

Jan Girardot

# The TIBIA

JOURNAL OF THE A.T.O.E

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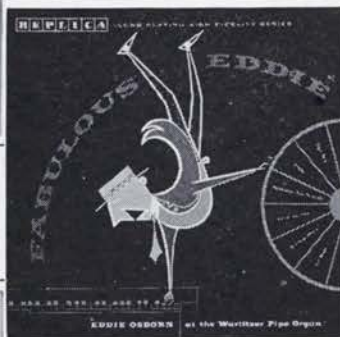


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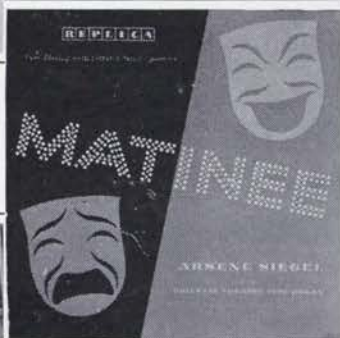
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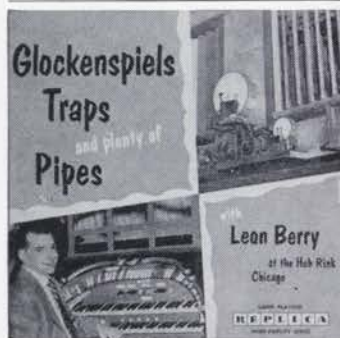
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# The TIBIA

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## About Our Authors

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

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

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

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

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

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

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

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

## The Relay

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

*George Wright, Calif.*

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

*Hugh Burdick  
Lake Geneva, Wis.*

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

*J. R. Roberts  
London, England*

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

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

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

*E. J. Quinby  
Summit, New Jersey*

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

*Dave Strassman,  
Milwaukee, Wisconsin*

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

*H. Clealan Blakely  
Picton, Ontario, Canada*

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

*Alden Miller, Minneapolis*

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



# Report of Chapter Meetings

## Eastern Chapter

**T**HE FIRST EASTERN MEETING was held July 31, 1955 at Bethlehem, Pa. The program opened at the College Theatre at 11:00 a.m. with LeRoy Lewis of Bethlehem at the console for half an hour. At this time there was a short speech of welcome and introductions by Bill Moyer of Creamery, Pa. Letters from President Dick Simonton and Editor Mel Doner were read to the group of seventeen people. At 11:45 LeRoy Lewis spoke briefly on the history and resources of the organ which is a 3-13 Moller built in 1928. It was used about three years and then stood idle until this year when Mr. Lewis together with George MacNeal, Ted Campbell, and John Riedel, took an interest in it and restored it. They have made many mechanical improvements, tuned it, refinished the console in white and gold, installed a small row of footlights on the lift and have even put a rose spotlight in the ceiling.

Mr. Lewis closed his talk with a demonstration of the various units, percussions, and traps. It was also announced that the theatre was to begin regular use of the organ on August 17th. It will be played by Mr. Lewis from 6:30 to 7:00 and 9:00 to 9:10 each night.

At 12:00 the organ was available to the group for anyone to try his hand. At 1:00 a group photo was taken at the console and the meeting was adjourned (because of a 2:00 matinee) to be resumed at the home of Mr. & Mrs. John Riedel near Bethlehem.

At about 2:00 the group reassembled at the Riedel's to enjoy punch and sandwiches and to discuss the formation of the Chapter. The following decisions were made: (1) Meetings will be held every 3 months. (2) The size and the name of the chapter will be decided later. (3) Officers will be elected at the next meeting. (4) Dues will be established when a treasurer is elected. (5) The next meeting will be held at the home of Solon Marburger (4m Wurlitzer), Birdsboro, Pa. on a Sunday afternoon at 1:30 in about 3 months (date to be decided later).

The tapes recorded by Dick Hiesler in the morning session at the theater were played back and enjoyed again. We next had the rare opportunity of hearing a Baldwin, a Hammond, and a Novachord all of which are installed in the Riedel's living room. Various selections were requested and all were ably handled by LeRoy Lewis.

The afternoon was completed by an inspection of the Riedel's organ chamber in which a three-manual Wurlitzer is under construction. This organ is being removed from the Strand Theater in York, Pa.

### Second Meeting

The second quarterly meeting of the Eastern Chapter of the ATOE was held October 30, 1955 at the home of Solon Marburger, Birdsboro, Pa. Mr. Marburger has a 4m/15r unit organ; console—Morton, pipework—about half Morton and half Wurlitzer. The console is in one corner of the living room and a white and gold grand piano in the other corner. Between the two are the shutters to the main chamber which is a wing added to the house. Behind the console is an echo chamber and the relay room.

Mr. Marburger opened the program with a demonstration of the various units and a few selections. LeRoy Lewis, organist of the College Theater, Bethlehem, followed with a short recital. An election of chapter officers was held and the following were elected:

President: Willoughby W. Moyer, Jr., Creamery, Pa.

V. Pres.: Rev. George MacNeal, Allentown, Pa.

Sec.-Treas.: Mrs. Edythe Riedel, Bethlehem, Pa.

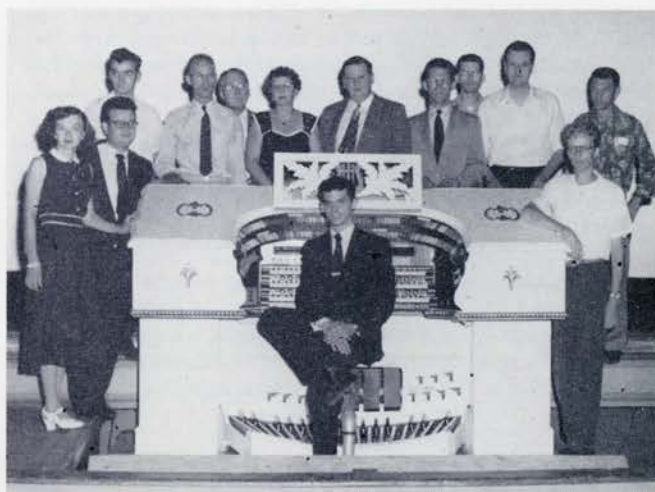
Program Chairman: LeRoy Lewis, Bethlehem, Pa.

Dues were established at \$2.00 per year. Some discussion was held on possible program material and several members mentioned the fact that they had access to some very interesting organs, so future programs look promising.

The organ was then made available for anyone who wished to try it, as many did. Tape recordings were made by Dick Hiesler. Twenty-two members and one guest were present; about five were unable to attend. Those present were: Reginald Watson, Manhasset, L. I.; Wainwright Schmidt, Merriek, L. I.; LeRoy Lewis, Mr. & Mrs. John Riedel, Dr. Sell, Rev. George MacNeal, and Walter Bartholomew, Bethlehem, Pa.; Mr. & Mrs. Solon Marburger and George Hetrick, Birdsboro, Pa.; Mr. & Mrs. Eldon Leiding, New Ringold, Pa.; Charles F. Wildonger, Port Clinton, Pa.; Mr. & Mrs. G. Daniel Rohrbach, Shillington, Pa.; Robert Reider, Reading, Pa.; Ted Campbell, Hackettstown, N. J.; George Orr, Doylestown, Pa.; Dick & Mark Hiesler, Philadelphia, Pa.; Bill Moyer, Creamery, Pa.; George Merriken, Silver Spring, Md.; and the guest, Ralph Evans.

It is interesting and encouraging to note that we have attracted theater organ people from Long Island to Maryland. We were especially pleased to have with us Reginald Watson, designer of organs here and abroad. He is probably best known to us as the designer of the BBC organ, built by Moller originally for Reginald Foort.

*William Moyer, Jr.  
Creamery, Pa.*



From l. to r.—Ann Moyer, George MacNeal, Ted Campbell, Dick Hiesler, Dr. & Mrs. Sell, John Riedel, Bud Hiesler, George Orr, Robert Rieder, Solon Marburger, Bill Moyer. Seated, LeRoy Lewis



# FATHER OF THE THEATRE ORGAN

## The Remarkable Story of Robert Hope-Jones

. . . *Alexander Turner, SSB*

Continuing the history of the man who took the organ out of the category of clumsy gadgetry and made it workable in the manner of the modern dial telephone system with the flexibility and playing ease required by the music for the theatre.

### Part Two

**T**HE PARK CHURCH organ is said to have been the first to have a Hope-Jones console. It was probably the first to have a suitable bass in this country, for the design of which E. M. Skinner claimed credit since Hope-Jones, who had included it in the specifications, was prevented by illness at the time from working out the details. But the greatest importance of the Park Church contract was that it opened the door for the famous Hope-Jones Electric Organ Company of Elmira and New York, organized with local capital and the support of a luminous directorate which included Samuel L. Clemens (Mark Twain), James (Diamond Jim) Brady, J. Sloat Fassett, Theodore N. Vail of the American Telephone and Telegraph Company, John B. Stanchfield, and E. E. Loomis, then vice-president of the Lackawanna Railroad. This was in February, 1907. The factory was in rented quarters in Elmira with the executive offices in New York City.

Hope-Jones' English organs had been distinguished by their small groups of massive stops, and by their solo voices. He had also developed the stops which would become associated with the theatre organ before coming to this country: the keen strings, Kinura, leathered lips and the Tibia family which numbered—in addition to Clausa—Mollis, Dura and Plena. His pedal divisions were usually extended.

In common with the other builders of the time—and those they served—Hope-Jones had a taste for program music, obvious imitations and simple melodies with accompaniment. Composers devoted themselves to “musical impressions” of everything from clock stores to battles, with a heavy emphasis on the very loud, the elusively soft, and tonal qualities which vied for the listener's attention with the music itself. Characters as antagonistic as E. M. Skinner and George Ashdown Audsley held a primary interest in individual stops of pleasant sound. Even so erudite and respectable a figure as Audsley might inveigh against “ear-tickling” stops. But he would expatiate no less enthusiastically on what might be done with a flute and a clarinet on the same manual, enclosed in separate chambers in accordance with his system of “compound flexibility and expression.” In fact the entire point of this palpably impractical system was to facilitate combinations and contrasts of tone color which the unit system achieved directly, simply, and economically.

#### Basis of Theatre Organ

From the romantic organ, Hope-Jones developed the orchestral organ. That in turn became the basis of all theatre organ design. And by “theatre organ” one means, of course, an instrument of expressive orchestral stops, flexibly controlled, and not simply a conventional church organ installed

in a theatre. The first organ to have an “orchestral” instead of a “choir” manual was that in the First Presbyterian Church in Montclair, New Jersey, an Austin designed by Hope-Jones and voiced by Michell. Later it was moved to the Broadway Theatre, New York.

Even as the romantic organ progressed the old manual divisions were becoming anomalous. All divisions were enclosed, hence all were “swell” organs. All were used at times for accompaniment, so the “choir” ceased to monopolize that office—and it was always a rather meaningless term in this country. Likewise, solos were played on all manuals with accompaniments on others. The division which had been reserved for a few loudest blasts was no longer any more of a solo organ than the great, for example, or the swell.

The manuals came to represent functions of the total resources of the organ. Great and choir became more closely associated, with common or overlapping elements, enclosed together. So also were the swell and solo. Suitable pedal would be in each chamber. Thus two manuals controlled each group of stops in varying combinations which were enclosed in one expression chamber. Another two manuals controlled the balance, which were complementary to the first group, and independently expressive.

Such was the effect of Hope-Jones' thinking on the standard organ. In time new groupings appeared with foundations associated (Phonon Diapason, Tibia and possibly Tuba) in one chamber played by Great and Solo, while the stops normally found on the Swell would be in another, and a third might contain the reeds.

Borrowing was an obvious and old device when Hope-Jones used it, having been applied even to tracker organs. Development of the electric action made it practical, while the tonal composition of Hope-Jones' organs lent themselves especially well to it. Borrowing was a convenience to the organist. The standard argument was “how many times have you wanted to use the swell Salicional on the pedal without crippling the swell manual?” Very few organists were quite ignorant enough to believe themselves deceived when they were given such conveniences. But borrowing did cost something and a certain amount of it would equal the cost of more stops. What made unification justifiable in the case of the Hope-Jones organ was the great size of the pipes and chests, duplication of which would have been prohibitively expensive both in cost and in space, and the extent to which he carried it.

With the concentration on a smaller group of basic stops and their unification across manuals, the great, choir and swell “organs” lost their identity in a community of stops distributed functionally to the manuals where they would



be useful. Together with the new effectiveness of structurally integrated organ chambers and their heavy shutters, this made it possible to use fixed tone colors in many ways where their limited dynamic range would have otherwise prevented. Hope-Jones pointed out that a Tuba on the Ocean Grove organ could be sufficiently subdued to accompany a soft string.

