

*Jan Fricchet*

# **The TIBIA**

**JOURNAL OF THE A.T.O.E**

**GREATEST NIGHT IN ORGAN HISTORY**

*Famous Organs—*

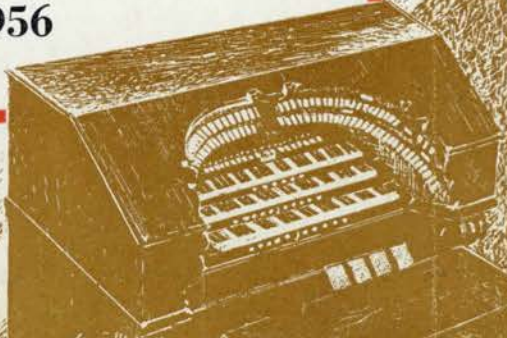
**THE WURLITZER IN  
ACCA MOSQUE**  
Richmond, Virginia

**THE THEATRE ORGAN IN  
BRITAIN**

**Profile No. 3—HERBIE KOCH**

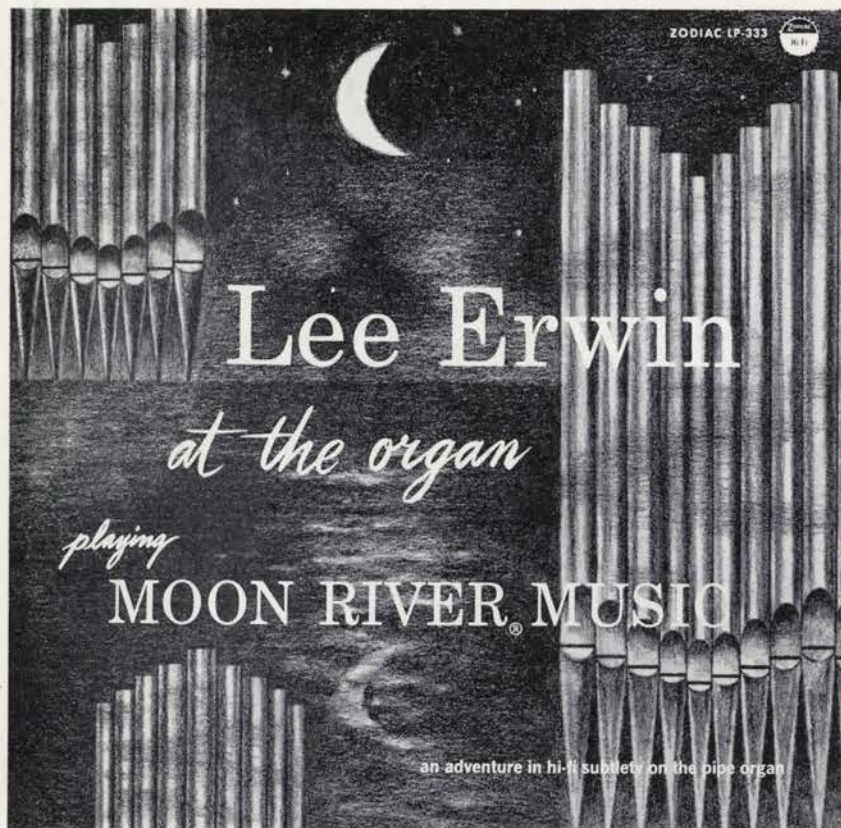
**FALL 1956**

Vol. I, No. 3





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# The TIBIA

JOURNAL OF THE A.T.O.E

FALL, 1956

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In the same issue, a Professional Directory will be made available for announcements of availability of organists for employment and of regular suppliers of organ equipment and constructional material. The rate for this service is \$5.00 per insertion on a contract basis to include four issues, or at a rate of \$6.00 for a single insertion. Each announcement shall be approximately one inch by 2 1/4 inches wide.

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# News, Views, and Previews

BILL BUNCH, who left Seattle last year to accept a position with Aeolian-Skinner, has been appointed to Shop Superintendent at A-Skinner plant. Congratulations! When Bill sits at a Unit Organ it pays to listen. . . . Thanks for this piece of good news; BOB JONES of Edmonds, Washington, joined the Seattle Musicians' Union last May (Local 76) to do occasional relief work at two skating rinks in the area. He enjoyed the 3m/12r Wurlitzer at the Rolladium where he filled in for Mahon Tullis during the latter's vacation. "I find the work very interesting and relaxing," comments Bob, "even after a five hour run for two sessions." . . . Anyone have the specs on the Chicago Wurlitzer store organ that Jesse Crawford used for his early Victor recordings? . . . Received a very nice letter from VENIDA JONES (remember her superlative work on the KMOX studio 4m Kilgen back in the good old days?) who states that she enjoyed the San Francisco Fox organ and meeting Everett Nourse during her vacation in the big city. Venida now resides in Chicago. . . . Miss EUNICE KANEY of Phoenix, Arizona thanks the Editor for sending her a tape of Crawford's Victor recording of "Hawaiian Sandman" and "I love to hear you singing" adding that this was a great favorite of her family and a holiday get-together would never be complete unless this music could be played "over and over again." . . . The organ business is good out on the West Coast according to JUDD WALTON. Another Fox organ, a six-rank Robert Morton down in Visalia has been sold, the seventh to go in recent months. . . . BEN HALL of New York writes that the Wurlitzer at Loew's Richmond has been completely rebuilt during the past year by Harold Warner, including new keyboards from Loew's Norfolk and a pedal clavier from REGGIE WATSON, origin unknown at present. . . . EDDIE WEAVER is still playing three shows a day there (twenty years at the same stand) and has an enormous following. "They really sing in Richmond," comments Ben. "Eddie came out dressed in a sailor suit (to match the movie "Away All Boats") and the entire 8-minute program was devoted to nautical music. The *piece de resistance* was a solo on 'The Sailor's Horn-Pipe' during which Eddie actually did a dance on the pedals. It brought down the house." . . .

Recordings on residence organs are becoming increasingly popular. RICH VAUGHN started the ball rolling with his magnificent Wurlitzer, then BUD WITTENBURG featured Bill Thompson on his own Wurlitzer, and more recently JAY QUINBY's Moller by LEE ERWIN on Zodiac label, and BUDDY COLE's famous Robert Morton which Buddy has exploited on earlier discs, similarly the Wurlitzer in the home of PAUL PEASE which was recorded by DR. ORRIN HOSTETTER some years ago. . . . Speaking of residence organs, HAROLD LOGAN of Niagara Falls is interested in data on how to install a residence organ and wonders if the TIBIA can carry an article covering the subject. Your Editors have had this in mind and we'll see what we can come up with. . . . HELEN WESTBROOK, who did such a commendable job for Replica at the Oriental Theatre Wurlitzer in Chicago, was a big hit at the convention of the National League of American Penwomen for whom she played last April in Washington, D.C. Now a member of the Editorial Board, she has been asked to contribute articles to the National Penwomen's Magazine. Congratulations on this appointment. . . . ANN LEAF is working out on pipe organs again and "you ought to hear her—she's terrific" writes Ben Hall. Your Editor's daughter, spending a few days in New York en route to Winona, dropped up in the Rainbow Room at NBC, seated herself at the same table her "old man" sat at when in the big city last December, and introduced herself. Such are the thrills that we country folks give when we visit the choice nite spots. . . . Why didn't we think of the new page sooner? . . . Part One of the "Profile" on JESSE CRAWFORD will begin in the next edition of the TIBIA. . . . Your Editor was embarrassed when the jacket on REGGIE FOORT's latest recordings stated erroneously that he has every record ever made on a theatre organ. After 21 years of diligent searching he can not

claim this honor. . . . Let us know about organ broadcasts in your area, and schedules. Many of us would like to tune-in.

. . . A story on the Carter W. Gibbs Wurlitzer (he's a cousin of Lady Astor) will be coming up soon from Marvin Anderson, organ enthusiast and mechanic in Phoenix. . . . One of the old Möller theatre organs was recently sold in Oakland out of the Orpheum Theatre which is being torn down. . . . There are now two tavern installations of Wurlitzers in the San Francisco Bay Area: a late Model 165, formerly known as a "D" in Braito's 615 Club in Benicia, and a Model 216 in the "Lost Week-end" in San Francisco, just completed. The Benicia organist is DAVE QUINLAN who has been there for over a year and is immensely popular.

## Report of Chapter Meetings

### The Delaware Valley Chapter

THE FOURTH QUARTERLY MEETING of the former "Eastern Chapter" of A.T.O.E. was held Sunday, May 27th, 1956 at the College Theatre, Bethlehem, Pennsylvania. You may recall that our first meeting was held in this theatre last July at which time the organ was put into daily use by the management. During this past year the organist, LeRoy Lewis, and the maintenance man, Ted Cambell, (both members of this Chapter) have made many improvements in the 3m/14r Möller.

They removed an ailing Clarinet and a tired Tuba and replaced them with two Tibias, one a Möller and the other a Morton. The resources are now as follows:

3 Tibias (each on separate tremolos), Orch. Flute, 2 Diapasons (phonon and horn), 4 strings, Post Horn, Trumpet, Kinura, and a Vox Humana with "cannisters" removed.

A new and very nice tremolo has been devised for the string section. Most of the percussions have been brought out of the chambers and installed in the orchestra pit and illuminated by special footlights. The over-all effect sounds and looks wonderful.

The program was called to order (with organ fanfare, of course) at 11:00 a.m. and after the Secretary-Treasurer's report, the subject of a more specific name than Eastern Chapter was suggested, but since only about half the members were present it was decided to ballot by mail. The next topic was the officers' term of office which has not yet been established. It was decided to vote on this by mail also.

The featured soloist for the day was to have been Bill Floyd, organist of the Paramount, New York, but he was detained at the last minute. Our program chairman, LeRoy Lewis played a number of selections including a beautiful demonstration of the Tibia chorus with "I Dream of Lilac Time." Leonard MacClain followed with a group of numbers from "Roberta" and "Showboat." George MacNeal and Mrs. MacClain took their turns at the console followed by encores by Mr. Lewis and Mr. MacClain. The meeting was adjourned at 2:00. (Bill Moyer).



## About Our Authors

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

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

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

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

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

(Continued on page 19)

## The Relay

### Misuse of Tremulants

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

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

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

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

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

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

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

Ernest O. Houlden  
Burma-Shell Refineries, Ltd.  
P. O. Box 1725, Bombay, India



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

## Preamble

- ARTICLE I. The name of the Association shall be "THE AMERICAN ASSOCIATION OF THEATRE ORGAN ENTHUSIASTS"
- ARTICLE II. The Association shall be a non-profit organization devoted entirely to furthering the ideals set forth in Article III.
- ARTICLE III. The purposes for which this Association is formed are: To Preserve the Tradition of the Theatre Organ, to Further the Understanding of the Instrument and its Music, and to publish a periodical to be called "THE TIBIA."
- ARTICLE IV. May it be expressly stated that the use of the name of the Association (A.T.O.E.); its publication, THE TIBIA, or its letterhead must be for the good of all the group and not for personal gain and that the Officers of the local chapters will be held responsible for any such use, in poor taste, of the good name of the A.T.O.E.

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

### SECTION I. MEMBERSHIP

- ARTICLE I. The membership of the Association shall consist of individuals interested in furthering the purposes of the Association as stated in Article III of the Preamble.
- ARTICLE II. An honorary member shall be chosen by the members at the annual meeting each year who will enjoy the privileges of membership without the payment of dues for the ensuing fiscal year, and who shall serve as an honorary member of the Executive Committee with power to vote for the ensuing fiscal year.

### SECTION II. MEETINGS OF MEMBERS

- ARTICLE I. The policies of A.T.O.E. shall be determined at an Annual Meeting of Members, to be held at a place to be designated by the Executive Committee on the first Saturday in February of each year.
- ARTICLE II. A special meeting of members may be called by the President, with the approval of the Executive Committee, and shall be called by him at the request of 10 members.
- ARTICLE III. At least four (4) members of the Executive Committee and one (1) of the Executive Officers shall constitute a quorum for a meeting of the Executive Committee. The members present at an annual or special meeting of members shall constitute a quorum.

### SECTION III. ADMINISTRATION

- ARTICLE I. The business and property of the Association shall be administered by the Executive Committee and the Executive Officers. Meetings of the Executive Committee shall be held at least once each year immediately after the annual meeting of members, and at any other time necessary to handle the affairs of the A.T.O.E. as determined by the Executive Officers.
- ARTICLE II. The OFFICERS of this Association shall consist of the President, Vice-President, Secretary-Treasurer, Editor, and seven (7) Executive Committee members.
- ARTICLE III. The President, Vice-President and Secretary-Treasurer shall be elected each year at the annual meeting of the members. Three (3) members of the Executive Committee shall be elected at the annual meeting of the members held on the odd-numbered years, and four (4) members of the Executive Committee shall be elected at the annual meeting of the members held on the even-numbered years. The Editor shall be elected by the Executive Committee at its annual meeting.
- ARTICLE IV. Duties of the Executive Officers and the Executive Committee.
- President:* 1. Preside at all meetings of the A.T.O.E., or arrange for a presiding chairman in his absence or as the situation may dictate.

