated for each of the 61 keys on each manual or keyboard! Knowing the finished instrument would be over five times larger than the Oriental Theatre organ, it became apparent the original Wurlitzer electro-pneumatic relays could not be made to perform satisfactorily. A unique alternative was therefore decided upon. A totally solid state electronic relay and power supply was built. This system uses a complex diode matrix to decide which pipe is to be played when a given key and a given stop are depressed. The complete electronic system utilizes about 35,000 diodes, 4,000 discrete transistors, thousands of tiny components, and the equivalent of 33,000 discrete transistors in 4 integrated circuits.

Controlling the entire instrument, of course, is the console. Prior to October, 1975, the console used was from the Oriental Theatre. Since the Organ Grinder pipe organ is about five times larger than the original Oriental Theatre instrument, it was necessary to completely re-design the layout of the console in order to properly control the added ranks and percussions. Even with almost 100 additional stops and controls this console still presented the organists with severe handicaps. In December of 1973, the 4 manual, 26 rank Wurlitzer pipe organ in Boston's Metropolitan Music Hall Theatre was acquired for future installation in another Organ Grinder Restaurant. It was decided, however, to replace the Oriental Theatre console with the much larger one from Boston. The change took place during the early morning hours of October 10 1975. Surely some record must have been set by the event because it was unheard of to replace an organ console of such complexity in 12 hours!

All other parts of the pipe organ lead to the successful performance of the premier components... the pipes. Every set of pipes in the Organ Grinder pipe organ is hand picked for physical quality and most of all, tone. Since the Organ Grinder has been collecting large quantities of pipe organ equipment since 1973, it has been relatively easy to choose just the right pipes from so large an inventory, thus assuring the "best of the best" for this one instrument. With 44 ranks, the Organ Grinder pipe organ boasts an example of every major voice ever used in Wurlitzer pipe organs.

When played, a pipe or percussion always speaks at its maximum loudness. Five of the six, large, black pedals which the organist usually depresses with his right foot open and close the shutters at the top of each chamber allowing more or less sound to be released into the listening area. Inside the center or Foundation chamber, where the loudest pipes are located, the sound pressure level is beyond the threshold of human pain.

The Organ Grinder's pipe organ is now the largest theatre pipe organ of its kind in the world. The work of tuning, voicing, regulating, and balancing is a never ending process in this instrument as we continue our quest for the finest theatre pipe organ sound in the world. Many people tell us we have succeeded. What follows are console specifications, rank name, number of pipes, and the origin, so far as is known, of the various ranks of pipes, and percussions.

