

# THE Bombarde

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INTRODUCING THE 'BOMBARDE,' ATOE NATIONAL'S LATEST STEP TOWARD BRINGING MEMBERS THE BEST POSSIBLE HOBBY COMMUNICATION PREPARED BY THE MOST PROMINENT WRITERS AND ARTISANS IN THE THEATRE ORGAN FIELD. THE 'BOMBARDE' WILL ALTERNATE WITH AND COMPLEMENT 'THEATRE ORGAN' WITH GOALS SET FOR THE RELEASE OF AN ATOE PUBLICATION AT INTERVALS OF SIX WEEKS THROUGHOUT THE YEAR. WE THINK YOU WILL LIKE THE 'BOMBARDE.' IT PROMISES TO BE QUITE UNLIKE ANY OTHER T.O. MAGAZINE



GEORGE WRIGHT FIRES UP HIS 27 RANKS OF SELECTED PIPEWORK FOR THE 'BOMBARDE' SPECIAL GIANT FEATURE STARTS ON PAGE 3

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# george's 'PASADENA PROJECT'

AT LAST - - GEORGE WRIGHT TELLS ALL - -  
(about his 3-28 studio Wurlitzer organ)

... It was an exciting moment as we edged slowly toward the open door of the 'Inner Sanctum' where George Wright's 3-28 beast was firing up for a mighty Wurlitzer roar. . . .

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"How about--say one PM Saturday--at the studio?"

It was somewhat difficult to believe what was coming through the receiver. True, it was the voice of George Wright. No doubt there. He had phoned us as he does when he has an item of interest. But this time he was granting that long-sought interview, one requested at frequent intervals ever since his studio and instrument became a reality. Those who know George are aware of his penchant for privacy. He's a believer in the treatment afforded performers in the "golden era" (as recently described by Don Baker) when an organist did his stuff under the spotlight, then melted into anonymity his private life his own. We've always enjoyed good relations with George, but he had resisted any suggested invasion on our part of his Pasadena studio. But now--an invitation.

Our little bug delivered us to the door of a hangar-style building in Pasadena, not far from the Rialto theatre whose Wurlt 2-10 (style 216) has often been George's concert instrument. We were 15 minutes early so we studied the building. It has an inverted dish roof of the type commonly used by super markets. The roof was high, about 18 feet at the peak, tapering slightly downward toward the eaves. We walked around back to find a yellow Thunderbird parked. We had heard that George decorated the interior of his car with a little flower vase removed from the remains of a 1920 Pierce Arrow. Sure enough, there it was--near the right door hinge, a graceful glass reminder of a gentler era contrasting with the sleek modern lines of the sports car, a classic example of the "Wright Touch."

We were admiring the fragile flower holder when a door opened in the building behind us. "Hello, Stu, come on in!" said George's voice from deep within. We paused. After all here was the magic door to the exclusive "inner sanctum" where few have trod and the keeper of the treasure was beckoning to us. We moved slowly from the bright January mid-day sunlight to the comparative gloom within. When our eyes adjusted from f22 to about f3.5 we beheld a beautiful sight--an ebony console spotlighted, its three manuals and two rows of varicolored stop keys beckoning. It was "breathing" lightly just enough to indicate the sleek beauty was ready. A voice at our shoulder said, "Go ahead--try it." It would be a sin of omission if we left out the word "lunge" to describe our action but that was only momentary. We curbed our natural tendency. Here, someplace in the room, was one of the world's great artists of the theatre organ (we still were blinded by the sun and couldn't see); we preferred not to risk wearing our welcome thin by such a sure-fire method as playing the organ for George--considering our concert reviews.

We asked George to play. He moved from the gloom to the spotlighted bench. We had never before seen him during the day and noted that his top-thatching is sandy-red. There he sat, wanting to know what we wanted to hear. A private concert by G. W. ! How we would be envied for that!

The tune didn't matter. We wanted to hear some of the wonders enacted in the three chambers looming about 30 feet in front of the console. So George provided a trip through the organ. He went through combinations and individual stops pausing to underscore points of interest along the way, and they were many.

We learned that the console came originally from the famous Players Lasky-Paramount Studio sound scoring stage in Hollywood, a very special 3-19 Wurlitzer installed by Frank D. Rogers and finished by James H. Nuttall. - From there it went to the NBC radio studio in San Francisco. After years of service it fell into disuse and was put up for sale. Dick Simonton got the innards which form the basis for his present home installation and George got the console and the Chrysoglot-Vibraharp.

bombarde

George had been collecting pipes and parts long before he acquired the console. His problem was a place to set up the space-consuming monster. He had considered a hall available from a fraternal order in Glendale. Then along came his old friend, Don Leslie, the father of the familiar "whirly bird" electric organ reproducer. Don had outgrown his manufacturing plant and was moving to new quarters. George examined the vacated warehouse-style building. With his limited budget he couldn't count on much acoustical treatment. The building had to be nearly suitable as it stood. George had his doubts at first. He looked up at the rows of exposed beams and the door large enough to admit a freight car. He moved in a brand "X" electronic organ to test the acoustics. The reverb time (just over 2 seconds now) and the smoothness of the decay impressed favorably. Being thorough he tried to disprove his discovery; he moved in a brand "Y" electronic organ. The big barn still sounded good. That did it. He leased the barn from Leslie and started to move in. It was practically his home for over a year.