2. Act as Chairman for all meetings of the Executive Committee.
3. Call together meetings of the members and those meetings of a special nature on approval of the Executive Committee.
4. To act on matters of policy and business relating to the Association and the publication when approval from the Executive Committee is impossible or the delay in obtaining such approval would result in a hardship to the best interests of the Association or publication.
5. To appoint such committees and individuals as he deems necessary in aiding him in his efforts to carry out the business of the A.T.O.E.
- Vice-President:* 1. To assist the President.
2. To assume the duties of the President in his absence.
- Secretary-Treasurer:* 1. To take care of correspondence relative to the Association.
2. To assist other officers in preparation of reports.
3. To keep account of receipts and expenditures of both the Association and the publication.
4. To sign checks and otherwise dispense the monies of the Association in payment of debts accrued by the Association and publication.
5. To report on the finances of the Association at the meetings or at the request of the President or Executive Committee.
6. To prepare written reports annually for the benefit of the members.
7. To determine the status of a Chapter as stated in Part 1. of Section IV.
- Executive Committee:* 1. Make decisions regarding the policy and business of the Association when a referendum to the members is not convenient. Such decisions must have the approval of the President.
- Editor:* 1. In general, to be responsible for the publication of the Association's periodical, THE TIBIA.
- a. Obtain, edit, and prepare material for inclusion in THE TIBIA.
- b. Work with the publisher in preparing the material for publication in THE TIBIA.
2. Appoint a staff to aid him in securing material for publication in THE TIBIA.
3. It shall be his right to ask for and receive reports from the Secretary-Treasurer and the various Chapters for use in THE TIBIA.

### SECTION IV. CHAPTERS

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

- ARTICLE I. That the request for a charter be submitted in writing and be signed by at least ten (10) members in good standing who will be members of the chapter, as determined by the Secretary-Treasurer, together with a list of the names of the members who will serve as Chairman, Vice-chairman, and Secretary.
- ARTICLE II. That a copy of the minutes of each meeting be submitted to the Executive Committee on demand, together with a roster of those in attendance.
- ARTICLE III. That the charter shall be issued for a period of one (1) year with automatic renewal so long as the membership in the chapter shall not be less than ten (10). The Executive Committee shall have the right to withdraw a charter if an investigation shall determine that continued existence of a Chapter's Charter is detrimental to the purposes of A.T.O.E., subject to review at the next annual meeting of members.
- ARTICLE IV. Additional dues may be levied by a chapter for its own purposes after approval of the amount to be levied by the Executive Committee, subject, however, to a 2/3 majority vote of the chapter members approving the additional dues levy.
- ARTICLE V. That each chapter be required to hold at least four (4) meetings each fiscal year.

### SECTION V. DUES AND FINANCES

- ARTICLE I. Each member shall pay to the Association's Secretary-Treasurer \$4.00 per year, which sum shall be due and payable on July 1st of each year.
- ARTICLE II. The said annual dues of \$4.00 shall be the total of the member's obligation to the Association.
- ARTICLE III. The membership and fiscal year of this Association shall be from the 1st day of July of each year to the 30th day of June of the following year.

### SECTION VI. AMENDMENTS

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



# FATHER OF THE THEATRE ORGAN

## The Remarkable Story of Robert Hope-Jones

. . . Alexander Turner, SSB

**Concluding the story of the trials and tribulations of an inventor beset with the problems of business—but who, in spite of his financial troubles, is revered by all who find pleasure in the sound made possible by his inventive genius.**

**O**F ALL HIS WORK, the Ocean Grove organ most vividly seized the imagination, and it symbolizes in a way, the musical life of the times. It had only thirteen ranks and was smaller than many of Hope-Jones' others. But what it lacked in numbers it more than made up in lung power and could outblow almost anything else. Apparently it was on this basis that it was so often billed as "the largest organ in the world," a title which it bequeathed to many Hope-Jones' organs which later appeared in moving picture theatres.

Ever since Worcester Cathedral, Hope-Jones felt impelled toward a goal of 100-inch wind pressure. It was a simple, round, impressive figure, perfectly calculated to electrify the imagination. It was never realized and a far lower pressure led to the results we have already seen at Worcester. Here again at Ocean Grove the completed scheme was to have such a stop, and here again it was not achieved. But there were a reed and a diapason on 50 inches which were bolted to the chests to keep them from blowing away. Thirty years later when double that pressure was first achieved—in another organ a few miles away on the same Jersey coast—the blower exploded and embedded its rotor blades in the concrete lining of the blower room.

The Ocean Grove organ may not have had 100-inch wind, but its two stops on 50 inches, its valvular diaphone, and its other features were heard round the world. The climax of an afternoon recital was *THE STORM*, in which the organist began by playing a hymn on the *Vox Humana*, introduced soft dissonances which were then built up to a terrifying roar when, with all stops drawn, he would flounder on as many pedals and keys as possible. This din would gradually subside to disclose the *Vox Humana* once again, enhanced by the chimes, sounding a hymn as if in a distant church.

No one could remain unmoved. Those who did not make an awe-struck departure would often congregate about the console where Hope-Jones himself was frequently in attendance to explain the latest marvels of scientific organ building, his great head of fuzzy white hair clearly visible from the remotest reaches of the large auditorium. The reader will probably know that the Ocean Grove organ was installed outside the auditorium, in concrete chambers especially built for it twenty feet below the auditorium, and that the sound was brought into the auditorium by concrete-lined ducts. Across the entire front of the building, above the choir, the dummy pipes spread, and picture post cards of this impressive view appeared with a sign spread across underneath, "The Hope-Jones Organ Company."

Ocean Grove proved to be quite a tourist attraction, and the National Association of Organists held several conventions there as some of its leading lights, notably Tali Essen Morgan, were disciples of the master. It is interesting to listen once again to Hope-Jones' own words as he addressed the delegates persuasively, pointing out the advantages of

inclined and movable keyboards adjustable for distance from the bench, of his many innovations and objectives. "By using a cement construction I am able to obtain vastly superior results. A cement box when closed with my patent aluminum vacuum shutters with sound-trap joints will reduce the power of any stop many thousand per cent. . . . In organs I build, all pipes are enclosed in cement boxes and thermostats and tiny electric radiators insure temperature at an even level. The organs are in tune whether the church be warm or cold. Is it not obvious that every stop and every organ console should, as a matter of course, be enclosed? For some years I have never built an organ on any other plan and I believe that the plan must eventually be unanimously adopted. . . ."

"What would we think of the orchestral conductor who said 'you double basses, trombones, and bass tubas, and so on represent the pedal organ. You must never play with expression. Always play at full power or stop playing altogether. You strings represent the diapason tone and the great organ. You must either play full power or stop altogether. The clarinets, flutes, and oboes will put in the expression' . . ."

Of his pedal tonal design, he said, "The foundation department contains the Diaphone, Tibias, and two or three Diapasons. The string department contains a couple of mild and robust Gambas, two or three very keen *Viole d'Orchestres*, a Quintaton Flute for furnishing the deep body tone often heard in strings, a *Vox Humana Celeste* and perhaps my new *Vox Viola*. The woodwind department contains the Oboe, Orchestral Oboe, Clarinet, Cor Anglais, Kinura, Concert Flutes, and the like. The brass department contains the Trombones, Trumpets, and Tubas. The percussion department embraces the tympani, drums, triangle, glockenspiel, chimes, and so on. . . ."

"The old idea that reeds are unreliable and need frequent tuning must be abandoned. You see thick reed tongues that are once and for all screwed into place and tuned—no tuning wires are provided. The reeds stand in tune as well as the flue pipes. . . . Pizzicato touch was first used in the organ I built about the year 1895 for J. Martin White, Balruddery, Dundee, Scotland. . . . It is generally applied to the couplers. Let us draw the Swell-to-Great coupler at pizzicato touch and have a diapason speaking on the Great and an 8' flute on the Swell. If we now strike a chord on the Great Keys the Swell will also speak at the moment of striking, but will instantly become silent again, leaving the Great Diapason alone. The percussion effect thus produced is at times valuable."

And, in a more prophetic vein, "I frankly declare myself in favor of the bold introduction of the organ into the secular field. With the advantage of these great powers of flexibility and expression that I have described and with the



new range of tone colors now available, there is no reason why the instrument shall not be modified and introduced freely into public halls, theatres, hotels, restaurants, parks and other pleasure resorts. But gentlemen, if we are going to do this we must frankly set on one side all our conservatism—all our traditions born of church use—and we must approach the modified organ as a new instrument. We have heard much said against 'degrading the organ' and 'prostituting our art.' I cannot see the matter in this light. . . . (The) public will have light and popular music and if any of you organists are minded to meet the demand and have an instrument to enable you to do so, I fail to see that you thereby hinder yourselves from performing the highest classical compositions on the church organ when the proper times and seasons arrive."<sup>o</sup>

In 1912 advertisements were appearing for "well educated young men with high piano or organ technic and exceptional musical temperament, to study and play Hope-Jones Unit Orchestras. Hotel, theatre, and other positions at good remuneration guaranteed. Address: R. Hope-Jones, North Tonawanda, N.Y."

#### Financial Difficulties

New York headquarters of the Elmira company were in an appropriately unconventional building of Moorish decoration at 41 Union Square. It still exists and deserves a reverent glance at least from any passing organ enthusiast. In 1907 Union Square had not become a focal point for political agitation, but was still a center of fashionable business and the arts. Charles Dana Gibson was setting the type for feminine beauty and few more popular writers were being published than O. Henry whose haunts were a block east on Irving Place. New York's cultural life centered in Stanford White's National Arts Club, a short walk north on Gramercy Park. Here Hope-Jones would entertain his colleagues at dinner with his engaging discussions of his work, absent-mindedly consuming all the rolls and illustrating his discussion with a blue pencil on a legal sized envelope. These were always with him for sketching his inventions.

At home in Elmira he worked indefatigably on the new devices which emanated from his fertile mind. Inspiration would often strike in the middle of the night and he would bolt off to the factory drafting room, there to wait impatiently until the men arrived and the device could be put into instant production and become part of any organ then in progress. Only the faithful Mrs. Hope-Jones would prevent his going off without his coat and hat in his haste.

But all the enthusiasm and fertility did not satisfy the creditors. The company had been incorporated in 1907, the year of the great panic, and was undercapitalized from the start. No doubt the directors, after two years of fine showmanship, were beginning to realize that more than ardor was necessary to keep the books balanced. A practical organ man who could interpret them to Hope-Jones and Hope-Jones to them might keep things straight. R. P. Elliot who had organized the Austin Organ Company, and who was its secretary when Hope-Jones arrived, was now returning from a year abroad to head another organ adventure. He was met at the pier in New York by Hope-Jones and rushed directly by train for Elmira. When he returned three days later it was as president of the company. A translator was certainly needed, for Hope-Jones spoke one language and the financial interests, another.

Of Elliot's administration, *The Diapason* could report in its first issue (January 1, 1909): "Since he has been in that office provision has been made for quadrupling the capital of the company and extending its facilities to a point said to be beyond anything existent in the organ world. And in it all the leading subject of this article is that at least a

\* Reported in *The Diapason*, October 1, 1910.

genius and a great man shall come into his own; that the work of Robert Hope-Jones, happy combination of scientist, artist, musician, and inventor, henceforth shall be unhampered by lack of capital or the facilities for expression." By the end of the year the factory employed seventy men and was shipping a new organ every three weeks.

Hard times were still to come. With the executive offices in New York, there was no one in Elmira to hold the reins on Hope-Jones. Conditions did not improve sufficiently and soon there were troubles again, even with the new capitalization.

But during the company's three years many had caught the infectious enthusiasm of its leader—among them, Theodore N. Vail, who as president of American Telephone and Telegraph Company and a director of the organ company, had some reason to understand the dim financial prospects. Nevertheless, he saw an opportunity to serve a personal objective in such a fascinating, idealistic and esthetic enterprise with its worthy religious associations. His native village of Brandon, Vermont, needed an industry to occupy its townfolk, mostly farmers, during the long and unproductive New England winters. What better or more appropriate industry could it have than the organ company? He summoned Hope-Jones and Elliot to his home and presented the plan to them. He would underwrite the company personally and it could carry out its work unhampered by fiscal worries. Brandon would have a worthy industry and its name would be heard throughout the world wherever its fine products were known. After dinner Hope-Jones retired to the garden, leaving Vail, Elliot and other directors to discuss the plan privately; as Elliot should know of the private problems which might arise from Hope-Jones' presence. There had been an incident in Elmira and the company paid a \$500 fine. Vail pondered the matter soberly.

"I will go through with it," he said, "since I have already given you my word. But under these circumstances, I would rather not."

This sad turn of events was the beginning of the end for Hope-Jones, though he did not realize it then. Mr. Elliot, the steady influence, took his leave to join W. W. Kimball as Eastern Manager. The Elmira company was sold, the materials, patents, name, good-will, Hope-Jones himself, and some of his key men were taken over by a manufacturing company in North Tonawanda. It was a strange and unhappy union as ever did happen: a man of mercurial charm and prolific inventiveness on the one hand, and a production line on the other. The purchasers were not unnaturally anxious for profits. Hope-Jones was given a contract with a substantial consideration, payable over a period of years and set at designing instruments for mass production. The theatre organ was making its appearance. An Aeolian Palace was being built on every block having as a headline attraction, "the largest organ in the world" which "cost \$100,000."

