

The TIBIA

JOURNAL OF THE A·T·O·E

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SPRING 1957

Vol. II, No. 1



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The TIBIA

JOURNAL OF THE A.T.O.E

SPRING, 1957

VOL. II, NO. 1

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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 2 1/4 in. wide by 1 in. high.

Theatre Organ Books

Courtney's "Theatre Organ World," \$7.00; Rapee's "Encyclopedia of Music for Pictures," \$8.00; Macpherson's "Sandy Presents," \$2.00. All postpaid. Organ Literature Foundation, Nashua, New Hampshire.

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The President's Column

Greetings to all of our members and friends of A.T.O.E.! There are several matters of interest that I would like to call to your attention through the medium of "The President's Column," a new feature of THE TIBIA. The American Association of Theatre Organ Enthusiasts was organized at a meeting held on February 8, 1955, which was, incidentally, the anniversary of the eve of Hope-Jones' birth date. From its inception, your officers have recognized the importance of providing a sound structure for the new organization. Many factors were taken into consideration: financial protection for the individual member against judgments, tax exemption, the responsibility of the officers, finances, and so on. It was at last agreed, after careful study of these factors and others, that a Corporation would be the strongest and most protective base onto which the A.T.O.E. could be soundly built.

Attorney Walter W. Weir Jr., of the firm of Dobbins and Weir of Vacaville, California, a friend of A.T.O.E., and also close personal friend of Everett Nourse the well-known San Francisco Bay Area organist, drew up the necessary incorporation papers. On April 12, 1956, Corporation No. 319022, The American Association of Theater Organ Enthusiasts was certified by the Secretary of State, State of California. Walter is to be commended on doing a fine piece of legal work, and the prompt manner in which he executed it. He is also an enthusiast and A.T.O.E. member in his own right!

Since incorporation, we have been certified as tax-exempt by the State of California, and exemption certification by the Internal Revenue Service is now pending—Most of our readers are undoubtedly familiar with this department.

In the beginning, it was decided that the A.T.O.E. would be an organization formed solely for pleasure purposes—there would be no formalities, no critical comments regarding the efforts of any artist to please his listeners—either through recordings or live concert—no attempt to "regulate" the pleasure of any enthusiast in the pursuit of his chosen hobby. We who are the officers of A.T.O.E. shall do our utmost to proceed along these lines.

With any organization, there are certain minimum requirements that must be attended to. These tasks have been entrusted

to a willing group of officers and directors; in addition to the President whose duties are administrative and executive, there is the Vice-President, Judd Walton, who handles correspondence and membership matters; Paul Pease, our able secretary-treasurer who maintains our bank account and bookkeeping; Mel Doner and Roy Gorish, Editor and Assistant Editor, respectively, of our journal, THE TIBIA.

Now that organization details have been completed we are turning our attention to the formation of Chapters. Officially Chartered is the Eastern Massachusetts Chapter, Donald L. Phipps, President; the Delaware Valley Chapter, Willoughby W. Moyer Jr., President, and the Los Angeles Chapter, Dr. Howard O. Stocker, M.D., President, and the San Francisco Bay Area Chapter, Hastings Abel, President. Members are urged to attend to the matter of forming Chapters in their immediate area, and complete details may be had from National Headquarters. Chapter Activities will be reported as a regular feature in THE TIBIA.

In conclusion, and in response to many inquiries, I wish to point out that THE TIBIA is sent to each member of A.T.O.E., regular membership being \$4.00. Subscriptions without membership are available, but we urge all who are interested in THE TIBIA to help support A.T.O.E. by being a member rather than just a subscriber—without A.T.O.E. THE TIBIA would not have been born—and a lusty child it is. ALL inquiries regarding membership and THE TIBIA should be mailed to National Headquarters, 6906 Santa Monica Blvd., Hollywood 38, California. Inquiries about membership sent elsewhere will only be delayed while being forwarded.

To our members, may I urge that you aid in building the membership of A.T.O.E. by showing your copy of THE TIBIA to your friends, and if they are interested, asking them to join. Just forward their dues in to headquarters, and thus will grow A.T.O.E., our Chapters and THE TIBIA. We sincerely hope that A.T.O.E. will provide greater enjoyment of your hobby, heretofore impossible for most of us, and that you will join in the fun and fellowship with others.

Richard Simonton, President

Where are the Live Ones?

We have a hunch that there are many more organs and organists being heard publicly around the country these days than anyone realizes, and the TIBIA wants to conduct a "roundup" of them all. The results will be published in an early issue.

So, if you know of an organist in your neck of the woods who is playing regularly, write and tell us about it. Please include the following information: Organist's name, where playing (theatre, radio station, restaurant, rink, hotel, etc.) what kind of organ (make, size, any notable features), when the organist can be heard (if on radio, please include the "number on your dial" if possible). Any additional information on the organist's background, or interesting facts about the organ itself, will be welcome. So will photographs.

Send all information to THE TIBIA's musty old historian, Ben Hall, 217 West 10th Street, New York 14, N. Y.

Errata

Vol. 1, No. 3:

Page 13—Reggie Foort's portable organ was a Möller, not a Wurlitzer; Page 18—Gunn School had three Wurlitzers; it appears that only one was used for recording purposes; Page 19—Disc #102 recorded on Welte Unit Organ in Welte-Mignon Studios, N. Y.; Page 19—Disc #128, record label incorrectly states "Wurlitzer" whereas the organ is a Robert-Morton; Page 8—The organ in the Saenger Theatre is a 4m Robert-Morton, not a Marr & Colton as advised by Mr. Koch.

Vol. 1, No. 4:

Page 13—Disc #250 should be Bloomfield, N. J., not N. Y.; John Duffy—Disc #253 was recorded on the Columbia Square (KNX) organ. The organ purchased by Mr. Kearns was the organ from CBS, Hollywood. This organ, recorded by Mr. Duffy (Disc #254), was originally located in Warner Brothers Sunset Studio which was recorded there by Gaylord Carter and Eddie Dunstedter. Sorry, Mr. Kearns! Page 17—Ramona Gerhard recorded the KNX organ, not the Mr. Kearns' residence organ.

The Relay

More on Tremulants

TO THE EDITOR:

I am indeed flattered that someone has felt sufficiently moved by my writings to take up pen and ink in their attack. Mr. Houlden has my great respect as one of the most intelligent contributors to the British cinema organ journals.

However, in common with most of his countrymen, he refuses to approach the theatre organ as an entirely different medium from the straight church organ, unbound by straight organ registrational traditions. Undoubtedly the records of Maclean are examples of brilliant organ playing in their way. However, at Tooting, only a few miles from the hallowed "Troce," Stuart Barrie was showing what equally brilliant technique could do when combined with the inspiration of vivid imagination. Under his fingers the Wurlitzer became not something clever and impersonal, but a dramatic, vibrant, and exciting living organism. If one seeks truly orchestral results one must get at the real nature of orchestral tone—its plasticity, vibrancy and expressiveness—all directly opposed to the basic nature of the organ pipe. This Barrie succeeded in doing, and I submit that a large part of the result depended on his exceedingly free use of the tremulants.

Indeed, "a tone color without tremulant is a completely different tone color with the tremulant"—without, it is the tone of the straight church organ, which has about as much utility in theatre playing as "tremulated" tone does in church.

The theatre organ is not the church organ any more than it is a one-man orchestra. However, in its coloristic and expressive flexibility it is closely allied to the orchestral approach; the organist's task, in playing transcriptions, is to translate the score into theatre organ terms while keeping the musical meaning intact. It is best fulfilled by imaginative interpreta-

tion, not literal imitation. I submit that the work of a Barrie is without equal in catching the spirit of orchestral tone without becoming impaled on its letter.

—G. EDGAR GRESS,
17212 Pinchurst,
Detroit 21, Michigan

Take Note, Tape Collectors!

TO THE EDITOR:

Congratulations on THE TIBIA, a fine magazine that fills a long felt need.

So much of our organ music is "canned" these days, in fact most so-called organ music we hear is "canned" music from "canned organs" if one may use that expression, that what I'm about to suggest may not be too much out of line.

There must be several members of our association who own tape recorders and who have access to recording a theatre organ or a live organ program available over a local radio station. This does happen to me—not frequently enough, of course—but I have made up a small collection of tapes from these sources. In addition I have a complete collection of Jesse Crawford on 78's together with many other theatre organists on 78's. The suggestion is, would any other members like to exchange tapes with me? I have access to an Ampex duplicator, if required, and of course I can easily make up programs from the 78 rpm records, (really Hi-Fi, including scratches) and put them on tape if anyone is interested. My collection goes back over 30 years and includes some "collector's items."

So if you're interested drop me a line or let the Editor know.

—E. A. RAWLINGS
1005 Vanier St.
St. Laurent, Que
Canada

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News, Views, Events

FOUR ISSUES OF VOLUME I have made their appearance and there need no longer be any doubt about the future of this periodical. We hope to see it around for years to come. Why not? Three cheers again for the splendid efforts of our publisher, C. G. McProud, in giving us a most attractive journal. . . . Sorry, the "Profile" on Jesse Crawford will be delayed. Jesse has the manuscript and has promised to read it critically when time permits from his busy schedule so that the final results will be authentic in every detail for the Fall issue. Better late and accurate than early and non-authentic to the last detail. . . . We're proud indeed to have Ben Hall, G. Edgar Gress, and Bro. Andrew Corsini, CSC, on our staff. Your editor became a bonafide member of the "Coronary Club" a year ago last March and, with some of THE TIBIA responsibilities now in such capable hands, he is definitely not seeking reelection to the Club. . . . What is *your* favorite organ Hi-Fi recording among those issued during the last two years? Drop us a card, stating your preference. If reader response is good, perhaps we'll tabulate the results. . . . Marmaduke Eide, who once played theatre organs in New York and Pennsylvania and whose songs have been widely concertized, died at his home in La Crosse, Wisconsin, in late December, 1956. The "Duke" was a well-known Hammond performer in the area. . . . What equipment do you Hi-Fi experts hold to do justice to organ? The thought occurs that contributions to this subject could be interesting reading and helpful to many who are simply confused. . . .

One of our faithful correspondents from Florida, Anton Waldin, Jr., writes: "The only theatre with an organ in this area is the Olympia in Miami. They have a 3m/13r Wurlitzer that hasn't been played since about 1947." He also states that the Wurlitzers in the Temple Israel, Miami's oldest synagogue, and in the "Florida" Theatre in Jacksonville are in regular use. . . . Belated congratulations to Al Miller's (and staff) newsy—who said there wasn't room for two periodicals on the theatre organ? . . . Suppose you were asked this question: "Don't you think the music of the symphony is superior to that of the organ?" Your editor was asked this question by a friend during intermission of the Minneapolis Symphony. Quick-like came the reply: "Why try to compare a rose with an orchid?" . . . The photos of the New York Paramount console and of Ray Bohr (THE TIBIA No. 3) were taken by Clealan Blakely of Picton, Ontario with his Brownie Hawkeye flash outfit. Thanks, Clealan! . . . Ralph Bartlett who authors the "Europe Calling America" series reports that the members of the Organ Club "brought down the ceiling" when they met at Granada, Tooting. What actually happened is that the ceiling circle fell down on Christmas Eve, injuring two patrons. Could it have been that the famed Wurlitzer, presided over by John Madin, Elton Robers and William Davies, shook the house down? . . . Organist Billy Nalle of New York City is one of our most enthusiastic correspondents. Read this: "There's a whale of a lot of enthusiasm among a great variety of people I know along the Eastern seaboard. At this point now I'll tackle anything on two legs who believes it impossible for a real theatre organ renaissance to take place nationally, providing really competent, professional players with fresh ideas stick to their guns. In fact, it seems to be happening already as more and more people learn that the instrument offers apologies to no one in the realm of contemporary music. A.T.O.E. and THE TIBIA are doing an essential job and they're great ammunition in our making 'Converts.'" That reads good! . . .

From Stan Garniss of Boston comes a news clipping from *The Providence Sunday Journal* (Dec. 2, 1956) by Ted Holmberg who writes: "Old theatre organs, whose triumphant tones once swelled through the silent cinema caverns of yesteryear, will become a matter of memory shortly in Providence as the last of the instruments in the downtown area is removed. . . . All that is left of the console used at the Strand is a few old keys and a sideboard decoration. Damaged by the 1938 hurricane, the instrument was floated about and destroyed in 1954 as it toured the theatre orchestra on the waves born of Hurricane Carol. . . . Organs at the RKO-Albee and the Majestic have already been removed. . . . With hi-fi addicts creating a

boom in the sale of organ records, the day may come when the instruments will return to style. Meanwhile they collect dust in theatres or join some of their fellows on scrap heaps or hay-lofts. . . . Only the memory remains, the rich memory of vaudeville days and silent movies when great organs in stately pomp sounded the music that America cried, laughed, and lived by." . . . We believe in giving credit where credit is due. Those fine photos of the Nov. 18th A.T.O.E. meeting (THE TIBIA, Vol. I, No. 4) were taken by Harlan Helm, a commercial photographer and member of A.T.O.E. and owner of the 3m/11r style 235 Wurlitzer from the Carthay Theatre. He used a Rolliflex and some dame was in such a hurry to get the last vacant seat that she knocked it out of his hand and just about wrecked it. Sorry we didn't have this low-down earlier, Harlan. . . .

