

The TIBIA

JOURNAL OF THE A·T·O·E

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EXPLORING ENGLAND

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ENGLISH CONSOLE

STARS

—John Madin

A. T. O. E.

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Good News for

Every Member

WINTER 1956

Vol. I, No. 4



TEST RESULTS



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3 Stock machines selected at random!

which the undersigned selected at random from sealed unopened cartons in your warehouse stock. These three bore the following serial numbers: 867, 937, 3019. We used a standard Model WB-301 mounting base without modification, a Leak tone arm fitted with their LP cartridge, and a complete Leak preamplifier and power amplifier, model TL/10.

Pickup and amplifier system conformed in response to the RIAA-new AES-new NARTB curve within ± 1 db.

Standards referred to below are sections of the latest edition, National Association of Radio & Television Broadcasters Recording and Reproducing Standards. Our conclusions are as follows:

Turntable easily adjusted to exact speed!

Measurements were made in accordance with NARTB specification 1.05.01, using a stroboscope disc. In every case, speed could be adjusted, to be in compliance with section 1.05, i.e. within 0.3%. In fact, it could easily be adjusted to be exactly correct.

WOW less than NARTB specifications!

Measurements were made at 33 $\frac{1}{3}$ rpm in accordance with NARTB specification 1.11, which calls for not over 0.20% deviation. These values substantially agreed with those given on Garrard's individual test sheets which are included with each motor.

Garrard Serial No.	%
867	.17
937	.13
3019	.12

Rumble less than most professional recording turntables!

Measurements were made in accordance with sections 1.12 and 1.12.01, using a 10 to 250 cps band pass filter, and a VU meter for indication. Attenuation was the specified 12 db per octave above 500 cps and 6 db per octave below 10 cps. Speed was 33 $\frac{1}{3}$ rpm.

Gentlemen:

We have tested the three Garrard Model 301 Turntables

Signal to Rumble Ratio Using Reference Velocity of 7 cm/sec at 500 cps

This reference velocity corresponds to the NARTB value of 1.4 cm/sec at 100 cps.

Rumble: checked by official NARTB standard method (—35 db. min.) —52 db.!

Garrard Serial No.	DB
867	52
937	49
3019	49

The results shown are all better than the 35 db broadcast reproducing turntable minimum set by NARTB section 1.12. In fact they are better than most professional disc recording turntables.

Signal to Rumble Ratio Using Reference Velocity of 20 cm/sec at 500 cps

Rumble: checked by Manufacturer A's methods —61 db.!

Garrard Serial No.	DB
867	61
937	58
3019	58

We include this second table to facilitate comparison because some turntable manufacturers have used their own non-standard reference velocity of 20 cm/sec, at an unstated frequency. If this 20 cm/sec were taken at 100 cps instead, we would add an additional 23.1 db to the figures just above. This would then show serial number 867 to be 84.1 db.

Rumble: checked by Manufacturer B's methods —84.1 db.!

It will be seen from the above that no rumble figures are meaningful unless related to the reference velocity and the reference frequency. Furthermore, as stated in NARTB specification 1.12.01, results depend on the equalizer and pickup characteristics, as well as on the turntable itself. Thus, it is further necessary to indicate, as we have done, the components used in making the test. For example, a preamplifier with extremely poor low frequency response would appear to wipe out all rumble and lead to the erroneous conclusion that the turntable is better than it actually is. One other factor to consider is the method by which the turntable is mounted when the test is made. That is why our tests were made on an ordinary mounting base available to the consumer.

Of greatest importance! Always consider these vital factors to evaluate any manufacturer's claim.

Very truly yours, *C. J. LeBel*

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C. J. LeBel



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The TIBIA

JOURNAL OF THE A.T.O.E

WINTER, 1957

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CONTENTS

2	The Editor Notes	
2	The Relay	
3	Report of Chapter Meeting	<i>Judd Walton</i>
6	Exploring England	<i>J. J. Critser and G. Edgar Gress</i>
10	Owning Your Own Organ	<i>G. Edgar Gress</i>
11	Odeon Toronto Theatre Revives Organ Interludes	<i>H. Clealan Blakely</i>
12	Discography—A listing of all organ recordings	<i>The Editor</i>
14	Europe Calling America	<i>Ralph Bartlett</i>
15	English Console Stars: No. 1—John Madin	<i>Ralph Bartlett</i>
16	Spinning Organs—recent record releases	<i>The Editor</i>
18	The Theatre Organ in Britain—II	<i>Ralph Bartlett</i>
18	Errata from previous issues	
19	ATOE INCORPORATED!	<i>An Important Message from Vice-President Walton</i>
20	News, Views, and Events	

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*Designed by Richard H. Dorf

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Although no one took advantage of our offer which appeared in this space in No. 3, we still find it hard to believe that everyone has all the organ equipment he wants, and that no one wishes to part with any that he now has. This applies to new and used organs, organ equipment, amplifiers, phonograph equipment, records, and any other item related to the organ or its reproduction, including all types of organs—theatre, pipe, classic, baroque, electronic, electro-mechanical. Even mouth organs.

The rate for classified ads for individual sellers or buyers is 10 cents per word with a minimum of 10 words. For commercial suppliers of equipment, the rate is 25 cents per word, with a minimum of 10 words. To be included in Vol. II, No. 1, copy should be mailed (together with check or money order) to Radio Magazines, Inc., P.O. Box 629, Mineola, N. Y. so as to be received before March 15.

Professional announcements of organists and business cards of organ builders and parts suppliers will be accepted at the rate of \$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 in this section may be 2¼ in. wide by 1 in. high.

Advertisers Index

British Industries Corporation	... Cover 2
Dauntless International	... Cover 4
Schober Organ Corporation	... 1
Westminster Records	... Cover 3

The Editor Notes . . .

Time has an inexorable way of slipping by. At this writing, lacking two months, two years have elapsed since the founding of A.T.O.E. and the inauguration of THE TIBIA. An effort of this magnitude entails a vast amount of work and, at the onset, we could not, for lack of experience, have foreseen the hurdles ahead. If we had, it would not have detracted one iota from the enthusiasm we had developed for the job we undertook. Difficulties notwithstanding, we were blessed with good fortune. It was, of course, quite apparent to all concerned that an organization of organ enthusiasts, and a publication to serve their interests, were needed. We envisioned a substantial number of such people in this country and abroad who would appreciate any effort to rekindle and nourish an interest in the "King of Instruments." Secondly, we were most fortunate in having the backing and encouragement of Richard E. Simonton, an organ enthusiast of the first water. Plus the talents of men like Roy Gorish and Judd Walton and others who gave much of their time and effort. Without the help of these men our present result could not have been achieved. I hasten to add that the many letters of encouragement and appreciation received from readers of the first issue were added stimuli for goading us onward. To those of you who wrote us we shall always be grateful and it is our hope that THE TIBIA continues to serve you in a useful way. It is fitting, also, during these moments of reflection, to thank Mr. McProud, our publisher, who went all-out to give us the best in lay-out and design. We are confident that, without his interest and help, the plight of THE TIBIA would be in jeopardy.

The financing of a publication such as this, it goes without saying, is a problem in itself. Again, we thank all our readers who saw fit to become Charter Members of A.T.O.E. Those donations helped!

From the very onset of our undertakings we enjoyed the

hearty cooperation of Ralph Bartlett and Frank Hare whom you have read about in these pages. Eager to help, these gentlemen, without being asked to do so, contributed material for publication so that our readers may be better informed as to the status of the theatre organ in their country—the country which can boast of organists of such stature as Sidney Torch, Reginald Foort, Quentin Maclean, Harold Ramsay, Stuart Barrie, Reginald Dixon, and hosts of others, all of whom were recorded on many, many occasions during the 1920's and 1930's.

Our endeavor has been, and will continue, to present a variety of material in THE TIBIA so as to appeal to varieties of interest. The introduction in this issue of a series of articles on the organ and its construction will, we hope, be of interest to those who are interested in acquiring and installing an organ as well as to those interested in the semi-technical aspects of organ construction. We hope to acquire data that will appeal to the more advanced reader. In short, our task lies clearly before us. You can help by sending in material of interest as already many of you readers have done. It is always a pleasure to hear from our readers and we especially enjoy letters from former organists with information on their present activities. To one who has played the organ there is no cessation in their interest, if only to hear about their colleagues with whom they had a part in making organ history. Those of us associated with A.T.O.E. appreciate your words of encouragement but we also esteem your critical comments and suggestions for improvement.

An organ enthusiast once noted to the writer that an adventure of this kind, attempted twenty years or so ago might not have succeeded. Be that as it may, we give you the fourth issue of THE TIBIA with the hope that we shall see many more issues go to press. Of that we are also confident.

—M. H. D.

The Relay

More On Hope-Jones

SIR:

Two interesting pieces of information regarding Hope-Jones' association with Norman & Beard and his factory in Battersea subsequently came to light whilst I was screening some very old issues of *Musical Opinion*, which is published in London. In an issue dated April, 1901, there was an advertisement by Norman & Beard stating that Hope-Jones had left their employment on the 20th of November, 1900. A later issue dated February, 1903, carried an advertisement reading

Ingram, Hope-Jones & Co., The Organ Works, Queen's Road Station, Battersea, S.W., having a very Large Factory and Twenty-eight Orders on their List, are prepared to take additional Hands in almost all Departments. They also require more apprentices and further help in both office and drawing office. Apply Robt. Hope-Jones (Managing Partner) or to A. W. Smith (Foreman).

This seems a little difficult to reconcile with Mr. Turner's article in TIBIA No. 1 that the "company at Battersea was terminated and its properties were hastily and wastefully bundled off to Norwich where Hope-Jones and his men joined forces with Norman & Beard." From the evidence above, this association terminated in 1900 but Mr. Turner goes on to say "after months of wandering . . . another association was formed with a builder at Hereford, Eustace Ingram." Two interesting points are thrown up by this clash of evidence, namely,

1. Did Hope-Jones have a factory in Battersea in his own name before he joined with Norman & Beard?

2. When he eventually joined with Eustace Ingram did Hope-Jones return to the Battersea factory assuming the answer to 1. above to be "yes"? There is no mistake about Eustace Ingram having his factory at Hereford.

Coming to point TIBIA No. 2 and the excellent article on the Fox, San Francisco Wurlitzer I was horrified to read that "the organ was never featured as a solo spot until George Wright's time, except for the opening week, being used almost exclusively for fill-in spots and to accompany Saturday night sings!" What a criminal waste of a truly magnificent instrument.

Further to my comments in my last letter about American and United Kingdom organists a recent issue of *The American Organist* carried some notes by an American (Charles Billings) in the UK who stated that over the British Broadcasting Corporation he had heard some of the most inspired theatre organ playing it had ever been his pleasure to hear. This is particularly illuminating because during the past year a lively correspondence has been going on in *Musical Opinion* about the poorness of the majority of theatre organ broadcasts in relation to the pre-war standards. What would Mr. Billings reactions have been to those pre-war relays on the basis of current relays being "inspiring"?

E. A. HOULDEN, c/o Burmah Shell Refineries, Ltd., P. O. Box 1725, Bombay India

Report of Chapter Meeting

Los Angeles Organization Meeting Draws 267!

... *By Judd Walton*

IN MID-NOVEMBER, A.T.O.E. members and prospects were contacted by mail and informed of a meeting to organize a Chapter of A.T.O.E. in the Los Angeles area. The date of the meeting was set for November 26 and reservations were requested so that adequate arrangements could be made to assure the comfort of those attending the meeting. George Wright kindly consented to be the guest artist, and the meeting was to be held in Lorin Whitney's Recording Studio in Glendale with its 24-rank Morton-Wurlitzer organ.

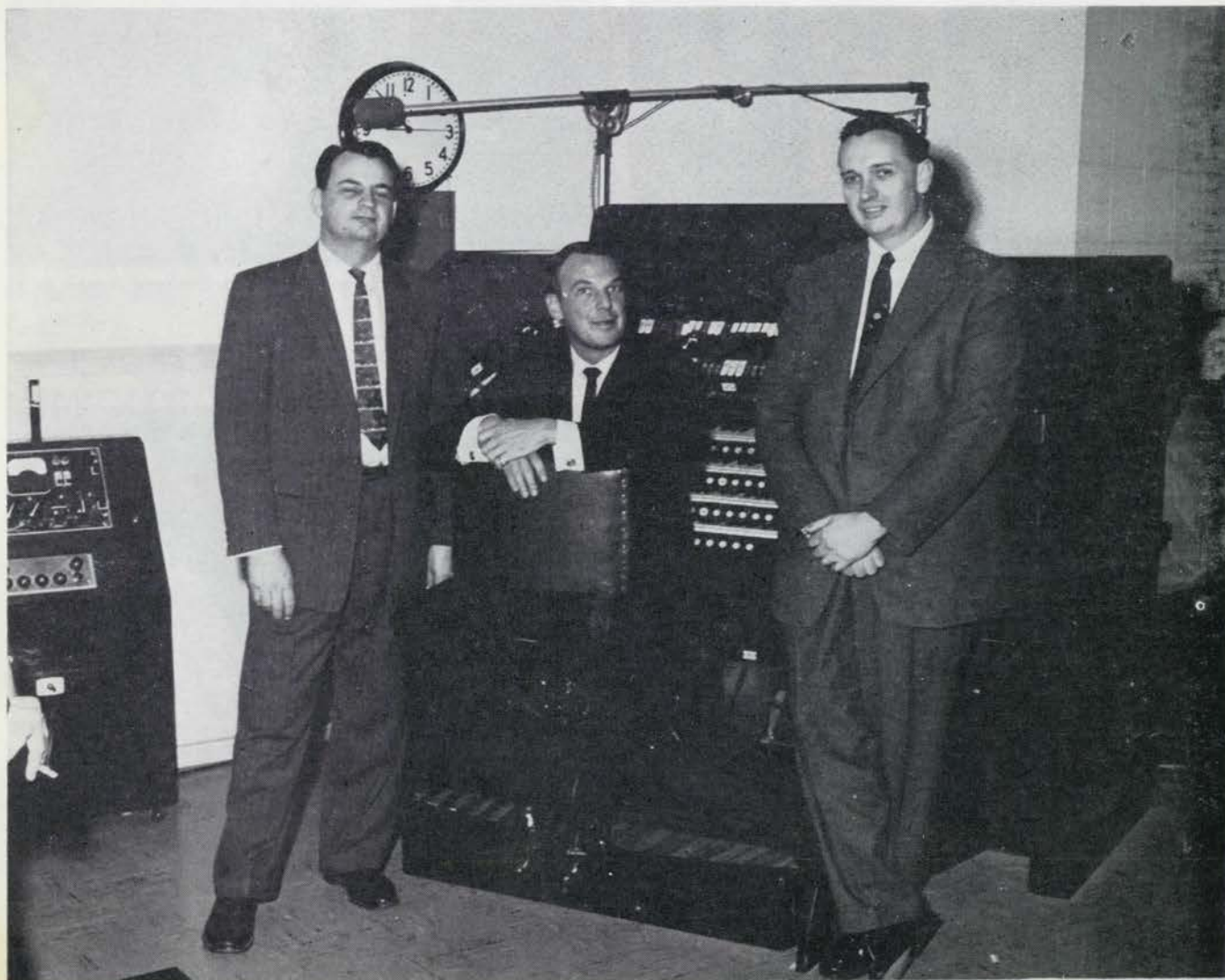
The resulting flood of return requests surprised everyone and when the meeting was called to order by Dave Kelly at 8 p.m., 267 organ enthusiasts had jammed the studio where seats had been provided for 250! About 30 new members were signed up at the meeting, and members from as far as San Francisco, such as Bob Jacobus, were on hand for the affair. Virtually every organist of note in the state was on hand for the occasion and introductions included Jesse Crawford, Eddie Dunstedter, Gordon Kibbee, Tiny James, Eddie Osborne, Ramona Gerhard Sutton, and many others. George Wright then took command of the recently-completed Robert Morton and held his audience entranced for an hour of delightful and original arrangements of his popular