Church organ business was of secondary interest to the new proprietors who were more at home in a different atmosphere, having supplied music to the entertainment business for some years previously. But the organ in the Ethical Culture Auditorium, contracted to Elmira, was built at North Tonawanda, and a contract entrusted to the company for an instrument in the Baptist Temple, Philadelphia. The few church organs built thereafter were quite overshadowed by the large theatre output. The fanfare and flourish of the Elmira period with its full-page advertisements shrank to a few single column inches of copy from Hope-Jones' own adroit pen.

Apparently Hope-Jones was not aware of what was to come. As Mr. Elliot put it, "the grass was always green over the hill for him." The factory was large, its facilities complete, and an aggressive sales staff worked from shore to



# Hope-Jones Organs

Place	Building	Date	Size	Comments
Elmira, New York	Park Church	1906		Built by Skinner
Rochester, New York	First Universalist		3-	
Brooklyn, New York	Hanson Place Baptist		3-	
San Mateo, California	?			
St. Paul, Minnesota	St. John the Evangelist	1910	4-15 + bells	With provisions for a 5 stop 2m gallery organ. Enclosed: 1 Foundations, 2 Tuba, 3 Swell and Choir Console Picture in The Diapason 2/10
New Orleans, Louisiana	Touro Synagogue	1910	4-10	4 chambers
Buffalo, New York	St. Paul's Cathedral	1908	4-	4 chamber Unit orchestra with conventional manual names. Spec in Miller
Batavia, New York	State School for the Blind			
Irvington-on-Hudson, N. Y.	?	1909		
Jersey City, N. J.	?	1909		
Buffalo, New York	Statler Hotel*			20 ranks including percussions. Two consoles, playable in dining room and in Banquet hall.
New York, N. Y.	Ethical Culture Auditorium*	1910	4-	Contracted to Elmira and built by successors
San Francisco, Calif.	St. Lukes Church	c1910	?-14	40 stop tabs, 1034 pipes, 3 chambers
Ocean Grove, N. J.	Ocean Grove Auditorium	1908?	4-12(?)	
Denver, Colo.	Paris Theatre	1913		
Chicago, Ill.	Cort Theatre	1912		
Philadelphia, Pa.	(Grace) Baptist Temple	1911	4-15 + 5 perc.	10"-32" pressure
Pittsburgh, Pa.	Fort Pitt Theatre			

\* Built at North Tonawanda

shore to scatter its blessings. Once the 'models' were rolling off the production line there was instant opposition to change. The original designs were standard for a long time before larger instruments were offered to widen the sales opportunities.

But Hope-Jones' ardor was not dampened by mere policy. He had the confidence of the men whom he always encouraged in a most gracious manner, and generously credited for their contributions to the organ which bore his name. The men were eager to cooperate, but the management was not. He must not interfere with standardization. There were to be no free improvements, no love-offerings to purchasers. When this policy was disregarded stronger orders were issued—but to no avail. No interpreters were needed here, only results in the language of the balance sheet. Every manner of threat and promise was invoked to keep him in line. When these failed Hope-Jones was forbidden to enter the factory and the guard was given orders to exclude him. He would receive full compensation according to contract but must stay away from the factory and away from all instruments under construction. He could sell under direction if he so wished, but was not forced to do so.

This sort of thing could not last long. Hope-Jones began to turn his attention elsewhere. He and Mrs. Hope-Jones spent some months at the Hotel McAlpin in New York—an existence which he frankly said he could not endure—his active mind must have an outlet. Old colleagues were forming the Marr and Colton Company in Warsaw, New York, and invited him to join them. Once again there seemed to be a promise of better things. He went to Rochester for consultation with his attorneys but the answer was again no. His contract was binding and he could not break it.

Handforth, a brother then resident in Peru, had been visiting Hope-Jones and his wife in Buffalo. When he received the bad news, Hope-Jones wrote to his wife, "something had burst" in his head. He checked out of the Hotel Seneca and wired to Handforth, who was about to sail for home. Would he return to Buffalo immediately to be with his wife. Then he rented a room in a house on George Street,

almost within the shadow of the First Universalist Church which had one of his best organs.

When he failed to appear the following day, the landlady entered and found the last example of his ingenuity. He had attached a rubber tube to the gas jet and fitted it with a T outlet. One end was firmly taped with adhesive to his mouth, which was sealed closed. Gas escaping from the other was ignited, and he thus asphyxiated himself. He had firmly bound himself to a chair so that there would be no danger to anyone else. His death occurred on September 13, 1914. A coroner issued a verdict of suicide while insane.

Interment was at Elm Lawn Cemetery, North Tonawanda with the Rev. G. Sherman Burrows officiating, assisted by the Rev. A. S. Moiser. His old associates from the factory were pall bearers and many warm friends came from distant points to pay their final tribute. Associates provided funds for a memorial which was executed in keeping with his history. Above the grave was raised an enormous granite cross, eight or nine feet tall, inscribed only with the dates of his birth and his death, and the signature which had come to mean a new era in the history of the greatest of musical instruments.

Mrs. Hope-Jones, at first unable to recover on his contract, was later granted a monthly pension and presently returned to England to spend her remaining years in invalid retirement. Shortly after her death, Mr. Elliot received a letter from an intimate saying that one of her last wishes was that he be told of her appreciation for his long, faithful friendship to her and her husband.

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# PROFILE NO. 3

## HERBIE KOCH

... M. H. Doner

Another in the series directing the spotlight onto the life and activities of the "greats" at the console. Mr. Koch's wide experience ranges from his first appearance at the age of 15 until his retirement (probably temporary) from radio and TV after 37 years of continuous appearances.

**T**WENTY-TWO YEARS of radio broadcasting from the Organ Studio of WHAS, Louisville, Kentucky, attests the popularity of Herbert Lee Koch, native son of this great metropolis which boasts a population of 500,000 people. Two years ago, in a TV popularity contest, conducted by Louisville's *TV Press* magazine and in which more than 3300 votes were cast, Mr. Koch walked off with top honors as the most popular male personality on TV in the area!

Last June, Herbie, father of two married daughters and grandfather of four ("more to come, I understand"), a Scottish Rite Mason (32nd degree), a Shriner, and a Kentucky Colonel, retired from radio and TV work. "I wanted," said Herbie, "to get out before the public tires of me. I'd like to be home once in a while, and my wife thinks I'll live longer if I don't carry such a heavy schedule." An admirable reason to be sure, but we would have to inquire of Mrs. Koch whether her talented husband has achieved his goal. For we note that Herbie is now a teacher with the Baldwin Piano Company, demonstrates Baldwin organs, composes music (he's one of Kentucky's leading composers), plays the 4m/36r Austin at First Church of Christ Scientist, is Associate Organist of the Scottish Rite Temple, is Organist and Choir Director at the B'rith Sholom Temple, and concertizes in the Louisville area. It sounds like a full program, Herbie!

Maestro Koch, to quote from *TV Press*, "has a history of performance which is unmatched in the south." His programs, which begin with the signature tune of "Deep

Purple" include church music, concert numbers and popular melodies, embellished with outstanding local artists, pianists, folk singers, violinists, operatic singers, and vocalists for variety. Such is the music Herbie has delivered to his vast radio audience for so many years and why a WHAS-TV producer jokingly cited organist Koch as "Guardian of the Balance."

Born in Louisville in 1904, he was but 15 years old when he made his first public appearance. It came about like this: it became necessary to hurriedly find a substitute organist to preside at the organ in Louisville's Rialto Theatre. They found young Herbie on the tennis court in his tennis clothes—and this is what he wore at the console. The lad took over, got the job. Since formal dress was required at the Rialto and Herbie could find no tuxedo trousers to fit him, he settled for knee-length trousers. The Management simply placed a screen around the console to hide his legs from the audience. The organ was a three manual Pileher, one of the first provided with a mechanism for elevating the console from the pit.

This was about the time young Koch started studying music seriously. By 16 he conducted the Louisville Conservatory of Music orchestra. Later he studied at the Cincinnati Conservatory of Music and during his sojourn in France some years later studied under the great master Marcel Dupre.

### At the Top in the 20's

Mr. Koch's first organ work was accompanying the silent movies and he recalls one of the early films "The Birth of a Nation" which would certainly tax the musical prowess of any organist. When sound movies made their appearance, Koch was featured as solo organist and in such capacity joined the Paramount Publix circuit and toured the United States. His appearances included the Paramount (formerly Riviera) Theatre in Omaha, Nebraska; the Palace in Dallas, Texas; the Paramount in Des Moines, Iowa; the Majestic in San Antonio, Texas; the Circle in Indianapolis, Indiana; the Denver Theatre in Denver, Colorado; Shea's Theatre in Buffalo, New York where he succeeded Henry Murtaugh; the El Granado in Havana, Cuba; the Saenger in New Orleans (4 years) where Mr. and Mrs. Koch performed on twin organs—a four manual Marr and Colton.

### "Daddy, please!"

It is always interesting to note unusual incidents in the life of a theatre organist and Herbie has had his share. Back in 1926, at the Saenger theatre in New Orleans, Herbie takes over at console as Ted Lewis and Betty Compson leave the stage. The console rises in the purple beam of light and the organist goes all out on "Carolina in the Mornin'."

Herbie at the console of the 4m/18r Kilgen in the studio of WHAS, Louisville, Kentucky, where he played for twenty-two years.





The first "Golden Age of the Wurlitzer" was just drawing to a close when this picture of Herbie Koch was made at the console of the organ in the Paramount Theatre, Des Moines, Iowa.



"China Town" and "Sleepy Time Gal." The audience applauds lustily and at that moment he feels a tug at his trousers—it is his four year old daughter, Mary Lou, and she lets it be known in the glare of the spotlight, that she must answer the call of Nature. The audience, taking it all in, of course, roars with delight. . . . At Dallas, the seat support collapsed and he fell twenty feet to the bottom of the orchestra pit. He averted a panic in Denver when during a fire, he played "Hail, Hail, the Gang's All Here."

Looking through our files on Mr. Koch we found this interesting news clipping, dated March 2, 1929 regarding his engagement at the Riviera in Omaha: "Herbie Koch was the feature this week when he brought to a dénouement his mystery organ playing by parading up and down the aisles playing the mighty theatre organ on a tiny keyboard strapped in front of him. A trailing cable of wires served as a connection to the big console."

During those golden years in the 20's, Herbie toured the country with Norma Talmadge, Ben Bernie, the Ritz Brothers, Ben Turpin, Monte Blue, George Jessel, the Mills Brothers, Dorothy Mackaill, Ken Murray, Joe Penner, Harry Richman, Ginger Rogers, and Eleanor Powell.

His tour of the theatres carried him to London, England where he broadcast nightly programs over the British Broadcasting System from the Dominion Theatre from its 3m/12r Compton, an organ familiar to those possessing the recordings of Frederick Bayco and Allan Brown. This theatre was totally destroyed in World War II by enemy action. Four recitals by Mr. Koch were broadcast from the B.B.C. Theatre Organ. Theatre engagements brought him to Havana and Paris.

Upon his return to the United States in 1933, Mr. Koch accepted his first radio job at WHAS and except for a brief interlude as a producer in Chicago and as musical director for WHO, Des Moines, Iowa, has remained with the station until his recent retirement.

#### Designs Largest Radio Studio Organ

Mr. Koch designed a special Kilgen organ for WHAS and initiated a coast-to-coast network (C.B.S.) program called "Keyboard and Console"—a half hour program on Saturday afternoons. The organ, initially a 3m/12r job, was rebuilt in 1937 and enlarged to 4m/18r in 1949, bringing the total cost of the organ to \$75,000 and claimed by Koch to be the largest radio studio organ in the country, was designed to handle secular music, concert numbers and the "zip and zing" of jazz.

The console is ebony trimmed in silver. The organ has 320 tablets, 10 combination pistons on each manual plus 10 general pistons. Each manual has a release bar over the stops and there one general release tablet, plus a full set of couplers in all directions—16-8-4. The stop list is as follows:

Open Diapason	16-8-4	Xylophone	8-4
Violin Diapason	16-8-4	Vibraharp (electronic)	8-4
Flute (Concert)	16-8-4-2-2 2/3	Chrysaglott	8-4
	1 3/5	Sleigh bells	
Vox	16-8-4	Tom Tom	
Orch. Oboe	8-4	Glockenspiel	8-4
Tibia	16-8-4-5 2/3-	Chinese Cymbal	
	2-2 2/3	Triangle	
Solo Violin	16-8-4	Cymbal	
Solo Violin Celeste	16-8-4	Snare drum	
Viole de Orch.	16-8-4-15th	Shuffle drum	
Viole Celeste	16-8-4-15th	Bass drum	
French Horn	8-4	Wood block	
Trumpet	16-8-4	Kettle drum	
Tuba	16-8-4	Chimes	
Oboe Horn	8-4	Orch. bells (repeating action)	
Clarinet	16-8-4	Piano (now disconnected)	
Kinura	8-4	Auto horn	
Post Horn	16-8-4	Castanets	
Tremolos—Vox,	16-8-4-2	Tambourine	
Tibia, Solo reeds,		2nd touch on accompaniment and pedal	
strings, accompaniment, plus 1 for Church that affects whole organ (very light).		6 toe pistons	

Two recordings of this organ were made available a few years ago by Mr. Koch via Acme Records: 981 (The Petite Waltz, The Waltzing Cat) and 980 (Valencia, Charmaine). These discs unfortunately are no longer available and we are hopeful that Mr. Koch will soon be given another opportunity to put his fine organ interpretations on disc and tape.

