

GOLD DUST: UDA WALDROP, KPO, San Francisco; JEAN WEINER, WPG, Atlantic City . . . 3/26 JOHANNA GROSS, WLW, Cincinnati . . . 1/28 HELEN ROBERTS, WBAP, Fort Worth . . . 7/29 HELEN ANKNER, WHAM, Rochester, New York . . . 5/37 CHARLOTTE DEEBLE, WPAR, Parkersburg, West Virginia; RUTH PARKS, WJAY, Cleveland . . . 9/37 LOIS MILLER, KDKA, Pittsburgh . . . 11/37 DORIS TIRRELL, WBZ, Boston . . . 7/38

FLORENCE CLAYTON DUNHAM, WMMN, Fairmont, West Virginia; Toronto is airing "Exciting Moments" with KATHLEEN STOKES at the organ at 7:30 p.m. . . . 8/38 LOUISE WILCHER, WOR, Newark . . . 10/38 ROSA RIO with Ted Malone on NBC's "Between the Bookends;" MARY FOUNTAIN, WHP, Harrisburg; ELSIE THOMPSON, CBS Network; EDDIE DUNSTEDTER, ANN LEAF & MILTON CHARLES on "Three Consoles" over the

CBS Network; WBEN, Buffalo airing "Twenty Fingers of Melody" with pianist Mathilda Harding and organist IRENE HARDING.

In the theatre organ's great days, lady organists were looked down upon in most areas of the country. It was a hard struggle to get to the top. Few were able to do it.

This should do it until next time. So long, folks!

JASON & THE OLD PROSPECTOR □

CINEMA ORGAN NEWS FROM BRITAIN



by
Ian
Dalglish



The final part of our year has seen some organists from your country making concert-going even more interesting than usual. Very seldom do we have the pleasure of hearing an American organist play the fabulous "Duchess" 5/19 Compton in the Odeon Cinema, Leicester Square London. Terry Charles played a concert on August 17 and got some very pleasant sounds from this beautiful organ, built in 1937 and still going strong. "Climb Every Mountain," the theme from *Summer Place* and Liebert's "Come Dance With Me" were outstanding in the first half. "Hernando's Hideaway" showed off the brassier side, while "Born Free" and the theme from *Exodus* brought out the two lovely Tibia ranks and the Melotone division.



Terry Charles at the 5/19 Compton in the Odeon Cinema. (John Sharp photo)

The late Vic Hammet at the illuminated glass console of the ex-Ritz Chatham 3/8 Wurlitzer now going to Shropshire. (John Sharp photo)



In Holland, Bernard Drukker, veteran Dutch theatre organist, plays the AVRO studio 4/21 Compton/Standaard organ. (Louis van der Stam photo)





L to R: Ian Dalglish, Richard Purvis and Dr. Edward J. Mullins outside Royal Festival Hall, London, England, October 8, 1986, after organ concert. (Martin A. Lilley photo)

Terry obviously adores its unique sound. He played his own composition, "Miss Liberty March," which suited this organ. I can only recall Carlo Curley playing a concert at the Odeon and wonder why, with its delightful presentation and great organ, more organists from the USA don't get a chance to play it.

Searle Wright is no stranger to London; he has played at Kilburn State and other theatres here in the past. On August 31 our ATOS chapter teamed him with our own George Blackmore at the State Kilburn 4/16 Torch special Wurlitzer. It is lovely to have this most interesting Wurlitzer back in use again. The console has been moved off of its revolving lift on the right side of the stage and is now on a podium near the left side of the stage under its chambers, and while the theatricality of its "entrance" at concerts and solos is lost now, no doubt the organists prefer it as they can now hear what they are playing.

Another most brilliant organist, always welcome here, is Dennis James who is no stranger to us and who played a September 6 double concert and silent film, Chaplin's *The Circus*. This was at the fabulous New Victoria Centre, Howden-Le-Wear, on the NETOA 3/11 Wurlitzer 220 Special, a superbly voiced and maintained organ. Because of the size of this specially created super-cinema organ studio, Dennis had to repeat the show on September 7. A quite brilliant artist is Dennis James.