favorites. Careful observation revealed every foot in the place keeping time and a rapt expression on every face revealing pure enjoyment and love of George's genius at the console.

During intermission, Kelly introduced National President Richard Simonton who was credited with calling the meeting, Henry Pope, organ artisan who had supervised the installation, and National Vice-President Judd Walton of Vallejo, California. Walton took the chair and explained the procedure for forming a Chapter after outlining the details of the incorporation proceedings recently completed by the National Officers. It was immediately decided by a unanimous vote to organize a Chapter, and the first meeting for the election of officers and other necessary business was set for December 8. Upon a request from Kelly, 15 present stood to indicate they had pipe organs in their homes!

Organist Wright, for the second part of the program, then proceeded to dazzle his audience completely with a stupendous display of mastery over the instrument. Many of his recently recorded arrangements were presented with the noted Wright humor thrown in for good measure. Thunderous applause followed each selection, almost before the final note of each number was played! At the completion

Left to right: Chairman Dave Kelly, George Wright, President Richard Simonton





Fore (left) and aft (right) views of some of the 275 organ enthusiasts. Lorin Whitney is standing at the console, Dave Kelly to the left.

Seen at the Los Angeles Chapter Meeting



Dave Coleman and Gordon Kibbee look as though no one asked them to play.



Judd Walton, left, muses with Ramona Gerhard Sutton and CBS engineer.

Eddie Osborne (right) gets his point across to Ken Simpson (center).

Jesse Crawford gets refreshments from Simonton butler, Wendell Tyler.



of his program, George received a wonderful ovation from the members which was complete evidence of the enthusiasm of everyone for the Theater Organ as personified by Mr. Wright.

The meeting was then diverted to refreshments and organ talk. Wandering among the crowd, comments of interest could be overheard—"Three manuals or four?" . . . "a real WURLITZER Krumet? Where'd you get it?" . . . "Have you seen Joe Kern's beautiful Wurlitzer?" . . . "Harvey, I'd like to have you meet Jesse Crawford!" . . . "Mr. Osborne, did you come all the way from Chicago for this meeting?" . . . "You should see it—the pipes just mashed flat by kids—ugh!!" . . . "Do you have any idea where I can pick up a brass trumpet?" . . . "Oh, you're the fellow that got the San Jose Fox Organ, Mr. Nelson!"

Enthusiasts all, the folks stayed on and visited for over an hour. The gracious host, Lorin Whitney, who told of his studio and how it came to be at the beginning of the program, was everywhere and made everyone feel at home. The evening was declared a complete success by everyone present, and the future bodes bright for the newly formed L.A. Chapter-to-be.

The organ originally was a 14-rank Robert Morton from the Fox Theater in Redwood City, near San Francisco. Whitney himself, with some outside help, removed the organ and re-installed it in his studio, enlarging it from the original three to a four-manual instrument. Installed in three chambers, it will soon be completed with 29 ranks; 24 were playing for the concert. Complete specifications of the instrument were furnished by Lorin the night of the meeting, as follows:



A winning combination—George Wright and the Robert Morton console

PEDAL

- 16 Ophecleide
- Oboe Horn
- Diaphonic Diapason
- Bourdon
- Contra Viol
- Bourdon (Wurl)
- Diaphone (Wurl)
- 8 Tuba
- Eng. Horn
- Diaphonic Diapason
- Tibia Cl.
- Concert Flute
- Cello
- Cello (Wurl)
- Oboe Horn
- Clarinet
- 4 Octave
- 16 Piano
- Bass Drum
- Tympani
- Cymbal

PEDAL 2nd touch

- Bass drum
- Tympani
- Cymbal
- Crash Cymbal

ACCOMPANIMENT

- 16 Bourdon
- Contra Viol
- 8 Tuba
- Eng. Horn
- Diaphonic Diapason
- Tibia Clausa
- Concert Flute
- Flute Celeste
- Violin
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana I
- Vox Humana II (Wurl)
- Viol D'Orch "
- Viol Cel "
- Dulciana
- Unda Maris
- 4 Tibia Clausa
- Orchestral Flute
- Violin
- Viol Cel II
- Viol Cel III
- Krumet
- Vox
- 2 2/3 Twelfth
- 2 Piccolo
- Chimes

ACCOMP. cont.

- Vibraharp (Deagen)
- Marimba Harp
- Chrysoglott
- Snare Drum
- Tambourine
- Castanet
- Chinese Block
- Tom Tom
- Solo to Acc. 8

ACCOMP. 2nd Touch

- 8 Tuba
- Eng. Horn
- Tibia Clausa
- Oboe Horn
- Clarinet
- Xylophone
- Chimes
- Sleigh Bells
- Triangle
- Solo to Acc. 8

GREAT

- 16 Ophecleide
- Oboe Horn
- Diaphonic Diapason
- Tibia Clausa
- Bourdon
- 8 Contra Viol
- Tuba
- English Horn
- Diaphonic Diapason
- Tibia Clausa
- Concert Flute
- Violin
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana
- 4 Tuba Clarion
- Octave
- Tibia Clausa
- Concert Flute
- Violin
- Viol Cel II
- Viol Cel III
- Oboe Horn
- Krumet
- Vox Humana
- 2 2/3 Twelfth
- 2 Piccolo
- 1 3/5 Fifteenth
- Tierce

GREAT cont.

- Marimba
- Chrysoglott
- Glockenspiel
- Orchestra Bells
- Xylophone
- Chimes
- Sleigh Bells
- Great to Great 16
- Great to Great 4
- Unison Off
- Solo to Great 16
- Solo to Great 8
- Solo to Great 4
- Echo to Great 16
- Echo to Great 8
- Echo to Great 4

GREAT 2nd Touch

- 16 Ophecleide
- Oboe Horn
- Diapason
- 8 Tibia Clausa
- 4 Tibia Clausa
- Solo to Ct. 16
- Solo to Ct. 5 1/3
- Solo to Ct. 4

SOLO

- 16 Ophecleide
- Oboe Horn
- 8 Tuba
- Eng. Horn
- Diapason
- Tibia Clausa
- Concert Flute
- Viol
- Viol Cel II
- Viol Cel III
- Quintadena
- Oboe Horn
- Krumet
- Clarinet
- Vox Humana
- 4 Tuba Clarion
- Flute
- Oboe Horn
- Marimba Harp
- Xylophone
- Chimes

SOLO cont.

- Solo to Solo 16
- Solo to Solo 4
- Unison Off

ECHO

- 16 Tibia Clausa (Muted Horn)
- 8 Tibia Clausa
- Vox Humana
- Brass Trumpet (Wurlitzer)
- Kinura
- Orchestra Oboe
- French Horn (Gottfried)
- 5 1/5 Tibia
- Tibia
- Vox Humana
- 2 2/3 Tibia Twelfth
- Tibia Piccolo
- Chimes 27 note DEAGEN
- CLASS A
- Vibraharp
- Echo to Echo 16
- Echo to Echo 4
- Piano 8
- Piano 4
- Piano FF
- Mandolin
- Piano Sustain
- Saucer Bells

Swell pedals

- Echo
- Left Side
- Right Side
- Crescendo

Toe Studs

- Snare Drum Roll 1st Touch
- Snare Drum Tap Bass Drum & Cymbal 2nd Touch
- First Touch All Stops
- Second Touch All Stops and Percussions

Toe Pistons

- Crash Cymbal
- Auto Horn
- Fire Gong
- Door Bell
- Telephone Bell
- Steamboat
- Horses Hoofs
- Tom Tom
- Bird

Exploring England—and its organs

... By J. J. Critser and G. Edgar Gress*

WHATEVER WE AMERICANS MAY THINK of the theatre organs of England and the way they are played, our opinions are necessarily based largely on second-hand information. We have little chance to make direct comparisons other than by the often deceiving means of phonograph records and by reading such descriptions as English writers, unfamiliar with what we are used to in America, may write.

We have both had a wide acquaintance with the field in America, and when the exigencies of military service contrived to transport us to Europe, we had a singular opportunity to make a detailed study of the entire British theatre organ field in the light of our previous knowledge. It is our hope that our findings and opinions may therefore have some value, based as they are on such a background, and be the more pertinent for American readers.

Organ Expedition

Spurred on by insatiable curiosity and feeling that there would be much to learn, we mapped out a systematic eight-day exploration trip with all the care that goes into the advance planning for an Antarctic expedition. Traveling by car, we were able to cover an enormous amount of territory in a short time, visiting as many as four or five organs in a single day and hearing the playing of a wide selection of organists. Although our schedule was packed and on many an occasion we were forced to choose between eating dinner and seeing one more organ (resolved, of course, in favor of the latter!), we found the trip most interesting and enjoyable.

Although there is no point in giving a detailed description of each instrument we saw since all the specifications of the more important organs have been published time and again, it may be of interest to give some of our impressions in general terms and speak at some length about how they apply to specific instruments and players.

Still Alive

Although the past tense must largely be used in referring to the theatre organ in America, the institution is still very much alive in England, with over forty organists broadcasting regularly over the BBC and a considerable number of the larger theatres still using their organs, at least on important occasions. In any case one never sees the distressingly frequent sight we Americans take for granted, of a once-heralded organ rotting away unused and uncared for until it gets in the way of a new super-duper screen and is bodily carted off to the junk heap. As one theatre manager put it, "We feel that our organ represents a large investment to be safeguarded, and even if we don't find it economic to use it continuously, it does no harm to have it. The show business being what it is, we may be very thankful some day that we kept the organ and took care of it."

One famous English organist now living in America had warned us that there were only two kinds of theatre organs: Wurlitzers, and imitations of Wurlitzers, never as good as the real McCoy. Certainly this is not the case! Not that

* The opinions expressed in this article are those of the authors and do not necessarily reflect those held by A.T.O.E. members in general.

there were not many cheap "imitation Wurlitzers" built both in England and in America; but the unit organ designer has a wide latitude in which to work, and depending on just what sort of result he is trying to achieve, can produce widely varying instruments.

A Different Outlook

Thus it was our conclusion that the English organists and organ builders, even including the Wurlitzer representatives there, look at the theatre organ in an entirely different light than we do, and far from imitating the American Wurlitzers, actually drastically modified the tone of those imported there to suit their own ideas and style of playing. As is well known, before Jesse Crawford consented to appear at the Empire, Leicester Square, London, he had the Wurlitzer organ there considerably altered. On paper this organ seems no different from those he was used to in America, but after hearing some other English Wurlitzer installations it's not difficult to imagine just what those alterations might have been.

It's significant, we think, that Wurlitzer eventually dropped the original name "Hope-Jones Unit Orchestra" on the nameplates of their instruments, for the whole tradition of the American theatre organ has been rooted in its treatment as an *organ*, not an imitation orchestra. From the time Jesse Crawford first sat down at a Wurlitzer and began to play it as a fascinating new instrument in its own right, the "Unit Orchestra" concept was dead and stayed that way so far as America was concerned. Others followed suit and one can trace the chain through Richard Leibert and Don Baker right down to George Wright's recent work at the New York Paramount organ. Organs were built accordingly and the "sobbing" Tibias and weeping reeds and strings so synonymous with the theatre organ in America hardly have any counterpart in the orchestra!