One of his programs, "Dream Serenade," was heard for more than 5000 broadcasts over a period of fifteen years. The program catered to a variety of musical interests and was interspersed with bits of poetry. Police, crossing the city's parks in late evening told Herbie that the air was filled with his music coming from parked ears. Herbie received many complimentary letters from fans in cities far and wide and, during World War II from the South Pacific. Since his retirement from the air waves congratulatory letters continue to come in from all parts of the country.

Congratulations, Mr. Koch, on a splendid record of achievement during your long career as an organist and for your many years of productive service for WHAS and WHAS-TV. We know that millions of radio and TV fans are missing your delightful organ music. Your successor, Johnny Shrader will, we trust, keep your great Kilgen alive and we wish him every success.



# Greatest Night in Organ History

... E. J. Quinby

When most of the "greats" among theatre organists get together for a jam session at the console of one of the larger Wurlitzers, and when their audience is composed almost entirely of real organ enthusiasts—one can well imagine that organ history would be made. And it seems that it was, too.

**A**DMITTEDLY, with such an ambitious title there may be some who would question its authenticity. However, I have it directly from the lips of hundreds of organ fans who were present on the occasion and who agree with me that there has never been such a large gathering of professional organists and organ fans that met under such pleasant circumstances and had such a good time. The occasion was in the middle of the A.G.O. convention in New York City during the week of June 24, 1956. Through the diligence and resourcefulness of the American Theatre Organ Enthusiasts, many of whom are also members of the American Guild of Organists, arrangements were made for access to the big Wurlitzer in the Paramount Theatre at Times Square, conceded by many to be the greatest Wurlitzer ever built. Failing in their efforts to entice Jesse Crawford back to the scene, the members of these two organizations succeeded in arranging to bring George Wright across the country to perform for this blue ribbon audience. (Both of these gentlemen are familiar with the New York Paramount organ through long experience there.) An unfortunate automobile accident in which he was badly injured prevented George Wright from fulfilling this engagement. However, we had the good fortune to secure Ray Bohr for the occasion, a great favorite with the vast audiences who attend Radio City Music Hall these days.

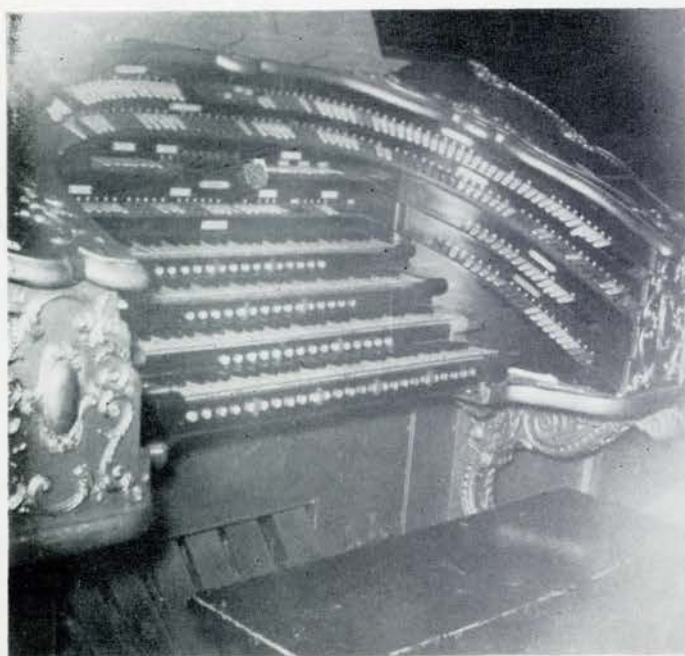
The tightly packed schedule of the A.G.O. convention provided a solid week of recitals by top ranking world famous organists on some of the finest instruments in exist-

ence, such as the newly rebuilt organ at St. Thomas Church, and the organs at St. Bartholomew's Church, Riverside Church, and the Cathedral of St. John the Divine. There was even an "organ" recital at the Lewisohn Stadium for which the Allen Company furnished a portable electronic instrument. The big names included M. Pierre Cochereau of Notre Dame Cathedral, Paris, who played the dedication recital on the new organ built by Shantz at the newly opened Newark Cathedral. Virgil Fox, Claire Coei, E. Power Biggs, Alexander Schreiner, Catherine Crozier, Charlotte Garden, and a dozen other distinguished masters of the console played during the gala week. This background is mentioned here to show the calibre of musical entertainment furnished during this convention, tickets for which sold at \$25.00 (exclusive of the banquet at the Waldorf Astoria). Thanks to the efforts of Dick Simonton, arrangements were made to admit members of the A.T.O.E. to the Paramount affair at a reduced rate.

## A Late Start

The Paramount Theatre could not be made available to the A.G.O. and A.T.O.E. members until the bewitching hour of 2 a.m. After the Tuesday 11 p.m. closing of Virgil Fox's musical service at the big Riverside organ, the visiting organists and organ fans had about three hours to kill, during which time they found their way into various night spots in the vicinity of Times Square, with the result that they arrived at the Paramount Theatre feeling no pain. This blue ribbon audience of organ people was, therefore, in a carnival mood to start with. They had come to have a jolly time listening to a jolly good organist at a jolly big organ. Ray Bohr more than exceeded their expectations. Having recently finished recording this organ for RCA Victor (The Big Sound), Ray knew where to find everything at this complicated console and he turned out a masterful program of lively theatrical character in spite of the fact that none of the combination pistons were available. When he led off with the familiar Widor Toccata, noticeable murmurs rose from the audience as they commented, "THAT old chestnut!" This quickly turned into expressions of amazed delight when, super-imposed upon this difficult composition, they heard the popular song "This Can't be Love." How Ray ever accomplishes this seemingly impossible feat is his own secret. When he had finished, the audience was not content with mere applause—they stood up, they stomped, they hollered, they whistled. Never before has such a gathering of normally dignified, serious professionals been observed to indulge in such enthusiastic abandon along with the Fans. To this writer, it was almost as thrilling as the performance itself, and Ray had plenty more to offer, over which they expressed similar enthusiasm, once the ice was broken.

Those of us who knew the organ and the auditorium had selected seats in the front rows of the balcony where the acoustics are at their best and where a bird's-eye view of the vast audience below could be had. All too soon Ray Bohr was signing off with "Goodnight Sweetheart," and despite



The console at the New York Paramount—the source of all of the entertainment during the T. O. E.'s "night of nights."



the roaring din for encores, he declined. Instead of continuing, he modestly suggested that there were many splendid organists in the audience who might wish to try this unusual organ and invited them to step up. When it became apparent that Ray Bohr could not be prevailed upon to continue, the audience began calling for their favorite organists, whom they knew to be present. Searle Wright, who had introduced Ray and had described the organ, was prevailed upon by popular acclaim to perform. A prominent member of the organ building profession stood up in the balcony and proclaimed, "He's a theatre organist from way back. You can't fool me; I've been in this business too long. Wait 'til you hear what he'll do!" Whereupon Searle Wright accepted the challenge and further delighted the audience with an impromptu performance in true theatre-organ style rarely equaled by current professional theatre organists. This, of course, brought the house down again. If the long-haired members of the audience experienced any shock at what they heard, it was totally eclipsed by their sheer enjoyment. Their enthusiasm was genuine.

Next the cry went up from various points in the audience for Virgil Fox to perform, and those of us who had ever been privileged to hear his theatre-organ technique were well aware of the delightful entertainment that awaited us. However, Virgil Fox, bodily boosted up on to the stage by the audience, turned to address them, "We have a pleasant surprise for you," he announced, "for in the audience we have a famous coloratura soprano. If she will be good enough to come up here and sing, I will be pleased to accompany her at the organ." Whereupon a groan went through the audience, for they had not come to hear any "canary" sound off. What they wanted was to hear some more real organ talent. But the groans quickly turned to laughter and applause when a rotund gentleman named Roy, who maintains the mammoth organ in the castle of John Hays Hammond, Jr. at Gloucester, was projected on to the stage. While he burlesqued the entrance of a typical grand opera star, Virgil Fox burlesqued an elaborate musical introduction, and then they were off with an aria from "Carmen." No audience at a smoke-filled Minsky Burlesque Theatre ever enjoyed the performance more or ever roared their appreciation louder. Flourishing a flimsy silk handkerchief, this "soprano" would reach for an impossibly high note and out would come a preposterous croak, while Virgil Fox managed equally fantastic flourishes with the organ accompaniment.

#### The French Take Over

Before the applause for "Mme." Roy and Prof. Virgil died away, calls for M. Pierre Cochereau could be heard from various parts of the audience. The question in most minds at the moment was would the organist of Notre Dame Cathedral be aloof, or would he be a good sport and enter into the spirit of the occasion? The audience was promptly delighted to see M. Cochereau ascending the steps to the console on the stage. Once up there, he turned rather apologetically to the audience to explain that he had never seen, never heard such an organ, but would be delighted to try it. He asked Searle Wright to show him where to find the various percussions and traps on the console and, after a short pause for this sketchy "lesson," M. Cochereau proceeded to improvise a delightful waltz in the Viennese style, humorously punctuating each line with different percussions and traps. All too soon, his charming performance was completed and he turned to bow modestly while accepting the applause over his latest "triumph."

Then Richard Purvis, organist of Grace Cathedral, San Francisco, was induced to try his technique at the 4-manual horseshoe console. As he slid into position, the stentorian voice from the balcony resounded, "There's another theatre organist of the Palmy Days; you can't fool me, I knew



Well known Ray Bohr, one of the featured performers at the Paramount console.

him WHEN!" Whereupon applause broke out in advance of the performance—but Purvis soon demonstrated that as a capable purveyor of the good old theatrical art he richly deserved the enthusiasm displayed by long- and short-haired visitors alike.

Next, we were treated to a masterful performance of the theatre organ art by Ray Shelley from Wichita, Kansas. His musical offerings in the true theatrical tradition constituted a splendid demonstration of this special technique, and again the hall echoed with applause. This went on, one big name after another performing at this, the foremost "Mighty Wurlitzer." It was altogether regrettable that no one brought in a magnetic tape recorder to capture this whole affair for posterity. At length the theatre's Assistant Manager, Mr. Bernard Lapp, appeared on the stage to apologize, "I'm having just as good a time as anyone here but, boys and girls, we've got to bring this wonderful concert to a close so that the cleaners can get the place ready for our 9:00 a.m. opening. It is now 4:00 a.m., folks, and we are delighted to have you here with us, but we are extremely sorry that this cannot go on indefinitely."

Flashlight cameras clicked as various amateur photographers snapped notables at the console, and the audience started trickling out. But this was not the end of that memorable night. Joe and Anna Oelhaf, who have the former Rainbow Room Wurlitzer installed in their penthouse, invited a few of us to join them in a trip to that establishment. This, it appears, was overheard by many and sundry in the immediate vicinity and it resulted in a mass taxi pilgrimage. When Joe unlocked the door to his premises, it looked as though half the Paramount audience had accepted the invitation. Somehow this multitude of friends and strangers proceeded to squeeze into the limited space atop his building in Greenwich Village. Surely that organ never was heard by a more appreciative audience. Ray Bohr performed with more than his usual abandon while the Oelhaf's served refreshments to one and all. Wednesday's sun rose upon a novel symphony, for Joe had trotted out his collection of musical instruments for exhibition. Amongst those present it developed that there was a violinist, an oboist, a flutist, a pianist, and a performer on the French horn to augment the organ, and an impromptu musical carnival progressed until dawn when

(Continued on page 20)



# Famous Organs—

## The Wurlitzer Organ in the Acca Temple Mosque, Richmond, Virginia

... Mac Murrill

**T**HE magnificent Wurlitzer organ in the Mosque Auditorium, Richmond, Va., has delighted thousands in this country and abroad, through the recordings of Reginald Foort. Behind this happy event lies the unique story of Harold Warner, Jr., the man responsible for saving the three-manual, seventeen rank Mosque organ and restoring it to its former mechanical and musical perfection.

Warner, for the past 20 years an employee of the Chesapeake and Potomac Telephone Company of Virginia, has been fascinated with the picturesque Mosque and its organ ever since the huge Shriners Acca Temple opened on January 9, 1928. The organ, a Model 260 Special, was Wurlitzer Opus 1757 and cost \$26,000. Shipped from the factory in North Tonawanda Sept. 15, 1927, it was installed in two months and, according to a *Diapason* advertisement at the time, was "the talk of the community." Warner, still in high school then, was one of a select few who managed to talk their way into being allowed to practice on the new organ after the late evening show. This wonderful opportunity ended, however, when someone left the blower running all night.

