

The TIBIA

JOURNAL OF THE A.T.O.E

ROBERT HOPE-JONES—

Father of the Theatre Organ

*The Theatre Organ and its Tonal
Design*

LORIN J. WHITNEY

1242 Bruce Ave.

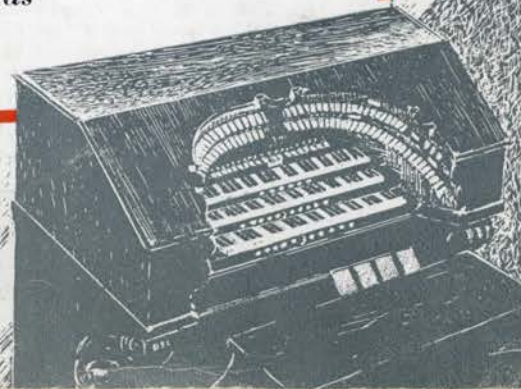
Glendale 2, California

FAMOUS ORGANS—

*The Wurlitzer at Isis Theatre,
Denver*

Organization and Chapter Meetings

Organ Records



Constitution and By-Laws of The American Association of Theatre Organ Enthusiasts

Preamble

ARTICLE I. The name of the Association shall be "THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS."

ARTICLE II. The Association shall be a non-profit organization devoted entirely to furthering the ideals set forth in Article III.

ARTICLE III. The purposes for which this Association is formed are: To Preserve the Tradition of the Theatre Organ, to Further the Understanding of the Instrument and its Music, and to publish a periodical to be called "THE TIBIA."

ARTICLE IV. May it be expressly stated that the use of the name of the Association (A.T.O.E.); its publication, THE TIBIA, or its letterhead must be for the good of all the group and not for personal gain and that the Officers of the local chapters will be held responsible for any such use, in poor taste, of the good name of the A.T.O.E.

The following by-laws represent the results of efforts and desires of The American Association of Theatre Organ Enthusiasts in accomplishing these objectives:

SECTION I. MEMBERSHIP

ARTICLE I. The membership of the Association shall consist of individuals interested in furthering the purposes of the Association as stated in Article III of the Preamble.

ARTICLE II. An honorary member shall be chosen by the members at the annual meeting each year who will enjoy the privileges of membership without the payment of dues for the ensuing fiscal year, and who shall serve as an honorary member of the Executive Committee with power to vote for the ensuing fiscal year.

SECTION II. MEETINGS OF MEMBERS

ARTICLE I. The policies of A.T.O.E. shall be determined at an Annual Meeting of Members, to be held at a place to be designated by the Executive Committee on the first Saturday in February of each year.

ARTICLE II. A special meeting of members may be called by the President, with the approval of the Executive Committee, and shall be called by him at the request of 10 members.

ARTICLE III. At least four (4) members of the Executive Committee and one (1) of the Executive Officers shall constitute a quorum for a meeting of the Executive Committee. The members present at an annual or special meeting of members shall constitute a quorum.

SECTION III. ADMINISTRATION

ARTICLE I. The business and property of the Association shall be administered by the Executive Committee and the Executive Officers. Meetings of the Executive Committee shall be held at least once each year immediately after the annual meeting of members, and at any other time necessary to handle the affairs of the A.T.O.E. as determined by the Executive Officers.

ARTICLE II. The OFFICERS of this Association shall consist of the President, Vice-President, Secretary-Treasurer, Editor, and seven (7) Executive Committee members.

ARTICLE III. The President, Vice-President and Secretary-Treasurer shall be elected each year at the annual meeting of the members. Three (3) members of the Executive Committee shall be elected at the annual meeting of the members held on the odd-numbered years, and four (4) members of the Executive Committee shall be elected at the annual meeting of the members held on the even-numbered years. The Editor shall be elected by the Executive Committee at its annual meeting.

ARTICLE IV. Duties of the Executive Officers and the Executive Committee.

President: 1. Preside at all meetings of the A.T.O.E., or arrange for a presiding chairman in his absence or as the situation may dictate.

2. Act as Chairman for all meetings of the Executive Committee.

3. Call together meetings of the members and those meetings of a special nature on approval of the Executive Committee.

4. To act on matters of policy and business relating to the Association and the publication when approval from the Executive Committee is impossible or the delay in obtaining such approval would result in a hardship to the best interests of the Association or publication.

5. To appoint such committees and individuals as he deems necessary in aiding him in his efforts to carry out the business of the A.T.O.E.

Vice-President: 1. To assist the President.

2. To assume the duties of the President in his absence.

Secretary-Treasurer: 1. To take care of correspondence relative to the Association.

2. To assist other officers in preparation of reports.

3. To keep account of receipts and expenditures of both the Association and the publication.

4. To sign checks and otherwise dispense the monies of the Association in payment of debts accrued by the Association and publication.

5. To report on the finances of the Association at the meetings or at the request of the President or Executive Committee.

6. To prepare written reports annually for the benefit of the members.

7. To determine the status of a Chapter as stated in Part I. of Section IV.

Executive Committee: 1. Make decisions regarding the policy and business of the Association when a referendum to the members is not convenient. Such decisions must have the approval of the President.

Editor: 1. In general, to be responsible for the publication of the Association's periodical, THE TIBIA.

a. Obtain, edit, and prepare material for inclusion in THE TIBIA.

b. Work with the publisher in preparing the material for publication in THE TIBIA.

2. Appoint a staff to aid him in securing material for publication in THE TIBIA.

3. It shall be his right to ask for and receive reports from the Secretary-Treasurer and the various Chapters for use in THE TIBIA.

SECTION IV. CHAPTERS

Chapters may be organized by a group of at least ten (10) members subject to approval by the Executive Committee, and the provisions embodied in the following Articles:

ARTICLE I. That the request for a charter be submitted in writing and be signed by at least ten (10) members in good standing who will be members of the chapter, as determined by the Secretary-Treasurer, together with a list of the names of the members who will serve as Chairman, Vice-chairman, and Secretary.

ARTICLE II. That a copy of the minutes of each meeting be submitted to the Executive Committee on demand, together with a roster of those in attendance.

ARTICLE III. That the charter shall be issued for a period of one (1) year with automatic renewal so long as the membership in the chapter shall not be less than ten (10). The Executive Committee shall have the right to withdraw a charter if an investigation shall determine that continued existence of a Chapter's Charter is detrimental to the purposes of A.T.O.E., subject to review at the next annual meeting of members.

ARTICLE IV. Additional dues may be levied by a chapter for its own purposes after approval of the amount to be levied by the Executive Committee, subject, however, to a 2/3 majority vote of the chapter members approving the additional dues levy.

ARTICLE V. That each chapter be required to hold at least four (4) meetings each fiscal year.

SECTION V. DUES AND FINANCES

ARTICLE I. Each member shall pay to the Association's Secretary-Treasurer \$4.00 per year, which sum shall be due and payable on July 1st of each year.

ARTICLE II. The said annual dues of \$4.00 shall be the total of the member's obligation to the Association.

ARTICLE III. The membership and fiscal year of this Association shall be from the 1st day of July of each year to the 30th day of June of the following year.

SECTION VI. AMENDMENTS

ARTICLE I. These by-laws may be amended at any regular or special meeting of the Executive Committee and the Executive Officers by a majority vote.

FALL

1955

The TIBIA

JOURNAL OF THE A.T.O.E

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The Editor Notes . . .

WHAT IS COMMONLY REFERRED TO as the "Golden Age of the Theatre Organ" ended more than a quarter century ago with the advent of sound motion pictures. As a consequence, many organists were forced to seek other pursuits as a means of livelihood. Organ consoles were covered with canvas and the instruments permitted to fall into a state of practical disrepair or sold and reassembled in private residences, in places of public worship, or in sundry auditoria. The early years of radio broadcasting were marked by many organ programs variously announced "Organ Echoes," "Console Airs," "Organ Melodies," "The Organ Speaks," "Pipes of Melody," *et cetera*. A prominent Chicago organist, now deceased, broadcast two one-hour programs daily for several years! Today, comparatively few live organ programs are available to an organ-loving public. Organ installations in broadcasting studios suffered no less a fate than their counterparts in the theatres. For over a decade few commercial recordings of theatre organs have been released by recording companies. To the younger generation, at least, the various electronic instruments have become practically synonymous with the pipe organ and there is certainly no dearth of such recordings in record shops everywhere and many of which are represented on the record jacket as the genuine instrument. Lastly, it may be pointed out that a goodly number of people have not the slightest idea what a theatre organ is or sounds like.

LIGHT ON THE HORIZON

The advent of high-fidelity recording techniques has stimulated interest in recording the theatre organ. Already a number of excellent discs have made their appearance and many record shops report difficulty in keeping adequate stocks on hand to meet popular demand. A surprisingly large number of organ enthusiasts have assembled unit organs in their homes and there are undoubtedly many others who are developing similar projects.

"ENTHUSIAST" DEFINED

The dictionary defines an "enthusiasm" as one who is "carried away by his feelings for a cause—a zealot, fanatic, devotee." I recall a friend who pointed out that his concern for the theatre organ had long ago transcended the "interest" stage and suggested that the words "infatuation" or "obsession" would more aptly describe his love of the organ. For he who embraces the "King of Instruments" as his favorite source of musical inspiration there can be no half-way point in his ardor for the organ. He recalls with nostalgia the many hours spent watching his favorite organist at the local theatre during the days of silent pictures. Perhaps it is the memory of the radio broadcasts of organ programs emanating from an organ studio, perhaps the thrill of listening again and again to certain treasured recordings. To such enthusiasts there can be no true substitute for the theatre organ.

The cessation of organ activity in the great theatres of the land and over the air waves merely served to stimulate, or whet the appetite as it were, of a group of men devoted to the organ. Prominent among these men was Alden Miller, a railroad employee of Minneapolis, Minnesota. Some years ago he engaged in the pursuit of collecting memorabilia relating to organs, organists, and recordings and he authored a newsette, at first in the form of a round-robin letter, which was variously known as the "Kinura," "Ophicleide," "Unit Orchestral Theatre Organ Magazine," "Diaphone," "Tibia" and, currently, the "Kinura Theatre Organ Digest." It was only a matter of time before the need for a national organization and a magazine devoted to the theatre organ became apparent. The idea met with approval from all quarters. "By all means, let's see what can be done—this is what all of us have dreamed of for years" expressed the consensus of the group. Thus was born "The American Association of Theatre Organ Enthusiasts" and its official publication, THE TIBIA. The fruition of a pipe dream!