Another transplanted Wurlitzer is the ex-Union Circuit Ritz Cinema Ipswich 3/8, a late style which, after languishing in storage and changing hands, has landed up in the bustling Yorkshire seaside resort of Scarborough. Installed by its owner, Arthur Turner, an ex-cinema organist, in the Hollywood-Plaza, an old-time cinema now brought to life again for special programmes, the Ritz Wurlitzer was played in its heyday by such big names as Sid Torch, Robinson Cleaver and Harold Ramsey. Ramsey actually designed it as head organist of Union, then the fourth largest chain in Britain. The giant ABC circuit took over Union when it got into financial dif-

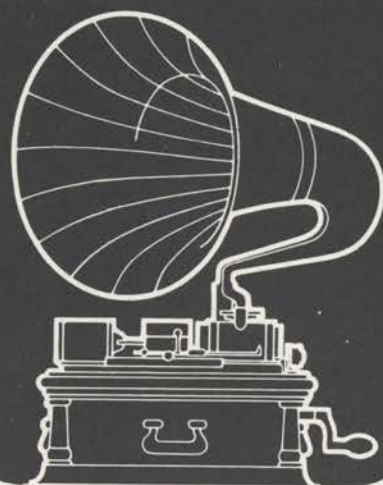
ficulties in 1937. No more Wurlitzers were ordered, and Cleaver, Torch and Ramsey eventually left. Lavish stage shows and solos were all too much for ABC who did things their way. Another fine Ramsey-designed Wurlitzer has been in hiding since it was removed from the Ritz Cinema Chatham, Kent, in 1972. It sported its own grand piano on its own lift alongside the elaborate glass, illuminated console. Dave Pawlyn, the organ-builder, owns this gem which a cinema organ group in Telford, Shropshire, plans to lease and install in a cinema complex there. I don't recall the county of Shropshire having one theatre organ installation in the Golden Heyday, so they do deserve a break after all these years.

Back in London, near the world-famous Regents Park Zoo, was the 2700-seat Gaumont Camden Town which boasted a superb four-manual Compton. The console used to slide out of a niche like the one in Radio City Music Hall, BUT it would then revolve around. There was a big pit orchestra conducted by the late Montovani, and organists such as Ena Baga and Sid Gustard played the Compton. The organ was, sadly, removed years ago, the cinema turned into a store and the balcony into mini-cinemas. Now the enterprising operator has spent a fortune putting the glamour back into cinemas again, even to having a Wurlitzer installed in one of the two cinemas — so the famous site will soon be filled with the sound of a real organ once again. History does sometimes repeat itself after all.

It's not only people who celebrate birthdays — theatre organs love this, too. Over in organ-minded Holland, in the radio/TV station of Hilversum, is the famous four-manual Compton/Standaard opened fifty years ago and happily all intact. Recently the AVRO station held an Open Day, and 30,000 people came to see and hear the famous organ played by Bernard Drukker who had played it hundreds of times on the air and for recording. Nostalgia does get a look-in once again.

Have a lovely Christmas and a Happy New Year to you all. □

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the *Record Reviewer*, **THEATRE ORGAN, 4633 SE Brookside Drive #58, Milwaukie, Oregon 97222**. Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.

TY WOODWARD PLAYS THE MIGHTY WURLITZER ORGAN, The Auditorium Theatre, Rochester, New York. 12" LP or cassette available from: Ty Woodward Productions, P.O. Box 3845, Manhattan Beach, California 90266. \$10.95 plus \$1.50 postage and handling.

Ty Woodward releases his sequel to the Kennedy Center disc.

These performances are so reserved as to border on lifeless. Although the playing is accurate, there is more to music than getting all the notes right. Actually, his ballads are quite successful, even though the phrasing is not perfect.

The way this album is put together makes it sound like a pizza album done on a concert organ. Selections include: "Another Op'nin', Another Show," "Memory," "What'll I Do," "Maple Leaf Rag," "New York, New York," "Evergreen," "Honeymoon Hotel," "Parade of the Wooden Soldiers," and saving the best for last, Lemmen's "Fanfare," which is brilliant. If the rest of the album were of this quality, Mr. Woodward would cause quite a stir in the theatre organ world. Joplin's "Maple Leaf Rag" should have been omitted as he doesn't quite get the timing right.

The RTOS organ is one of the truly fine theatre concert instruments. Anyone by now not familiar with this wonderful organ should avail themselves of the opportunity to become familiar with it, but perhaps with a different recording. The recording engineer did an excellent, perhaps perfect job here.