Dennis Hedberg

CHAMBER ANALYSIS

PITCH/RANK	PIPES/NOTES	ORIGIN/REMARKS
MAIN (South Chamber)		
16'	Concert Flute	97
8'	Viol d' Orchestra	85
8'	Viol Celeste	73
8'	Vox Humana	61
8'	Krumet	61 Oriental Theatre, Portland
8'	Salicional	73
16'	Open Diapason	73
8'	Salicional Celeste	73
16'	Clarinet	73 16' octave from Liberty Theatre, Portland, remainder from Oriental Theatre, Portland
8'	Harmonic Trumpet	61 unknown, Chicago
8'	Oboe Horn	61 Broadway Theatre/Oaks Park, Portland
32'	Tibia Clausa	109 32' octave from Old North Church, Boston, 16' octave from Liberty Theatre, Portland, remainder from Hollywood Theatre, Portland
8'	Brass Trumpet	61 Paramount Theatre, Portland
8'	Unda Maris	73 Calvary Temple, Denver
16'	Lieblieh Flute	97 Rose City Presbyterian Church, Portland
8'	Horn Diapason	73 George Wright Studio
8'	Horn Diapason Celeste	61 Keith Memorial Theatre, Boston
32'	Cor Anglais	85 32' octave from Old Stone Church, Cleveland
8'	French Horn	61 Calvary Temple, Denver
8'	Dulciana	73 Paramount Theatre, Portland
8'	Vox Humana Chorus	244 Four ranks (16', 8', 8' Celeste, 4') drawing on one stop, Liberty Theatre, Portland
5-1/3'	Gross Quint	24 Liberty Theatre, Portland
		1,764
SOLO (North Chamber)		
8'	Kinura	61 Fox Theatre, Brooklyn
8'	Orchestral Oboe	61 Oriental Theatre, Portland
16'	Tibia Clausa	97 16' octave from Calvary Temple, Denver, remainder from Oriental Theatre, Portland
32'	Tuba Horn	85 32' octave from Plymouth Congregational Church, Lincoln, Neb., remainder from Oriental Theatre, Portland
8'	Musette	61 custom built to Wurlitzer scale
8'	Brass Trumpet	61 Liberty Theatre, Portland
8'	Vox Humana	61 Keith Memorial Theatre, Boston
8'	Camba	73 Metropolitan Theatre, Boston
8'	Camba Celeste	73 Metropolitan Theatre, Boston
8'	Quintadena	61 George Wright Studio
		694
FOUNDATION/ORCHESTRAL (Center Chamber)		
8'	Brass Saxophone	61 Paramount Theatre, Portland
16'	Solo String Celeste	73 16' octave from Fox Theatre, Brooklyn, remainder from Keith Memorial Theatre, Boston
4'	Harmonic Flute	73 Fairmount Theatre, Brooklyn
8'	Vox Humana	61 large scale, Metropolitan Theatre, Boston
16'	English Post Horn	73 16' octave from Liberty Theatre, Portland, remainder from Oriental Theatre, Portland
16'	Tibia Clausa	97 16' and 8' octaves from Coliseum Theatre, Seattle, remainder from Metropolitan Theatre, Boston
32'	Diaphonic Diapason	85 32' octave from Liberty Theatre, Portland, remainder from Coliseum Theatre, Seattle
16'	Tuba Mirabilis	73 Notes 1-18 from Coliseum Theatre, Seattle, remainder from Metropolitan Theatre, Boston
16'	Solo String	73 16' octave from Metropolitan Theatre, Boston, remainder from Fox Theatre, Brooklyn
		669

Total number of pipes	3,127
Total number of percussion notes	571
Blower	modified 60 hp., 3 stage turbine
Rectifier	custom built, 100 amps @ 15 volts, regulated

ENCLOSED PERCUSSIONS AND TRAPS

Marimba/Harp	49
Xylophone	37
Glockenspiel	30
Sleigh Bells	25 Oriental Theatre, Portland
Cathedral Chimes	25
Chrysoglott	49
	215
Bass Drum	
Snare Drum	
Tambourine	
Ride Cymbal	
Crash Cymbal	
Triangle	Oriental Theatre, Portland
Chinese Block	
Bird Whistle	
Horse Trot	
Castanets	
Klaxon Horn	
Finger Cymbal	

UNENCLOSED PERCUSSIONS AND TRAPS

Tympani	13	Fox Theatre, Brooklyn
Master Xylophone	37	Metropolitan Theatre, Boston
Swiss Bells	18	unknown theatre, Maine
Chrysoglott/Vibraharp	49	Metropolitan Theatre, Boston
Chimes	18	small scale, unknown theatre, Port Angeles, Wash.
Tower Chimes	25	large scale, State Theatre, San Francisco
Master Harp	49	Keith Memorial Theatre, Boston
Glockenspiel	37	Metropolitan Theatre, Boston
Sleigh Bells	25	Metropolitan Theatre, Boston
Piano	85	Oriental Theatre, Portland
	356	

Tom Tom #1	Tambourine #2
Tom Tom #2	Tambourine #3
Bass Drum (large)	Triangle
Chinese Crash Cymbal	Wind Machine
Ahooga Horn	Sock Cymbal
Fire Gong	Surf
Boat Whistle	Hail Machine
Train Whistle	Cow Bell
Police Whistle	Chinese Gong
Castanets	Siren
Crash Cymbal	Kick Drum
Sand Block	Snare Drum (small)
Whoopee Whistle	Floor Tom
Bird Whistle #1	Wood Block
Bird Whistle #2	Temple Block
Telephone Bell	Sizzle Cymbal
School Bell	Roll Cymbal
Tambourine #1 (large)	

