

# PASADENA CIVIC ORGAN ACCLAIMED

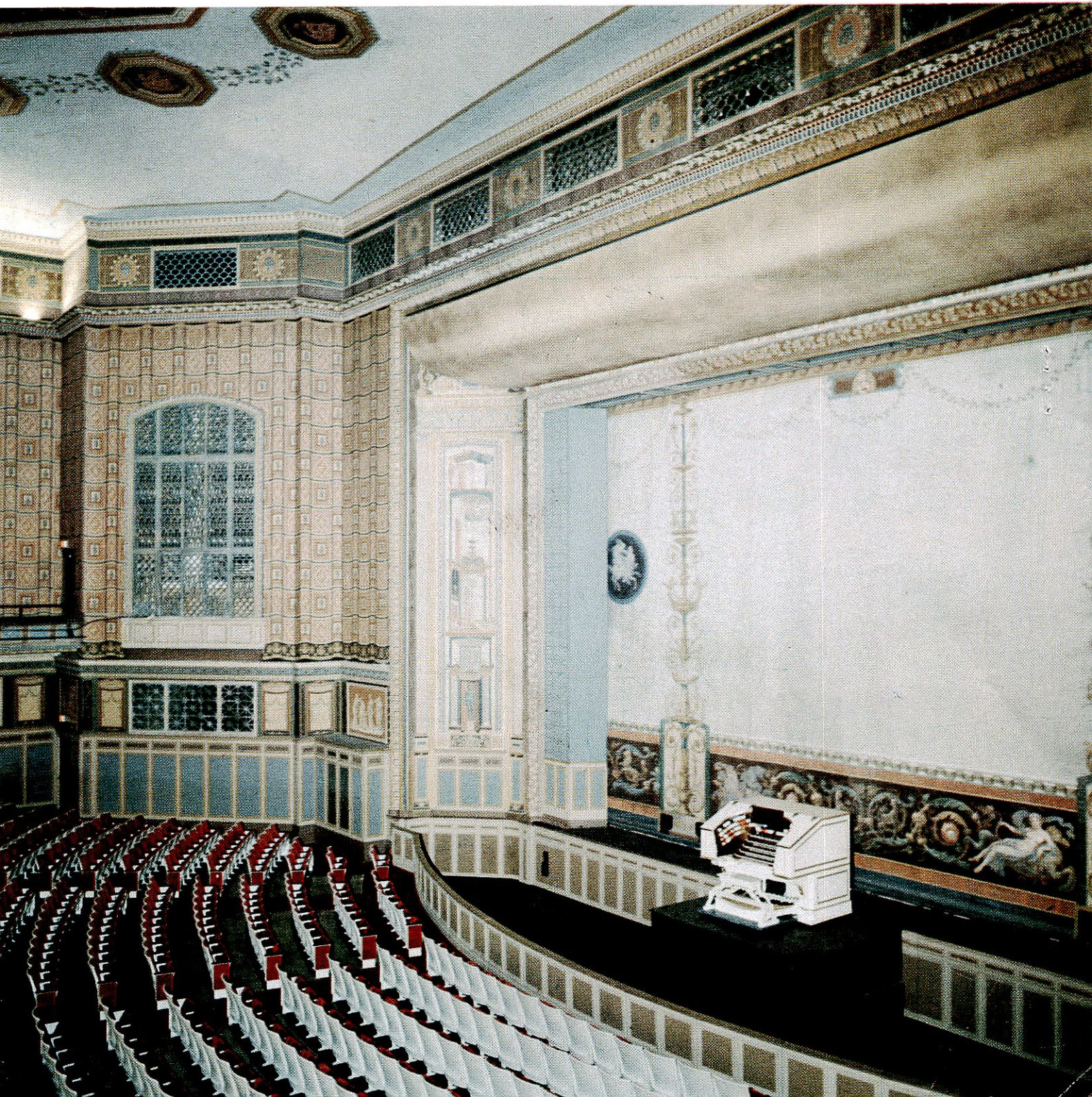
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Old Moller In  
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# THE OLD MOLLER

It is no secret that in its London quarters the Foort/BBC Moller organ was something less than an exciting instrument to hear. The dullness of the organ caused many listeners to tune out programs broadcast from Jubilee Chapel, although those who were permitted to be in the studio when the organ was being played have noted that its quality of tone was decidedly better than when hearing it over the airwaves.

Whether this factor was enough to cause the BBC to sell the organ, or if the price offered by Dutch interests brought about its departure from England is not known. But the organ was sold and moved to a church in Holland, ostensibly for broadcasting over Radio Hilversum. Then, as the story goes, the two theatre organists who could play the instrument died and the broadcasts apparently ended. Again, it is not recorded if the organ was played for church services, although it would seem likely that it was.

There is little doubt that it was specifically what the church wanted, and when San Diegan Preston M. Fleet made an offer for it, very short time elapsed until it was on the high seas bound for America and the Moller factory in Hagerstown, Maryland.

It must be said that the five decker delight really never had the opportunity to play in a hall that really could accommodate its large-scale design.

Moller had orders to fix it up for installation in a former theatre in the Pacific Beach area of San Diego that would become Organ Power Pizza Number Two. While the room was fairly large into which it played, the organ obviously was too large. At the dedication it was played by Reginald Foort, who knew much about registering the huge box of whistles. He was able to produce sounds that were fairly definitive, although the instrument was almost overbearing when full organ was used.

Others who made up the staff of organists playing the Moller each night were not as successful with controlling the behemoth, but they did manage to make music for patrons. When it was opened up, the Moller could shake the building and surrounding territory and talking over a piece of pizza had to be suspended until the selection ended. There were times when the Moller seemed to throw gobs of musical mud around the room into which it played. But it was a true conversation piece and played its life out until the pizza parlor went dark. A remodeled restaurant idea also failed to attract profitable patronage and the organ was finally pulled out of this home and put into storage.

Then it came to the attention of J. B. Nethercutt, founder of the now famous Tower of Beauty, San Sylmar Museum. He had already donated several theatre and church pipe organs and was convinced the Moller would make some municipality a fine addition for a community hall or auditorium.

It has never been disclosed how many cities indicated their interest in having the organ. It is known that the late Theatre Organist Al Sacker tried desperately to secure it for the Beaumont, Texas Civic Auditorium. He and any others who might have wished to have the organ lost out when it was decided to offer the instrument to the City of Pasadena, California. Pasadena's Italian Renaissance-style auditorium had been constructed with chamber space and wind ducting provided for an organ (and the city fathers' fervent hope some well-heeled citizen would supply gold and silver enough to buy a big box of whistles), but from the time the 3,000-seat hall was opened in the early thirties until last year the only thing resembling an organ was an early model Hammond that was donated. It was destroyed when a fire damaged



COMING OUT— A mobile crane was used to lower part of the Foort/BBC Moller from its resting place in Jubilee Chapel in London when the instrument had been sold to Dutch interests.

the stage and proscenium area of the auditorium.