We hope that this, the first issue of THE TIBIA will contribute in some measure to your own particular zest for the theatre organ. The Editor will appreciate knowing how best to serve your interests. Let us hear from you and we will strive to do our best.

The Editor

American Association of Theatre Organ Enthusiasts

MEMBERSHIP APPLICATION FORM

NAME

ADDRESS

Do you own a residence organ? What make?

Type?

Would you be willing to be active in local chapter activity? Recitals?

Do you play the organ? Professionally?

What subject matter would you like to see in the publication: history technical data Other

Please list on an attached sheet the names and addresses of persons who would be interested in the aims and objectives of the ATOE as active members or only as subscribers to THE TIBIA.

Please enclose your check or Money Order as follows:

Regular members \$4.00 annually

Charter members \$10.00 initially

Mail with Remittance to—

ATOE National Headquarters

6906 Santa Monica Blvd

Hollywood 38, Calif., U.S.A.

Reports of Charter Meetings

GRAND RAPIDS, MICHIGAN

Irving Heruth of Grand Rapids, Michigan, describes as "a great success" the first meeting of his newly-formed Theatre Organ Club held Sunday, April 24, at the Michigan Theatre in Muskegan, Michigan. The organ is a 3m/Sr Barton and was reconditioned by members of the Club before the organization was formed. Ted De Vlieger, a professional organist since the age of 14, played the newly restored organ for club members. Since that meeting, the group met at the Fisher Theatre in Detroit and Irv writes that still another meeting is scheduled in a private home of the Wurlitzer family located at a Roller Rink in Detroit. Comments Irv in his letter:

"Of course a lot of the people think that I'm a bit crazy, but I don't let it bother me. In fact, a good share of them haven't the slightest idea as to what a theatre organ is.

"I think in time a share of them will have a clear knowledge and understanding of the theatre organ. At present, we are trying to make arrangements with a local theatre for the use of an organ. That will enable more people from Grand Rapids to be present at our next meeting."

We are delighted with the way organophiles have responded to Mr. Heruth's call, and wish them continued success. Good going, Irvin, and we are confident that your club will expand with leaps and bounds.

SEATTLE, WASHINGTON

Pictured at right is a group of theatre organ enthusiasts in the Seattle, Washington area which—even before the birth of A.T.O.E.—has been assembling from time to time at the residence theatre organ consoles of the various individuals for happy hours of theatre organ music and the exchange of organ lore.

When these people learned that Dr. Mel Doner was coming to Seattle last February 3, they cancelled all other social plans and assembled at the basement studio of Bob Jones to greet Mel and learn more about the organization of A.T.O.E. As usual, when these TO lovers get together, an extremely interesting session is enjoyed by all. Nine of these fourteen people are fortunate in having their own theatre organs set up at home. Undoubtedly, this is one of the first groups to assemble a chapter of organ enthusiasts in the United States.

THE TRACKER

DENVER, COLORADO

JOEL KRAMER and BOB CASTLE continue their excellent presentation of the dual-console, 4m/20r *Wurlitzer* in the Paramount Theatre. After many years of silence, this organ was put back into action three years ago. Its continued daily use and the hearty applause for each interlude is proof that the present generation appreciates the theatre organ as did past generations. MAGGIE MELODY, JACK MALMSTEN, and LARRY McNEAR have been at the console of the 3m/15r *Wurlitzer* in the Denver Theatre at various times during this year. The organ is undergoing extensive repairs with Mr. Roberts, the original installer, giving it his expert attention. The 4m/17r *Robert-Morton* in the Tabor Theatre, installed in 1921, has been sold and is being dismantled. Except for the console, this organ is still in very good condition. The late-model 2m/6r *Robert-Morton* in the Oriental Theatre is being removed. Parts of this organ are being used in a church installation locally. The 2m/18r *Wurlitzer* in the Orpheum Theatre is soon to be removed. The organ, consisting of two iden-



Standing (l to r): Dan Adamson, Mrs. Glenn White, Sr., Glenn White, Jr., Bob Coombs, Dean Botteker, Ted Leamy, Glenn White, Sr. Seated on Console Bench: Catherine Siderius, Bottom Row (l to r): Jim Collier, Ken Mayberry, Bob Jones, William Bunch, George Cole, Alden Bice

tical nine-rank *Wurlitzers*, was badly damaged in the past by water. It has not been playable for several years. The famous *Wurlitzer* in the Denver Civic Auditorium installed in 1917 at a cost of \$85,000 is now being removed and rebuilt. This 4m/35r organ is to be reinstalled in the theatre section of the soon-to-be renovated auditorium. Fred H. Muenier, local organ man who originally installed the organ, now supervises its removal. This instrument which contains three sets of 32' Diaphones is to go back in its entirety with the exception of some of the sound effects. It has been suggested that additional stops be added to make the organ suitable for "playing classical music and orchestral accompaniment." The early announcements for remodeling the auditorium suggested that the organ be junked. Public indignation prompted the formation of an advisory committee to the mayor who recommended that the Hope-Jones Unit Orchestra be saved and placed in the theatre proper where it could be used and heard to greater advantage. Mr. Muenier stated that the new installation will be "50 per cent more effective since the remodeled auditorium will not muffle its tones." All pipe organ lovers will agree with me that the citizens of Denver are wise in their decision to demand the retention of this venerable instrument.

ST. LOUIS, MISSOURI

STAN KANN is doing "three a day" at the console of magnificent 4m/36r *Wurlitzer* in the Fox Theatre. This is the only one of the five thirty-six rank *Wurlitzers* now getting a daily workout. All credit for the rehabilitation of this majestic organ must go to Stan who undertook the tremendous task of putting it back in playing condition after many years of silence. If preparing and presenting programs for his theatre audience was not enough, Stan entertains nightly at a restaurant called "Musial's and Biggie's," is regularly heard over KSD and KSD-TV, and is now rebuilding the recently acquired 3m/14r *Wurlitzer* from Loew's Theatre for installation in a restaurant. At home on unit, straight, or electric organs, Stan's ability makes a great asset to the city of St. Louis.

—Roy Gorish



Ramona Gerhard Sutton and Judd Walton (right), formerly of Minneapolis, and Mel Doner of Winona, Minnesota, share the spotlight in front of Dick Simonton's concert organ console.



Old friends meet once again—Dr. Orrin Hostetter (left) and Buddy Cole pull all stops in memory contest which goes something like this, "Remember the time that . . ."



Above: Better seen than heard—a typical gab session. Below: the entire assemblage. Left to right, top row: Bob Jacobus, Tiny James, Frank Bindt, Dave Kelley, Richard Vaughn, Gordon Kibbee, Harvey Heck, Bob Olson. Center row: Jerry Sullivan, Judd Walton, Gordon Blanchard, Archie March, Roy Booth, Ray Webber, Don George, Merle (not Oberon). Eddie Cleveland, Lloyd Darey, Buddy Cole. Seated: Marie Kibbee, Bud Wittenburg, Helena Simonton, Francis Sullivan, Ramona Gerhard Sutton, Paul Pease, Mel Doner, Dick Simonton, Orrin Hostetter, Keith McCaleb, Kenny Wright.



REPORT OF THE CHARTER MEETING

THE NIGHT OF TUESDAY, February 8, 1955, will long remain a memorable one for those who responded to pro-tem President Richard Simonton's invitation to attend a meeting in his palatial Hollywood home to participate in the formation of the "American Association of Theatre Organ Enthusiasts." Mr. Farney Wurlitzer, and many others too numerous to mention, sent their regrets in being unable to attend; Jesse Crawford was out of the city at the time. Dr. Orrin Hostetter, whom many of you will remember for his Capitol recording of "Doll Dance" and "Parade of the Wooden Soldiers" traveled from Honolulu to attend this meeting. Dr. Melvin Doner of Winona, Minnesota was runner-up for honors in the traveling department. The delegation from the San Francisco Bay area included Bob Jacobus, "Tiny", James, Frank Bindt, Gordon Blanchard, and Judd Walton. Buddy Cole, well known in America and abroad through his transcribed organ programs under the name "Edwin Le Mar" participated in the sociality, as similarly did Don George who will always be remembered for his Victor recordings of the Princess Theatre Wurlitzer in Honolulu. The fair sex was represented by Mrs. Sutton, the former Ramona Gerhard, well known staff organist and pianist of radio station WCCO, Minneapolis, Minnesota and now active TV artist in Los Angeles. Other distinguished guests representing nearly every field of theatre organ activity were present.

After a tour through Mr. Simonton's exquisite home, and inspecting his Wurlitzer project, the meeting was called to order by Judd Walton to resolve the business at hand. The following officers were elected:

President	Richard C. Simonton, 10100 Toluca Lake Avenue, North Hollywood, California
Vice President	Judd Walton, 227 Texas Street, Vallejo, California



Left: Dr. Orrin Hostetter dishes up some of the refreshments—which just possibly might be ice cream—at the Charter meeting, while Dave Kelly reaches for the cake. Center: Host and hostess for the gala occasion—President and Mrs. Richard Simonton. Right: Even the host and ATOE President must sign the guest register, even in his own home.

Secretary-Treasurer Paul Pease, 914 Sherlock Drive, Burbank, California

Executive Committee Buddy Cole, Orrin Hostetter, Gordon Kibbee, Richard Vaughn, Bud Wittenburg.

Next in order of business was formal action to establish THE TIBIA as the official organ of the Association. The following officers were selected:

Editor Dr. M. H. Doner, 414 Winona Street, Winona, Minnesota

Assistant Editor Roy Gorish, 2137 E. 16th Avenue, Apt. B, Denver 6, Colorado.

The avowed purpose of A.T.O.E. is set forth as follows:

“Organized for the purpose of preserving the tradition of the theatre organ and to further the understanding of this instrument and its music through the exchange of information.”

