

## About Our Authors

RALPH BARTLETT, the gentleman who keeps us up to date on organ affairs in England. Mr. Bartlett, who lives within the London area, became a confirmed theatre organ enthusiast after hearing Reggie Foort open the Bournemouth Regent way back in the late 20's.

Ralph used to listen to every theatre organ date via the B.B.C., and also collected organ material from all sources. He started to learn the piano when in his teens and later studied the theatre organ, having tuition on the small Wurlitzer in the Gaumont, Stratford, London. During the late war he was part time organist at a local cinema where cine-variety was presented every Sunday night, but gave up playing when the "boys" returned from the Services, and now keeps a critical eye and ear on performers all over the country. No one can get him playing these days, as he says he's more than "rusty"! Having travelled the best part of Europe hearing organs, he thinks Holland the organists' mecca, apart from Blackpool, where he is to be found every summer.

In business he was originally connected with textiles, but after being in munitions during the war, joined a Government Information Service, where he is today. Ralph started the Robinson Cleaver Radio Club in 1938, which, apart from a break in the war years, is still running, under a slightly changed name, and "Theatre Organ Review" commenced ten years ago. He has a very able second in Frank Hare, with excellent supporters in London.

Ralph's big ambition is to own his own theatre organ—a dream which he hopes may come true shortly—meanwhile, his other interest is his Hi Fi rig, which is one of the best in London. With George Wright material issued of late, he is not a critic of George's, and owns quite a number of other long-players, as well as a good number of 78's. To visit the States and meet George Wright is, in fact, another of his ambitions. His spare time is spent at various theatres hearing organ shows, and he covers more than a few miles per annum in the quest for organists.

Although he has had one or two romances, Ralph says he has never had time to get married, and admits that he is married to the theatre organ, which can't answer back if he is late home at night!

G. EDGAR GRESS, who authored the article "Tonal Design in the T.O.," was born in 1933. He first became interested in organ while studying piano under a church organist. Later, when hearing Dick Leibert at Radio City Music Hall New York, he realized that the Wurlitzer "had something." He lost no time getting to an old theatre organ and practicing to his heart's delight. Later, Edgar assembled his 3m/11r studio organ and studied straight organ design with Robert Noehren at the University of Michigan. He expects to go into the organ business on getting out of the Army in 1956. Edgar has kept in contact with us during his overseas assignment and we hope that he will give us his impression of T.O. organ activity in the countries he visited.

ALEXANDER TURNER. Bishop Alexander (Tyler) Turner was born in Norwich, Conn., the year the Hope-Jones Organ Company was being born in Elmira. He was attracted to the organ in chapel at school, and soon became absorbed in books on the instrument. "It soon became an obsession," he confesses, "much to the detriment of my school work." As soon as he could, he entered the employ of J.H. & D.S. Odell and Company of New York as a factory workman. He later joined the Votey Organ division of the Aeolian Company where he served under R. P. Elliot, leaving there to become Assistant Sales Manager of the Welte Organ Company. When that company entered receivership during the depression, he began practice as an organ architect, both independently and in association with Mr. Elliot who supplied much of the material for his sketch of Hope-Jones.

He later studied for the priesthood, was ordained and became Superior of the Society of St. Basil, the Orthodox Mission to Western Christians, in 1941. During much of his clerical career he was also in the employ of Columbia Records where he supervised innumerable recording sessions, notably those of E. Power Biggs of whom he and his wife are both ardent admirers.

## The Relay

My compliments on a wonderful job on the first issue of THE TIBIA. Just what we need!

*George Wright, Calif.*

Hooray! Hooray! Hooray! I got THE TIBIA this morning. Great!

*Hugh Burdick  
Lake Geneva, Wis.*

Please accept and convey to the officers of ATOE my warmest thanks and hearty congratulations on the first issue of THE TIBIA. May this standard be maintained. Its greatest appeal to me is its prospect of technical information about the construction and design of the Wurlitzer and its development. And the layout, printing and presentation are first class. Would there were twice as many pages!

*J. R. Roberts  
London, England*

Congratulations on the release of the first issue of ATOE journal, THE TIBIA—it's terrific, full of long wanted American information, and well presented.

*Ralph Bartlett  
Secretary "Theatre Organ Club"  
London, England*

Hearty congratulations on the splendid job you have done in launching this new publication. I sincerely hope that you will be able to continue at the same pace and in the same general vein, as I am convinced that this is just exactly what we all want. We all owe a debt of gratitude to those who have put forth this original effort to get the organization and its splendid publication launched, and I feel sure that it will enjoy the support it so richly deserves.

*E. J. Quinby  
Summit, New Jersey*

I think the first issue of THE TIBIA is terrific! Thanks to you and your staff a very noticeable void in the theatre organ world has been filled. You have my best wishes for success. That cover illustration is a masterful approach to the subject—a wonderful wedding of detail and decoration.

*Dave Strassman,  
Milwaukee, Wisconsin*

My sincere congratulations on the first issue of THE TIBIA, a copy of which I recently received. I know there has been a tremendous amount of time and effort put into this project by yourself and your colleagues. The delay in publishing had us all impatient, as no doubt it did you, but the results were most gratifying and well worth waiting for. Personally, I found every article extremely interesting. I was most intrigued by Roy's contribution on the Isis Theatre Wurlitzer; it was very complete historically as well as in regard to the detailed specs and console photo. I also liked the Hope-Jones story, and Ed Gress' on Tonal design. The Tibia pipes make a most impressive cover design.

*H. Clealan Blakely  
Picton, Ontario, Canada*

My sincerest congratulations to you and the rest of the fellows engineering THE TIBIA. First issue most thoroughly enjoyed and surely wish it would come out once a month at once.

*Alden Miller, Minneapolis*

(Hmm—wonder if the boss would OK a 30 hour week with no reduction in salary! ED.)