Upon acquiring title to the Moller, Nethercutt brought it to the Los Angeles area for storage. The console and huge relay were taken to San Sylmar Museum shops for modification. Part of the instrument was stored in the carpeted garage.

The contract to install the organ was awarded the Junchen-Collins Organ Corp., of Woodstock, Illinois. David Junchen, the head of J-C, moved to Pasadena and started working on the project last July. He was assisted by Steve Adams and Dan Hornerberger.

It can be stated that this organ became a "new" organ after Junchen started working on it. He deserves the credit for the total quality it now poses. This facet of the installation is covered in the story describing the dedication program.

Now that its days of travel appear to be ended the five manual music maker is expected to become far more famous than it was previously and that it will be utilized for many occasions in its new and attractive home. The instrument is capable of

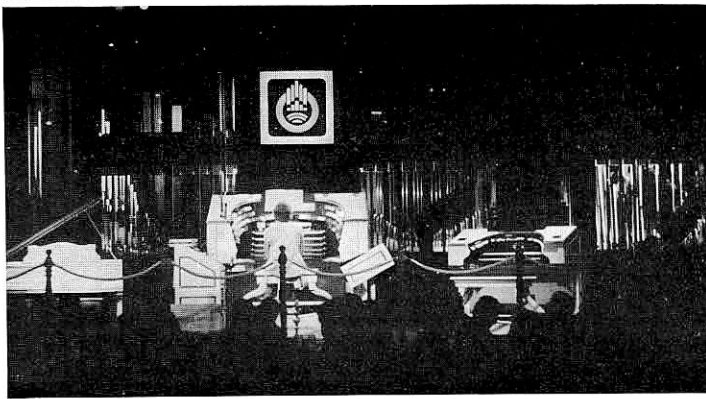
being used for diverse entertainment—silent film accompaniment, popular theatre-style concerts, classical work, choral literature and the like. Everything is available to the qualified organist who knows how to use it. — continued



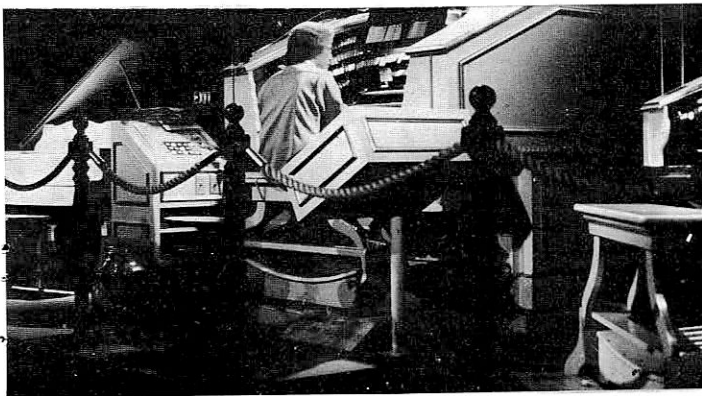
HOLLAND HOME—Final European location was this church near Radio Hilversum in Holland. The next stop, on its way to the Pacific Coast was the Moller factory in Hagerstown, Maryland.



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HOW IT WAS---Chris Gorsuch, who was one of the featured organists at Organ Power Pizza in Pacific Beach is pictured above and below playing the Foort/BBC Moller. He was on the staff for three years. Also seen is the two-manual Wurlitzer console of the Style D it played. This organ was used by various artists to accompany silent film presentations. Since the Big Mo has found its new home in Pasadena, Gorsuch has added "Pipe Organ Builder" to his existing title of "Pipe Organist".



The old Moller classification was more or less brought about by the firm that originally built the instrument for Reginald Foort, and also the decision by this publication to refer to it as the Pasadena Civic Organ. It happened like this:

As the completion of the organ drew near and a date had been set for dedication, one of the officials concerned in the project thought it would be appropriate to invite Moller officials to the big event. The name of the organ managed to appear in all publicity. Whenever the instrument was mentioned in group conversations the identification "Foort/BBC Moller" seemed to be the most widely used manner of describing it. It was the opinion of the official that since the name Moller would be so completely associated with the project, the firm would be bound to reap a great deal of excellent publicity that could result in future business. He asked officials of the company if they would like to be present at the dedication. He wasn't prepared for the answer they gave him.

In effect their answer was that they would not attend because they had not installed the organ in its new home. Nor had they voiced the instrument for its new home. In short, it was no longer their instrument.

In just minutes they had managed to make this gargantuan offspring of theirs an orphaned organ waif. However, the fact being that Pasadena Civic had already adopted and lavished a great deal of love and affection on the big box of whistles, and was anticipating a great future for it gave rise to the thought that henceforth the identification of this five manual wonder would be better served if it were to be known as the great Pasadena Civic Organ. There's no doubt but what it will become publicized far and wide as an outstanding instrument. And in its new layout, changed voicing, new solid state relay, plus whatever additions and changes are made in the coming years it really is a new organ.

Moller can be proud they built such a hardy machine that has withstood the onslaught of being moved many times, subjected to the maintenance of many hands, some of which were not the most experienced. It is rather sad the firm has disowned such a famous waif. However, as noted, there's a brand new life now in Pasadena and it promises to be great!

# THE NEW CIVIC ORGAN

Now installed and playing, and already given acclaim for being an outstanding instrument, Pasadena's new Civic Organ is not a complete project yet.

The instrument is located in tremendous chamber space on either side of the stage and in the open grille-fronted area above the proscenium arch. Chamber designations are, in facing the stage from the auditorium, Main Chamber, left, and Solo Chamber, right.

There are fourteen ranks in the Main. On the lower level will be found the Chorus Trumpet, 16' up; Cello 16'; Diapason 16'; Cello Celeste 8'; Tibia 16'; Vox Humana 8' TC. The upper level holds the English Diapason 8'; Orchestral String 8'; Viol d'Orchestre 8'; Concert Flute 8'; Spitz Viol 8'. All celestes, except the Orchestral String are 8' TC. There are four strings and four celestes. The Pedal tibia is located above both levels of the Main up in the Percussion area.

There are thirteen ranks in the Solo Chamber plus the 16' Stentor Diaphone which is located over the actual chamber area toward the roof of the auditorium. In the lower chest are Tuba Mirabilis 32'; Post Horn 16'; Solo Brass Trumpet 8'; Tuba Horn 16'. In the top chest are Clarinet 8'; Orchestral Oboe 8'; French Horn 8'; Krummet 8' TC; Mussette 8'.

### \*Blower Problem Unresolved\*

On April 16, one week before the dedication program it was necessary to replace the 30 horsepower Spencer Orgoblo with the original Discus unit of the same capacity because the organ wind pressures could not be maintained. The change did not bring much improvement and a new custom blower, built by Spencer, or an additional unit may be added with the Discus and placed in the Solo Chamber to provide needed pressures. The first option, it is reported would be the booster blower in the solo side. Overall it is noted the organ must have 28 inches wind supply.