Important Notice

Among the many letters received from our readers there is a substantial number inquiring about A.T.O.E., membership, and **The TIBIA**. Every attempt is made to answer each letter individually, but for the benefit of those who also have questions unanswered in their minds, and who are not "letter-writers," we present the following facts.

Membership in A.T.O.E., (a California Corporation), is four dollars (\$4.00) per year and includes a subscription to **The TIBIA** for the four issues published during the fiscal year. Thus, any person joining now will receive issues 5 through 8 inclusive (Vol. 2, No's. 1 to 4). Charter memberships are available for a minimum of ten dollars (\$10.00), with renewal at the regular rate—it is anticipated that Charter Memberships will be withdrawn in the near future, however. While all who are interested in the Theatre Organ and **The TIBIA** are urged to become members, a subscription without membership may be had for three dollars (\$3.00) per year. Issues 1 through 4 of **The TIBIA** are available as back issues at one dollar (\$1.00) each while they last. All checks for membership should be mailed directly to Nat'l Headquarters, 6906 Santa Monica Blvd., Hollywood 38, California together with the name, mailing address, and any information about the member's activities in the Theatre Organ field that the applicant may wish to give.

There have now been organized four officially Chartered Chapters: Eastern Massachusetts Chapter, Donald L. Phipps, President, 54 Marilyn Road, Milton, Mass.; Delaware Valley Chapter, Willoughby W. Moyer, President P. O. Box 71, Creamery, Pa.; Los Angeles Chapter, Dr. Howard Stocker, President, 4001 Mountain Avenue, San Bernardino, California; and the Northern California Chapter, Hastings Abel, President, 2250 Pelham Place, Oakland, California. Members residing in these areas are urged to get in touch with and participate in the activities of these Chapters. Very interesting programs in theatres and homes are being planned and it is through this medium that maximum enjoyment of your membership can be obtained.

Members in other areas who desire to form Chapters should contact Nat'l Headquarters for particulars and requirements in setting up a Chapter. Your Nat'l Officers are more than willing to cooperate in such activities where it is feasible, and are hopeful that Chapters can be organized in other areas as soon as possible to further the enjoyment of our members who do not have an organized Chapter near them.

—R. C. Simonton, President

Chapter Meetings

Brief History of the Eastern Massachusetts Chapter

In April, 1956, four local theatre organ bugs—Bill Bunch, Don Phipps, Dave Garbarino, and Brenton Tyler, Jr.—decided that we should be the nucleus and provide the spark behind the formation of a local group of enthusiasts, as outlined in the A.T.O.E. By-laws. We held several informal meetings during the summer of 1956 with other friends to compile ideas. Our first formal meeting was held on July 20, 1956, at Don Phipps' home in Milton, Mass., with Bill Bunch as featured organist on Don's 2/7 Wurlitzer. Pro-tem officers were elected, and a mailing was authorized to be sent to all those in the area known to be enthusiasts advising them of our formation. At our August meeting, our group reached ten dues-paying A.T.O.E. members, so application was made immediately for our National Charter. A letter was received from Judd Walton soon afterward advising us of some additional regulations to be complied with, and at our September meeting we voted to hold the matter over until October to allow our guest artist a full evening at the console. There were 23 members and guests present at Don's home on September 14, to hear Ralph Woodworth, Jr., former B & K and Warner's organist. Mr. Woodworth's command of the instrument was superb and his technique was flawless, and we all enjoyed his concert very much. Our October meeting was held at my home in Waltham. The following permanent officers were elected:

President	Donald L. Phipps Medfield, Mass.
Vice-President	Howard G. Silva Cambridge, Mass.
Treasurer	David F. Garbarino Acton, Mass.
Secretary	Brenton E. Tyler, Jr. Waltham, Mass.

Bill Bunch, who had been a real spark-plug in organizing our Chapter declined nomination to any office due to pressure of business, but promised to help in any way he could in an unofficial manner in the future. The matter of local dues payments was discussed, and it was voted to charge 50 cents per member per meeting. The balance of the meeting was devoted to the "Theatre Organ in Hi-Fi."

As we had now complied with all of the prerequisites to obtaining a National Charter, I immediately advised Judd Walton, so that our Charter could be issued. We were pleased to receive a letter from President Richard Simonton dated



Officers of the Eastern Massachusetts Chapter: (left to right) Donald L. Phipps, president; Brenton E. Tyler, Jr., secretary; David F. Garbarino, treasurer; Howard G. Silva, vice-president.



Eastern Massachusetts Chapter: (rear, left to right) Brenton E. Tyler, Jr., David F. Garbarino, Douglas Pennoyer, Jr., Gustaf Erlanson, Walter Goddard, Wesley A. Robinson. (Front, left to right) Joseph Fish, Norman Ryan, Donald Sullivan.

October 31, 1956, stating that the National A.T.O.E. had, effective that date, authorized the issuance of Charter Certificate No. 1 to our chapter. Our November and December meetings were held again at the Phipps' home, and in November we were entertained by Stan Cahoon, who, although he plays Hammond in a local restaurant, is right at home at a Wurlitzer.

Some of our plans for the future include a concert in April at the Stoneham Town Hall, wherein reposes a magnificent 2/13 Wurlitzer, formerly in Boston radio station WNAC. We also are in the process of recording some stereo tapes for our own local station WCRB on the Stoneham organ for use on their new program starting in March. Bill Bunch will be at the console for the recording sessions, so success is assured. As you can see, T.O. fans are very active in this area, and we have over forty on our mailing list.

BRENTON E. TYLER, JR., *Secretary*
100 Hawthorne Road
Waltham, Mass.

The Los Angeles Chapter

The first action leading to establishment of the Los Angeles Chapter took place at the George Wright concert on November 26, 1956 (this event was undoubtedly reported by Dick Simonton). Judd Walton spoke to the large gathering briefly at intermission regarding the mechanics of chapter formation. A resolution was adopted by the audience indicating the desire to create a local chapter.

The first business meeting was held on December 10, 1956, at Lorin Whitney's Recording Studio, and was initially presided over by Dave Kelly. There were about 50 avid organ enthusiasts in attendance. These officers were elected:

President	Howard O. Stocker, M.D. 4001 Mountain Ave., San Bernardino
Vice-President	Joe Kearns 6126 Carlos Ave., Hollywood
Secretary	Bob Nicholas 4200 Blackthorne Ave., Long Beach
Treasurer	Harvey Heck 4860 Vanalden Ave., Tarzana



Randy was 22 when he "consoled" at the 4/19 Wurlitzer at the Alabama Theatre, Birmingham, Alabama.

RANDY SAULS

Randy Sauls started his career in a little church on a 4-rank Möller in Starkville, Mississippi where he went to college at the age of 15, weighing about 85 pounds. When he asked the regular organist to teach him organ, she suggested that he find out for himself the way she had to do and gave him permission to practice all he wanted to providing he would substitute for her when she wanted to be off. Just three weeks after this agreement, she left on a trip to New Orleans and left him to play the *Doxology, Holy, Holy, Holy*, (both written in the key of E natural but which he played in E flat), and a murderous accompaniment for an asthmatic contralto to the *Holy City* which he had to transpose half a tone lower so she could continue breathing!

After two years of this, he transferred to Louisiana State University at Baton Rouge and approached the manager of two local theatres there which had pipe organs and told them he was an "experienced theatre organist" from up North in Mississippi. His audition consisted of *Among My Souvenirs* played with exactly twice the number of glissandos as he had heard on the Victor Record by Jesse Crawford. Since he sounded so familiar he was hired, playing nightly for free passes to a larger theatre which was showing talkies. He was promoted to the regular job at the Paramount, one of the Saenger chain. This lasted two years or so. Next, he played at the Coconut Grove Theatre in Miami on a F 2/10 Wurlitzer. Then a long engagement on WIOD from the Capitol Theatre. Next there was the Alabama Theatre in Birmingham on a 4m Wurlitzer now played by Stanleight Malotte. It was at this theatre that Randy played a remote broadcast of the chimes in the Hall of Science in Chicago, to open the World's Fair.

Los Angeles Chapter (continued)

Named to the Board of Directors were: Dave Kelly, 7200 Beverly Blvd., Los Angeles; Russell Nelson, 2515 Oakmont, Santa Ana; and Lorin Whitney, 1242 Bruce St., Glendale.

It was decided that meetings would be held every two months with the first concert meeting scheduled for January. The aim of the organization was established to conduct entertaining meetings featuring musical concerts, organ construction talks, and installation discussions. Ad lib musical treats by various members at Lorin Whitney's 4/24 Morton-Wurlitzer followed the business session. Lorin Whitney generously offered his studio to be a "home" for the chapter.

The first concert meeting was held Monday evening, January 21, 1957. Randy Sauls, a veteran of silent movie theatre organs throughout the southern states and now a musical instructor-entertainer in the Los Angeles area, entertained for 90 delightful minutes. Randy thrilled the 200 members and guests with

Among his many guest appearances in the Southland were Nashville's Paramount, Knoxville's Tennessee, Montgomery's Montgomery, Jacksonville's Florida and many others.

At the Byrd in Richmond, Virginia, he played a 4m Wurlitzer with two tubas. His last theatre job was at the Albany Theatre in Albany, Georgia on a 3m Robert Morton without pistons but with a continuous cipher on high "C" on the fanciest Kinura ever heard. This experience made him decide to buy his Hammond Organ.

After four years in the U. S. Navy, he had the privilege of studying under Lyle "Spud" Murphy, who has taught countless modern-day Jazz instrumentalists. Andre Previn played his arrangements as a feature of the "Progressive Jazz Album." Another student, Bill Hitz, has issued his first record album along with Spud, utilizing well the harmonic system invented by Spud, based upon the twelve-tone equal-intervals scale. Randy also has studied in Hollywood under Dr. Wesley LaViolette who taught such greats as Shorty Rogers, Red Norvo, Jimmie Guiffre and others.

Randy is now heavily scheduled teaching Hammond Organ in and around his home town of Van Nuys, where ironically, the Robert Morton organ was built. He is publishing at this time a series of organ instruction books for beginners, developing for them an analytical ear and keeping their interests up without becoming worn out with the labor of learning to play the organ.

Randy Sauls entertains at the Robert Morton for the Los Angeles Chapter.



songs and arrangements that created nostalgia of the 1920's.

There appear to be many ardent organ enthusiasts in the Los Angeles area who are eager to attend and participate in events being planned by the club. A multitude of fine artists, many of whom are already members, we hope will provide a reservoir of entertainment for future meetings.

BOB NICHOLAS, Secretary

Chapter Activities

The Greater Los Angeles Chapter had its first formal program after its organization, at the recording studios of Lorin Whitney, in Glendale. Randy Sauls appeared as guest artist and really surprised everyone with his command of the Robert Morton four-manual organ since he is so well known locally as

(Continued on page 20)

OWNING YOUR OWN ORGAN

... By G. Edgar Gress

This is the second of the series of articles designed to help those readers who are desirous of learning the fundamentals of organ construction in terms that can be readily understood and without previous technical experience or knowledge.

Part II. Reconditioning Your Organ

WITH NO ROOM in the garage for the car, no room in the basement for your wife to wash, and six ranks of pipes under every bed, you're just beginning to experience the joys of amateur organ building. An organ looks beautifully compact—put together. Take it apart and it won't fit in ten times the space! However, this isn't your only problem. The real drudgery is about to begin in earnest, reconditioning every part to the condition it was in when it left the factory twenty to thirty years ago.

This reconditioning process, while the most tedious part of the whole project since it produces few tangible results to look at, is nevertheless the most important and must not under any circumstances be rushed or evaded. Repair work is not easy under ideal conditions, but to attempt it after the organ is installed is hopeless and will probably mean taking everything apart to do a job that should have been done in the first place. Nothing is more discouraging than to try to keep up a running battle with decomposing leather or dirty magnets. By doing the job right the first time your brain child will give you a lifetime of trouble-free service. So, taking the various parts one by one, here's what you have to do:

The Blower

Clean thoroughly, inside and out. Unless the finish looks really spotless, sand it down to the bare metal and give everything two coats of a good rust-resistant paint. If there's a filter cloth over the intake, replace it. Check the motor bearings and also the ones in the blower itself, if there are any; ordinarily they'll need to be replaced. The outlet valve flaps can be replaced with heavy rubber cloth, and the felt piece where the shaft enters the main housing also has to be renewed. New brushes *must* be installed in the generator, and a new drive belt should be provided. The commutator may need to be sanded down (but *not* with steel wool!) and a set of bearings may be necessary. To be really fancy, one can omit the generator in favor of a selenium rectifier of the same rated amperage—rectifiers are literally foolproof, while a generator requires periodic attention. Finally, obtain new felt pads to put under the blower and generator.