He made his chambers deep-18 feet. And he raised them four feet above floor level so he could install his regulators and tremis in the closed off space below to confine the "chuffing" of the tremis. The bottoms of the chests are at chamber floor level.

There are actually four divisions facing an organist sitting at the console: Main (left), Percussion (center), Solo (right) and unenclosed. The latter consists mainly of a gigantic array of Moeller traps and toy counter gadgets but there is also an 8' pedal Tibia (untrem'd) and a huge harp. Most of the effects are also duplicated inside the percussion chamber.



An ebony console emerged from the gloom

Some of George's ranks are peculiar, to say the least. The low end of his Clarinet rank was too beat up to sound good so he got Dick Peterson at Gulbransen to design an electronic unit to replace the bottom (16') octave. George executed some two-footed pedalling down the scale and asked us to tell him where the changeover from pipes to transistors occurred. We tried--and missed. Then George played the two notes at the changeover point. It was just not possible to find a difference in quality.

## OUR COVER PHOTO

It's a montage. George and his console are seen where there are actually swell shutters. The ranks, L to R: Clarinet, Tibia, Vox Humana, Oboe Horn, Lieblich Flute, Viol Celeste, Open Diapason, Viol d'Orchestre and Quintadena.

George has some definite ideas about mutation ranks--Quints and 12ths, for example. Rather than unify, he prefers a separate rank to form the harmonic reinforcement. Thus his pedal Quint is a separate rank and he's working on a Tibia 12th. The reason? A highly sensitive ear which hears the slight beat of the unified pedal Quint. We were to get a sample of what he meant shortly.

By this time our foto-snapper, John Craig had arrived and was moving his equipment into the studio. George was expounding on the merits and headaches of what has been termed "relative pitch" ("absolute" is a strong word), the ability to determine the pitch of every sound heard, with astounding accuracy. For better or for worse, George has it. "Every tire squeal, dog bark, fire siren, catfight, plane motor, splat, honk, pffft, bzzzz---yes, even a hovering mosquito--they all have one or more pitches which my ear labels" complained George. "It gets tiresome."

At that moment, John Craig piped up in his soft New Mexico drawl, "Will someone please help me with these doggoned lahts."

George said, "Craig's hovering between F sharp and G." We checked him on the Great manual; George was 100% accurate. Greatly impressed because such a gift was something new to him, Craig exclaimed, "Well, I'll be go to hell!" "He's moved up to A flat" said George, somewhat bored. Again we fumbled for the note on the Great. Sure enough. Craig, Wright and the organ were in complete agreement.

A moment later we were introduced to a useful application of George's gift of accurate pitch. While fingering a few notes on a new Tibia he's adding (the 3rd) he found a note badly out of tune. A few moments later, as we moved the photo equipment into the Main Chamber George stopped for a moment, grabbed a Tibia pipe out of the rack, blew into it, adjusted the stopper, blew it again and returned it to the rack. We asked him what he was doing. "I just tuned that pipe."

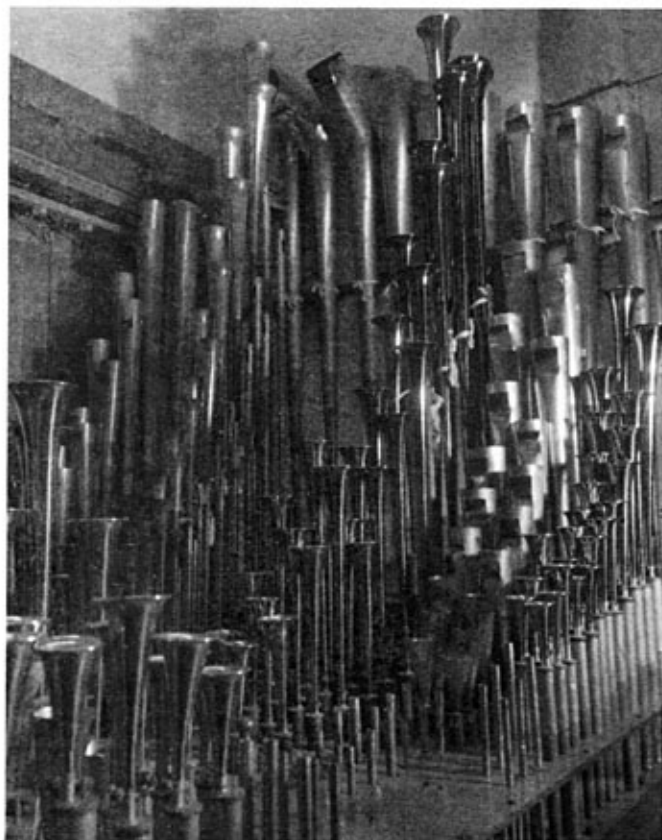
"To what?" we queried.