CONSOLE SPECIFICATIONS

PEDAL

- 12' Opfendeckel
- 12' Diaphone
- 12' Cor Anglais
- 12' Bourdon
- 16' Double English Horn
- 16' Bombarde
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa
- 16' Tibia Clausa
- 16' Bass
- 16' Cor Anglais
- 16' Clarinet
- 16' Double String
- 16' Bourdon
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Octave
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Flute
- 5-10' Gross Quint
- 16' Piano
- Tympani
- Crash Cymbal
- Roll Cymbal
- Ride Cymbal
- Selective Percussions
- Accompaniment to Pedal
- Solo to Pedal

ACCOMPANIMENT

- 8' English Horn
- 8' Tuba Mirabilis
- 8' Solo Trumpet
- 8' Harmonic Trumpet
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Open Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Horn Diapason
- 8' Horn Diapason Celeste
- 8' Solo String
- 8' Gamba Celeste
- 8' Viol Celeste
- 8' Voix Celeste
- 8' Cor Anglais
- 8' Oboe Horn
- 8' French Horn
- 8' Quintadena
- 8' Concert Flute
- 8' Dulciana
- 8' Vox Humana II Ranks
- 4' Octave
- 4' Octave Horn
- 4' Piccolo
- 4' Octave Celeste
- 4' Octave Celeste
- 4' Harmonic Flute
- 4' Flute
- 4' Dulcette
- 4' Vox Humana
- 2-2/3' Twelfth (Flute)
- 2' Harmonic Piccolo
- 2' Piccolo
- 8' Piano
- 4' Piano
- Marimba
- Master Harp
- Harp
- Chrysoglott
- Snare Drum
- Tom Tom
- Tambourine
- Sand Block
- Ride Cymbal
- Sock Cymbal
- Selective Percussions
- Accompaniment Octave
- Solo to Accompaniment

ACCOMPANIMENT 2nd TOUCH

- 8' English Horn
- 8' Tuba Mirabilis
- 8' Trumpet
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Clarinet
- 8' Cathedral Chimes
- Great to Accompaniment Octave
- Solo to Accompaniment

GREAT

- 16' Double English Horn
- 16' Bombarde
- 16' Solo Trumpet (TC)
- 16' Trumpet (TC)
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa

- 16' Tibia Clausa
- 16' Bass
- 16' Clarinet
- 16' Krumet (TC)
- 16' Saxophone (TC)
- 16' Vox Humana (TC) II Ranks
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Solo Trumpet
- 8' Trumpet
- 8' Tuba Horn
- 8' Harmonic Trumpet
- 8' Open Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Clarinet
- 8' Krumet
- 8' Orchestral Oboe
- 8' Krumet
- 8' Musette
- 8' Saxophone
- 8' Solo String
- 8' Gamba Celeste
- 8' Viol Celeste
- 8' Voix Celeste
- 8' Quintadena
- 8' Vox Humana Chorus
- 8' Vox Humana
- 8' Vox Humana

- 5-10' Quint (Tibia)
- 4' Piccolo
- 4' Piccolo
- 4' Octave Celeste
- 4' Octave Celeste
- 4' Harmonic Flute
- 4' Flute
- 3-1/2' Tenth (Tibia)
- 2-2/3' Twelfth (Tibia)
- 2-2/3' Twelfth (Tibia)
- 2' Piccolo (Tibia)
- 2' Piccolo (Tibia)
- 2' Fifteenth
- 2' Harmonic Piccolo
- 2' Piccolo
- 1-3/5' Tierce (Tibia)
- 1' Fife (Tibia)
- 16' Piano
- 8' Piano
- 4' Piano
- Master Xylophone
- Xylophone
- Harp
- Chrysoglott
- Glockenspiel
- Great Sub Octave
- Great Unison Off
- Great Octave
- Solo to Great Sub Octave
- Solo to Great