In a recent article entitled "The Theatre Organ and its

Below: Discord on the Wurlitzer organ, Trocadero Cinema, Elephant and Castle, London. At right, Concord



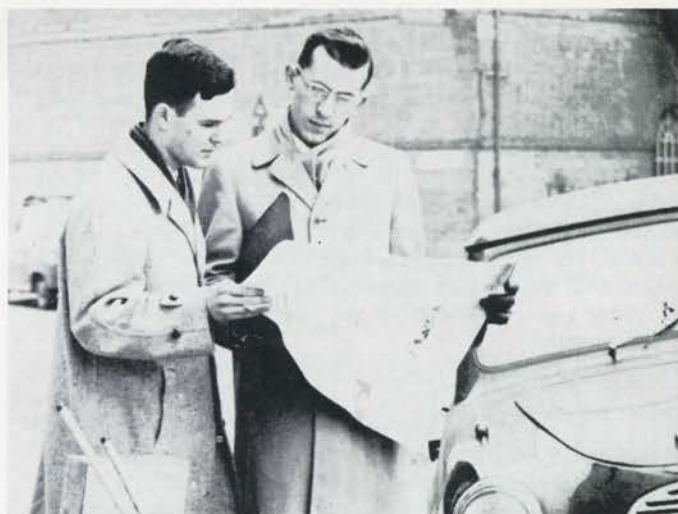
Tonal Design,"²⁰ one of the present writers summarizes the American concept as a collection of "highly characteristic primary tone colors capable of being freely mixed to provide a wealth of subtle effects," and goes on to speak of "rich, many-voiced ensemble effects typical of the theatre organ," held together by "many tremulants beating against each other in such a way that the regular, mechanical pulses of each are lost to the ear in the vibrant sound resulting." Right down to its location at both sides of the theatre so as to engulf the audience in a tide of diffused, lush sound, the typical American instrument demonstrates how complete was its early break with orchestralism.

Probably the best American theatre organ is the magnificent thirty-six rank Wurlitzer in the Paramount Theatre, New York. Built regardless of cost for Jesse Crawford and largely his own design, it proved such a success that Wurlitzer went on to build four more organs exactly like it. Essentially based on three huge Tibias, four Vox Humanas and enormous masses of silky strings and rich, colorful reeds, this instrument can produce the lushest sounds ever to come from an organ, as George Wright so ably demonstrated. Even the English Post Horn in this organ, used with its powerful tremulant, is rich and lyrical. Its stoplist is contrived so as to make it easy to exploit its predominantly mass ensemble effects: for example, the Great plays nearly every rank in the organ at a wide range of pitches, as was usual with Wurlitzer.

But the most typical English theatre organ, by coincidence also having thirty-six ranks, is that of the Odeon, Marble Arch, London—and what a completely different sort of thing it is! Like the Paramount organ, it was designed by the country's leading theatre organist, Quentin Maclean in this case. It demonstrates admirably the requirements of the English school of theatre players.

If the Paramount organ was basically a new and different instrument, that at Marble Arch is essentially an *orchestral* one. For the English organists began as highly competent church and concert players, totally unlike Crawford. From

* THE TIBIA, Vol. I, No. I, p. 11.



Authors Ed Gress (left) and Jerry Critser.

this background they evolved their style of playing, progressing from orchestral transcriptions played on the straight organ to orchestral transcriptions played on the unit organ. Forced to play jazz, they produced Sydney Torch, who took the next logical step and proceeded to play jazz like a jazz band!

If the American ideal was to flood the audience from all sides in a cascade of rich, lush ensemble effects—an *extensive* approach, if you please—the English were governed by an opposing *intensive* concept. Several times during our tour, organists expressed to us their horror of using two Tibias at once, lest their separate tremulants "fight" with each other. Such remarks startled us considerably until we realized that the English look upon the Tibia primarily as a stop intended to give body to the strings exactly as does the resonating cavity of an orchestral stringed instrument. They use the orchestral reeds strictly for solo purposes, and far from any idea of rich lushness, these stops are voiced in a dry, incisive, realistic manner. Full organ is dominated by Tuba and Trumpet tone of a type totally unlike that of the brilliantly melodious Wurlitzer English Post Horn and smooth Tubas, just as the brass choir is the crowning glory of the orchestra. Percussion tone is an integral part of the scheme, never looked upon as a novelty to be used only for special effects.

Marble Arch vs. Paramount

Consider how these concepts apply to the Marble Arch organ. The first obvious difference between it and the New York Paramount instrument is one of location. Why cram the largest theatre unit organ in Europe into the auditorium's right-hand chambers, leaving nothing behind the left-hand grille but a Carillon attachment? Because an orchestra would never be split between two sides of a room! How is the tonal material organized? Into String, Woodwind, and what amounts to Brass sections. Tibias and Vox Humanas, far from being the backbone of the organ, are present in much smaller quantities than at the Paramount—only one Vox Humana appears and even then its voicing is that of a solo stop. There are indeed two Tibias, but true to the idea of their going with the strings, we find the large one on a mere ten inches wind pressure (later increased) and the other on an astonishingly low five inches. Compare this with the New York organ, where in a hardly larger room the Solo Tibia is on twenty-five inches wind and the two others on fifteen inches.

The voicing throughout is highly imitative. An example is the Saxophone stop, which sounds much like a Tuba with an added dry, reedy twang and resembles its namesake

startlingly well. Compared with it, a Wurlitzer Saxophone seems more like a Vox Humana with the caps removed. As for strings, there are fifteen ranks of them—nearly twice the Paramount's eight, and almost half the total number of ranks in the organ.

Chorus reeds of the straight organ type, never used by Wurlitzer, dominate full organ with ease and the layout of the console accordingly differs from that of the Paramount organ. Instead of the Great being an ensemble manual, it's more like Wurlitzer's Bombarde, playing the brass and foundation stops almost exclusively. Only by coupling can everything in the organ be played from a single manual.

Other British Organs

Thus we found a completely different type of unit organ in England, designed for a different style of playing. It may be of interest if we give a few of our impressions of some of the better-known instruments we visited, bearing in mind the basic style of design and voicing and regulation quite common to all of them. First, we discuss the three chief British makes Compton, Christie and Conacher.

1. *Odeon, Marble Arch, London: Christie, 4m/36r.* In practice the organ is as good as its excellent design, and although it takes time to get used to, it is amazingly versatile and beautifully voiced.
2. *Dome, Brighton: Christie, 4m/40r.* Another very effective instrument, basically an orchestral unit organ but with some straight organ features added in the attempt to produce a "dual-purpose" design. Installed in chambers at both sides of the stage in quite a small auditorium, it "gets out" excellently, and has the most compact large horseshoe console we've ever come across.
3. *Regal, Edmonton, London: Christie, 4m/15r.* Well known through the many recordings of Sydney Torch, this organ sounds nothing like the records. Installed in two chambers to the right of the stage, it seems exceedingly dead and muffled due to the very dead acoustics. Its Post Horn is the driest, thinnest such stop we've ever heard.
4. *Odeon, Tottenham Court Road, London: Compton, 4m/12r.* Completely in the English style, this organ, in two chambers on the right side of the auditorium, contains an example of the well-known Compton Melotone unit, sounding not unlike the early Hammond organs and providing organ-like tones and in addition some curious vibra-harp and marimba effects.
5. *Guildhall, Southampton: Compton, 50r with two 4m consoles.* Basically a concert organ with a second horseshoe console playing it as a unit instrument, this installation is not very successful for either purpose, largely due to the highly resonant acoustics and the organ's impossible location high over the stage. Its chief feature is a tremendous array of big Tubas and Trumpets.
6. *Odeon, Southampton: Conacher, 4m/13r.* One of several similar instruments built by the company, this is an organ completely in the style we have been discussing, with some very good string and reed voicing of the type.
7. *BBC Studio, Jubilee Chapel, Horton, London: Moller, 5m/27r.* Although built in America, this famous organ is thoroughly in the English style, having been designed, of course, by Reginald Foort as a touring instrument. After seventeen years of hard use it's still going strong and is used an average of eight hours a day for broadcasts and rehearsals. We visited it a few days after it had received a thorough overhauling and cleaning and found it quite exciting. Totally unlike most of its recordings and broadcasts, its voicing is exceedingly pungent and incisive and the strings and reeds have a dry realism that is quite uncommon. Of course the organ sounds tremendous in such a small studio and the fiery, trumpet Post Horn must be heard to be believed! A few recent modifications include the temporary removal of the top manual to make room for an electronic toy, and, more serious, the excision of the No. 1 Tibia, its stopkeys now being wired to the Doppel Flute rank. This latter simply demonstrates further the typical British misunderstanding of our use of the Tibias. Foort, familiar as he was with the New York Paramount organ, had seen the usefulness of such a stop with a powerful tremulant, but evidently his countrymen do not; having reduced its tremulant to a mere flutter, they naturally found it hooty and piercing, and finally did away with it entirely.

Wurlitzers in Britain

With all this in mind it should be evident that the organs Wurlitzer sent over from America needed some drastic alterations to satisfy English ears. Of course they could not be completely rebuilt, but their voicing and regulation could be changed, and usually was. Our first reaction was that no one had ever regulated them properly—we'd never heard sounds like those from Wurlitzers back home. Later, placing things in perspective, we could see that the British had simply adjusted these instruments to fit their own style of playing. It's especially interesting to study those actually designed in England; for example, for the English organists Wurlitzer had to provide a fiery reed chorus, and this they did by developing modified versions of their usually ultra-smooth Tubas, a special, less cutting Post Horn on only ten inches wind pressure, and a completely new stop, the French Trumpet. As for some actual installations:

8. *Gaumont-State, Kilburn, London: Wurlitzer, 4m/16r.* On paper one of the strangest organs ever to bear the company's nameplate, this instrument, designed for Sydney Torch, is an excellent example of an "Anglicized" Wurlitzer. Any idea of lushness is strictly banished and aside from two Tubas, a French Trumpet and a Post Horn, the only reeds are a sharp Krumet and a soft Vox Humana, quite in accord with the Torch jazz-band style. Although this organ sounds much like its recordings, the resemblance is in tone only; for all its loud reeds, the pipes, in two chambers to the left of the stage, seem bottled-up and distant. The Wurlitzer touch remains in that the two Tibias, while quiet and subdued, have a much more singing tone than one usually finds in British-made organs.
9. *Granada, Tooting, London: Wurlitzer, 4m/14r.* While quite similar to Kilburn in design and voicing, this organ is by far the more effective due to its locations under the stage of a much smaller auditorium. The organist can certainly hear what he's doing—with a vengeance. The voicing is typically clean and crisp.
10. *Odeon, Leeds: Wurlitzer, 3m/19r.* No wonder Jesse Crawford liked this instrument so much. It's the exact opposite of Kilburn or Tooting and is one of the most nearly American sounding Wurlitzers in England, resembling very much a similar installation in Loew's Memorial Theatre, Boston, Mass.
11. *Trocadero, Elephant and Castle, London: Wurlitzer, 4m/21r.* Falling somewhere between Kilburn or Tooting and Leeds, this organ, perhaps due to the acoustics, sounds very refined and retains this quality of refinement even with the tremulants turned off—something which Quentin Maclean puts to good use on many of his excellent recordings of the instrument.
12. *Empire, Leicester Square, London: Wurlitzer, 4m/20r.* Rather similar to the Trocadero organ, this one is, however,

English console star John Madin at the Granada, Tooting.
See page 15.



not as effective, and lacks the Tuba Mirabilis and Post Horn of the former instrument. Like it, and also like the Leeds organ, it is installed in the typical American divided manner, something hardly ever done by the English builders.

Musical Implications

Thus in England we found a style of theatre organ design, voicing and playing based largely on imitating the orchestra or the jazz band. Let us now briefly consider some of its musical implications.

It should be obvious that the sheer imitation of one instrument by another, if carried to its logical conclusion, can have no musical purpose whatever. One can always ask, "Why an imitation? Why not the genuine article?" and be perfectly correct in so doing, for no matter how adept the imitation, it is still just an imitation. The most cleverly made orchestral organ conceivable, played by a dozen different organists from a dozen different consoles, could never take the place of a symphony orchestra. Indeed, the closer the imitation came, the more ludicrous would be its effect.

It is absolutely essential to realize that the organ, even the "orchestral" organ, is something more than a one-man band, but a fascinating instrument in its own right, with its own capabilities and limitations. Clearly, the organist must approach whatever music he would play simply as *music*—not piano music, orchestra music, or jazz-band music—and interpret it in terms of the organ and the organ's possibilities, not those of some extraneous instrument. Only then can the result have any musical significance whatever.

Herein, it seems to us, lies at the same time the greatest shortcoming and the greatest potential of the English approach to the theatre organ. There is nothing inherently wrong in transcribing for the theatre organ works originally written for other instruments, however wrong it may be to play transcriptions on the legitimate organ. For while the legitimate organ has an extensive literature of its own, unfortunately the theatre organ has not, and almost anything played on it must be to some extent a transcription.

Neither can we see anything wrong with the English type of theatre organ design and dry, realistic voicing. Regardless of whether it was originally intended to imitate the orchestra, such an incisive, clean sound is no doubt better suited to complicated, fast-moving music than the indefinite, ethereal lushness of the American style.

The Organist's Role

Therefore it is the organist's musical sense and imagination which are at the crux of the matter. If he would play orchestral music, he must have the insight not only to interpret it well as does an orchestra conductor, but to go further and adapt it to the new and different medium. And this is no small task. When even so thorough a musician as Quentin Macllean never got beyond the stage of literal orchestral imitation, it is no wonder that his less gifted colleagues haven't either. The state of English theatre organ playing today unfortunately ranges from mediocre to unspeakable and one finds few organists indeed who even so much as care about their playing, beyond the fact that through it they can eat thrice daily. Rather than exert their atrophied minds, these musical nonentities are content to pull out their battered old piano-conductor scores and feebly grind out what somehow passes for music, with all the musical wit of a three-speed phonograph. At a level considerably below even this rock-bottom are those who, not content to half-heartedly emulate the orchestra, insist on imitating a merry-go-round or one-man band. This latter type of creature seems especially prevalent at certain western and southern sea-side resorts, and one can only hope for a cleansing tidal wave.

But we need not end on so black a note. Fortunately there have been, and still are, a few really serious musicians at

work in the theatre organ idiom. Prominent among them in the period just before World War II was Stuart Barrie, whose work is surprisingly little known considering its superb quality. Barrie had an incredible genius for handling orchestral transcriptions in the way we have been discussing, translating the composer's intentions into theatre organ terms without losing a particle of the original musical meaning, and indeed often enhancing it. Further in the past, Sydney Toreh never seemed to go too far with his jazz-band style, always leaving himself a generous amount of leeway in which to adapt the jazz-band idiom to the organ.