The independence of the individual stops and the compound expression (to borrow Audsley's term) which was peculiar to the unit system produced a new instrument called the Unit Orchestra. In its complete form its foundations, strings, wood-winds, and brass were each separately enclosed in their own chambers and played on various manuals as required. The Unit Orchestra was a new instrument with its own proper application and criteria. It was not another edition of the standard organ intended to do what the older instrument had done two hundred years previously. Anyone who specializes in the keyboard music of Bach would inevitably view the piano as an instrument far inferior to the harpsichord. But for an executant of Brahms and Tchaikovsky the values would be reversed. In appraising the Unit Orchestra today it is only fair to remember what it was, what it was intended to do, and how successfully it did so. The matter of comparative esthetics is another question.

The Unit Orchestra found an immediate and perfect application in the nascent moving picture theatre. Here the conventional manual names ceased to have any meaning whatever and at the outset Hope-Jones abandoned them in favor of an "accompaniment" and "solo" supplemented by a great as the middle of three manuals and an "orchestral"—now principally for strings—at the bottom or a bombard at the top, of four. Since the entire organ emulated orchestral choirs the word orchestral was soon dropped as a manual name. In this scheme the solo manual was what its name implied, having characteristic stops of all kinds together with heavy reeds when there was no bombard. But it was no longer reserved for a few loud stops.

So the Unit Orchestra as it evolved under Hope-Jones' hand was distinguished from its ecclesiastical predecessor by (1) the type and voicing of its stops, (2) the way in which they were enclosed, (3) the way in which they were assigned to the manuals, and (4) the names and functions of the manuals. It is sad to have to record that this creative impulse terminated so far as the name Hope-Jones is concerned with the man himself. There was more and bigger hokum—several varieties of bird whistles, ditto of grand crashes, train whistles, aeroplane propellers. The one who smoothed off the rough edges of the first theatre organ, who gave it rounded and slick contours was not Hope-Jones' legal heir but his close friend and co-worker, Robert Pier Elliot, eventually General Manager of the W. W. Kimball Company in Chicago, Illinois, and builder of some of the country's finest organs in theatres. That is another story which has long deserved telling. It too, was sadly obscured by what Mr. Thompson-Allen calls the "high pressure commercialism and salesmanship" of less sincere businessmen.

But it all began at Elmira where Hope-Jones had his own factory and a free hand. He could build as he wished. It was here that unification became a system rather than a haphazard pillage of one division of the organ by another. Skinner later claimed that Hope-Jones had simply imitated two extended stops, a Tuba and a Philomela, which Skinner had installed in the Hutchings organ at the Second Congregational Church, New Britain, Connecticut. Casson claimed precedence for unification and about every other device later identified with the Hope-Jones name and actually there was very little new under the sun, even then. A century before the Abbe Vogler had proposed simplifying the organ to four unified stops—an advance which Hope-Jones never achieved!

No more beautiful examples of the craft were ever built than those which came from Elmira. And though none would be considered large today, their materials, workmanship and scale were all monumental. Each one attested in its own way to a love and devotion for the organ which could regard nothing as too fine to incorporate in it.

#### Flair for the Dramatic

The same qualities which made Hope-Jones such an attractive figure—his charming eccentricities and superbly merchandized enthusiasms—are clearly evident in his work. Some of his specifications are quite inexplicable except by reference to his personality. He was abnormally preoccupied with details, sometimes to the detriment of the whole, and loved extremes as only a creature of the romantic age could. Hence his flair for the dramatic, which expressed itself in very large and very small scales with sounds correspondingly extreme, thicker and more effective expression chambers, for high wind pressures and great wind chests beyond anything built today, for methods of generating greater quantities of acoustic energy (the Diaphones), and for multiplex touches.

To visualize his full impact one should recall that American organ building was dominated in his time by German traditions with all their stalwart virtues and undeviating procedures. The console had pull knobs with globular ebony ends inlaid with ivory discs, laid out true and square in horizontal and vertical rows. From ten to forty stops, an organ specification was predictable to a tolerance of two stops, whoever built it. The organs coming from Elmira represented a very different approach which would either be liked or disliked, but intensely, in either case. Looking back it is natural to think of most developments which we associate with the conventional ways and methods of a decade later as having originated, almost as a matter of course, with Hope-Jones. Or at least one would think of him as the crest of that ground swell which was moving a few builders to exploit the new possibilities of a perfected electro-pneumatic machine and the increased wind pressures now at their disposal. So it is interesting to study his instruments and see just where he stood in relation to his own day and to that new day which he really ushered in.

Hope-Jones was able to leave his work in several very fine buildings. One of these was Robert D. Kohn's *avant-garde* Ethical Culture Auditorium, New York, the modernization of which organ it was my honor to supervise in 1935. Another was Claude Bragdon's distinguished First Universalist Church in Rochester. When the American organ case had degenerated to a flat row of pipes on a shelf, Hope-Jones was building real and becoming examples of that art. (Some reader may be able to correct me if they were only coincidental with his organs.)

And a third splendid building was the Hanson Place Baptist, Brooklyn, a Greek revival edifice about a century old, where the instrument is fortunately well preserved. Behind its English style organ case are the usual Hope-Jones concrete chambers with heavy shutters. Before it is a Hope-Jones console which is certainly the most flexible and efficient to use and the most contemporary in appearance even today. At the time it was built most of the large builders had already introduced pneumatic swell motors, register crescendo pedals and either ventill or pitman chests. This organ had no register crescendo pedal and it was necessary to build up to full organ on pistons. It had mechanical shutter action so that the great weight of Hope-Jones' heavy shutters were moved by calf-power! Within the organ there was, of all things, a slider chest for two string ranks which are played on only one manual. Why?

(Continued on page 16)



# DISCOGRAPHY

The theatre organ enthusiast will never be completely satisfied until he has acquired all the recorded music of his favorite instrument. This issue begins an extensive list of all known to have been made since the advent of the lateral disc record.

Compiled by M. H. Doner

**T**HE COMPILATION of any discography involves much research. Early recordings are exceedingly difficult to locate, similarly obsolete catalogues and listings. The tendency for certain organists to record under assumed names posed the problem of identifying nom de plumes. To avoid errors in establishing correct relationships it is deemed advisable to list names separately save in instances where correct identity has been established. The Editor will appreciate any data about discs not listed in this catalogue. A Table of Organs used for recordings will be published at the conclusion of the series.

## PART ONE

### UNITED STATES AND POSSESSIONS

#### ADAMS, ESTHER

International Sacred

(NBC Wurlitzer, Hollywood, Calif.)

- 75-10"-78 He's coming soon (Thomas), The old rugged cross (Bennard)

#### ALLEN, DAVID (See under Cole, Buddy)

#### ALLEN, NEILL (See under White, Lew)

#### BAKER, DON

Brunswick

- 7472-10"-78 Lead kindly light (Dykes), Rock of ages (Hastings)
- 7473-10"-78 Ave Maria (Schubert), I know that my redeemer liveth (Handel)
- 7474-10"-78 Largo (Handel), Largo (Dvorak)  
(Vaughn Residence Wurlitzer, L. A., Cal.)

Capitol

- T-612-12"-33 $\frac{1}{8}$  MOODS FOR LISTENING: Poem (Fibich), All Through the Night (Trad.), Dancing in the dark (Dietz-Schwartz), Dancing on the ceiling (Rodgers), Am I blue (Akst-Clarke), Blues in the night (Arlen-Mercer), Birth of the blues (Henderson-DeSylva-Brown), Kiss in the dark (Herbert), Zigeuner (Coward), Waves of the Danube Waltz (Ivanovici), Love is the sweetest thing (Noble), The very thought of you (Noble), You and the night and the music (Schwartz-Dietz), Zing went the strings of my heart (Hanley), Fascinating rhythm (George and Ira Gershwin).

Columbia

- CL6037-10"-33 $\frac{1}{8}$  ORGAN MUSIC: The continental (Magidson), My darling (Heymann), Dancing tambourine (Polla), Lover, come back to me (Romberg), Play gypsies, dance gypsies (Smith-Kalman), When yuba plays the rumba on the tuba (Hupfeld-Harbach), One alone (Romberg), Charmaine (Rapee), Diane (Rapee), Deep purple (De Rose), Softly as in the morning sunrise (Romberg), Chloe (Moret), Tea for two (Harbach-Caesar-Youmans), Embraceable you (Gershwin), Limehouse blues (Brahm), Begin the beguine (Porter), Oh lady be good (Gershwin), Deep night (Valee-Henderson), Two guitars (Russian mel.), Body and soul (Green), I love a parade (Arlen), Liza (Gershwin), My heart stood still (Rodgers), With a song in my heart (Rodgers), Avalon (Rose), Jealousy (Gade).  
(Paramount Studio Wurlitzer, N. Y.)

Continental

- Alb. 46-10"-78 SWING ORGAN: The old refrain (Kreisler), Songs my mother taught me (Dvorak),

Stumbling (Confrey), Danny boy (Trad.), Temptation (Brown), Stormy weather (Arlen).

- Alb. 10"-78 CHRISTMAS CAROLS: (with violin): Silent night (Gruber), Oh little town of Bethlehem (Redner), God rest ye merry gentlemen (Trad.), Christians awake (Wainwright), First Noel (Trad.), Adeste fidelis (Trad.), It came upon the midnight clear (Willis), Oh, holy night (Adam), We three kings of orient are (Hopkins), Joy to the world (Handel), Good king Wenceslas (Trad.), Hark! the herald angels sing (Mendelssohn), Jingle bells (Pierpont).
- R-120-10"-78 TOPICAL TEMPOS (For skating): My wild Irish rose (Olcott), When Irish eyes are smiling (Ball), In a little Spanish town (Lewis-Young-Wayne).
- 5112-10"-78 Jingle bells (Pierpont), Santa Claus is coming to town (Coots).

Diamond (Ibid)

- Alb. (#2003/4)-10"-78 WEDDING ALBUM (with vocalist): Wedding march (Wagner), Oh promise me (De Koven), Because (Hardelot), I love you truly (Bond).  
General (Background music)
- 1201-12"-78 Wiener blut (Strauss), Tales from the Vienna woods (Strauss).
- 1202-12"-78 Traumerei (Schumann), Melody in F (Rubenstein), Chanson triste (Tchaikovsky)
- 1203-12"-78 Songs my mother taught me (Dvorak), Kammeroi Ostrow (Rubenstein), Romanee (Rubenstein).
- 1204-12"-78 Largo (Dvorak), Andante cantabile (Tchaikovsky).
- 1205-12"-78 Notturmo (Grieg), Badillage (Gillet), Searf dance (Chaminade), In the mill (Gillet).
- 1206-12"-78 Dragon fly mazurka (Strauss), Why (Schumann), The Swan (Saint-Saens), March of the dwarfs (Grieg).
- 1207-12"-78 Calm as the night (Bohm), Wiegenlied (Brahms), Under the leaves (Thome), Spring song (Mendelssohn)
- 1208-12"-78 "Blue Danube" waltz (Strauss), "Southern roses" waltz (Strauss).
- 1209-12"-78 "Ruy Blas" overture (Mendelssohn), "Raymond" overture (Thomas)
- 1210-12"-78 Drink to me only with thine eyes (Olcott), Londonderry air (Trad.), The last rose of summer (Trad.).
- 1211-12"-78 Serenade (Schubert), Love's old sweet song (Molloy), In the gloaming (Harrison).
- 1212-12"-78 Ciribiribin (Pestalozza), Santa Lucia (Denza), Celito Lindo (Fernandez), La golondrina (Serradel).
- 1213-12"-78 Minuet (Beethoven), Stephanie gavotte (Czibulka), Amaryllis gavotte (Gnys), Chanson Bohemienne (Baldi).
- 1214-12"-78 Toreador et andalouse (Rubenstein), Poem (Fibich) Turkish march (Beethoven), Marche militaire (Schubert).
- 1215-12"-78 Cortege du Serdare (Ippolitow-Ivanow), Military polonaise (Chopin)
- 1216-12"-78 Funeral march of a marionette (Gounod), Minute waltz (Chopin), Waltz in A flat (Brahms).
- 1217-12"-78 Barcarolle (Offenbach), Salut d'amour (Elgar), Berceuse (Godard), Berceuse (Jarnfelt).
- 1218-12"-78 Cavatina (Raff), Open thy blue eyes (Massenet), Erotik (Grieg).

#### (Roller Rink Records)

- R-112-10"-78 Sweet Sue (Young), Alexander's rag time band (Berlin).