"To my built in pitch pipe" said George.

"But---" we gasped, "Even though you hit the right pitch as you blow it, how do you know the organ blows at the same pressure you just did?"

"Intuition" smiled George.

We took a good look at George after that. He was dressed in a neatly creased pair of trousers (now a bit chamber-dusty) a non-descript open-neck blue shirt and polished black shoes which came to pronounced points. It was his standard garb for chamber work. He walked among his racked treasure with the same seeming (but Oh so careful)-abandon we've noted in the movements of lifelong chamber rats when unloosed midst a forest of delicate wood and metal music makers. At one point he brought in a vacuum cleaner to dust off an area which would later be photographed.



SOLO CHAMBER - Right to Left: Brass Sax, Tuba Mirabilis, Brass Trumpet, Kinura (obscured), Orch. Oboe, English Post Horn (note 'tulip' resonators), Tibia (obscured), Tuba (Harmonic) and Vox Humana (also out of sight)

George's chambers are spacious; there is room for many additional sets. George feels that his many experiments to select just the right rank to represent each tonal family is nearing an end. For example, he tried better than half a dozen sets of Concert Flutes before finding the one he wanted and almost as many sets of Clarinet pipes. Most of that weeding process is now in the past; he has found and installed most of the ranks he wants. But, just in case, he has a dozen ranks in reserve and stores a number of them on the floors of his chambers, which made it difficult to photograph the playing pipes without showing the heaps of stacked pipes.

But John Craig somehow managed to shoot around the stored materials. Looking at the accompanying pictures, one would never guess that a goodly number of non-playing pipes are lurking just out of lens range.

Let's examine the console room. Actually it's the entire building except for the space occupied by the chambers and a group of small offices occupying the side of the building adjacent to the street. The console sets in an area roughly 40'x75'x18' high. But those dimensions are deceptive in estimating the room's volume because there is space above the offices and over the chambers, and the roof is not 18' high at all points due to the sloping edges. The roof of the building provides a beam-studded ceiling for the studio. Yet all of these non-parallel and uneven surfaces cannot help but embellish the acoustic characteristics which are excell-



George sits in the garden of flowering Solo Chamber pipes and contemplates the years of work he's invested in the ever-changing monster

The contract for the removal of the Wurlitzer organ from Scoring Stage No. 1, Paramount Studios, Hollywood, was awarded to one of Robert Hope-Jones friends, in fact one of the British innovator's proteges, James H. Nuttall, who then lived in Los Angeles. Nuttall and Frank D. Rogers had installed the organ years before. In late 1935, with the help of Henry 'Buster' Rosser, they removed it and crated it for storage. Nuttall presented his invoice and a detailed packing list to Paramount on January 2, 1936. He was paid \$1050 for the job. The organ would shortly go North to NBC radio, San Francisco, where a lad named George Wright would meet it.

ent. George sat down at the ebony console, opened the swell shutters, cranked up the crescendo pedal to "full on" and ripped off a staccato, 10 finger chord and listened for the sound to die away. It took all of two seconds to waft off into nothingness. "How do you like that natural reverb?" queried George, and before we could reply he chopped off several more in a stunning, dramatic progression, each time waiting for the slow die-away. We liked his reverb just fine.

With the swell shutters closed the volume of the instrument is greatly reduced, more than we expected. George told us that the two layers of sheetrock wall-board of which the chambers are constructed is six inches apart and stuffed with a rock wool type of bat insulator. The interiors of the chambers are smooth and reflective, but some trouble has been encountered from "standing waves," that old bugaboo of parallel reflecting surfaces, a phenomena which distorts sound by over-emphasizing or cancelling out certain notes of the scale. When some Solo chamber pipes spoke out much too forcefully, George started stapling squares of KimPak to the walls, building framework--even to the fronts of wooden offset ranks. The fluffy paper absorbers did the trick.

One thing which has been bugging George this winter is the dryness which is characteristic of So. California. Too much dryness can cause even seasoned wood to crack. Because the organ depends very much on wood and its preservation, something must be done to counteract the dry heat in the wind lines. George has devised a system whereby a fine spray of water is released in the wind line as it enters the building. It seems to work; no deterioration has occurred.