Two Present-Day Organists

We have spoken at length about the magnificent organ at Marble Arch, and it is a pleasure to report that the musical genius of its present organist, Gerald Shaw, is quite as magnificent as the organ. If John Howlett is facetiously known as the "bishop" of the profession, surely Shaw is the pope! Possessing formidable technical ability and musical insight, and a real enthusiasm for the instrument, Shaw inherits the tradition of Stuart Barrie and not only plays music beautifully, but re-creates it as a living entity in the process. As if this were not enough, he's one of the very few Englishmen ever to really understand the work of Jesse Crawford and the American school. Everything Shaw plays is polished to perfection and an exciting musical experience.

Another prominent modern organist is Bryan Rodwell of the Granada circuit. Rodwell is evolving a style genuinely new and original in his attempts to play the theatre organ as a progressive jazz instrument. Understanding thoroughly this quite intellectual idiom, he has the technique to play in it most interestingly. Rodwell will indeed bear watching.

It was a privilege and a great pleasure to be able to study in such detail the British theatre organ scene, and in concluding we should like to express our appreciation to the many organists, theatre executives, and organ builders who contributed so much towards making our explorations successful. Especial thanks are due Mr. L. B. Fancourt of Circuits Management Association Ltd., to Mr. J. I. Taylor of the John Compton Organ Company Ltd., and to the British Broadcasting Corporation. ●



An American Organ in the Old Tradition
3m/14r Moller unit organ in the lobby of the San Francisco Fox Theatre. Lucius Downer at the console. (Photo by Bro. Andrew Corsini, C.S.C.)

OWNING YOUR OWN ORGAN

... By G. Edgar Gress

This series of articles on the organ is intended for those readers who, if not especially interested in installing an organ, are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

Part 1. Avoiding Pitfalls

SO YOU WANT AN ORGAN of your own. Those Crawford and Wright records aren't quite like the real thing. You want to get your fingers on the keys and squeeze the music out—with the Solo Tibia on the second touch.

Speaking as one who's done it, let me warn you: you're plumb crazy! Forget it while there's still time. I don't care if you have a fortune to spend—you won't have when you get through. A home organ isn't just a "Beast in the Basement," it's a monster that lives on daily gulplings of your sweat, blood, nervous energy, happy home life, and bank balance. Any organ nut serious enough about it to want to have his own organ had better be very sure he is that serious before he gets in over his head. Organ work is no fun—it's dirty, back-breaking manual labor for the most part.

Very frankly, if I'd known beforehand just what I was getting into, I probably would never have done it. On the other hand, I've got to admit that there's no feeling quite like making music on an instrument you put together yourself.

What I want to do is to help you avoid some of the mistakes I made and paid dearly for in the process of putting my "beast" together. It was a ten-year job, and knowing what I do now I think I could have done it a little faster. Say in nine and a half years.

My first mistake was to try to turn a pile of miscellaneous junk into an organistic Cadillac. I did it, but I still wonder how. Lesson Number One, then: *Don't fiddle around with unrelated parts.* Wait until you can pick up a complete organ close enough to what you want so that a major re-designing project isn't necessary. Believe me, it's a lot easier to build an organ brand new than it is to build it out of spare parts. I'll never forget the summer of 1948. I spent it rewiring my relay—at 3 switches per 12-hour day. By the time I got through I could see certain advantages in Mr. Hammond's product.

Buying an organ intelligently isn't a simple matter, and a little careful consideration at the right time can save literally years of extra work later on. As a general rule it's better to get an organ from its original location. Make sure all the major components are intact and that all the pipes are there. Most important, avoid any signs of water as you would the plague. There's only one place for watersoaked chests—the junkpile—and building replacements gets to be a job.

Never mind about the console and the blower. Both are replaceable. The stuff in the chambers usually isn't. Consoles for any normal theatre organ can always be had from firms specializing in selling such organs to churches—usually with new consoles. Blowers are a drug on the market.

Don't worry about dust and dirt, or about the condition of the leather. Any leather dating back to the 1920's is past due for replacement anyway. The main thing is that all the major parts in the chamber should be intact. Missing pipes, even, can always be replaced by sending samples to a good pipe shop, but this can get expensive and in some cases it pays

to dig up a complete used set. Relays and chests of the right size and design are another matter.

Assuming your theatre manager is willing to sell—what should you pay? That depends on the circumstances, but I've seen 20- to 30-rank Wurlitzers go for \$1000 or less and have myself bought whole organs for \$75 and \$25 respectively. When you stop to think of the labor cost of renovating a 30-year-old organ, it's easy to see why few professional organ men will pay anything at all for one. As a generalization, it would be safe to set \$100 per rank as the absolute maximum, even for an instrument seemingly in perfect condition. But you can figure on spending that much again for supplies and various other expenses before you get through.

What Next?

So you've bought an organ. The next step is to get it home. Normally the place to begin is with the pipes. These are the only really delicate items and the faster they're out of the way the better. Get some long boxes and plenty of newspaper, the boxes carpets are shipped in are fine, and pack each pipe individually. The top octaves can be rolled in sheets of paper.

Zinc and wooden basses usually have to be handled individually. Often one big pipe can hold two or three smaller ones. It goes without saying that handling pipes, especially large ones of tin or spotted metal, is very touchy business and you have to be sure to pack them so they won't be pressed out of shape while being stored.

It's a good idea to measure the exact distance the longest pipe at each end of the chest stands above the rackboard. Then you won't have to unpack the pipes to find out how much room to allow. Except for the offset basses, the last thing you'll do in the reinstallation job is to put the pipes back on the chests.

Ordinarily the next job is the wiring system. Cables should be clipped off or unsoldered wire by wire at the junction pins where they enter the chests. Since each wire is tied off at the proper place, all you have to do is tag each group of wires and save yourself hours of cable-ringing later on. With any luck at all it is usually possible to pull the complete cable for each chamber back to the relay room in one piece. If there's a junction board in between, you can leave it alone and disconnect the relay end. In any case, remember that cables are invariably tied off in order. Tag everything and it will be easy to put the wiring back intact, saving endless work with a battery and buzzer. Try to leave one end of every cable alone. Disconnect only the easiest end and take it out along with whatever it's attached to. The big ground wires need not be kept in any particular order—just roll them up for re-use.

The relay, depending on the size of the organ, may be in a separate room or in one of the chambers. Sometimes a small one can be taken out in one piece, but usually the key relays and the switchboards have to be separated. The trick here is to avoid disconnecting the wiring between the two, which is

the most complicated in the whole organ. Notice that the cables from the key relays run only to the stop switches on the switchboards. These switches are made so they can be taken off the board, cables and all. As you unmount each switch, tape a piece of heavy cardboard against its contact wires for protection and finally pack the whole set of switches into a box. The switchboards can now be detached as soon as the stop action wiring is disconnected. In like manner, disconnect the ground and feed wires and your relay is ready to go.

Next go downstairs and pull the console cable out of its conduit and you're ready to take out the console. Usually you'll find that the whole outside shell comes off, as does of course the pedalboard. This makes the lifting job a little easier. But in any case the console is probably the largest and heaviest single item you'll have to worry about. Often a console will go out of the theatre all right but not fit into the doors of a house. In that case you'll have to do some dissecting. Most consoles of the horseshoe type divide into two sections at the sill, but it isn't easy and requires much careful disconnecting of wiring. With the console goes its air regulator and as much of the air duct as you have use for.

The only other item outside the actual chambers is the blower. This is ordinarily too heavy to handle in one piece. By taking the motor off and the fans out one by one you can save a lot of grunting and groaning. But don't forget the order in which the fans go on the shaft and their exact placing on it, both ways. Dismounting the action-current generator is obvious enough. Make sure the power is turned off and then disconnect the starter unit and switchbox. Finally, pull out the generator feed wires and the starter cable running to the console. And don't forget the padding under the blower or the fabric sleeve on the wind outlet.

Now only the chambers are left. Make up a diagram giving the location of the various chests, reservoirs, and air ducts, and number and mark everything in sight. Then start dismantling the wind ducts running to the offset chests and percussions. These can then be taken out one at a time in whatever order is most logical.

If the manual chests can be taken out in one piece, so much the better. Sometimes it's easier to take off the bottom

and top boards. Naturally these must be carefully handled as all the pneumatics and valves will be exposed. After all the building frames and wind ducts are taken apart, the reservoirs and their windtrunk come out as a unit. Make a note of which springs went with each reservoir. Finally pick up the floor frames.

Unscrew the action from each set of shutters after unhooking the motor pneumatics. You'll find that each shutter comes out separately, but don't lose the ball bearings or the bushings. Finally the frame of each set can be unmounted and taken apart at the corners.

Salvage as much of the blower pipe as you think you'll need. This stuff looks quite formidable but comes apart easily with a little pounding at the soldered joints. Save a good collection of the elbows and any other odd fittings for future use.

One final word about handling organ parts. Patience and common sense are your best assets. Organ chests aren't lumber and the less banging around they get the better. Delicate valve wires are usually sticking out on one or more sides and these must be very carefully watched and not allowed to bump against anything. And your final installation will look much nicer if you avoid scratching the wood as much as possible. Old blankets and burlap are useful in this connection.

Ordinarily the contents of any organ chamber can be taken out through the trapdoor usually provided in the floor for service access. If necessary such a trapdoor can be enlarged somewhat. Often organ chambers open directly onto the stage—several stories off the ground, with only a ladder for access. In such a case a good block and tackle is the only solution. Getting an organ out can involve some engineering—especially when it was installed through the front grilles and these were then plastered up leaving only a rathole for the tuner to crawl through. Usually you can figure on spending about half a day per rank to get an organ out of normal surroundings with one helper.

Your organ is now home. Your next job is to recondition it and figure out how to install it.

(To be continued)

Odeon Toronto Theatre Revives Organ Interludes

AFTER FOUR YEARS of silence, the 3m/19r Hillgreen-Lane Organ in the Odeon-Carlton theatre, showplace of the Dominion, is again in use for ten minute interludes at each performance.

Bobby Jones, the British Organist, is currently presiding at the modern blonde console. He was the former Organist of the Lewisham Gaumont, also the Gaumont, Tottenham Court Road and the Stratford Broadway theatre, where he was resident. He has recently completed a tour of the U.S. night club circuit, coming to Toronto from Baton Rouge, La.

The Odeon Toronto is Canada's newest major theatre, and is the gem of the Odeon chain. It was opened in September, 1948, with Al Bollington at the Organ, and in the opinion of internationally known authorities is one of the five most distinguished cinemas in the world. The colors of the walls and ceiling can be changed to any effect desired with Thyatron-controlled concealed lighting units. The seats are luxuriously foam filled, and aisles are widely spaced for extra comfort. There is a large mezzanine restaurant, and an art gallery promenade.

A contour curtain is used instead of a proscenium, quite similar to Radio City Music Hall in N.Y., and one section at the right side raises separately to reveal the Organ console, which rolls out on a short track, actuated by hydraulic

plungers. An efficient amplification system permits the Organist to announce his numbers and encourage the patrons to join in the singing.

The console is a modified horseshoe style, with single bolster of all white stopkeys with black engravings, plus a straight row over the top manual. For the number of ranks in the standard two-chamber layout, the Organ is quite disappointing tonally. This is the result of inadequate tone openings from the chambers, as well as the almost straight design. No second touch, suitable bass, or pizzicato touch is used, and the only percussions are chimes, xylophone and Orchestra Bells. There are no traps of any kind. In spite of these difficulties, Bobby Jones is turning in very creditable performances and music-loving Toronto is applauding his efforts.

The management is considering the installation of larger grilles and swell shades, and the addition of five ranks of Wurlitzer pipes. It would be of great assistance to us to have some letters from A.T.O.E. members go to the Odeon Theatre, 20 Carlton St., Toronto, congratulating them for the revival of the Organ interludes and suggesting improvements on the Organ.

H. CLEALAN BLAKELY,
Picton, Ontario, Canada.

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

CRAWFORD, HELEN

- 4m/24r Wurlitzer, Paramount Studio, N. Y.
Brunswick
137. 0-1271-10"-78. Can't we talk it over? (*Washington-Young*). Vocal by Bing Crosby. Reverse side orchestra.
138. 6428-10"-78. Snuggled on your shoulder (*Lombardo*), I found an umbrella. Vocals by Bing Crosby.

CRAWFORD, HELEN AND JESSE

- Victor (Ibid)
139. 22394-10"-78. Stein song (*Fenstad-Colcord*). Reverse side J. Crawford (see No. 222)
140. 22413-10"-78. The moonlight reminds me of you (*Kahn-Crawford, H.*). Reverse side J. Crawford (see No. 223).
141. 24035-10"-78. Masquerade (*Stolz*). Reverse side J. Crawford (see No. 231).