The Reservoirs

Since these are of wood, it's time to go into the techniques of cleaning wood surfaces. Organ wood is of three kinds: finished (usually with shellac), sized (with a coating of glue—as for example the insides of wind trunks, reservoirs and wood pipes), or unfinished. Only on finished wood may water be used, and then only sparingly. Take a bucket of lukewarm water and pour in some powdered soap or detergent capable of cutting grease and soot. Into this dip a rag. Wring it out and use it on a moderate-sized area, then immediately wipe the wood dry with a second, dry rag. Assuming that all loose dirt has been already brushed off, you should come up with a gleaming result that really looks

like new. Sized or unfinished surfaces, which invariably means inside, never outside ones, must be well brushed and then wiped with dry rags to get rid of all loose dust. In work of this kind, a tank-type vacuum cleaner with a flexible hose is extremely useful, and can later be put to work providing wind for test purposes.

With the reservoirs cleaned, their top boards can be taken off and the interiors brushed and wiped out. Check the valves to see that their leather is pliable and that they work freely. Lubricate their guides with graphite to forestall any tendencies to squeaking. Next, check the leather all around the edges for cracking, leaks, and pliability. Ordinarily this will not need replacing, but if it does you'll need some leather of both the regular and the soft corner types, and a good grade of hot glue in a gluepot. The chances are that only the outside leather will need replacing; if the inside does, this means taking the reservoirs apart and starting from scratch, and your best bet is to get a friendly organ man to show you the techniques first-hand.

The Chests

After cleaning the outside, taking due care not to drip water into the valves, unscrew the top and bottom boards and stand them to one side. Assuming that you have a Wurlitzer organ on your hands, you'll see that under each rank of pipes runs a separate compartment with a row of pneumatics along one side. These are glued in place with a gasket of heavy leather underneath. Using a wide, sharp chisel, or better yet, a plane-iron, slice through this gasket and each pneumatic will drop free. Notice that there are three widths of pneumatics—mark plainly which type goes where. With the plane-iron, carefully scrape off the remains of the gaskets inside the chest, down to the bare wood, without marring the surface. Blow out all the dust from inside the channels.

All the old leather must be removed from the pneumatics, and by far the best way to do this is with a power sanding disc. Sand all four sides and the bottom, but be careful not to go too far. Keep the interior cloth hinge intact. Remove the small felt-padded bumpers which engage the pallet wires, and glue on new felts before putting them back (these go back on only when the releathering operation is completed).

Releathering is not difficult once you get the knack of it, but it is a tedious job and demands careful workmanship. First measure the distance all around a pneumatic of the size you're working, and add to this an amount equal to the width. Cut the leather into strips this long, and as wide as the pneumatic needs to open. Hold the pneumatic in your left hand, with your index finger in between its top and bottom to hold it in its wide-open position. With a knife, coat the three sides away from your hand with glue. Apply the leather, wrapping it around one side at a time *starting with the back*. Next, keeping the flap of unglued leather

(Continued at bottom of next page)

Reminiscing*

By Floyd Roberts

Don't we all?

TO THOSE OF YOU who remember the tremendous popularity of the Pipe Organ and its perfect accompaniment to the silent moving-picture maybe this article will take you back to thirty or forty years ago when each theatre ad would box out a portion to print something like "Special Music Score, Jerrie McKinley at the Organ." Or perhaps it was Henry B. Murtagh at the organ, and if you WERE lucky, Jesse Crawford. But whoever the organist, you never forgot the theme of the picture. If it was "East Lynne" and Ann Harding was the star, then the reason you saw strong women and big men, tears rolling down their cheeks, was that the Organist played *Then You'll Remember Me* all through the picture, especially when the sad parts came on. Or say you saw Wallace Beery, Richard Arlen, and Louise Brooks in "Beggars of Life" then you were haunted for days by its theme *Side by Side*. Maybe it was Pola Negri and this time it was in her latest "Loves of an Actress." Then it was a Chopin *Nocturne* which wove its spell over and over around you. And if the picture starred Mae Busch, Eugene O'Brien, and the lovable child star Ben Alexander in "Frisolous Sal" then you knew that part of its charm was from the Organist's way of playing the old song *My Gal Sal*. And in the cowboy pictures with Ken Maynard, the *Light Cavalry Overture* sure set your spine tingling, and you were on the edge of your seat and the organist hoped he would stay on his horse as the villain almost got the girl. But you never forgot those days of pipe organ.

AND IF YOU were an organist (and where have all of the thousands gone?) then you will recall how you closed the

* Written for "The Pariscope."

out of the way, lay the pneumatic in your left palm, finished side down, and apply glue to the bare side and to the leather on the back. Then wrap the leather around, making it overlap in back. Lay the whole thing aside to dry, and do another one. Later, trim off the excess leather, punch out a new gasket (the punchings from the large piece around the hole are just right for the small piece at the back end) and glue it on, put back the bumper piece, and wiggle the leather around to break up the hardened glue in the hinge.

One important point to watch is that no glue must get on the leather or drip on to the inside surfaces. If this happens the leather will be stretched too much at one place and the pneumatic won't last long.

With all the pneumatics completed, glue them back in place, being very careful to line them up with the guide lines in the chest. When they're dry, test each one by holding your finger over its channel and trying to pull it open, to see if it leaks.

Next, go to work on the top boards. Take off all the pallets and clean the expansion chambers thoroughly. Scrape off the old pallet leather and replace it with felt-and-leather material sold by organ supply houses for the purpose. This step is important, and will save no end of trouble with partial ciphers due to hardened, out-of-shape pallet leathers. Replace the pallets and lubricate their guides with graphite. Then replace the whole top board, with the chest on its side so the pneumatics drop open and the pallet wires fit under the bumpers properly. Adjust each pallet wire by bending it slightly, until there is a little free play in

swell shutters in front of the organ pipes, and softly played a vox humana solo accompanied by a soft flute or the tibia clausa, and you made the audience feel what you saw happening on the huge screen in front of you. And within easy reach was your cue-sheet which you had carefully gone over and memorized, and along with it the music you were going to need, the Dramatic Andantes and Agitados, the Hurries, the Galops, the Misteriosos, and the latest song hit.

BUT HOW MANY of you can remember today after all these years of the too noisy blatant sound movie accompaniment (canned actually) the time you had to imitate a real train, and because you were sitting at the console of your mighty Wurlitzer or your powerful Robert Morton, you knew that all you needed to make the audience hear that train was to use the Bass Drum on the pedal, playing it with your foot, and using one hand on one of the keyboards (and you might have anywhere from two to five of these) and adding the Snare Drum, well, just by the speed you moved your hands and feet the train sped along or ground to a stop. Or if the picture called for an airplane scene (and they were being shown real often lately) all you needed to add to the Snare Drum was an 8-foot Tuba, but be sure and shut off the Tremolo. The action of the picture changed so swiftly, now the scene was a prize-fight and you needed a gong, well you would never use a chime by itself, that was only for a Cathedral Scene, but a chord struck in a precise sharp manner and you must remember to keep the Swell Box wide open. And oddly enough to imitate a Hand-Organ you needed at least six stops on at one time, but you did not use your feet. And to imitate a telegraph key or a typewriter that was about the easiest of all, all you required was the Chinese Wood Block from the trap division of your organ. And the piano, that was easy, the heroine could play any love song to the hero, all you had to do was hit the stop tablet marked piano and if your organ was expensive and the theatre where you played the finest, you might even have a Steinway Grand piano concealed behind the organ grille. Your fingers, the organ keys, and electricity did the rest.

Those were the days!

its closed position and everything works freely.

The bottom boards, containing the magnets and primaries, must also be thoroughly cleaned, with a soft brush and the vacuum cleaner. Take off all the magnet caps and thoroughly clean them out, clean off the magnet itself and polish the armature. Test the magnets and replace all dead ones, and those of less than normal resistance.

Unscrew the board covering the primary valves and with a twist drill or hand chuck, twist out the valves and wires, keeping them in order. Brush them off and brush out the spaces they fit into. Remove and re-leather the primary pneumatics, following the same procedure outlined above with the exception that since these are square, not book pneumatics, there is no hinge and the leather overlaps about half the length of one side. Needless to add, the leather used on these small pneumatics must be the thinnest obtainable.

Replace the primaries, screw in the valves adjusting them as you go, and replace the cover board with the valve wires all in their holes. Then screw the bottom boards back on the chest, turn it upright and temporarily feed it wind from the vacuum cleaner, which ought to be good for 8- to 10-in. pressure. With a test wire, operate each note to see that everything is working perfectly, with no leaky valves, no dead notes and no ciphers. You've just finished one chest. Now you can start on the others. After that comes the relay, percussions and traps, tremulants, shutters, and pipes—but the chests will keep you going until the next issue.

(To be continued)



ROBERT HOPE-JONES

Father of the Theatre Organ

DISCOGRAPHY

Continuing the extensive compilation of all organ music known to have been recorded since the advent of the lateral disc record. The Editor desires to thank Mr. Reginald Mander of Nr. Leeds, England for data on overseas releases of American issues.

Compiled by M. H. Doner

Dunstедter, Eddie (Continued)

2m/7 to 10r Barton, Temple of Labor, Chicago, Ill.

Brunswick

264. 3928—10"—78. Girl of my dreams (*Clapp*), Ramona (*Wilbert-Wayne*).

2m/12 or 14r Kimball, Kimball Hall, Chicago, Ill.

265. 4293—10"—78. Ah! sweet mystery of life (*Herbert*), Parade of the wooden soldiers (*Jessel*),
266. 4320—10"—78. That's how I feel about you (*Davis-Gottler*), If I had you (*Shapiro-Campbell-Connelly*).

3m Special/c 15r Wurlitzer, WCCO Radio Station,

Minneapolis, Minnesota

267. 4746—10"—78. Song of the islands (*King*), Aloha oe (*Liliuokalani*).
268. 4758—10"—78. Dreams (*Chenoweth*), Church (*Samuels*). Vocals by Stewart Johnson.
269. 4793—10"—78. Wedding march (*Wagner*), Wedding march (*Mendelssohn*).
270. 4902—10"—78. O sole mio (*Di Capua*), Ciribiribin (*Petalozza*).

3m Special 18r Wurlitzer, Warner's Sunset Blvd. Studio,

Los Angeles, Cal. (Now located in Joe Kearn's home).

Decca

271. 1554—10"—78. When the organ played at twilight (*Campbell-Connelly*), Let's waltz for old time's sake Vocals by Bing Crosby.
272. 1565—10"—78. In the mission by the sea (*DeRose*).
273. 1794—10"—78. Little lady make believe (*Simon-Tobias*). Vocal by Bing Crosby. Other side orch.
274. 2047—10"—78. Diane (*Rapee*), Alice blue gown (*Tierny*). Vocals by Donald Novis.
275. 2186—10"—78. Song of songs (*Moya*), Trees (*Rasbach*). Vocals by Donald Novis.

3m/10r Wurlitzer, Columbia Square, Los Angeles, Cal.

276. 2190—10"—78. It came upon the midnight clear (*Willis*), Hark, the herald angels sing (*Mendelssohn*). Vocals by Kenny Baker.
277. 2353—10"—78. Fisherman's chantie (*Meyers-Howe*), Blue Italian waters (*Churchill*). Vocals by Bobby Green.
278. 2493—10"—78. Bridal chorus (*Wagner*), Wedding march (*Mendelssohn*).

Ellsasser, Richard

Robert-Morton, Whitney Studio, Glendale, Cal.

M-G-M Records

279. E3490—12"—33—'57. HI-FI HOLIDAY FOR ORGAN (Music by David Rose): Gay spirits, 4:20 A.M., Magic music box, Serenade to a lemonade, The mask waltz, Deserted city, Holiday for strings, I've been alone too long, Manhattan square dance, Dance of the Spanish onion, Our waltz.

Emerson, Ralph Waldo

Barton, W.L.S. Studio, Chicago, Ill.

Gennett

280. 6098—10"—78—'27. When you and I were young Maggie (*Butterfield*); Swanee River, Ring de banjo, My old Kentucky home (*Foster*).
281. 6096—10"—78—'27. At the end of the sunset trail (*Hanson*), Silver threads among the gold (*Danks*).

Silvertone (For Sears, Roebuck & Co.)

282. 5026—10"—78—'27. The world is waiting for the sunrise (*Seitz*), Indian love call (*Friml*).

Epstein, George

Kimball, Lobby, Roxy Theatre, N. Y.

Banner

283. 0676—10"—78—'26. Lazy Lou'siana moon (*Donaldson*), Dancing to an old refrain (*Kenny-Kovell*). Vocals.

Dominion (British label)

284. C 340—10"—78—'26. What would I do without you? (*Hoffman*). Other side Paye, Jean De.

Filmophone (British label)

285. 120—10"—78—'26. Same as Romeo 1269.

