

ETONE Newsletter

American Theatre Organ Society

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Bucky Reddish, Editor

Donations

ETONE wants to thank the following members for their monetary donations to help us fund our newsletter:

John Nelson

Ralph Otto

We Need To Hear From You!

We need to hear from more of you! We've received some great information and pictures from several of you. Future issues will be featuring members' instruments in *The Special Corner*. Send your Editor an email or mail me a letter by snail mail (regular U.S. Mail) and give me your ideas and materials for ETONE. All information and comments are welcome!

We Want To Know!

In our last newsletter Kim Conner asked: "I am writing in regards to an old Wurlitzer 'tube' organ. The only number that I can find on the organ is Series 20, Ser. Num. 13163 manufactured by the Rudolph Wurlitzer Co.....I would like to know more about this beautiful piece of history."

Dale Underwood from Lincoln Nebraska replied: "I have played many of the 'Wurlitzer Organs Series 20' and have a lot of literature and information about it. It used five sets of free reeds, and a small blower, all in the console to generate the tone. The vacuum tubes in the console are in the pre-amplifier chassis which is used to filter the sound of the reeds to produce the Diapason, Flute, String, and Reed tone families." For more information contact me at 402-477-6315 or mail me at 1525 S. 25th St., Lincoln, NB 68502. Thanks Dale!

John Wall has a Rogers Trio 321C and is building an Artisan 4 manual organ out of two Yamaha organs. He's interested in hearing from others about selecting electronic ranks, scaling and voicing. On a particular note, he's missing the circuit diagram for the Chorale and Tremulant for the Rogers. Can anyone help? His email address is wallj@netspace.net.au

Email Addresses

The number of members wishing to receive ETONE by email continues to increase. Don't miss the opportunity to receive your newsletter quicker and in color. Email the Editor at b.reddish@atos.org and let him know. Due to postal costs, we can no longer mail the newsletter outside the U.S., but we can email it. If you don't have any email address, you can set up a free one at AOL.com, Yahoo.com, Gmail.com, etc. Future issues of the newsletter will be sent Bulk Rate Mail (even slower than regular snail mail) as they had been in the past.

Buy, Sell, Swap!

There's E-Bay and other websites that give you the ability to buy, sell or swap items, but they usually charge you a fee to do so. List your item(s) here for free and save those costs. Email the Editor with your information. Pictures are great too!

The Special Corner!

Trying to make sounds which exemplify the old theatre pipe organs of yesterday has been a hobby of mine

since I first heard the Mighty Wurlitzer at the Radio City Music Hall in New York City back in 1950. Theatre organ voices are not a priority in the WERSI organs that I've owned, so I've adapted.



Murry Bulbar WERSI Scala Organ Console



Artisan Cabinet and Roland XR

The WERSI Scala is front and center. The unit on the left side is a rolling cabinet, connected via Midi, and houses a custom made 128 stop Artisan Theater-Classical Organ-in-a-cabinet. On top of that sits a Roland Fantom XR Module with a plug-in Theatre Organ card. The card is from Total Transformation Technology. One can visit their website at <http://www.totaltransformation.co.uk/roland.html> and read all the details of this unit. In addition, demos of the sounds are available on the site as well as a good FAQ section.

The Artisan organ below the Roland is the basic system for my Theatre Organ sounds. You can visit their site at <http://www.articanorgans.com/> and read much about the company and their products. You can listen to samples of real pipes while there. The 128 switches on the Artisan unit are divided up so that the top 4 rows are all Theatre Organ stops, and the four bottom rows are all classical organ stops. The switch colors define the type of stop typically found on Theatre organs - that is, the red stops are reeds, the yellow stops are strings, the white ones are flutes. Not so typical, the green switches are tremors, the orange switches are percussive, and the black switches are couplers. Even though the couplers are located in the classical half of the panel, they work for both the Theatre and Classical voices. The two halves work together so that you can play both Theatre and Classical stops simultaneously if desired.

To the right of the console is a cabinet with a Mackie 1202-VL Pro Mixer, two ART SLA2 power amps, and a Lexicon MX-400 Reverb unit on top. This plays through four speakers and a Bag End P400 sub woofer.

It is impossible to describe how to play this entire total instrument. Considering all the voices in the WERSI, the 40+ ranks in the Artisan and the nearly 200 Theatre Organ voices in the TTT module, as well as hundreds of other voices in the base Roland - you can imagine it can get pretty mind boggling. However, with just a bit of time and patience, the total system can produce some realistic Theatre Organs sounds, as well as some very good Classical sounds. Then add in some of the rich orchestral sounds of the WERSI and it all becomes magical. Now if only I could read music! Questions? Email me at murbar@mindspring.com. I'd be happy to try and answer them.

Murry Bulbar