31. R-113—10"—78 Louise (*Whiting-Robin*), Fare thee well Annabelle (*Wrubel*).
32. R-114—10"—78 Nautical medley, Blue Room (*Rodgers*).
33. R-115—10"—78 Skater's waltz (*Waldteufel*), Wish-ing well.
34. R-116—10"—78 Stein song (*Colcord*), Did you ever see a dream walking? (*Revel*).
35. R-117—10"—78 "Gold and Silver" waltz (*Lehar*), Let me call you sweetheart (*Noble*).
36. R-118—10"—78 Beautiful lady (*Caryll*), "Blue Dan-ube" waltz (*Strauss*).
37. R-119—10"—78 Auld Lang Syne (*Trad.*), Goodnight ladies (*Trad.*), My blue heaven (*Donaldson*).
38. R-120—10"—78 My wild Irish rose (*Olcott*), When Irish eyes are smiling (*Ball*).

Plymouth

39. 12-66—12"—33 $\frac{1}{3}$  ONE HOUR OF ORGAN FAVORITES: Londonderry air (*Trad.*), The old refrain (*Kreisler*). Other items by unidentified organist.

Pontiac

40. PLP-514—12"—33 $\frac{1}{3}$  ORGAN FAVORITES: Londonderry air (*Trad.*), Stormy weather (*Arlen*), The old refrain (*Kreisler*), Songs my mother taught me (*Dvorak*), Stumbling (*Confrey*), Temptation (*Brown*), Other items Hammond organ.

Remington

41. RB-912—6"—45 ORGAN MUSIC: Stormy weather (*Arlen*), Londonderry air (*Trad.*), The old refrain (*Kreisler*), Songs my mother taught me (*Dvorak*), Other Baker items Hammond organ.

**SHERRIS, MARLEY** (RECORD LABEL NAME) MADE FOR FUNERAL PARLORS

42. R-1549—12"—78 Kammenoi Ostrow (*Rubinstein*), Calm as the night (*Bohm*), Wiegenlied (*Brahms*).
43. R-41—12"—78 My buddy (*Donaldson*), Tenting to-night (*Kittredge*), Taps (*Trad.*), Battle hymn of the re-public (*Steffe*), Taps (*Trad.*).

**BARNETT, LES**

Assemblies of God Radio Hour

44. LB-2—10"—78 I need Thee every hour (*Lowry*), Solid rock (*Mote*).

**BERRY, LEON**

Dot

45. 15063—10"—78 The sorcerer, tango (*Rolfe*), Misirlou (*Roubanis*).
46. 15093—10"—78 Blacksmith blues (*Holmes*), La Borrachita (*Esperson*).  
(Wurlitzer, Hub Roller Rink, Chicago, Ill.)

Replica

47. 33 X 501—10"—33 $\frac{1}{3}$  GLOCKENSPIELS, TRAPS, AND PLENTY OF PIPES: (*Vol. I*) Taboo (*Lecuona*), Doll dance (*Brown*), Alabama lullaby (*Du Voll*), Mad about him blues (*Markes Charles*), South Rampart Street parade (*Haggert-Baudue*), Divine tango (*Roubanis*), Skaters waltz (*Waldteufel*), Perfidia (*Dominguez*).
48. 33 X 503—10"—33 $\frac{1}{3}$  IBID (*Vol. II*): El rancho grande (*Armos*), Clair de lune (*Debussy*), By a waterfall (*Fain*), Caravan (*Ellington*), St. Louis blues (*Handy*), La Rosita (*Du Pont*), Song of Love (*Romberg*), Rapasz Band March (*Lincoln*).
49. 33 X 505—10"—33 IBID (*Vol. III*): Our director march (*Bigelow*), Frasquita serenade (*Lehar*), Neapolitan nights (*Zamecnik*), Mama Inez (*Grenet*), Green eyes (*Menendez*), Wedding of the winds (*Hall*), Tango of the roses (*Schreier-Bottero*), Ting-a-ling (*Little*).
50. 33 X 507—10"—78 (*Vol. IV*): Under the double eagle (*Wagner*), Blue hours (*King-Costillo*), High pockets (*Sylvern-Meinkin*), Lady of Spain (*Evans*), Masquerade (*Webster-Loeb*), Wedding of the painted doll (*Brown*), Basin street (*Williams*) & Wabash blues (*Ringle-Meinkin*) (medley), Jungle drums (*Lecuona*).
51. 33 X 509—12"—33 $\frac{1}{3}$  BEAST IN THE BASEMENT: The Shiek of Araby (*Snyder*), San Antonio rose (*Wills*), Blue Hawaii (*Robin-Rainger*), Moon of Manakoor (*PD*), Aloha Oe (*Lehuakalani*), "Merry Widow" waltz (*Lehar*), Ukranian folk dance (*PD*), Pacific Electric Trolley waltz (*Greenough*), Do you ever think of me? (*Burnett*), Red River valley (*PD*), Cattle Call (*Owen*), medley of Anchors aweigh, Semper Paratus and Marine's hymn (all *PD*), Beer barrel polka (*PD*).  
(Wurlitzer, Berry Residence, Chicago, Ill.)

**BIECK, ELMER**

Hollywood Rhythms

52. 176—10"—78 Emperor waltz (*Strauss*), My heart at thy sweet voice (*Saint-Saens*).
53. 1757—10"—78 Wedding march (*Mendelssohn*), Be-cause (*Hardelot*).
54. 1758—10"—78 Bridal chorus (*Wagner*), Oh promise me (*De Koven*).
55. 1759—10"—78 I love you truly (*Bond*), Bells of St. Mary's (*Adams*).
56. Alb. EB4—10"—78 RADIO'S ACE ORGANIST (with vocal-ist), Toyland (*Herbert*), Adeste fidelis (*Trad.*), O little town of Bethlehem (*Redner*), Santa Claus is coming to town (*Coots*), White Christmas (*Berlin*), Silent night (*Gruber*).

**CARNEY, ALBERT**

Melotone

57. 12018—10"—78 CHRISTMAS MEDLEY: Silent night (*Gruber*), Hark! the herald angels sing (*Mendelssohn*), Jingle bells (*Pierpont*), O Tannenbaum (*Trad.*), It came upon the midnight clear (*Redner*), Oh come, all ye faith-ful (*Trad.*).
58. 12034—10"—78 I'm alone because I love you (*Young*), Ukulele moon (*Davis-Conrad*). Vocals.  
(Page Organ, former WHT Radio Station, Chicago, Ill.)

**CARSON, PAUL**

Alma

59. CLP-1801—12"—33 $\frac{1}{3}$  BRIDGE TO DREAMLAND: Rock of ages (*Hastings*), Abide with me (*Monk*), Just as I am (*Bradbury*), Sweet hour of prayer (*Bradbury*), My faith looks up to Thee (*Mason*), Sun of my soul (*Ritter*), He leadeh me (*Bradbury*), Faith of our fathers (*Hemy*), What a friend (*Converse*), There is a fountain (*Mason-Cowper-Lowry*), Blessed assurance (*Bliss*), I need Thee every hour (*Lowry*), I'll go where you want me to go (*Ross-Brown*), Now the day is over (*Barnby*).
60. 1802—12"—33 $\frac{1}{3}$  Kammenoi Ostrow (*Rubinstein*), Lullaby (*Brahms*), Calvary (*Rodney-Vaughn*), Inflammatus—"Stabat Mater" (*Rossini*), Romanze, Concerto in E minor (*Chopin*), Ave Maria (*Bach-Gounod*), Hosanna (*Granier*), Nazareth (*Gounod*), Easter chorus.
61. 1803—12"—33 $\frac{1}{3}$  Pilgrim's song of hope (*Batiste*), One sweetly solemn thought (*Ambrose*), Jesu, joy of man's desiring (*Bach*), The holy city (*Adam*), Cujus animam—"Stabat Mater" (*Rossini*), Finlandia (*Sibelius*), Ave Maria (*Schubert*), Angel's serenade (*Braga*), Lost chord (*Sullivan*).
62. 1804—12"—33 $\frac{1}{3}$  Wedding march (*Mendelssohn*), Be-cause (*Hardelot*), At dawning (*Nevin*), My heart is a haven (*Steinel*), Always (*Berlin*), By the waters of Minnetonka (*Lieurance*), Bridal march (*Wagner*), O promise me (*De Koven*), I love thee (*Grieg*), Speak to me of love (*Lenoir*), I love you truly (*Bond*), Evening star (*Wagner*).
63. 1805—12"—33 $\frac{1}{3}$  VICTOR HERBERT: Ah! sweet mystery of life, Sweethearts, Indian summer, Toyland, "Neath the southern moon, Rose of the world, Kiss me again, Moonbeams, When you're away, The angelus, I'm fall-ing in love, Because you're you.
64. 1806—12"—33 $\frac{1}{3}$  Serenade (*King*), Wreath of roses (?), Aloha Oe (*Liliuokalani*), Now is the hour (*McNeil et al*), That naughty waltz (*Levy*), Sweet Lei Lehua (*Kalakua*), Song of the islands (*King*), My flower (*Owens*), Halona (*Elia*), My isle of golden dreams (*Blaufuss*), Beautiful Kahana (*King-Montano*), Lima Rea (?).
65. 1807—12"—33 $\frac{1}{3}$  CHRISTMAS MELODIES: First Noel (*Trad.*), We three kings of orient are (*Hopkins*), It came upon a midnight clear (*Willis*), Silent night (*Gruber*), O holy night (*Adam*), Adeste fidelis (*Trad.*), O little town of Bethlehem (?), White Christmas (*Berlin*), Jingle bells (?), Santa Claus is coming to town (*Coots*), Christ-mas in Killarney, Tinker tot's parade (?), Rudolph the red-nosed reindeer (*Kleinsinger*), March of the toys (*Herbert*), Deck the halls with boughs of holly (*Trad.*), Good King Wenceslas (*Trad.*).
66. 1808—10"—33 $\frac{1}{3}$  In the garden (*Miles*), Break thou the bread of life (*Sherwin*), My Redeemer (*McGrana-ham*), Pass me not (*Downe*), Stranger of Galilee (*Mor-ris*), God be with you (*Tomer*), Sweet hour of prayer (*Bradbury*), Holy, holy, holy (*Dykes*), My Jesus, I love Thee (*Gordon*), Jesus, lover of my soul (*Parry*), In the sweet bye and bye (*Webster*), No one ever cared for me like Jesus (*Weigle*).

(To be continued)





## PROFILE NUMBER 2—

# GEORGE WRIGHT

Because of his virtuosity on the five-manual Wurlitzer he has practically made famous single-handedly, his choice of representative music, and the high quality of his organ recordings, Mr. Wright has done much to further the T.O. with those who didn't grow up in the aura of one.

**T**HE MERE MENTION of the name of George Wright to anyone at all interested in the theatre organ results in many exclamations of praise for this truly gifted artist. His recordings are "required listening" in every record collection. It is fitting that we here present his story—of a lad who dreamed of great adventures in the theatre organ world and who, today a young man of only 36, has attained a unique prestige as an organist.

George was born in Orland, California (about 150 miles north of San Francisco) on August 28, 1920 and, in case you are interested in further statistics: height 6 feet; weight, 165 lbs.; blue eyes and brown hair augmented with "alarmingly increasing" patches of gray.

Now let's settle back and enjoy reading George's own account of his career as an organist—which will be climaxed this coming month, when he returns to New York City at the invitation of Virgil Fox to perform in recital from the console of the Paramount Theatre Wurlitzer before the annual convention of the American Guild of Organists!

### Boyhood Dreams

"Certain of my older acquaintances may not be too far from wrong in suggesting that Mother was frightened by a Wurlitzer and that I was weaned on Jesse Crawford recordings. As a child I was enthralled by the magnificent variety of rumbles, roars, and shrieks emanating from the organ grilles in accompaniment to the action on the movie screen. I vividly recall Betty Compson, Douglas Fairbanks, Sr., Eleanor Boardman, and all the rest of the Roaring Twenties screen stars, but even *more* vividly I recall the theatre organ accompaniment. My mind was firmly made up—even at that tender age—that I should be an organist and show the world that I, too, could commit the aforementioned rumbles, roars, and shrieks. I would even aim for the highest of all peaks and someday perhaps be allowed to touch a finger gingerly to one of the instruments that God, in the person of Jesse Crawford, had played.

"How well I remember being taken to the opening of the new Fox Theatre in San Francisco in 1929 (see page 10). The front sidewalk, covered in red plush carpet into which a nine year old sank ankle-deep—the ornate main lobby where Mrs. William Fox had spent too much of the stockholders' money on plush, gold leaf, French antiques, gold brocades, gold tassels, huge vases which formerly belonged to the Czars, more gold and still more gold. The high point in the program was when Doc Wilson rode up on the elevator astride the Wurlitzer and played his first organ solo. Then and there I knew that someday I would be the organist of the Fox Theatre and that was that.