CRAWFORD, JESSE

- Autograph 4m/30-32r Wurlitzer, Chicago Theatre, Ill.
142. -----10"-78-'24. The one I love belongs to somebody else (*Kahn-Jones*), A kiss in the dark (*Herbert*).
143. 439-10"-78-'24. Humoresque (*Dvorak*), The world is waiting for the sunrise (*Seitz*).
144. 445-10"-78-'24. A kiss in the dark (*Herbert*), Don't mind the rain (*Cohn*).
145. 4000-10"-78-'24. The rosary (*Nevin*), Pilgrim's chorus (*Wagner*)
146. 4002-10"-78-'24. Honest and truly (*Rose*), Old Virginia moon (*Crawford*).
147. 4004-10"-78-'24. Until tomorrow (*Gillespie et al*), Arizona stars (*Little-Rupp*). On some discs latter title substituted with "The world is waiting for the sunrise."
148. 4005-10"-78-'24. All alone (*Bertin*), What'll I do? (*Bertin*).
Camden 4m/24r Wurlitzer, Paramount Studio, N. Y.
149. Cal. 263-12"-33-'56. "JESSE CRAWFORD AT THE ORGAN." (L.P. version of early Victor releases). Sel.: A kiss in the dark (*Herbert*), La Golondrina (*Serradel*), Humoresque (*Dvorak*), Hasta manana (*Farres*), Masquerade (*Webster-Loeb*), Valencia (*Padilla*), A precious little thing called love (*Davis-Coots*), Stein song (*Fenstad-Colcord*), La Paloma (*Yradier*), Birth of passion (*Hoschna*), Estrellita (*Ponce*), Siboney (*Lecuona*).
150. Cal. 300-12"-33-'56. "PIPE ORGAN MAGIC." (Ibid). Sel.: Indian love call (*Friml*), Giannina Mia (*Friml*), L'amour, toujours l'amour (*Friml*), Gypsy love song (*Herbert*), On the road to Mandalay (*Speaks*), My beautiful lady (*Caryll*), Miss you (*Charles-Tobias*), Lay my head beneath a rose (*Madison-Falkenstein*), Carolina moon (*Davis-Burke*), I'd love to be loved once again (*Johnson-Stolz*), Little white lies (*Donaldson*), When day is done (*Katscher*).
Decca
151. 177-10"-78. Just a-wearyin' for you (*Bond*), I love you truly (*Bond*).
152. 178-10"-78. Kiss me again (*Herbert*), Serenade (*Toselli*).
153. 203-10"-78. Aloha oe (*Liliuokalani*), Song of the islands (*King*).
154. 204-10"-78. Bridal chorus (*Wagner*), Wedding march (*Mendelssohn*).
155. 24191-10"-78. Largo (*Handel*), The Lord's prayer (*Malotte*).
156. 263-10"-78. "WHEN THE ORGAN PLAYED AT TWILIGHT" Sel.: The perfect song (*Breil*), When the organ played at twilight (*Campbell-Connolly*), Goin' home (*Dvorak*), When day is done (*Katscher*), A perfect day (*Bond*), Little grey home in the west (*Bond*), Traumerci (*Schumann*), Serenade (*Schubert*), La Estrellita (*Ponce*), The old refrain (*Kreisler*).

157. 319-10"-78. "IN A MONASTERY GARDEN." Sel.: Lost chord (*Sullivan*), Evening prayer (*Humperdinck*), The bells of St. Mary's (*Adams*), Ave Maria (*Schubert*), Ave Maria (*Bach-Gounod*), Agnus Dei (*Bizet*), In a monastery garden (*Ketelby*).
158. -----10"-78. "ROCK OF AGES." Sel.: (With vocalist Harry Breuer, chimes & vibraharp). The holy city (*Adam*), The palms (*Faure*), Joy to the world (*Handel*), White Christmas (*Berlin*).
159. 548-10"-78. "RUDOLPH FRIML MELODIES." Sel.: Indian love call, Rose Marie, Giannina Mia, Only a rose, L'Amour toujours l'amour, Chansonette, Allah's holiday.
Paramount (N. Y. Rec. Labs., Port Washington, Wis.)
4m-30-32r Wurlitzer, Chicago Theatre
160. 4001-10"-78-'24. A kiss in the dark (*Herbert*), Old Virginia Moon (*Crawford*).
Silvertone (Sears Roebuck & Co.)
161. 6079-10"-78-'24. Humoresque (*Dvorak*), The rosary (*Nevin*).
Victor (Red label)

- 4m/24r Wurlitzer, Paramount Studio, N. Y.
162. 1588-10"-78. Beautiful isle of somewhere (*Fcaris*), All through the night (Trad.). Vocals by Richard Crooks. Wurlitzer Bldg., Chicago
Victor (Black label)
163. 19520-10"-78-'25. Rose Marie (*Friml*), Dreamer of dreams (*Fiorito*).
164. 19521-10"-78-'25. Serenade (*Schubert*), Somewhere a voice is calling (*Tate*).
165. 19561-10"-78-'25. The pal that I loved stole the girl that I loved (*Pease-Nelson*), I wonder what's become of Sally (*Yellen-Ager*).
166. 19572-10"-78-'25. Old pal (*Van Alstyne*), Dreams never come true (*Gillespie-Crawford-Kanter*).
167. 19620-10"-78-'25. When you and I were young, Maggie (*Johnson-Butterfield*), My wild Irish rose (*Olcott*).
168. 19678-10"-78-'25. Mother Machree (*Ball*), Silver threads among the gold (*Danks*).
169. 19906-10"-78-'25. Sleepy time gal (*Alden et al*), You forgot to remember (*Berlin*).
170. 19980-10"-78. The prisoner's song (*Massey*), After I say I'm sorry (*Donaldson-Lyman*).
171. 2000-10"-78. Dinah (*Lewis-Young-Akst*), Always (*Berlin*).
172. 20075-10"-78. At peace with the world (*Berlin*), Valencia (*Padilla*).
173. 20110-10"-78-'26. At dawning (*Cadman*), Roses of Picardy (*Wood*).
174. 20257-10"-78. I'd love to call you my sweetheart (*Goodwin-Shay-Ash*), Kentucky lullaby waltz (*Miller-Conn*). With orchestra.
175. 20263-10"-78. Cherie, I love you (*Goodman*), Ting-a-ling (*Britt-Little*).
176. 20264-10"-78. Meadow lark (*Fiorito*), Stars are the windows of heaven (*Steiger*).
177. 20265-10"-78. Barcelona (*Evans*), Hello, Aloha, how are you, (*Baer*).
178. 20363-10"-78. Dreaming the waltz away (*Whitman*), Lay my head beneath a rose (*Falkenstein*).
179. 20368-10"-78. Put your arms where they belong (*Ackman*), Within the prison of my dreams (*Crawford, H.*). With orchestra.
180. 20392-10"-78. Maybe (*Gershwin*). With orchestra. Reverse side orchestra only.
Wurlitzer, Wurlitzer Auditorium, N. Y.
181. 20458-10"-78. In a little Spanish town (*Lewis-Young-Wayne*), Just a bird's eye view of my old Kentucky home (*Donaldson*). With guitar and whistling.
182. 20459-10"-78. Blue skies (*Berlin*), Falling in love with you (*Meyer*).

183. 20463—10"—78. I'm looking for a girl named Mary (Sept), It all depends on you (DeSylva et al).
184. 20560—10"—78. What does it matter? (Berlin), Song of the wanderer (Moret).
185. 20586—10"—78. Estrellita (Ponce), La Paloma (Yradier).
186. 20595—10"—78. Nesting time (Monaco), So blue (DeSylva et al).
Wurlitzer, Wurlitzer Bldg., Chicago
187. 20663—10"—78. Oh promise me (DeKoven), Because (Hardlot).
188. 20791—10"—78. Russian lullaby (Berlin), At sundown (Henderson), Dawn of tomorrow (Green).
189. 20876—10"—78. Baby feet go pitter patter (Kahn), After we kiss (Britt-Fiorito).
190. 21035—10"—78. After I've called you my sweetheart (Little), Just a memory (DeSylva et al).
191. 21092—10"—78. My blue heaven (Donaldson), The song is ended (Berlin).
192. 21111—10"—78. Amapola (LaCalle), La Borrachita (Esperon).
Wurlitzer, Wurlitzer Auditorium, N. Y.
193. 21146—10"—78. Diane (Rapee), Among my souvenirs (Nicholls).
Wurlitzer, Wurlitzer Bldg., Chicago
194. 21171—10"—78. Mary (Donaldson), Dancing tambourine (Ponce-Polla).
195. 21207—10"—78. Somewhere a voice is calling (Tate), Serenade (Schubert).
196. 21250—10"—78. A dream (Bartlett), Humoresque (Dvorak).
197. 21461—10"—78. Just like a melody out of the sky (Donaldson), Beloved (Kahn-Sanders).
198. 21502—10"—78. The dance of the Blue Danube (Strauss), I can't do without you (Berlin).
199. 21503—10"—78. Rosette (Newman-Lombardo), For old time's sake (DeSylva et al).
Wurlitzer Hall, N. Y.
200. 21630—10"—78. My angel (Pollack-Rapee), Out of the dawn (Donaldson). Male trio vocals.
(A) Wurlitzer Hall, N. Y. (B) Wurlitzer Bldg., Chicago
201. 21666—10"—78. (A) Ten little miles from town (Kahn-Schoebel), (B) High hat (Alter). With xylophone.
Wurlitzer Hall, N. Y.
202. 21681—10"—78. Jeannine, I dream of lilac time (Gilbert-Shilkret), King for a day (Lewis-Young-Fiorito).
203. 21713—10"—78. Just a night for meditation (Lewis-Young-Pollack), Roses of yesterday (Berlin). Vocals and harp.
204. 21728—10"—78. Sonny boy (Jolson-DeSylva et al), I loved you then as I love you now (Donaldson). With guitar.
4m/24r Wurlitzer, Paramount Studio, N. Y.
205. 21844—10"—78. You're the cream in my coffee (DeSylva et al), Me and the man in the moon (Leslie-Monaco).
206. 21850—10"—78. I'll get by as long as I have you (Turk-Ahlert), How about me? (Berlin).
207. 21876—10"—78. Where the shy little violets grow (Kahn-Warren), When summer is gone (Harrison-Wilhite).
208. 21933—10"—78. A precious little thing called love (Davis-Coots), Carolina moon (Davis-Burke).
209. 21951—10"—78. Little pal (Jolson et al), Why can't you? (Jolson et al).
210. 21981—10"—78. I've got a feeling I'm falling (Rose-Link-Waller), She's a new kind of old fashioned girl (Rose). With orchestra.
211. 22025—10"—78. I love to hear you singing (Glanville-Wood), Hawaiian sandman (O'Flynn-Klickmann).
212. 22056—10"—78. My sin (DeSylva-Brown-Henderson), Singin' in the rain (Freed-Brown). Vocals.
213. 22107—10"—78. Indian love call (Friml), Serenade (Romberg).
214. 22112—10"—78. I'll always be in love with you (Ruby-Green-Sept), I get the blues when it rains (Klauber-Stoddard).
215. 22129—10"—78. How am I to know? (Parker-King), Miss you (Tobias).
216. 22155—10"—78. Meditation from "Thais," (Massenet), Souvenir (Drdla).
217. 22242—10"—78. Tip-toe through the tulips with me (Dubin-Burke), Chant of the jungle (Freed-Brown).
218. 22243—10"—78. Love me (Aivaz-Morse-Lenoir), I'll close my eyes to the rest of the world (Friend).
219. 22320—10"—78. Cryin' for the Carolines (Young-Warren-Lewis), What is this thing called love? (Porter).
220. 22333—10"—78. Ah! sweet mystery of life (Her-

- bert), Gypsy love song (Herbert).
221. 22343—10"—78. Rhapsody in blue (Gershwin), 2 pts.
222. 22394—10"—78. Stein song (Fenstad-Coleord) (Duet with Helen Crawford), Song of the islands (King).
223. 22413—10"—78. The moonlight reminds me of you (Kahn-Crawford) (Duet with Helen Crawford), It happened in Monterey (Rose-Wayne).
224. 22510—10"—78. The kiss waltz (Dubin-Burke), When the organ played at twilight (Wallace-Campbell-Connelly).
225. 22551—10"—78. Little white lies (Donaldson), Confessin' that I love you (Dougherty-Reynolds-Neiburg).
226. 22557—10"—78. Just a little while (Berlin), So beats my heart for you (Ballard-Henderson-Waring).
227. 22748—10"—78. Siboney (Lecuona), Maria my own (Lecuona).
228. 22875—10"—78. Save the last dance for me (Spietahny Hirsch-Magine), Cuban love song (Stothart-Mc-Hugh-Fields).
229. 22901—10"—78. Call me darling (Marcuse-Marbot), Carolina's calling me (Haring).
230. 24032—10"—78. Sylvia (Speaks), On the road to Mandalay (Speaks).
231. 24035—10"—78. Masquerade-waltz (Loeb) (Duet with Helen Crawford), I'd love to be loved once again (Stolz).
232. 24191—10"—78. When mother played the organ (Sanford-McConnell), Moonlight on the river (Green). Vocals.
233. 24282—10"—78. A kiss in the dark (Herbert), Pale moon (Logan).
234. 24329—10"—78. L'amour, toujours l'amour (Friml), The song of songs (Moya).
235. 24379—10"—78. A broken rosary (Klein-Dillon), My love song (Mariani).
236. 24450—10"—78. Auf wiedersehn (Romberg), My beautiful lady (Caryl).
237. 24470—10"—78. Lay my head beneath a rose (Falkenstein). Reverse side sacred selection by Mark Andrews.
238. 24758—10"—78. La golondrina (Serradel), Birth of passion (Harbach).
239. 25096—10"—78. Largo (Handel), The lost chord (Sullivan).
240. 25167—10"—78. Minuet in G (Beethoven), Minuet (Padrewski).
241. 25332—10"—78. Giannina Mia (Friml), Hasta manana (Farres).
242. 80110—10"—78. El faisán (Valse lento) (Tejada), Secreto eterno (Enriquez).
243. 16010—10"—33. Student Prince-Sel. (Romberg).
244. 16012—10"—33. Show Boat—Medley (Kern).
245. 16014—10"—33. Schubertiana.

CROMWELL, EDMUND

Kilgen K. Organ Studio, N. Y.

Banner

246. 1976—10"—78. So blue (DeSylva-Brown-Henderson), Honolulu moon (Lawrence).
247. 6018—10"—78. Russian Lullaby (Berlin), Love's old sweet song (Molloy).

Wurlitzer, Queensboro Elks Lodge, Long Island

248. 6115—10"—78. Under the moon (Lyn-Wheeler-Snyder), The sweetest story ever told (Spulst).
249. — 10"—78. I'm looking for a girl named Mary (Sept), Blue skies (Berlin).
250. — 10"—78. Mighty lak' a rose (Nevin), At sundown (Donaldson).