GREAT 2nd TOUCH

- 16' Double English Horn
- Solo to Great
- Solo to Great Pizzicato

BOMBARDE

- 16' Double English Horn
- 16' Bombarde
- 16' Solo Trumpet (TC)
- 16' Trumpet (TC)
- 16' Tuba Profunda
- 16' Diaphone
- 16' Tibia Clausa
- 16' Tibia Clausa
- 16' Vox Humana (TC) II Ranks
- 16' Violone
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Solo Trumpet
- 8' Trumpet
- 8' Tuba Horn
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Vox Humana II Ranks
- 8' Solo String
- 4' Piccolo
- 4' Piccolo
- Master Xylophone
- Master Harp
- Chrysoglott
- Glockenspiel
- Bombarde Sub Octave
- Bombarde Octave
- Great to Bombarde
- Great to Bombarde Octave
- Solo to Bombarde

SOLO

- 16' Double English Horn
- 16' Bombarde
- 16' Tuba Profunda

- 16' Tibia Clausa
- 16' Tibia Clausa
- 16' Vox Humana (TC)
- 16' Vox Humana (TC)
- 8' English Horn
- 8' Tuba Mirabilis
- 8' Solo Trumpet
- 8' Trumpet
- 8' Tuba Horn
- 8' Harmonic Trumpet
- 8' Diaphonic Diapason
- 8' Tibia Clausa
- 8' Tibia Clausa
- 8' Saxophone
- 8' Krumet
- 8' Orchestral Oboe
- 8' Krumet
- 8' Musette
- 8' Cor Anglais
- 8' Oboe Horn
- 8' French Horn
- 8' Vox Humana Chorus
- 8' Vox Humana
- 8' Vox Humana
- 4' Piccolo
- 4' Piccolo
- 4' Harmonic Flute
- 2-2/3' Twelfth (Tibia)
- 2' Piccolo (Tibia)
- 8' Piano
- Master Xylophone
- Master Harp Sub
- Chrysoglott
- Glockenspiel
- Sleigh Bells
- Swiss Bells
- Tower Chimes
- Solo Sub Octave

TREMULANTS

- Main Flues
- Main
- Main Tibia
- Main Reeds
- Foundation
- Tuba
- Solo Tibia/Vox
- Solo Reeds
- Vibraphone
- Chrysoglott Dampers

MISCELLANEOUS CONTROLS

- Lieblich Flute On
- Concert Flute On
- Accompaniment to Pedal Traps
- Pedal to Accompaniment Pistons
- Pizzicato Re-Iterate
- Pizzicato Re-Iterate Speed Adjust
- String Celestes Off
- Foundation Tibia & Vox On
- Solo Tibia to Main
- Enclosed Traps On
- Unenclosed Traps On
- Enclosed Percussions On
- Unenclosed Percussions On
- Mandolin
- Great Sostenuto
- Piano Sustain

AUTOMATIC RHYTHM

- 5/4 Jazz
- Boogaloo
- 3/4 Jazz
- Waltz
- Swing
- Ballad
- Dixie March
- 6/8 March
- Bosa Nova
- Beguine
- Moderate Rock
- Samba
- Rhythm Ready
- Down Beat Indicator
- Rhythm Counter
- Rhythm Tempo Adjust

COMBINATION ACTION

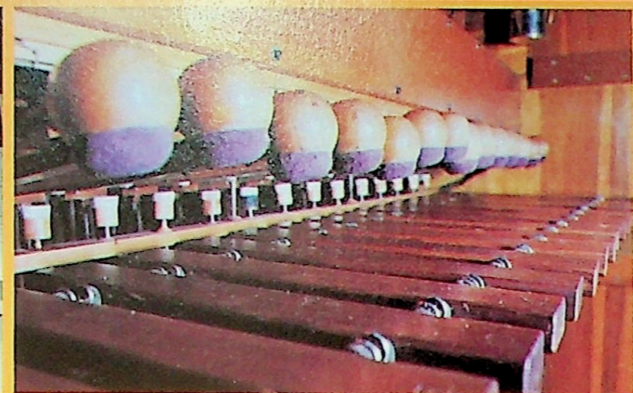
- Pedal . . . 10 adjustable pistons & cancel
- Accompaniment 10 adjustable pistons & cancel
- Great . . . 10 adjustable pistons & cancel, 2nd touch ties all pistons of like number together
- Bombarde . . . 10 adjustable piston & cancel
- Solo . . . 10 adjustable piston & cancel
- General Cancel
- Setterboard for Selective Percussions
- Expression Couplers
- Expression Indicators
- Accompaniment Traps 1st Touch or 2nd Touch
- 32' Ophicleide & 32' Diaphone Reversible
- 32' Bourdon & 32' Cor Anglais Reversible