Imperial (British label)

286. 2298—10"—78—'26. Should I? (*Freed-Brown*), Lazy Lou'siana moon (*Donaldson*).

287. 2327—10"—78—'26. Ruby (*Grofe*), Not for a day but forever (?).

Perfect (Canadian label)

288. 11653—10"—78—'26. Little pal (*DeSylva-Brown-Henderson*), My song of the Nile (*Meyer*).

289. 11654—10"—78—'26. Pagan love song (*Brown*), Am I blue? (*Akst*).

290. 11664—10"—78—'26. Guilty (*Akst*), Sweet and lovely (*Arnheim*).

291. 11665—10"—78—'26. Trees (*Rasbach*), Goodnight sweetheart (*Noble*).

Romeo

292. 1269—10"—78—'26. Should I? (*Freed-Brown*), What would I do without you? (*Hoffman*).

Feibel, Fred

Wurlitzer, N. Y.

Columbia

293. 35751—10"—78. Ave Maria (*Schubert*), The rosary (*Nevin*).

294. 35770—10"—78. Adeste fidelis (*Trad.*), Silent night (*Gruber*).

295. 25976—10"—78. At dawning (*Cadman*), Traumerei (*Schumann*).

296. 7528—12"—78. Bridal march (*Wagner*), Wedding march (*Mendelssohn*).

Fisher, Doug

Wurlitzer-Kimball, WGN Studio, Chicago, Ill.

Quality Recordings

297. Alb.SS10—10"—78. SACRED SONGS (With chimes): Jesus is all the world to me (*Thompson*), Wonderful peace (*Cornell-Cooper*), Blessed assurance (*Bliss*), Sweet hour of prayer (*Bradbury*), Near the Cross (*Crosby*).

298. Alb.SS3—10"—78. SACRED SONGS (With Chimes): What a friend (*Converse*), Rock of ages (*Hastings*), Fairest Lord Jesus (*Folk song*), My faith looks up to Thee (*Converse*), Abide with me (*Monk*), Beneath the Cross (*Maker*).

Foot, Reginald

Wurlitzer, Paramount Theatre, N. Y.

Decca (British label)

299. F. 5635—10"—78. Hungarian rhapsody No. 2 (*Liszt*), 2 pts.

300. F. 5691—10"—78. Lost chord (*Sullivan*), Blue Danube waltz (*Strauss*).

301. F. 5714—10"—78. Londonderry air (*Trad.*), Ave Maria (*Bach-Gounod*) With harp and violin.

302. F. 5776—10"—78. Reminiscences of Chopin. 2 pts. (*Arr, Foot*).

303. F. 5821—10"—78. In a monastery garden (*Ketelby*), Second serenade (*Heykins*).

304. F. 5848—10"—78. Poet and peasant overture (*Suppe*). 2 pts.

305. F. 6720—10"—78. In a Persian market (*Ketelby*), Cavatina (*Raff*).

306. F. 6755—10"—78. The rosary (*Nevin*), Beautiful isle of somewhere (*Fearis*).

307. F. 6827—10"—78. I love you truly (*Bond*), Oh promise me (*DeKoven*) Vocal chorus.

308. F. 6888—10"—78. Lead kindly light (*Dykes*), The old rugged cross (*Bennard*).

309. F. 6969—10"—78. A perfect day (*Bond*), When day is done (*Katscher*) Decca (U.S.).

310. 567—10"—78. Same as Decca F. 5776.
 311. 568—10"—78. Same as Decca F. 5846.
 312. 1218—10"—78. Same as Decca F. 6827.
 Nixa (British label)
 313. SLPY 148—10"—33. Same as SOOT 1053.
 314. SLPY 156—10"—33. Same as SOOT 306.
 315. SLPY 159—10"—78. Same as SOOT 312.
 SOOT (Sounds of Our Times)
Wurlitzer, Acca Mosque Temple, Richmond, Virginia
 316. 1050—10"—33. THE PIPE ORGAN IN THE MOSQUE: In a Persian market (*Ketelby*), Giselle waltz (*Adam*), Hungarian rhapsody No. 2 (*Liszt*), Bells of St. Mary's-theme (*Adams*), Coppelia waltz (*Delibes*), Zampa overture (*Herold*).
 317. 1051—10"—33. THE PIPE ORGAN: Orpheus in hades (*Offenbach*), Nocturne (*Grieg*), Scotch medley (*Arr. Foort*), Flight of the bumblebee (*Rimsky-Korsakov*), Sleeping beauty waltz (*Tschaikovsky*), March of the tin soldiers (*Jessel*).
 318. 10501—12"—33. Nos. 1050 and 1051 combined.
 319. 1052—10"—33. PERCUSSION AND PEDAL: The clock factory (*Arr. Foort*), Nightmare in the Mosque (*Arr. Foort*), Dance of the hours (*Ponchielli*), St. Louis blues (*Handy*), Dust storm (*Arr. Foort*), Stars and stripes forever (*Sousa*).
 320. 10502—12"—33. Nos. 1052 and 1053 combined.
 321. 1053—10"—78. REGINALD FOORT IN THE MOSQUE: Scherzo in E minor (*Mendelssohn*), To spring (*Grieg*), "Lohengrin"—Prelude to Act. III (*Wagner*), In a monastery garden (*Ketelby*), Light cavalry overture (*Suppe*), Wine, women and song (*Strauss*), Anvil chorus (*Wagner*).
Wurlitzer, Fox Theatre, Detroit, Mich.
 322. 1057—10"—78. FOORT POPS: The continental (*Magidson-Conrad*), Night and day (*Porter*), All the things you are (*Kern*), Smoke gets in your eyes (*Kern*), Blue tango (*Anderson*), Lover (*Rodgers*), My heart stood still (*Rodgers*), I'll see you again (*Coward*).
 323. 1058—12"—33—'56. WALTZ AND BALLET: Ballet Egyptienne (*Luigini*), "Coppelia" ballet—excerpts (*Delibes*), Nutcracker suite (*Tchaikovsky*), Rosenkavalier waltzes (*Strauss*), Tales from the Vienna woods (*Strauss*).
 324. 1059—12"—33—'56. REGINALD FOORT AT THE CONSOLE: She didn't say yes (*Kern*), Mood indigo (*Ellington*), Valencia (*Padilla*), Laura (*Mercer*), Twelfth Street rag (*Razaf*), Kiss of fire (?), Blue moon (*Rodgers-Hart*), Deep purple (*DeRose*), Canadian capers (*Cohen et al*), Lullaby of Broadway (*Warren-Dubin*), My hero (*Strauss*), Doll dance (*Brown*).
Gart, John
 —, Loew's Valencia Theatre
 Edison
 325. 14008—10"—78. Coquette (*Lombardo*), Weary river (*Silvers*).
George, Don
Robert Morton, Princess Theatre, Honolulu
 Victor
 326. 25066—10"—78. Song of the islands (*King*), My isle of golden dreams (*Blaufuss*).
 327. 25067—10"—78. Flower Lei (*Noble*), Haole Hula (*Anderson*).
 328. 25155—10"—78. Trees (*Rasbach*), Irish air (*Trad.*).
 329. 26742—10"—78. King's serenade (*King*), The day you say goodbye (*George-Meskill*).
Gerhard, Ramona
Wurlitzer, KNX-CBS, Hollywood, Cal.
 Soma
 330. MG 1202—12"—33—'56. CHRISTMAS IN HI-FI WITH RAMONA GERHARD: Medley (O little town of Bethlehem), Jolly old St. Nicholas, God rest ye merry gentlemen, We wish you a Merry Christmas, White Christmas (*Berlin*), Sleigh ride (*Anderson*), Noel, Noel (*Trad.*), Medley. Silent night, O tannenbaum, We three kings, Deck the halls with holly, Ave Maria (*Schubert*), Christmas song (?), Parade of the wooden soldiers (*Jessel*).
Hammond, John (Alias John Hassel)
 Columbia
 331. 3341X—10"—78—c.'27. O sole mio (*Di Capua*), La Paloma (*Yradier*).
 Diva (for W. T. Grant Co.)
 332. 2532G—10"—78—c.'27. Drowsy waters (*Ailau*), Aloha Oe (*Liliuokalani*).
 333. 2602G—10"—78—c.'27. By the waters of Minnetonka (*Lieurance*), Blue Danube waltz (*Strauss*).
 Harmony
 334. 532H—10"—78—c.'27. Same as No. 330.
 335. 820H—10"—78—c.'27. Gypsy love song (*Herbert*), Love me, and the world is mine (*Ball*).
 Metropole (British label)
 336. 1264—10"—78. Drowsy waters (*Ailau*). Other side C. A. J. Parmentier.
 337. 1279—10"—78. By the waters of Minnetonka (*Lieurance*). Other side unknown organist, name not stated on label.
 Phonychord (British label)
 338. P. 127—10"—78. Drowsy waters (*Ailau*), By the waters of Minnetonka (*Lieurance*).
 Picadilly (British label)
 339. 791—10"—78. Same as No. 336.
 Syncrophone (British label)
 340. 143—10"—78. Same as No. 336.
 Velvet Tone
 341. 1602—10"—78. Same as No. 331.
Harding, Irene
 Victor
 342. 22949—10"—78. By the waters of Minnetonka (*Lieurance*); Oh! Susanna & Old Black Joe (*Foster*). With Mathilde Harding at the piano.
 343. —10"—78. Meditation from "Thais" (*Massenet*). The swan (*Saint-Saens*).
Hassel, John (See Hammond, John)
Hawley, Harold
 Royal
 344. RRC150—10"—78. 'Neath the crest of the western moon, Side by side in the moonlight.
 345. RRC151—10"—78. Prairie lullaby (*Light*), There's a rainbow through your tears (*Light*). Vocals by Royal O'Reilly.
Heaps, Porter
Wurlitzer-Kimball, WGN Studio, Chicago, Ill.
 Summit Sound Systems
 346. 501—12"—33—'56. FAVORITE SPIRITUAL MUSIC: Ave Maria (*Schubert*), Agnus Dei (*Bizet*), Ave Verum Corpus (*Mozart*), Panis Angelicus (*Frank*), The rosary (*Nevin*), In a monastery garden (*Ketelby*), Air (Caro Mia Ben) (*Giordani*), Dreams (*Wagner*), Invocation (*Maily*), The last spring (*Grieg*).
 347. 502—12"—33—'56. CLASSICAL MUSIC: Pilgrim's song of hope (*Batiste*), Andante cantabile (5th Sym) (*Tchaikovsky*), Andante cantabile (String quartet) (*Tchaikovsky*), Symphony in D minor, 2nd, mvt. (*Frank*), Air for the G string (*Bach*); Nocturne in E flat (*Chopin*), Nocturne (*Mendelssohn*), Nocturne (*Schumann*), Told at twilight (*Huerter*), An album leaf (*Wagner*).
 348. 503—12"—33—'56. PRAYERS IN MUSIC: The Lord's prayer (*Malotte*), Come, sweet rest (*Bach*), But the Lord is mindful of His own (*Mendelssohn*), Prayer (Hansel & Gretel) (*Humperdinck*); Largo (*Handel*), Consolation (*Mendelssohn*), Andante religioso (*Thome*), I know that my Redeemer liveth (*Handel*), He shall feed His flock (*Handel*).
 349. 504—12"—33—'56. MUSIC FOR MEDITATION: Serenade (*Schubert*), Berceuse (*Godard*), Evening star (*Wagner*), Intermezzo (Cavalleria Rusticana) (*Mascagni*), Meditation (Thais) (*Massenet*); Claire de Lune (*Debussy*), Caprive Viennois (*Kreisler*), Poem (*Fibish*), Evening song (*Schumann*), Simple aveu (*Thome*).
 350. 505—12"—33—'56. CALM MUSIC: Songs my mother taught me (*Dvorak*), Mighty lak' a rose (*Nevin*), Cradle song (*Brahms*), To a wild rose (*MacDowell*), All through the night (*Trad.*), Lay my head beneath a rose (*Falkenstein*), Trees (*Kilmer*), Elegie (*Massenet*), Calm as the night (*Bohm*), Absent (*Metcalf*), A dream (*Bartlett*), Traumerei (*Schumann*).
 351. 506—12"—33—'56. BEYOND THE SUNSET: Beautiful isle of somewhere (*Fearis*), Somewhere a voice is calling (*Tate*), Whispering hope (*Hauthorne*), Oh, dry those tears (*Del Riego*), One sweetly solemn thought (*Ambrose*); In the garden of tomorrow (*Deppen*), Forgotten (*Cowles*), The Lord is my Shepherd (*Koschat*), Ivory palaces (*Barraclough*), Beyond the sunset (*Brock*).
 352. 507—12"—33—'56. Beautiful dreamer (*Foster*), In the gloaming (*Trad.*), On wings of song (*Mendelssohn*), Londonderry air (*Trad.*), A perfect day (*Bond*), The holy city (*Adams*), Goin' home (*Dvorak*), Prayer (Finlandia) (*Sibelius*), Deep River (*Anon.*), None but the lonely heart (*Tchaikovsky*).