3m/11r Wurlitzer, Royal Theatre, Bloomfield, N. Y.

Broadway

251. 8027—10"—78. Hosannah (Granier), Christ the Lord is risen today (Wesley).

Regal

252. 8272—10"—78. A dream (Bartlett), At dawning (Cadman).

DUFFY, JOHN

3m/10r Wurlitzer, Joe Kearns residence, formerly, Columbia Square, Los Angeles, Cal.

Liberty

253. LRP-3004—12"—33—'55. Orchids in the moonlight (Youmans), I hear a rhapsody (Fragos), Autumn leaves (Mercer-Kosma), Dansero (Heyman et al), When you're away (Herbert), Blue moon (Rodgers-Hart), Tea for two (Youmans); Girlfriend (Rodgers-Hart), I wished on the moon (Parker-Rainger), If you were the only girl (Grey-Ayer), Bye Bye blues (Hamm et al), You've changed (Carey-Fischer), Yesterdays (Kern-Harbach), Bells of St. Mary's (Adams).

(Continued on page 14)

Europe calling America

By RALPH BARTLETT

IT IS A FACT that through Service visits and European vacations, there are many Americans, and Canadians for that matter, who know our organists almost as well as ourselves. With that view in mind, I present the first article on our better known towns—towns which loom largely on the radio and television.

The first town I am going to feature is often termed "The Playground of the North," catering as it does for millions per annum who like to spend their vacations in or near the "Golden Mile" . . . in other words, Blackpool. Dominating the Golden Mile is the world famous Tower, which caters for tens of thousands per day, with its ballroom, circus, zoo, aquarium, and every other pastime to amuse holidaymakers.

The Tower contains the wonder ballroom accommodating 2000 dancers, where Reginald Dixon reigns supreme at the Wurlitzer 3-14. Mr. Dixon has been resident for some twenty-six years, and has seen many changes in public taste as well as a change of organs, for in the early days he played a Wurlitzer 2-10. Reginald Dixon is no stranger to Southerners, as he toured Granada for many seasons during the Winter months prior to the 1939 war.

In the next Promenade block to the Tower is the Palace, containing a theatre, cinema, and a very select ballroom. The ballroom houses a neat and mellow Wurlitzer 3-9 which was, until the war, in Madame Tussaud's Cinema, London. Watson Holmes, who is the presiding organist, was formerly assistant to Reginald Dixon at the Tower, and even today takes over as relief during the hectic Summer season.

Up the road from the Palace and Tower, stands the Winter Gardens, once a rival concern, but now part of the huge Blackpool Tower Company. In these buildings lie a modern theatre, cinema, funfair, and a super ballroom, as well as numerous bars and restaurants. In the Empress Ballroom, which has room for more than 3000 dancers, and where also various conferences and championship ballroom dances are held, is a Wurlitzer 3-13. Horace Finch, the organist, has been with the company some thirty years, though not all that time as organist, for he was originally a pianist in the Tower orchestra.

The theatre in the Winter Gardens, the Opera House, is the largest outside London, and was the venue of a wonderful Command Performance in the presence of H.M. Queen Eliza-

beth II and H.R.H. The Duke of Edinburgh earlier in 1955. The theatre contains the best Wurlitzer of the four, being installed just prior to the war, and is a 3-13, with a master xylophone in the orchestra pit, and originally a grand piano on the stage, although this has now been moved to the Tower. The organ comes under the hands of Horace Finch, who was largely responsible for its design, and is used in Summer during the stage show highspot, and during the Winter as a solo instrument.

A short walk from the Winter Gardens, and very near the North Station, is the modern cream and blue Odeon Theatre which is stated to be the largest cinema in the North of England. It was built without an organ, but just after the war a Conacher 4-12 organ from the Ritz, Southend, Essex, was transferred there. It was opened by Al Bollington (now in the States), and he both broadcast and featured the instrument. It continued to be used daily for a few years, being played by various organists, then came a lapse and total silence, until a few seasons ago when Bobby Pagan arrived to feature it. Since that time the organ has again been silent, and until the Rank Organisation's policy changes there seems little hope of its return to life.

Blackpool, until a few years ago, had another unit organ, at the Palladium cinema. This was a beautifully toned Christie, but it had seen better years and was removed prior to the advent of CinemaScope, and went as scrap to a dealer—shame!

There have been three other cinema organs in the town, but they were so many years ago that most people have by now forgotten all about them. All were "straight" organs with pneumatic action, and ranks from one are incorporated in the organ of a Catholic church near Talbot Square, which is a few moment's walk from the Tower, Palace, and Winter Gardens. It is reported that the tones of the ex-cinema orchestral reeds are still unmistakable when heard at a voluntary or recital. Strange that the many organ enthusiasts who visit the town each season to hear the wonder Wurlitzers, do not know of this fine instrument.

Up and down the country, policy has resulted in many cinema organs being disused, under the excuse that they are no longer popular. Yet one has only to visit Blackpool to see the untruth of this statement. If anything, they are more popular than ever: little wonder, then, that the enthusiasts flock there whenever they can.

DISCOGRAPHY

(Continued from page 13)

Liberty

254. SL-9003—10"—33—'56 "AN EXCURSION IN HILFL." Sel.: Cornish rhapsody (*Bath*), Cuban love song (*Stothart-McHugh-Fields*), Come back to Sorrento (*De Curtis*), Port-au-Prince, Moon of Manakoora (), Cross country (), Moonlight on the Ganges (*Ewing-Wallace*), It happened in Monterey (*Wayne-Rose*), Autumn in Rome (), Down the old ox road (*Coslow-Joluston*), Pigalle (*Ulmer-Konyon-Newman*), American rhapsody.

DUNLOP, MERRIL

- 3m/38r Welte-Mignon, Chicago Gospel Tabernacle World 255. WR600—10"—78—'54. Ivory Palaces (*Barraclough*), Safe in the arms of Jesus (), 256. WR601—10"—78—'54. Softly and tenderly (*Thompson*), Beneath the cross of Christ ().

DUNSTEDTER, EDDIE

- 2m/12 or 14r Kimball, Kimball Hall, Chicago Brunswick 257. 3678—10"—78. Dancing tambourine (*Polla*), Just a memory (*DeSylva-Brown-Henderson*). 258. 4148—10"—78. Neapolitan nights (*Zamcenik*), Sonny boy (*Jolson et al.*). 2m/7 to 10r Barton, Temple of Labor, Chicago, Ill. 259. 3762—10"—78. Among my souvenirs (*Leslie-Nicholls*), Desert song (*Romberg*). 260. 3928—10"—78. Girl of my dreams (*Clapp*), Ramona (*Wayne*). 261. 3943—10"—78. Rag doll (*Brown*), I think of what you used to think of me (*Turk-Hanley-Lyman*). With Abe Lyman's orchestra. 262. 3978—10"—78. Kiss me again (*Herbert*), Serenade (*Toselli*). 4m Special/c 26r Wurlitzer, Minnesota Theatre, Minneapolis, Minn. 263. 4292—10"—78. Marie (*Berlin*), Carolina moon (*Davis-Burke*).

ENGLISH CONSOLE STARS

No. 1: John Madin

... *Ralph Bartlett*

“A WAND’RING MINSTREL heralds John Madin, who is playing for us for the next half an hour, at the organ of the Granada, Tooting. He commences his programme with . . .” This is not an unusual announcement, as many English listeners know, for a theatre organ transmission on the B.B.C. But how many of you American organ enthusiasts know of John Madin, whom I imagine must be among the top ten console favourites in England?

John is a native of Chesterfield, famous for its twisted Church spire, and maybe even for its football team. His organ career started at the Parish Church, and a little later he was to be found at Newbold in Derbyshire. He became an organ pupil of the late G. D. Cunningham, who was famous for many years as the organist at Birmingham Town Hall, and gained a college diploma for solo organ playing at the Trinity College, London.

His first cinema appointment was the Gaumont-British at Sheffield, from where he moved to the new Gaumont Palace, Coventry, at which theatre he stayed five years, and gave his first broadcast in May, 1934. In 1936 he came South to London, and was for almost two years at the Gaumont Palace, Hammersmith, during which time he gave his first theatre organ broadcast on the old B.B.C. Compton organ, in 1937.

In the middle of 1938, John Madin joined Granada Theatres, and until he entered the R.A.F. was kept busy touring the circuit, and looking for new angles to present the organ. Returning to the company from the Services in 1945, he set out to present an organ show that was different. One idea was his very successful Chinese show under the guise of “Nidam Noj.” He appeared in oriental garb, complete with pigtail, and the music specially composed by “Noj” was much sought after by a well known oriental act.

Mention must also be made of two other ideas—“Madin Goes West” and “Madin Rides Again”—which were completely Western, and aroused great comment both at Head Office and among organ enthusiasts, and resulted in his being known, for a long time, as “Buck Madin”! Later John started presenting “Housewives Choice,” named after a B.B.C. daily record request programme, complete with a recorded introduction by Bryan Michie, one of the regular disc-jockeys, and it is a fact that at Mansfield over 500 requests were received in one week alone.

In other special shows he has appeared as a “Funfair Clown” (with balloons floating from the console) and even as his own Grandfather, plus whiskers and bent walking stick! Admittedly, this is not everyone’s idea of organ presentation, but if it is a means of attracting an indifferent audience to the organ, then it seems well worth while. Of recent times, John has been presenting a show called “Melody and Mime,” with melody by Doreen Lesley, and mime by a young fellow named Dennis Stuart. Mention should also be made of “Sandy” (no relation to Mr. Maeperson), who is purely John’s pet dog, and usually gives a pedal solo, plus a go at “singing” to the accompaniment of the organ and Clavioline. Needless to say, “Sandy” is a great favourite with the younger generation—so much so that during the Coronation celebrations he was invited to open a Children’s Tea Party! John also went along, but merely to lend moral support!

Coming to the Clavioline, John has been touring the circuit with this electronic keyboard for the past three or four years, finding that it gives added tonal quality and tone color to what are sometimes rather small organs; one must bear in mind that with the exception of Tooting and Walthamstow, which are 4-14 and 3-12 respectively, the Granada organs range from 5 to 10 ranks.

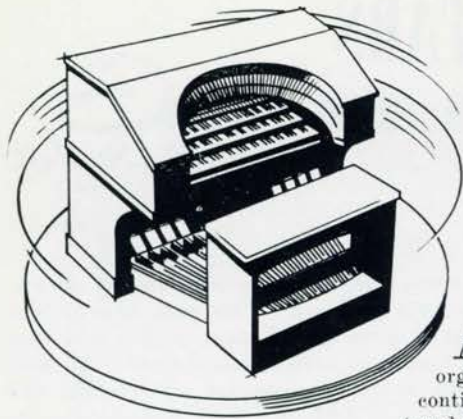
Every year at the Granada, Tooting, American variety and film stars appear in Sunday Celebrity concerts, and each time John has been at the Wurlitzer to help them along, whilst the orchestra has a breather. Stars who have appeared at this famous theatre include The Andrews Sisters, Frankie Laine, the late Carmen Miranda, Betty Hutton, Guy Mitchell, Martha Raye, Danny Kaye, and Johnny Ray. Danny Kaye was the only one taken for a ride on the console, whilst Johnny Ray had a “bash” at the manuals. With the introduction of Commercial Television to Britain, and the Granada group as an operator, it is possible that there may be occasion for organ spots by John Madin and the other players of the circuit. Meanwhile, he has already appeared on B.B.C. Television with an electronic organ.

A great believer in touring (hence his signature tune “A Wand’ring Minstrel”) John has visited several countries, including Finland, where a friend asked him to play “God Save the Queen” in the State National Church, and he was the first British theatre organist to broadcast from Helsinki, on a Hammond. He has made two trips on the “Queen Mary” as Hammond organist on the run to New York and back, when he tried to cover as many places as possible during the twenty-four hour turn round in New York, even managing to return with an accent slightly flavoured with American twang!

Last year saw John Madin become a hi-fi enthusiast possibly because of the B.B.C. commencing FM Transmissions, and partly, perhaps, so that he can listen with a critical ear to himself and his fellow organists on disc. One wonders whether he also plans to record his own broadcasts and play them back through his equipment, which I am given to understand is among the best in the country. During the latter part of 1955, John made his first LP record on the Tooting organ, for “Ventures in Sound,” and by the time these words appear in print it will doubtless have been released in the States.

But despite his ability as a theatre organist, John Madin’s first love is still the Church organ, and he enjoys giving recitals when the opportunity arises. One which gave him particular pleasure was at St. Stephen’s, Walbrook, a famous Wren Church. He is honorary organist for a school, and a willing deputy for any local Church in need of an organist.

Oh yes! Hobbies. Touring around with his Hillman car, squash in the winter, and swimming in the summer. But believe it or believe it not, he also likes Chinese Patience! An ambition? John often wishes that organists could be exchanged so that, say, English organists could interchange with their colleagues in Holland, France, Denmark, Canada, and the United States. He feels that in this way, not only would the popularity of the theatre organ be greatly helped, but also that it would help to create a more friendly atmosphere among the musicians, and even, perhaps, amongst the peoples of the world.



Spinning Organs

... BY THE EDITOR

ACTIVITY in the organ recording field continues unabated, a trend that we hope will continue for some time to come. That it will, we are confident, organ enthusiasts notwithstanding; also, that the public enjoys the music of the pipe organ. We would not quarrel with those who espouse the electronic organ nor envy them the many recordings of such instruments that have been and are now available. That is, not as long as those of us who read these pages have our own appetites properly taken care of. It is good indeed to note the wide assortment of recordings now available in the record shops and which present not only a variety of talent but a diverse assortment of organs ranging from studio organs to the big 36 rankers.

If our listings of new releases is wanting, it is not because we have been remiss in searching. It's a matter of research. Published catalogue listings were helpful but in failing to differentiate between electronics and pipe organs, careful checking is required. New recording companies spring up overnight. In short, without the assistance of fellows like Eric Reeve of Minot, N.D., Ben Hall of N.Y., Jay Quinby of N. J. and others, the task of tracking down new releases from Winona, Minn., which can boast only one, small record shop, would be most difficult.

