

**wurlitzer
pops
preview**

With this Premiere tonight, the "Mighty Wurlitzer" begins a new era. The origin of the theatre organ begins with its invention by an Englishman. Robert Hope-Jones devised a means of controlling the sounds of the pipes of the organ by electrical means rather than either mechanical or pneumatic means used previously.

This electric mechanism allowed the "Hope-Jones Unit Orchestra," as his instruments were known in the earliest years, to make various voices available to the organist on several keyboards at different pitches through electrical switching. This superseded a set of pipes for each stop as was required by the earlier designs.

The "Unit Orchestra" became the "theatre organ" with the discovery that these unit orchestras made superb instruments to accompany silent films. Before the introduction of the unit orchestra in theatres, pianos were the favored instrument to "play the picture." Large metropolitan houses often had full orchestras for the pictures, but this was, of course, prohibitively expensive for smaller theatres and the piano began the picture accompaniment as films began to be more serious in terms of story and action. The piano's inability to change tone color proved it entirely inadequate to carry the varying moods of films.

In the late teens, some theatres installed conventional organs. But, with the installation of the "Hope-Jones Unit Orchestra" in its first theatre, the Theatre Organ was really born. This marvelous instrument, this "one man orchestra," had pipe voices, such as the xylophone, glockenspiel, drum, trap, whistle, horn, horses' hooves, siren and bird whistle. It was the perfect instrument of the nearest medium, the film, to match every mood, from Keystone Cops charges, Valentino love scenes to Chaney unmaskings.

The great Wurlitzer pipe organ you are hearing in its Wichita premiere tonight is the former Times Square New York Paramount organ, built for the theatre when it opened in 1926. This organ was, at that time, the largest Wurlitzer organ in the world. Today it is surpassed in size only by the Radio City Music Hall Wurlitzer.

In its original installation, the Paramount Wurlitzer had several factors in its favor, aside from magnitude, that made it the greatest of all Wurlitzers. First, there was a combination of beautiful acoustics, and proper installation. For an opulent appearance, organs were installed with the pipe chamber considerable distance from the theatre proper, or with heavy drapes in front of the grill work. The Paramount organ suffered neither of these indignities, with shallow close-up chambers, and very thin filmy curtains in front of the chamber.

Perhaps the most important contribution in naming the Paramount organ the "Mother Wurlitzer" was the work of two men, Jesse Crawford and Dan Papp. Crawford's musical genius for tonal quality combined with Dan Papp's technical mastery in the chambers gave the "Mother Wurlitzer" musical perfection.

"Mother" had the attention, the "tender loving care" of two musical masters. Papp was on the staff at the theatre for almost 40 years, much of his time being devoted to the care of the "Dowager Empress."

Jesse Crawford passed away in 1961 and Dan Papp in 1970 but the majesty of their work is plainly evident in the still magnificent but now "Wichita Wurlitzer."

BEGINNING

The presence of this organ in Wichita is the result of an eight year retirement-restoration for "Mother." The beginning of this phase of Paramount Wurlitzer begins in 1964 when the organ was removed from the shuttered Paramount and sent to California, as the result of a purchase by a group of organ enthusiasts. Their plans for the re-installation of the "Dowager Empress" were thwarted when they were unable to consummate the purchase of a building for the organ.

After four years of storage, the Wichita group, Wichita Theatre Organ, Inc. purchased the organ after the Californians realized that the "perfect home" was in the then-under-construction Century II.

The organ was loaded on a four and a half semitrailer van and sent to Wichita in January 1968.

A disastrous fire totally destroyed the console on Feb. 25, 1968. A new console, which was an exact duplicate of the original in appearance was built with insurance funds. This new console was more than three years in the designing and building. It was then returned to Wichita for the ORMALU.

During console construction members of Wichita Theatre Organ Inc. invested some 12,000 volunteer man-hours in restoring the 66,000 pounds of organ to like-new condition and installing it in its new home. Approximately 10,000 leather pneumatics were re-covered and approximately the same number of wires sorted and reconnected. The restoration was a monumental task.