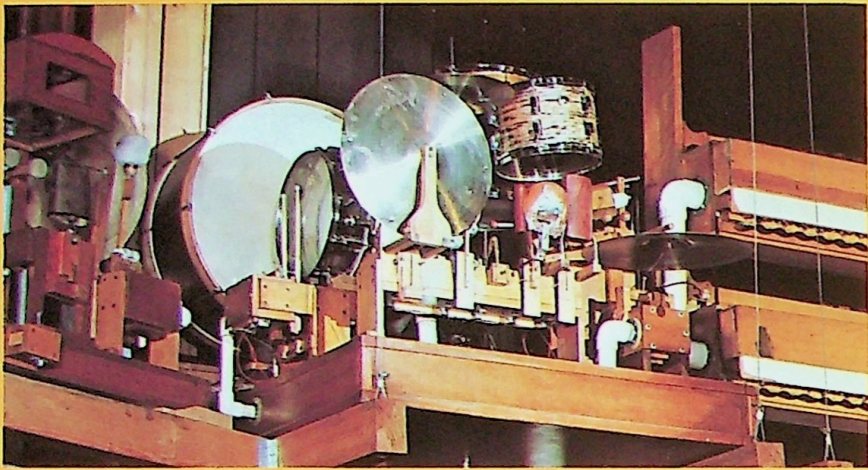
Foundation chamber front to back - English Post Horn, Tibia Clausa (large scale), Diaphonic Diapason, Tuba Mirabilis, Solo String, Tuba Mirabilis offset.



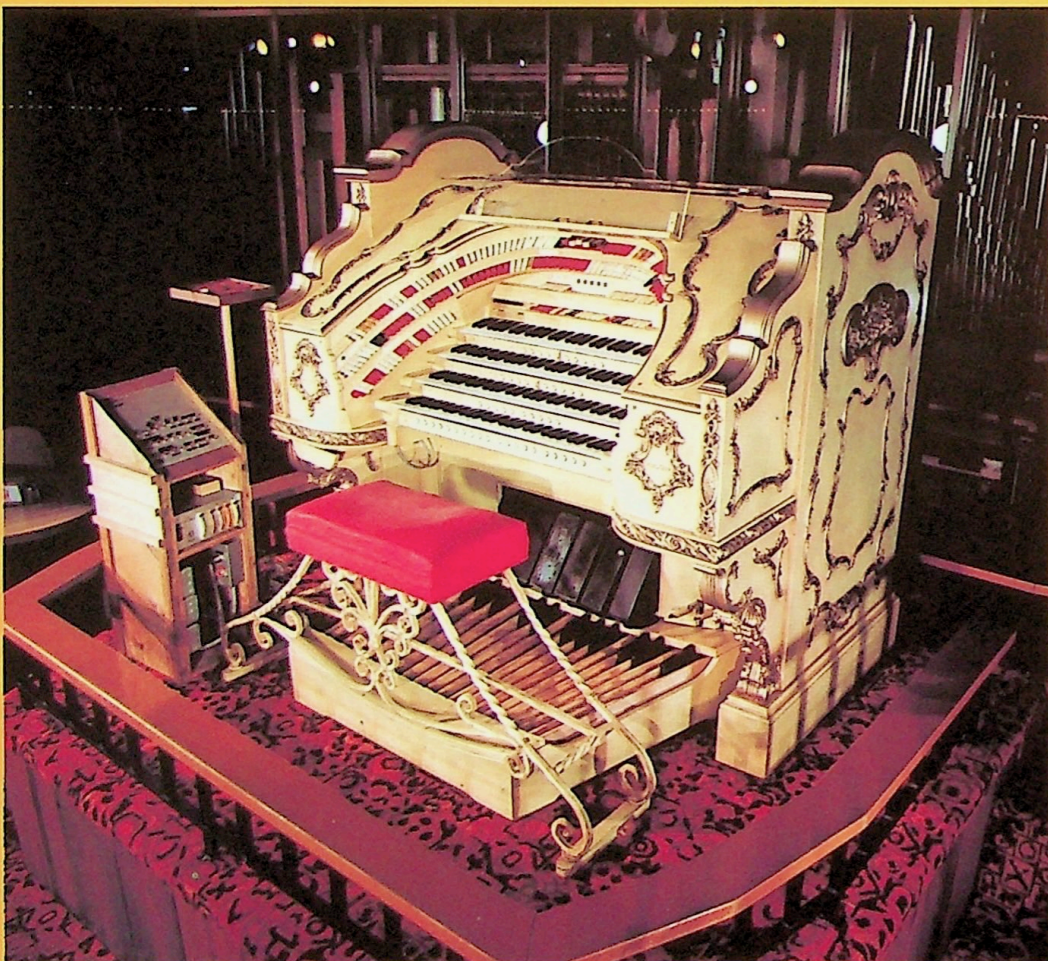
Main chamber offset - 8' Viol, 8' French Horn, 16' Cor Anglais, 16' Vox Humana.