### Begins Organ Studies

"We moved subsequently to Stockton, California, and it was there that I started my organ studies in 1934 during my freshman year in high school. The Fox California Theatre still used the organ several times weekly—played so capably by Inez McNeil for Saturday morning kiddie shows and during Bank Nite, china giveaways, and the inevitable amateur nights. Mrs. Mac, as everyone called her, knew that I was wild to get my hands on that Wurlitzer. I met her backstage one Saturday morning after I had played a piano accompaniment for some poor monster's tap dance and she agreed—after much pleading on my part—to accept me as a pupil. My first lesson the following Sunday morning at nine was preceded by a totally sleepless night. Mrs. Mac was charging me the monumental sum of one dollar per lesson, and a monumental sum it was to me and my family in those depression days. Imagine any teacher in these times giving even a three-minute lesson for that price! Not Mrs. Mac. She gave up every Sunday morning from nine until noon to work me over. And that she did. Previously, I had played the piano only by ear. Mrs. Mac soon had me reading the little black dots and curlieues. We worked up to Bach's *Eight Little Preludes and Fugues*, tempered with such deathless gems as selections from *Hit*



*the Deck, Chu Chin Chow, Show Boat*, and all the currently popular tunes.

"I thought I had really arrived when I was allowed to use the Glockenspiel on the second chorus of a jazzy rhythm number. The ultimate of artistic registration was reached when I was told to turn off the tremulants and use the Viol d'Orchestre and Viol Celeste 8' and 4' and Chinese Block for the verse of *Chinese Lullaby*.

"The organ at the Fox Theatre was originally a nine-rank Wurlitzer Model 210. When the theatre was rebuilt and enlarged in the middle twenties a Robert Morton Oboe Horn and English Post Horn were added, along with a third manual of eight straight stops from the dismantled Spence organ in the Tivoli Theatre in San Francisco. The eight straight ranks consisted of 8' French Horn, Stopped Diapason (redwood), Muted Viol, Muted Viol Celeste, 2 2/3' Twelfth, 2' Piccolo, 8' Kinura and Trumpet. In addition to the usual 16' and 4' octave couplers this manual also had 2 2/3' and 2' couplers—making for odd sounds with the Kinura and Trumpet, to say the least. Somehow this conglomeration of the works of various builders hung together to make beautiful sounds, and Mrs. Mac certainly knew how to coax them out. If anyone deserves credit for showing me how to play a rhythm tune or put together a show medley it's dear Mrs. Mac. She is supposedly playing the harp these days, but if I know her as well as I think, it's more likely a rhythmic *Peanut Vendor* or Vincent Youmans' *Hallelujah* on a torrid Wurlitzer—Morton-Spencer installed on her own special cloud.

"Mr. and Mrs. Edward Peffer, owners of radio station KGDM in Stockton, were organ fans and the proud possessors of three organs—a two manual Möller in their residence, a Wurlitzer Style D on the first floor of their furniture store, and a theatre organ in the studios, the latter a 3m/7r Möller. It was a poor excuse for an organ. The stop-list was slightly unusual—being drawn from seven ranks Diapason, Tuba, String Celeste, Tibia Clausa, Kinura and the original nanny goat Vox Humana. I chose to practice on the store Wurlitzer to which had been added a Salicional Celeste and Clarinet from the dismantled Smith organ from the National Theatre in Stockton. This was one of those rare little organs that sounds twice its size in quality, not quantity. I can still recall its beautiful Trumpet and a peculiar silvery, singing sound that would force Harry James to look to his laurels.

#### The High School Episode

"A few miles from Stockton, in North Sacramento, the Grant Union High School had just bought the organ from a theatre in Northern California and was about to have it installed in the school auditorium. The problem was to select an organist—preferably a student. The superintendent visited our home with the lucrative offer—paying me to attend his school and a free organ on which to practice. Outstanding athletes have been lured from one school to another, but to approach a music student! I literally jumped at the offer, packed my small suitcase, received the somewhat reluctant parental blessing and ventured forth into the wide, wide world to seek my fortune.

"The school was quite a new one, situated in an isolated section of the outskirts of town. I suffered the pangs of homesickness the first night, a condition quickly alleviated following introduction the next day to the gentleman who was to install the organ—kindly old Fred Wood—the proverbial Limey with an unbelievably scandalous Cockney accent. Formerly in charge of the console department at the Wurlitzer factory in North Tonawanda, the company had sent him to San Francisco to superintend Hope-Jones' installation of the big organ for the California Theatre in San Francisco. One taste of the California climate and he

was an adopted native for the rest of his life.

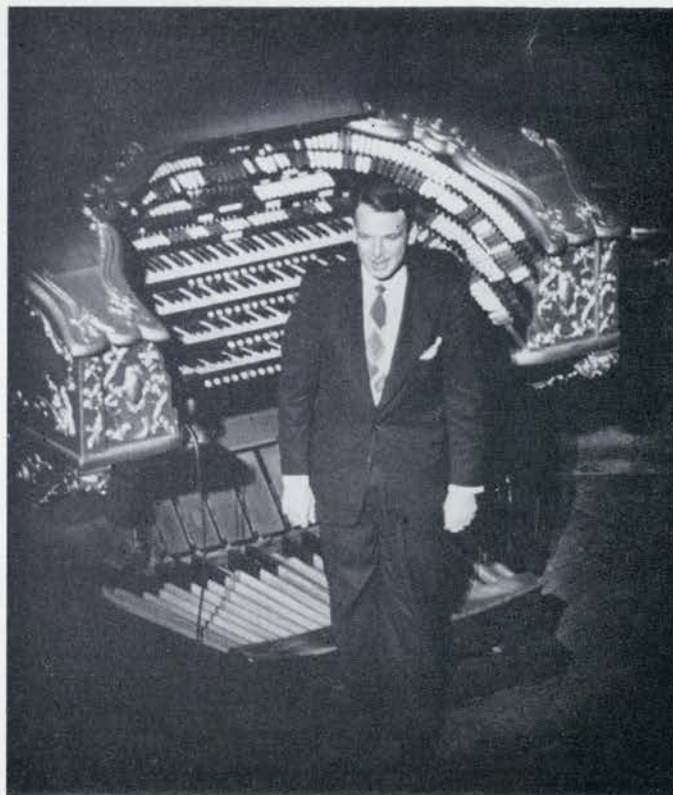
Fred immediately had me helping releather pneumatics, cleaning magnet caps, soldering spreaders and doing other activities necessary to the installation of an organ. Previous to this time I hadn't known that such an animal as a pneumatic even existed and I couldn't have differentiated between a Tibia pipe and a Chrysoglott bar. Fred set me straight. The mysteries of relays and switches were logically explained and I fast became a first-class helper. By this time school was in session but not for George. I didn't bother to register for classes, and, happily enough, no one complained. The more important thing was getting that organ finished and playing. By now I'd been away from practice too long and my fingers longed to trek up and down the manuals.

"Came that wonderful day of days. With the wind turned and all chests checked out for dead notes and runs, we were ready to put in the pipes—all six ranks. The little divided Style D Wurlitzer was at last in the home stretch. Untuned, unregulated, and with no swell shutters, I played and played until the wee small hours. Several days later the organ was presented to the student body in a more refined condition and its success was something more than mild. The kids, accustomed to long dull lectures and travelogues during the assemblies, really waxed enthusiastic over my popular tunes. The organ was an unqualified hit.

"The following year it was our fortune to acquire some of the school's money for additional parts. We added a Brass Trumpet, Orchestral Oboe, Clarinet, Piano, Vibraharp and Marimba to the manual divisions; added couplers and Tibia Clausa unifications to the Solo manual, and a 16' Tuba and octave coupler to the Pedal. Unlikely tonal additions perhaps, but ones that sounded extremely well there.

"When, in 1938, a huge government grant was allotted the school, including funds for a new or enlarged organ, Fred Wood and I bought the organs from four different theatres, a new four-manual console and relays from Kilgen in St. Louis and ended up with a theatre-type installation

(Continued on page 16)



George Wright takes a bow after solo. He did sit to play the organ! The Howard seat is behind him.



# Famous Organs—

## The Wurlitzer at the Fox, San Francisco

. . . by Judd Walton

**I**MAGINE YOURSELF among the five thousand leading San Francisco citizens and celebrities gathering at Ninth and Market Streets to participate in the opening of the magnificent Fox Theater built and furnished at a cost of nearly five million dollars. You enter the lobby through solid brass doors, and exchange your invitation for a dedication program with a yellow, blue, and green cover design of the front of the theater and the announcement, "Fox Theater, San Francisco,—Dedicated to California, Friday June 28, 1929."

You pass into the main lobby. You're awe-struck by the magnificence of the decor and furnishings—the rug on the floor, 79 feet long and 39 feet wide placed there at a cost of \$39,000, the exquisite vases brought over from the courts of the Czars at \$3000 each, the Louis XIV architecture designed from Sixteenth Century splendor. You gaze slowly upwards to the domed roof 75 feet overhead, the whole illuminated to bring out the walnut panelling and the gold trim of the ornate columns and scroll work. Over the heads of the invited celebrities you see the grand staircase of imported Italian marble, richly carpeted, and then you become aware of subdued organ music of the richly decorated lobby organ built by Möller at a cost of \$15,000.

The show begins with overtures by the U. S. Army Band of the Presidio of San Francisco followed by selections by thirty-eight-piece theatre orchestra under the baton of the late Walt Roesner. You anxiously await that part of the program where the "World's largest orchestral organ" takes over the spotlight with Jamie Erickson at the console. What an organ! What a console! After that thrilling experience you settle down for the stage show including a presentation of famous Hollywood stars. Master of Ceremonies—Will Rogers.

Comfortably seated, you read in the golden tassled brochure:

"Into the life of San Francisco and all California, comes the Fox Theatre, art institute of amusements, as an addition to the artistic and pleasure-loving life of this great metropolis. You enter the wide swinging doors of this great Castle of Splendor, and behold the silent magic of life's mirror, the Screen, in creations of its finest magicians . . . the thousand-throated organ, now whispering in gentle melody, now reverberating in mighty thunder . . . the orchestra, trained musicians with fingers the soul of genius, in caprice of syncopation, in mysteries and moods of exquisite harmony . . . a myriad of multi-colored lights . . . architectural beauties . . . soft miles of carpeted wonder in lounge and foyer, in lobby and orchestra, in loge and balcony . . . Aladdin-like elevators that gently whisk you to balcony, and back again, . . . the vast magnificence of the palace of a King . . . the swift and silent service of minute men, couriers of ushering attention. Not King, nor Emperor, nor Croesus could command more! The Fox Theatre, latest link in the ever-growing chain of Fox West Coast Theatres . . . dedicated to California, for your everlasting enjoyment!" (Note the phrase—"Silent magic of etc.")

Gentle reader, you have participated in the scene of the opening night of this fabulous theater, seating 4651 and described as the largest west of the Mississippi. Built through

the coöperation of the Bank of America, and leased to the Fox West Coast Theatres just at the time of the 1929 market crash, which resulted in the loss of many fortunes including that of William Fox, the theater has shared good times and bad with the rest of the movie palaces throughout the country. But at the night of the opening, few probably could foresee the future, and the opening program was notable by the pomp and splendor and the personalities involved.

The theater is enormous—212 feet from screen to projectors; stage 75 feet wide, 43 feet deep, 110 feet from floor to dome; main balcony supporting truss has a depth of 20 feet, is 145 feet long and weighs 160 tons—the fulcrum girder is 110 feet long, weighs 70 tons, and was installed in one piece; height, ten stories. There is a 39-seat private theatre on the 9th floor for theater executives' use, together with a suite of offices.

### The Organ

The four-manual, 349-stop console is located in the center of the theater at the rear of the orchestra platform on its own independent elevator. 36 ranks!! Only four other Wurlitzers of such size are to be found in the United States:

Opus 1458	Paramount, N. Y.	(1926)
Opus 1894	Fox, Detroit	(1928)
Opus 1904	Fox, Brooklyn, N. Y.	(1928)
Opus 1997	Fox, St. Louis	(1928)

*Pipe Work*—(the specifications). The organ is laid out in five chambers under expression, with percussion instruments in the open on each side of the theatre and the 32-foot octave of the Diaphone in the open behind the proscenium arch. The Main and Foundation are on the left side while Orchestral, Solo, and Percussion are on the right. There are 2' extensions (the three Tibia Clausa, the Concert Flute, the Lieblich Flute, and the Viol D'Orchestre), and eleven 16' extensions (Tuba Mirabilis, English Horn, Diaphonic Diapason, the three Tibia Clausa, Horn Diapason, Solo String—25', Bourdon, Clarinet, Tuba Horn). The 32' Diaphone is a real bulb shaker and extremely effective in the theater. A vent control switch is provided at the console to disconnect the stop tablet against accidental use.