About three PM George exclaimed, "I'm hungry--haven't had a thing to eat today." He said there was a little joint down the street where a little old lady (yes--from Pasadena!) made the most wonderful cinnamon buns, would Craig and the weightier member of the BOMBARDE staff like to try them. Craig accepted but we took into account our belt already strained at the last notch. George read our mind, "Come on, Stu--you're beyond the point of no return." He was back with coffee in a few minutes and the cinnamon buns were just as he said--delicious.

The discussion finally got around to that basic theatre organ stop, the Tibia. George has two playing and a third is going in. He'd stuck some of the pipes on the chest and from his expression he didn't like the sound as he ran up and down a couple of octaves chromatically. We asked if it was a good set. George then stated that so far as he was concerned there was no such thing as a poor Wurlitzer Tibia--only poor adjustments at the regulator and tremis. George owns seven sets of Tibia pipes and he loves them all. He pointed out that there are considerable differences in Tibias, even those made by the same factory, even by the same artisan on different days. To prove his point he went into the chamber and pulled some C pipes, picked up others from unused sets. The photo shows them lined up for inspection. They are all Wurlitzer and all different. One is larger than the others although it was designed for the same pressure. And it has an arched upper lip but no leather. Two of the pipes are nicked at a slight bias, a trick sometimes performed to avoid splitting the wood of the languid, or block (as it is called on wooden pipes). There is a difference in the thickness of the leather used on the upper lips of the leathered pipes shown. Most is thin but the pipe pictured at the extreme right is equipped with comparatively thick leather. George's Tibias have interesting origins. If they could talk they could tell

some absorbing theatrical history. Looking at the photo, from left to right the pipes represent the following theatres: 1) Major theatre, Reno, Nevada; 2) the Lincoln theatre, Los Angeles, 3) the historic Isis theatre, Denver, Colorado (a true Hope-Jones Tibia); 4) the Dimond theatre, Oakland, Calif. 5) the Alex theatre, Glendale, Calif.

We asked George why he was putting in a third Tibia. His reply was that he felt the need for a somewhat "gooey" rank, slowly trem'd with a fairly wide pitch excursion to contrast with his bright, fast-trem'd Tibias.

As we talked with George, John Craig completed his photo work in the chambers. John was a little unhappy about not being able to get far enough back to show more of the pipework, even with his wide angle lens. He made us promise to mention that his pictures covered the major ranks but that a few in the far ends of the chambers, and some bass offsets, were either out of camera range or refused to pose because they were undergoing changes. We noted one set of treble pipes leaning against the chamber wall with their boots, "washed" by a roll of felt stripping, resting in



C ABOVE MIDDLE C IN QUINTUPLICATE - George holds C pipes from five Wurlitzer Tibias, all different. L to R, 1 has angular nicking, 2 is not leathered, 3 has an arched upper lip and no leather, 4 has very thin leather on its upper lip while 5's leather is extremely thick. George also has two Robert Morton Tibia sets

the huge sockets meant for bass pipes. George likes to try out ideas as they occur to him and he usually sets up trial runs over the path of least resistance. Some temporary arrangements have developed a habit of stretching over periods of months. George has only so much time to work on the organ and, because he isn't maintaining a showplace, he is under no pressure to finalize an arrangement until he's sure he wants it. Then he does a beautiful job of putting it in permanently.

When it came to photographing the console, George asked John to back off a little so the names on the stop keys wouldn't be legible in the pictures. Why? Because about one third of the stop keys no longer control the ranks or effects named on them. When the organ was first installed George kept the engraver busy trying to keep up with his frequent moving around of both ranks and the location of the stop keys on the horseshoe on the double stop rail. Now, he's going to wait until he's through with all major changes. Meanwhile, George knows which ranks he has and where to find them, regardless of the misleading legends on the tabs. He promised us a stoplist of the actual ranks as they play, not as they read.

When asked about future plans, he stated that he had absolutely none at the moment. He's taking a long rest after his recent concerts but will be back with more records and concerts later in the year. The rest doesn't include any hiatus in the "soaper" he's cueing "live" daily at ABC Hollywood. He finds the demands of a TV drama not unlike playing in a silent movie house where they change the show every day. He must improvise music to meet the demands of the drama--instant music, in effect. Anent TV, that plug for Fulvita vitamins which shows a cartooned organist and cash register style organ was scored by George on the Whitney Morton.

The afternoon was waning. We had our pictures and story. We prepared to take leave. "I'll play you an exit march" said George, "What shall it be?" We thought a minute--and then a dark thought crossed our consciousness. We'd request a toughie. On his very first HiFi label record he played the "Stars and Stripes Forever"--including that very necessary piccolo obligato which few organists have enough digital independence to accomplish. There was talk at the time that George had used multiple recording to do the trick because there was much obvious double tracking and artificial speedup accomplished during taping (e.g. "Dancing Tambourine") on the same biscuit. Here was our chance to find out. We made our request. George shot us a pitying glance which said silently, "Aha, another doubter!" His only audible remark was "I haven't played that in a long time." Then he went into it--from the beginning (although he had easily determined the part we were curious about--that finger-busting final chorus.).