An Interesting Hobby Building Miniature Consoles

by *Bemont F. Venus*

That an organ console is a thing of beauty cannot be denied. In the living room of Venida Jones reposes an exact duplicate, in miniature, of the big 4m Kilgen from which she regularly broadcast in the studio of KMOX St. Louis. Finished in ebony black, like the original, it is a most delightful object to behold. Some one must have spent many painstaking hours carving, gluing and what not. Bill Bunch of Aeolian Skinner and a member of the Eastern Mass. Chapter of A.T.O.E. is likewise gifted with the art of modeling organ consoles. I know, because he produced a model from the mouth-piece. Up in Unionville, Ontario Canada, there is another chap who has perfected the art. So, we asked Mr. Venus to tell us about his interesting hobby.

BACK IN 1938, my brother, Alfred, asked me if I would like to visit a friend of his by the name of Charlie Wright who lived in the west end of Montreal. My brother, who is interested in organs and never misses the opportunity of investigating them, became friendly with Charlie Wright who had played the organ for the Papineau Theatre in Montreal until it was closed down when 'talkies' took over.

I had heard a lot about Charlie who lived with his mother in a four-room flat on the second floor at the other side of town and it seems that he had purchased a pipe-organ and had it in his living room. By taking out the front window and using a block and tackle, Charlie and the movers finally got it inside but not before removing all the rosettes and figurines. Alfred, having been invited over to see the organ thought I too would be interested. Little did he know, (or, in fact, little did I know), that that Sunday afternoon's visit to see Charlie would be the start of a venture with me which has taken me to many places and has been the cause of meeting so many people in the organ field.

I'll always remember arriving at Charlie's and wondering how on earth anyone could put a pipe organ in a flat. I soon found out. On opening the door at the top of the stairs, I was confronted with the strangest contraption I had ever seen, and was informed in great detail that this was a pipe organ. Pipes were lined up everywhere. One row against the wall was connected with an array of wires and, when the keys were pressed down out came quite an assortment of sounds. Even Alfred was impressed.

There was a 'phone hook-up on the organ from which Charlie called his mother and asked her to come in. She was only in the next room but that didn't matter. No use having a 'phone on the organ if it didn't work. Mrs. Wright's only comment to her son's request to come in was "Well, at least I know where he is anyway."

I was fascinated by the maze of wires and pipes; also the 'organ gossip' between Alf and Charlie that I too immediately caught the bug and decided I had to have one of these organs. Of course, I had not reckoned with my Mom and Dad. It seemed that they too liked to hear the organ but only if it was played in some place other than their

home; but, finally after a lot of maneuvering, Alfred and I acquired a reed organ.

Alf was familiar with organs, having worked on some of the local ones. So, with his knowledge, we rebuilt our first one and although it was good for a reed organ, it still wasn't a pipe organ. So we had to connect up a rank of pipes.

My interest was such that I just had to know more about the pipe organ and spent much of my time around every available organ in Montreal. But it wasn't until 1941 when I left for England that my opportunity came to see and hear some of the finest organs in England. I felt, as many of us did at that time, that the War would not last long and so decided to use all my spare time seeing first hand all the more noted organs and hearing some of the greatest theatre organists play. But, as you all know the War lasted somewhere around four years and this length of time gave me the opportunity to familiarize myself with organs in that country.

One outstanding trip I'll always remember was to Llanudno in North Wales to hear and see Reginald Foort's giant Möller organ. One reason for this memory is that on my return trip I met the girl I later married. I think she wondered then if all Canadians were as 'organ nutty' as I was—travelling all this distance just to see an organ. She still thinks there is something disconnected up on top because I still travel out of my way to see an organ.

The organ at the Gaumont State Theatre in Kilburn, London, England was one of my favourite stops. One reason was I felt that I knew the organ so well having listened to so many of Sidney Toreh's records back home. The organ was kept in such good repair, as were nearly



Author puts finishing touches on his miniature Wurlitzer.



(Left) Closeup view of miniature Atlantic City Auditorium console. (Right) Miniature of the 4m/16r Wurlitzer from the Gaumont State Theatre organ in Kilburn, London

all the theatre organs at that time, the console having been newly painted. This was the organ that first inspired me to build a model.

It was after I had returned home and had finally decided the pipe organ which I had dreamed of owning seemed farther away than ever that I came to the conclusion the best I could do for now would be to build a model. The Gaumont State organ seemed the ideal one as I had spent so much time there. After considering that the keys would be the smallest point of the organ in view, I decided that $\frac{1}{8}$ inch to a foot would be the ideal scale; the white keys were to be made of lined paper with the black keys made of dyed wood.

Working from a scaled drawing, everything went fine until I was ready to put the scroll work and trim on the front edges when to my dismay I found that there was not enough room for the fine carvings. After a lot of inquiries I discovered an organ in Europe that was a close duplicate of the Gaumont organ. So, using the case of the one organ with the detailed stop-listing and other characteristics of the Gaumont, I built my first model.

To get the feel of the theatre stage, the case sides are lined in red velvet pleated to look the same as stage drapes; the corner supports for the glass contain two sets of lights in three different colours—red, blue and white. These lights connect through a switch and cable to the basement where the control box is situated. This box contains a moveable rheostat and three cam wheels running from an old transcription phonograph motor. For effect in a room with subdued light, the coloured lights in the organ case brighten up to full then fade out as the next colour comes on and the effect is similar to that of an organ on stage in a large theatre.

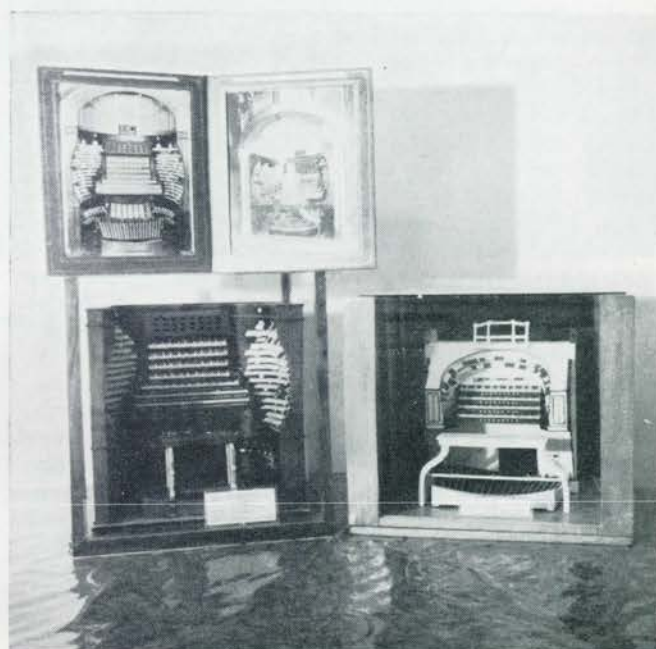
As time went by I felt that the largest organ in the world would be a real challenge but as the Gaumont organ had taken over a month to build in my spare time and weekends, I was sure that to do a good job this would take much longer. It did—six weeks full time.

It came about last Winter when an old knee injury, resulting from the War, which I had to have in a cast kept me from work. I thought this would be a chance to start on the Atlantic City Auditorium organ. So after much correspondence and information, photographs and plans, thanks to the personnel of the Auditorium, I started on the

key boards. These alone took two weeks to get the exact duplicate of the original; still using $\frac{1}{8}$ -inch-to-the-foot scale and paper for the white keys and birchwood for the black keys. The control buttons under the keyboard are made from sheep skin, punched out to size, dyed and touched up with paint. The case work is made of mahogany and walnut, finished to look like the original.

The main idea in the models is to keep as close to the original as is possible and the finished product is most rewarding. I have been collecting information and photographs for future models and have plans drawn up for the next one which I hope to start soon.

The idea of having a real pipe organ has not been forgotten by any means and I am still working towards this end. In the meantime, I find that building models of organs is an extremely satisfying hobby and makes a very realistic atmosphere in my organ world.



The two miniature consoles in their glass enclosed cases with photographs of the original organs.

The Theatre Organ in Britain

By Frank Hare

HAVING GIVEN YOU an idea of the growth of the cinema organ in Great Britain, and an outline of the makes and sizes installed, we come now to the various positions favoured for the organ chambers and consoles. Whereas, I believe, it is customary in the United States to find organs divided to either side of the auditorium, comparatively few are so installed in Britain. The five largest Wurlitzers and several smaller instruments of the three leading makes—Wurlitzer, Compton and Christie—are treated in this manner, but usually where the chambers are in the auditorium walls, they are found at one side only, one chamber above the other. This idea proves highly satisfactory in most cases, but over about ten units I would consider it preferable to divide. Several large organs, including the 30-unit Christie at Marble Arch, the 20-unit Conacher at Nottingham, and the 16-unit Wurlitzer at Kilburn, are at one side only, which possibly accounts for the cramped state of the chambers at Marble Arch! In some cases, compensating amplifiers have been fitted, with speakers behind the dummy grilles opposite, which is surely admission that divided organs would have given better distribution of sound.

At many cinemas, as in the organ-equipped ballrooms at Blackpool, the chambers have been placed side by side above the stage, the sound travelling down a short concrete or metal duct to emerge through a grille in the ceiling above the proscenium arch. Thus the sound from both chambers is nicely blended before it reaches the audience, and provided the installation is well planned this position is satisfactory to all parts of the house, except perhaps the back stalls, where there is some loss due to the presence of the circle, or balcony, whichever one prefers to call it. Unfortunately, more than one superb organ has been ruined through bad placing of the chambers, resulting in the circle being flooded with sound, and the stalls left in comparative silence—not to mention the poor organist bravely trying to overcome a terrific time-lag, and unable to hear anything but the loudest stops of the organ! In such cases amplification has usually been provided for the stalls, but that is a poor substitute for the real thing.

Finally, we come to the under-stage location, where the shutters open directly into the orchestra pit, usually without any grilles. Many organs have been installed in this manner, including such well known ones as the Granada, Tooting; Opera House, Blackpool; Gaumont, Manchester; Odeon, Leicester Square, and Ritz, Belfast. Such instruments are a delight to play, from the organist's point of view, and are favoured by the tuning and maintenance staff—except on the occasions when floodwater decides to invade the chambers—but as a listener I find them the least satisfactory. Sitting anywhere near the front of the auditorium, one hears far too many sounds from the action, tremulants, and shutters, and even, on occasion, the tremulous puffs of wind rushing into the pipes, which themselves lose a great deal of tonal beauty when heard at close range. But most disturbing of all is the "lopsided" effect when one has to sit in front of one of the chambers, the noise from which overpowers that from the other. It is not altogether pleasant to have to listen to an accompaniment for twenty minutes, trying to guess what tune is emerging from the Solo chamber. The "swing" which one encounters with divided organs has frequently been criticised, but I find it infinitely preferable to the effect just mentioned. I should add that small organs in single chambers may be very

successfully placed beneath the stage, from which position the sound fills the hall well without causing discomfort to those nearby.

Coming to the placing of consoles: the usual position is on a lift (elevator) in the centre of the orchestra pit, except where the latter takes the form of a rising platform for full orchestra, in which case the console has its independent lift at one end of the pit, generally the left. At the Odeon, Leicester Square, however, the console is on a central lift, surrounded by a rising orchestral platform, which can, when desired, be made into an unbroken platform for orchestra only, by taking the console deep down and covering its shaft over. Three or four consoles are on turntables also, so that they can be moved from side to side during performances, or gradually turn as the lift rises. The comparatively few consoles not equipped with lifts generally date from the pre-talkie era, and most of those which were originally placed angularly near one end of the pit have since been moved to the centre. At the famous Tower Ballroom, Blackpool, the Wurlitzer console is on an electrically propelled platform which glides from the back to the front of the stage, along tracks in the floor.

Regrettably, the Tower Ballroom was badly damaged by fire during December, 1956, and the console and pipe work were damaged. The console requires new keys for the three manuals, new stop keys, and new contacts. The shade shutters were scorched, and in general the pipe work was covered with soot. The Tower Ballroom hopes to reopen in time for Whitsun, and Wurlitzer are working on the organ now.

Possibly the fact that the majority of unit organs in Britain were installed after the introduction of talkies—for entertainment rather than accompaniment—explains the rarity of twin-consoled instruments. There is not one example by Wurlitzer in the Country, and only five by Compton and two by Christie. (As a point of interest, the dual-purpose Compton in the Southampton Guildhall has two consoles, one with luminous stop heads for concert use, and one with stopkeys and cinema-type layout for light entertainment use.) In some cases the pit console has been placed on a lift for use in the normal way when it is not desired to make a special stage setting to feature the mobile stage console. With the fitting of big CinemaScope screens into nearly every theatre, I feel, however, that the day of the stage console is nearly over, and am afraid that the future is going to see them tucked away in a corner, covered by dust sheets. Fortunately there are but few single-consoled organs with consoles on the stage, and it is to be hoped that the owners of such instruments will follow the example set at the Astoria, Aberdeen, where the screen has been positioned to allow the console to still be brought into view, thus permitting CinemaScope *and* the organ interlude!

