

## About Our Authors

FRANK HARE: Hailing from Leeds, a city of over half a million inhabitants in Yorkshire, England, Frank Hare considers himself a "natural" theatre organ enthusiast, as he has the honor of sharing the same birth date as the great Robert Hope-Jones himself, February 9—though, let us hasten to add, not the same year! Now in his early thirties, Frank was attracted to the theatre organ as a youngster in 1932, after hearing the original Wurlitzer at the Tower Ballroom, Blackpool. As a schoolboy he used to note and tune in to the many evening organ broadcasts then relayed by the different B.B.C. regions, as well as compiling scrapbooks and making models. A special treat to which he looked forward was a visit to the glittering Paramount Theatre in Leeds, before it became "another Odeon," where one could always hear an ace organist presenting the mighty Wurlitzer. His pocket money was saved to buy, not sweets, but organ records, of which he now has a collection of some 1,150.

Upon leaving school he became a clerk in a Leeds City office, where, having failed to pass for military service, he remained throughout the war years and is to this day. Always interested in making his own music, he learned to play the cinema organ in 1947 at a Leeds cinema, and gave frequent Sunday openings until the end of 1949, when he was appointed Northern Representative of the Robinson Cleaver Theatre Organ Club and joint Editor of *Theatre Organ Review*. He became sole Editor at the end of 1955. Frank spends two evenings a week helping a friend to build a unit organ, and as they are working from "scratch" it is proving to be a rather slow job. The rest of his spare time is taken up chiefly by Club and "Review" work, but there is nothing he enjoys better, except perhaps, having a private session at a console.

GEORGE WALTON: ("JUDD")—His first taste of theatre organ, back in 1929, was the premiere broadcast of the Minneapolis State Theatre with Eddie Dunstedter at the console which Judd picked up on his home-made crystal set from WCCO. From then on he set aside one day each week to visit one of the theatres in the twin cities—the State, Rialto, Lyric, Strand, Garrick, Minnesota. On his very first date, Judd entertained his girl friend with Crawford records. The result was a complete success. She was charmed by the music, even more by Judd's enthusiasm and to this day Judd and his lovely wife, Verle, have shared their love of organ music as one. Those were memorable years and your Editor recalls with nostalgia our frequent get-togethers in Winona and Minneapolis—visiting organs, searching for records, and listening to them. We were avid record collectors then, as now. Judd was there when the 4m/2r Wurlitzer was installed and opened at the Minnesota Theatre; ditto for the Kimball in the Auditorium. Back in those days Judd was spending 50 cents a week for organ lessons, practicing on a 2m/7r tracker-action Barchhoff, later a 3m/7r Wurlitzer at the MacPhail School of Music in Minneapolis.

After a stint with the armed services on the West Coast, the Waltons settled in Vallejo near San Francisco and in 1943 formed a partnership with Bob Jacobus in an organ maintenance and installation avocation. Among the organs figuring prominently in Judd's life is the famous 2m/8r Wurlitzer known throughout the area as "Myrtle" and owned by Joe Chadbourne, a former theatre organist. Judd has been most helpful in helping to keep the great Wurlitzer in the Fox, S.F. in playable condition.

Judd has been associated with the Solano County Farm Bureau for the past ten years and was recently appointed Regional Secretary. When time permits he works on his own home project—a 2m/11r Wurlitzer. Judd and Verle have two lovely daughters, Janis, 17, who sings professionally with Phil King's band at the Travis Air Force Base, and Loralie, 12. Also a son, Larry, 19, with the Air Force at Phoenix, Arizona. A visit to the Walton home is an experience in good fun and your Editor has promised them a visit when he gets that organ a-workin'.

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## The Relay

### Misuse of Tremulants

The first issue of "Tibia" has just reached me. The standard of production and layout is excellent, but may I make a plea for more "close-up" photographs of consoles and sound chamber interiors?

Alexander Turner's article on Hope-Jones is of great interest to me as before leaving England for India in 1953 I lived for the previous three years in Eastham, which is only about a mile and a half from Hooton Grange where Hope-Jones was born. The house is set in rural surroundings just over half-way between Chester and Birkenhead and only a few yards off the main road, one of the busiest in the country carrying an enormous volume of traffic to the docks of Birkenhead and also to Liverpool via the Mersey Tunnel. The house itself is now occupied by a small engineering and automobile concern.

Shortly before I left Eastham I began to make various enquiries with a view to finding out more about Hope-Jones and received one promising clue which gave every indication of leading to some of his papers. Unfortunately, my departure for India was very hurried and I was unable to follow up this line but I hope to do so at some later date.

According to page 7 (Vol. 1, No. 1) of the article the works moved from Battersea to Norwich. Is Battersea a misprint for Birkenhead? I have not so far come across any reference to Hope-Jones having a factory in Battersea—this is a district in South West London. In passing, I was born and lived in the adjoining district of Wandsworth for over twenty years.