He made judicious use of the traps, both within and outside the chamber. His lightning jabs at the stop keys whenever as much as a 16th rest permitted his hands away from the manuals kept the registration varied. He was doing full justice to Sousa's most played composition.

Then it came. Now we'd really know. The crashing chromatics which lead up to that mighty final "trio" raised far too many goose bumps to count. With Tuba and Trumpet on second touch on the Accompaniment manual, sounding through a reedy, rhythmic chord fabric, George played the "full band" with his left hand. His right hand raced over the keys on a Piccolo-Flute combination playing the intricate piccolo passage on the Great manual. A mighty unenclosed drum and cymbal thundered out their compelling beat.

Strange how an inspiring bit of martial music can transport one from reality. All of a sudden we were Ethan Allen spitting defiance at the hangman--then another guy named George standing in the prow of a boat rowed by ill-equipped volunteers crossing a wintry river called the Delaware at bombarde

night. We were Pickett leading the famous charge at Gettysburg and then, looking down a rifle from behind earthworks on Breed's Hill, we sighted an advancing line of red-coats and heard someone shout "Don't fire until you see the whites of their eyes!" We were a guy named Teddy, leading a cavalry charge up San Juan hill, then General MacAuliffe saying "nuts" to the encircling krauts. We waded ashore with General MacArthur on his promised return to the Philippines and then we were a Marine helping raise the flag on Mount Suribachi. We were a young naval commander named John trying to rescue his men from the churning waters near the sinking PT-109. Finally we found ourselves marching in a solid phalanx of troops bound hell-bent for action when our patriotic reverie was broken by the thundering end chord, topped by a piercing cymbal crash! Such was the imagery conjured by the combination of an inspiring march and George's full scale performance of it. Sousa would have loved it.

It doesn't seem possible that a full brass band could be crammed into the confines of our little four-wheeled bug as we drove back toward the big town, but there it was thundering memories of those thrilling climactic moments as we drove the beetle homeward. We were still prickly with goose bumps as George's Sousa pursued us right into the California sunset.

--Stu Green,

Hollywood

---

A few days later we received the promised stop list from George in the mail. There was a note attached.

Dear Stu:

At long last here is the stoplist of my studio organ which you have requested. As you know, I had promised this first to the late Ray Berry, Editor of The American Organist; however, I presume that Ray's untimely death releases me from that promise.

As you will recall, this stoplist does not match up with the stopkeys on the console. I have made so many structural and tonal changes within the organ since its original conception that trying to keep up with re-engraving just wasn't practical. It's a monumental task to tear apart those Wurplitzer consoles with double rows of stopkeys. So I've decided to wait until my "additions and changes disease" has either run its course or been completely cured. This stoplist is accurate as of this week, but this I can't promise if next week someone dangles a tempting set of pipes in front of my ever-drooling face!

And to think I had started out with the original intentions of having only eighteen or nineteen ranks . . well, that's show biz!

Along with the stoplist I have also included a rather lengthy analysis of the pipes, their builders and origins if known.

Thanks for all your interest, Stu. I hope that you and your readers will enjoy reading what another fellow organ fiend has put together literally with blood, sweat and tears and much too much more money than anticipated.

Cordially,

George Wright

## STOPLIST

## GEORGE WRIGHT STUDIO ORGAN

INSTALLED 1958-1959

PEDAL

Sub Bourdon 32'  
Tuba Profunda 16'  
Diaphone 16'  
Bourdon 16'  
Bass Clarinet 16'  
Contra Fagotto 16'  
Double String 16'  
Tuba Mirabilis 8'  
Harmonic Tuba 8'  
English Post Horn 8'  
Brass Trumpet 8'  
Open Diapason 8'  
Tibia Clausa 8' (Unenclosed)  
Tibia Clausa 8' -S  
Clarinet 8'  
Lieblich Flute 8'  
Concert Flute 8'  
Grosse Quinte 5-1/3  
Bass Drum  
Kettle Drum  
Chinese Gong  
Finger Cymbals  
Brush Cymbals  
Choke Cymbals  
Acc. to Pedal  
Great to Pedal  
Great to Pedal Octave  
Solo to Pedal