*The Relay*—Contains fourteen relay trays and seven switch stacks containing 354 individual switches. There are three relay trays for the Great, two for the Accompaniment, one for Accompaniment second touch, one for Great second touch, one for Great couplers, one for Pedal, one for Pedal Pizzicato, two for Bombarde, and two for the Solo. It is interesting to note the number of contacts required for the various manuals: Pedal, 37; Pedal Pizzicato, 6; Accompaniment, 57; Accompaniment second touch, 20; Great, 92; Great Second touch, 4; Great Coupler, 4; Bombarde, 40; and Solo, 52. The cable from the relays to the switch stacks contains nearly 18,000 wires! There are also two sostenuto trays, and two separate pizzicato relay trays for the Great and Accompaniment, as well as the shutter coupler control, sostenuto switches, and so on.

*The Blower Room*—Contains two 50-h.p. Spencer Orgblo's with direct-mounted generators of 50-Amp. capacity and are numbered one and two; one, a standby in case of



emergency. The blowers are rated at 4000 CFM at 15" and 2500 CFM at 25". Gate valves are provided in each of the two air lines from each blower to shut off the line to the idle blower to prevent air blowing back.

*The Main Console*—The top of the four-manual console is flat, without the high cheeks usually found on the large organs. The embossing is elaborate with designs carried on all surfaces except the back which is plain. The effect is elegant. There are six swell pedals—general swell and one for each of the five chambers—and a crescendo pedal. There are five non-reversible piano-type pedals for Sforzando Organ, Sforzando snare drum, cymbal, bass drum, thunder Tibia, 32' Diaphone, Tuba Mirabilis and one toe piston to operate a signal to the operator's booth. The pedal organ has seven stops on the front board under the second Touch nameplate which are actually a special Tibia Clausa Pizzicato section operating on first touch. There are three 16' Tibia stops, three 8' Tibia stops and one Tibia ensemble stop which fires all six of the stops just listed. These are operated through the pedal pizzicato relay mentioned previously. There are several "Ensemble" stops on the console, which operate all of the named functions at the given pitch. For instance, on the Solo Bolster, there is a String Ensemble stop, which controls separate switches for the following ranks: Viol D'Orchestre, Viol Celeste, Salicional, Gamba, Gamba Celeste, Solo String #1, and Solo String #2. The 25" Solo String in the Solo Chamber is not included; however, there are ensemble switches for the Tibias, Vox's, Chrysoglotts, etc., on the organ controlled by their respective stops. Hence the larger number of switches in the relay room than there are stops. The sound effects are controlled by pushbuttons mounted on two panels, one on each side and under the manual shelf, which swing out for use.

It would appear that only 34 of the 36 ranks are available on the Great. Actually, there are 34 ranks drawn at 8' pitch and one rank (the Harmonic Flute drawn at 4' pitch) for a total of 35. (Recall that the String stop tablet draws two ranks.) The English Horn is not available on the Great, being the only rank deleted on this manual.

There are 17 tremolos controlled by 13 stop tablets. The Orchestral tremolo stop controls 2; the Foundation, 2; the Main, 2; the Solo, 2—these in addition to the singly controlled tremolos for the Vox Humana, Tibia Clausa, Tuba, etc. The Diaphonic Diapason in the Foundation Chamber is without a tremolo entirely which lends considerable stability to the tone of the organ when included in combination.

The three Tibia Clausa are always in the following order: Orchestral, Foundation, Solo; the four Vox Humana: Orchestral, Foundation, Solo, Main. The Solo String No. 1 and No. 2 are always drawn together as a two-rank stop. This is not to be confused with the 25" Solo String in the Solo Chamber which is the third solo string in the organ. It will be remembered that Solo String No. 1 and No. 2 are in the Solo and Orchestral Chamber respectively. There are two Brass Trumpet stops—Solo Trumpet and Trumpet, the former being the brass trumpet in the Foundation Chamber, and the Trumpet the brass trumpet in the Solo Chamber. The Sleigh Bell is drawn only on the Solo manual. The piano has only one Mandolin stop, on the Accompaniment, and it affects all manuals, as is usual on all Wurlitzers.

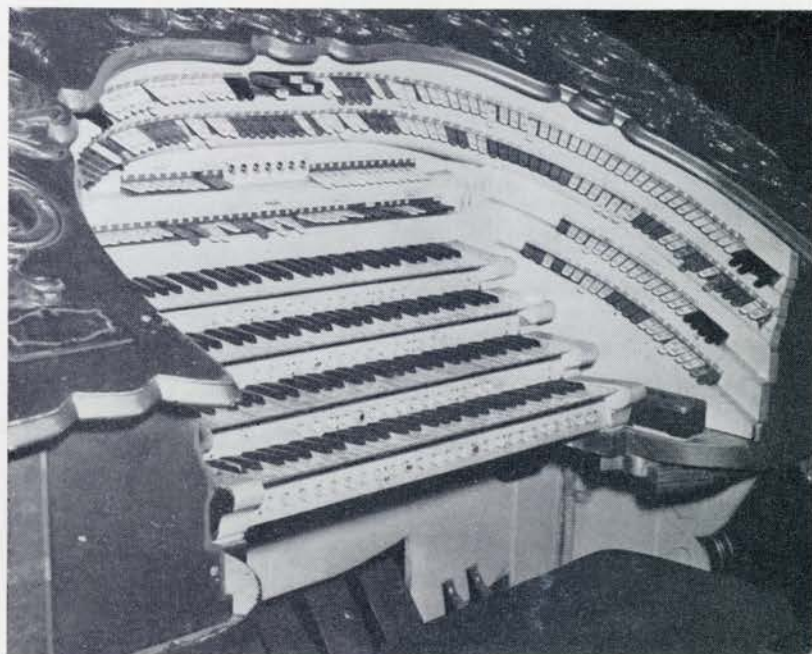
The second-touch pizzicato and tremolo stop tablets are mounted in two rows on the front board and are not the usual short front board stop tablets, but are of regular length. The bottom row is recessed to prevent interference with playing the solo manual; the top row is recessed another inch or so still further back. There are five swell pedal position indicators mounted in the center of the top bolster, one each for the Orchestral, Foundation, Solo, Main, and General swell pedals. The Sostenuo ventril switches are located in the left key cheek of the Accompaniment and Great manuals. The round inlaid chamber indicators over each stop

are engraved to indicate the various chambers as follows: Orchestral, a red dot; Foundation, a black ring; Solo, a black dot; Main, no engraving; Percussions, two concentric circles; unenclosed percussion, Solo side, black dot and circle; Main side, no engraving.

The Piano, an upright Wurlitzer of 88 notes, has an electro-vacuum action with four stages of vacuum which varies the piano's volume as the swell pedal is operated, accomplished by having wires to each of the four stages connected into the general swell pedal contacts at appropriate intervals. Each stage allows a progressively greater or lesser amount of air at atmospheric pressure to be admitted to the vacuum line in a simple muffler box installed in the base of the piano case. The more air admitted to the vacuum line, the lower the vacuum, and the softer the piano plays. This is a standard feature on Wurlitzers. The General Swell Pedal has the piano sustaining control button on the upper right hand corner. The mandolin attachment is simply a small wooden rod, hinged on each end of the piano, to which are attached leather fingers, each of which has a small metal clip on the end. The hinged arrangement allows one of the fingers to drop into place in front of each piano hammer, resulting in the metal clip on the end of each finger being struck by the piano hammer and in turn striking the piano wire and producing the peculiar metallic twang so common to this attachment. Its position is controlled by a small pneumatic mounted inside the piano case, and controlled by the Mandolin stop of the Accompaniment manual bolster.

Located in the console interior are the combination action chests, with an on and off magnet and a primary pneumatic for each stop, as well as the pneumatics controlling the stop action itself on the bolsters. There are two main bolsters containing the two top rows of stops, with an auxiliary double bolster on each side which contains the two bottom rows of stop tablets. The Auxiliary bolster completely disconnects from the console wind supply by means of a set of two connection blocks for the lead tubing. A latch arrangement locks them to a wind-tight position. Were it not for this arrangement, it would be nearly impossible to service these stops when necessary. The Crescendo Patch Board, also located in the back of the console, is constructed in two hinged units due to the large number of stops which can be operated by the crescendo pedal. This unit makes it possible to "plug in" whichever stops are wanted in any sequence as the Crescendo pedal is depressed.

*The Stage Console*—is just a shell containing four manuals, pedals, combination pistons and one swell pedal, a general. The stops are dummies. The only actually operating parts on the stage console are the manuals and pedals, combination pistons, and the one swell pedal and a disconnect switch which operates a series of switches in the relay room





to completely disconnect these functions from the main console.

Many organists have passed their fingers over the manuals with varying degrees of success. Some simply gave up after trying it once, others carried on for years. Never really coming into its own, as did the Paramount Theater organ of New York, it nevertheless has enjoyed the handling of several really fine and extremely talented organists. Following Jamie Erickson (who played for the opening week only) were Doc Wilson who played the organ with the orchestra until 1941 and Mel Hertz who played the Saturday Night Sings from 1933 until 1941; George Wright 1941 to late 1944; and Everett Nourse who took over when George left for New York. There also have been other short-term substitute organists from time to time. The organ was never featured as a solo spot until George Wright's time, except for the opening week, being used almost exclusively for fill-in spots and to accompany Saturday night sings! A really big change, made by George Wright when he started as featured organist, was the removal of the heavy drapes hanging in the organ screens on each side of the theatre which greatly stifled the organ's highs. Remaining is only a very thin gauze curtain of gold thread with an overlaid design. Quite transparent and of light weight, it is practically of no hindrance to the sound egress from the chambers.

Everett Nourse still remains as staff organist whenever the instrument is used. The writer and Bob Jacobus of Vallejo have endeavored to maintain the organ in the best possible condition. Recent maintenance activities have resulted in the replacement of all dead magnets, over 100 being required throughout the relay room, console and chambers! Mechanically the organ is in very good condition, and tuning remains the one big maintenance job.

## An Analysis by Chambers

### FOUNDATION CHAMBER

Rank	Pitch	No. of Pipes	Wind	Description
Rank	Pitch	No. of Pipes	Wind	Description
Rank	Pitch	No. of Pipes	Wind	Description
Diaphonic Diapason	32-8'	85 (30 wood)	25"	Wood Diaphone to 8' F
Gamba	8-4'	73	15"	
Gamba Celeste	8-4'	73	15"	
Harmonic Flute	4-2'	73	15"	Metal. Harmonic TC up
Tibia Clausa	16-2'	97	15"	Large Scale
Vox Humana	8'	61	6"	Standard Scale
Clarinet	16-8'	73	10"	Special 16' octave
Musette	8'	61	10"	Special 1/8 length open resonator
Brass Trumpet	8'	61	15"	
		<u>657</u>		

### MAIN CHAMBER

Open Diapason	8'	61	10"	
Horn Diapason	16-4'	85	10"	16' octave metal diaphone
Viol d'Orchestre	8-2'	85	10"	Fifteenth from 2' octave
Viol Celeste	8-4'	73	10"	
Salicional	8'	61	10"	
Dulciana	8'	61	10"	
Concert Flute	16-1 3/5'	97	10"	
Lieblich Flute	8-4'	73	10"	Stopped set. Wood & metal
Tuba Horn	16-4'	85	15"	
Vox Humana	8'	61	6"	Standard
Krumet	8'	61	10"	
Chrysoglott		49 bars		
Xylophone		37 bars		
Bass Drum				
Snare Drum				
Cymbal				

Castanets  
Tambourine  
Chinese Block  
Triangle  
Tom Tom

Standard size  
Standard size  
Small. 4" diameter — 3/16" thick

803

### ORCHESTRAL CHAMBER

Solo String #2	8-4'	73	10"	
Tibia Clausa	16-2'	97	25"	Large scale
English (Post) Horn	16-8'	73	15"	
Tuba Mirabilis	16-4'	85	25"	16' octave wood resonators
Vox Humana	8'	61	10"	Large scale. CC 2" diameter
		<u>389</u>		

### SOLO CHAMBER

Solo String #1	8-4'	73	10"	
	16-8'	73	25"	Only 16' open flue in organ
Quintadena	8'	61	10"	
Tibia Clausa	16-2'	97	15"	Small scale DD up Standard
Vox Humana	8'	61	6"	
Orchestral Oboe	8'	61	10"	
Oboe Horn	8'	61	10"	
Kinura	8'	61	10"	
French Horn	8'	61	10"	
Saxophone	8'	61	10"	Brass. Top octave flue pipes
Solo Trumpet	8'	61	10"	61 Brass pipes
Chrysoglott		49 bars		
		<u>731</u>		

### PERCUSSION CHAMBER (Enclosed)

Bass Drum				Very large. 40" x 20"
Snare Drum				Large, 16" x 12"
Chinese Gong				Very large. 18" diameter
Cymbal				Large
Sand Block				
Surf				
Auto Horn				Big car type
Loud Bell)				Steel bar 52" x 3" x 1/4" with heavy and light clapper. Four resonators tuned harmonically
Soft Bell)				
Fire Bell				
Horses Hoofs				
Wind Whistle				Three standard sirens
Boat Whistle (Deep toned)				Two large Tibia pipes, CC-FF#
Locomotive Whistle (shrill)				Three metal pipes built like caliope pipes with mouths 2/3 circumference in width. C, D#, F#

Telephone Bell				
Tympani		13 notes		Thirteen drums, FF to F
Chimes		25 notes		Standard 1 1/2" scale
Sleigh Bells		25 notes		
Glockenspiel		37 bars		

### PERCUSSION CHAMBER, LEFT (Unenclosed)

Marimba Harp		49 bars		
Piano	16-8'	85 notes		
Xylophone (Master)		37 bars		

### PERCUSSION CHAMBER, RIGHT (Unenclosed)

Cathedral Chimes		25 notes		Very large scale
Marimba Harp		49 bars		
Solo Xylophone		37 bars		Special large scale

### ABOVE PROCENIUM ARCH (Unenclosed)

32' Octave of Diaphonic Diapason (extension of Foundation Diapason)

Total Number of Pipes: 2,580

Total Number of Percussion Notes: 519

## CONSOLES:

Main console 4 manuals on lift in orchestra pit. 347 stop tablets. Second console 4 manuals on stage. Combination pistons only. Stop tablets not connected.