The Mosque auditorium, larger than that of the New York Paramount Theatre, opened as an entertainment mecca with lavish stage presentations and first-run movies. Early organists for these shows were Charles J. Possa, Waldo Newbury, and Ferdinand Himmelreich. But the auditorium, seating 5000, was only part of the great Acca Temple, there being a grand ballroom below the auditorium where 3500 could dance, and 80-foot swimming pool, and 42 hotel rooms, plus dining rooms, restaurants, bowling alleys, a gymnasium, and two roof gardens. The main function of the auditorium organ was to supply the appropriate setting of sublime and majestic music for the awe-inspiring rites of the Shriners in their imposing new temple.

Unanticipated trouble had turned up, however, in the construction of the Mosque. The excavation had uncovered artesian springs which flooded the huge foundation. Large pumps had to be installed in the sub-basement, and these have been kept in perpetual operation for the past 30 years. By the time the difficult foundation had reached ground level, all of the originally appropriated money had been spent. Heavily mortgaged, the building was finally completed. Three years after it opened, with the country in the midst of a depression, the expensive Mosque was closed and offered for sale by the membership to cover the debt incurred. Eventually, in May, 1940, it was bought by the City of Richmond for a little over a tenth of its original \$1,650,000 cost. Today the city operates it as a combination civic center, renting the auditorium for symphony concerts, opera, stage shows, and so on, and a permanent office building. Along with several other city departments, a division of the city police is housed there, with their own rifle range in the building.

Harold Warner, Jr., at the console of the Mosque organ. The present glory of this instrument is largely attributable to Mr. Warner, who spent his spare time for two years in reconditioning the organ throughout—as a hobby.

### \$30,000 of Work for \$32.50

Although the organ was played on occasion before the war, by 1950 ten years without repair had made it unusable, and renovation bids ran as high as \$30,000. The city officials, not conscious of the musical treasure they had, decided to sell the organ for junk, but fortunately, before it could be dismantled, Harold Warner offered to donate his time to restoring the instrument. For the next two years, with the help of some other volunteer enthusiasts, Warner spent his spare time removing the layers of dirt (at some time the filter had been removed from the blower and coal dust had penetrated the whole organ), repairing electrical connections and pneumatics, refinishing the mahogany console, and polishing and tuning the 1169 pipes and 287 bars, bells, traps and effects. The total bill to the city was \$32.50 for replacement of magnets and a new head for the snare drum.

In April, 1953, in recognition of his service to the city, Warner received from the mayor of Richmond the Sertoma Club's Service-to-Mankind Award. And in March, 1954, the Bell System honored his achievement with a full-page advertisement in several national magazines showing Warner at the Mosque console and telling the story of the restoration under the title "The Once Proud Pipe Organ That Played Again." Further well-deserved recognition came in the form of a tribute on the Telephone Hour that same month through a coast-to-coast radio broadcast which included a selection played by Warner from the Mosque. Later he was guest star by wire from the Mosque on Denver radio station KOA. The organ has since co-starred with visiting symphony orchestras in serious music such as Richard Strauss' "Thus Spake Zarathustra."

The rebirth of the beautiful Mosque Wurlitzer had been appropriately celebrated, however, two years before. Cook Laboratories, of Stamford, Conn., wanted to include a theatre organ in their high fidelity "Sounds of Our Times" recordings, and had approached Reginald Foort along this line shortly after he came to America. Foort, however, at the





time was interested only in classical concert organ work and even went so far as to say he never wanted to touch another Wurlitzer! It took Warner most of a trip between Suffolk and Richmond one day to persuade Foort to try out the Mosque organ. But once at the Mosque console, it was love at first sight (or rather, sound) for Foort, and Warner and his volunteer help worked late into the night for the next two weeks to complete their repairs in time for the first recording session. Thus the reborn Mosque organ was put on records, first under Foort's pseudonym, Michael Chesire, and at later sessions under his own name. One of his discs entitled "Percussion and Pedal" includes an improvisation called "Nightmare in the Mosque" which delightfully brings in many of the possible effects of the instrument.

Foort, former staff organist for the British Broadcasting Company on their 5-27 Moller, has been playing organ for over 50 years. At one time he toured England with a five-manual "portable" Wurlitzer. It weighed 25 tons and required a staff of fourteen to set it up and dismantle it. Foort says he had no idea of the number of recordings he had made until Mel Doner looked him up in Chicago (where Foort now works as a Baldwin salesman) and gave him a list—numbering more than 200.

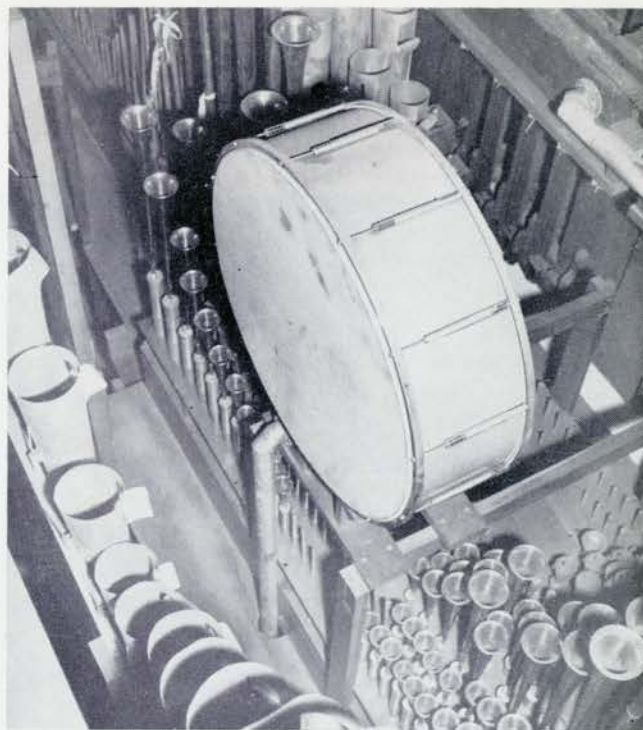
### A Typical Recording Session

And now let us look in on one of these recording sessions at the Mosque. In April, "Reggie" Foort arrived in Richmond for his third session at the Acca Temple Wurlitzer, this time to record two LP records, "Waltz and Ballet" and "Intermission at the Mosque." For several days, before Foort arrived, Warner, Tom Landrum, and the author checked over the organ, repairing an occasional dead magnet, stuck armature, split pneumatic, or air leak. Landrum spent the final day tuning the organ. The Main Virole d'Orchestre and the Solo String stops had previously been tuned to 440, using a Conn Strobotuner with the chambers at 70 deg. The rest of the pipes were now tuned to these. With the work completed, Warner, an excellent organist himself, gave us an impromptu recital, bringing out the brilliant reed chorus, the rhythmic Pizzicato action, and the lovely Tibia, which on the Mosque installation, is as beautiful as Wurlitzer ever produced. We were satisfied that Foort would find the organ in the best condition possible.

Foort arrived the following morning and spent the next three days and late into the nights at the console working out registrations and arrangements of his twenty numbers, which ranged from *12th Street Rag* to *Der Rosenkavalier*. Warner stood by during this time to remedy any minor mechanical troubles as they arose. The day before the session began, Landrum went over all the reeds again, touching up those that had slipped out of tune during the long hours Reggie had "worked out" at the console.

The next morning, a Friday, Gus Jose and Gary Wozniak arrived from Cook Laboratories with tape recorders and microphones. An Ampex 600 Stereophonic Tape Recorder, changed over from 7½ to 15 in/sec., with special Cook mikes which responded down to 10 cps. One of these microphones was hung a few feet in front of each organ chamber so that music from the Main and the Solo organs could be recorded on separate sound tracks, the final tapes and records to be issued in both a realistic stereo and a balanced monaural edition.

There was one final difficulty to overcome. With the console located on the left side of the auditorium, Foort was bothered on fast numbers by the small time difference between the sound arriving from the Main chamber above him and from the Solo chamber across the broad Mosque stage. To overcome this he wore earphones while playing which were connected to a single mike located in the center of the auditorium.



The Solo chamber of the Mosque organ. Visible are the Brass Sax, Brass Trumpet, Tuba Mirabilis, String, etc., and the Bass Drum.

With all preparations made, and the auditorium doors locked against any interruption or noise from stray on-lookers, the recording session began. It lasted two full days with Foort continuously at the console, and Gus Jose or Emory Cook, who had flown down during the first day, monitoring the tape recorder. Foort insisted on recording each piece over and over, not satisfied until he had just the right effect. Sandwiches and coffee were brought in while Cook and Foort revised arrangements and Warner reset pistons between numbers at the back of the console.

Foort had brought with him several arrangements he had written featuring "double-takes" for two organs and for organ and piano. As the Mosque organ lacked a Piano stop, a concert grand was rented and brought in for the latter. For the "double-takes"—Foort accompanying Foort—another recorder was needed for the play-back. A long distance call brought Jim Huff, CBS audio engineer, by plane from New York with the necessary extra equipment.

Cook put himself on the records in two spots. The Triangle became erratic, so it was temporarily removed from the organ for Cook to strike at the right moments with a screwdriver. And the "wolf-whistle" at the end of the *Doll Dance* number is also Emory Cook, not a special Wurlitzer effect. Cook forgot to buy a doll to say "Ma-ma" at the end of the number as he had planned. Various stops were tried in an attempt to imitate the sound, but without success. Finally Warner suggested the turnabout "wolf-whistle," which Cook performed with gusto.

A recording session is high-lighted by many such incidents. On the second day a cipher in the low B-flat of the Tibia halted operations for a time. We didn't tell Reggie until after it was all over that, to save valuable recording time, we had had to stuff it with a paper towel to stop it. Fortunately he hadn't discovered the dead note.

### One of the Finest Wurlitzers

Foort considers the Mosque organ one of the finest he has ever played. This is due partly to the quality of the instrument, which, though not as large as some, has perfect tonal balance and great flexibility of its many rich voices.



The rest of the credit must go to the wonderful acoustics of the installation which produce the effect of an instrument several times the size. The two pipe chambers are located three floors above the console and flank the 70-foot stage. Each is a triangular room with smooth hard-plaster walls which project the sound into the great auditorium through ideal grillwork openings. Except for the stage curtains, there are now drapes in the entire auditorium and its smooth plaster walls give the organ a thrilling brilliance, power, and sonority which makes it preëminently satisfying for all types of music, serious or popular.

The *Main Chamber* on the left is a large, high-ceilinged room containing the following ranks:

16' Tuba Horn	85 Pipes	8' Viole d'Orchestre	85 Pipes
16' Diaphonic Diapason	73 "	8' Viole Celeste	73 "
8' Trumpet	61 "	8' Vox Humana	61 "
16' Flute	97 "	Chrysoglott	49 Bars
8' Clarinet	61 "	Bird I	

The *Solo Chamber* on the right is also tall but somewhat smaller in floor area and considerably more crowded. Here is found:

16' Tibia Clausa	85 Pipes	Bass Drum-Kettle Drum	
8' Tuba Mirabilis	61 "	(large)	
8' Trumpet (Brass)	61 "	Snare Drum-Tom Tom	
8' Open Diapason	61 "	Cymbals	
8' Orchestral Oboe	61 "	Crash Cymbal	
8' Kinura	61 "	Tambourine	
8' Saxophone (Brass)	61 "	Castanets	
	61 "	Chinese Block	
8' String	61 "	Sand Block	
8' Oboe Horn	61 "	Triangle	
8' Quintadena	61 "	Fire Gong	
Marimba-Harp		Steamboat Whistle	
(large scale )	49 Bars	Horse Hoofs	
Xylophone	37 "	Bird II	
Glockenspiel-Bells	37 "	Surf	
Sleigh Bells	25 Notes	Auto Horn	
Cathedral Chimes	24 Tubes	Door Bell	

The three-manual plain mahogany console is double-bolstered, with 135 stop keys. Originally it was mounted on an elevator in the orchestra pit, but years ago it was moved to its present fixed position in the left orchestra loge. Wind for the organ is supplied by a 15 h.p. blower in the sixth floor relay room above the Main chamber.

### One-Man Organ Magician

It is Harold Warner's ambition to keep alive the few remaining theatre organs in Richmond. After Foort's recording session, he renovated, with manuals and other parts from a discarded Norfolk organ, the Loew's Theatre's battered 3-13 Wurlitzer, which had the unusual distinction this spring of *wearing out*—having been featured five times daily ever since the theatre first opened 28 years ago. More recently he has been extensively rehabilitating the long-silent 4-17 Byrd Theatre Wurlitzer (which was put on records in May by Dick Leibert) for a revival at Saturday shows with Warner at the console. And though he does not consider himself a professional organ repairman, undertaking the work, instead, as a hobby and "learning," he says, "as he goes," through his efforts Warner is almost single-handedly reviving and perpetuating the wonderful era of the "theatre unit orchestra" in Richmond.