The Granada, Tooting—mentioned in Vol. I, No. 4 in connection with John Madin—was the scene of a second accident. The ceiling of the circle on the right side facing the screen fell down on Christmas Eve, injuring two patrons. Members of The Theatre Organ Club now claim that "we brought the ceiling down with our annual Christmas meeting."

A third disaster was at the Gaumont, Watford, Herts., when a fire broke out under the console, destroying the console and part of the stage and screen. The theatre opened the same day with the stage mended and with a new screen; but no console.

ENGLISH CONSOLE STARS

No. 2: Bryan Rodwell

... Frank Hare

I SUPPOSE IT is only natural that one takes a special interest in people from one's own country, and, being a Yorkshireman, I am proud that several well-known names in the theatre organ world hail from there, the most famous including Reginald Dixon, Neville Meale, Reginald Porter-Brown, Henry Croudson (from my own City, Leeds) and Bryan Rodwell, who was born at Keighley in June, 1929. Within the last few years Bryan has made such a name for himself as a theatre organist, that it is easy to overlook the comparatively short time he has been at the job.

He first took an interest in piano music at the age of four, and commenced training some four years later. He made his first public appearance at ten, and as time went by, played as both solo and dance pianist, giving several piano broadcasts when he was thirteen. At fourteen he made an extensive tour with Henry Croudson's "Youth Symphony Orchestra." Shortly afterwards, Bryan started organ lessons, becoming assistant organist, and later organist, at the local Parish Church, and in the course of various engagements, he gave a piano and organ recital at the Leeds Town Hall.

It was in Leeds that Charles Saxby introduced Bryan to the cinema organ, and he could not have found a better instrument on which to learn than the Odeon's fine Wurlitzer. Soon he was playing guest dates at various Yorkshire and Lancashire cinemas, as well as the Tower Ballroom, Blackpool, but it was after an appearance in Bradford in 1946, that he was invited to join Associated British Cinemas. He was posted to the Forum, Southampton, where Reginald Porter-Brown had been such a sensation just a few years earlier, and he also did some touring as guest organist, until his time came for call-up into the Royal Air Force in 1947. Being attached to the R.A.F. Central Band, he was able to continue with music, and while serving in Germany was invited to broadcast over both the British Forces Network and the N.W.D.R. at Hamburg. In 1948 came the first of his many broadcasts on the B.B.C. Theatre Organ.

Upon demob in 1949, he rejoined A.B.C. at the Ritz, Hereford, remaining there, on one of the smallest organs in Britain, until 1951, when he left to freelance with a Hammond organ in Yorkshire and Devon. In March, 1952, he joined Granada Theatres as resident organist at their East Ham theatre, playing for cine-variety in conjunction

with his co-organist/pianist Bernard Worster. Since the introduction of CinemaScope, he has on alternate weeks been frequently touring the circuit, with well-received organ solos—some of them straightforward performances without the aid of slides.

Of recent times Bryan's organ broadcasts have been augmented by excellent ones from the Granadas at Clapham Junction and Tooting, as well as a few from Rugby for the B.B.C.'s Midland Service, and a number on the Hammond. British listeners already know the high standard of his work in both the classical and rhythm spheres, but those who have not been able to personally sample his musical ability may judge from the fact that he gained the A.L.C.M. as long ago as 1943, the F.R.C.O. in 1946, the L.R.A.M. (Perf.) in 1947, and the Mus. Bac. degree in 1950.

To end on a personal note—Bryan lives with his wife and young daughter in the Manor Park district of London, which he finds quite handy for the East Ham Granada. His signature tune—that famous evergreen "You Made Me Love You."



Bryan Rodwell at the Mighty Wurlitzer

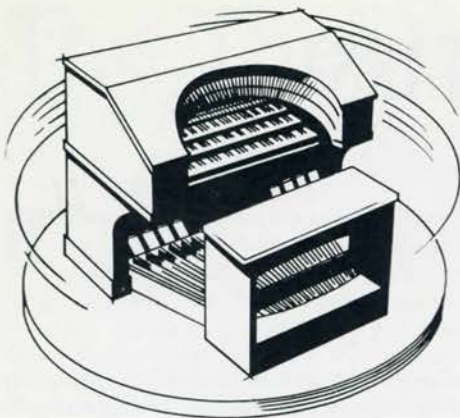
DISCOGRAPHY

(Continued from page 11)

353. 508—33—'56. THE BEAUTIFUL GARDEN OF PRAYER: The old Rugged cross (*Bennard*), My faith looks up to Thee (*Converse*), Blessed assurance (*Crosby*), Near the cross (*Doane*), What a friend (*Converse*), God be with you (*Tomer*), Peace, perfect peace (*Galbraith*); I need Thee every hour (*Doane*), Sweet hour of prayer (*Bradbury*), Come ye disconsolate (*Webbe*), The beautiful garden of prayer (?), God will take care of you (*Tomer*), Now the day is over (*Weber*), Holy, holy, holy (*Dykes*), Faith of our fathers (*Hemy*).
354. 509—12—33—'56. BELOVED HYMNS: Abide with me (*Monk*), Safe in the Arms of Jesus (*Doane*),

Blest be the tie (*Naegeli*), I am praying for you (*Sankey*), I love to tell the story (*Fischer*), Sometime we'll understand (?), No night there (*Danks*); Rock of ages (*Hastings*), Jesus, Saviour, pilot me (*Gould*), Lead kindly light (*Dykes*), Have Thine own way, Lord (*Stebbins*), Jesus calls us (*Jude*), He leadeth me (*Bradbury*), Love divine (*Zundel*), Higher ground (*Gabriel*).

355. 510—12—33—'56. DREAMS OF PARADISE: Nearer my God to Thee (*Mason*), Jesus, lover of my soul (*March*), Close to Thee (*Vail*), Face to face (*Gabriel*), Beulah land (*Carter*), Saved by grace (*Stebbins*), It is well with my soul (*Bliss*), Softly and tenderly (*Thompson*), In the garden (*Miles*), In the sweet bye and bye (*Von Tilzer*), Shepherd, show me how to go (*Brackets*), Oh! gentle presence (*Fisher*), Saw ye my Saviour (*Root*), Jesus loves me (*Bradbury*), When He cometh (*Root*).



Spinning Organs

... BY THE EDITOR

LET'S TAKE an inventory of Hi-Fi, lateral disc, L.P. recordings issued from the fall of 1955 to Jan. 1, 1957, a period of about 16 months:

Number of Discs	62
Number of Recorded Organists	30
Baker, Don	Kiley, John
Berry, Leon	Knaus, Bill
Bohr, Ray	Leibert, Dick
Carson, Paul	McAbee, Kay
Clifford, Eddie	Melgard, Al
Cole, Buddy	Mickelson, Paul
Duffy, Johnny	Miller, Ashley
Dunstedter, Eddie	Osborne, Eddie
Erwin, Lee	Pearl, Hal
Foort, Reginald	Siegel, Arsene
Gerhard, Ramona	Thompson, Bill
Heaps, Porter	Torrent, Shay
Holmes, Ernestine	Welch, Truman
Kates, Bob	Westbrook, Helen
Kibbee, Gordon	Wright, George
Number of Organs	26

In Theatres

Acca Mosque Temple, Richmond, Virginia	(R. Foort)
Byrd, Richmond, Virginia	(D. Leibert)
Fox, Detroit, Mich.	(R. Foort)
Fox, San Francisco	(G. Wright)
Metropolitan, Boston, Mass.	(J. Kiley)
Music Hall, Seattle, Washington	(E. Clifford)
Paramount, Aurora, Ill.	(K. McAbee)
Paramount, New York	(R. Bohr, G. Wright)
Oriental, Chicago, Ill.	(A. Siegel, H. Westbrook)
Radio City Music Hall, N. Y.	(A. Miller)

In Ballrooms, Studios

Aragon, Chicago, Ill.	(H. Pearl, Shay Torrent)
Trionon, Chicago, Ill.	(Bill Knaus)
Iceland Amphitheatre, Paramount, Cal.	(T. Welch)
Hub Rink, Chicago, Ill.	(L. Berry, E. Osborne)
Stadium, Chicago, Ill.	(A. Melgard)

In Recording Studios

W.G.N. Organ Studio, Chicago, Ill.	(P. Heaps)
Lorin Whitney Studios, Glendale, Cal.	(E. Dunstedter, Don Baker, Richard Ellsasser)
KNX—(Columbia Square), L. A., Cal.	(J. Duffy, R. Gerhard)
C.B.S., Hollywood, Cal.	(P. Mickelson)
N.B.C., Hollywood, Cal.	(P. Carson, L. Charles, P. Mickelson)
Radio City Music Hall, Studio, N. Y.	(E. Holmes)

In Residences

Berry, Leon, Chicago, Ill.	(L. Berry)
Cole, Buddy, Hollywood, Cal.	(B. Cole)

Kates, Bob (Berkeley, Cal.)	(B. Kates)
Quinby, Jay (Summit, N. J.)	(L. Erwin)
Vaughn, Rich, Hollywood, Cal.	(D. Baker, G. Kibbee, G. Wright)
Wittenburg, Bud, Beverly Hills, Cal.	(B. Thompson)
Kearns, Joe, Hollywood, Cal.	(J. Duffy)
Huck, Bill, Des Plaines, Ill.	(E. Osborne)
Types of Organs	6
Barton, Chicago Stadium	(A. Melgard)
Moller-U. S., Jay Quinby residence, Summit, N. J.	(L. Erwin)
Robert-Morton	
Music Hall, Seattle, Wash.	(E. Clifford)
Cole Residence, Hollywood, Cal.	(B. Cole)
Lorin Whitney Studio, Glendale, Cal.	(E. Dunstedter)
Wurlitzer	
Acca Mosque Temple, Richmond, Virginia	(R. Foort)
Aragon Ballroom, Chicago, Ill.	(H. Pearl, S. Torrent)
Berry Residence, Chicago, Ill.	(L. Berry)
Byrd Theatre, Richmond, Virginia	(D. Leibert)
Columbia Square (KNX), L. A., Cal.	(J. Duffy, R. Gerhard)
Fox Theatre, Detroit, Mich.	(R. Foort)
Hub Rink, Chicago, Ill.	(L. Berry, E. Osborne)
Huck Residence, Des Plaines, Ill.	(E. Osborne)
Iceland Amphitheatre, Paramount, Cal.	(T. Welch)
Kates' Residence (Berkeley, Cal.)	(B. Kates)
Kearns' Residence, Hollywood, Cal.	(J. Duffy)
Metropolitan Theatre, Boston, Mass.	(J. Kiley)
Oriental Theatre, Chicago, Ill.	(A. Siegel, H. Westbrook)
Paramount Theatre, N. Y.	(R. Bohr, G. Wright)
Paramount Theatre, Aurora, Ill.	(K. McAbee)
Radio City, Music Hall	(A. Miller)
Studio, Radio City Music Hall, N. Y.	(E. Holmes, P. Mickelson)
Trionon Ballroom, Chicago, Ill.	(B. Knaus)
Wittenburg Residence, Beverly Hills, Cal.	(B. Thompson)
Wurlitzer-Kimball	
WGN Studio, Chicago, Ill.	(P. Heaps)
Wurlitzer and other makes	
C.B.S., Hollywood, Cal.	(P. Mickelson)
N.B.C., Hollywood, Cal.	(P. Carson, L. Charles, P. Mickelson)

Readers of this column will be pleased to note that, beginning with this issue, the new releases will be "reviewed" by competent persons who have the very finest hi-fi playback equipment. At the onset, it was decided to refrain from criticising the artistry of the organist. This policy shall continue in spite of the fact that many readers would presumably welcome critical comments. On the other hand, there are areas where criticism is in order—i.e., sloppy tape editing and misrepresentations on labels and record jackets. Several examples of this sort of thing can be noted: the label on the Eddie Clifford disc states "Wurlitzer" whereas the organ is actually a Robert Morton; Dick Leibert's Christmas Album was not the Radio City Music Hall Wurlitzer but a church organ; the Christmas album of Ramona Gerhard was claimed to have been recorded on the "World's Largest Theatre Organ"; that Joe Kearns' Wurlitzer includes "a Wurlitzer upright piano" whereas the specifications reveal no piano (evidently the piano was dubbed-in), and tinkering with photos of organ consoles by pasting in tabs, pistons, and studs. Additionally, it may be stated that multiple recordings should so state on the record jacket. Failure to disclose such information has often resulted in arguments. An organ fan is told by an organist that so-

and-so could not possibly have played that number with two hands and two feet at one time. These things are of little consequence to the average person who buys an organ record but the true organ enthusiast pleads for accuracy. In our opinion, misrepresentations are inexcusable and it is to be hoped this practice will not continue. Situations such as this and those previously mentioned do not, of course, reflect on the organist.

