



Everett Nourse, staff organist at the Fox

of skill, artistic interpretation, flawless technique, and willing performance are complemented by a personality whose sparkle is the jewel in its setting. One need not attempt to describe the exceptional in ordinary language. And yet, all we can hope to do is to revive some reflection of a thrill that is over . . . to relive an experience that at one moment filled the cup of happiness to its very brim! This, Gordon Kibbee, was a small measure of our appreciation.

And in this manner, as it does to everything, an end came to the Concert-Meeting of The American Association of Theater Organ Enthusiasts . . . wish you all were here.

1959 HONORARY MEMBER



Jesse Crawford, one of the truly great organists in the theatre organ field, was chosen as HONORARY MEMBER OF A.T.O.E. FOR 1959, in accordance with the bi-laws. Dick Simonton placed Mr. Crawford's name in nomination for this honor in response to President Judd Walton's first official action. A future issue will feature the Crawford Story in detail.

RECORD REVIEWS

A Review of the George Wright HIFIRECORDS

It seems appropriate to present a summary of this series of records together with a description of the outstanding quality of each. They are all available on monaural, and stereophonic editions are available starting with number R707 "More George Wright". A special discount of 10% is offered to A.T.O.E. members who wish to purchase the complete set of stereophonic records, tax and shipping charges prepaid. Place order direct to HIFI records.

R701 — GEORGE WRIGHT PLAYS THE MIGHTY WURLITZER. This first release on the HIFI label of George Wright is most notable as setting a new high standard in theatre organ recordings. It brought to HIFI listeners the first Wright dual recording technique in the number "Dancing Tambourine".

R702 — GEORGE WRIGHT ENCORES. It might logically be stated that this recording features percussions as none of the records has done. Every number with the exception of "Silvery Moon" is spiced with extensive percussion tone of great variety. Best known for the "bird number", "Quiet Village" and the exciting "Crazy Rhondo".

R706 — MERRY CHRISTMAS. Certainly no explanation required as to why this record is outstanding. Notable is the sound of the combination action used as a "percussion beat" in "Little Red Monkey".

R707—MORE GEORGE WRIGHT. A different recording technique with a resulting bigger sound make this record outstanding from its predecessors. Recorded and available in a Stereophonic edition.

R708 — GEORGE WRIGHT SHOWTIME. Recorded at the Fox Theatre Wurlitzer, S. F., an excellent selection of showtunes marks this record as an outstanding production. Recording difficulties make accurate reproduction of this organ difficult, but definitely outstanding in the HIFI series—excellent on the Stereo version.

R710 — GEORGE WRIGHT SOUND. A decidedly new sound emerges from this recording, no doubt influenced by the Fox record's bigness of sound. An ethereal quality is heard at times, not previously evident.

R712 — GEORGE WRIGHT CONN-ORGAN. Outstanding for an obvious reason, this record is good listening for even the most avid theatre organ fan. Non-standard tonal effects liven the renditions of several of the numbers, and this is Wright at his electronic best, to say the least.

R713—GENIUS OF GEORGE WRIGHT. The cover illustration of the interior of the Chicago Paradise Theater is a tip off to the sound content of this record which is quite theatre-like in several of the numbers. New combinations are noticeable and pleasing.

R714—HYMNS THAT LIVE. Different only in the type of selections played, no one who had ever heard George Wright would have trouble identifying the organist. This recording is notable because we have George Wright playing Hymns—old favorites—new harmonies.

R715—GEORGE WRIGHT'S IMPRESSIONS OF MY FAIR LADY. Distinctively different in that these show tunes really are impressions—excellently played in good taste and very much in character with the original score and story. Easily identified as setting a new pace for the entire series.

R716—GEORGE WRIGHT GOES SOUTH PACIFIC. Here again it seems we have reached a new high in theatre organ entertainment. Even greater than its immediate predecessor, it is lively and uninhibited, a really "happy" rendition of superb numbers.

R717 — FLIGHT TO TOKYO. Was this trip really necessary? So it would seem for here we have grouped together all that is oriental in name, played with all that is oriental in Wurlitzer. Unusual and outstanding for these reasons the record is a decided change in pace and setting.

R718—THE ROARING TWENTIES. This is the latest HIFI release of George Wright, the monaural edition having just appeared on the shelves recently. The Stereophonic edition will follow shortly. Recorded on the San Francisco Fox Wurlitzer, as was "Showtime" (HIFI R708), and furthermore, having been recorded at the same time, it is interesting to note the tremendous difference in the sound reproduced by the two releases! "ROARING TWENTIES" is so vastly superior to its predecessor as to make a comparison almost impossible!! While not a completely accurate reproduction of this tremendous organ, it is a really fine L-P combining the exquisite execution of fourteen favorites of the 20's by George Wright, pressed on high quality vinylite for which HIFI has become known. Listen for the Tibia-Sax combinations in "It Happened in Monterey", the 25" Tibia in "Then I'll Be Happy", the 16" English Horn in "Mississippi Mud", and the delicate Musette and Krumet combinations in "I Wanna Be Loved By You". To be able to hear this excellent recording is a privilege that no organ enthusiast should deny himself! Twenty-eight minutes and twelve seconds of pure enjoyment! For complete details on the organ see Volume I, No. 2 of The TIBIA.

LATE FLASH—the Stereophonic edition arrived for review just prior to press time . . . its argument enough for the most persistent hold-out to purchase stereo equipment!!