The Executive Committee was instructed to draft a set of by-laws defining the purposes and rules of the Association. Formal action was taken by the group to allow any who wish to enroll as charter members by payment to the Secretary-Treasurer a minimum of ten dollars, the closing date for such memberships to be set by the Committee.

Following the cessation of the business meeting, the balance of the evening was devoted to renewing friendships, meeting new friends and discussing organ lore. The photos accompanying this report describe better than words the conviviality of the group. This reporter also finds words inadequate to express appreciation of the group for the delicious refreshments served by our hosts, Mr. and Mrs. Simonton, and for making this meeting possible. As proof of the meeting's success, the last guests bid farewell at three o'clock in the morning, the Bay delegation three hours later by plane!

Thus was born A.T.O.E. Long shall we recall this memorable experience.



Above: Gordon Kibbee in unmatching dark trousers, and Orrin Hostetter in unmatched dark jacket have Rich Vaughn in the middle as they listen to a tape-recorded sample of Gordon's wizardry on Vaughn's 5m Wurlitzer. Below: ATOE Executive Committee—(left to right) Judd Watson, v.p.; Bud Wittenburg; Paul Pease, sec-treas.; Richard Vaughn; Melvin Doner editor; Richard Simonton, pres.; Gordon Kibbee; Dr. Orrin Hostetter. Absent was Buddy Cole.



FATHER OF THE THEATRE ORGAN:

The Remarkable Story of Robert Hope-Jones

. . . Alexander Turner, SSB

Part One

ONE MAY BE FOR OR AGAINST, but he must concede that no organ builder ever attracted such warmth of friendship or heat of enmity as did Robert Hope-Jones. More than a generation after his death he is a live force. While much of the organ world is energetically ridding itself of his influence, a consequential other part still venerates his memory, makes pilgrimages to his works and looks wistfully back to the times when he flourished. No other organ builder so stamped an entire age—the most prolific in American organ building. The appearance of this journal is evidence of how vigorous is the interest in his works, his times, and his remarkable if quaint history.

For the theatre organ was Hope-Jones's own peculiar creation although he did not live to see the first flush of its success or to realize the glories that it would reach in the middle 'twenties. The associations did nothing to help his repute since later extravagances of the theatre organ seriously impaired its status as a vehicle for serious music.

I much prefer the terms Unit Organ and Unit Orchestra which are more accurate and comprehensive, and which properly describe instruments found in all kinds of places—churches, municipal auditoria and residences as well as theatres. It is to be hoped that the AATOE can rescue this much maligned department of organ building from the opprobrium into which it is unjustly placed, and show that it produced more than mere musical slapstick for the silent films.

What may be taken as a typical attitude of the opposition is expressed by A. Thompson-Allen in his article "The History of the Organ" which appears in *Religion in Life*, Winter, 1954-1955: "The decline and fall of the organ as a pristine musical instrument was close upon us by the end of the nineteenth and beginning of the twentieth centuries. A host of evil geniuses descended upon the field of organ building. An English electrician by the name of Robert Hope-Jones turned his attention to the organ. A new system, known as the Unit extension system (which enabled the same pipes to be used over and over again at different pitches and under the disguise of forming extra stops) deceived many foremost organists. Organs with twice the number of stops and less than half the number of pipes were extolled by high-pressure commercialism and salesmanship."

Now, as anyone familiar with the facts must know, that is a very naive statement of the case. I for one would be quite willing to leave open the question of Hope-Jones's "genius." But of his sincerity, his inalien-

able devotion to the organ and his ardent idealism, every informed organ enthusiast must certainly be aware. His tragic end was in itself sufficient evidence of these. His remarkable influence was unhappily indicated by an old associate of his who recently used Hope-Jones's macabre invention as a means to end his own misery.

"A Precocious Child"

Robert Hope-Jones was born on February 9, 1859 at Hooton Grange, Cheshire. He was a sensitive, delicate, and precocious child, unable to engage in the sports which occupied most children. His life was despaired of, but he was able to escape the rigorous English winters by journeys to the south of France. Turning to music he played occasional services at the Eastham Parish Church at the age of nine. By fourteen he had lost his father and had become voluntary organist at St. Luke's Church, Tranmere, and later at St. John's, Birkenhead. At seventeen he was apprenticed to the electrical and shipbuilding firm of Laird Brothers, working up from workman to the drafting room. Later he became chief engineer of the National Telephone Co. and several patents in telephony bore his name.

This experience was to serve him well, for the principle of low-voltage signal current which made the electric action practical was most widely applied at that time in the telephone. The initial mistake of experimenters with electric action was to overwork the electrical system. Sources of power were expensive and uncertain, and the high voltages in use caused arcing, burned out contacts, and were a fire hazard. Among the expedients devised to deal with this condition was the mercury contact in which a nail was plunged by the key into a trough of mercury—the same principle now applied to our familiar silent light switches. Hope-Jones seems to have realized the inherent impracticality of such an approach and attacked the problem from the other side: using signal currents only and leaving the heavy work to the wind pressure. Unfortunately his first pneumatic system was crude.

First Hope-Jones Organ

The first Hope-Jones organ was that which he rebuilt at St. John's, Birkenhead. Only simple hand tools were available, and the work was done by him and the men and boys of the choir in spare time—which was a greater achievement than it would be today. Raw materials came from the closest sources such as knife-

ivories which were reworked to become stop tablets. The work began in 1886, and after repeated difficulties had been met it was completed in 1892 and proclaimed to all the world as the greatest advance in the history of organ building. It contained an electrical action and many revolutionary features which Hope-Jones's inimitable showmanship demonstrated with elan. For fullest effect the console was taken out into the churchyard where, amidst the tombstones, he sat playing to an audience within the church itself!

This caused such a sensation that contracts were soon forthcoming to electrify other instruments. The promise of success made it possible for Hope-Jones to marry in 1893. His wife, the former Cecil Laurence, deserves an eternal place in the annals of organ building—not simply as the wife of an organ builder, but for the heroic services she personally performed, for her courage during the parlous times to follow, and for her wonderful loyalty through Hope-Jones's personal vicissitudes.

The Hope-Jones Organ Co. received a contract for Worcester Cathedral in 1895, where the pair spent the last hectic nights before the dedicatory recital. Five minutes before the organ was to be heard for the first time a wind trunk burst under the tremendous pressure which Hope-Jones was beginning to use. Hope-Jones rallied his men and all set struggling to tame the tornado unleashed in the crypt, while Mrs. Hope-Jones served beer and cheese all around.

Trials and Tribulations

Although trouble dogged Hope-Jones's steps continually, the company seemed to have received a substantial number of contracts. They were very seldom profitable, and Hope-Jones was already attracting both admiration and hostility. Instruments were sabotaged, usually by cutting of cables. The organ at St. George's, Hanover Square, was partially destroyed by fire attributed by Hope-Jones's friends to jealous competitors, and charged by the latter to Hope-Jones himself as an escape from the results of bad design. Ernest M. Skinner later quoted Hope-Jones's employees of the time as saying that he had done it to enlist sympathy. Despite financial backing, the company lost money. Mrs. Hope-Jones came forward splendidly as ever and gathered a dozen girls to make small parts in the factory. In 1897 the factory was unionized and amidst threats of violence the police demanded that the workers surrender either their jobs or their membership in the union. Whether Hope-Jones or the law was responsible for this, I do not know. But the company at Battersea was terminated and its properties were hastily and wastefully bundled off to Norwich where Hope-Jones and his key men joined forces with Norman and Beard. This substantial and versatile company was to sub-contract Hope-Jones work under direction, independently of its own product. There was a temperamental incompatibility between the staffs from the outset which eventually brought the association to an end. Hope-Jones retained his optimism and buoyancy throughout these trying times even though he was hounded by both creditors and unpleasant personal rumors. After months of wandering, during which he was almost homeless, another association was formed with a builder at Hereford—Eustace Ingram. It was then that the instrument at Warwick Castle was built, and his friends received

charming notes from him on crested stationary!

The reader will understand that Hope-Jones was a soloist who did not easily adjust himself to the discipline of work in concert. This, together with his costly experimentation, made business collaboration hazardous. So by 1905 Ingram also had reason to regret his partnership and to seek means of dissolving it. This was available in a most unfortunate form. Scotland Yard was notified of Hope-Jones's abnormal romantic tendencies and evidence gleaned through a peep-hole in the voicing room was adduced against him. Ingram later said he never expected Hope-Jones to move so fast. With scarcely passage money in his pocket, he and Mrs. Hope-Jones boarded ship for America.

This unhappy incident has been heatedly debated on both sides of the Atlantic. The evidence was never offered in court but its validity was vehemently maintained by both Ingram and G. A. Wales Beard who were explicit with names and places. Another previous partner, equally outraged by his business methods, denied seeing any suspicious conduct in four years of intimate association. Practically all Hope-Jones's friends stood by him. It seems incredible today, but one must remember that this was only ten years after Oscar Wilde was sent to Reading Gaol.

Journey to America

Hope-Jones's arrival in America was characteristically dramatic, though perhaps unintentional. Friends at the Austin Organ Company in Hartford learned by letter from New York that his 'long-formed plans' to visit 'the land of opportunity' had been realized. He had anticipated it for so long, and there seemed no time like the present. So he had come. The inference was that he had come at the invitation of Skinner. There were mixed reactions. An old associate, Carleton C. Michell, was now with the Austin company and realized his power as a competitor. But if he were in the company, what might not happen? Michell also feared the loss of his own authority in tonal matters. A berth was made for him as second vice-president which he relinquished a year later after contributing some improvements to the wind supply, use of imitative solo voices and bland foundation stops, the diaphones which appeared in some Austin organs of the period, and the stop-key console.

Hope-Jones then visited Harrison, an organ builder of Bloomfield, N. Jersey. But it took only one or two contracts to leave Harrison penniless and embittered.

His next connection was with the Skinner Company. Mr. Skinner, in a letter to C. A. Van Buskirk (October 18, 1932), said that he went to England especially to see the Worcester Cathedral organ, but became so disgusted when he heard some of Hope-Jones's other instruments that he did not even visit Worcester. But Hope-Jones's reputation had become so great subsequently that Skinner believed him to be an artistic success although a commercial failure. And setting aside his earlier conclusions, he took on Hope-Jones. The association lasted for fifteen months, during several of which Hope-Jones was confined to his home with rheumatic fever.

