

the staff of the Aeolian-Skinner organization.

This session was in the "late" early hours of the morning and only left us a few hours sleep before the next event began. This was at the old Paramount Theatre, Brooklyn, now part of Long Island University. The auditorium was in the process of being stripped and altered to serve as both a gymnasium and assembly hall. The stage and its facilities are being retained, and, what is more, so is the Mighty Wurlitzer! It is a magnificent instrument of four manuals and twenty-four ranks of pipes with two consoles. The second console is disconnected and pushed backstage, but is expected to be overhauled, with the rest of the instrument, and placed on a trolley, instead of a lift, at the right side of the pit where it was formerly to be found. The main console remains in its original position on a lift at the left side of the pit, but as the stalls floor has been raised to stage level, and covers the pit, provision has been made for a section of the floor to be movable, in order to allow the console to be brought into view. The grilles and drapes in front of the four chambers on either side of the proscenium have been removed, revealing the swell shutters and now, we understand, the organ sounds better than it has ever done in the past.

Bob Mack had arranged an informal meeting for local enthusiasts and we were treated to a far-too-short session of his own excellent playing which showed the organ off to advantage. However, there were many other players present and Raymond Shelley, Bob Foley, Jeff and Reg were able to have a go.

From here, we visited Peter Schaeble's residence in Rosedale, Long Island, where with the help of his two friends, Johnny de Paris and Johnny Francini, he was installing a 3/13 Robert Morton in a specially built extension to his home. The installation is progressing well and the work done so far on the chests and pipes is so immaculate one could be deceived into thinking it was a brand new organ they were building!

At Ben's instigation, the next event resulted in our travelling to Summit, New Jersey, to meet well known Jay Quinby of "Orgiphone" and river boat fame. At his residence he has a three manual straight organ with four ranks of Wurlitzer pipes. He also has on display a fine looking four manual straight organ console, its sole use at the moment being that of a reading lamp!

A musical evening by the local Musical Appreciation Society was in progress when we arrived, and later, as their own organist was unable to be there, Bob Foley volunteered to accompany a soloist playing, appropriately, the "Trumpet Voluntary." This led to Jeff being prevailed upon to play (I'll never know why) the Toccata in D Minor by Bach. It opened in a legitimate manner but, with tongue in cheek, it

soon became something entirely different and "Barker's Toccata Rock" would, I think, have been a more suitable title! I'm not really sure how much the Musical Appreciation Society appreciated this, but one could imagine some of the dear ladies picking up their 'cellos and leaving! Thereafter the evening took on a somewhat lighter nature!

The following day it was time to say goodbye to Mike Candy who had come to the end of his holiday and was returning to England and home. However, Jeff, Ivor, Reg and I had a few more days and

we next visited Carl Weiss who is installing a pipe organ in his home to be played from a Link three manual console. After showing us the developments so far, he took us to the Pitkin Theatre in Brooklyn to try the 3/13 Robert Morton organ he has recently put into playing condition. The Pitkin Theatre is built in the "atmospheric" style with Spanish villages and carvings around the walls and proscenium. The theatre is in excel-

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RECORD REVIEWS

"MASTERS OF THE CONSOLE NO. 1"
Featuring Eddie Weaver at the Wurlitzer in the Richmond Mosque, No. 1 of a Series. Produced by Tibia Records.

This recording is the first offering of a new company whose goal it is to provide the finest in recorded theatre organ music. In kicking off the enterprise with this particular recording, the company is off and running in good shape.

One could put this disc on the turntable without looking at the label, and upon hearing the first chorus make two obvious conclusions. First, the organist is a real "pro" who knows his way around a Wurlitzer, and second, the organ used is in the Richmond Mosque.

The organist, Eddie Weaver, is one of the select few who has been able to make a profession out of playing theatre organ in theatres within the past few years. In fact, Eddie was featured for over 20 years in Loew's Theatre, Richmond, Va. He is currently playing at the famous Byrd Theatre, scene of the 1961 ATOE Annual Meeting in Richmond, Va.

His playing features those smooth glissandos so pleasing to the ear of a theatre organ enthusiast, and his registrations which bring out the sonorous solo voices of the theatre organ are a real joy to hear.

There is no way to disguise the tone of the famous Mosque Wurlitzer. The peculiar acoustics of the Mosque give this installation a tone that is different from all others. The engineers on this recording took advantage of the "house" echo to give the recording liveness so often missing in studio recordings. To this reviewer, there is almost too much of the "house" in one or two places. Incidentally, this recording was made with an audience of 5000 present, acoustically enhancing the performance.

Selections included are: Overture, Poet and Peasant; Fascination and Tales from the Vienna Woods; Waltz in C-Sharp Minor (Chopin); A lovely French medley - I Love Paris, Mimi, C'est Magnifique, Moulin Rouge, Can Can; improvisation on The Sailor's Hornpipe; and a medley of Tenderly, Diane, Char-

maine; Waltz and Angel's Chorus (Faust); The Typewriter Song; and You'll Never Walk Alone.

Mechanically this is an excellent disc, with the pressing being done by RCA of Canada. It was recorded on Ampex PR-10-2 equipment using two Altec M-30's, one Sony C-37A and two Altec 1567A mixers. This reviewer listened to the recording in monaural form and found it excellent. It is also available in Stereo, and as a stereo release of any record is generally superior to the mono version, this disc should meet the demands of almost any listener.

The record is presently available only by mail from TIBIA RECORDS, Box 668 Ladner, B.C., Canada. Mono - \$4.40; Stereo - \$5.40. Prices include postage and customs duty.

FAREWELL TO THE FOX, Vols. I & II, Tiny James & Everett Nourse, organists. Fantasy Records, stereo 85013 & 85014, mono 5013 & 5014, \$4.98 each.

On hand are two Fantasy releases providing true accounts of the majestic sounds which originated from the four chambers of the now demolished San Francisco Fox Theatre. Up to now, the public has been offered records which suggest what the four manual Wurlitzer might have sounded like. At long last the organ lover can buy two albums which combine fine playing and faithful reproduction of the Fox organ. Nothing seemed to have mattered except to capture the organ itself. Tiny James and Everett Nourse are always in full command of this giant instrument; it never escapes them. Add to all this a full color photo, seven other photos, four pages of commentary, and you come up with the most handsome album jacket ever to grace one's collection. While this reviewer would desire more bass response to do complete justice, the fact remains that these albums are by far the best to be issued in many a year. One listening will entertainingly demonstrate why these albums have met instant success. The record collection lacking these recordings is missing an important chapter in theatre organ history.

theatre organ