### CHAMBERS:

(1) Foundation	— 9 ranks —	enclosed
(2) Orchestral	— 5 ranks —	enclosed
(3) Main	— 11 ranks —	enclosed
(4) Solo	— 11 ranks —	enclosed
(5) Percussions		unenclosed
(6) Percussion	— Special traps —	enclosed
(7) Bass	— 32' Diaphone —	unenclosed
(8) Piano		unenclosed



**PEDAL (49 stops) (16 Second-Touch and Pizzicato-Touch stops)**

1 & 7	Diaphone	32'	3	Bass Drum	
2	Bombarde	16'	3	Cymbal (Jazz)	
1	Diaphone	16'	3	Snare Drum	
3	Ophicleide	16'	6	Chinese Gong	
2	Double English Horn	16'	3	Tambourine	
2	Tibia Clausa	16'	3	Castanets	
1	Tibia Clausa	16'	3	Chinese Block	
4	Tibia Clausa	16'	6	Triangle	
3	Diaphonic Horn	16'		Bombarde to Pedal	8'
1	Clarinet	16'		Great to Pedal	8'
4	Bass String—25"—	16'		Solo to Pedal	8'
3	Bourdon	16'		Accompaniment to Pedal	8'
2	Tuba Mirabilis	8'			
1	Solo Trumpet	8'			
3	Tuba Horn	8'			
2	English Horn	8'			
1	Octave	8'			
2	Tibia Clausa	8'			
1	Tibia Clausa	8'			
4	Tibia Clausa	8'			
4	Solo String	8'			
1	Gamba	8'			
3	Horn Diapason	8'			
2 & 4	String #1 & #2	8'			
1	Clarinet	8'			
3	Cello	8'			
3	Flute	8'			
2	Piccolo	4'			
8	Piano	16'			
8	Piano	8'			
5	Solo Harp				
8	Harp				
6	Tympani				
6	Bass Drum (Large)				
6	Cymbal				
6	Snare Drum (Large)				

**Second Touch**

2	Bombarde	16'
6	Tympani	
6	Bass Drum (Large)	
6	Cymbal	
6	Snare Drum	
6	Kettle Drum	
6	Chinese Gong	
3	Snare Drum (small)	
6	Triangle	

**Pizzicato Touch**

2	Tibia Clausa	16'
1	Tibia Clausa	16'
4	Tibia Clausa	16'
2	Tibia Clausa	8'
1	Tibia Clausa	8'
4	Tibia Clausa	8'
X	Tibia Ensemble	(All 16' and 8's)

**ACCOMPANIMENT (63 Stops) (22 Second-Touch Stops)**

2	Tuba Mirabilis	8'	5	Solo Marimba	
2	English Horn	8'	8	Marimba	
3	Tuba Horn	8'	5	Solo Harp	
1	Solo Trumpet	8'	8	Harp	
1	Diaphonic Diapason	8'	3	Xylophone	
3	Open Diapason	8'	3	Chrysoglott	
2	Tibia Clausa	8'	4	Chrysoglott	
1	Tibia Clausa	8'	6	Snare Drum (Large)	
4	Tibia Clausa	8'	3	Snare Drum	
2 & 4	Strings #1 & #2	8'	3	Tambourine	
3	Horn Diapason	8'	3	Castanets	
1	Gamba	8'	3	Chinese Block	
1	Gamba Celeste	8'	3	Tom Tom	
4	Saxophone	8'	6	Sand Block	
1	Clarinet	8'		Acc. to Acc.	4'
3	Viol d'Orchestre	8'		Solo to Acc.	8'
3	Viol Celeste	8'			
3	Krumet	8'			
4	French Horn	8'			
4	Oboe Horn	8'			
3	Salicional	8'			
4	Quintadena	8'			
3	Concert Flute	8'			
3	Lieblich Flute	8'			
2	Vox Humana	8'			
1	Vox Humana	8'			
4	Vox Humana	8'			
3	Vox Humana	8'			
3	Dulciana	8'			
3	Octave (Horn)	4'			
1	Piccolo	4'			
4	Piccolo	4'			
1	Gambette	4'			
3	Viol	4'			
1	Harmonic Flute	4'			
3	Flute	4'			
3	Lieblich Flute	4'			
2	Vox Humana	4'			
1	Vox Humana	4'			
4	Vox Humana	4'			
3	Vox Humana	4'			
3	Twelfth (Flute)	2 2/3'			
1	Harmonic Piccolo	2'			
3	Piccolo (Flute)	2'			
8	Piano	8'			
8	Piano	4'			
8	Mandolin				

**GREAT (91 Stops) (8 Second-Touch Stops)**

2	Bombarde	16'	2	Piccolo	4'
1	Solo Trumpet TC	16'	1	Piccolo	4'
3	Ophicleide	16'	4	Piccolo	4'
1	Diaphone	16'	2 & 4	Strings 2 Ranks	4'
3	Diaphonic Horn	16'	1	Gambette	4'
2	Tibia Clausa	16'	3	Viol	4'
1	Tibia Clausa	16'	1	Harmonic Flute	4'
4	Tibia Clausa	16'	3	Concert Flute	4'
1	Clarinet	16'	3	Lieblich Flute	4'
4	Saxophone TC	16'	1	Twelfth (Tibia)	2 2/3'

4	Solo String—25"—	16'	4	Twelfth (Tibia)	2 2/3'
	String Ensemble TC		4	Twelfth (Tibia)	2 2/3'
	(All Strings except 25")	16'	3	Fifteenth (Viol d'Orch.)	2'
2	Vox Humana TC	16'	1	Piccolo (Tibia)	2'
1	Vox Humana TC	16'	4	Piccolo (Tibia)	2'
4	Vox Humana TC	16'	1	Harmonic Piccolo	
3	Vox Humana TC	16'		(H. Flute)	2'
2	Tuba Mirabilis	8'	3	Piccolo (Flute)	2'
1	Solo Trumpet	8'	3	Tierce (Flute)	1 3/5'
4	Trumpet	8'	8	Piano	16'
3	Tuba Horn	8'	8	Piano	8'
1	Diaphonic Diapason	8'	8	Piano	4'
3	Open Diapason	8'	5	Solo Marimba	
3	Horn Diapason	8'	8	Marimba	
2	Tibia Clausa	8'	5	Solo Harp	
1	Tibia Clausa	8'	8	Harp	
4	Tibia Clausa	8'	5	Solo Xylophone	
2 & 4	Strings 2 Ranks	8'	6	Solo Xylophone	
4	Orchestral Oboe	8'	3	Xylophone	
4	Kinura	8'	3	Chrysoglott	
1	Musette	8'	4	Chrysoglott	
4	Solo String—25"—	8'	6	Snare Drum (Large)	
1	Gamba	8'	3	Snare Drum	
1	Gamba Celeste	8'	3	Tambourine	
4	Saxophone	8'	3	Castanets	
1	Clarinet	8'	3	Chinese Block	
3	Viol d'Orchestre	8'	6	Sand Block	
3	Viol Celeste	8'		Great to Great	16'
3	Krumet	8'		Great to Great	4'
4	French Horn	8'		Solo to Great	16'
4	Oboe Horn	8'		Solo to Great	8'
3	Salicional	8'			
4	Quintadena	8'			
3	Concert Flute	8'			
3	Lieblich Flute	8'			
2	Vox Humana	8'			
1	Vox Humana	8'			
4	Vox Humana	8'			
3	Vox Humana	8'			
3	Dulciana	8'			
3	Clarion	4'			
3	Octave Horn	4'			

**Second Touch**

2	Double English Horn	16'
1	Solo Trumpet TC	16'
2	Tibia Clausa	8'
4	Solo String—25"—	8'
	Bombarde to Great	8'
	Solo to Great	16'
	Solo to Great	8'
	Solo to Great Pizzicato	8'

**BOMBARDE (40 Stops) (2 Second-Touch Stops)**

2	Bombarde	16'	2	Piccolo (Tibia)	4'
1	Solo Trumpet TC	16'	1	Piccolo (Tibia)	4'
1	Diaphone	16'	4	Piccolo (Tibia)	4'
2	Double English Horn	16'	1	Harmonic Flute	4'
2	Tibia Clausa	16'	2	Twelfth (Tibia)	2 2/3'
1	Tibia Clausa	16'	2	Piccolo (Tibia)	2'
4	Tibia Clausa	16'	8	Piano	8'
4	Double String—25"—	16'	5	Solo Xylophone	
2 & 4	Solo String 2 ranks TC	16'	6	Solo Xylophone	
2	Vox Humana TC	16'	3	Xylophone	
2	Tuba Mirabilis	8'	6	Glockenspiel	
1	Solo Trumpet	8'		Chrysoglott (2)	
2	English Horn	8'	5	Solo Chimes	
1	Diaphonic Diapason	8'	6	Cathedral Chimes	
2	Tibia Clausa	8'		Acc. to Bombarde	8'
1	Tibia Clausa	8'		Great to Bombarde	8'
4	Tibia Clausa	8'		Solo to Bombarde	16'
4	Solo String—25"—	8'		Solo to Bombarde	8'
2 & 4	Strings 2 ranks	8'			
1	Gamba	8'			
1	Gamba Celeste	8'			
2	Vox Humana	8'			
2	Clarion (Tuba Mirabilis)	4'			

**Second Touch**

2	Bombarde	16'
2	English Horn	16'

**SOLO (43 Stops) (No Second-Touch Stops)**

3	Trumpet TC	16'	2	Piccolo (Tibia)	4'
2	Tibia Clausa	16'	1	Piccolo (Tibia)	4'
1	Tibia Clausa	16'	4	Piccolo (Tibia)	4'
4	Tibia Clausa	16'	2	Piccolo (Tibia)	2'
4	Saxophone TC	16'	1 & 4	Piccolos (Tibia)	2'
2	Tuba Mirabilis	8'	8	Piano	8'
4	Trumpet	8'	5	Solo Chimes	
2	English Horn	8'	6	Cathedral Chimes	
1	Diaphonic Diapason	8'	5	Solo Marimba	
2	Tibia Clausa	8'	8	Marimba	
1	Tibia Clausa	8'	5	Solo Harp	
4	Tibia Clausa	8'	8	Harp	
	String Ensemble	8'	5	Solo Xylophone	
4	Orchestral Oboe	8'	6	Solo Xylophone	
4	Kinura	8'	3	Xylophone	
1	Musette	8'	6	Glockenspiel	
3	Krumet	8'	6	Sleigh Bells	
4	Saxophone	8'	3 & 4	Chrysoglott (2)	
4	French Horn	8'		Bells	
4	Oboe Horn	8'		Solo to Solo	16'
4	Quintadena	8'		Acc. to Solo	8'
	Vox Humana Ensemble	8'			

**TREMULANTS**

**Orchestral Chamber—5 Tremulants**  
 Orchestral (English Horn and String)  
 Vox Humana  
 Tuba Mirabilis  
 Tibia Clausa

(Continued on bottom of next page)



# Europe Calling America

. . . by Ralph Bartlett

**Y**OUTH HAS COME to the fore in the British theatre organ world, although from this I do not want you to assume that the established organists have lost their popularity. Unless, by any chance, you have been a member of the American forces in Europe in recent times, it is probable that many of the names will be new to you, so perhaps these notes about some of them may be of interest.