The episode with Skinner was filled with comedy and exasperation, as anyone familiar with the two person-

(Continued on page 16)

Famous Organs—

The Wurlitzer Hope-Jones Unit Orchestra in the Isis Theatre, Denver, Colorado

... Roy Gorish

THE YEAR 1915 is notable as the date when the silent movie entered its Golden Age, for in this year D. W. Griffith released his film "The Birth of a Nation" which became widely acclaimed as the world's greatest silent motion picture. This famous twelve-reel epic doomed the Nickelodeon, as the early movie houses with their two-reelers were called, and established the "feature picture." Motion pictures were nationally accepted as a preferred medium of entertainment by this time, vaudeville houses were feeling the effects of the shift, and legitimate theatres were being rented for these feature productions. The time was right for the advent of the "Movie Palace."

In Denver, the enterprising Samuel L. Baxter had already established a house with a seating capacity of 2,000 solely for the showing of motion pictures. He had come to Denver in 1906, purchased a small theatre for the showing of "flickers," progressed rapidly through the Nickelodeon-player piano stage, and finally established the Isis Theatre with music provided by an orchestra and (reportedly) a small straight organ. Located on Curtis Street, it vied with some fifteen other theatres in what was then referred to as "The Broadway of the West." This theatre soon gained much fame and recognition when late in 1914 Mr. Baxter consulted Mr. Fanny Wurlitzer on the building of a Unit Orchestra.

A precedent for a Wurlitzer Hope-Jones Unit Orchestra had already been set by the installation in May of 1913 of the thirteen-rank organ in the Paris Theatre located diagonally across the street from the Isis. In addition, the Wurlitzer Company had been consulted about an organ for the Denver Civic Auditorium in the same year; however, the former was to be no rival for the newly proposed Isis organ, and the latter venture was not to see completion until the winter of 1917-18 due to considerable political discord.

Robert Hope-Jones had been dead for three months when Mr. Baxter contacted Mr. Wurlitzer and although Mr. Hope-Jones had not been actively employed as manager of the factory for a year prior to his death, one can readily see how closely his thoughts were adhered to by the Wurlitzer Company. Mr. Wurlitzer wrote to Mr. Baxter on January 4, 1915: "As regards distinctive varieties of tone color for each of the various stops, here we feel none will question our supremacy. Beyond dispute, the Unit Orchestra leads and always has led in providing extreme colors. In this connection, we venture to call attention to the fact that the variety of tone an organ yields depends much less upon the number of its stops than upon the degree of variance of each from all others." Surely, this statement is a concise explanation of the thought behind the Unit Or-

chestra where the stress is on tone color in an endeavor to emulate the orchestra.

The contract was negotiated on January 11, 1915. The price for the instrument was fixed at \$40,000. Mr. Baxter provided the necessary alterations to the building for housing the organ which brought the total expenditure to \$50,000 for the completed instrument. This amounted to the largest sum ever spent for an organ in a motion picture theatre up to that date.

Mr. Henry B. Murtaugh, who was delighting audiences on the newly-installed Wurlitzer in the Liberty Theatre, Seattle, Washington, was consulted on the specifications, and work on the theatre started immediately. The first shipment left the factory on May 22, 1915. This was followed by two more consignments on June 3rd and 4th—all by railroad from North Tonawanda, New York.

The end product was a specification consisting of twenty-eight ranks of pipes housed in six chambers and controlled by a plain mahogany four-manual console situated mid-way in the orchestra pit, with 156 stop tablets. One of the prime reasons this organ proved a delight to both audience and organist is that they were both actually engulfed in the organ, as you will notice by the following layout.

The *Main Organ* was located on the left side, and as was the case with all the chambers, it was provided with a "tone reflector" to focus the sound most advantageously into the auditorium. This chamber contained the following ranks and percussions.

16' Tuba Horn	85 Pipes	8' Salicional	61 Pipes
16' Clarinet	73 "	8' Viol d'Orchestra	85 "
16' Horn Diapason	73 "	8' Viol Celeste	73 "
8' Open Diapason	73 "	8' Saxophone	61 "
8' Concert Flute	85 "	8' Krumet	61 "
		Chrysoglott	49 Bars

Noteworthy is the fact that the Horn Diapason was extended down to 16', called "Bass" in the Pedal. The Concert Flute did not extend down to the usual 16' Bourdon. Here, also, we notice the Saxophone and Krumet—stops usually found in the Solo Organ.

The *Foundation Organ* was situated above the proscenium arch and contained these ranks:

16' Diaphonic-Diapason	73 Pipes	Brass Drum-Tympani (large)
16' Tibia Clausa I	85 "	Snare Drum I
8' Gamba	61 "	Snare Drum II
8' Gamba Celeste	61 "	Tambourine
8' Vox Humana	61 "	Castanets
		Cymbal, Crash
		Cymbal, Band
		Triangle

The twelve lowest pipes of the Diaphonic-Diapason

extended down to 32', and were located in their own chamber above a false ceiling running lengthwise of the auditorium. Thus, this rank contained 85 pipes in all. No part of this stop was effected by tremulant. The Tibia Clausa I was unleathered.

The *Unenclosed Percussion and Effects Chamber* was also located above the procenium arch immediately in front of the Foundation Organ with both sharing a common ornamental grill. Here was found:

Wood Harp	49 Bars	Wind Machine
Xylophone I (large scale)	37 Bars	Lightning Effect
Chimes (Tower scale)	25 Tubes	Fire Gong
Thunder Sheet		Auto Horn
Rain Machine		Steamboat Whistle
Surf Machine		Telephone Bell

The Wood Harp was a conventional Marimba without reiterating action. It was constructed in the manner of a regular instrument with divided naturals and sharps unlike the chromatic scheme later employed in organs. The Tower Chimes were the largest scale tubular chimes manufactured by Deagan. The lightning effect consisted of an intricate array of electric bulbs (the old hand-blown variety) concealed behind the ornamental grill and put into action through a series of pneumatic motors which operated electric switches. In the top of this chamber was the tone opening for the 32' Diaphone pipes.

The *Solo Organ* was on the right side, directly opposite the Main Organ. This organ was entirely straight with the ranks available on the Solo Manual only at 8' pitch—to other manuals only through coupling. Here were found:

8' Trumpet	61 Pipes	Glockenspiel	37 Bars
8' Orchestral Oboe	61 "	Xylophone II	37 "
8' Kinura	61 "	Sleigh Bells	25 Notes
8' Oboe Horn	61 "	Bells	25 Notes
8' Tibia Clausa II	61 "		
8' Quintadena	61 "		

The straight Solo Organ seems to have been standard procedure in all Wurlitzer organs of large size at this period. This scheme was abandoned in the case of the larger organ in the Civic Auditorium where the Solo Organ is unified to a degree. The Isis Solo division is identical to that of the early Style 35 of which there were several installations prior to 1915. The Bells were of the tuned door bell variety.

The *Tuba Chamber* was also located on the right side of the theatre in a position slightly above and partially behind the Solo Organ. Herein was contained the 16' Bombarde-Tuba Mirabilis consisting of 85 pipes. This stop was voiced on 25" pressure and was not effected by tremulant. The lowest eighteen pipes had wooden resonators, but all of the pipes were reeds—not the customary Diaphonic-Bombarde. For some unfathomable reason, one lone percussion was found in this chamber—the Tom Tom. It is known that the Tom Tom, probably the first one ever used in a theatre organ, was an after-thought of Mr. Baxter's; but why locate it with the Tuba Mirabilis?

In the back of the theatre on the right side was the *Echo Organ*. Like the Solo Organ, this organ was also straight except for the Bourdon which was drawn at 16' and 8' pitches. (The entire organ, excepting the

Bourdon, was on one chest and affected by only one tremulant. Everything was voiced on 6" pressure.) Here were found:

16' Bourdon	44 Pipes	8' Vox Humana	61 Pipes
8' Horn Diapason	61 "	8' Vox Humana	61 "
8' Gamba	61 "	4' Flute	61 "
		Chimes (Class A)	25 Tubes

The 16' Bourdon and 4' Flute were independent ranks. There is no indication that the second Vox Humana was tuned as a celeste rank.

The organ was officially opened on August 4, 1915; and it was a gala affair. Mr. Wurlitzer had persuaded Henry Murtaugh to come to Denver for the opening of this organ. Carmenza Vander Lezz, employed by the Wurlitzer Company as an official demonstrator, also performed. In the audience were the principals from the Wurlitzer Company, the Mayor of Denver, and many other prominent local dignitaries. There is even the story of the pedal tones causing the fragile electric filaments in the light bulbs to break, plunging the theatre into total darkness for a period.

Mr. Murtaugh apparently remained at the Isis for some time because early newspaper accounts make reference to his daily recitals. The organ was an important and vitally needed addition to the musical life of Denver at this time—a period when organs were called upon to provide the music now available to everyone through radio, recordings, and orchestras. It was acclaimed as a great concert instrument and utilized by the Chamber of Commerce as an example of one aspect of Denver's cultural life. One Denver newspaper stated: "A feature of the city. Something that every visitor must see at least once; and every citizen will want to hear time after time." It is interesting to note that the word "recital" was always used in referring to a performance. The term "interlude" is nowhere to be found.

To quote from the various sources of publicity about the organ seems unnecessary, but two outstanding facts prove beyond any doubt the success of this instrument. Mr. Baxter felt confident that the organ was sufficient alone in its drawing power for him to give up everything else in the way of music; and because of increased



attendance, he was able to pay for this organ many years in advance of the stipulated agreement. \$50,000 is a tremendous sum today, but in 1915 it was a fortune. It seems doubly so when one is aware that admission to the Isis at this period was a mere ten cents!

Through the 1920's, the Isis remained a first-class house; but as the city grew and the years of The Depression descended, Curtis Street found itself too close to the railroad tracks, literally. The city was forced to expand to the east, and the newer section with its modern theatres commanded the attention of the crowds. Thus, Curtis Street was relinquished to a less discerning group.