As for the Mosque, Warner's first love, it has been his avowed intention from the beginning not to alter the organ, but to restore it to its original condition and grandeur, which he considers difficult to surpass. After years of devoted labor he has succeeded beyond expectations, so that today, with all its original pipes and percussions speaking and with its console gleaming under a new finish, the Mosque organ conforms exactly to its original specifications. Following is a copy of these, sent to the author in 1934 by Mr. Robert H. Spahn, then General Manager of the Wurlitzer Organ Department (Words in *italics* were added by the author):

### GREAT

Compass 61 Notes—CC to c4

Ophicleide ( <i>Tuba Horn</i> )	16'
Diaphone ( <i>Diaph. Diapason</i> )	16'
Tibia Clausa	16'
Clarinet (Tenor C)	16'
Saxophone (Tenor C)	16'
Contre Viole ( <i>VDO</i> ) (Tenor C)	16'
Bourdon ( <i>Flute</i> )	16'
Tuba Mirabilis	8'
Trumpet	8'
Tuba Horn	8'
Diaphonic Diapason	8'
Open Diapason	8'
Orchestral Oboe	8'
Kinura	8'
Clarinet	8'
Saxophone	8'
String	8'
Viole d'Orchestre	8'
Viole Celeste	8'
Flute	8'
Vox Humana	8'
Clarion ( <i>Tuba Horn</i> )	4'
Piccolo ( <i>Tibia</i> )	4'
Viole ( <i>VDO</i> )	4'
Octave Celeste ( <i>V. Cel.</i> )	4'
Flute	4'
Twelfth ( <i>Flute</i> )	2 2/3'
Fifteenth ( <i>VDO</i> )	2'
Piccolo ( <i>Flute</i> )	2'
Tierce ( <i>Flute</i> )	1 3/5'
Marimba (re-iterating action)	
Harp	
Bells	
Sleigh Bells	
Xylophone	
Glockenspiel	
Chrysoglott	
Cathedral Chimes	
Sub Octave	
Octave	
Solo to Great	
Ophicleide, 16 feet	Second Touch
Tibia Clausa, 8 feet	Second Touch
Solo to Great	Second Touch
Solo to Great	Pizzicato Touch
Ten D. T. Adjustable Combination	Pistons
One Tablet to cause the Pedal stops and couplers to move so as at all times to furnish automatically a Suitable Bass	

### ACCOMPANIMENT

Compass 61 Notes—CC to c4

Contre Viole ( <i>VDO</i> )	16'
(Tenor C)	16'
Bourdon ( <i>Flute</i> )	16'
Vox Humana (Tenor C)	16'
Tuba Horn	8'
Diaphonic Diapason	8'
Open Diapason	8'
Tibia Clausa	8'
Clarinet	8'
Saxophone	8'
String	8'
Viole d'Orchestre	8'
Viole Celeste	8'
Oboe Horn	8'
Quintadena	8'
Flute	8'
Vox Humana	8'
Viole ( <i>VDO</i> )	4'
Octave Celeste ( <i>V. Cel.</i> )	4'
Flute	4'
Vox Humana	4'
Twelfth ( <i>Flute</i> )	2 2/3'
Piccolo ( <i>Flute</i> )	2'
Marimba (reiterating action)	
Harp	
Chrysoglott	
Snare Drum	
Tambourine	
Castanets	
Chinese Block	
Tom Tom	
Sand Block	
Octave	
Solo to Accompaniment	
Tuba Horn, 8 feet	Second Touch
Tibia Clausa, 8 feet	Second Touch
Cathedral Chimes	Second Touch
Xylophone	Second Touch
Triangle	Second Touch
Solo to Accompaniment	
Solo to Accompaniment	Second Touch
Solo to Accompaniment	Pizz'o Touch
Ten D. T. Adjustable Combination	Pistons
One Tablet to cause the Pedal stops and couplers to move so as at all times to furnish automatically a Suitable Bass	

### SOLO

Compass 61 Notes—CC to c4

Ophicleide ( <i>Tuba Horn</i> )	16'
Tuba Mirabilis	8'
Trumpet	8'
Tuba Horn	8'
Diaphonic Diapason	8'
Open Diapason	8'
Tibia Clausa	8'
Orchestral Oboe	8'
Kinura	8'
Clarinet	8'
Saxophone	8'
String	8'
Oboe Horn	8'
Quintadena	8'
Clarion ( <i>Tuba Horn</i> )	4'
Piccolo ( <i>Tibia</i> )	4'
Xylophone	
Clockenspiel	
Bells	
Cathedral Chimes	
Ten D. T. Adjustable Combination	Pistons
One Tablet to cause the Pedal stops and couplers to move so as at all times to furnish automatically a Suitable Bass	

### PEDAL

Compass 32 Notes—CCC to G

Ophicleide ( <i>Tuba Horn</i> )	16'
Diaphone ( <i>Diaph. Diapason</i> )	16'
Tibia Clausa	16'
Bourdon ( <i>Flute</i> )	16'
Tuba Mirabilis	8'
Tuba Horn	8'
Octave ( <i>Diaph. Diapason</i> )	8'
Tibia Clausa	8'
Clarinet	8'
Saxophone	8'
String	8'

### PEDAL (Cont'd)

Cello ( <i>VDO-V. Cel.</i> )	8'
Flute	8'
Flute	4'
Great to Pedal	
Solo to Pedal	
Diaphone, 16 feet	Second Touch
Ophicleide, 16 feet	Second Touch
Bass Drum	} Available at First and Second Touch
Kettle Drum	
Snare Drum	
Crash Cymbal	
Cymbal	
Three Adjustable Combination	
Pistons	

### GENERAL

Two Balanced Expression Pedals	
—with Indicating Keys	
One Balanced Crescendo Pedal	
Thunder Pedal (Diaphone)	
Thunder Pedal (Reed)	
Two General Tremulants	
One Tibia Clausa Tremulant	
One Vox Humana Tremulant	
One Tuba Tremulant	
One Tuba Mirabilis Tremulant	
One Double Touch Sforzando Pedal:	
First Touch—Full Stops (Wind)	
Second Touch—Full (Everything)	
One Double Touch Sforzando Pedal:	
First Touch—Snare Drum	
Second Touch—Bass Drum & Cymbal	
Fire Gong	} Played by Toe Pistons
Steamboat Whistle	
Horse Hoofs	
Bird	
Surf	} Played by Push Buttons
Auto Horn	
Bird	
Door Bell	



# THE THEATRE ORGAN IN BRITAIN

... Frank Hare

I WOULD, first of all, like to extend my sincere greetings to all of you. It is heartening to know that at least an organization such as yours has been founded in the land of the Mighty Wurlitzer, and I wish it every success.

THE TIBIA is, of course, primarily concerned with news of the United States, where there are more theatre organs than in the rest of the world put together, but as few of you have had the opportunity to visit Great Britain, it is possible that some details of the type of theatre organ installed there might be of interest. It is my intention to describe the individual characteristics and peculiarities of British-built organs, whose makers will be unknown to you, but I propose to discuss the matter generally.

Organs were introduced to cinemas in Britain prior to the 1914-1918 war, though they were very different from the amazing Wurlitzer-Hope Jones Unit Orchestras which had by then appeared in the United States. Hope-Jones had built church organs in England with electric action and movable consoles with stop tablets as early as 1886, but builders were slow to adopt his modern ideas, and invariably the early cinema organs were of "straight" order, with pneumatic action and drawstop consoles. As time went by some enterprising firms perfected pneumatic stopkeys—Conacher (of Huddersfield) and Fitton & Haley (of Staningley, Leeds) used nothing else—and Jardine (of Manchester) were pioneers in the adequate provision of pneumatically operated tonal percussions and traps, and by the beginning of the twenties several firms had turned to electric action and tilting tablets. Scores of church organ builders up and down the country made organs for cinemas in their time, and the number installed must have run into many hundreds, though we shall never know exactly as the majority have by now been removed.

In 1923, John Compton made history by building a remarkable 4-manual extension organ for the Shepherd's Bush Pavilion, London, and this really started the era of the modern cinema organ. In January 1925, the first Wurlitzer was opened at Walsall, Staffordshire, and three months later one appeared in London. Several British builders immediately turned their attention to the new idea, and thenceforth unit organs became the standard instrument for cinemas.

I estimate that by 1939 around 480 unit organs had been installed in cinemas in the British Isles, all but about 40 of them in England itself. Exact numbers are hard to quote, as the records of the two leading British builders were destroyed or seriously damaged by enemy action during the war, and the following figures must be taken as approximate. Comptons head the list at 260, Wurlitzers come next with 100 imported organs, and Christies are third with 80. The balance is made up of instruments by the smaller builders, each with less than ten organs to their credit—Conacher, Jardine, Hilsdon, Spurden Rutt, Fitton & Haley, and Ingram. (The numbers would be increased if one took into account the "straight" cinema organs by some of these builders, but here we are only considering their unit work). There were a few organs imported from the Continent; Standaart and Dekkar from Holland, and a solitary Barbieri from Italy, and finally we must not forget to mention Reginald Foort's famous Möller (now the B.B.C. Theatre Organ) which arrived from the United States in 1939.

Of the 480 organs mentioned, several, including the B.B.C.'s superb Compton, were destroyed by bombing in the war, and quite a number of others have been sold since, some following damage by flooding, and so on. But even



The author at the console of one of the Comptons in England. This make of organ holds the same distinction in Britain as the Wurlitzer does in the U.S.

taking into account those instruments which are being allowed to rot away through lack of servicing, it seems probable that today there still remain more playable organs in Britain than in the United States, which isn't bad going, considering the vast number installed there!

## The Relay

(from page 3)

### "Spotty Journalism"

There was no "featured" organ solo opening night at the Fox Theatre in San Francisco, opening night, June 28, 1929. . . . There were other featured organists (soloists) at the theatre before George Wright, namely: Henry LeBell, and Floyd Wright (teacher of George Wright). . . . George Wright makes no mention of his having studied with Floyd Wright, a top S.F. organist who was soloist at the Granada at the age of 21. Floyd Wright traveled to Sacramento many times to give lessons to George on the Grant Union High School organ and George later made his home with Mr. and Mrs. Wright receiving daily instructions from Floyd, the real innovator and genius of theatre organ playing and a superlative musician. Floyd Wright lives in San Francisco and can verify all these statements.

Mrs. Evelyn Biati  
Mill Valley, Cal.

(An organ solo was on the program on opening night but not executed for reasons best unmentioned, but the solo did go on later during the opening week. There were no other organists "featured" at the Fox, prior to George Wright, in the true sense of the word. They did play for sings (if that is to be construed as a "feature," but only George was actually featured on the organ by himself, as a regular feature, with no sings. It's a fine line to draw if one wishes to be technical. We know not why Mr. Wright chose not to mention Floyd Wright and, obviously, this is a matter that must be left to his discretion. J.W.)



# SPINNING ORGANS

. . . *By the Editor*

**T**he theatre organ enthusiast who relies chiefly upon recorded organ music has never had it so good, thanks to music-loving people throughout our great country who have had their appetites for organ music whetted to the point that they are asking for more. It is a thrill indeed to see the large assortment of organ recordings now reposing (not for long) in our record shops and a special thrill to hear the music of our favorite instrument proceeding from the turntable in a listening booth. A wide assortment of organ recordings, designed to please all varieties of tastes, is to be had. Victor, Columbia, Westminster and several other of the larger recording companies have put their hi-fi recording equipment to good work in organ studios and theatres across the land and several newcomers have entered the field. We are confident that sales records will justify continued activity in this field.

The following releases embrace the period from January 1 to October 1, 1956.

## Re-issues on LP

**Paul Carson** (Organ, N. B. C., Hollywood, Cal.). 45 rpm

**Alma PC 600**—Victor Herbert; **PC 602**—Music from Hawaii; **PC 604**—Sigmund Romberg; **PC 606**—Rudolph Friml; **PC 608** Old Favorites (Glow worm, Smilin' through, Old refrain, Trees); **PC 610**—Music of Vienna (Skaters waltz, Two hearts that beat, Merry Widow waltz, City of my dreams); **PC 612**—Victor Herbert-Rudolph Friml; **PC 614**—Jerome Kern; **PC 616**—Old Favorites (My old Kentucky home, Beautiful dreamer, Old Black Joe, Old Folks at home); **PC 618**—Organ and Chimes (Rock of ages, Abide with me, Sweet hour of prayer, What a friend we have in Jesus); **PC 620**—Favorite Hymns (Nearer my God to Thee, Lead kindly light, I love to tell the story, Love divine, all love excelling).

**Jesse Crawford** (Wurlitzer, Paramount Studio, N. Y.)

**Camden 300 12-in.** Pipe Organ Magic (selected from the early Victor series).

Indian love call, Gianina Mia, My beautiful lady, On the road to Mandalay, Gypsy love song, L'amour toujours l'amour; Miss you, Lay my head beneath a rose, Carolina moon, I'd love to be loved once again, Little white lies, When day is done.

**Decca DL 8137 12-in.** In a Monastery garden.

In a monastery garden, Lost chord, Ave Maria (Bach-Gounod), Ave Maria (Schubert), Bells of St. Mary's, The rosary, The Lord's prayer, Largo, Holy city, Agnus Dei, The palms, Evening prayer.

**Decca DL 8300 12-in.** When the Organ Played at Twilight.

When the organ played at twilight, Sympathy, When day is done, L'amour toujours l'amour, A perfect day, Indian love call, A perfect song, Chansonette, Serenade, Only a rose, Gianina Mia, Goin' home.