Pressures range from 7-1/2 inches to the 28; in the Main the Vox plays on 7-1/2", other ranks except the Tibia are on 10" and Pedal offsets are on 15". In the Solo Chamber the Post Horn plays on 20 inches of wind; Tuba Mirabilis, Trumpet, Solo Horn are on 10" and ranks on the upper chest are on 15". Tibias are on 15" and 18", and the 16' extension of the Tuba Horn and 32' ranks are 28".

Percussions for the organ are located on both sides of the auditorium. The Vibraphone, which is also the Chrysoglott, Xylophone and Toy Counter are above the Main Chamber. Chimes and a Wurlitzer Marimba are located above the Solo Chamber. There is no piano in the organ. The Glockenspiel is also in the Solo area.

### \*Saw Potential For Beautiful Voicing\*

When pipework was being racked in Main Chamber chests, Dave Junchen corrected several problems that were apparently overlooked in previous attempts to repair them. He also voiced ranks, not drastically, but terraced them to the room which they were to play and also with the other ranks in the organ. He achieved an excellent ensemble. According to Reginald Foort, Junchen and his associates recaptured the original sound of the organ.

Steve Adams reported that "we recaptured the original voicing by regulating it to the room and all ranks to one another. We did a lot of recurring tongues, shaping lips and opening and closing toes, but we did not change tongues or shallots, just corrected things that needed to be done." "The potential was there. Dave brought back what had been "lost", he said.

### \*Still In Need Of Donations\*

It was learned that Civic officials will be happy to consult with anyone who wishes to make donations to the organ—for continued maintenance, or the addition of new ranks and a much needed new combination action.

The present combination system is unreliable. This creates the problem of having qualified organ personnel on hand when an artist wants to set pistons for a concert. The combinations must be set up and then the organman must go through and test them to be certain everything is operable. This has resulted in civic officials making an additional charge to have a man on duty and it adds to the rental charge for the auditorium.

Donations are needed for the repair of some of the pipework, especially in the reed ranks. It was noted that the organ has had an incredible amount of use. It has also suffered from a great deal of work performed by novices or technicians lacking complete knowledge. It is in need of corrective repairing to bring it to top condition.

Considering that deficiencies exist yet in the instrument, but that it was playable for the dedication, (Continued on Page 17)





# NEW CIVIC ORGAN ACCLAIMED IN PASADENA AUDITORIUM; OPENING PROGRAM ARTIST PLAYS GREAT CONCERT ON THE GREAT ORGAN

Pasadena Civic Auditorium's theatre/concert pipe organ exceeded all expectations and concertgoers attending the dedication program Wednesday night, April 26th were given an outstanding introduction to the instrument by noted Theatre Concert Organist Tom Hazleton. His selection of music provided first nighters with a complete demonstration of the superb tonal range of the organ. He vividly brought out that the old Foort/BBC Moller is indeed a new organ as installed and voiced by Dave Junchen.

In the audience for the opening program was Reginald Foort, designer of the organ and its first owner. He was the guest of Preston "Sandy" Fleet, who had made arrangements to fly him to Pasadena for the dedication show. While in Southern California Foort was the house guest of Mr. and Mrs. Robert Hill in Hollywood.

Over 1 '00 requests for tickets had to be refused, it was learned. The concert was open to the public free of charge by the City of Pasadena Board of Directors who used city funds to underwrite the show and an elaborate reception following the concert in the Gold Room of the auditorium.

### \*Very Brief Introductions\*

The usual lengthy dedication introductions were not to be a part of this occasion. Robert Holden, general manager of the Civic Center Operating Company, the organization in charge of auditorium administration, appeared on stage and acknowledged donation of the instrument by J. B. Nethercutt and introduced him and had him stand for recognition at his orchestra floor seat in the auditorium. He also introduced from their seats, Sandy Fleet, the man who brought the organ from Holland, and Reginald Foort, the organ's designer. Then, when the applause ended he introduced Hazleton and the concert was officially underway as the noted artist came up on the hydraulically elevated console and played as his opening selection the Bach Toccata and Fuge in D Minor—a real rousing selection that displayed the power of the organ.

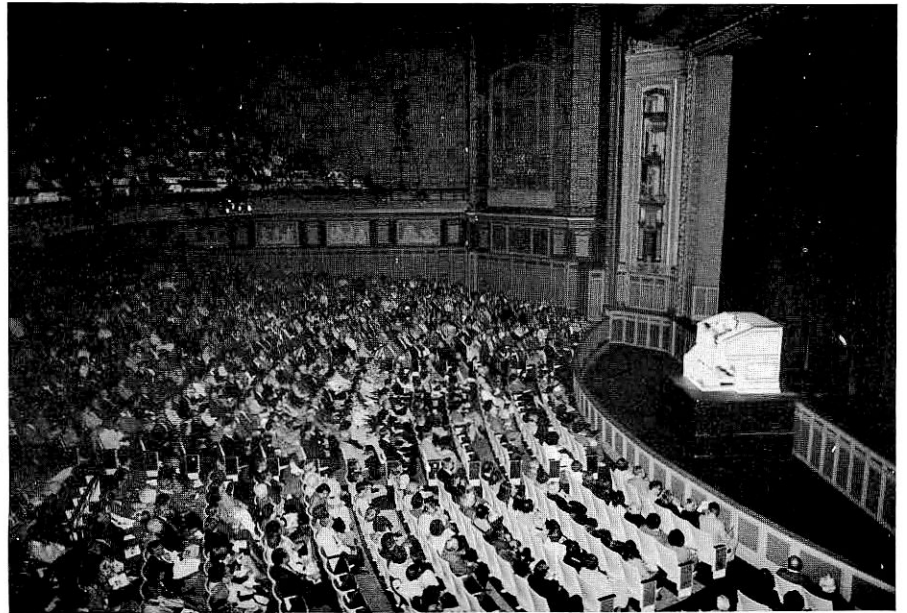
As it was printed, the dedication program listed Hazleton's concert in two distinct styles for the evening—a mixture of classical and popular music. The organist announced he would make substitutions because he had discovered unusual and interesting things during late practice sessions on the instrument and felt the changes would be better in showing off what the organ could do. There were only one or two changes, however.

Hazleton's medley of Fats Waller favorites early in the program was the equivalent of a trip through the organ. He used, it seemed, almost every stop in the instrument during the playing of this group of tunes. At the opening of the second half of his show he did conduct a brief tour through the instrument to demonstrate some of the ranks, percussions and toy counter items.

His entire presentation was enthusiastically received and the applause for each of his selections was heavy and extended.