The organ was last played in 1939. Its "Swan Song" was played by a pert little lady by the name of Mary Dobbs Tuttle. Mrs. Tuttle had been with this organ from the very beginning. By 1939, not only the theatre, but the organ itself was merely a shadow of its former self. In an effort to draw patronage, an over-zealous manager decided to present stage shows. However, the Isis had been designed strictly for motion pictures and it had no dressing rooms. Therefore, a junkman were literally axed and hammered into scrap to make dressing rooms from the evacuated space. Although the destruction of the organ was a pathetic blunder, yet needless to say, no bribery could cajole patrons into this unpleasant neighborhood.

With the passing of time it was an accepted fact that the Isis Wurlitzer no longer existed. Mrs. Tuttle mentioned to me in a conversation one day in 1952 that she was certain some of the organ was still in the theatre. It was not long before several organ enthusiasts were able to investigate the situation. We discovered that the Foundation Organ, the Tuba, and the Echo Organ were still intact, preserved in an excellent state behind locked doors. What remained was acquired posthaste. With the exception of the 32' octave of the Diaphone and the 8' Horn Diapason from the Echo which was destroyed in an unfortunate accident, all of this material is now again in use or is being stored for future use in various home installations throughout the country.

Thinking of the Isis Wurlitzer as a commercial venture, it must be acknowledged a complete success. As a theatre organ, it must have been superb. Its limited unification, as we may now reflect on more recent instruments, possibly leads us to look askance; but although bigger and more versatile theatre organs have since been built, certainly few ever knew the glory of the Isis. It was the largest of its day and remained close to the top in size even when the last one was installed. Its unfortunate ending is an incident which has been repeated time and again throughout America. Nothing remains of the theatre itself today, for it was condemned and torn down this year.

A complete and authentic stop tablet layout follows.

SPECIFICATION—Four-Manual Wurlitzer Hope-Jones Unit Orchestra, Isis Theatre—Denver, Colorado

PEDAL (Compass 32 Notes)	Viol	4'	Piano	8'	Orchestral Oboe	8'
Diaphone	Octave Celeste (Viol)	4'	Harp		Kinura	8'
Diaphone	Flute	4'	Xylophone		Oboe Horn	8'
Bombarde	Twelfth (Flute)	2 2/3'	Sleigh Bells		Quintadena	8'
Ophicleide	Piccolo (Flute)	2'	Chrysoglott		Cathedral Chimes	
Tibia Clausa I	Piano	8'	Bells Reiterating		Xylophone I	
Bass (Horn Diapason)	Harp		Octave Coupler		Glockenspiel	
Clarinet	Chrysoglott		Solo to Great		Xylophone II	
Tuba Mirabilis	Snare Drum		Sforzando Touch		Sleigh Bells	
Tuba Horn	Tambourine				Bells Reiterating	
Octave, (Phonon Diapason)	Castanets				Harp	
Open Diapason	Solo to Accompaniment				Chrysoglott	
Tibia Clausa I					Six double-touch pistons.	
Cello (Sal.-VDO.-V. Cel.)	Accompaniment Second Touch					
Flute	Tuba Horn	8'	Great Second Touch			
Clarion	Diapason-Phonon		Ophicleide	16'	ECHO ORGAN (Playable from Pedal and Great Key boards)	
Piano	Tibia Clausa I		Tuba Mirabilis	8'	PEDAL (Compass 32 Notes)	
Bass Drum	Glockenspiel				Bourdon	16'
Cymbal	Cathedral Chimes				Flute	4'
Snare Drum	Sleigh Bells					
	Triangle					
Pedal Second Touch (with Pedal)	Solo to Acc. Second Touch					
Bass Drum	Solo to Acc. Pizzicato Touch					
Kettle Drum	One tablet to cause the pedal stops and couplers to move so as to furnish automatically a suitable bass at all times.					
Crash Cymbal	Ten double-touch adjustable combination pistons.					
Cymbal						
Snare Drum						
Triangle						
Pedal Second Touch (middle board)	GREAT (Compass 61 Notes)					
Diaphone	Krumet (Ten. C)	16'	BOMBARDE (Compass 61 Notes)			
Ophicleide, Pizzicato Touch	Ophicleide	16'	Bombarde	16'	GENERAL	
Bombarde to Pedal	Clarinet	16'	Diaphone	16'	Five tremulants: Main, Solo, Foundation, Vox Humana, Echo.	
Great to Pedal	Contra Viol (Ten. C)	16'	Tibia Clausa I	16'	Four expression pedals and indicating keys: Tuba, Solo, Main, Foundation.	
Echo to Pedal	Tuba Mirabilis	8'	Tuba Mirabilis	8'	One General expression pedal and indicating keys with couplers.	
Three adjustable Toe Pistons	Tuba Horn	8'	Diapason-Phonon	8'	One balanced crescendo pedal.	
	Diapason-Phonon	8'	Tibia Clausa I	8'	One thunder pedal for 32' Diaphone.	
	Open Diapason	8'	Gamba	8'	One thunder pedal for Reed 16'	
ACCOMPANIMENT (Compass 61 Notes)	Horn Diapason	8'	Gamba Celeste	8'	One thunder pedal for Tibia 16'	
Contra Viol (Ten C)	Gamba	8'	Vox Humana	8'	One double touch sforzando lever:	
Tuba Horn	Gamba Celeste	8'	Clarion (Tuba Horn)	4'	First touch—full stops wind.	
Open Diapason	Saxophone	8'	Piccolo (Flute)	4'	Second touch—Full everything.	
Horn Diapason	Clarinet	8'	Xylophone		One double touch sforzando pedal.	
Gamba	Viol d'Orchestra	8'	Glockenspiel		First touch—Snare Drum.	
Gamba Celeste	Viol Celeste	8'	Great to Bombarde		Second touch—Base Drum, Cymbal.	
Saxophone	Krumet	8'	Great Octave to Bombarde		Two blowers: 20 HP, 10 Hp.	
Clarinet	Salicional	8'	Solo to Bombarde			
Viol d'Orchestra	Concert Flute	8'	Sforzando Touch—1st and 2nd Touch			
Viol Celeste	Clarion (Tuba Horn)	4'				
Krumet	Octave (Open)	4'	Bombarde Second Touch			
Salicional	Viol	4'	Bombarde	16'	EFFECTS:	
Concert Flute	Octave Celeste (Viol)	4'	Mandolin		Rain, Surf, Wind, Lightning, Thunder, Fire Gong, Auto Horn, Steamboat Whistle, Electric Bell, 3 birds (Solo, Main, Foundation).	
Vox Humana	Flute	4'			Wind, Rain, Thunder and Lightning operated from buttons on key cheeks.	
Bells	Twelfth	2 2/3'				
Octave (Open)	Viol (VDO)	2'	SOLO (Compass 61 Notes)			
	Piccolo (Flute)	2'	Tibia Clausa II	8'		
	Tierce (Flute)	1 3/5'	Trumpet	8'		

The Theatre Organ and its Tonal Design

. . . G. Edgar Gress

WHEN THE RUDOLPH WURLITZER Manufacturing Company bought out the business and patents of the bankrupt Robert Hope-Jones in April 1910, an interesting chapter in the history of American organ building was opened. Neither party could foresee just how and when it would end, much less what would be contained in the pages between. But in 1943, when Wurlitzer liquidated its pipe organ department, over two thousand of its instruments all over the world gave evidence that something had indeed been started in 1910. Moreover, several other builders had taken up the tonal mantle of Hope-Jones. Though none of these ever seriously threatened Wurlitzer's vast output figures, many—such as Marr & Colton, Kimball, Barton, and Robert Morton, as well as Compton and Christie in England—built organs of excellent quality. However, it was the Wurlitzer company which most thoroughly exploited the new tonal ideas.

The many ingenious inventions of Robert Hope-Jones are too well-known to recount in detail here; but among them may be mentioned countless features of the modern electro-pneumatic organ action, second and pizzicato touch, the unit system of tonal design, the extensive use of percussion tone in the organ, and a whole family of radically-voiced stops on high wind pressures. At any rate, almost all the distinctive features of the Wurlitzer theater organ were the work of this man—not to mention also a number of developments in the communications field, a new type of storm warning signal used by the Canadian Government, and a clever new method of committing suicide, which he himself unfortunately saw fit to use in 1914.

While Hope-Jones's inventions were originally conceived as improvements in the field of legitimate organ construction, it was left to the Wurlitzer company to adapt them to the needs of a swiftly-growing new market: the motion picture theatre. Movies in those days were all of the silent variety (indeed, the appearance of talking pictures in 1927 sounded the death knell of the theatre organ). Orchestral music to accompany them had been tried and found wanting, and it was left to the versatile unit organ to fill the gap. After all, an orchestra was tied to its score, but not so the resourceful organist who was free to improvise a running accompaniment always in keeping with the mood of the flickering images on the screen. Later the organ was used extensively as a solo instrument and so found its way into the movie palaces of the late twenties, as well as into radio stations, ballrooms, and other places of entertainment.

Artistic Value

It is unfortunate that the present-day organist usually has a low regard for the artistic merits of the theater organ and its music. While, to be sure, in many

cases such opinions were more than justified, we venture the observation that even today too much artistically valueless music is heard—in many cases played by the very same critics who consider the theatre organ beneath their dignity. To be sure, the latter instrument was useless for the performance of most of the traditional organ literature, which being largely polyphonic in texture and not relying so heavily on the element of tonal color, requires an instrument designed on the basis of contrasting manual and pedal flute and principal choruses. But certainly the careful tonal work of Wurlitzer, and less yet the excellent playing of such men as Reginald Foort, Jesse Crawford, Stuart Barrie, Richard Leibert, Quentin Maclean and many others can not so lightly be cast aside. Entertaining, often highly orchestral, and yet more often extremely romantic it was to be sure, but nevertheless always carefully thought out and eminently musical. To hear such an artist as Emil Velazco (who had studied composition with Leo Sowerby) improvise an accompaniment to a silent picture was said to be a revelation, and we are fully prepared to believe it.

Now exactly what were the tonal resources demanded by this new school of organists? They can be summarized as follows:

1. Highly characteristic primary tone colors capable of being freely mixed to provide a wealth of subtle effects.
2. The extreme flexibility offered by the unit system.
3. Rapid and responsive key, stop, and expression control.
4. Second-touch keyboards, making possible hitherto impracticable uses of counter-melodic effects.

