

# Letters To The Editor

P.O. Box 211  
Gettysburg College  
Gettysburg, Pa.  
April 30, 1958

Fort Knox, Kentucky  
January 29, 1959

## THE CINEMA ORGAN SOCIETY

American members of the C.O.S. were doubtless mystified on reading, in the \*paragraph relating to the Robinson Cleaver Theatre Organ Club, that "Although other fan clubs were formed or reformed after the war, none survived for long." The explanation, of course, is that the indefatigable Frank Hare does not regard the C.O.S. as a fan club.

The Cinema Organ Society is more than a fan club, and the relatively high dues enable it to keep British members in close touch with current events, by means of monthly newsletters and an illustrated journal produced six times a year.

Although a considerable proportion of C.O.S. members are amateurs, subscribers also include many professional organists, and persons connected with motion picture theatre management, music publishing, broadcasting, and organ building. This was explained by Vice-Chairman Douglas Badham in the course of a Midland Radio Broadcast at which Chairman Hubert Selby was one of the featured organists last Easter.

The C.O.S. was formed at the end of 1952 "to cater for those interested in the organ as a means of entertainment, by providing opportunities for the exchange of information, and facilities for the enjoyment of organ music." Since the beginning of 1953 it has visited almost one hundred different theatres, concert halls, etc., and well over sixty different professional organists have played for the Society. Great Britain is smaller than the State of Colorado, but within that area, the C.O.S. has a number of District Secretaries to look after local members' interests.

Joint meetings with the Theatre Organ Club are sometimes held in the more remote towns. The policy of the Society is controlled by a committee elected at the Annual General Meeting, which is always associated with a unit organ recital. The scope of C.O.S. activities may be judged from the fact that, in addition to the usual officers, there is also a Press Relations Officer and a Liaison Officer. The General Secretary is Dennis Mathew, 19 Glanville Road, Bromley, Kent.

\*In "The Tibia" Vol. II No. 2.

HERE, THERE, AND EVERYWHERE organs are in the news again. Cleveland, Ohio boasts a 'theatrical Organ' in its Lamplight Inn, mentions the toy counter in typical delight of a new found friend. In Litlington, Herts, England, the Gaumont cinema organ from Northampton, now reposes in a 'soundproof cowshed' but the doors are left open so that the music can be appreciated by neighbors.

IN MEMORIAM: From the Los Angeles Times

Pianos. HU. 4-3104  
150  
Corp. CU. 3-163  
ELECTRO  
System, 1957 \$650  
TOP  
PRACTICE ORGANS-NEARLY NEW  
Save \$250. TEXAS 0-8777  
Pianos & Organs for Rent

Dr. Ralph Bell  
601 Tennessee Street  
Vallejo, California

Dear Dr. Bell:

When I received a reply to a letter I sent to Mel Doner, I was advised that you had taken over the job of editing the TIBIA. Congratulations! Ever since I received my first copy of the TIBIA, I knew that I would be looking forward to receiving each succeeding issue as I had the first.

Although I am perhaps one of the youngest theatre organ enthusiasts belonging to the A.T.O.E., (I am 19), I feel that I have as sincere an interest in the instrument as a person who spent their spare time at silent-picture theatres during the 1920's. I have managed to build up a collection of some 100 L.P. recordings of theatre organs all the way from the Radio City Music Hall 4-59 Wurlitzer to Leon Berry's little 3-12 farce in Chicago.

Since I have been a small child, I have had an ever-growing interest in the Radio City Music Hall Wurlitzer. You might be interested to know that this organ is as active today as it was the day it was installed. It is used not only during intermissions, but also in conjunction with the symphony orchestra. Unlike the (4-36) Wurlitzer in the Paramount Theatre in New York, the RCMH organ is utilized eight times or more every day. It is interesting to note that while this is the largest of all organs Wurlitzer built, there is only one LP recording on the market featuring this splendid instrument. (Columbia—The RCMH Organ—Ashley Miller)

Let us hope that publications such as the TIBIA will promote the recording of such fine instruments and keep alive the interest in the "Mighty Wurlitzer."

Best wishes,  
Rodger L. Reiner

January 25, 1959  
Granada Hills, California

Judd Walton  
227 Texas St.  
Vallejo, California

Dear Sir:

Please send me the first 2 volumes of TIBIA, and enter my subscription for the balance of the \$9.00 check enclosed. I understand this will give me all issues to date.

I am the owner of a Robert Morton 2M-8R organ, but it will probably be a year or so before the installation is complete.

Sincerely,  
John F. Spradley  
11218 Montgomery Ave.  
Granada Hills, Calif.

Dear Mr. Walton:

Enclosed you will find a copy of the program that Reginald Foort will play for us this coming April 3rd. We are quite happy to have him come to play and Richmond Organ Enthusiasts are really going all out to give him a royal welcome.

I like his choice of selections and he will do a little bit of serious work besides some of his better known lighter renditions of the popular songs.

The admission price for the concert is \$1.00 and tickets are going to be available in music stores from Washington to Baltimore and all over Virginia and we hope to have a good crowd.

The latest news is that the organ club has its own pipe organ if it can find the space to put it in. It is a large Kimball job reported to be in good condition. Fortunately I will be leaving active service at the end of February so I will be able to hear the concert.

I am awaiting the arrival of a very overdue copy of the TIBIA. I am going to send in my dues for membership soon but I believe the card states that we are due for four issues of the TIBIA but so far I have received only three so I'm waiting.

Yours truly,  
Raymond A. Brubacher

A Program of Classical and Popular  
Organ Music at the Richmond Mosque

by

Mr. Reginald Foort, F.R.C.O.

to be given Friday evening, April 3, 1959 at  
8:30 PM. at Richmond, Virginia

Signature Tune: "Keep Smiling" Reginald Foort  
Overture from Orpheus in Hades Offenbach  
Reminiscences of the Great Masters  
Recording Favorites—Past & Future  
Tocatta and Fugue in D Minor J.S. Bach  
In a Persian Market Ketelbey  
Medley of Scottish Melodies

### INTERMISSION

Waltz-time on the Organ  
Dust Storm  
The Bells of St. Mary's Emmett  
Nightmare in the Mosque  
More Recording Favorites  
Parade of the Wooden Soldiers Jessel  
Second Hungarian Rhapsody Liszt

Note: Mr. Foort will announce and explain each selection himself.

Admission \$1.00