ACCOMPANIMENT

English Post Horn 8'  
Tuba Mirabilis 8'  
Harmonic Tuba 8'  
Brass Trumpet 8'  
Open Diapason 8'  
Violin Diapason 8'  
Tibia Clausa -M 8'  
Clarinet 8'  
Viol d'Orchestre 8'  
Viol Celeste 8'  
Salicional 8'  
Salicional Celeste 8'  
Oboe Horn 8'  
Quintadena 8'  
French Horn 8'  
Lieblich Flute  
Concert Flute 8'  
Vox Humana 8' -M  
Octave 4'  
Octave 4'  
Piccolo 4'  
Piccolo 4'  
Viol 4'  
Viol Celeste 4'  
Salicet 4'  
Salicet Celeste 4'  
Lieblich Flute 4'  
Flute 4'  
Vox Humana 4' -M  
Twelfth 2-2/3'  
Piccolo 2'  
Harp (metal) 8' T. C.  
Marimba 4'  
Piano 8'  
Chrysoglott  
Selective Percussion  
Snare Drum  
Tambourine  
Chinese Block  
Tom Tom  
Shuffle  
Finger Cymbals  
Brush Cymbals  
Accompaniment Octave  
Solo to Accompaniment

ACCOMPANIMENT 2nd TOUCH

English Post Horn 8'  
Tuba Mirabilis 8'  
Harmonic Tuba 8'  
Brass Trumpet 8'  
Clarinet 8'  
Octave Glockenspiel  
Solo to Accompaniment

GREAT

English Post Horn 16' T. C.  
Tuba Mirabilis 16' T. C.  
Harmonic Tuba 16'  
Brass Trumpet 16' T. C.  
Bass 16' T. C. (Open Diap.)  
Diaphone 16' (Violin Diap.)  
Tibia Clausa -S 16' T. C.  
Tibia Clausa -M 16' T. C.  
Clarinet 16'  
Musette 16' T. C.  
Saxophone 16' T. C.  
Contra Fagotto 16'  
French Horn 16' T. C.  
Lieblich Bourdon 16'  
Vox Humana -S 16' T. C.  
Vox Humana -M 16' T. C.  
English Post Horn 8'  
Tuba Mirabilis 8'  
Harmonic Tuba 8'  
Open Diapason 8'  
Brass Trumpet 8'  
Violin Diapason 8'  
Tibia Clausa -S 8'  
Tibia Clausa -M 8'  
Clarinet 8'  
Kinura 8'  
Orchestral Oboe 8'  
Musette 8'  
Saxophone 8'  
Viol Celeste 8' II rank  
Salicional Celeste 8' II rank  
Oboe Horn 8'  
Lieblich Flute 8'  
Vox Humana -S 8'  
Vox Humana -M 8'  
Quintadena 8'  
French Horn 8'  
Tibia Fifth-S 5-1/3'  
Clarion 4' (Harm. Tuba)  
Octave 4'  
Octave 4'  
Piccolo-S 4'  
Piccolo-M 4'  
Viol Celeste 4' II rank  
Salicet Celeste 4' II rank  
Lieblich Flute 4'  
Tibia Twelfth-S 2-2/3'  
Tibia Twelfth-M 2-2/3'  
Lieblich Twelfth 2-2/3'  
Tibia Piccolo-S 2'  
Tibia Piccolo-M 2'  
Fifteenth 2' (V. d'O.)  
Fife 1' (Lieb. Flute)  
Piano 16'  
Piano 8'  
Piano 4'  
Marimba 4'  
Cathedral Chimes  
Master Xylophone  
Glockenspiel  
Chrysoglott  
Great Sub Octave  
Great Unison Off  
Great Octave

GREAT (Continued)

Solo to Great Sub Octave  
Solo to Great  
Solo to Great Octave  
Solo to Great Pizzicato  
Spare

GREAT 2nd TOUCH

Solo to Great

SOLO

English Post Horn 16' T. C.  
Harmonic Tuba 16'  
Brass Trumpet 16' T. C.  
Tibia Clausa-S 16' T. C.  
Saxophone 16' T. C.  
Vox Humana 16' II rank T. C.  
English Post Horn 8'  
Harmonic Tuba 8'  
Brass Trumpet 8'  
Open Diapason 8'  
Tibia Clausa-S 8'  
Tibia Clausa-M 8'  
Clarinet 8'  
Kinura 8'  
Orchestral Oboe 8'  
Saxophone 8'  
Viol Celeste 8' II rank  
Vox Humana 8' II rank  
Piccolo -S 4'  
Piccolo -M 4'  
Viol Celeste 4' II rank  
Vox Humana 4' II rank  
Tibia Twelfth -S 2-2/3'  
Tibia Piccolo -S 2'  
Tibia Tierce -S 1-3/5'  
Tibia Larigot -S 1-1/3'  
Tibia Fife -S 1'  
Piano 8'  
Marimba 8' T. C.  
Cathedral Chimes  
Master Xylophone  
Xylophone  
Tuned Sleighbells  
Glockenspiel  
Chrysoglott  
Solo Sub Octave  
Solo Octave