Foremost is George Blackmore an F.R.C.O., who airs from the most Northerly cinema in the British Isles—the Astoria, Aberdeen. In 1939 George was just commencing his career, way down South in Kent, but this was interrupted for service in the R.A.F. Upon demob he went to Birmingham, and thence to Aberdeen. Another up and coming star—in fact most would say he has arrived—is Bryan Rodwell, also an F.R.C.O., but in this case he happens to be my own local organist, at the Granada in East Ham. Bryan was introduced to the theatre organ by Charles Saxby in Leeds, and by 1945 was resident at the Forum, Southampton, going to the Ritz, Hereford, after completing his service with the R.A.F. Bryan, like George Blackmore, is a seasoned broadcaster and has given some excellent dates on the Granada, Clapham Junction, and Tooting Wurlitzers.

Next on the list is Charles Smitton, who plays at the Spa Royal Hall, Bridlington. Charles commenced at the Curzon, Liverpool, before he was sixteen, then to the Gaumont, Manchester, and after a spot of freelancing landed at Bridlington. Charlie is well known to English theatre organ enthusiasts as a very capable player, and his recent broadcasts from the Odeon in Leeds have proved this point. Eric Easton, at present with an electronic firm in the South of England as demonstrator, started at the Plaza, Crosby, Liverpool, then had an extensive tour with Odeon Theatres. A spot of residency at the Associated British Cinemas' Ritz, Hastings, came next, followed by a couple of seasons at Southend with a Hammond. Eric is a

very fine player, but regrettably he does not broadcast at the present moment.

Our two final youthful players are Jerry Allen and Tony Fenton. Jerry became interested in the theatre organ some years ago, while living at Margate. He turned to the Hammond at the Prince of Wales Theatre in London, where a war-time show called 'Strike a New Note' was to earn a long and successful run. He has since that time continued on the variety halls with a team called 'Jerry Allen and his Trio,' which recently made a successful debut on Decca records. Tony Fenton is the youngest of the lot, and whether this is an advantage or not, he may well go far. He actually commenced under the able eyes of Joseph Seal at the Regal, Kingston, prior to touring for Associated British Cinemas. Leaving them to freelance, he has of recent times been Hammond organist for ice skating at the Harringay Arena, London, with spots on the coasts during the summer season.

On the continent, Gilbert le Roy is the only young performer to be found—and France is the source. Gilbert, after extensive tuition by Mme. Andre-Chastel, Paul Silva Herard, and Edouard Commette, was assisted by Tommy Dessere to obtain a position at the Olympia, Paris. There he recorded for Pacific and Typic, and during a visit to London in 1952 he recorded for Saturne at the Gaumont State in Kilburn. He later joined Dereux Electric Organs, and toured Gaumont with one of their instruments. He is at the present time appearing in cabaret in Paris, and also recording for Philips.

It would appear that England is still the last hope as regards future theatre organists, though it would seem that eager newcomers have little chance compared with those who commenced just after the most recent war. Television instead of the theatre might well be a medium for the future, but if that means electronics instead of pipes, then let us keep our organs for as long as possible in the ever changing cinema world!

## Foundation Chamber—4 Tremulants

Foundation (All 10" and 15" wind)  
Vox Humana  
Tibia Clausa

## Main Chamber—4 Tremulants

Main (All 10" wind)  
Vox Humana  
Tuba Horn

## SWELL COUPLERS

Percussion Open  
Orchestral  
Solo  
Foundation  
Main  
Percussion enclosed  
General

## SOSTENUTO ACTION

Accompaniment  
Great

## COMBINATION PISTONS

Pedal 10 (under Accomp. manual)  
Accomp. 15 (Double Touch)  
Great\* 15 (Double Touch)  
Solo 15 (Double Touch)  
Bombarde 15 (Double Touch)

\* Great pistons are second touch and operate all pistons of same number, i.e., Great piston #1 when pushed to double touch, operates each #1 piston on each manual.

## Solo Chamber—4 Tremulants

Solo (All 10" wind)  
Vox Humana  
Tibia Clausa

## EFFECTS (Operated by pushbuttons)

6 Door Bell  
6 Telephone Bell  
6 Surf  
6 Fire Gong  
Auto Horn  
6 Loud Bell  
6 Soft Bell  
Birds (one for each chamber)  
6 Horses Hoofs  
6 Wind Whistle  
6 Boat Whistle  
6 Locomotive Whistle  
6 Chinese Gong

Stage Console cut-out

## BLOWERS

Two 50 H.P. Spencer Orgblo's with direct mounted 50 amp. generators. Blowers rated at 4,000 CFM at 15" and 2,500 CFM at 25" wind. Only one blower used at a time. Second blower is stand-by.

## SWELL PEDALS

Percussion  
Orchestral  
Main  
Foundation  
Solo  
General  
Crescendo



# SPINNING ORGANS

. . . *By the Editor*

**C**OLLECTORS of theatre organ recordings can view with pride the many fine albums that have been released during the past several months. Last October, Bill Huck of Replica fame had been promising a number of "surprises" and lived up to his word with eight high fidelity albums of several well-known organists of the Chicago area. Liberty Records gave us John Duffy and Capitol finally released the long-awaited Don Baker album. More of George Wright's inimitable organ interpretations were released by High Fidelity Recordings with the promise of more to come, while RCA Victor, via the Camden label, saw fit to issue fine collections of a number of the earlier recordings of Jesse Crawford and Dick Leibert. The major recording companies such as Victor, MGM, and Decca have contributed a goodly number of fine discs for the "straight" organ fan and we can only hope that these recording companies will soon enter the T. O. arena and give each of us an opportunity to hear a number of our fine organs performed by capable artists.

The following recordings are for the period August 1, 1955 to February 1, 1956.

## Re-issues on LP

### RCA VICTOR

**Jesse Crawford** (Studio Wurlitzer, Paramount Theatre, N. Y.)  
**Camden 263 12-in.**—"Jesse Crawford at the Organ." Sel.:

A kiss in the dark, La Golondrina, Humoresque, Hasta Manana, Masquerade, A precious little thing called love, Stein song, La Paloma, Birth of passion, Estrellita, Siboney.

**SOLITAIRE RECORDING CO., LTD.**, 686 Bathurst Str., Toronto, Can.)

**John Kiley** (Municipal Auditorium, Boston, Mass.)  
**Cameo 453-10-33** John Kiley at the Wurlitzer:

I'll see you in my dreams, September song, Some enchanted evening, Smoke gets in your eyes, Charmaine, Yesterdays, Indian love call, Laura

**Cameo 484-10-33** John Kiley at the Organ:

One alone, Embraceable you, Intermezzo, Ah! sweet mystery of life, Bewitched, Touch of your hands, When I grow too old to dream, Bali Hai

**Manhattan 100005-10-33** Music for Dreaming:

One alone, I'll see you in my dreams, Intermezzo, Ah! Sweet mystery of life, Indian love call, Laura, Opposite Side "Organ Magic"—electronic organ and piano.

## LP Recordings

### CAPITOL RECORDS

**Don Baker**—(Wurlitzer, Vaughn residence, Los Angeles, Calif.)  
**Cap. T-612-12 in.** "Moods for Listening":

Poem, All through the night, Dancing in the dark, Dancing on the ceiling, Am I blue, Blues in the night, Kiss in the dark, Zigeuner, Waves of the Danube Waltz, Love is the sweetest thing, The very thought of you, You and the night and the music, Zing went the strings of my heart, Fascinating rhythm.

**HIGH FIDELITY RECORDINGS, INC.** (6087 Sunset Blvd., Hollywood 28, Calif.)

**George Wright** (Wurlitzer, Vaughn residence, Los Angeles)  
**R-702-12 in.** "George Wright Plays the Mighty Wurlitzer Pipe Organ"

Slaughter on Tenth Avenue, Tumbling Tumbleweed, Brazilian sleigh bells, Silver moon, Sentimental journey, Anna, Chit chat polka, Crazy rondo, Quiet village, American patrol.

TIBIA • SUMMER, 1956

**R-706-12 in.** "Merry Christmas"

Jingle bells, Christmas song, The little red monkey, Silent night, Deck the halls, Santa Claus is comin' to town, Dance of the sugar plum fairy, The toy trumpet, White Christmas, Holly, Christmas Fantasy.

**LIBERTY RECORDS, INC.** (449 South Beverly Drive, Beverly Hills, California)

**John Duffy**—(Columbia Square Wurlitzer, Los Angeles, California)

**LRP-3004-12 in.** "John Duffy at the Mighty Columbia Square Wurlitzer."

Orchids in the moonlight, I hear a rhapsody, Autumn leaves, Dansero, When you're away, Tea for two, Girl friend, I wished on the moon, If you were the only girl, Bye bye blues, You've changed, Yesterdays, Bells of St. Mary's.

**REPLICA RECORDS** (7210 Westview Drive, Des Plaines, Ill.)

**Leon Berry** (A-Hub Roller Rink Wurlitzer, Chicago: B-Berry residence Wurlitzer.)

**(A) 33 x 507-10 in.** "Glockenspiels, Traps, and Plenty of Pipes"—Vol. IV

Taboo, Doll dance, Alabamy lullaby, Mad about him blues, South Rampart Street parade, Divine tango, Skaters waltz, Perfidia.

**(B) 33 x 509-12 in.** "Beast in the Basement":

The Sheik of Araby, San Antonio rose, Blue Hawaii, Moon of Manakoor, Aloha Oe, Merry Widow waltz, Ukrainian folk dance, Pacific electric trolley waltz, Do you ever think of me? Red River valley, Cattle Call, medley of Anchors Aweigh, Semper Paratus & Marine's hymn, Beer barrel polka.

**Bill Knaus** (Trianon Ballroom Wurlitzer, Chicago, Ill.)

**33 x 508-12 in.** "Swell to Great."

Cumbanchero, Dancing in the dark, Hear my song, Violetta, Five foot two, Twelfth street rag, So in love, Night and day, Fancy pants.

**Kay McAbee** (Wurlitzer, Paramount, Aurora, Ill.)

**33 x 506-12 in.** "Organ Echoes"

Spring, beautiful spring, Long ago and far away, Day by day, Fiddle fiddle, Honeysuckle rose, When Johnny comes marching home, Glow worm, When you're away, Frenesi.

**Al Melgard** (Barton, Chicago Stadium, Ill.)

**33 x 510-12 in.** "At the Chicago Stadium Organ" Vol. II

Stormy weather, Goofers, Carolina moon, In the clouds, Melody of love, Just an echo, Blue champagne, Stein song, Live, love and laugh, Coming around the mountain, Dixie, McNamara's band.

**Eddie Osborn** (Wurlitzer, Hub Skating Rink, Chicago, Ill.)

**33 x 511-12 in.** "Fabulous Eddie"

Medley (In my merry Oldsmobile, On a bicycle built for two In the good old summertime), Baby face, Tiger rag, Maybe, Tipi-tipi-tin, Ballin' the Jack, Washington Post march (?), Sleepy time down south, El Cumbanchero, Blue skies, Hot toddy.

**Arsene Siegel** (Wurlitzer, Oriental Theatre, Chicago, Ill.)

**33 x 513-12 in.** "Matinee"

My treasure, Let a smile be your umbrella, In a little Spanish town, I'm always chasing rainbows, Silver moon, Softly as in the morning sunrise, My blue heaven, Sabre dance, Ramona, Ukulele lady, Viennese Bon Bons, Me and my shadow, Dinah.

**Helen Westbrook** (Wurlitzer, Oriental Theatre, Chicago, Ill.)

**33 x 512-10 in.** "Helen's Holiday"

Toy trumpet, Sleepy lagoon, The harmonica player, Faust waltz, Twinkle toes, The hot canary, Blues serenade, Allah's holiday, Manhattan Serenade, Vienna life.



## FATHER OF THE THEATRE ORGAN

(from page 5)

Sliders were all but obsolete when this organ was built. They were not needed to isolate the stops from others on a common key action, for there were no other straight ranks and a switch would have done as well anyway. And any ulterior objectives which Hope-Jones might have had, such as later brought the renaissance of the slider chest, could have been achieved by chest design which would channel the air in the same way without the defects of slider stop control.

Without the background of Hope-Jones' personal capriciousness and even his love of the unusual, his work is inexplicable. He was a pioneer, but he was also a determined non-conformist. In the case of the crescendo pedal, he maintained that the tone-producing elements of the organ should be individually capable of their own crescendo, as are other instruments. It should not be necessary to add them up for dynamic effect. The concrete chamber with its heavy shutters was the answer. He held to this position consistently except in his largest instruments and the limited number of stops in his organs made a register crescendo more rough than in the standard organ. But that never solved the problem of getting the stops on in sequence while playing with both hands, as every organist must, time and again, whatever the expressive powers of individual stops! Lack of a crescendo pedal could never conceal the inescapable difficulty in building up the registration of a small unit orchestra, for whether by hand or foot, it must be done.