Turning to the article on "The Theatre Organ and its Tonal Design" (Vol. 1, No. 1) I really must protest at the statements on page 11—"At this point it must be clearly understood that these diverse elements are perfectly capable of blending into a homogeneous whole. . . . The tonal glue which makes them cohere is the free use of the tremulant. . . . In theatre organ playing, the normal use of the tremulants is to keep them on all the time. . . ." This use, or misuse, of the tremulants has done more to discredit the theatre organ than possibly any other feature of the instrument. I agree that even with a large instrument it is difficult to get an effective "build-up" by virtue of the widely contrasted tone colors constituting the basic units, but I cannot cede the point that the tremulants are the media through which this can be accomplished. In fact, I would go so far as to say that the use of tremulants is one of the chief factors contributing to the differences between theatre organ playing in the United States and in Great Britain. Oh, yes, we had our "slap-on-the-trem-and-keep-them-on" fraternity but our more enlightened organists, led by Quentin Maclean, realized that a tone colour without tremulant is a completely different tone colour with the tremulant and many are the subtle effects that can be produced by judicious use of this much maligned device.

To my mind there are few more objectionable sounds than a theatre organ "full organ" with all the tremulants flapping and the contention that tremulants induce that "shimmer" which is a characteristic of the orchestra, by virtue of no two instrumentalists playing exactly in tune, is one to which I cannot subscribe. The degree of "out-of-tuneness" between orchestral players is very minute, more minute than that imparted to a number of ranks of pipes by tremulants. Further, no pipe organ is ever strictly in tune, even immediately after being tuned, and the minute beats between the various ranks of a "full organ" combination are best left undisturbed by tremulants if their object is supposed to impart orchestral "shimmer."

This matter is bound up with the art of registration and the tremulant stop-keys should be as much a part of a registration scheme as the stop-keys controlling pipework. In too many instances tremulants are slapped on as soon as, or even before, the blower is switched on and remain so until it is switched off. Musical sounds cannot be described adequately in words and I can only refer to the recordings of Quentin Maclean which so admirably demonstrate the resources of the theatre organ, and in particular the use of tremulants.

Ernest O. Houlden  
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100. 1079—10"—78 At sundown (*Donaldson*), Russian lullaby (*Berlin*).
101. 1099—10"—78 When day is done (*Katscher*), Just once again (*Donaldson*).
102. 1143—10"—78 MEDLEY OF CHRISTMAS HYMNS: Christians awake (*Wainwright*), O little town of Bethlehem (*Redner*), Adeste fidelis (*Trad.*), Silent night (*Gruber*), Calm on the listening ear of night (*Bohm*), Hark, the herald angels sing (*Mendelssohn*).
103. 1223—10"—78 From the land of the sky blue waters (*Cadman*), At dawning (*Cadman*), Love's old sweet song (*Molloy*).
104. 1338—10"—78 Ramona (*Wayne*), Tell me you're sorry (*Burke*).
105. 1363—10"—78 Dream kisses (*Jerome-Jellen*), The man I love (*Gershwin*).
106. 1425—10"—78 Our bungalow of dreams (*Verges-Malie-Newman*), Back in your own back yard (*Jolson-Rose-Dreyer*).
- (Wurlitzer, WENR Radio Studio, Chicago, Ill.)
107. 1650—10"—78 There's a rainbow 'round my shoulder (*Jolson-Rose-Dreyer*), Sonny Boy (*Jolson et al.*).
108. 1653—10"—78 The spell of the blues (*Johnston-Dreyer-Ruby*), High upon a hill top (*Baer-Whiting-Campbell*). With Guy Lombardo's orchestra.
109. 1704—10"—78 My mother's eyes (*Baer-Gilbert*), How about me (*Berlin*).
110. 1730—10"—78 I'm sorry Sally (*Fiorito*), Sweethearts on parade (*Lombardo*).
111. 1872—10"—78 Pagan love song (*Freed-Brown*), A garden in the rain (*Gibbons*),
- Conqueror (Wurlitzer, Chicago Theatre, Acoustic)
112. 7092—10"—78 Mighty 'lak a rose (*Nevin*), Our yesterdays (*Lake-Leslie*).
- Gennett (Wurlitzer, Tivoli Theatre, Chicago, Ill.)
113. 5745—10"—78 Sometime (*Fiorito*), Are you sorry? (*Davis-Ager*).
114. 5753—10"—78 Lantern of love (*Peck-Wenrich*), After I say I'm sorry (*Donaldson-Lyman*).
- Paramount (organ, ibid)
115. 4003—10"—78 Moonlight and roses (*Lemare*), Just a 'wearyin' for you (*Bond*).
116. 4004—10"—78 Deep in my heart (*Romberg*), The prisoner's song (*Massey*).
117. 4005—10"—78 I never knew (?), Carry me back to old Virginny (*Claribel*).
118. 275—10"—78 Most of all I want your love (?). Our yesterdays (*Lake-Leslie*).