### \*Approval With Reservations\*

Music Critics reviewing the dedication and Hazleton's playing were generous in their approval of the organ, but with reservations. Los Angeles Times Critic, Richard Slater, who is known for his less than enthusiastic approval of many concert organists who appear in the southland, said, "San Francisco Bay area organist Thomas Hazleton played a two-and-one-half-hour program of show tunes, and pop numbers, studded with transcriptions of Falla, Saint-Saens and Moussorgsky orchestral works along with Bach's durable D-minor Toccata and Fuge, that showed the instrument off to good advantage. It also raised serious doubts about the versatility of the organ." He pointed out that theatre organs "get a multiplicity of stops from the same ranks of pipes (unit system)—in the Foort/BBC instrument more than 250 stops are drawn from only 28 ranks (2,031 pipes), while the church-concert ideal is one or more ranks per stop. To compensate for a lack of size, the theatre organ is voiced loudly on high wind pressure so that the sound fills the room—the Foort/BBC organ uses 10 to 25 inches of wind pressure, whereas most recent church-concert organs use only 1-1/2 to 4 inches. (Slater apparently failed to note



CONCERT OPENING—Concert Artist Tom Hazleton reaches full height on slow-rising organ console elevator during his opening selection at Pasadena Civic Auditorium, Wednesday evening, April 26th, before a capacity audience.

note that even on low pressures, pipe organs can be as loud as the Civic Auditorium instrument—Ed). But, perhaps, the most crucial factor affecting the future use of the new Pasadena Civic organ is its limited ability to produce the kinds of sounds associated with the standard organ literature. It has too few diapason and flute ranks, and too many strings and reed pipes," he continued.

In closing his critique Slater had this to say—"Theatre organ and silent screen buff's can rejoice though, because the Foort/BBC

Organ does what it was designed for superbly. Hazleton showed it off to optimum effect, eliciting a constantly shifting panorama of inventive combinations of sounds, and deftly accentuating rhythms and melodic elements."

Pasadena Star-News Critic, Richard Stiles wrote: "Organist Thomas Hazleton literally pulled all the stops on the newly installed Moller/Foort/BBC theatre organ at the Pasadena Civic Auditorium during Wednesday's inaugural concert. The Merle Park performer, who combines church, classical and popular music in his repertoire with accomplished ease, was an ideal choice to display the capabilities of this great instrument. He skillfully chose combinations which tested many of the organ's endless range of sonic possibilities.

"Technicians of the Junchen-Collins Co. have worked for nine months installing, registering and improving the 2,031 pipes and connecting them to the five-manual console—one of the few such giants still in existence. The auditorium was designed originally to hold such an instrument and Pasadena can take pride now in one of the world's finest theatre organs. J. B. Nethercutt of Merle Norman Cosmetics who acquired the organ and gave it to the city deserves more thanks than he will ever be able to receive for this gift of an enormous cultural asset—the crowning glory to the Civic's refurbishment."

Stiles also noted that the organ "is really too big for Bach, or most classical music. It's larger pipes are too reedy and wheezy for the subtleties of classical items," he stated.

"Its forte is, after all, theatrical music and effects. Junchen-Collins have made impressive improvements in several of the 28 ranks of pipes, the woodwinds in particular. . .

"It is fervently hoped that, now that this magnificent instrument is housed here, it will be utilized, not only for silent film concerts and the kind of show Hazleton does so well, but for great choral and orchestral works as well. Virgil Fox, along with every other organist within traveling distance, would love to get his hands and feet on it!"

### \*Organ Can Be Expanded\*

If, as the two critics report, the organ is deficient in some ranks to make it completely adaptable for all classical literature, donations of needed ranks can remedy the situation.

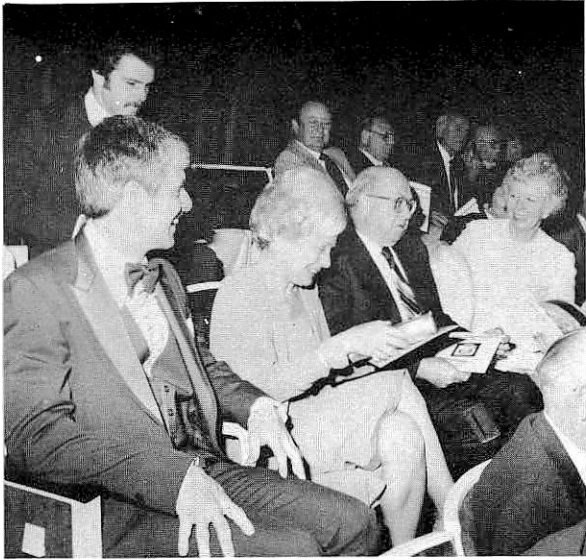
The tremendous range, tonally, of the organ is one of its thrilling facets. Expression, from the softest rank to the magnificence —continued on Page Nine



AUTOGRAPHS—During intermission, fans of Reginald Foort, who remember the noted recording and concert organist, visited with him and collected his autograph on their programs.







FIRST NIGHT/ERS—Top Left is Organman Dave Junchen, Marian Cook, Mr. and Mrs. Robert Power. Center Top—J. B. and Dorothy Nethercutt, Top Right—Preston "Sandy" Fleet and Reginald Foort. Center Left—Foort relates the history of his organ to group including Marian Cook and



Organman Dick Villemin. Center Right—J. B. Nethercutt receives framed photo of five manual console as it appears in concert position in Auditorium. Lower Left—Long before curtain time the auditorium was well filled. Lower Right—Tom Hazleton, Dr. Frank Lanterman and Sandy Fleet enjoy amusing moment.



## "IT'S JUST WHAT THIS OLD BARN HAS NEEDED," NOTED ORGAN OWNER, FORMER THEATRE ORGANIST TELLS CITY

Well-known for his frankness and direct approach to any situation, Dr. Frank Lanterman, who recently retired from his long tenure as a California State Assemblyman, told Auditorium Manager Doris Stovall that at long last Pasadena Civic Auditorium has what it needed a long time ago—a suitable theatre pipe organ. His exact words were not recorded but went something like this: "I called Doris and told her that her pallid, paisley pink auditorium, this old barn finally has added a new and vibrant voice in the pipe organ. It's real pizzazz!" he related to The Console. Regarding the job accomplished by Junchen-Collins Organ Corp., Lanterman noted that he went to the concert with misgivings about the organ because of what he had heard and his previous experience with pipe organs. "But that reserve evaporated and I came away praising the installation. It is an excellent job," he said. Lanterman is well qualified to assess the installation. During the silent film era he was chief organist for the West Coast Theatres chain and wrote the specifications for one of the most successful of all Wurlitzer theatre organ models, the Style 216 that was used in many of the West Coast houses.

Reginald Foort also congratulated Dave Junchen, the man heading the installation. He said the organ sounded better in its new home than it had in many years.