The tonal palette of the theatre organ may be conveniently divided into two distinct classes: foundation stops, and color-producing stops. The foundation stops provide a smooth, sonorous sub-structure with which the various registers of the color-producing group blend to produce the rich, many-voiced ensemble effects typical of the theatre organ.

At this point it must be clearly understood that these diverse elements are perfectly capable of blending into a homogeneous whole, previous writers to the contrary notwithstanding. The tonal glue which makes them cohere is the free use of the tremulant or more correctly, many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting. In theatre playing, the normal use of the tremulants is to keep them on all the time, taking them off only for special effects. Moreover, every rank in the organ will be affected by one tremulant or another, and many of the more important stops will have ones of their own.

This free use of the tremulant may not seem quite so

vulgar when it is observed that many other instruments—for example, the violin or the human voice—depend to a large extent on the vibrato for their most beautiful string bowed without the vibrato, the greater part of and characteristic tones. Like a high-pitched violin the theatre organ's voices tend to sound quite metallic and unsympathetic without a fairly heavy tremulant.

With this factor in mind, let us now proceed with our classification and description of the instrument's tonal resources. We shall then be in a position to consider just how they are disposed between the various divisions of the organ.

Class I. The Foundation Stops.

A. *The Tibia family.* "Sobbing Tibia" tone is to the theatre organ what principal choruses are to the legitimate organ. It can be described as extremely hollow, smooth and pervading flute tone.

B. *The Diapason family.* The theatre diapason is much fuller and smoother than the traditional principal. Usually the range below is composed of diaphonic (valvular reed) pipes, which speak much more promptly than low-pitched flue pipes.

C. *The Flute family.* This group also includes the dulciana and quintadena, and provides neutral foundational accompaniment tone.

D. *The Smooth Reed family:* Tubas, Oboe Horn, French Horn. These stops are characterized by sonorous horn tone.

E. *The Full-Toned Percussions:* Piano, Marimba, and Harp Chrysoglott.

Class II. The Color-Producing Stops.

A. *The String family:* Theatre strings are generally of very keen intonation.

B. *The Brass family:* Trumpet and English Post Horn. The theatre organ trumpet has resonators of spun brass, and is a close imitation of the orchestral trumpet played *mf*. The Post Horn is a development of the Hope-Jones "Double English Horn" producing a loud, tearing sound closely resembling that of the orchestral trumpet played *ff*. It is constructed with large "duckbill" shallots and thin tongues, and serves as a dominating solo reed.

C. *The Orchestral Reed family:* Clarinet Orchestral, Oboe, Cor Anglasis, Saxophone. The Wurlitzer reed voicers turned out some amazingly characteristic stops in this group. Their Clarinet was pretty much standard. The Saxophone was a quarter-length Brass Trumpet. The Orchestral Oboe was $\frac{2}{3}$ length, of very small scale, and had Kinura type tongues and shallots. The Cor Anglasis was like the Orchestral Oboe, but of larger scale and of $\frac{1}{3}$ length. An example appears at the Fisher Theatre, Detroit, and is an excellent stop indeed.

D. *The Piquant Reed family:* Kinura, Krumet, and Musette. These bear a striking resemblance to the *schnarrwerk* of the old German baroque organ. The Kinura, having thin tongues and shallots and almost no resonators, produces a sharp, buzzing sound not unlike that of the jews'-harp. The other two stops are modifications of the first. The Krumet has full-length medium-scale cylindrical resonators and emits a hollow, wailing tone; the Musette has eighth-length cylindrical

resonators and is probably the best blender of the three. E. *The Vox Humanas.*

F. *The Thin-Toned Persussions:* Xylophones, Bells, and Chimes.

G. *The Non-Tonal Percussions:* Drums, Traps, and various sound effects for silent picture accompaniment.

Organization

Now that we have classified and described the contents of our tonal paintbox, the next step is to see how they are organized into a useable pattern. After an examination of several hundred instruments, the writer believes that a unit organ is best balanced tonally if its pipe work is distributed as follows: 10 per cent Tibias, 10 per cent Diapasons, 10 per cent Flutes, 20 per cent Strings (half unisons and half celestes), 10 per cent Smooth Reeds, 10 per cent "Brass," 15 per cent Orchestral Reeds, 5 per cent Piquant Reeds, and 10 per cent Vox Humanas. Of course few instruments will follow these percentages exactly; but an ideal scheme of 20 ranks will be given below.

In the so-called "straight" organ, each manual controls a separate department; if enclosure in swell boxes is desired, no problems arise as to what should be contained in each. However, in the case of the unit organ, in which the entire instrument is treated as a single pool of tonal material made playable from several manuals and pedal, any division of this material into separate chambers must perforce be an arbitrary one. In his early organs, Hope-Jones used a system of five chambers patterned after the instrumental sections of the orchestra: Foundation, String, Woodwind, Brass, and Percussion. Such a scheme, however, had two serious defects. In the first place, it was impossible to control separately the volume of solo and accompaniment parts when both were played on voices of the same tonal family. Secondly, the instrument pretty much had to be located in one place, whereas most theatre organs were installed divided on opposite sides of the proscenium. It would not do to have the listeners near one side of the auditorium hear nothing but string and woodwind tone, while those on the other side were bombarded with all the foundation, brass, and percussion stops. The logical solution was to provide a representative selection of voices at each side of the theatre. This soon became standard practice.

Probably nine out of ten Wurlitzer organs are found divided fairly equally into Main and Solo chambers located on opposite sides of the building, and in the few instruments large enough for a more elaborate scheme, two more chambers are added—a Foundation to go with the Main, and an Orchestral to share the other side with the Solo. Although the tendency was to place the more colorful voices in the Solo and Orchestral chambers and the tones of the accompanimental material in the Main and Foundation, the distinction was never very clear-cut.

Sample Specification

At this point in our discussion a sample stoplist may profitably be presented.

Following the above principles in an organ of medium

(Continued on page 16)

THE SPINNING ORGANS—

THE FOLLOWING SURVEY comprises disc and tape recordings available as of August 1, 1955. Not included are repressings of old 78-rpm masters under new LP labels (Gramophone, Plymouth, Pontiac, Remington, Royal, and Varsity) on which the organist's name is either not mentioned or is stated as a *nom de plume*. These records cater largely to department store patrons and retail for less than one dollar, including the 12-in. discs. In several instances the disc jacket carries the phrase "Recorded in Europe" obviously with the design of inducing purchase by the indiscriminate buyer.

It is not the purpose of this review to comment on the merits or demerits of organ recordings, either from the standpoint of the recording technique or the musicianship of the recording artist. Not only is there wide variation in the fidelity of play-back equipment but musical preferences of individuals vary. That which appeals most favorably to one listener may be ill-received by another. The American Association of Theatre Organ Enthusiasts appreciates any activity on the part of any recording company to record the music or the organ. To such companies which have already made a commendable start in this direction we say "Thanks. Keep them coming!"

Re-issues on LP

(Released Prior to Jan., 1955)

Columbia Albums 92 and 137, featuring **DON BAKER** at the 3m/24r Wurlitzer, New York Paramount Theatre Studio are available on 10-in. CL 6037 at all record shops.

JESSE CRAWFORD, also on the Paramount Studio organ, is featured on Decca LP Albums 5058 "In a Monastery Garden;" 5059—"When the Organ Played at Twilight;" and 5381—"Lead Kindly Light," the latter a group of hymns with instrumental accompaniment.

A group of selections by **RICHARD LEIBERT**, previously issued as 78's by Victor are now available on two 12-in. Camden labels: Cal 169 "Dick Leibert at the Console" and Cal 200—"Mellow Moods." Featuring the Radio City Music Hall 3m/12r studio Wurlitzer with instrumental accompaniment the selections include a group of Strauss waltzes and standard favorites. The same label includes Cal 143 "Organ Cameos" and Cal 132 "Famous Melodies" by the late **LEW WHITE**, again a re-issue of popular favorites previously issued as singles under the Victor label.

Two choice discs by the inimitable **GEORGE WRIGHT** at the N.Y. Paramount Theatre Wurlitzer under the King label are available at all record shops. Disc #265-3 ("Always," "Stardust," "Night and Day," "Body and Soul," "Begin the Beguine," "Smoke Gets in Your Eyes") and #265-19 ("Brazil," "Blue Moon," "Español Cani," "Birth of the Blues," "Honky Tonk Train Blues," "Falling in Love with Love").

LP Recordings

(Released Prior to Jan., 1955)

The **Replica Record Co.**, 7210 Westview Dr., Des Plaines, Ill., deserves hearty congratulations for its recording efforts in behalf of the pipe organ. To quote from a leaflet distributed by the company, "Replica Records is off to a fast start and intends to hold its lead in production of fine pipe organ records. From the start it was evident that they had set a new standard for faithful reproduction of the elusive pipe organ tones. You haven't heard pipe organ music like this on records before—they simply didn't make them. With the advent of high-fidelity

equipment it's at last possible to do justice to a too long neglected musical instrument. High Fidelity magazine calls these records 'beautifully engineered' and you'll agree when you hear them. Any doubting Thomas about hi-fi's superiority over standard recording will be sent scurrying for an equipment catalog when he hears these records. This is truly hi-fi at its best. Any one of the following albums will take its place as the 'piece de resistance' of your record collection."

Replica 33X501 and 33X503 feature **LEON BERRY**, the popular organist at the Hub Roller Rink, Chicago, Illinois, at his 2m/6r unit organ. Those who like organ music embellished with traps and percussions will definitely want these recordings. Rep. 33X500 features **BILL KNAUS** on the 3m Wurlitzer at the famed Trianon Ballroom in Chicago on a platter titled "The Latin Set," selections including "Orchids in the Moonlight," "El Choclo," "Tico Tico," "Siboney," "Brazil," "Nightingale," "Jealousy," and "Lady of Madrid." The equally popular Aragon Ballroom, where Wayne King and his orchestra rose to fame, exploits the 3m Wurlitzer by **HAL PEARL** on Rep. 33X502—"Dizzy Fingers," "Malaguena," "Canadian Capers," "Song of India," "Stan Takes a Holiday," "Español Cani," "Flapperette," and "Polly" and the theme from Grieg's "Piano Concerto."