Hope-Jones' methods of enclosure were similarly mystifying until one perceives their underlying personal motives. It is almost self-evident that an expression chamber or a manual is effective to the extent that it can be used, and that the better stops are distributed in several chambers, the more flexible they will be according to Hope-Jones' own philosophy. So when we find only one or two stops given a private expression chamber and a fourth manual (Ethical Culture, N. Y., St. Johns, St. Paul, Minn.) it can only be understood as a dramatic gesture, a way of saying "Look and see how important these stops are; they have an expression all to themselves and can be played from their own manual!" To play a tuba solo against the rest of the organ as an accompaniment did not require such expense as that.

### THEATRE ORGAN REVIEW

brings you illustrated features on famous organs and organists, news items, record reviews, and reports of meetings enjoyed by theatre organ enthusiasts in Great Britain.

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## Improvisation . . .

To the Editor:

I believe I can shed further light on the exciting announcement in your Fall, 1955, issue, concerning the Quinby Orgyphone Laboratory's startling new organ. By a fortunate coincidence I was passing through South Insomnia on a business trip to Ho Ho Kus, New Jersey, at the time the prototype instrument was being voiced.

The instrument is an ingenious combination of all the bad features of pipe and electronic organs. It is, in reality, a compact pipe organ tuned as closely as possible like an electronic, and with the various stops cased in simulated radio speaker enclosures. The effect is amazing.

During my brief visit to the laboratory I was able to watch the forming of the Choir organ's 8' Horribellow stop. This is an interesting hybrid, the resonators being of wood, triangular in shape and with leatherette-covered tongues. The resonators are capped with conical, spotted-metal hats which, I understand, are being furnished quite economically by the Continental Can Company. The stop is a realistic imitative voice very close to that of the pastoral Guernsey, though with overtones of the Holstein in the higher registers.

One stop which is not listed in the advertisement but available in the Swell organ is a most delightful two-rank celeste consisting of a 4' Gaboon and a 3' Spits Flute. The combination produces a sharp, almost metallic beating that blends well with the 16' Vulgaria in the Great organ.

A unique feature of the laboratory, which certainly points up the thoroughness with which Mr. Quinby conducts his operation, is the laboratory chimney which is an actual, working 128' Sub Tibia Sewera. This, perhaps, was an important contributing factor that influenced the recent decision by the citizens of South Insomnia, formerly called Pleasantville, to rename their town in honor of Mr. Quinby's Orgyphone Laboratory.

DAVID A. STRASSMAN  
5506 W. Brooklyn Pl.,  
Milwaukee 16, Wis.

## GEORGE WRIGHT

(from page 9)

including the luxuries of English Post Horn, Krumet, Saxophone and other stop names that titillate the ATOE imaginations. Twenty-two ranks may seem to be a lot of organ for a 1220 seat auditorium, but it was installed so as not to be overpowering. This is really an outstanding theatre organ, and to the best of my knowledge is still used regularly.

"The following year came this message: How long can I stay on at this school in a post-graduate capacity? The authorities were more than willing, but I felt the urge to try my wings in the commercial field. I had spent every possible spare moment for five years in diligent practice and work, work, and more work. The big city of San Francisco beckoned. I ended up in Oakland, just across the Bay.

"The fledgling landed in a Chinese night club at another Style D. Wurlitzer. Some of my experiences at the New Shanghai Terrace Bowl on 10th Street and Broadway would defy telling and postal censorship regulations. For one thing, I shared a dressing room with a fan and bubble dancer named Lotus Lee, formerly Lea La Rae, née Hortense Rozelia Estorga. No, that wasn't a magenta spotlight focused on my face during the floor show organ solo—merely the remainder of a teen-age blush. The establishment had its good points, including a nightly broadcast over an Oakland radio station, and the invaluable experience playing for shows. The organ had been installed with saliva, Scotch tape and baling wire, so my schoolday installation experience put me in good stead. Never a night went by that I didn't have to clean the generator commutator, recover a pneumatic, fix a cipher. Invariably during the day the rats had increased their population inside the console, so this meant a nightly adjustment of the stopkey contacts. All of this, too, for the magnificent sum of \$56.50 weekly, paid by my ever-loving boss Dr. Fong Wan, whose favorite expression was '... Hammond awgun go aw, ee, aw. Wuhlitzuh pop



awgun go ooh, ooh, ooh, all day long.' And so it is with regret that our ship sinks in the west, and we must leave the colorful Orient with its brilliantly-plumaged Tibias and console rats. About that postal censorship . . . well, uh. . .

#### Off to San Francisco!

"Over in San Francisco, Radio Station KFRC had acquired a hybrid organ—Estey-Kimball-Wurlitzer-Morton-Photoplayer-Gottfried—as payment for unpaid bills—from a music store in the city. It was originally a Spencer church organ with seven or eight straight stops on the Swell, another seven or eight "judiciously unified" on the Choir and Great, plus fan tremulants! Elbert Lachelle, long-time staff organist of the KFRC, and his predecessors, had doctored the organ but it still was in a sad state of affairs when I joined the staff in 1941 at the recommendation of Lachelle who had joined the Navy. Begging, borrowing, buying parts and pipes kept George busy, let alone the never-ending job of releathering pneumatics and replacing string, screen door springs, and friction tape. This is the only organ I have ever known that had five straight ranks of different makes of Tibia pipes on the Swell manual at eight, four, twelfth, tierce and two foot pitches, to say nothing of a sixth Tibia in a unit Flue chest to service the Choir and Great manuals. Martin and Fallis, the organ service men, really earned their five dollars a week on that one, but we were all gratified because it sounded terrific over the air.

#### On to NBC

"This hybrid organ finally got the best of me and I moved a bit further uptown in 1942 at the request of the National Broadcasting Company. What a joy to land on a good Wurlitzer in good condition! This 3m/19r job, which NBC purchased from Paramount Studios in Hollywood in 1941 for the outrageous sum of \$1100, was virtually a new organ—all brownskin leather, bakelite magnet caps and originally voiced and finished by the great genius, Jimmy Nuttall. It had been my privilege to express my thoughts about its installation when Paul Schoenstein and Charles Hershman were laying it out for the new NBC building, so it ended up exactly as I wanted it—nothing but pipes and rackboards and percussions in the actual chambers, with all the noise-making regulators, tremulants, and conductors in a sub-chamber. This was a typically fine Crawford-type of Wurlitzer that almost played itself when hands were placed on the manuals, and it was a pleasure to hear some real Wurlitzer sounds once again—Tibia, Krumet, Oboe Horn, Quintadena, Brass Trumpet and all the trademarks.

#### Beckoning to the "Voice of Prophecy"

"No sooner had I caught my breath at NBC when the manager of the S. F. Fox Theatre phoned to ask that I take over the community sings on the Saturday night midnight shows at his palace of passion and pleasure. My thoughts raced back to that opening night in 1929—the voice of prophecy had spoken in the voice of the theatre manager. The deal was all set, but the organ proved to be a disappointment to me. The Mrs. William Fox mentioned in an earlier paragraph had caused several elaborate layers of golden draperies to be hung over the organ grilles in spite of the pleadings of the Wurlitzer installation men. The organ sounded like a mouse in a ball park. After one show I was ready to throw in the towel, especially when the manager would not grant me permission to remove the draperies. An enterprising girl friend and colleague, June Melendy, allowed me to cry on her shoulder over the unhappy situation. Fortified with a suitable stimulating beverage, and a long, sharp butcherknife in hand, (acquired from June's mother,) we entered the theatre late that night, as partners in crime, cut the heavy ropes that supported

the draperies. I must say that Miss Melendy, sealing the iron ladders leading up the walls of the building in high heels, huge picture hat and new mink coat presented a never-to-be-forgotten picture! The dastardly deed committed, and bedecked with about thirteen years of black dirt, dust, and dry rot covering us from head to toe, we truly looked like the Gold Dust Twins.

"The management could not but forgive us. The new sound of the organ was a revelation. The mouse in the ball park had emerged a giant, attuned to his surroundings. I can truthfully say that this is by and large the best theatre organ I have ever played. True, it has its faults and idiosyncrasies as does every organ, but this is the definitive theatre Wurlitzer.

"Soon the Saturday midnight community sing was expanded to a four times daily schedule for Saturdays and Sundays, and the other five days a week followed in short order—by public demand, I'm happy and proud to say. June played on my day off, Wednesday, and occasionally we dragged out the second console and frightened the paying customers with duets.

#### Another Childhood Dream Comes True

"Happy days, those, but soon ended, for in November, 1944, I was called to New York to play a show for NBC. Naturally, as soon as I arrived in New York the sponsor decided to move his show to Hollywood. I stayed and stuck it out. There were many pleasant days in New York in radio—including guest appearances with Paul Whiteman, Percy Faith, Bing Crosby, Perry Como, my own little orchestra on the Robert Q. Lewis Show, and a wonderful seven-year association playing in a trio with Charles Magnante, accordionist, and Tony Mottola, guitarist, on a radio show sponsored by The Prudential Insurance Company. It took the strength of Gibraltar sometimes to put up with the singer on the show, but the musical good times with Charlie and Tony were more than rewarding.

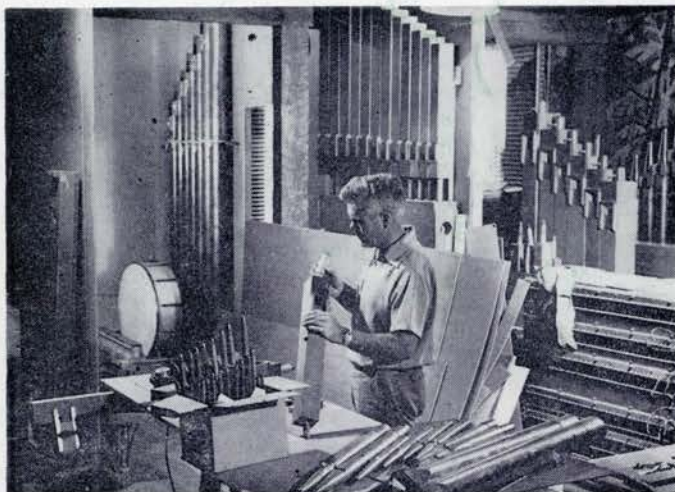
"Came the Paramount Theatre and another childhood dream come true. Here was Crawford's famous organ—even his old dressing room—now presided over by the unbelieving dreamer. Yes, I pinched myself, but there wasn't much time for even pinching—what with sometimes six and seven shows a day to play at the theatre in addition to my radio activities. I really kept the pavement warm between NBC and the Paramount! Yellow Cab profits went up that year—as undoubtedly did those of Goodyear Rubber.

"Now that I think back, it's hard to draw too many New York details from my memory. Time passed so quickly, success came in the musical field, but hanging over it all was the ever present dislike of New York City and having to live there. Gad! Those icy, cold winters—those, hot, humid summers. California beckoned once again, so here I am in Hollywood living a relaxed life once more and never once missing being tied down to a theatre schedule. One relaxed show a day for Don Lee Television allows me to keep my finger in the professional field and permits me ample time for practice and planning new recording repertoire.

"Do I think the theatre organ as such will ever come back? Most definitely my answer must be negative. Where are the organs to play? Who will service and repair them? Who will play them? Does the public want to hear them? I don't think so. Quite a number of us have been lucky enough to acquire these instruments for home installations, but there, I think, it ends. Perhaps recordings may stimulate a certain amount of new interest, but it just isn't in the cards for a medium such as television to get on the band wagon. Space requirements, installation, and service expense don't fit into the picture—with accent on the space requirements. Let's leave the theatre organ to the hobbyists . . . and a wonderful hobby it is. I know—it's mine, too. And I wouldn't have missed a moment of it for the world."



### OUR COVER DESIGN



Belatedly we tender appreciation to Mr. William A. Steward and Steve Singleton for their labors in making possible our attractive covers. Mr. Steward, member of the Conley, Baltzer and Steward Advertising Agency in San Francisco, did the layout while Mr. Singleton, a very capable advertising artist of the firm, did the final scratchboard rendering. "This cover drawing," comments Mr. Steward, "was Steve's first close contact with a pipe organ. He worked from photos supplied by Judd Walton. To get the wood grain and detail, I loaned him an actual Tibia pipe that he carried home and used as a model." Bill Steward's interest in organs dates back to 1935 when he rebuilt a little reed organ, followed by a succession of others each larger than the preceding. It was inevitable that the next step would be a pipe organ, and he eventually purchased a four-rank Wurlitzer from Judd Walton and Bob Jacobus. "We really enjoyed that Wurlitzer." But Bill admits that his wife, Anne, is the organist in the family. It was only a matter of time before the desire for a larger organ asserted itself, and a couple of years ago the Stewards acquired a six-rank Wurlitzer from the State Theatre at Marysville, California, and are at present combining it with their present organ to make a two-chamber, ten-rank job. We wonder if Mr. Singleton became infected with the organ bug. Thank you, gentlemen for a job well done!

Steve Singleton