One of the unexpected congratulatory messages came from a man who dislikes organ generally, but went out of his way to say how much the Pasadena Civic installation appealed to him. He is William Sevrens, head of the Los Angeles Music Center. Officials of Ambassador College in Pasadena, where a new auditorium was opened several years ago and is well attended every week when famous stars of the musical and concert stage appear in concert, also expressed approval of the organ. It was hinted they would discuss installation of a pipe organ in the new hall.

Pacific Theatre officials were also in attendance, possibly to observe public acceptance of the theatre instrument. They are still considering the installation of the former Wiltern Kimball 4/37 in the Pantages Theatre in Hollywood.

Other organ buffs, who are also pipe organ owners, who attended the opening show were equally generous in their praise of the organ. Most of their commendations were direct to the Junchen-Collins firm in accomplishing the successful installation. Some of those who rated the Civic Organ very highly were Dr. Alfred Ehrhardt, Rick Shindell, Ralph Sargent, Alan Stark, Bill Zabel, who designed and built the solid state relay for the organ and flew from Fort Wayne, Indiana, to be present for the dedication, Tom Sheen, noted theatre artist.

### ZOUNDS, WHAT SOUNDS!

## CIVIC ORGAN DEDICATION SHOW WINS APPROVAL OF THEATRE ORGAN BUFF

by Irv Eiler

Wednesday night, April 23rd, was the night for the dedication of the newly installed Pasadena Civic 5/28 Organ, Moller Opus 6690, in the Pasadena Civic Auditorium with Tom Hazleton at the console.

The Auditorium, built 50 years ago, had space provided for an organ but none was ever installed. Besides chamber area, provision was made for ducting and a blower room.

British Organist Reginald Foort had the instrument built in 1937-38 by M. P. Moller Co., of Hagerstown, Maryland. The five manual console played 27 ranks, with 2,031 pipes on chests equipped with rollers. These were transported throughout Great Britain in 30-foot vans with a 15-man crew to set it up and take it down. There were 187 performances presented as a touring instrument with Foort at the console, from 1938 well into 1939.

World War II stopped the touring business and Foort eventually sold the organ to the British Broadcasting Corporation to replace a Compton that was destroyed by German bombs. It was used extensively for recording and broadcasting until the 1960s when it was sold to a Dutch radio network in Hilversum, Holland. Lack of competent artists to play the instrument brought about its sale to Sandy Fleet, San Diego, Calif., businessman and organ buff. He had the organ returned to the Moller factory for touch-up work and then shipped on to San Diego for installation in one of the Fleet-sponsored food emporiums. After the restaurant operation was liquidated, the organ again changed hands. This time J. B. Nethercutt, Chairman of Merle Norman Cosmetics, became its new owner. In turn, he offered it as a gift to the City of Pasadena. The city officials accepted the generous donation.

\*Program of Dedication\*

A brief introduction of dignitaries preceded the concert. For some people in the audience, the very brief introduction of the donor, J. B. Nethercutt, seemed almost too perfunctory in view of the fact that his gift is now valued at a half million dollars by the recipient town. But it was brief, as were the introductions of Fleet and Reginald Foort, who travelled from Florida for the dedication. It was, no doubt, a great thrill for him to hear the organ again. Then, last, but definitely not least, were the gentlemen responsible for the installation, David Junchen and

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## ORGAN VALUED AT \$550,000

Pasadena Civic Auditorium's new organ now has a stated value of \$550,000. This amount has been publicly stated, as has the lesser figure of \$500,000 for the installation. The instrument possibly is more costly if it had to be replaced in today's inflationary period.

NEW CIVIC ORGAN ACCLAIMED —continued from Page Seven of the vibrant, full ensemble in the 3,000-seat house is a thrilling listening experience.

A rather colorful comparison explaining the power and delicacy of the organ was heard in the Auditorium lobby during intermission. One organ buff was using the very down-to-earth mechanical steam shovel to illustrate to his companion just how effective the new organ is. "A steam shovel, in an excavation, under the capable control of its operator, can take a bite out of the earth that leaves a whopping big hole. Or that same operator, manipulating the steel jaws of the big shovel's bucket can pick up a dainty damsel's hanky that has fallen into the excavation and hand it back to her!"

Hazleton's manipulation of the Civic Organ brought out the majesty of the organ in a rafter-shaking magnificence in his arrangements where such volume was called for, and as for "picking up a dainty damsel's hanky", he demonstrated the organ could speak in a whisper as well as bombard the hall with tremendous sound.

It is the hope of organ buffs that many shows will be presented at Pasadena Civic in the future. The first, of course is the Lyn Larsen concert next month on the 23rd. After that plans may be formulated to bring a silent film presentation to Civic.

The cost of producing programs at the Auditorium unquestionably high and may discourage more than nominal use of the organ. But if worthwhile productions are mounted—such as a silent film feature that would attract a capacity audience, or a special type program involving the organ and an orchestra or other feature—then it is possible the instrument will be used frequently.

\*Program Recorded For Album\*

Hazleton's program was fully recorded and an album will be produced in the near future, it was learned. A study is reportedly being made to determine if the entire program would be attractive to purchasers. If response for the initial album release is good, then the entire program recording will be produced. No date has been announced for the release of the album.

\*John Watt Also Named To Staff\*

Los Angeles Organist John Watt has also been appointed to staff organist position for the Civic Organ. He will be called in the event Gerald Nagano is not available to perform for special shows. Watt is well-known in classical organ circles and recently has been studying theatre organ technique.

\*Champagne At Reception\*

City fathers went all out in the dedication of the organ by having a reception in the Auditorium Gold Room following the performance where members of the Board of Directors, their wives, and others who were involved in the organ project could meet and talk and also talk with the artist of the evening. A buffet supper and champagne were served.

During the course of the reception, J. B. Nethercutt was presented with a framed picture of the five manual console in concert position in the auditorium.

Reginald Foort also had several audiences with groups of interested first nighters who wanted to learn more about the organ when it was owned by Foort and later the British Broadcasting Corporation. Foort had hoped to be able to be on stage and talk about the early years, but the decision was made to dispense with onstage introductions and the historical interest of the organ was published in limited space in the evening programs.

### PASADENA CIVIC ORGAN ON TELEVISION

On Tuesday, April 8th, local television coverage was given the new installation. Organist Tom Hazleton was in town for the day to meet with the media—a regular press conference arrangement had been announced by Doreums and Company, publicity firm handling the Civic Center publicity—and two television stations responded. Hazleton went through the organ and some of the stops and played briefly. Organman Dave Junchen was shown in chambers working on tibia tremulant. He explained in his interview the meaning of "theatre organ" by activating the tremulant and opening a valve rod sounding one of the tibia pipes. The coverage did not indicate Junchen was the brains behind the rebirth of the instrument. Several telecasts over the two stations, Channels 4 and 5, were made that afternoon and evening.