The popular English organist, **H. ROBINSON CLEAVER**, whose many recordings on the English Parlophone label are well known to organ record collectors in this country, exploits the 4m/14r Wurlitzer at the Granada Theatre in Tooting, London, on three discs released by U.S. Decca: DL 5360—"The Church Organ"—includes "War March of the Priests," "Even-song," and other well known classics; DL5388 "As Time Goes By" and DL5492 "Organ Moods" are delightful groups of standard favorites.

Known to many radio listeners as "Edwin LeMar" through his transcribed organ programs and as the piano accompanist to Bing Crosby and Rosemary Clooney, **BUDDY COLE'S** organ interpretations are unique. He plays his own Robert-Morton 3m/10r organ on several of the selections in Capitol Alb. H-206 "Moonlight Moods" and H-9002 "Organ Plays at Christmas."

A library of 150 masterpieces on twelve 12-in. records (LP101-112) is available from **The Summit Sound Systems Co.**, 917-19 E. Market St., Akron 5, Ohio. The organist is **WILLIAM MEEDER** at the console of 3m/9r Kimball of the Columbia Broadcasting System, New York City, which was originally the studio organ that the late Lew White used for many of his Victor recordings.

The early Victor pipe organ recordings of the late **THOMAS "FATS" WALLER** are prize collector's items. Two selections "I Believe in Miracles" and "Don't Try Your Live on Me," the former recorded in this country in 1935 with a small band, the latter in London in 1938, appear on Victor's LPT 10-in. Album—"Swingin' the Organ." The other items on the disc are Hammond.

REGINALD FOORT needs no introduction to organ fans in America. His early recordings on the U.S. Decca label, featuring the 4m/36r Wurlitzer of the N.Y. Paramount Theatre, while no longer available, are well-remembered. Now residing in Chicago, Illinois, "Reggie" continues to thrill his organ fans with his recordings for Cook Laboratories under the label **Sounds of our Times**. Five 10-in. discs have been released, the first four featuring the 3m/17r Wurlitzer at the Mosque Civic Theatre in Richmond, Virginia, the other the 4m/36r Wurlitzer at the Fox Theatre, Detroit, Michigan. Disc #1050 includes "Hungarian Rhapsody No. 2," "Giselle Waltz," "Bells of St. Mary's," "Londonderry Air," "In a Persian Market," "Coppelia Waltz," and "Zampa Overture." #1051 offers "Orpheus Overture," "Nocturne" (Grieg), Scotch medley, "Flight of the Bumblebee," "Sleeping Beauty Waltz," "Parade of the Tin Soldiers," and "Jealousy." On #1052 are "Percussion and Pedal"—"St. Louis Blues," "Dust Storm," "Stars and Stripes Forever," "In a Clock Factory," "Nightmare in the Mosque," Finale from "Dance of the Hours." #1053 has "Foort at the Mosque"—"Scherzo in E Minor" (Mendelssohn) "To the Spring," Prelude

Europe Calling America

... By Ralph Bartlett

MAY I COMMENCE by saying how much I appreciate the honour your Editors have given me, in asking me to contribute an article to the very first edition of *THE TIBIA*. I control, as some of you will already know, The Robinson Cleaver Theatre Organ Club, and its subsidiary publication *Theatre Organ Review*. My committee join me in wishing your enterprise every success, as I know that the theatre organ has a lure to the old and young alike—and at heart we are all youngsters!

Coming to organ topics, during 1954 I personally covered eighty-eight theatre organ shows in England and Scotland, from as far afield as Aberdeen in the extreme North, to Bournemouth in the sunny South. This grand total of organ solos covered the three main types of organs used in the British Isles, namely Compton, Christie, and Wurlitzer. The three main cinema circuits (Associated British Cinemas, Odeon Theatres, and Granada Theatres) were included in my visits, as well as several independent concerns.

During 1954, the position of theatre organists here in the British Isles was as follows: Associated British Cinemas have an excellent team of fifteen who tour the country, and whose welfare is controlled by a Musical Director who is himself a well known broadcasting organist. Odeon Theatres have but three organists in England, all of whom are based in the West

End of London. They also have another organist in Eire, who is extremely popular in Dublin. In the latter part of the year, Granada Theatres reduced their organ staff by three, leaving only four to tour the circuit. However, 1955 sees the three displaced organists playing on Sundays for the company, so it is now a case of "organ-ising" on Sundays as well as weekdays at several Granada houses. The number of organists employed by independent concerns is but small.

On the Continent there are numerous electronic jobs to be heard, but too few pipe organs. In Holland, however, the position is reversed, for the two main broadcasting systems have theatre organs in their studios. Germany (Hamburg) and France (Paris) also use theatre organs, but less frequently than Holland. Denmark gives occasional Wurlitzer broadcasts, but not to the extent of pre 1939. The remainder of Europe is lost as far as theatre organ music goes, so it appears that the British Isles are still the last hope in the field.

I hope you will forgive me for not mentioning one solitary organist's name, but like your organization, one must commence from the roots, and then branch forth into blossom, so that all being well, the organists will come in due time. Nevertheless, to mention all the organists over here would complete one copy of your publication, so be content, and wait for the next issue.

to 3rd Act of "Lohengrin," "In a Monastery Garden," "Light Cavalry Overture," "Wine, Women and Song," "Anvil Chorus." #1057—"Foort Pops"—"Smoke Gets in Your Eyes," "The Continental," "My Heart Stood Still," "I'll See You Again," "Night and Day," "All the Things You Are," "Blue Tango," "Lover," "My Heart Stood Still."

Two discs featuring **TRUMAN WELSH** on the Amphitheatre unit organ in Paramount, California, were released under the **Broadcast** label: #608—"La Rosita," "Pizzicato Polka," "La Cumparsita," "Someday," "Romance," "Frasquita's Serenade," Drigo's "Serenade," "Vilia"; #612—"I Love You," "Kiss Me Again," "Ramona," "Blue Tango," "I'll Always be in Love With You," "Smoke Gets in Your Eyes," "Mexicali Rose," "La Golondrina."

To those who are interested in hymns and sacred selections played on the "theatre" organ, the recordings of **PAUL MICKELSON** and **LORIN WHITNEY** will be of interest. A variety of discs are available from **Christian Faith Records** (4705 Elmwood Ave., Los Angeles, Cal.), and **International Sacred Records** (6404 Hollywood Blvd., Hollywood, Cal.). Most of these recordings are available from dealers in religious articles, many of whom carry good stocks of sacred recordings.

The Replica Record Company, as its first new offerings for 1955, brings more of the "stunning tonal combinations" of **LEON BERRY** on Rep. 33X505—Vol. III of "Glockenspiels, Traps, and Plenty of Pipes." Rep. 33X504 (12-in.) features **AL MELGARD**, a pioneer radio organist of Chicago at the "World's Largest Unit Organ"—the 7m Barton at the Chicago Stadium: "My Vision," "Whistling Farmer," "Drifting and Dreaming," "Barn Dance Medley," "Naughty Waltz," "Invercargill March," "Dream Train," "International Medley," "Pennsylvania Polka," "Chop Suey" and "Glide Waltz."

The organ stylings of **PAUL GARSON**, well known as organist on the popular radio serial drama "One Man's Family" and whose organ transcriptions have been widely used in radio broadcasts, are available on sixteen 12-in. **Hi-Fi** recordings from Century Studios, 5864 Hollywood Blvd., Hollywood, California.

"**GORDON KIBBEE** plays the Mighty Wurlitzer Organ" is the title of Album #7002 by **Starlite Records**, 858 Vine Street, Hollywood 38, California. Selections are: "I Could Write a

Book," "Bewitched," "Do it the Hard Way," "You Mustn't Kick it Around," "Circus on Parade," "My Romance," "Over and Over Again," "Little Girl Blue," "The Most Beautiful Girl in the World," and special arrangements of "The Continental," and "Louise." The organ is the Wurlitzer 5m/22r residence organ of Richard Vaughn.

Any of our readers who are familiar with the unique organ stylings of **GEORGE WRIGHT** on **Regent** and **King** labels are in for an unusual treat (see ad elsewhere in this issue). Comments Mr. Wright:

"I signed up with **High Fidelity** instead of a major for two good reasons. I'm allowed to choose the selections I record and they are perfectionists in the field of reproducing sound with startling realism. In short, I want to record things I like to play and I want them to sound right."

Another 12-in. disc and several 45's are being readied for release. Of the latter, R-501 is now available with the following selections: "Melody—of Love?" (Medley)—"Melody of Love," "Waltz of the Bells"; Davy was Crooked!—"The Ballad of Davy Crockett," "Yankee Doodle," "Girl I Left Behind," "Hearts and Flowers."

Five discs by **TRUMAN WELSH**, Broadcast 100 to 104 inclusive, were released.

Additional sacred recordings by **HERMAN VOSS**, are available from **Singspiration Records**, P. O. Box 1, Wheaton, Ill.

Recorded Tapes

It was inevitable that the next step for the hi-fi organ enthusiast would be tape recordings. Already several recorded tapes are available. **Omegatape** 7009 features **GORDON KIBBEE** at the Vaughn 5m/22r Wurlitzer (selections cited above). It may be procured from the International Pacific Recording Corp., at either 520 Fifth Ave., New York 36, New York, or 858 Vine St., Hollywood 38, California.

The **A-V Tape Libraries, Inc.**, 730 Fifth Avenue, New York 19, N.Y., has issued an "Organ Reveries" series: #601, 602, 603, 604 by an unidentified organist.

From **High Fidelity Recordings, Inc.**, 6087 Sunset Boulevard, Hollywood 28, California, recorded tapes by **GEORGE WRIGHT** on either 15 or 7½ ips dual or single track **Hi-Fi** tape, are available, the selections as previously cited.

Profiles of Organists—Jack Thomas

AN EIGHT-YEAR-OLD BOY sitting in the First Presbyterian Church of Taylorville, Illinois, many years ago was spellbound as his eyes feasted on the gilded array of display pipes fronting the first pipe organ he had ever heard or seen. In a moment, the mighty pedal notes of the diapason and bourdon joined the manuals in the mighty paen to God, "Holy, Holy, Holy," and the die was cast once and for ever. His determination, born some forty years ago, has strengthened and his love for the organ is today stronger than ever. John R. Thomas was that boy.