Reviews of Recent Recordings

AUDIO FIDELITY

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

1829-12-33. Leon Berry at the giant Wurlitzer. Vol. II. Record not received in time for review.

CAPITOL RECORDS

Don Baker (Robert-Morton, Lorin Whitney Studio, Glendale, Cal.)

T 797-12-33. "FAR AWAY MUSIC." Sel.

April in Paris, Japanese sandman, Russian lullaby, Valencia, Moonlight on the Ganges, Flying down to Rio; Come back to Sorrento, Vienna Dreams, Canadian capers, Song of the islands, In a Persian market.

Don Baker "conducts a tour of faraway places" and the die-hard Wurlitzer fan is in for a bit of "come-uppance" when he hears this recording of Don Baker playing some pleasing arrangements of old standards on a beautifully regulated Robert-Morton. Although Mr. Whitney's organ does contain a couple of ranks by Wurlitzer, the over-all tonal color is definitely Robert-Morton. To date, this recording represents the *ne plus ultra* recording of a R-M. Technically, there is no evidence of a multiple recording and if any artificial reverberation was employed, it was done so in excellent taste. This is studio-organ sound at its best with well-developed 16' pedal tone. Mr. Baker seems inspired to new "highs" in playing, and with such an excellent organ to work with the reason is evident. (R.G.)

COLUMBIA

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

CL 945-12-33. "THE RADIO CITY MUSIC HALL ORGAN." Sel.:

Fantasia Impromptu, C \sharp minor, Op., 66 (Chopin-Miller), Poem (Fibich), Flight of the bumble bee (Rimsky-Korsakov), Slavonic dance No. 10 in E minor (Dvorak), Satyr dance (German); The continental, Medley—Once in love with Amy, My darling, my darling, Serenade, The piccolo, Yesterdays, Stranger in paradise.

Here, **at last**, is a recording of the Music Hall Theatre Organ, not the Studio Wurlitzer. And very nicely recorded indeed. Columbia has given us a bit of the "auditorium" sound and it all comes off very well. Ashley Miller does a fine job on the two groups of selections, both the light classics and the popular tunes. Most organ fans should find the arrangements to their liking as well as the execution of them. My favorite was the arrangement of the pop tune "Once In Love With Amy." Miller has a nice counter-melody in this number, and it is in this piece that we find the only use of tonal percussions—except for the occasional use of chimes—with the use of Orchestral Bells to highlight the bounce of the number. The playing throughout the record is made up of full registrations that give a full and glorious sound to this Mighty Wurlitzer. There is excellent full bass, in fact so full, that on one of the machines on which I played this record there was a tendency for the needle to jump on some of the fuller passages. The record notes are adequate, although I think most organ fans would have appreciated a close-up view of the organ console to go along with the view of the Music Hall stage, in which the console is merely a "blob" of white light. (A.C.)

MGM RECORDS

Richard Ellsasser (Robert-Morton, Lorin Whitney Studio, Glendale, Cal.)

E3490-12-33. "HI-FI HOLIDAY FOR ORGAN." Music by David Rose. See Disc. No. 279 in "Discography."

Record not received in time for review, but, suffice to say, organ enthusiasts will enjoy the artistry of Mr. Ellsasser who is perhaps best known for his many recordings of the music of Bach, Widor, Mendelssohn, Schumann, Franck,

and many contemporary composers of organ music. When a virtuoso of the stature of Mr. Ellsasser performs from the console of Mr. Lorin Whitney's Robert-Morton the results are magnificent listening.

PACIFICA

Bill Thompson (Wurlitzer, Bud Wittenburg's residence, Berkeley, Cal.)

P-2003-12-33. "Bill THOMPSON PLAYS RODGERS AND HAMMERSTEIN." Sel.:

From "The King and I"—Shall we dance, Whistle a happy tune, Hello young lovers, March of the Siamese children, Getting to know you, Finale; from "Oklahoma"—People will say we're in love, The surrey with the fringe on top; from "State Fair"—It might as well be spring, It's a grand night for singing, from "Carousel"—If I loved you, June is bursting out all over, from "South Pacific"—Bali Hai, Some enchanted evening, There is nothing like a dame.

A finer group of selections could not be brought together on one record, and certainly a fine talent is displayed by Mr. Thompson. His arrangements are new, well done, and full of variety. The organ is used to its fullest possibilities in an assortment of tonal combinations, many of which come through in an excellent manner on this recording. In particular, his use of tonal percussions is stimulating and many of the softer reed solos are beautiful. There is an "ultimate" tone to this organ . . . a feeling that is found even in the "full" registrations. It all makes for a "studio-like" presentation, with everything very precise and clear. Many organ fans will welcome this display of fine new talent and the ultimate and close nature of the sound through which it is presented, others will wish for a "fuller" type of recording, but in either case, the talent is still there to be heard. (A.C.)

NEW SOUND

Bob Kates (Wurlitzer, Kates' residence, Berkeley, Cal.)

NS 4002-12-33. "PIPE DREAMS." Sel.:

Snowfall, You go to my head, Lighthouse by the sea, September song, Candle in the wind; Stardust, None shall sleep, All the things you are, I could write a book, Remember.

To many organ fans this record will mark a step forward in the series of recordings that Bob Kates has been doing on his two manual residence Wurlitzer. It is, to this reviewer at least, much easier listening than the first release with the many novelty selections on it. Here we have just plain old "Wurlitzer magic," and it makes for fine listening. The arrangements are all pleasing, registrations varied, and the whole album is well recorded. In fact, as far as home installations go, this Wurlitzer has a nicely balanced sound . . . outstanding is the well balanced bass that gives a feeling of "body" to all the work. So often in home installations there is that lack of fullness that most of us like, but here it has been overcome to a great degree. All in all, a very pleasant group of sentimental ballads that make for good background music, or just fine listening when you become tired of having your ears bent back by Tubas and Brass Trumpets, en masse. (A.C.)

RCA VICTOR

Ray Bohr (Wurlitzer, Paramount Theatre, N. Y.). With the Three Suns.

LPM-1333-12-33. "MIDNIGHT FOR TWO." Sel.:

The world is waiting for the sunrise, When Yuba plays the rumba on the tuba, Memory lane, Blue tango, I don't stand a ghost of a chance, Intermission time; Stella by starlight, Cumana, Midnight for two, Ain't misbehavin', Let's call the whole thing off, The very thought of you.

The editors were a little hesitant to include this album in our Record Review feature, since it is not, strictly speaking, an organ record. Yet it should be of interest to the many admirers of the New York Paramount Wurlitzer. On this record we have the talents of Ray Bohr at the Paramount Organ combined with those of the Three Suns, and to this reviewer it was a happy combination. The arrangements are all first rate, as would be expected with this group, but more important is the way the organ comes through on this record. The recorded sound is superb . . . and the Tibias, Trumpets and what-have-you, of this famous instrument come shining through with beautiful tonal quality, far superior in many ways to the record released by Victor of Ray Bohr doing a solo stint at this same organ. It would be difficult to pick out any particular number and point to it as superior to the others. We'll settle for more of the same. (A.C.)

The "Anglicised Wurlitzer" Myth

By Quentin Maclean, Toronto, Canada

IN THE previous issue of THE TIBIA, two congenial and generally well informed theatre-organ enthusiasts—J. J. Critser and G. Edgar Gress—claim to have discovered a strange new object which they call the "Anglicised Wurlitzer." Such an intriguing concept, however, was a purely imaginary one without any factual basis, as I shall attempt to prove, although in no spirit of acrid controversy, as I am sincerely grateful to these two young American organ-lovers for their kind remarks concerning the Odeon, Marble Arch organ, for the stop-list of which I was responsible. They will, I am sure, be gratified to learn that I felt no regrets at exchanging my custom-built 30r Christie for a stock American 21r Wurlitzer at the Trocadero, Elephant & Castle, over which it was my privilege and delight to preside for nine consecutive years.

With the exception of three examples which will be discussed later, all the Wurlitzers imported into England were strictly stock models; the most frequently met with being what was known there as a Model F. This was an 8-rank two-chamber job consisting of:—

Main	Solo
16' Bourdon-Concert Flute	16' Tuba Horn
8' Open Diapason	8' Tibia Clausa
8' Violin	8' Vox Humana
8' Violin Celeste	
8' Clarinet	

All on 10-in. wind, except Tuba Horn and Vox Humana.

This model was well exploited by Jack Courtney, who had learned his trade in the States, and was the first to introduce the American conception of theatre-organ style into England. Following him came Albert Hay Malotte, who was imported to demonstrate the 15-ranker at the Plaza, Piccadilly Circus. This job suffered from atrocious location, the Main chamber being at the left side on main-floor level, while the Solo division was over the stage, with the 32' Diaphone somewhere in the roof! It served, however, to introduce to the British theatre-organ public the Wurlitzer Brass Trumpet, Saxophone, and Kinura ranks; as well as to some novel ideas in the presentation of organ solo interludes on the part of A.H.M., such as whistling duets with himself and "Piccolo 4'" in *Valencia*, which was No. One on the Hit Parade at that time. Malotte's premature demise was a great loss to the theatre-organ world—I cannot listen to the *Lord's Prayer* without feeling a deep nostalgic regret.

The Fall of 1928 saw the installation in London of both the largest English-built and American theatre-organs—the 30r Christie at the Odeon, Marble Arch, and the 20r Wurlitzer at the Empire, Leicester Square. As I have been credited with having *designed* the Odeon organ, I feel it only fair to point out that my share in the design consisted of writing down a list of stop-names distributed over four manuals and pedal, plus some verbal suggestions as to the kind of tone-quality I had in mind. Scales, wind-pressures, and the herculean task of finding room for everything in the cramped quarters available, in fact all the manifold tasks implied by the word "design" were carried out by that ace British organ designer and builder—Herbert Norman. My selection of pipe-units for the Odeon organ was made on the basis of providing a highly flexible instrument for the accompaniment of silent movies, which seemed to call for a wide variety of relatively subdued, yet contrasting tone-colors. Solo interludes were a secondary consideration, as

the Odeon at that time featured a 20-piece pit orchestra, which combined with the organ for the spotlight interlude. Owing to cramped chamber space, and the acoustics of the Odeon which tended to favor the higher frequencies, the ensemble of the organ was almost entirely dominated by the brilliant chorus reeds, which overshadowed the rather too delicately voiced flutes and strings. At that time also, Compton and Christie were making their Tibia ranks of metal, which suggests an adaptation of an old riddle—"When is a Tibia not a Tibia?" Answer—"when it's made of metal." Hope-Jones showed remarkable acumen when he gave the name "Kalliope" to one of his early experiments in large-scaled stopped metal ranks! A similar preference for metal flute stops is discernible among most American church-organ builders to-day. The smaller "Tibia Minor" in the Odeon organ was not a true Tibia, but a "Zauberflöte" of harmonic stopped metal pipes.

Within a couple of months of the Odeon opening, the 20r Wurlitzer at the Empire was introduced to London theatre patrons by the Canadian-born Sandy Macpherson, who was brought over from the States by MGM, for whom he had previously worked as official Wurlitzer demonstrator. Sandy's genial personality and attractive interlude presentations quickly endeared him to the British public and eventually secured him the post of successor to Reg Foort as the official BBC Theatre Organist, a position which he still occupies with distinction. The fact that the two larger Wurlitzer installations up to this time were being played by players imported from the States proves conclusively that these organs were stock American models, and not, as our two young friends suggest, instruments modified to suit British preferences. The same applies to the 21r Trocadero organ, installed two years after the Empire. This organ is unusual for its size in having only one Tibia, the larger scaled kind, on 15-in. wind. I was informed by my friend Harold Ramsay that this particular model was known in the States as a "Publix No. 1," and was in every respect a stock factory job. Ramsay is another Canadian who came to England from the States, and was for many years resident organist at the Granada, Tooting. He is at present occupying the Chair of Music at the University of Alberta in his home town Calgary.

I can well remember Jesse Crawford's visit to the Empire, where he endeared himself to us as much by his modestly unassuming personality as by his superb artistry. Apart from having the seven Tremulants carefully adjusted to his liking, Jesse did not ask for any tonal modifications to the organ, nor would they have been necessary, as this particular instrument was, as it stood, admirably suited to his highly individual style, being "lush" almost to the point of tonal indigestibility—a complete contrast to the reed-dominated Odeon ensemble. The Trocadero was, in my opinion, a better balanced and more tonally versatile instrument, but it probably would not have suited Jesse as well as did the Empire.