### FILM OFFERED BUT NOT USED

A segment of Gaumont-British Newsreel, showing the organ as it was set up for a press preview in London's Drury Lane Theatre in 1938, was offered for use by Sandy Fleet as an interesting addition to the dedication at Pasadena Civic, but officials declined. It may be shown at the Lyn Larsen concert on May 23rd.



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IN TOWN FOR  
PUBLICITY PIX  
AND INITIAL  
ORGAN TRYOUT

# Larsen At Civic



Days before Pasadena Civic officials were ready to dedicate the organ that had been given to the city by J. B. Nethercutt, Organist Lyn Larsen came to town for photographic purposes and to try out the new instrument although it wasn't fully operable. Photos were needed to use in publicity work in conjunction with the concert he plays May 23rd for Los Angeles Chapter ATOS. In the photo above he meets Auditorium Manager Doris Stoval for the first time.



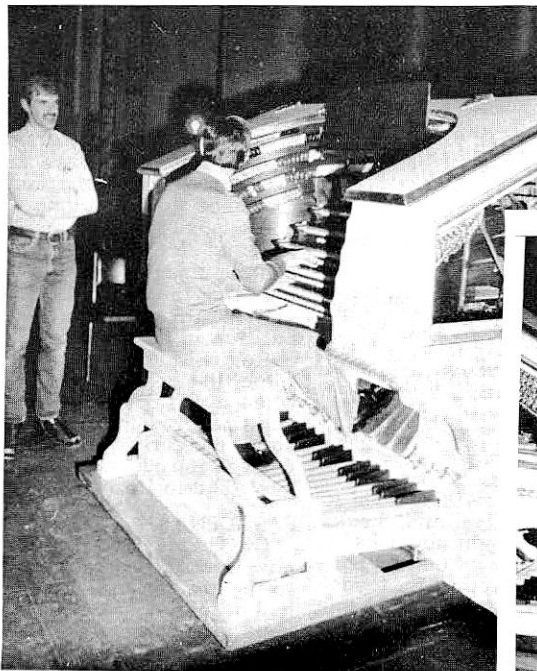
A quick run through of stops that were winded had Larsen interested to the point where he asked David Demers, his host during the sojourn in the Southern California area, to hold keys while he went into chambers with Dave Junchen to help tune several ranks so that he could get a better idea of their tonal quality.



Final result in the photographic session is shown above. This view plus another close-up shot were used for publicity releases to local news media. As in everything he does in preparation for a concert, Larsen gives his undivided attention to achieve desired results. He had Preston Kaufmann on ladders, almost flat on his stomach with the camera to obtain different angle views that might possibly be 'different' enough to warrant using. In the photo below he tells the shutter bug and Chris Gorsuch, who just happened to be in town to inspect the new installation and was commandeered as 'sit in! how to pose for one of the ideas he desired. After seeing the finished print of it, Larsen thought it would be better to let it remain in negative form only!



SPECTATORS—Left to right—Steve Adams, Chris Gorsuch and Bob Lee sit in front row watching Larsen direct picture taking. Adams has assisted Junchen in the erection of the organ. Gorsuch played the instrument when it was in San Diego. He now has an organ building firm and Lee is his partner. Gorsuch also put the unfinished organ through about an hour of workout prior to the arrival of Larsen. He has expressed approval of changes Junchen has made in the organ and the improvements such as replacement of the original relay with a solid state unit. The electro pneumatic system had become unreliable and created a problem in the installation because of its tremendous size and extreme weight.



Organman David Junchen and Larsen talk about various ranks in the organ and their potential voicing with other stops to bring balance to the huge instrument. Larsen did play the organ for any great length of time while in the auditorium on this particular day since swell shades and some of the ranks were not winded. He was impressed with the work that had been done and the tone of the organ.

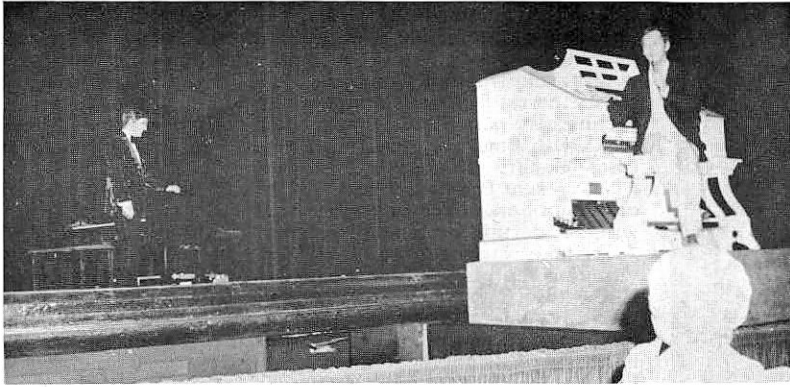


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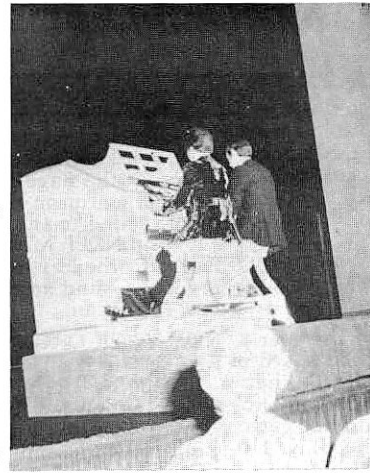


Pages 11 – 16 omitted





When Ron Rhode came to San Gabriel Civic Auditorium with his concert show last March 23rd, it was announced there would be special attraction in addition to his full concert. And there was—fellow artist and personal friend Lyn Larsen put in an appearance and played solo and duet numbers with Rhode. The two alternated between piano and organ benches in spirited selections. They also got together on the Wurlitzer bench, pictured at right, to play an organ duet. Both artists were exceptional and both were given extended applause for their excellent musical presentations.



### RON RHODE RELEASES NEW ALBUM—HAS FINE PROGRAM OF OLD AND NEW TUNES

For those who appreciate superb theatre organ music, played with high imagination that transports the listener into a theatre without effort, Ron Rhode's newest release, WHO? is one of the best turned out by any artist today. His style of playing more than adequately conveys the nostalgia of the contemporary area in which theatre organs were kings of the entertainment world, and he also brings the instrument up to the present with his renditions of Theme from New York, New York and "Can You Read My Mind?"

His arrangements and various styles in playing the wide range in music show well-planned and executed presentations. The numbers on this disc are "Who?" "Theme from New York, New York"; "Ramona"; "Let's All Sing Like The Birdies Sing"; "Peg of My Heart"; "Repasz Band"; "Liechtensteinter Polka"; "Am I Blue" (almost sounds as if it were a ragtime creation); "Chattanooga Choo-choo"; "Sweet Georgia Brown"; "Can You Read My Mind?" and "Malaguena".

The album was recorded on the Mesa, Arizona, Organ Stop Pizza Parlor Wurlitzer, the former 3/15 from the Denver Theatre, Denver, Colorado. It was rebuilt and erected as a 3/23 in its Mesa home.