Enclosed Marimba.



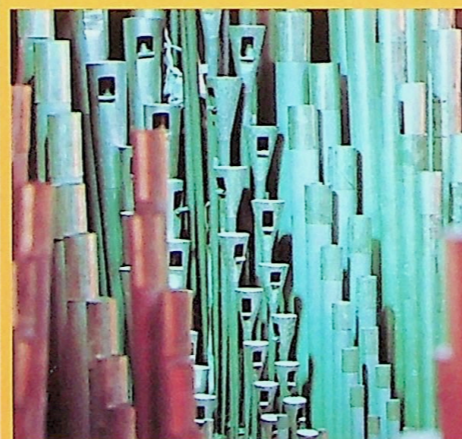
Unenclosed percussions, showing miscellaneous sound effects, automatic rhythm traps, and Master Harp.



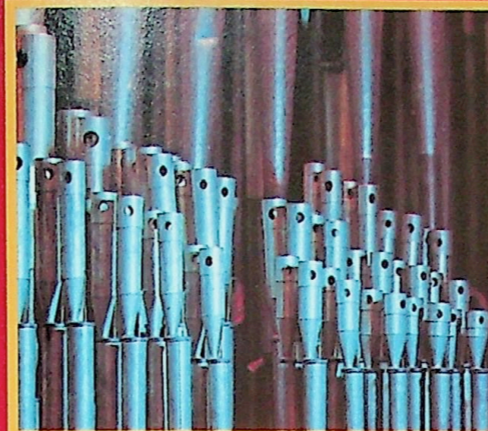
Four manual console with 253 stops, 244 keys and 50 presets.



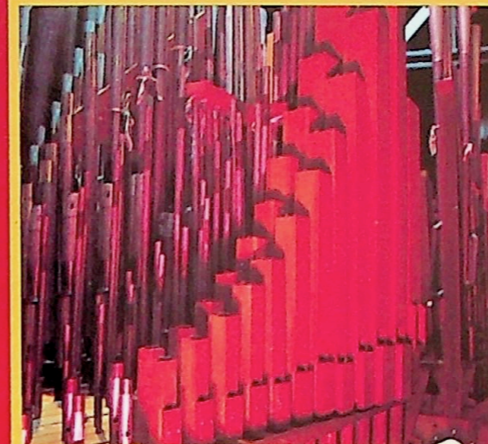
Main chamber left to right - Oboe Horn, Tibia Clausa (small scale), Brass Trumpet.



Main chamber left to right - Harmonic Flute, French Horn, Cor Anglais, Horn Diapason Celeste, Horn Diapason.



IV rank Vox Humana Chorus in foreground with 16' Cor Anglais in back.