TREMULANTS (not on combinations)

Main  
Main  
Solo II  
Tibia Clausa -M  
Tibia Clausa -S II  
Vox Humana -S  
Vox Humana -M  
Clarinet  
Tuba Mirabilis  
Vibraharp-Chrysoglott

PIANO

Mandolin (Stopkey)  
Sustain (Stopkey)  
  
Siren (Stopkey)  
Wind Chimes (Stopkey)

SOLO TIBIA SELECTOR STOPKEYS

Solo Tibia #1  
Solo Tibia #2  
  
Sixteen Toestuds controlling:  
Auto Horn, Doorbell,  
Bronx Cheer,  
Mississippi Steamboat Whistle,  
Pedal Tibia 8' (Unenclosed) On,  
Pedal English Post Horn 8' On,  
Pedal Sub Bourdon 32' On,  
Accompaniment Marimba 4' On,  
Accompaniment Chrysoglott On,  
Various Selective Percussions.

Ten Adjustable pistons each for Pedal, Accompaniment, Great and Solo Divisions. Accompaniment 2nd Touch pistons operate Pedal pistons. Great 2nd Touch pistons operate all manual and pedal divisions. (NOTE: Ten additional adjustable pistons currently being added to Great manual.)

Swell Pedals

Percussion  
Main  
Solo  
Crescendo

Percussion Stopkeys

Enclosed  
Unenclosed

ABBREVIATIONS: M-Main Chamber;  
S-Solo Chamber;  
T. C. -rank stops at tenor C

ANALYSIS, Builders & Origins

Name of Rank	Pitch	Pressure	Pipes	Builder	Origin (if known)
<u>MAIN CHAMBER</u>					
Quintadena	8'	8"	61	Estey	Church Organ?
Viol d'Orchestre	16'	8"	97 Low 12 electronic	Wurlitzer	Rialto Theatre, South Pasadena Church Organ?
Open Diapason	8'	8"	73	Ernest M. Skinner	Church Organ?
Viole Celeste	8'	8"	73	Wurlitzer	Rialto Theatre
Liebllich Flute	16'	8"	97	1-28; Wurlitzer 29-61 Murray Harris 62-97 Aeolian-Skinner	Murray Harris pipes from 5th Church of C. S., Hollywood
Oboe Horn	16'	1-12 10" 13-73 8"	73	1-12 Moller 13-73 Wurlitzer	Denver Auditorium Dimond Theatre Oakland, Calif.
Vox Humana	8'	6"	73	Wurlitzer	Dimond Theatre
Tibia Clausa	8'	10"	85	Wurlitzer-leathered	St. James Episcopal Church, Los Angeles
Clarinet	16'	10"	73 (low 12 electronic)	Kimball	Diaphone-from Dimond Theatre Skinner pipes-church organ?
Violin Diapason	16'	7"	85	Low 12 Wurlitzer small metal Diaphone. 13-85 Ernest M. Skinner	Skinner pipes-church organ?
Musette	8'	7"	61	Wurlitzer	Wurlitzer Kinura with home- made resonators to Musette scale
Salicional	8'	7"	73	Wurlitzer (revoiced- rescaled)	Dimond Theatre
Concert Flute	8'	7"	73	Gottfried 1-36 Morton 37-73	Church? Theatre?
Salicional Celeste	8'	7"		Wurlitzer (rescaled- revoiced)	Dimond Theatre
Grosse Quinte (Pedal only)	5-1/3'	10"	32	Wurlitzer Flute 1-5, Morton St. Diapason 6-32	Theatre?
Resultant for Sub Bourdon 32' effect (Pedal only)	10-2/3'	10"	12 low 5 electronic	Wurlitzer Flute 6-12	Theatre?
<u>SOLO CHAMBER</u>					
Vox Humana	8'	6"	61	Wurlitzer	
Harmonic Tuba	16'	low 12-15" 1-85 10"	85	Wurlitzer 1-12 Wurlitzer Style D Trumpet	Dimond Theatre Pacific School of Religion Los Angeles ?
Tibia Clausa #1	8'	12"	85	Wurlitzer (large)	Alex Theatre, Glendale, Calif.
Tibia Clausa #2	8'	10"	85	Wurlitzer 210 (both leathered)	Grand High School Sacramento, Calif.
English Post Horn	8'	10" no trem.	61	A. Gottfried (Flared bells)	Belmont Theatre, L. A. Calif.
Orchestral Oboe	8'	10"	61	Wurlitzer	Radio Station KGDM Stockton, Calif.
Kinura	8'	10"	61	Gottfried	Theatre?
Brass Trumpet	8'	10"	61	Wurlitzer	Theatre?
Tuba Mirabilis	8'	15"	61	Wurlitzer	Theatre?
Saxophone (Brass)	8'	10"	61	Wurlitzer	Sandy Balcom, Seattle, Wash.
French Horn	8'	10"	61	Wurlitzer	Theatre?
<u>UNENCLOSED</u>					
Tibia Clausa (Pedal only)	8'	7"	32	Wicks	Theatre ? Pasadena
bombarde					