Review records? This has been suggested by several readers. If by "review" is meant a critical analysis of the organist's talents as a musician, the extent to which he utilizes the instrument at his disposal, criticism of the recording engineers, et cetera, we shall continue to stand by the remarks made on this subject in the first issue of the TIBIA—this, in spite of recurrent temptations to do otherwise. The ball is rolling in our favor and we take pride in the fact that the instrument we venerate is not being neglected by many recording companies.

The following recordings are for the period to January 1, 1957.

Re-issues on L.P.

REGENT

George Wright (Wurlitzer, Paramount Studio, Times Square, N. Y.)

MG 6022-12"-33.—"GEORGE WRIGHT AT THE MIGHTY WURLITZER." Sel.:

Londonderry air, Prisonero del Mar, Flapperette, Organ boogie*, Paramount blues*, Paramount waltz, Sophisticated lady, Street scene, Cantique de Noel, Ave Maria*. (All selections recorded about 1947. Those marked * released by Regent on 78 r.p.m.)

LP Recordings

AUDIO FIDELITY

Leon Berry (Wurlitzer, Hub Rink, Chicago, Ill.)

1828-12"-33. Special Hi-Fi Edition. "LEON BERRY AT THE GIANT WURLITZER." Vol. I.

Cinema fanfare, Blacksmith blues, Poinciana, Strauss waltz medley, Bamboo, Saints come marching in, Zambezi: All pals together, Elmer's tune, El relicario, Whose girl are you?, "Third man" theme, McNamara's band, Cinema fanfare.

BROADCAST RECORDS

Truman Welch (Wurlitzer, Amphi-Theatre, Paramount, Cal.)

612-12"-33. "WITH TRUMAN WELCH." Sel.:

Washington Post march, Heartaches, Hi-lili-hi-lo, Spaghetti rag, Sleepy time gal, El chococho, Tenderly, Deep

purple, My heart stood still, It happened in Monterey, Blue is the night, If I could tell you.

618-12"-33. "HI FIESTA." Sel.:

Romance, The swallow, Many times, Pizzicato polka, I love you, In the mission of St. Augustine, La Rosita, Kiss me again, My one and only highland fling, Someday, Ramona, Villa.

622-12"-33. "ENCHANTED PIPES." Sel.:

Over the rainbow, Cherry pink and apple blossom white, Beautiful Ohio, St. Louis blues, Old man river, The girl that I marry, Who, Kansas City, Out of my dreams, Surrey with the fringe on top, Oh what a beautiful morning, People will say we're in love, Oklahoma.

624-12"-33. "MERRY CHRISTMAS." Sel.:

Hark, the herald angels sing, First Noel, O little town of Bethlehem, Oh come all ye faithful, Silent night, It came upon a midnight clear, Winter wonderland, Toyland, Jingle bells, I saw mommy kissing Santa Claus, Rudolph the red-nosed reindeer, Sleigh ride, Skaters waltz.

EPIC RECORDS

Leonard MacClain (Wurlitzer, Towers Theatre, Upper Darby, Pa.)

LN 3283-12"-33. "JOY TO THE WORLD." Sel.:

Winter wonderland, Sleigh ride, Deck the halls, O Christmas tree, The holly and the ivy, Jolly old St. Nicholas, Santa Claus is coming to town, Rudolph the red-nosed reindeer, Jingle bells, I saw three ships, The Coventry, Patrol, God rest ye merry gentlemen, Good King Wenceslas, O come all ye faithful, Christians awake, Good Christian men rejoice, O little town of Bethlehem, It came upon the midnight clear, What child is this?, Angels we have heard on high, The first Nowell, Away in a manger, Hark the herald angels sing, O holy night, We three kings, Angels from the realms of glory.

FOREMOST RECORDS

Eddie Dunstedter (Robert Morton, Lorin Whitney Recording Studio, Glendale, Cal.)

FML 1003-12"-33. "EDDIE DUNSTEDTER REMINISCES." Sel.:

Open your eyes, Deep purple, Mine-Soon, Gershwin medley (Hammond and pipe organ), Brazil, Poinciana, Serenade in blue (Hammond and pipe organs), Serenade for a wealthy widow. (Other selections on Hammond organ—Parade of the wooden soldiers, Tea for two, Toy trumpet).

HIFIRECORDS, INC.

George Wright

R-107-12"-33. "THE GEORGE WRIGHT SOUND." Sel.:

Chloe, I've got the world on a string, Beyond the sea, Honkey tonk train, The white dove, Take me out to the ball game, I love Paris, Baubles bangles and beads, If I love again, The whistler and his dog, When you wish upon a star, Dizzy fingers.

INTERNATIONAL RECORDINGS

Barron Smith

LPX-711-12"-33. "WALTZ DREAM." Sel.:

Selections from "Chocolate Soldier" (Strauss), "Tales from Hoffman" (Offenbach), "Die Fledermaus" (Strauss), "Waltz Dream" (Strauss, O.)

5001-12"-33. "MUSICAL GEMS." Sel.:

Berceuse (Godard), Serenade (Schubert), Poem (Fibich), Barcarolle (Offenbach), Caro Mio Ben (Giordani), Intermezzo (Mascagni), Andantino (Lemare), The swan (Saint-Saens), Meditation (Massenet), Melody in F (Rubenstein), Berceuse (Schytte), Salut d'amour (Elgar), Traumerei (Schumann), Largo (Handel).

5003-12"-33. "THE GREAT ORGAN." Sel.:

LIBERTY RECORDS

Johnny Duffy (Wurlitzer, Joe Kearns residence, L.A., Cal.)

SL 9003-12"-33. "AN EXCURSION IN HI-FI." Sel.:

Cornish rhapsody, Cuban love song, Come back to Sorrento, Port-au-Prince, Moon of Manakooora, Cross country, Moonlight on the Ganges, It happened in Monterey, Autumn in Rome, Down the old Ox Road, Pigalle, American rhapsody.

MERCURY RECORDS

Ashley Miller (Wurlitzer, Radio City Music Hall Studio, N. Y.)

MG 20189-12"-33. "HOLIDAY MUSIC." Sel.:

Medley: Santa Claus is coming to town & Jolly old St. Nicholas; Jingle bells; Medley—Silent night & It came upon the midnight clear; White Christmas; Medley—Adeste fidelis & Joy to the world; Medley—God rest ye merry gentlemen & Deck the halls; The Christmas song; Medley—We three kings of orient are & O holy night; The first Noel; Angels we have heard on high.

NEW SOUND

Bob Kates (Wurlitzer, Kates residence, L.A., Cal.)

4001-10"-33. "PIPE HAPPY." Sel.:

Undecided, Deep purple, Serenata, Tenderly, Atchisen, Topeka and Santa Fe, Blue Danube, Goody goody, Lover.

REPLICA RECORDS

Eddie Osborne (Wurlitzer, William Huck Studio, Des Plaines, Ill.)

515-12"-33. "FABULOUS EDDIE." Sel.:

McNamara's band march, Medley—September song & September in the rain, Sleepy lagoon, Oh you beautiful doll, In a little Spanish town, Five foot two, Pop goes the weasel, Waiting for the Robert E. Lee, You're the cream in my coffee, It all depends on you, Moonglow, Medley—Smiles, Toot-toot-tootsie, Tuxedo Junction.

ROBERT RHEIMS (Custom made).

Robert Rheims

6006-12"-33. "ORGAN AND CHIMES." Sel.:

Adeste fidelis, O come all ye faithful, Hark the herald angels sing, God rest ye merry gentlemen, From every spire on Christmas Eve, The first Noel, Joy to the world, Deck the halls, The Christmas chimes are pealing, Away in a manger, I saw three ships, Silent night, O little town of Bethlehem, Good King Wenceslas, Angels we have heard on high, It came upon a midnight clear, O Christmas tree, We three kings of orient are, I heard the bells on Christmas day, O holy night.

SOMA RECORDING CO.

Ramona Gerhard (Wurlitzer, Joe Kearns residence, L.A., Cal.)

MG 1202-12"-33. "CHRISTMAS IN HI-FI WITH RAMONA GERHARD." Sel.:

Silent night, O tannenbaum, We three kings, Deck the halls, Ave Maria, Christmas song, Parade of the wooden soldiers, O little town of Bethlehem, Jolly old St. Nicholas, God rest ye merry gentlemen, We wish you a merry Christmas, White Christmas, Sleigh ride; Noel, Noel.

VICTOR RECORDING CO.

Paul Mickelson

LPM 1098-12"-33. "OPEN THE GATES OF THE TEMPLE." Sel.:

Selection of hymns.

LPM 1059-12"-33. "WHEN THEY RING THE GOLDEN BELLS." Sel.:

WESTMINSTER RECORDS

Richard Leibert (Wurlitzer, Radio City Music Hall, N. Y.)

WP 6035-12"-33. "CHRISTMAS AT RADIO CITY." Sel.:

We three kings of orient are, O Tannenbaum, Adeste fidelis, O Sanctissima, Deck the halls, Fairest Lord Jesus, What child is this?, Good King Wenceslas, O holy night, Angels we have heard on high, Silent night, Joy to the world.

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- 602 (B & D). Kiss me again, I'm falling in love with someone, Moonbeams, and 8 other selections.
- 603 (B & D). Ave Maria, Oh promise me, I love you truly, and 8 other selections.

HIFITapes

George Wright

R-706. MERRY CHRISTMAS.

OMEGATAPE

Gordon Kibbee

- 7001 (Omega and Stereophonic). MIGHTY WURLITZER. Vol. II
- 7009 MIGHTY WURLITZER. Vol. I
- 7007 HIGH FIDELTY SHOW PIECES

REPLICA

- Bill Knans. T-500
- Leon Berry. T-501 (Rep. records 33 x 501 and 33 x 503)
- T-503 (Rep. records 33 x 505 and 33 x 507)
- T-509 (Rep. record 33 x 509)
- Al Melgard. T-504 (Rep. record 33 x 504)

Eddie Osborne.

T-511 EDDIE OSBORNE (Rep. record 33 x 511)

T-515 Rep. 33 x plus "Who" and "Isle of Capri"

T-517 CHRISTMAS MUSIC: (Wurlitzer, Huck Studio). Sel.: Jingle bells, Rudolph the red-nosed reindeer, Santa Claus is coming to town, All I want for Christmas is my two front teeth, Toyland, Winter wonderland, It came upon the midnight clear, Joy to the world, Away in the manger, Silent night, Oh come all ye faithful.

TUNE TAPE

Lorin Whitney

BM 1000 BACKGROUND MUSIC

BM 1000. BACKGROUND MUSIC.

SONOTAPE

Dick Leibert

8006. LEIBERT TAKES RICHMOND.

WORD

Lew Charles (Wurlitzer, N.B.C., Hollywood, Cal.)

WT 9002. SACRED SELECTIONS.

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RADIO MAGAZINES, INC., Dept. 17,
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THE THEATRE ORGAN IN BRITAIN: II

... By Frank Hare

W E IN THE BRITISH ISLES have never been fortunate enough to encounter the number of really big unit organs which one finds in the key theatres of the United States, but it is regrettable to hear that so many of them are in poor shape these days.

Our average cinema organ may be taken as of 8 to 10 units—not very large, perhaps, but sufficient for some excellent results to be obtained. At the top of the scale stands the Christie at the Regal (now Odeon), Marble Arch, London, a 4 manual with 30 units (36 ranks), built in 1928 and still a fine instrument. Comparable dual-purpose organs were built by Compton and Hill, Norman & Beard (the Christie firm) for the Civic Auditoriums at Southampton and Brighton, and a slightly smaller one by Compton for Bournemouth, but although equipped as fully-fledged cinema organs, they can hardly be classed as such, and are not taken into account here. Still smaller dual-purpose Comptons were made for the Town Halls of Lewisham and Wimbledon.

Five units less than the Marble Arch organ, is the B.B.C. Moller Theatre Organ, with 25 units (27 ranks), which took the place of the destroyed Compton of 22 units (23 ranks). There are two instruments with 21 units, a Compton at the Davis Theatre, Croydon, and a Wurlitzer at the Trocadero, Elephant and Castle, London. With 20 units are the Wurlitzers of the Empire, Leicester Square, and the Paramount (now Odeon), Manchester, and three Conachers having 22 actual ranks, at Wimbledon, Nottingham and Hull. Unfortunately, the latter was damaged during the war, and has since been removed. At 19 units are the Wurlitzers of the Newcastle and Leeds Paramount (now Odeon) Theatres, and the previously mentioned Compton at Shepherd's Bush Pavilion, London, which was dismantled following damage by enemy action, has since been disposed of. What appears to be another 19 unit Compton can be found at Dreamland Cinema, Margate, but in fact this has but 6 units, the other 13 being "straight" ranks from an earlier organ.

Coming down to 17 units, we could find until a few years ago a Jardine at the Stoll Theatre, Kingsway, London, which replaced a "straight" organ by the same builders, while at 16 units are the Wurlitzer at the Gaumont State, Kilburn, London;

Comptons at the Odeon, Leicester Square, London (17 ranks, and the Theatre Royal, Dublin, and a Fitton & Haley unified rebuild of a "straight" organ at the Cecil, Hull. The theatre and organ were completely destroyed in the war, but a new cinema was built during 1955, and a fine 3-manual, 15-rank organ has been installed.

Limitation of space prevents mention of other organs: suffice to say that at the outbreak of war there were three with 15 units, seven with 14 units, nine with 13 units and twenty with 12 units. Continuing down the scale, unit by unit, the numbers increase until we come to the glut of 8 unit jobs, after which they again decrease until we reach the bottom of the scale, where there are half a dozen tiny instruments of but 4 units, representing all three leading makes—Wurlitzers, Compton and Christie.