The London Wurlitzer agency at that time was in the capable hands of Walter Pearce, a practical organ-builder who had formerly worked for the Aeolian Company in the States, and was, in association with Major S. J. Wright, responsible for introducing the Wurlitzer into England. Wally and a small but highly efficient staff did a first-rate job of installation, tuning, and routine maintenance, but the

factory was not equipped to carry out any major alterations to the pipework, and any requests of this kind would most surely have met with stern disapproval, as the whole organization was inspired by a spirit of ardent enthusiasm and pride at being associated with the magic name of Wurlitzer, most of the personnel having served their apprenticeship with British firms. There was, however, one way in which some tonal modifications could be made in the stock before they left North Tonawanda, by substituting other ranks for those normally included therein. The London office had a copy of a kind of pipe-rank catalogue issued by the Wurlitzer Company, from which the buyer was at liberty to choose within reason any combination of pipe-ranks to suit his individual taste, a golden opportunity of which I was able to avail myself on three occasions. The first of these "customized Wurlitzers" was installed at the Gaumont, Watford; and was a modification of the standard 8-rank Model F, as follows:—

Main	Solo
16' Diaphonic Diapason (15 in. w.p.)	8' Tibia Clausa
16' Bourdon-Concert Flute	8' Vox Humana
8' Solo String	8' French Trumpet
8' Dulciana	
8' Saxophone	

The "French Trumpet" was included in the American factory list of available pipe-ranks, and could not, therefore, have been a special stop designed for the English market, as the Watford job was the first for which any changes had been requested. This rank is made of ordinary pipe-metal instead of brass, and resembles in tone-quality what the church-organ makers call a "Cornopean" with a little more "bite" to it. Although not lacking in brilliance, it seems to blend better with the other ranks than the brass variety, especially in a small scheme like this. I found the large-scale Diapason quite a good substitute for the discarded Tuba Horn, to which it bears some tonal resemblance. The Celeste, being only a slightly smaller version of the Viol d'Orchestre, seemed rather a waste in a scheme of only eight ranks, and was therefore replaced by the different-colored Dulciana. Where only one String stop is provided, the broader-toned Solo String seems a better choice than the narrow-sealed Viol or Violin. In respect of tonal versatility, the Saxophone proved of more value than the Clarinet usually included in this model.

My second venture at customizing the Wurlitzer was at the State, Kilburn, where the budget permitted a choice of 16 ranks, double the size of my initial Watford experiment. This organ was not, as has been stated, designed for Sidney Torch or for anyone else, but embodied my conception of a 16r Wurlitzer giving, bluntly, the best value for money, from a tonal point of view. My friends Critser and Gress consider this a "strange scheme, with all ideas of 'lushness' being strictly banished." This I find difficult to understand, for if one concedes that tonal "lushness" is dependent on the proportion of Flute and Tibia ranks, the Kilburn instrument is well provided with these—four instead of three as in the super "lush" Empire organ which Crawford found so much to his liking. The 21r Trocadero has only two! My object at Kilburn was to strike a true balance between the extremes of "lushness" (Tibias and Flutes) and "brashness" (English Horn etc.); but then, I guess my American friends speak a somewhat different language, for if the tone of the Paramount English Post-Horn can be accurately described, in their own words, as "rich and lyrical" then so can Stan Kenton's brass section, which to my mind it resembles very closely! The State, Kilburn, contained the following units:—

Main	Solo
16' Diaphonic Diapason (15 in.)	16' Tibia Clausa (15 in.)
16' Bourdon-Concert Flute	16' Gamba (15 in.)
	16' English Post Horn

16' Tuba Horn	8' Tuba Mirabilis
8' Tibia Clausa (10 in.)	8' Open Diapason (medium scale)
8' Viol d'Orchestre	8' French Trumpet
8' Viol Celeste	8' Krumet
8' Dulciana	4' Harmonic Flute
8' Vox Humana (large scale)	

If this appears to be a "strange" scheme, the 12-ranker which I specified for the Gaumont, Holloway, will surely seem to be completely crazy! Even that dyed-in-the-wool Wurlitzer enthusiast Reginald Foort shied away from it in abject horror, although when pinned down to essentials, his main objection seemed to be that it lacked a Tuba Horn rank! Anyway, here is the scheme, which sounded better than it maybe appears in print:—

Main	Solo
16' Diaphonic Diapason (15 in.)	16' English Post Horn
16' Bourdon-Concert Flute	8' Tibia Clausa (15 in.)
8' Tibia Plena (10 in.)	8' Saxophone
8' Lieblich Flute	8' Krumet
8' Solo String	8' Vox Humana
8' Dulciana	4' Harmonic Flute

Let me explain, before our readers recover from the shock, that the effectiveness of this instrument depends on what I may call the concord of opposites. Extreme "lushness" combined with the ultimate in "brashness" join to form an ensemble of unparalleled richness and brilliance. The keystone of the whole effect is the Tibia Plena rank, which in the bloom of its upper register can make rings around the Tibia Clausa, on account of its pipes being open instead of covered at the top. The neglect of this exquisite component of the theatre-organ tonal spectrum is a truly inexplicable mystery. Horace Finch specified it in his organ at the Opera House, Blackpool, for which I am devoutly thankful, as the Holloway organ was completely destroyed by enemy action. The Lieblich Flute is a delightful stop, sounding rather like a miniature essence of Tibia Clausa, with a dash of Quintadena added.

To return to our earlier discussion regarding stock models, I have often speculated as to the tonal effect of the combination, in one instrument of the best features of the Empire and Odeon organs. The superimposition of Herbert Norman's glorious reed tones upon the solid Wurlitzer Tibia and Diaphonic Diapason foundation would surely provide an unique musical thrill. On paper, the Kimball/Wurlitzer hybrid at Radio City would seem to give an approximate realisation of such a utopian organist's dream; but I am given to understand that this instrument, like the Odeon and Kilburn organs, suffers greatly from inadequate chamber space.

One of the most effective British all-purpose organs is the Hill, Norman & Beard (makers of the "Christie") at the Dome, Brighton. This organ is divided on both sides of the stage; one side consisting of a "straight" non-unified Great and Swell on orthodox church lines, and the other side a heavy-pressure "Solo" section on Wurlitzer lines, with brilliant Tuba and Trumpet tones being well supported by an authentic wooden Tibia Clausa, plus an open wood Harmonic Claribel, a stop showing some tonal resemblance to the Kimball Melophone. This section also contains what is probably the most realistically imitative Saxophone stop that has ever been made. The fact that this organ was conceived and designed entirely by the builders, who thereby showed themselves able to recognize and correct some basic defects in their earlier Odeon instrument, would seem to indicate that a spirit of conservative progress is still very much alive in British organ-building circles to-day.

In conclusion, our readers may find some interesting points of comparison between two Wurlitzers, both of the same size, but varying greatly in tonal content—I refer to Richard Vaughn's customized studio organ, and the "Publix" model at the London Trocadero. Both instruments contain

21 ranks and both have proved very suitable for recording purposes.

1. Richard Vaughn Studio Organ

Main	Solo
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Tuba Mirabilis
16' Tuba Horn	16' Oboe Horn
8' Tibia Clausa	16' Solo String
8' Viol d'Orchestre	8' Solo String Celeste
8' Viol Celeste	8' English Post Horn
8' Dulciana	8' Trumpet
8' Quintadena	8' Saxophone
8' Clarinet	8' Kinura
8' Vox Humana	8' Orchestral Oboe
	8' Vox Humana

2. London Trocadero Organ

Main	Solo
16' Diaphonic Diapason	16' Tibia Clausa
16' Bourdon-Concert Flute	16' Horn Diapason (Diaphone Bass)
16' Tuba Horn	8' Solo String
8' Gamba	8' Quintadena
8' Gamba Celeste	8' Tuba Mirabilis
8' Viol d'Orchestre	8' English Post Horn
8' Viol Celeste	8' Trumpet
8' Dulciana	8' Saxophone
8' Unda Maris (Ten. C)	8' Orchestral Oboe
8' Clarinet	8' Kinura
8' Vox Humana	

Counting the Quintadena and Dulciana among the String ranks, a comparative analysis of the above two schemes works out thus:—

	Vaughn Organ	Trocadero Organ
Diapason	1	2
String	6	8
Flute	3	2
Reed	11	9
	<u>21</u>	<u>21</u>

Chapter Meetings

(from page 6)

a Hammond organist and teacher. His excellent capabilities as a musician as well as his humor and showmanship really made the entire program a huge success.

After the introduction by the president, Dr. Stocker, which revealed some of Randy's past as an organist from college days through the silent movie period, the program got off to a fiery start with the Spanish "Novellero" to warm things up. For contrast, he played a most modern rendition of *Stars Fell on Alabama* which left us with the impression that he had thrown that one in just to show us that the evening would not be entirely "square." Next, the authentic old "doosie," *Saxaphobia* which Randy boasted as having originally introduced in the Ford Theatre in Washington the night Lincoln was assassinated! After this, a nostalgic rendition of *Roses of Picardy*, complete with verse. This was played in the mellow colorful style of the old Theatre Organ solos so reminiscent of the Jesse Crawford style which had such a marked influence on the theatre organists.

Then came another complete contrast in a surprising arrangement of *I'll Remember April*. This, too, was apparently put in as a subtle reminder that Randy was also a student of Dr. Wesley LaViolette, the famous contraportalist who has done so much for furthering the "West Coast Modern Jazz" musicians.

Then came a medley of what Randy called, *Elevator Music*, so named because of the music played when the house lights dimmed and the colored spot hit the orchestra pit to find the organ on an elevator rising out of the darkness to play the song favorites of the day. This medley included such numbers as *Meadow Lark*, *Tonight You Belong to Me* (played Honky-

tonk-piano style), *Mary Lou*, *Pretty Baby*, *San Antonio*, *Pony Boy* and of course, *Are You From Dixie?*

This last number was an opening to pay a joking tribute to one Elvis Presley, another Southern Boy, with the lament, *I tried it for years, but this boy made it!* So Randy played *Love Me Tender* as he would have played it in past years, with "tibias swooping and slurping all over the place." This was a good breather before the big moment to follow.

In introducing his opera selection to the audience, they were reminded that in these days of Hi-Fi, radio, and TV, we have become accustomed to much better music than any operatic selection; at least in the strict sense of the word. But in his hey-day people were not so acquainted with good music, anyway, and the "cultured" music was forced on them only to tell the story of the opera. This choice bit could not be repeated without losing the humor as it was told. He replaced *Madam Butterfly* with the *Drinking Song* from "Traviata" because it was too sad. Silent Newsreel music was offered which left little to the imagination.

Randy kept up the flow of old favorites to the satisfaction of the packed house—over two hundred and fifty seated and others standing.

The meeting was completed with his playing of the old *Fire Music* and his overture music from *Orpheus*.

The next meeting of the Greater Los Angeles Chapter will be held in the same studios on March 11th.—DK

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ADM 26. Sel.—"Over the Footlights"; Sel.—"Memories of the Ballet"; Swing medley; Flirtation waltz; Song of the Trees; Cornflakes; Put your arms around me, honey; Ready, willing and able.

ADM 30. Coronation Rag; Can I forget you; Buzzin' Bees; Sel.—"Bing Crosby Rhythm Hits"; Strauss waltz medley; La Golondrina; Sel.—"The King steps out".

BRYAN RODWELL (Granada Cinema, Tooting)

ADM 36. Black eyes; Speakeasy; Puppet Suite; Embrujo Gitano; Louise; Samum; Harlem Nocturne; Malaguena; Toy Trumpet; Valse Grieg.

ADM 38. Sweet Georgia Brown; Don't blame me; Lover; Sophisticated Lady; Ain't Misbehavin'; When Somebody thinks you're wonderful; Honeysuckle Rose; Stars fell on Alabama; Red Resin; After the Rain; Irish Legend; Bach goes to Town.

ADM 40. March: Up with the curtain; If I should fall in love again; Jazz Pizzicato; Deep Purple; Tyrolean chase; Children's Overture (Quilter); Selection: King's Rhapsody (Novello).

GERALD SHAW (On the Huge Christie Organ—Regal/Odeon, Marble Arch)

ADM 44. Sel. Gershwin at Marble Arch (Inc. Rhapsody in Blue); Sel. Berlin in London; Czardas; Come back to Sorrento; Jamaican Rhumba; By the Sleepy Lagoon; Liebesfreud; Grain of Rice; Bela Marques; Sassetti.

ADM 46. Brindisi (La Traviata); Musetta's Song (La Boheme); Waltz (Faust); Gypsy Music (Carmen); Dance of the Hours (La Gioconda). Granada; Donkey Serenade; Estrellita; Tango Bolero; Stardust.

ADM 48. Ritual Fire Dance; Ay, Ay, Ay; Seville; Maria, my own; Ecstasy; Limehouse Blues; Kiss me again; Carnival; Soliloquy; Frenesi; Nola.

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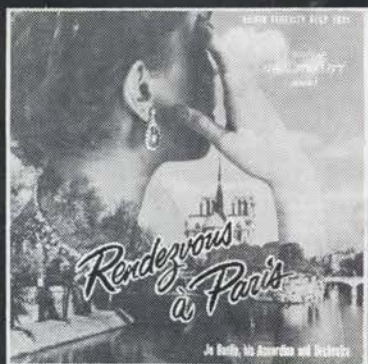
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