The album OSP 105, in stereo, is available from the William P. Brown Corporation, 5326 North Seventh Street, Phoenix, Arizona 85014. Price of the record is \$7 postpaid.

### RADIO CITY OFFERS LENGTHY DAILY TOUR OF STAGE

Stage-struck people, those with just plain curious natures, and those who want to go where the action is around theatres are now given the opportunity to see it all in New York City at the Radio City Music Hall. Beginning Friday, April 11th, the Music Hall inaugurated regularly scheduled tours of the entertainment center. Tours are two and one-half hours long and cover the great stage. They are operated seven days a week from 9am to 4pm and the admission is \$5.95 per person (kids under five admitted free). Special rates and tours of varying specialties and lengths are available at special rates for groups of 15 or more.

Winding over, under and across the great stage, the tours will allow the public to explore every corner of the legendary theatre, from rehearsal halls, costume and set shops, recording studios, projection booths, dressing rooms, production areas and giant multilevered stage elevators. For the organ-minded the main theatre Wurlitzer is included and the 3/14 studio Wurlitzer also may be seen. During tours visitors will be entertained with never-before heard tidbits of Music Hall history.

Advance reservations are required for the tours. For information and reservations, call (212) 246-4621. Out-of-towners should write direct to the theatre management, Radio City Music Hall, Rockefeller Center, New York, New York.

### RAIL, PRESERVATION, ORGAN FANS PACK SAN GABRIEL HALL

Steamy nostalgia packed San Gabriel Civic Auditorium, Saturday, April 26th with an enthusiastic crowd of rail fans who paid \$4 a seat to see "Red Signal", a silent film, accompanied by Gaylor Carter at the Wurlitzer organ. Sponsored jointly by local rail and preservationist groups, proceeds from the show went to the restoration fund for the Palms depot, now in Heritage Square, Los Angeles. A good representation of organ fans, led by Sandy Fleet, were noted at the performance.



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TRYING TO BUY IT BACK—Bob McRaney seated at the console of the 2/7 Robert-Morton in the Saenger Theatre, Hattisburg, Mississippi, in 1968. It was the last photo taken of the console before the organ was removed. Now the property of Frank Evans in Meridian, Miss., "Friends of the Saenger" want to buy the instrument and re-erect it in the theatre which they plan to convert to a performing arts center. In the event the Morton is not for sale, a search will be made to locate a two or three manual Morton, Wurlitzer, Kimball, or other make instrument to put in the house. Web Heidelberg is president of the group in charge of the Saenger project.

THE NEW CIVIC ORGAN —continued from p. 6 speaks well for both the installing technicians and the organist. Hazleton's capabilities on the organ bench are well known. The Junchen-Collins Organ Corporation, now the Baranger Studios, accomplished a great deal within the nine-month period they were in the auditorium, considering there were approximately two months of this period lost to them in erecting the organ within that period due to various show rehearsals that were held on stage and precluded working in chambers. Basically three men erected the instrument with temporary help when heavy work required it. Installation was started in July, 1979 and completed the day prior to the concert, April 23rd.

It is also interesting to note that this is the first professionally installed theatre organ in a theatre building since the Hillgreen-Lane pipe organ was erected in the Carlton Theatre, Toronto in 1938.

Dave Junchen considers the New Civic Organ his magnum opus. It may well be for some time, until he is able to erect another large theatre-type instrument in another public hall or theatre.

### WANTS WORD OF OLD TRACKER ORGAN

Organ Historical Society members are attempting to locate the old tracker organ formerly in St. Bernadine's Catholic Church in San Bernardino, Cal. It was the first pipe organ in Southern California and was in the church until 12 years ago. Anyone having information is asked to contact The Console.



GEORGE  
WRIGHT

In  
Concert

FOR CONCERT INFORMATION AND AVAILABILITY CONTACT:

**J. NELSON MANAGEMENT**

900 ANDERSEN DRIVE  
SAN RAFAEL, CALIFORNIA 94901  
(415) 457-2055



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# ORGANIZED ADS

## ORGANIZED ADS INFORMATION

Organized Ads are published at a cost of \$1.50 for the first 20 words, and \$1.00 for each additional 20; no charge is made for name, address and telephone numbers. Ads not accompanied by payment are subject to a service charge of 25 cents, when billed by The Console, to cover this cost and postage.

FOR SALE \* FOR SALE \* FOR SALE \* FOR SALE

WURLITZER STYLE "D" AND RELAY in good condition. Make offer. Call Ron (213) 428-3560 after 5pm. 1419 East Artesia Blvd., Long Beach, Cal. 90805

BEAUTIFUL ORCHESTRAL PIPE ORGAN voiced and sized for home or studio. Two horseshoe consoles, 10 ranks, three 16' extensions, lots of goodies. Stop list and specs upon request. Don Myers, 1223 N.E. 108th, Seattle, Washington 98125, or call (206) 632-8555, days, or (206) 362-3167 evenings.

WURLITZER CHRYSOGLOTT, \$250; Aeolian Duo Art upright piano, \$1,500; Deagan Glockenspiel, \$400; Wurlitzer Glockenspiel, \$500; Kinura, \$600; Kimball Tibia, \$400; 16' Reed, \$300. All items plus shipping and crating. First come first serve basis. H. Morch, 127 Belmil Road, Bellmore, New York 11710.

SPENCER ORGOBLO—original single phase 3 HP, Century motor, 1750 RPM, 500 cu ft/min, 15 inches pressure, \$500. Rudy Frey, 2050 Willow Way, San Bruno, Calif. 94066.

EXPERIENCE A SONIC SPECTACULAR! "Tea For Two"—Tom Gnaster plays the 3/17 Uniphone once installed in the Rivoli Theatre, Indianapolis, in a second offering of that last testimonial to one of the country's most bombastic theatre organs. Send \$6.75 to Tom Gnaster, 167 Carriage Drive, Glastonbury, Conn. 06033.

WURLITZER RELAY 2/6, \$250 or offer. Low pressure pipework: large scale 4' Diapason, \$150; 8' Austin Oboe, \$100; 4' Quintadena, \$50; 8' Aeoline and Aeoline Celeste, \$150; (3-1/2" W.P.); 8' Oboe (3-1/2" W.P.); shutters and miscellaneous. W. Potter, 3249 Baywood Lane, Napa, Calif. 94558. Phone evenings to (707) 255-9459.

THEATRE AND CLASSICAL PIPE ORGAN LP's from \$2 each. Send for SASE to: Rodger Edwin Coon, 971 Hillcrest Drive, Redwood City, Calif. 94062.

MUST SELL: WURLITZER MARIMBA, complete in fine condition but needs re-covering, from Los Angeles Million Dollar Theatre, \$1,600 or best offer. Wurlitzer tuned sleigh bells, re-leathers complete and in fine condition, \$800 or best offer. Terry Charles, The Kirk of Dunedin, Causeway at Bayshore Boulevard, Dunedin, Florida 33528.