His first teacher was T. L. Rickaby, now deceased, a gentle, patient teacher, for many years Organ Editor of the *Etude* and for some thirty years organist of that Presbyterian Church. Rickaby was patient, but insistent on a good technique and a solid grounding in theory and harmony. Several years work with "T. L." was only the beginning.

A sign across the front of the Capitol Theatre read—"A NEW \$25,000.00 MIGHTY WURLITZER PIPE ORGAN NOW BEING INSTALLED IN THIS THEATRE." There was much excitement about the new theatre and the new organ and the new organist, a very important man from St. Louis. His name was Walter Parker and the organ was a mighty nice little 2m/8rs Wurlitzer: 5 ranks, and xylophone, chimes, Glock, and traps in the Solo organ; 3 ranks, and Chrysiglott Harp in the Main organ; five pistons on the Solo, 5 pistons on the accompaniment, and 3 pedal pistons; two balanced swell pedals and all the bird calls, surf, thunder, train, et cetera on the toe studs. It was all wonderful and new to Thomas who immediately started studying with Walt

Parker. It involved doing some janitor work, organ repair work; then, as studies progressed, work as relief organist and later at this same house as feature organist.

When Parker left this house he took Thomas with him as assistant first to E. St. Louis, then St. Louis, and to Gary, Indiana. Parker left Gary to go back to St. Louis and Thomas went to Chicago—the Marshall Square, Schoenstadts Piccadilly, the Marboro. On to Detroit—the Astor, the Dexter, the Fenkell, Frank Wetzman's Avalon, the Oriole (now "Prophet Jones" negro church), the Great Lakes, and the Fisher, then came those little blue slips in the pay envelope—"The company exercises its option to terminate your contract with two weeks notice . . ." "Tawkies" were here.

1931—show business was dead. Show business? . . . all business. Thomas was working as a clerk for the Peabody Coal Company and playing again in the little Presbyterian church at Taylorville. One morning he went down to the theatre and talked to George Montray, Fox Midwest manager. Montray gruffly gave permission to work on the organ and to use it for practice. Wasn't going to spend any money, though, didn't mind burning a little juice. In two weeks the little Wurlitzer was singing sweetly and Thomas was signed up to do organ solos and community sings. Division manager McCarthy became interested and a contract was the result calling for a series of guest spots throughout the Fox Midwest circuit. Again it was "JACK THOMAS AT THE MIGHTY WURLITZER . . . THE SILVER-THROATED KILGEN . . . THE MAGNIFICENT MARR AND COLTON." The Kansas City Star station, Loew's Midland, The Fox St. Louis, The Fox Lincoln, The Fox Capitol, WTAX Springfield, WCBS. As Mark Twain said "and others too humorous to mention." One of these was the tiny three-rank Wicks at Nokomis, Illinois, where they stoked the furnace all afternoon to get the house warm enough to open and promptly at the end of the first show the local boys would go tearing out the two rear exit doors bringing an abrupt 30- to 40-degree drop in temperature. Part of one winter was enough. Also the chore of playing the lovely little 3m/10r M&C from WJR and WXYZ in Detroit to the accompaniment of about 200 cages of "Hartz Mountain Roller Canaries" (the sponsor sold the canaries by the trainload). Thomas still can't stand canaries. In fact, he just tolerates daughter Carole's parakeet. His special pets are his English Bull dog and Schnappsie, a pedigreed Dachshund.

His last theatre work was at the 4m/20r Wurlitzer at the Palace in Dallas, on which organ he still records for transcription. He teaches, (daughter Carole being one of his pupils) and tries to spend as much time as possible with his family: wife Lela, an amateur organist who enjoys her studies and two other daughters besides fifteen-year-old Carole, Jo Anne, 11 and Becky 5. Oh yes!—His hobby? playing the organ!



"Jack Thomas at the Mighty Wurlitzer!"

TONAL DESIGN OF THEATRE ORGAN

(from page 12)

size—20 ranks—we arrive at this scheme as a fair example of balanced design:

Chamber	Rank	Wind Pressure (inches)	Borrowed At:	Number of pipes:
S	Solo Tibia Clausa	15	16'-8'-4'	85
M	Tibia Clausa	10	Tc 16'-8'-4'-2 2/3'-2'	85
M	Diaphonic Diapason	15	16'-8'-4'	85
M	Horn Diapason	10	Tc 16'-8'-4'-2 2/3'-2'	97
M	Concert Flute	10	16'-8'-4'-2 2/3'-2'-1 3/5'	97
M	Flute Celeste	10	Tc 8'-4'	61
M	Salicional	10	Tc 16'-8'-4'-2 2/3'-2'	85
M	Voix Celeste	10	Tc 16'-8'-4'	73
S	Violin	10	16'-8'-4'	85
S	Violin Celeste	10	Tc 16'-8'-4'	73
S	Tuba Sonora	15	16'-8'-4'	85
S	Trumpet	10	Tc 16'-8'-4'	73
S	English Post Horn	15	Tc 16'-8'	61
M	Oboe Horn	10	8'-4'	73
S	Saxophone	10	Tc 16'-8'-4'	73
M	Clarinet	10	16'-8'	73
S	Cor Anglais	10	Tc 16'-8'	61
S	Musette	10	Tc 16'-8'	61
S	Solo Vox Humana	10	Tc 16'-8'-4'	73
M	Vox Humana	6	Tc 16'-8'-4'	73

Percussions:

M: Chrysoglott and Vibraphone; set of traps and effects.¹
S: Chimes, Xylophone, Glockenspiel and Orch. Bells, Sleigh Bells, Marimba and Harp.
Unenclosed: Piano & Mandolin, Master Xylophone.

Console Layout

One matter yet remains: that of the organization of manuals and registers at the console. The Wurlitzer scheme, from bottom manual to top, was as follows:

- I. *Accompaniment*—providing an equipment of stops, principally at 8' and 4' pitch, for accompanimental purposes. The drums and traps play exclusively from this manual and the pedal. A number of solo registers at 8' pitch appear on the second touch.
- II. *Great*—the ensemble manual, commanding the entire tonal contents of the organ, and useful for solo or accompanimental purposes as well. A wide selection of stops appears at 16', 8', 4', 2' and mutation pitches; also the full complement of tonal percussions.
- III. *Bombarde*—playing the dominating solo voices of the instrument at 16', 8', and 4' pitch.
- IV. *Solo*—providing a collection of the solo possibilities of the organ, chiefly at 8' pitch, as well as a group of percussions.

¹ The writer looks with disfavor on the usual practice of locating all the non-tonal percussions in the Solo chambers. After all, these stops are used chiefly with the accompanimental part in playing and are more easily controlled if located in the same swellbox as the accompanimental flutes, strings, etc.

V. *Pedal*—equipped with a group of appropriate 16' and 8' stops useful in playing the bass line of a composition, and also operates exclusively the Cymbals, Bass Drum, and Kettle Drum on either first or second touch.

In a three-manual instrument the Bombarde would be omitted, and in a two-manual organ the Solo would also be left out, the Great, however, taking its name. Thus a two-manual's keyboards are named Accompaniment and Solo, though the Solo is really more like a Great.

As must be obvious, couplers are of little use in an instrument in which virtually every voice plays at several pitches on each manual and in the pedal, and so even in large theatre organs few of them are really needed except for sheer playing convenience.

And so we come to the end of our discussion. We have traced the development of the theatre organ, defined and classified its tonal equipment, and seen how its resources are organized for action.

The writer hopes that this brief treatment will be of use to designers of unit instruments and will aid them in achieving well-organized tonal schemes. The importance of such organizations cannot be over-estimated. On them depends whether an organ will easily do what its player wants it to do, or whether it will be an individualist with a one-track mind, suitable for specialized use only and constantly frustrating the attempts of an organist to use it effectively in the performance of all types of music.

FATHER OF THE THEATRE ORGAN

(from page 7)

alities might expect. Hope-Jones was hired as a salesman according to Mr. Skinner, but that title could scarcely have described Hope-Jones's estimate of himself. One incident will illustrate. Skinner was chosen to build the organ at St. John's Cathedral, New York, but on the understanding that Hope-Jones would have no part in the project. Technicalities held up delivery to Skinner of the contract, but he wired the good news to the factory and then took the train to Boston. When he arrived the next day he read in the papers that the contract had been given to the Skinner Company because of the admiration of the cathedral authorities for the work of Hope-Jones. Skinner was not willing to concede any virtue whatever, and very little originality to Hope-Jones's work. According to him the Skinner magnet and electric action were taken over by Hope-Jones who claimed them for his own, and the suitable bass was invented by Skinner to comply with one of Hope-Jones's contracts.

Hope-Jones brought in three contracts while with Skinner. The last was for Park Church, Elmira, N. Y. and with it, the curtain goes up on the real story of the Hope-Jones organ, and of his own colorful, fascinating and highly controversial career in the United States.

(To be continued)

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 5.4' Gretta da Carbo
 4' Bassinet (1 Rank Mixture)
 2' Whimperine
 6-7/8' Dopppe Gedeckle
 1-1/2" Mutilation
 (Powerful Pulsator)
- CHOIR** 16' Double Bourbon
 8' Open di Vodka
 8' Cornodiesel
 8' Boisterio Profunda
 8' Horribellow
 8' Contra Wrangle
 8' Unprinciple
 4' Jet Exhaust
 2' Violate
 1' Mal de Mer
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A.T.O.E. WELCOMES YOU!

This first issue of *THE TIBIA* is proof of an organized interest in the theatre organ. Many of us have pursued our organ interests as a hobby, with little or no overt attempt to seek out others who, lacking a library of recorded organ music or not having opportunities to listen to live organ programs, could easily become converts to the theatre organ and potential enthusiasts anxious to keep abreast of developments through such a publication as *THE TIBIA*. We are confident there are many persons who would welcome an opportunity to become familiar with the music of the pipe organ. The American Association of Theatre Organ Enthusiasts was born only a few months ago and has now become an energetic infant. With your help we can grow to maturity and give the theatre organ a musical status it so richly deserves.

There is still time to become a charter Member—
turn to page 2 for membership application.

Steve Singleton