PERCUSSION CHAMBER (ENCLOSED)

Piano 85 notes; Converted Steinway upright player, vacuum motor  
 Cathedral Chimes: 25 Tubes (GtoG), Deagan Class A  
 Glockenspiel: 37 Metal bars, Deagan, large, with resonators  
 Master Xylophone: 49 wooden bars, Deagan large, 4' pitch-resonators  
 Xylophone: 37 wooden bars, Deagan small, 2' pitch-resonators  
 Chrysoglott-Vibraharp: 49 Metal bars, WurliTzer action, Deagan bars, Electric Motor-Dampers  
 Sleighbells: 25 metal bells, Stock WurliTzer  
 \*Chinese Gong: 30-inch diameter hammered circular brass from China  
 \*Crash Cymbal: 24-inch diameter Zildjian cymbal  
 \*Choke Cymbals: 12-inch diameter Zildjians  
 \*Finger Cymbals: 1 1/2" diameter Zildjians  
 \*Brush Cymbal: 14-inch diameter Zildjian  
 \*Bass Drum, Snare Drum, Bongos, Tom Tom, Chinese Block, Tambourine, Shuffle, Triangle, Castanets, Bird Whistle,  
 \*Auto Horn, Bronx Cheer, Wind Chimes, Cow Bell, Surf, Horse's Hooves  
 (By use of a plug-in jack switchboard any effects marked with asterisk (\*) may be made to play on any accompaniment  
 percussion stopkey, any Pedal percussion stopkey, or in combination with any of the percussions--effects in the  
 Unenclosed Percussion Division)

UNENCLOSED PERCUSSION DIVISION ( Out in front of shutters)

Harp 8' (T. C.) 49 aluminum bars, Koehler-Lieblich large scale.  
 Bass drum, Kettle Drum, Band Cymbals, Song Birds #1-#2, Tambourine, Castanets, Sleighbells, Triangle, Tom Tom,  
 Chinese Block, Snare Drum, Persian Cymbal, Chinese Gong, Crash Cymbal, Siren, Mississippi Steamboat Whistle,  
 Klaxon Horn, Wind, Slapstick (last two not yet winded, but wiring has been provided in relays).

George Wright, Pasadena

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**DAVE QUINLAN OPENS 3-15 ROBERT MORTON  
 IN SUBURBAN (CALIF.) BEANERY**

Another restaurant, The International, has picked up the lead of the Hayward, California "PIZZA JOYNT", by installing an organ for the entertainment of bagel-buyers. The spanking new International Restaurant in Walnut Creek (near San Francisco), has come up with a fine 3/15 Robert Morton (ex Senator Theatre, Sacramento, California) played by that veteran of eatery entertainment, Dave Quinlan. Dave played a 2/6 WurliTzer in a near-San Francisco filling station called the "615 Club" for years--literally until the place fell apart and was condemned (the organ was rescued). Next, Dave did a long run at the two (now three) manual nine rank Wurli at the Pizza Joynt. Of course, the San Francisco Bay Area also enjoys the bar-based music of Larry Vannucci at the "Lost Week-end" style 216, but the Pizza Joynt and The International are basically hot grocery merchandisers, a place one can go with the whole family to enjoy a meal and the sound of pipes.

The International serves the culinary specialties of many lands. One visitor, after a long wait for a table (the place has been mobbed since it opened with the Morton on January 23rd), settled down to her dish of pickled canary tongue salad garnished with moose milk yogurt and exclaimed with deep satisfaction, "It was worth the wait--to be able to eat in any language with organ music to boot". More about the Morton in a coming issue of The Bombarde.

--Effie Klotz

**KORLA PANDIT PLAYS WILTERN KIMBALL  
 FOR LOS ANGELES ATOErs**



Los Angeles, Dec 15--Beturbanned Korla Pandit played a well attended concert for LA ATOE members and guests at the Wiltern theatre today. The mentor of the Mystic East long partial to the California southland because his popularity via TV started here, attracted 900 to the Sunday morning benefit concert, which was open to the public (\$1.00 a ducat). His program, played at the 4-37 Kimball, was well received. Pandit graciously remained in the lobby for an hour and a half after the concert to autograph all copies of his records sold there. Even after he was taken to lunch at a nearby restaurant by some fans, his meal was constantly interrupted by latecomers wanting autographs.

-Tom B'hend

**THEATRE  
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 QUARTERLY**

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