**REGINALD FOORT**

**SOOT 10501 12-in.** Formerly #1050 and #1051.

**SOOT 10523 12-in.** Formerly #1052 and #1053.

**GEORGE WRIGHT** (Wurlitzer, Paramount Studio and Theatre)

**King 395-504 12-in.** Reveries.

Jeannine, I dream of lilac time, Always, Makin' whoopee, Easter parade, Body and Soul, Times Square boogie, Espani cani, Smoke gets in your eyes, Birth of the blues, Tenderly, Honkey tonk train blues, Falling in love with love.

## 78 rpm

**LEON BERRY** (Wurlitzer, Hub Roller Rink, Chicago, Ill.)

**Dot 15160 10-in.**

Sophisticated swing, My adobe hacienda.

## LP Recordings

**RAY BOHR** (Wurlitzer, Paramount Theatre, N. Y.)

**Victor LPM-1306 12-in.** The Big Sound.

I've got rings on my fingers, This can't be love, Melody of love, Teddy bear's picnic, Hernando's hideaway, As

time goes by, Funiculi-funicula, Laura, March of the Marionettes, Autumn leaves, Parade of the wooden soldiers, Me and my shadow.

**EDDIE CLIFFORD** (Wurlitzer, The Music Hall, Seattle, Wash.)  
**MHT-45.**

Button up your overcoat, My blue heaven, Twelfth Street rag, A pretty girl is like a melody, Stardust.

**BUDDY COLE** (Robert Morton, Cole's residence, L. A., Cal.)

**Col. CL 874 12-in.** Organ Moods in Hi-Fi.

The breeze and I, The nearness of you, Orchids in the moonlight, Ebb tide, That old black magic, Tenderly, The continental, Laura, Poinciana, Autumn in New York, The moon of Manakoora, The hour of parting.

**LEE ERWIN** (Moller-Wurlitzer, E. J. Quinby's residence, N. J.)

**Zodiac 333 12-in.** Moon River Music.

Caprice Viennois, Stardust, The nearness of you, Vilia, Golden grains of sand, Laura, My ship, As time goes by, But not for me, Out of nowhere, Blue moon, Fantasy, Minnequa, Most of all, I see your face before, All the things you are.

**REGINALD FOORT** (Wurlitzer, Mosque Civic Theatre, Richmond, Va.)

**SOOT 1058 12-in.** Waltz and Ballet.

Ballet Egyptien\*, Coppelia-Sel., Nutcracker suite, Rosenkavalier waltzes\*, Tales from the Vienna woods.

**SOOT-1059 12-in.** Intermission in the Mosque.

She didn't say yes, she didn't say no\*, Mood indigo, Valencia\*, Laura\*, Twelfth Street rag, My hero, Kiss of fire, Blue moon\*, Canadian capers\*, Doll dance\*, Lullaby of Broadway\*, Deep purple.

\* Available in stereo edition.

**PORTER HEAPS** (Wurlitzer-Kimball, WGN, Chicago, Ill.)

**SSS-501 12-in.**—Favorite Spiritual Music

**SSS-502 12-in.**—Classical Music

**SSS-503 12-in.**—Prayers in Music

**SSS-504 12-in.**—Music for Meditation

**SSS-505 12-in.**—Calm Music

**SSS-506 12-in.**—Beyond the Sunset

**SSS-507 12-in.**—Beautiful Dreamer

**SSS-508 12-in.**—The Beautiful Garden of Prayer

**SSS-509 12-in.**—Beloved Hymns

**SSS-510 12-in.**—Dreams of Paradise

**ERNESTINE HOLMES** (Wurlitzer, Radio City Music Hall Studio, New York).

**Victor LPM 1250 12-in.** Through the Mist.

My one and only love, Summertime, Faithfully yours, Sunrise serenade, Through the mist, The boy next door, Moonlight in Vermont, Twilight time, While we're young, Bamboo, Where the blue of the night, Over the rainbow.

**ROBERT KATES** (Recordings not available in time for this review)

**New Sound 4001 12-in.** Bob Kates in Pipe Happy.

**New Sound 4002 12-in.** Fiesta Latina.

**New Sound 4003 12-in.** Pipe Dreams.

**RICHARD LEIBERT** (Wurlitzer, Byrd Theatre, Richmond, Virginia)

**Westminster 18245 12-in.** Leibert Takes Richmond.

Dixie, In the still of the night, In a little clock shop, St. Louis blues, No other love, Old man river, Green-sleeves, Holiday for strings, Autumn leaves, Virginia Hoe Down, Tara theme (from "Gone with the wind"), Washington and Lee swing.

**SHAY TORRENT** (Wurlitzer, Aragon Ballroom, Chicago, Ill.)

**Mercury MG 20139 12-in.** Organ Melodies in Hi-Fi.

Danse orientale, By heck, Melody of love, Organ blues, The bells of St. Mary's, Loch Lomond, Tango of roses, Goofus, Vagabond King-Sel., Dancing on the ceiling, Pipe organ polka, Dardanella.

(Continued on page 20)



# Europe Calling America

. . . *Ralph Bartlett*

Theatre Organ broadcasting in England is still far more common than in the United States. Lucky listeners may hear at least one programme each weekday, sometimes several. Perhaps our European correspondent can give us some hints as how we might be able to get the T.O. back on U.S. airwaves.

**Y**OU PEOPLE of the States who are accustomed to a wide choice of broadcasting networks may have wondered how we in Britain fare in the hands of the solitary B.B.C. Three services are operated—the Light, of national coverage, which is devoted to the popular field; the Third, also of national coverage, which is “cultural” and caters for the minority; and the Home, which covers the Country by a series of seven independent regional Home services.

The Light programme includes at least one theatre organ broadcast each weekday—sometimes two or even three—but the London Home service has usually only two per week. These are relayed also by the regional stations who, while taking the bulk of their programmes from the London Home service, are able to plan for themselves, and include items of their own production. In 1955, several of the regions excelled by bringing evening transmissions from cinemas up and down the Country: thus the Midland Area, controlled from Birmingham, relayed the organs of the Gaumont, Birmingham (Compton 3-9); Gaumont, Smethwick (Compton 3-9); Gaumont, Walsall (Wurlitzer 2-6, this has since been removed and rebuilt in a residence); and Tower, West Bromwich (Compton 3-12, plus Melotone).

The B.B.C. Northern Region, controlled from Manchester, brought the following, after a long lapse of theatre organs in their programmes: Tower Ballroom, Blackpool (Wurlitzer 3-14); Opera House, Blackpool (Wurlitzer 3-13); Ritz-Essoldo, Birkenhead (Christie-Wurlitzer 3-8); Regal, Harrogate (Compton 3-6, plus Melotone); Odeon-Paramount, Leeds (Wurlitzer 3-19); Gaumont, Manchester (Wurlitzer 4-14); and Odeon-Paramount, Newcastle-on-Tyne (Wurlitzer 3-19).

From other regions came the organs of the Tonic, Bangor, Northern Ireland, (Compton 3-8, plus Melotone), and the Ritz, Belfast, (Compton 4-10, with a super Melotone). These two organs were transmitted by Northern Ireland region. The once much-broadcast Wurlitzer at the Classic, Belfast, has, regretfully, been removed recently by Circuits Management Association. The Compton 3-8, plus Melotone, at the Royal, Plymouth, Devon, was aired regularly every Thursday morning throughout the year, in a programme for hospitals and the sick, presented by organist Dudley Savage. This series is sent out by the West of England Home service, who also re-commenced at the end of the year a short “Melody for Late Evening” series from the Gaumont, Bournemouth, featuring Ronald Brickwell at the Wurlitzer 2-9, with a violinist and a vocalist.

The Light Programme relayed, apart from their own theatre organ in London, the following organs during morning sessions each weekday: Astoria, Aberdeen (Compton 3-8); Ritz, Belfast, already mentioned; Tower Ballroom, Blackpool, already mentioned; Dome Pavilion, Brighton (Christie 4-28); Regal, Kingston-on-Thames (Wurlitzer 3-12); Odeon, Leicester Square (Compton 5-16,

plus Melotone); Odeon-Regal, Marble Arch (Christie 4-30), and the Granada, Tooting (Wurlitzer 4-14).

Generalizing on the year of 1955, my own review of theatre organ solos totalled one hundred and twenty eight, covering theatres as far apart as Belfast, Northern Ireland; Aberdeen, Scotland; Dublin, Irish Republic; Blackpool, Lancashire, and, of course, London. This grand total of organ solos includes theatres of the three main circuits (Associated British Cinemas; Circuits Management Association, who control both Gaumont and Odeon; and Granada Theatres) as well as several independent concerns.

The British Wurlitzer concern, although not officially known under that name, had a most successful year. They rebuilt the Compton in the Odeon, Leicester square—replacing the Tibia with one of their own—and also overhauled several organs for Associated British Cinemas. Early this year they overhauled the B.B.C. Theatre Organ, and have further orders lined up for A.B.C. and Odeon.

The solo of the year in my estimation? Well, how about that which John Madin presented at the close of the year at the Granada, Clapham Junction? He started with an excellent rendering of famous carols, with some delightful straight work included. Then into a nifty piece of work accompanying a short silent film—a real old-timer of the pre-talkie era, with all the fire and thunder provided with suitable music à la Wurlitzer.

The broadcast of the year? Really a job to tell, but high on the list must be the beautiful “Moonlight Lullaby” by Douglas Reeve at the Dome Pavilion, Brighton, on the 29th of August, at 11:20 p.m. It was a broadcast of sheer delight, wonderful tonal qualities, and a programme of well picked items.

The organist of the year? Truly, this item gets harder each time I review the organists I have seen through the year, so to be really honest I will elect two. The first, Bryan Rodwell, for some wonderful orchestral work at the Granada, Edmonton, during one of his weeks out in the circuit from the East Ham Granada. The second is Stanley Wyllie for his St. Patrick’s Day broadcast from the Ritz, Belfast, Northern Ireland.

And perhaps I should mention the good work by Gerald Shaw at the Odeon-Regal, Marble Arch; Charles Smitten for his series of broadcasts at the Odeon-Paramount, Leeds; Dudley Savage for his broadcasts week by week from the Royal, Plymouth; George Blackmore for his “St. Andrew’s Day” broadcast from the Astoria, Aberdeen, and Stanley Tudor, for making the B.B.C. Theatre Organ sound like the Wurlitzer in the Gaumont, Manchester.

Have I bored you with all these reminiscences? I trust not, and I hope you will be with me again next time. One never knows what is going to happen next, what with screens getting larger and larger, organs coming out, and patrons havng sound all round them—well, I ask you, perhaps the good old days of silent films had something after all!



# DISCOGRAPHY

Continuing the extensive compilation of all organ music known to have been recorded since the advent of the lateral disc record.

Compiled by M. H. Doner

## CARSON, PAUL (Continued)

### Alma

67. CLP—1809—12"—33 $\frac{1}{2}$ —'55 Old rugged cross (*Bennard*), Softly and tenderly (*Thompson*), Christ the Lord is risen (*Worgan*), Where He leads me (*Norris*), Onward Christian soldiers (*Sullivan*), Open my eyes (*Bliss*), The haven of rest (*Moore*), Jesus Savior, pilot me (*Gould*), The ninety and nine (*Sankey*), Blest be the tie that binds (*Sankey*), This is my Father's world (*Trad.*), Day is dying in the west (*Thompson*).
68. CLP—1810—12"—33 $\frac{1}{2}$ —'55 ROMBERG SELECTION: Serenade, Golden days, Deep in my heart, One alone, When I grow too old to dream, Song of love/FRIML SELECTIONS: Indian love call, Allah's holiday, Only a rose, Valse Huguette, Gianina Mia.
69. CLP—1811—12"—33 $\frac{1}{2}$ —'55 Glow worm (*Lincke*), Whispering hope (*Hawthorne*), Londonderry air (*Trad.*), In the gloaming (*Harrison*), Smilin' through (*Penn.*), Just a little love, a little kiss (*Silesu*), The old refrain (*Kreisler*) Somewhere a voice is calling (*Tate*), Trees (*Rasbach*), Love, here is my heart (*Silesu*), Love's old sweet song (*Molloy*), The world is waiting for the sunrise (*Seitz*).
70. CLP—1812—12"—33 $\frac{1}{2}$ —'55 Nearer my God to Thee (*Dykes*), Come Thou fount (*Gabriel*), Abide with me (*Monk*), Rock of ages (*Hastings*), Ivory palaces (*Barraclough*), Lead kindly light (*Dykes*), I love to tell the story (*Fischer*), The church's one foundation (*Wesley*), O happy days (*Rimbault*), My faith looks up to Thee (*Converse*), Love divine, all love excelling (*Zundel*).
71. CLP—1813—12"—33 $\frac{1}{2}$ —'55 Skater's waltz, (*Waldteufel*), Blue Danube waltz (*Strauss*), Merry Widow-waltz (*Lehar*), Vienna, city of my dreams (*Sieczynski-Lockton*), Nights of gladness (*Ancliffe*), Patricia (*Carson*), Yours is my heart alone (*Lehar*), Vilia (*Lehar*), The white dove (*Lehar*), Two hearts that beat (*Stolz*), Intermezzo (*Provost*).
72. CLP—1814—12"—33 $\frac{1}{2}$ —'55 VICTOR HERBERT: Thine alone, Gypsy love song, Absinthe frappe, A kiss in the dark, Italian street song, Something goes ting-a-ling, Czardas (Monti) RUDOLPH FRIML: L'amour toujours l'amour, Rackety coo, The bubble, Rose Marie, Donkey serenade.
73. CLP—1815—12"—33 $\frac{1}{2}$ —'55 JEROME KERN: All the things you are, Whippoorwill, Look for the silver lining, The touch of your hand, Smoke gets in your eyes, Why do I love you, Kalua, They didn't believe me, The song is you, Lovely to look at, Ol' man river.
74. CLP—1816—12"—33 $\frac{1}{2}$ —'55 My old Kentucky home (*Foster*), Massa's in the cold, cold ground (*Foster*), Beautiful dreamer (*Foster*), I dream of Jeannie (*Foster*), Old Black Joe (*Foster*), Old folks at home (*Foster*), A perfect day (*Bond*), Just a 'wearyin' for you (*Bond*), The hand of you (*Bond*), I love you truly (*Bond*), Where my caravan has rested (*Lohr-Lockton*), The rosary (*Nevin*).