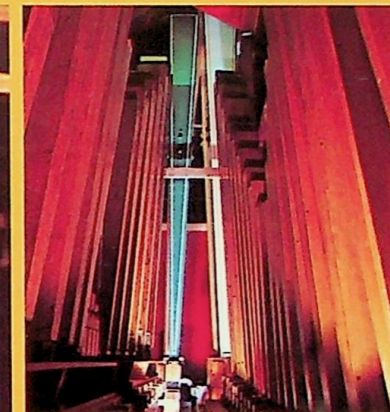
Left to right - 8' Krumet, 8' Vox Humana, 8' Salicional, 8' Viol Celeste, 8' Viol d'Orchestra, 16' Concert Flute.



Overview of main dining area and organ.



Organ Grinder, Pizza Pete and 100 year old Street Organ.



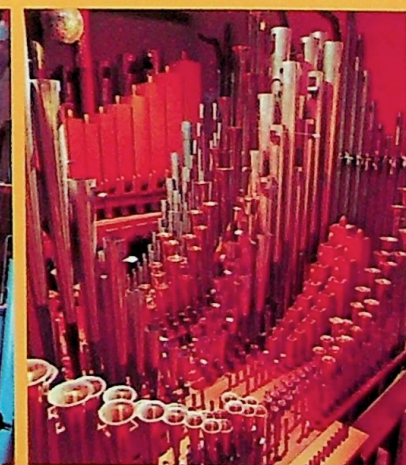
Left - 16' Bombarde; Center - 32' Diaphone.



Wood pipes in background - 5 1/3' Gross Quint; Center - 8' extension of 16' Open Diapason; foreground - 8' extension of 16' Tibia Clausa (small scale).



Background to foreground - Tuba Horn, Tibia Clausa, Kinura, Brass Saxophone.



Overview of Solo Chamber showing ranks left to right - Quintadena, Gamba, Gamba Celeste, Brass Trumpet, Orchestral Oboe, Harmonic Tuba, Tibia Clausa (large scale), Kinura, and Brass Saxophone.

ORGAN GRINDER TONAL RESOURCES

as of
July 1988

SOLO CHAMBER	pipes	MAIN CHAMBER	pipes
32' Harmonic Tuba	85	32' Tibia Clausa	109
16' Tibia Clausa	97	32' Cor Anglais	85
8' Kinura	61	16' Concert Flute	97
8' Orchestral Oboe	61	16' Lieblich Flute	85
8' Musette	61	16' Gemshorn	85
8' Vox Humana	61	16' Open Diapason	85
8' Solo Brass Trumpet	61	16' Clarinet	73
8' Gamba	73	8' Viol d' Orchestra	85
8' Gamba Celeste	73	8' Viol Celeste	73
8' Quintadena	61	8' Vox Humana	61
5 1/3' Grosse Quinte	20	8' Krumet	61
		8' Salicional	73
		8' Voix Celeste	73
		8' Harmonic Trumpet	61
		8' Oboe Horn	61
		8' Brass Trumpet	61
		8' Horn Diapason	73
		8' Horn Diapason Celeste	61
		8' French Horn	61
		8' Unda Maris Celeste	73
		IV Rank Vox Chorus	244
FOUNDATION CHAMBER		UNENCLOSED PERCUSSIONS	notes
32' Diaphonic Diapason	85	Piano	85
16' English Post Horn	73	Sleigh Bells	25
16' Tuba Mirabilis	73	Glockenspiel	37
16' Tibia Clausa	97	Marimba/Harp	49
16' Solo String	73	Tower Chimes	25
16' Solo String Celeste	73	Cathedral Chimes	25
8' Brass Saxophone	61	Chrysoglott	49
8' Vox Humana	61	Swiss Bells	18
8' Viola	61	Master Xylophone	37
8' Viola Celeste	61	Tympani	13
4' Harmonic Flute	73	Misc. Traps & Effects	
4' Harmonic Flute Cel	73		
Marimba/Harp	49		
Chrysoglott	49		
Xylophone	37		
Glockenspiel	30		
Sleigh Bells	25		
Chimes	25		
Misc. Traps & Effects			