HELP! HELP! EASTERN MASS. CHAPTER ATOS needs only four pipes to complete club organ. Will you help by checking your collection of miscellaneous pipes and advising if you have the following for sale: All Wurlitzer: Viol Celeste #51 (D) from 73-pipe rank; Clarinet #47 (A#) from 61-pipe rank; Kinura #58 (A) and #60 (B) from 61-note rank. Royal N. Schwiger, 41 Lawndale Road, Stoneham, Mass. 02180, or call collect (617) 438-1633 after 6pm.

WURLITZER THEATRE ORGAN, three-manual, 14 ranks, Opus 1780, 235 Special. Prime condition. Serious buyers only. Specifications on request. Mrs. John Klein, 700 West 3rd Street, Muscatine, Iowa 52761, or call (319) 263-6648.

ESTEY ORGAN PARTS (from L. A. Trade Tech)—chests, combination actions, coupler controls for 4-manual, 38-rank organ. Bill Coffman, (213) 322-2592.

TWO MANUAL WURLITZER STYLE D augmented console with relay, \$1,200 or will trade for Clarinet, Sax or Master Harp. E. W. C. Cunningham, 14622 Quail Haven Lane, El Cajon, Calif. 92021 or call (714) 442-4649 or (714) 469-8531.

WANTED—Theatre organ, theatre photos, programs and all memorabilia of silent theatre era. The Console, P. O. Box 744-C, Pasadena, California 91104.

CIVIC ORGAN DEDICATION SHOW — continued from page nine  
Steve Adams, who burned much midnight oil during the nine months required to get the job done.

When being exposed to many organs, it is sometimes rare that one particular instrument "turns you on" more than another. Your reviewer avows this one does just that, and judging from discussions and remarks by other buffs in attendance, the organ is magnificent!

With large, full shutter openings fronting the spacious chamber areas, the organ really "speaks out", unhampered by grille restrictions such as were experienced in the big Wiltern Kimball organ. The 32' Bombarde blends in much better than those of the Kimball and gives a real thrill to the listener when full organ is used. Among the outstanding ranks are the French Horn, Diapason and seven ranks of Strings!

The loudest stop is the English Post Horn in the right or Solo Chamber. It does not blend well with the rest of the voices of the instrument. It is overpowering. For the size of this organ, it does not come on "muddy" when full organ is played. The combinations appear limitless with extensive unification and couplers galore. One might expect to find a Pedal to Bench Coupler, so profuse are the stop tablets on the console's horseshoe rail.

Hazleton's superb program encompassed "something for everyone". He opened with the old tried and true warhorse Toccata and Fuge in D Minor, showing the concert capabilities of the instrument. Music from 'Aint Misbehavin', the Fats Waller musical revue, Adagio, from Saint-Saen's Organ Symphony, a George Gershwin medley, Music from 'Brigadoon' and Richard Purvis' 'Fanfare' did much to exhibit Hazleton's playing technique, but a real test of it came in an involved rendition of excerpts from Mussorgsky's "Pictures at an Exhibition." Two recent film scores, from Superman and Saturday Night Fever, were included in the program. A hymn, "Sweet, Sweet Spirit!", and in answer to special requests, the Fantasy on Plop, Plop, Fizz, Fizz (music adapted from the Alka Selzer commercial) were also played by the artist.

Tom proved equally competent with classical as well as the popular selections he played in his program. The only time he appeared ill at ease was in the opening minutes of the performance when getting on and off the organ bench to acknowledge applause and make his announcements of the selections he would play. It was because he glanced down from his console platform into the orchestra pit area and apparently was startled by the abyss. He grasped the edge of the console and moved gingerly as if in fear of tumbling into the pit. The situation was later remedied when the pit elevator brought the floor higher and diminished the space between console platform floor and pit floor.

Hazleton's performance was obviously a pleasing one to his audience of nearly 3,000 people if the tremendous rounds of applause he was given after each selection is any indication of pleasure. It did demonstrate that theatre organ music is fun and great entertainment!

The big stumbling block in presenting concerts at Pasadena Civic will be the high cost of leasing the theatre. Rent is approximately \$2,000 per show. It will require top artists with top show attractions to crack this nut and at least break even.

## T.O. RECORD REVIEWER BLASTED FOR UNFAIRNESS

In what appears to be a sort of running battle over record reviewing practices, Theatre Organ magazine record reviewer S.W. Green and Organist Don Thompson were sniping at one another again in recent months. The continuous fight was brought out in the open when Bill Gallagher, secretary/treasurer of Pipe Organ Productions Ltd., the firm that produces Thompson's recordings and arranges his concert bookings, wrote Theatre Organ magazine the following letter about Green's critique of Thompson's latest album release, and also forwarded a copy to The Console, stating he doubted the ATOS journal would publish it. Believing that both sides of any story should be aired, the letter is published verbatim:

"We were somewhat surprised to read Stu Green's review of Don Thompson's "Canadian Capers" record. The tone of his reviews of this artist's work is relatively predictable; however, anyone who refers to a strict-tempo organ record of waltzes, foxtrots and tangos as a "cisco" record is either abysmally out of touch with musical terminology or else is administering a none-too-subtle put-down. Either way he ought not to be in the business of reviewing records. There is no place in that business for someone who is either uninformed or prejudiced or possibly both. Reginald Dixon, George Wright and Billy Nalle have all in their time produced strict tempo organ records, but if any of these were to be re-released do you suppose for a minute they would be so summarily dismissed—of course not!

"He goes on to say that this is a theatre organ record only in the sense that it is recorded on a theatre organ, an odd comment to make about a disk which was reviewed in the Cinema Organ Society Newsletter in the following terms: "one of the best records Don has ever made... skillfully avoids any feeling of mechanical rhythm and in fact injects a good deal of feeling into his playing... variety of registration is another point in his favor and this is coupled with first class recording and pressing. This is a record we can heartily recommend!"

"Can they have been listening to the same recording? We really feel that if MR. Green is so unable to control his antipathy towards this artist that he is incapable of giving a fair review, then he should perhaps refuse to review this artist's records in future and content himself with just (Concluded on Page 19)

STEREO THEATRE ORGAN ALBUMS FOR SALE—21 very good to mint condition; rare titles and collector's items including "George Wright at the Chicago" direct-to-disc. I paid \$15 for this and rare collector's item "Raymond Shelley at the Detroit Fox". Please call (313) 731-7819 for list of titles. Robert Ashby, 47230 Harry Street, Utica, Michigan 48087. \$50 complete package.



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GET YOUR TICKETS NOW FOR THE LYN LARSEN SOUND SPECTACULAR AT PASADENA CIVIC AUDITORIUM MAY 23 RD!



Pages 21 – 24 omitted