**CHESHIRE, MICHAEL** (See Foort, Reginald)

**CHRYSLER, HARRY**

- Banner (Organ unspecified. Acoustically recorded)
119. 2414—10"—78 Body and soul (*Green*), When the organ played at twilight (*Woolsey-Sauer-Taggart*).
120. 2549—10"—78 Beyond the blue horizon (*Whiting-Robin-Harline*), I'm alone because I love you (*Young*).
121. 32087—10"—78 When your hair has turned to silver (*Tobias-Rose*).
122. 10"—78 When it's springtime in the rockies (*Woolsey et al.*), The kiss waltz (*Dubin-Burke*).
123. 10"—78 Sweet and lovely (*Arnheim et al.*), Guilty (*Akst et al.*).
- Decca (English release)
124. 2370—10"—78 Truly I love you (?), I'm alone because I love you (*Schuster-Young*).
- Filmophone (English release)
125. 243—10"—78 Walkin' my baby back home (*Ahlert-Turk*), Please don't talk about me when I'm gone (*Stept-Clare*).
- Imperial (English release)
126. Same as No. 119.
127. Same as No. 122.

**CLIFFORD, EDDIE**

(Wurlitzer, Music Hall Theatre, Seattle, Wash.)

128. RRF80H—6428/9—7"—45 Button up your overcoat (*De Sylva-Brown-Henderson*), My blue heaven (*Donaldson*), Twelfth Street rag (*Bowman-Razaf*), A pretty girl is like a melody (*Berlin*), Stardust (*Carmichael*).

COLE, E. L. ("BUDDY")  
(3m Robert Morton, Cole's residence, Hollywood, Cal.)  
Alias Silver, Eric

Allegro-Royale

129. 1536—12"—33 $\frac{1}{2}$ —'54 AN HOUR OF POPULAR TUNES PLAYED ON THE ORGAN: Dear old Southland (*Trad.*), Sleepy time gal (*Lorenzo-Warren-Ager*), Cryin' for the Carolines (*Young-Warren-Lewis*), When the organ played at twilight (*Campbell-Connelly-Wallace*). Other selections by Paul Carson and Ken Wright.

Capitol

130. Alb. BD—54—10"—78 MOONLIGHT MOODS: Sleepy time gal (*Lorenzo-Warren-Ager*), Mood indigo (*Ellington*), Stars in my eyes (*Kriesler*), You and the night and the music (*Dietz-Schwartz*), Stairway to the stars (*Malneck-Signorelli-Parish*), The night is young and you're so beautiful (*Rose-Kahal-Suesse*), Sleepy lagoon (*Coates*), Goodnight sweetheart (*Noble*).
131. Alb. CCF—9002—7"—45 THE ORGAN PLAYS AT CHRISTMAS: Silent night (*Gruber*), Joy to the world (*Handel*), O little town of Bethlehem (*Redner*), Adeste Fidelis (*Trad.*), We three kings of Orient are (*Hopkins*), God rest ye merry gentlemen (*Trad.*), Oh tannenbaum (*Trad.*), O holy night (*Adam*).
132. 57—90027—10"—78 I love you truly (*Bond*), Oh promise me (*de Koven*).

Alias Allen, David

133. 57—90028—10"—78 Abide with me (*Monk*), Nearer my God to Thee (*Mason*), Rock of ages (*Hastings*).

Alias Marcel, Lawrence

134. 57—90029—10"—78 Trees (*Rasbach*), At dawning (*Cadman*).

Columbia

135. CL—874—12"—33 $\frac{1}{2}$ —'56 ORGAN MOODS IN HI-FI: The breeze and I (*Stillman-Lecuona*), The nearness of you (*Washington-Carmichael*), Orchids in the moonlight (*Kahn-Eliscu-Youmans*), Ebb tide (*Maxwell*), That old black magic (*Mercer-Arlen*), Tenderly (*Lawrence-Gross*), The continental (*Magidson-Conrad*), Laura (*Mercer-Raksin*), Poinciana (*Bernier-Simon*), The moon of Manakora (*Loesser-Newman*), The hour of parting (*Kahn-Spoliansky*).

## About Our Authors

(from page 3)

**MALCOLM MURRILL:** An assistant professor of engineering at the Virginia Polytechnic Institute (Richmond Branch), which is located within a block of the Mosque. Theatre organs have been in Mac's blood since the silent movie days of his childhood in Richmond where he heard the gifted Carl Rond at the Brookland Theatre Wurlitzer. His love of organs was crowded to the background, however, by the practical problems of living while he got his mathematics degree at Yale in 1937, became a Naval air Navigator during the war, and later married Betty Hasher of Richmond.

Along the way Mac kept in touch with organs whenever possible. Once, while an apprentice seaman, he took the organ in the Navy chapel to pieces to repair it, but was shipped out before he ever got a chance to reassemble it. At the time his boy, Buzzy, was born five years ago, there was a two-manual church organ in the baby's bedroom. Not having room for both, Mac decided to keep the baby, so the organ was dismantled and sold. On discovering Alden Miller's *Kinura Digest* and the A.T.O.E.'s *Tibia*, Mac's organomania flared up again and he got in touch with Harold Warner to help work on the Mosque organ and write its story.

Mac, who is still hoping—much to Betty's consternation—to own a theatre organ someday, once "visited" Foort's home country, back in 1938. But he didn't meet Foort then, or even see much of England. He and his brother, George, instead spent their month's "visit" at hard labor in the Winchester Prison, for stowing away on the *Queen Mary* on her Atlantic Record run.