### Tempo

75. TR 490—10"—78. Song of the islands (*King*), Smoke gets in your eyes (*Kern*).
76. TR 492—10"—78. The rosary (*Nevin*), Moonlight Madonna (*Fibich*).

Alias Silver, Eric

### Allegro-Royale

77. 1811—10"—33 $\frac{1}{2}$ —'55 SACRED ORGAN SELECTIONS: Lead kindly light (*Dykes*), Nazareth (*Gounod*), Calvary (*Rodney*), Song of hope (*Batiste*), Old rugged cross (*Bennard*), Holy holy holy (*Dykes*), Stabat Mater (*Rossini*), Show me how to go (?).
78. 1536—12"—33 $\frac{1}{2}$ —'55 AN HOUR OF POPULAR TUNES PLAYED ON THE ORGAN: Trees (*Rasbach*), By the waters of Minnetonka (*Lieurance*), Thine alone (*Herbert*). Other items by Buddy Cole and Ken Wright.

### Varsity

79. 69131—10"—33 $\frac{1}{2}$ —'55 VICTOR HERBERT'S ALL-TIME HITS: Gypsy love, Kiss me again, Toyland, Moonbeams, Rose of the world, Absinthe frappe, Ah sweet mystery of life, The isle of our dreams.
80. 69143—10"—33 $\frac{1}{2}$ —'55 POPULAR ORGAN SELECTIONS: Hymn to the sun (*Rimsky-Korsakow*), Scarf dance (*Chaminade*), Pizzicata polka (*Strauss*), La Paloma (*Yradier*),\* La Golondrina (*Serradel*), Drink to me only with thine eyes (*Trad.*)\* (Ken Wright, organist).

## CARTER, GAYLORD

### Black and White

- (3m Wurlitzer Special C.B.S. Studio, KNX, Hollywood, Cal.)
81. 3500—10"—78 Oh promise me (*de Koven*), I love you truly (*Bond*).
82. 3502—10"—78 La golondrina (*Serradel*), Ave Maria (*Bach-Gounod*).
83. 3503—10"—78 Intermezzo (*Provost*), Ah, sweet mystery of life (*Herbert*).
84. 3504—10"—78 Stars in my eyes (*Kreisler*), Lullaby (*Brahms*).
85. 3506—10"—78 The old refrain (*Kreisler*), Perfect song (*Breil*).
86. 3507—10"—78 Wedding march (*Mendelssohn*), Bridal march (*Wagner*).
87. 3508—10"—78 I'll see you in my dreams (*Jones*), Beguin the beguine (*Porter*).
88. 3509—10"—78 Because (*d'Hardelot*), Always (*Berlin*).

## CHARLES, LEW

### Word

- (2m/8r Wurlitzer (later rebuilt by Kimball & enlarged. Now mostly Welte. Hollywood, N.B.C.)
89. WR—975—10"—78—'55 An evening prayer (*unspec.*), Face to face (*Gabriel*).
90. WR—976—10"—78—'55 It is well with my soul (*Bliss*), Trusting Jesus (?).
91. WR—977—10"—78—'55 Overshadowed (?), Glory be to His name (*Stockton*).
92. WR—978—10"—78—'55 God will take care of you (*Trad.*), Near the cross (*Doane*).
93. W—1502—33 $\frac{1}{2}$ —'55 Same selections as above (89—92).
94. W—3003—10"—33—'56 BESIDE STILL WATERS: My faith looks up to Thee (*Converse*), Old rugged cross (*Bennard*), There is a fountain (*Mason*), Moment by moment (?), A mighty fortress (*Luther*), I need Thee every hour (*Lowry*), Rock of ages (*Hastings*), Sweeter as the years go by (?), Come thou fount (*Wyeth*), Whispering hope (*Hawthorne*), Softly and tenderly (*Thompson*), Why should He love me so (*Ackley*), I know I'll see Jesus some day (?), When I survey the wondrous cross (*unspec.*).

## CHARLES, MILTON

### Autograph

- (4m/32r Wurlitzer, Chicago Theatre, Acoustic)
95. 4006—10"—78 I'll see you in my dreams (*Jones*), I wonder what's become of Sally (*Ager*).
96. 5001—10"—78 Song of love (*Donnelley-Schubert*), Merry Widow-waltz (*Lehar*),
97. 5004—10"—78 Sometime (*Fiorito*), Moonlight and roses (*Lemare*).

### Columbia

- (3m/5—7r Wurlitzer, formerly in Gunn School, Chicago, Ill.)
98. 1056—10"—78 Me and my shadow (*Jolson et al.*), Forgive me (*Ager*).
99. 1065—10"—78 Hit the Deck—Hallelujah (*Wayne-Lewis-Young*), At sundown (*Donaldson*).



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

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

**CHRYSLER, HARRY**

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

**CLIFFORD, EDDIE**

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

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

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

Allegro-Royale

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

Capitol

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

Alias Allen, David

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

Alias Marcel, Lawrence

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

Columbia

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

## About Our Authors

(from page 3)

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

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

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



## SPINNING ORGANS

(from page 16)

**TRUMAN WELCH** (Wurlitzer, Iceland Amphitheatre, Paramount, Cal.)

**Broadcast 614 10-in. Theatre Pipe Organ.**

One kiss, Bill, I'll see you in my dreams, In the mission of St. Augustine, Diane, Many times, My one and only highland fling, The syncopated clock.

**Broadcast 616 12-in. With Truman Welch.**

Washington Post march, Heartaches, Hi-lili-hi-lo, Spaghetti rag, Sleepy time gal, Ec choco, Tenderly, Deep purple, My heart stood still, It happened in Monterey, Blue is the night, If I could tell you.

**GEORGE WRIGHT**

A—Wurlitzer, Rich Vaughn's residence, Hollywood, Cal.

B—Wurlitzer, Fox Theatre, San Francisco, Cal.

**A—HIFIRECORD R-707 12-in. More George Wright.**

The waltz in springtime, That's all, Edelma, Nice work if you can get it, You'll never walk alone, Stars are the windows of heaven, The galloping comedians, The bull-fighter, Reaching for the moon, Sanctuary, My romance, American bolero.

**B—HIFIRECORD R-708 12-in. George Wright's Showtime.**

There's no business like show business, My funny Valentine, The lady is a tramp, Little girl blue, The man I love, Just one of those things, Showboat medley.

## Stereophonic Tapes

**HI-FI R-707** More George Wright.

**HI-FI R-708** George Wright's Showtime.

**OMEGA ST 7007** Gordon Kibbe. Pipe Organ High Fidelity Showpieces.

Granada, Somebody loves me, Begin the beguine, My heart belong to Daddy, and others.

## Recording Companies

**Alma Records, Inc.**, 4605 Elmwood Ave., Los Angeles 4, Cal.

**Broadcast Records**, Record Broadcast Corp., San Marcos, Cal. Camden (See Victor)

**Columbia Records, Inc.**, 1473 Barnum Ave., Bridgeport 8, Conn.

**Dot Records, Inc.** Recordings available from Randy's Record Shop, Gallatin, Tenn.

**Epic Records** (See Columbia Records, Inc.)

**HIFI Records**, High Fidelity Recordings, Inc., 6087 Sunset Boulevard Hollywood 28, Cal.

**King Records, Inc.**, 1540 Brewster Ave., Cincinnati, Ohio.

**Mercury Record Corp.**, 35 E. Wacker Drive, Chicago 1, Ill.

**MHT**, The Music Hall Theatre, Seattle, Wash.

**New Sound**, 50 Julian Ave., San Francisco, Cal.

**Pacifica Records**, 7614 Melrose Ave., Hollywood 46, Cal.

**Replica Records**, 7210 Westview Drive, Des Plaines, Ill.

**(SOOT) Sounds of our Times**, Cook Laboratories, Inc., 101 2nd St., Stamford, Conn.

**(SS) Summit Sound Systems Co.**, 917 E. Market St., Akron 5, Ohio.

**Victor**, RCA Victor, 155 E. 24th St., New York, N. Y.

**Westminster Recording Co., Inc.**, 275 7th Ave., New York 1, N. Y.

**Zodiac Records**, 501 Madison Ave., New York 22, N. Y.

## ERRATA--to come

From a slow start and with some handicaps, *The Tibia* has not always been 100 per cent accurate—mistakes have crept into its pages. But in No. 4 out February 15, 1957, corrections and additions for the first three issues will be tabulated. Watch for them!

## Greatest Night

(from page 11)

coffee and Danish pastries were served by the dazed host and hostess.

Then someone remembered that Ann Leaf was scheduled to play the big Robert Morton in Loew's Kings Theatre over in Brooklyn at 9:00 a.m., which precipitated a dash for that objective. There we joined an audience of parents gathered to witness their off-spring graduate from several high schools to the lively accompaniment of Ann Leaf. Organ fans who have never heard this tiny technician per-



ANN LEAF, in a characteristic pose at the console of the Paramount Studio Wurlitzer, New York.

form her own "Tugboat on a Toot" on a big theatre organ really have a treat in store. (We are trying to prevail upon Ann to record this and some of her other thrillers for circulation.)

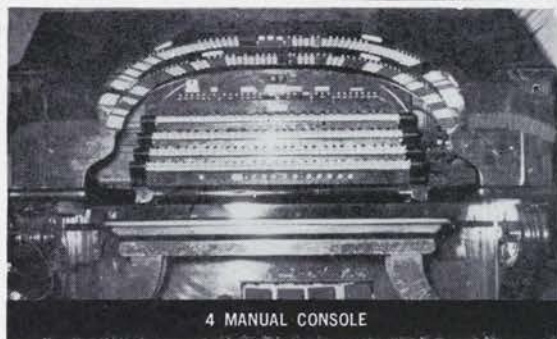
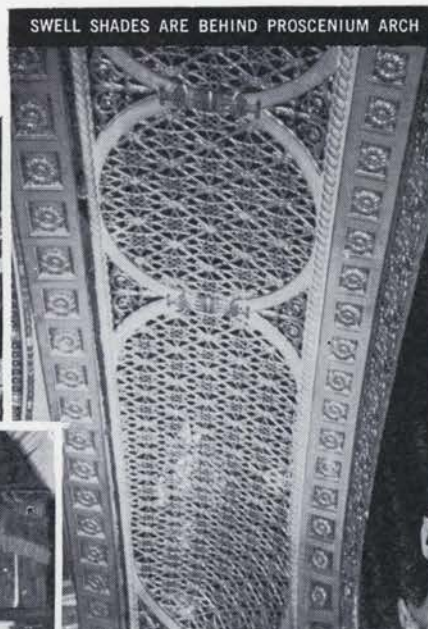
Thus it is difficult to say just when one day's program ended and the next day's features of the convention began. One fact is certain: Few of us got any sleep! But then it's usually like that when dyed-in-the-wool organ fans get together. Those of us who continued right through agreed that the mere loss of sleep was richly repaid by the performances we witnessed, and that this was by all means the greatest night in organ history. If you weren't there yourself, you had better not dispute this opinion with those who were so privileged.

## Late Release

A special Hi-Fi Show edition of Leon Berry at the Giant Wurlitzer Organ in the Hub Rink, Chicago, has just been released on the Audio Fidelity label, AFLP 1828. The disc includes a variety of showy organ music, opening and closing with a "Cinema Fanfare,"—the theme of Paramount newsreels, "Paramount on Parade." The recording is exceptional with respect to frequency range, lack of distortion, and definition, and the choice of selections should gladden the heart of anyone who remembers the Decade of the Theatre Organ—the 20's.



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Stereophonic SWB 8006)  
Leibert Takes a Holiday (Stereophonic SWB 8012)  
Christmas at Radio City (Stereophonic SWB 8008)





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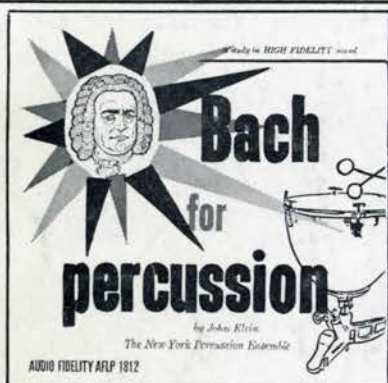
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