This Premiere culminates a dream for many Wichita organ buffs. It was made possible by a group of local citizens who funded the purchase, several thousand interested citizens who contributed to the restoration funds and perhaps, most of all, by a handful of enormously dedicated theatre organ buffs.

This organ is again the "Dowager Empress," the "Mother Wurlitzer" in her new home, her new "comeback career" in Wichita's Century II.

She is Wichita's Wurlitzer.

MOTHER

The Perfect Song

Rhapsody in Blue

Tin Pan Alley 1927



Gunsmoke Theme

Jesse Crawford Remembered

Fiddler on the Roof

Intermission

On Stage With Cole Porter

Tin Pan Alley 1972

Season's Greetings



Variations on When the Saints Go Marching In

The Stars and Stripes Forever

The Paramount March

Rex Koury, who, as a TV studio musical director, composed the theme of the TV show "Gunsmoke" is the guest organist for tonight's Wurlitzer Pops Premiere.

In the early 50's, Koury was musical director for the American Broadcasting Company Western Division. In addition to composing and conducting the music for the Columbia Broadcasting System's famous "Gunsmoke" series, he composed or conducted music for such shows as "Let's Make a Deal," "You Don't Say," the Jerry Lewis shows and the Andy Williams shows.

Born in London, England, Koury grew up in New Jersey and was a child prodigy who got his start playing in silent movie houses at age seven. By the time he had reached 16, he was performing seven nights a week as an organist in a local theater. He toured the RKO circuit during the 30's. During the second World War, he presented "a good many concerts on chapel organs in addition to producing large scale variety shows."

In late 1970 he "retired" to Reno following a stint with the NBC studios in Burbank. He now performs for organ concerts throughout the country and records organ music. He also writes arrangements and compositions for Dave Coleman Music, Inc., Montesano, Wash.

ORCHESTRA

FLUTE

David Vornholt
Carolyn Crawford

CLARINET

W. James Jones
David Dobbins

OBOE

Judith Dicker

BASSOON

Michael Dicker

TRUMPET

Walter Myers
George Naylor
David Hickman

TROMBONE

Don Hummell
James Starkey
Jerry Juhnke

FRENCH HORN

John Reed
Janis Danders
Richard Bentson

VIOLIN

James Caesar
Beatrice Pease
Lois Vornholt
Larry Fear
Jane Ray
Marilyn Berger
Adrienne Hollowell

VIOLA

F. Robert Hollowell
Eldon Lipp

CELLO

Susan Hollowell
Kay Lanzrath

BASS

Allan Rickmeier

PERCUSSION

Cleo Rucker
J. C. Combs

HARP

Lynn Burns

ARTISTS

INITIAL SUBSCRIBERS

Clarence Coleman
DeVore Foundation
S. H. Marcus
Don C. Ross
Walter Schimmel
Charles Slawson
Clarence Vollmer
Dwane Wallace
Robert Williams
A Friend

Many other people have contributed in sums ranging up to two thousand dollars.

MAJOR CREW

Michael C. Coup	Physicist, age 27
David J. Bernstorff	Aeronautical Engineer, age 21
J. D. Unruh	Biology Student, age 27
Tom Taylor	Organist, age 24
Marc Allen	Cellist, age 22
Cloyd Coup	Retired Aerospace Worker, age 65
Greg Dye	Electronics Technican, age 28

ADDITIONAL CREW

Alan Malaby, Tom Harris, Don Bidinger, Lee Ericson, Bob Moler, Leonard Dennis, Katy Dennis, Betty Bernstorff, Phil Bernstorff, John Lindstrom, John D. Lindstrom, Jim C. Jones, Troy E. Kloefkorn II, Nancy Unruh, Herman Unruh, Brent Titus, Rick Coombs, Rusty King, Bob Mack, Steve Ross, Richard C. Simonton, Emmet Ford, Richard A. Harris, Richard T. Harris, Richard M. Shindell, Hazel A. Coup, Alta Greep, Margaret Lindstrom, J. C. Coombs.

PROGRAM

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