Only one cinema organ—that of the Odeon, Leicester Square—remains with 5 manuals, since the B.B.C. Moller lost its fifth in favour of an electronic Clavichord. In both cases the top manual was a "coupler," having no relays of its own, but coupling other manuals to it at various pitches. Tonal percussions are usually available on such manuals, and in some cases extra contacts are fitted under the keys to enable some individual stops to be played. Of the 30 organs with four manuals, three of which were destroyed and two damaged in the war, about half had four orthodox manuals, the other half having coupler top manuals. Perhaps the two most unusual four-manual cinema organs in England are the Wurlitzer at the Granada, Tooting, where the fourth manual operates tonal percussions and traps only, and the Conacher at the Plaza, Coventry, which has but 8 units.

Approximately 200 organs of two manuals were installed, but there are not now quite so many, as a number were destroyed or removed, and in several cases a third (usually coupler) manual was added later. The large number of organs remaining have three manuals, frequently including a coupler, which, though less desirable than a normal manual, has its uses and is worthy of inclusion where funds are limited. And apart from that, it *does* convey to the audience an impression of "mightiness," even though behind the grille there may be only five ranks of pipes blowing their heads off!

ERRATA

No one is perfect; the "manufacturing" department, functioning a thousand miles from the editorial department, sometimes has to use its own limited judgment in last minute corrections, or translations of instructions, and perhaps it's just plain stupid sometimes. In any case the following corrections and additions should serve to correct any false impressions readers may have gleaned from the first two issues of THE TIBIA.

Vol. I, No. 1

ISIS THEATRE WURLITZER, DENVER, COLORADO

Page 10: Specification should read:

PEDAL

Diaphone 32'

Bombarde 16'

Diaphone 16'

PEDAL SECOND TOUCH

Ophicleide, Pizzicato Touch 16'

BOMBARDE

Piccolo (Tibia I) 4'

Page 9: Photo is of Mary Dobbs Tuttle at the console of the Isis Wurlitzer.

Page 13: After Don Baker, 4m/24r, not 3m/24r.

Page 14: Paul Carson, not Garson.

Vol. I, No. 2

Page 1: Author of article on page 10 is Judd Walton, not Roy Gorish.

Page 7: Sherris, Marley is a manufacturer of recordings for funeral parlors, and should appear in small type following Remington.

At least, there were less corrections in Vol. I, No. 2 than there were for Vol. I, No. 1, which may prove that we're getting better. So far we haven't heard of any errors in Vol. I, No. 3, but we have our fingers crossed (which may account for any errors in our Errata). We'll try not to get erratic mixed up with erotic (in spelling, that is.).

The Manufacturing Department

An Important Message from Vice-President Walton

A.T.O.E., INCORPORATED!

THE NEW LOOK!!!

From its inception, the officers of A.T.O.E. have recognized the importance of providing a sound structure for the organization. Taken into consideration were many factors: protection for the individual members, tax exemption, the responsibility of the officers, finances, and so on. After a study of the relative merits of various forms of organization, and taking into account these important factors, it was unanimously decided that incorporation would provide the strongest and most protective base onto which A.T.O.E. could be strongly built.

After much correspondence and many changes, final incorporation papers were drawn by our friend and attorney, Walter Weir, Jr. of the firm of Dobbins and Weir in Vacaville, California. Walter is a personal friend of Everett Nourse, the well known S. F. Bay area organist and an enthusiast and A.T.O.E. member in his own right. Besides, we paid him for the job! On April 12, 1956, Corporation #319022, The American Association of Theatre Organ Enthusiasts was certified by the Secretary of the State of California!

Incorporation protects the member from any possible financial obligation due to liability arising from a judgment in a court of law (this could come from any of several causes) and from other possible embarrassing situations. Furthermore, we have been certified as a tax-exempt organization by the State of California, and application for this status has been forwarded to the Internal Revenue Department, with which department most of our readers are familiar.

In the beginning, it was decided that A.T.O.E. would be an organization formed solely for pleasure purposes—there would be no formalities, no critical comments about any artist's efforts, no critical references regarding organ recordings. Rather, our efforts were to be constructive, and in the case of a record review, to approach the subject on an informative basis, pointing out the use of certain registrations, effects, unusual pipe sets, etc. In other words, all who attended the organization meeting on Feb. 8, 1955 agreed that we should organize for the fun and enjoyment of our mutual hobby, the Theatre Organ and its music, both live and recorded. We who are the officers shall do our utmost to proceed along these lines.

In any group, however, there are certain minimum requirements that must be met. Financial records are in the able hands of our member, Paul Pease, who is comptroller for Walt Disney Enterprises. Correspondence for the corporation is handled by the writer. Attention is called to the necessary, but simple, requirements for the organization of local Chapters. There are at present three officially Chartered Chapters: No. 1, the Massachusetts Chapter; No. 2, The Delaware Valley Chapter; and No. 3, the Los Angeles Chapter. The San Francisco Bay Area Chapter will be the fourth to be officially Chartered.

We urge our members to join a nearby Chapter, or to help organize one in their vicinity to further strengthen the bond of fun and fellowship among enthusiasts everywhere. Please refer to the by-laws for rules governing Chapters when considering this matter for your area. Applications for a Charter should be directed to our National Headquarters, 6906 Santa Monica Blvd., Hollywood 28, California.

Now that we have our organization work all attended to, let's all join forces through our Chapters and enjoy our mutual hobby, the tremendous Theatre Organ and our official journal, *THE TIBIA*!!

Judd Walton, Vice President.

News, Views, and Events

DENVER, COLORADO. The newly refurbished Denver Auditorium reopened without the fine old (1917) 4m/35r Wurlitzer Hope-Jones Unit Orchestra. When the plans to rebuild the "Old Barn" were made known to the public, a furor resulted over the architect's decision to abandon the organ. Public indignation led to a meeting with the Mayor during which it was announced that the organ would be utilized again with modifications. Now that the dust has settled after the gutting of the building and all the shiny new equipment is there to delight the eye and ear (the theatre has been proclaimed an acoustic success), it is all too evident that whatever consideration was given to the organ was to no avail. At present, the organ is disassembled back-stage (a disassembling which must have cost the city a considerable sum) where it probably will remain until its future is decided. . . . Writes Roy Gorish "One old movie organ still throbbing away in Denver—the Paramount 4m/20r."

RENSSELAER, INDIANA. Our fellow member, Jerry Critser, has arrived back after nearly three years in England with the American Air Force. With a Telefunken microphone and an Ampex recorder, Jerry has recorded several of the British organists playing some of the finest organs over there. This material is soon to be available commercially on his own label. Outstanding in the group of organists is a man well known to both British and American audiences, Stuart Barrie, whose retirement from the field was a great loss to both countries. Stuart Barrie, whose name should be accompanied with Mus.D., Ph.D., was tutored by Robert Hope-Jones, the inventor of the

Unit Orchestra.

ST. LOUIS, MISSOURI. Stan Kann who is still a spotlight attraction at the console of the 4m/36r Wurlitzer in the Fox Theatre playing "three-a-day" writes that his Mighty Wurlitzer is finally installed in Ruggeri's Restaurant and was dedicated on December 20th—an opening nicely timed for the mid-year convention of the American Guild of Organists who have had a dinner at Ruggeri's—the Wurlitzer being a featured attraction. The organ is a rebuild and enlargement (3m/16r) of the Loew's Theatre installation in St. Louis. An English Horn has been added as well as a piano which will be amplified. The installation has been in the hands of professional organ men, and Stan feels that it should be an outstanding success.

SAN ANTONIO, TEXAS. Older organ enthusiasts will recall EARL ABEL, who, starting with a hamburger stand when the talkies did away with the organ, now owns a super-deluxe restaurant in San Antonio, Texas. He used to play the big theatres in Chicago and later the Brooklyn Paramount with Rudy Vallee. It was good to hear from Mr. Abel who enjoys THE TIBIA and we are looking forward to a future Profile on one of the organists who helped make organ history—"Earl Abel raisin' CAIN at the Wurlitzer."

CHICAGO, ILLINOIS. Last November your Editor spent a most delightful evening with Miss Venida Jones and her charming mother reminiscing about days when Venida, "Queen of the Console," was broadcasting the big Kilgen over KMOX, St. Louis. Venida's love for the organ is reflected in her performances at the console. Such evenings pass all too quickly and it

was 1:30 a.m. when the writer stepped out into the fog-laden street to hail a taxi—and to the strains of a Mozart symphony. "Say, fellow, you enjoy good music, don't you?" "I surely do," he replied. "The other night I drove to a quiet part of town so I could sit and enjoy a half hour broadcast of Jesse Crawford. The organ is my first love and some day I hope to be able to play one." Thus an introduction to WILLIAM JOHANN. You can never tell where or when a real organ enthusiast will show up.

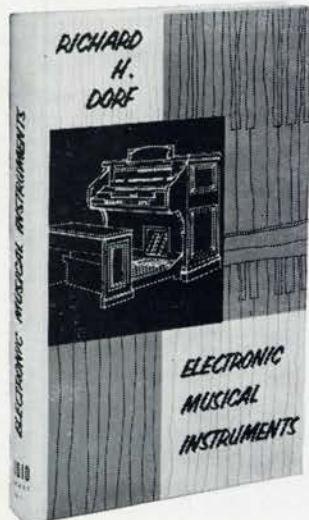
TORONTO, CANADA. . . . Clealan Blakely writes: "Last week (Oct., '55), I was in Toronto overnight, so I dropped in to see BOBBY JONES and the ODEON organ. Can you imagine a theatre in this day and age putting a huge photograph of the organist at the console (bigger than life size) right under the marquee, featuring the Organ Interludes?"

JACKSON, MICHIGAN. From Bro. Andrew Corsini comes an interesting human interest story by Fred Kruse to wit: On the occasion of my last call at the Michigan State Prison at Jackson, Don Young, the musical director, took me in to see their theatre organ, that has just been put in working condition by a couple of the convicts. I found it to be a two manual Wurlitzer of about 8 ranks with xylophone, chimes, and Glockenspiel. The pedal features a 16' Diaphone. This instrument also has a roll playing attachment. Their library of rolls featured quite a few Jesse Crawford numbers. They played a couple of rolls for me and they really sounded great. It was quite weird to hear the organ playing, console lit up, the expression shutters moving open and closed, registration being changed . . . all with no one on the bench. Unfortunately (?) there are no organists available in the brig at this time, so they have to rely largely on the player rolls.

I wonder if it would be possible that somewhere among the many organ fans, that some one might know where rolls could be obtained. Maybe I'm a sap, but I feel sorry for the poor devils who worked so hard to get this instrument back into shape, and would like to help them to this extent. The musical director wants to feature the organ on one of the broadcasts over the local station from the prison. Incidentally, there is a bronze plate on the console stating that the organ was donated to the prison by the mothers of inmates.

This organ, comments Roy Gorish, was originally Wurlitzer, Opus 1505, installed in the University of Miami, Coral Gables, Florida in November of 1926. Originally, this was a style "Special B" (a "B" being a 2m/5r Wurlitzer). Since it was a "Special," it is likely that it may have been a rank larger. In July of 1928, the organ was purchased by and moved to the Etta Theatre in Ocala, Florida. In February, 1932, the Wurlitzer Co. rebuilt and enlarged this organ to be installed in the State Prison in Jackson, Mich. At this time it was enlarged to a "special E"—as Fred Kruse states—this amounted to it being a 2m/8r organ with a player attachment.

WASHINGTON, D. C. Your Editor had the time of his life at Cere's Restaurant, Washington, D. C., where MILT SLOSSER entertains at his Hammond and three Leslie speakers. The response of the patrons proved that Milt continues to captivate his audience just as he did when he performed from the "Mighty Wurlitzer" in St. Louis, Memphis, and at the Capitol in Washington . . . An hour with Music Division of the Congressional Library, where, after checking the card indices on organs and organists, he lunged for an opportunity to spend days on end researching.



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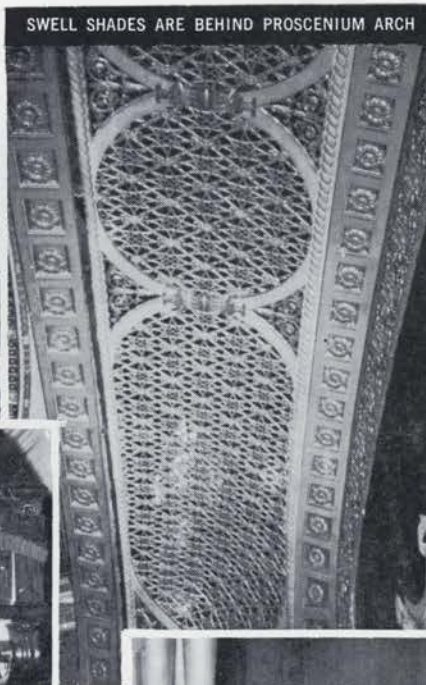
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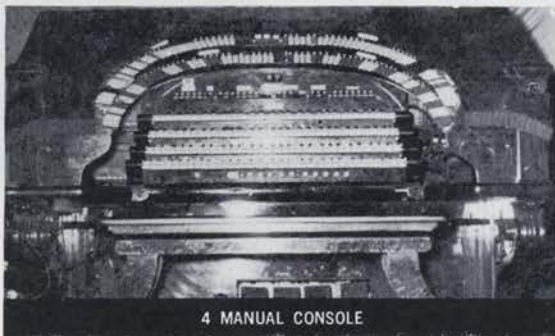


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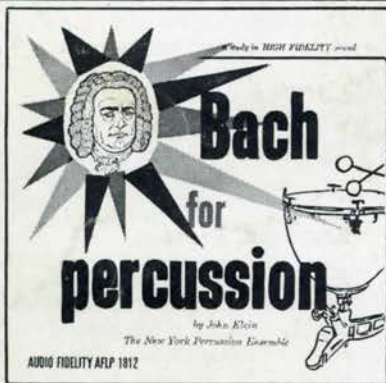
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